
Lady in Red: Framing the Representation of Women through Mise-En-Scène

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ABSTRACT

Films are popular medium that can reflect and contribute to changes in cultural norms and values. The films represent reality by combining film elements with stories, expression of emotions, and creation of the expression. This study focuses on enabling audiences to view women in films through the aspects of mise-en-scène in a frame. In this study, the researchers applied close textual analysis on scenes of the main female characters in four Thai films of Bhandevanov Devakula, a Thai film director. The four selected films, namely, *The Eternity*, *The Outrage*, *Jan Dara the Beginning*, and *Jan Dara the Finale*, are samples of the study. Findings suggest that the aspects of mise-en-scène in the films constantly use the red colour in the scenes of the main female characters to show the confidence, non-innocence, or high sexual attractiveness of women. Moreover, red colour is also used to reflect the sexual desire of men. This study is significant because it facilitates understanding of the comprehensive use of each aspect of mise-en-scène. This study also provides an understanding of how mise-en-scène can frame the expression of women in films. This study also demonstrates that the textual analysis approach of a film offers a close reading to facilitate a deep understanding of the meaning of a film through the interaction of all elements. This study has implications for research on film studies, analysis of mise-en-scène, women in the media, and the film industry of Southeast Asia.

Keywords: *Film studies, woman, mise-en-scène, colour, framing.*

INTRODUCTION

There are many approaches to studying films. Nelmes (2012) explained that film can be studied through five primary methods: (1) Film form and narratives, such as audience and response, cinematic and film auteur, and star studies; (2) Film genre, such as genre, documentary form, and language of animation; (3) Identity and politics of presentation, such as gender and film, lesbian and gay; (4) Stereotypes like ethnicity and race; and (5) Nation and national identity, such as British or Indian cinema. Films create a completely new world, present an image of the world, which already exists, or tell a story by organizing the elements within the frame to create meaning. The lighting, music, and collective strategies make a film compelling, interesting, and immersing (Campbell, 2010). Thus, Lewis (2014) suggested that close reading or textual analysis of a film's form, which are the elements of narrative, mise-en-scène, camera work, sound, and editing, will help understand the meaning of films. Coleman (2010) argued that the use of camera angles (looking up or looking down at someone), the paraproxemic variable (close up or long shots), and nonverbal expression (emotion, posture), among others have been considered

in visual framing studies (Coleman, 2010). In visual studies, framing refers to the selection of view, scene, or angle when creating, editing, or selecting an image. An example of framing is when a journalist chooses the photograph or piece of video to use (Coleman, 2010).

Film is a type of media that presents an image of the world or communicates a story by organizing the elements within the frame to create a meaning. *Mise-en-scène* is a technique of creating a film that can transcend normal conceptions of reality (Bordwell & Thompson, 2008). Moreover, Cowan (2015) said that the neglect of colour in film studies is a curious one because colour becomes a constructive element of *mise-en-scène*, one that works alongside of light, sound, acting, camera angle, framing, and editing. Besides, Elliot (2012) argues that colour is a combined part of its form and texture. Therefore, influences of colours can only be observed in its context. Thus, the close textual analysis of a film's form which refers to the aspects of *mise-en-scène*, will facilitate understanding of the meaning of films as entertainment and art (Lewis, 2014). This study focuses how the expressions of women are framed in the films of Bhandevanov Devakula, a Thai director. Devakula has a unique style of directing films, especially using film elements and colour to present the main female characters in his films. He stopped directing films in 1996 and then made a comeback in 2010 (Ministry of Culture, 2011). In 2010-2013, he directed four films, namely, *The Eternity* (2010), *The Outrage* (2011), *Jan Dara the Beginning* (2012), and *Jan Dara the Finale* (2013). The four films won national awards for using the aspect of *mise-en-scène*; for example, *The Eternity* and *The Outrage*, won best awards in costume design (Panyasopon, 2012). Thus, studying these films may expand the body of knowledge on films focusing on *mise-en-scène* and women.

LITERATURE REVIEW

Framing and film's meaning

A frame refers to the organization and presentation of topics, ideas, and events by media as gatekeepers (Davie, 2010). Framing visualizes the process of simplifying an area of reality. Framing means applying certain standards to the area of reality, such as films. According to D'Angelo and Kuypers (2010), framing is a rapidly growing area of study in communications research, especially "media framing." A large body of work has been devoted to framing and frames in media, which mostly involved news (Fuller & Rice, 2014; Liang, 2014; Melki, 2014). There is also remarkable creativity in terms of the theoretical integration of framing analysis (D'Angelo & Kuypers, 2010). For example: analysis of the framing effect is integrated with the mind work concept (Shah, Kwak, Schmierbach, & Zubric, 2004); framing analysis is integrated with gender and Feminist Theory (Hardin, Simpson, Whiteside, & Garris, 2007); and visual presentation (Coleman & Wasike, 2004), and framing studies are linked to media sociology, media production and content (Reese, 2008). Moreover, visual framing studies can add unique theoretical statements to framing analyses (Coleman, 2010). Film is more powerful than other type of arts and media (McGinn, 2005). Films can attract many people by bringing the audience into it (Singlumpong, 2013). In every shot, films have a composition framed by a director who uses film elements to create a story. The positions and movements of the camera are crucial to filmmakers when they attempt to explain their cinematic ideas (Sporre, 2011). However,

characters in films can be framed by their placement in shots as well. For example, a study conducted by Cutting (2015) using a quantitative approach investigated the number and distribution of characters in the frame of the image. His study explored the number and locations of characters in frames taken from popular English-language films released from 1935 to 2010. The location and number of the characters were digitally recorded and compared across aspect ratios and across years. The results show a roughly linear decrease in the number of characters on the screen. Moreover, the duration of the shot and the scale of the shot were influenced by the number of characters. The bridge of the nose between the eyes was used to measure the location of characters on the screen. Cutting (2015) also found that the characters' placement within the film frame has hardly changed. The shots of the films studied simultaneously present more characters and have consequences for other aspects of film form. However, a realistic film aims to create a complete fictional world to enable the audience to be totally immersed in the world created by the film and forget that they are watching a film (Partridge & Hughed, 1998). Moreover, Metz (1974) stated that cinema semiotics' code gives the means by which the films will convey both directly and indirectly to the audience. Metz's code also makes the audiences aware of the complex levels of coding in films. The sound and visual of the films are designed to create experiences for the audiences. The creation of a film's form involves framing the meaning of the film, such as making an actor appears more powerful than the other actors. Therefore, this paper focuses on selected films' framing analyses integrated with *mise-en-scène* and semiotics. This study examines framing of women using the film elements in the four films directed by Devakula.

Mise-en-Scène

Mise-en-scène is a French term that literally means "put in the scene." This term is an element of a film that is organized and perceived in a film (Kolker, 2006). Gibbs (2003) defined *mise-en-scène* as the contents of the frame, which are organized not only for the scene that the spectators can see, but also the way in which they are presented to be seen. The analysis of *mise-en-scène* depends on its contribution to the visual style and story content of the films (Lewis, 2014). According to Wheeler (2012) and Bernard-Hoverstad (2013), *mise-en-scènes*, which appears in films through camera angle focusing on terrified faces of the victim or making the audiences feel that woman is superior or inferior to others in the film, are also the actions or words of actors and actresses and can emphasize the issue the film director would like to concentrate on or make the audience feel the mood of story. Film plots originate from real life stories and the director will incorporate contemporary social issues in their storylines to build bridges of understanding with their audience (Patkhacha & Prangson, 2012).

Previous researchers studied visual media under the idea of *mise-en-scène*. For example, Deldjoo, Quadrana, Elahi, and Cremonesi (2017) studied about using *mise-en-scène* in visual features based on MPEG-7 for the movie recommendation. They found that the user's preferences on movies can be better described regarding the *mise-en-scène* features such as the visual aspects of a movie that characterize design, aesthetics, and style (including colours and textures). Their research outcomes demonstrated that suggestions based on *mis-en-scène*

feature consistently provide the best performance concerning richer sets of the more traditional features. Gilbert (2014) studied about cinematic representations of female teachers by analysing the mise-en-scène. His study found that the elements of mise-en-scène in Hollywood films were added character dimension to layer a visual analysis. Screen captures from the five acts of each film provide the mise-en-scène for analysis and evidence of mimetic, synthetic, and thematic components of characterization.

Moreover, Cowan (2015) said that the neglect of colour in film studies is a curious one because colour becomes a constructive element of mise-en-scène, one that works alongside light, sound, acting, camera angle, framing, and editing. Colour is an element, carefully considered by set designers, cinematographers, and directors because colour can create meaning, mood, sensation, or perceptual cues (Cowan, 2015). In the present study, the researchers analyse the aspects of mise-en-scène including setting, costumes and makeup, lighting, and staging. Additionally, this study shows that the strategy of the film director in integrating mise-en-scène and red colour in a frame enables audiences to view women in his films.

Red: The Meaning in Different Culture

Colours reflect distinctive values in the culture, perception, and identity. One of the most powerful is the red colour, and it holds many important meanings. Understanding the cultural differences in each nation can be an important proposition for creating more suitable meaning for local consumers in each country (Rungfapaisarn, 2017). Thus, the meaning of colours may have different meaning in different culture. For example, red symbolizes excitement, energy, passion, love, and danger in Western cultures, whereas, in Asian cultures, red symbolizes good luck, joy, prosperity, celebration (Wang, 2015), fear and fire, wealth and power, purity, and love (Briggs, 2016). Red is also representative of an important time such as Chinese people will wear red during the New Year as we can observe in Chinese society.

Therefore, the meaning of colours is learned over time through repeated pairings with a particular experience or message such as red means stop and danger, however, in general, red is associated with lust, fertility, and sexuality (Guéguen & Jacob, 2013). The previous researchers used colour to study the effects of red dress such as shirts or dresses on impressions related to sexual intent, and attractiveness. For example, Guéguen (2012) studied men's perceptions of women's sexual intent and attractiveness as a function of shirt colour. The study found that the woman was judged by men to be more attractive and to have greater sexual intent when she wears red. Men perceive women who wear red to be more attractive than those who wear other colours because red is associated with sexual receptivity due to cultural pairings of red and female sexuality (Pazda et al., 2014)

In line with this, Johnson (2014) stated that researchers should continue conducting research about the colour of dress items, especially red, which is related to sexual receptiveness. However, Elliot (2012) argues that colour is a combined part of the setting and cannot be divided from its form and texture. Therefore, influences of colours can only be

observed in its context. Thus, this study uses film close textual analysis to study the film content.

METHODOLOGY

The method of close textual analysis was used recently by film scholars such as Bateman and Schmidt (2013) and Taylor (2014). Close textual analysis requires observing and questioning all the elements that create meaning within the piece, such as the acting, directing, lighting, etc. Besides noticing the individual elements that contribute to a film's meaning, close textual analysis also involves understanding how the film fits into the larger context of its social, historical, cultural and political environment. Lewis (2014) suggested that performing the close textual analysis of a film should focus on the formal elements of films, namely, the films' forms, such as mise-en-scène and these features.

This study focused on how the expressions of women are framed in the Thai films as the representative of South East Asia films. Bhandevanov Devakula, a Thai director, has a unique style of directing films, especially using film elements to present the main female characters in his films. He stopped directing films in 1996 and then made a comeback in 2010 (Ministry of Culture, 2011). In 2010-2013, he directed four films, namely, *The Eternity* (2010), *The Outrage* (2011), *Jan Dara the Beginning* (2012), and *Jan Dara the Finale* (2013). The four films won national awards for using the aspect of mise-en-scène; for example, *The Eternity* and *The Outrage*, won best awards in costume design (Panyasopon, 2012). Thus, studying these films may expand the body of knowledge on films focusing on mise-en-scène and women. A second criterion was the selection of films directed by a well-known Thai film director with an outstanding directing style. Bhandevanov's films have a unique identity. His films are recognized not only in Thailand, but by the international film market as well. Most importantly, Bhandevanov's films present women as lead characters. This study performs close textual analysis of the mise-en-scène by focusing on the use of the red colour in said four films of Bhandevanov Devakula and how the films presented women in the selected films.

RESULTS

Mise-en-scène refers to the arrangement of all the visual element in framed or screen such as film, television, and video (Giannetti, 2011). The close textual analysis through mise-en-scène of the selected four films found that red colour was always used along with the other elements in the frame of the main female characters' look in the films. In this part, the shots of the main female characters of each film will be presented and how the mise-en-scène was arranged will be discussed.

The Eternity (2010)

The Eternity is a story about a widow, namely, Yuppadee, who came from a big city and married a rich old man from Myanmar after meeting him only once. The story flashes back to 1933 when Thailand experienced major social and political changes when the monarchy was replaced by a democracy. Yuppadee was a widow from Bangkok who is fashionable, educated, and modern,

married “Papo” after they met each other at a gala dinner in Bangkok. She moved with him to his logging operations in Kam Paeng Petch (a small province in Thailand). She moved to stay with him in his logging empire, far from the city. At her husband’s house, she met his nephew, a handsome man who had recently graduated from Yang Kung University in Myanmar. Yuppadee and Sangmong fell in love quickly and consummated their passion uncontrollably.



Figure 1: Shot of Main Female Character, Yuppadee in the Gala Dinner scene in *The Eternity*

Figure 1 portrays an image of Yuppadee in the gala dinner in Bangkok, where for the first time she met Papo, who married her later. Elliot (2012) stated that colour works with the setting and cannot be separated from its form and texture. Therefore, the researchers analysed the use of red colour in the film’s textual. This shot presented Yuppadee from Papo’s eye view when he asked his friend about her information. The red colour was used by the actress’s acting, her provocative dress, alcohol drink on the table, and the cigarette in her hand. This shot in this scene represented that she was an outstanding woman in the party. Yuppadee wore a dress with a purple-red tone, puts on red lipstick and red nails polish. This shot was also captured in medium shot with a tinted light of red. Red is a warm colour often linked to stimulation (Giannetti, 2011). The medium shot is wide enough to see how she posts. Yuppadee was smoking and drinking alcohol, which showed that she was not staying in the line of culture that other “good” Thai women in 1933 should be. The way she looked up shows the curve of her face and attractive body. All expectations of mise-en-scène together with the red colour are used as an epitome of female sexuality. She was framed as a provocative woman.



Figure 2: Shot of Main Female Character, Yuppadee during the Welcome Party at her Husband’s House in *The Eternity*

Figure 2 depicts an image of her expression in the welcome party scene on the first night when she arrived at her husband's house. Lathrop and Sutton (2014) emphasized that the setting is an important visual element of the film, in which the audiences can see and determine the time and place of the stories. The setting in this film reflected the time and space of the story, which occurred in 1932 in Myanmar, the northern area connected to Thailand. The room was decorated with traditional ornaments from Myanmar. Yuppadee wore Myanmar traditional clothes and hairstyle. The wall was decorated with handicrafts of elephant pictures and she was surrounded with personal servants. These scenes denoted that she was a powerful person of the place. In addition, the red colour was used to frame the feeling of the shot. For example, the room was embellished by red lanterns, Yuppadee wore a dress with a red tone, and puts on red make-up. This shot was also captured in low-key, high-contrast lighting with a tinted light of red. Again, red light was used in the scene of hers. With these red undertones, she reclined on the mat and stretched her legs out from the sarong. These body languages of the actress expressed her sensual look. The way she stared at her husband's nephew and her eyes express her desire toward him. All expectations of *mise-en-scène* together with the red colour are used as an epitome of female sexuality, lust, and power. She was framed as a sexy widow, who had been around, had confidence, coquettish charm, and had been trying to catch the attention of a young man.

The Outrage (2011)

In the year 1567, a most brutal bandit was arrested for the murder of a warlord and the rape of his wife. From the testimony of the bandit, the warlord's spirit, and the warlord's wife (Kam Keaw), confusion was created for the judge and the people hearing in the court during the judgment. Because the bandit and warlord's wife committed adultery, they killed the warlord. The spirit of the warlord said he had decided to commit suicide. Kam Keaw is the daughter of one of the house servants of an upper class family. She had been secretly in love with the son of the homeowner who was a warrior since she was young, thus, she tried to get his attention. The setting reflected the year 1567 at an old city in the northern part of Thailand.

Figure 3 depicts the appearance of Kam Keaw when the warrior saw her for the first time in many years and she had been waiting for him to take an interest in her. Her facial expression when she stared at the warrior indicated that she adored him. Natural light provides the film with a realistic look. The staging, which means the blocking, position, and performance, can convey the meaning of the shot. An example of staging is placing an object in the foreground to highlight narrative significance (Pramaggiore & Wallis, 2011). In this shot, Kam Keaw wore red traditional clothes, whereas other house servants wore light pink clothes; her position, which was sitting in front of others, enabled her to stand out and attracts the attention of the warrior. Prokop and Hromada (2013) found that the awareness of colour on clothing may also influence the sexual behaviour of the perceiver; therefore, women dressed in red clothing were perceived to be sexually attractive to males. Red is used further to present the passion of a woman toward a man.



Figure 3: Shot of the Main Female Character, Kam Keaw, in *The Outrage*

Figure 4 represents Kam Keaw's appearance in the bedroom after she married the warrior. The setting reflected the time by ancient style. Kam Keaw was taking care of him while he was sleeping. In this shot, the red colour is extremely used. Kam Keaw just used the red fabric to cover her body. Her facial expression showed that she loved him. The tinted light of red provides the film with a warm feeling. In this shot, the bedroom is decorated with red stuff, such as bed sheet and curtain. In this shot, red was not used only for love or desire, but it was used further to present the sexuality.



Figure 4: Shot of the Main Female Character, Kam Keaw, in *The Outrage*

Jan Dara the Beginning (2012)

Jan Dara is the film about "Jan Dara" or Jan, who was born into an upper class family in 1915 in Bangkok. His mother passed away after giving birth to him, and so based on this, Lord Wisanandacha, or Khun Luang, known as Jan Dara's father, punishes him as though he is not his son. Later, Khun Luang brings Boon Lueang, a modern woman, to stay in the house as his wife and is bestowed with a status higher than other family members. Boon Lueang is a fashionista who loves fashion, art, music, and classical dance. In the film, she is portrayed as a kind-hearted and sexy lady. Jan almost had a sexual relationship with Boon Lueang in this episode.

Figure 5 shows the appearance of Boon Lueang the first time she arrived at her husband's house. She was placed in the middle to give her a significant role in this scene. In this shot, she is wearing a hat decorated with lace in a Western style. She has heavy make-up on with glowing and radiant skin as well as a friendly facial expression. The red lipstick makes her looks

outstanding. There is evidence that red is detrimental to achievement and it is a signals dominance (Elliot, 2011). This scene showed the arrival of Boon Lueang as the most important woman of this house.



Figure 5: Shot of the Main Female Character, Boon Lueang, in *Jan Dara the Beginning* (2012)

Figure 6 shows a shot of the main female character Boon Lueang in *Jan Dara the Beginning*. Boon Lueang was a widow who attained success in her international businesses abroad. She moved in with her former boyfriend who later became her husband. This shot displayed her expression at the welcome party scene at the backyard of her husband's house. The setting reflected a time in the 1930s in Bangkok, Thailand. Boon Lueang wore a modern, sexy dress in gold tone with full jewellery, red lipstick, and red nail polish. The costumes and makeup considered aspects of mise-en-scène. Lewis (2014) contended that audiences could apprehend the social status and the attitude of a character toward life by their costume and makeup. Thus, based on her appearance, we can assume that Boon Lueang is a modern and confident woman with strong sex appeal. The place is decorated with red-striped curtains and red lanterns with red effects. These elements blend perfectly with each other to frame her character as a woman who can cross the border of tradition or morals for her desire.



Figure 6: Shot of the Main Female Character, Boon Lueang, in *Jan Dara the Beginning* (2012)

Jan Dara the Finale (2013)

In *Jan Dara the Finale*, the sequel of *Jan Dara the Beginning*, Boon Lueang still plays the main role in the story. In this film, she had a secret affair with her husband's son-in-law. Figure 7 presents a shot of her expression when she met her husband's son-in-law for the first time. The setting of the scene was when she started to play the piano in her personal living room, which

was connected to her bedroom. The shot illustrated the room decorated with furniture embellished with red accents, such as the bed sheet, a sofa, and a photo frame. Boon Lueang wore a sexy satin sleeping dress covered by a red satin gown. This shot also used low-key lighting with a red tone to create a dramatic mood. Red is predominant in all elements of mise-en-scène, and the filmmakers still frame her as a woman with confidence and strong sex appeal.



Figure 7: Shot of the Main Female Character, Boon Lueang, in *Jan Dara the Finale* (2013)

Figure 8 portrays Boon Lueang sat on the bed in her bedroom while Jan slept on her lap. This shot used the two-shot to present the conversation and situation of the characters. The shot showed Boon Lueang worn the red provocative satin gown, opened her shoulder, and showed her legs. Her pose showed her gentleness but powerful because even though she was holding Jan, in the same time, she looked stronger than him or she is the protector. The red colour of mise-en-scène of this scene such as the red bed sheet, red pillows, red dress, and the tinted light of red work together provide the feeling of the scene. According to Briggs (2016), red also means fire, power, and love. However, red colour in this scene is associated with love, desire, sexual receptivity and female sexuality.



Figure 8: Shot of the Main Female Character, Boon Lueang, in *Jan Dara the Finale* (2013)

DISCUSSION AND CONCLUSION

Scholars indicated that the study of a film's forms, such as mise-en-scène, could increase the understanding of films as entertainment and art (Lewis, 2014). Mise-en-scène can also be a tool for creating the context of cinematic portrayals of female characters (Bendoraityte, 2014). Thus, this study discusses the expression of women in films through the elements of mise-en-scène. This study provides a profound understanding of framing the female characters in a film through close textual analysis of the film's form.

Bordwell and Thompson (2008) elucidated that the aspects of *mise-en-scène* include the setting, costumes and makeup, lighting, and staging. This study analyses these aspects of *mise-en-scène* in the shots of the woman from each sample film of the study. The findings of this study indicated that these elements of *mise-en-scène* interacted with each other to frame the personality of the female characters and delivered this message to the perception of the audiences. This study found that red was constantly added in the elements of *mise-en-scène*.

The setting of the shots, which present the woman in the films, states the time and place of the story by arranging the interior architectures, such as furnishings and props. Lewis (2014) demonstrated that the setting communicated the personality of the characters. Therefore, the findings of this study indicate that the setting of each film reflects the personal lives of women. For example, Figure 1 illustrates that Yuppadee married a rich man from Myanmar. Thus, the setting is designed to present the imaginary place of a house in the area between Thailand and Myanmar. The place is decorated with traditional ornaments from Myanmar. Moreover, the key props, such as the elephants on the wall, bear the symbolic meaning of power. This setting frames the expression of the woman as a powerful or a confident wife of the house.

Furthermore, the staging of a female main character can relate to the relationship to other female characters. For example, Figure 2 depicts that Kam Keaw stands out from other house servants by placing her in the foreground. Hence, she visually dominates the shot. Considering the costumes and makeup, the main female characters from the selected films wore a red dress or at least put on a red lipstick to represent the personalities of the characters. For example, in Figure 1, Yuppadee wore a red-toned dress covered by gold and put on heavy makeup with red lipstick, similar to Boon Lueang (Figure 3). Although Kam Keaw (Figure 2) and Boon Lueang (Figure 4) did not wear makeup, they wore red-toned dresses. Researchers stated that a woman who wore red was actually involved in a romantic sexual relationship (Prokop & Hromada, 2013). Thus, using red costumes and makeup can make the main female character appear more attractive than other female characters and can also frame their personality in contrast to the stereotype of attractive women. This study also found that all the main female characters from the selected films have sexual affairs with more than one male character.

Moreover, lighting is one of the aspects of *mise-en-scène* that is used to frame the personality of women in the films. Lewis (2014) indicated that low-key lighting is used to complement the tone of the scene, and colour tint light is used for a dramatic effect. In this study, low-key and high-contrast lighting with red tint is used to enhance the sense of desire or tension. For example, low-key, high-contrast lighting with red tint reflects the simulation of Yuppadee (Figure 1). However, the same style of lighting in Figure 4 provides the feeling of pressure and violence because Boon Lueang worries about the situation of her family after her stepson returned to the house.

In conclusion, this study found that all of the selected films present women by using the aspects of *mise-en-scène*, such as costumes and makeup, or create the mood of the scene using tinted lighting. Significantly, the red colour is used for the symbolic purpose or suggests some meaning to the audiences. According to Giannetti (2011), the red colour is often linked with aggressiveness, violence, or sex, but the context determines whether red is seductive or

repellent. Therefore, this study provides confirmatory evidence that mise-en-scène could frame the expression of women in red and lead the audiences to view them as non-innocent, sexually attractive, or bears sexual desire toward a man.

The findings of this study remarkably contribute to a profound understanding of the use of each aspect of mise-en-scène by providing an analysis of framing the expression of women in films through mise-en-scène, especially, how the using of red colour means in Thai films. In terms of methodological implications, this study demonstrated that the textual analysis approach of a film offers a close reading for a profound understanding of the meaning of a film by the involvement and interaction of all elements of film's frame. This study may have implications for research on film studies, the style of mise-en-scène, colour and film's meaning, and women in media. Furthermore, this study adds to the body of knowledge in Southeast Asia film studies by providing a case that is significant to mise-en-scène research. However, future studies should focus on the meaning of red colour in Thai films which directed by other prominent film directors, and the use of red colour in the films that are directed by film directors in Southeast Asia.

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