

**THE SPATIAL CONSTRUCTION, REPRESENTATION OF THE
21ST CENTURY WOMEN, AND THAI WOMEN'S DECODING
VIA HOLLYWOOD FILMS**



Jeenatchaya Jeepanatthikarn

**A Dissertation Submitted in Partial
Fulfillment of the Requirements for the Degree of
Doctor of Philosophy (Communication Arts and Innovation)
The Graduate School of Communication Arts and Management
Innovation
National Institute of Development Administration
2021**

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ABSTRACT

Title of Dissertation	THE SPATIAL CONSTRUCTION, REPRESENTATION OF THE 21 ST CENTURY WOMEN, AND THAI WOMEN'S DECODING VIA HOLLYWOOD FILMS
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Degree	Doctor of Philosophy (Communication Arts and Innovation)
Year	2021

This study has three main objectives: (1) To study the construction of the 21st-century women's space through Hollywood film narration, (2) analyze the representation of femininity in the 21st century appearing in Hollywood films, and (3) analyze Thai female viewers' decoding of the meaning of femininity in the 21st century transmitted through Hollywood films. Content analysis was conducted on 12 Hollywood films screened during 2001-2017, namely Legally Blonde, Charlie's Angels: Full Throttle, Million Dollar Baby, The Devil Wears Prada, Wanted, the Blind Side, the Twilight Saga: Eclipse, Zero Dark Thirty, The Hunger Games: Catching Fire, Begin Again, Room, and Wonder Woman (2017).

The findings show that for the couple relationship, the studied films in the 21st-century construct women's personal spaces with negotiated power to be equal to men. A tendency of women who do not cook is also presented. Most women are found to have power over their bodies completely, except in "the Devil Wears Prada," in which the social value of slim women has power over women, leading them to lose their weight. Besides, most women perceive sexual relations as their happiness and pleasure and do not adhere to the value of celibacy.

Regarding the construction of women's social space, most films present women's power over men as a leader in society and their work. Moreover, the construction of new social spaces as women's alternatives is found increasingly. Importantly, women in the 21st century negotiate and seize more social spaces. Even in the patriarchal society, sub-cultures are created by women to oppose the great traditional culture of the society. Other interesting issues found commonly in many films are the gigantic mobilizing power of motherhood, the perception of marriage as

a major part of women's lives, and beauty with a good personality as a kind of women's power.

Furthermore, the representation of women found mostly in Hollywood films in the 21st century is women's beauty with a slim figure, despite an introduction of a plump heroine and Asian beauty in some films. The most presented characteristics of women are being themselves, self-confidence, leadership, bravery, extroversion, generosity, and faith in themselves, while the capable women are also presented with their clear goal, strong determination, persistence, patience, and being a fighter, including great endeavor.

From analyzing the decoding of the viewers who are Thai female receivers on the femininity in the 21st century through Hollywood films, it is found that mostly they have a dominant or preferred reading as intended by the filmmakers, and can also catch up with the latent ideologies presented in the films as well.

ACKNOWLEDGEMENTS

From my Master's thesis until the completion of this dissertation, the acknowledgment is the part that I desire to write the most as it is the sign of my success. However, before achieving up to this point, it was not easy at all, the most difficult problem in accomplishing this doctoral degree was its high cost. Despite the partial financial support from Ubon Ratchathani University, my affiliate university, the tuition fee, and research expenses are quite costly; thus, I had to struggle heavily to earn income to cover all these expenses. In some moments where I faced some hardship, Tun, or Kamonwat Leknawa, my friend since our elementary education, offered his help, including the unexpected support from “Mae Ae,” or Janjira Sathuphak, who is my true angel. I would like to express my great appreciation and thankfulness herewith.

For the encouragement, I would like to thank “Sam” my cat who has always been beside me from the first chapter of this dissertation up to the present. Sam is my home in my thought all the time and forever. Besides, the person I cannot forget is “Luk Kaew,” Parisa Kittichantharophat, my important assistant who kept assisting and supporting me, both physically and mentally, including finding ways out to solve so many problems during my study. “I love you, Kaew.” Another unforgettable supporter is “Tok,” Piyapong Wongthamma, who was like an outpost to fight with technology problems for me due to my poor skills. Especially, I thank him for his patience with my frequent complaints and irritability.

My special thanks go to Associate Professor Jitraporn Sudhivoraseth, Ph.D., my major advisor, Pattraworada Wilailoy, Ph.D., my co-advisor, and Assistant Professor Nataporn Rattanachaiwong, Ph.D., the thesis committee, who helped to make this dissertation more complete, including Associate Professor Asawin Nedpogaeo, Ph.D., the chairperson of my dissertation. I would like to express my thanks to all focus group interviewees who sacrificed their time to be major cogs for this dissertation. Although I cannot mention all names, you all will always be remembered. Most of all, I would like to express my heartfelt gratitude to Associate Professor Uayporn Panich, who never abandons me, but always cares about and encourages me. I would like to thank my former teacher, Metta Vivatananukul, for not only helping me to translate this dissertation but also for her professional advice. My thanks are also for Yok and Ann,

who kept recommending all steps towards my doctoral degree. Finally, my deep gratitude is to my mother and father for giving me life. Most importantly, thank me for fighting and overcoming all obstacles until I have today.

Jeenatchaya Jeepanathikarn

November 2021



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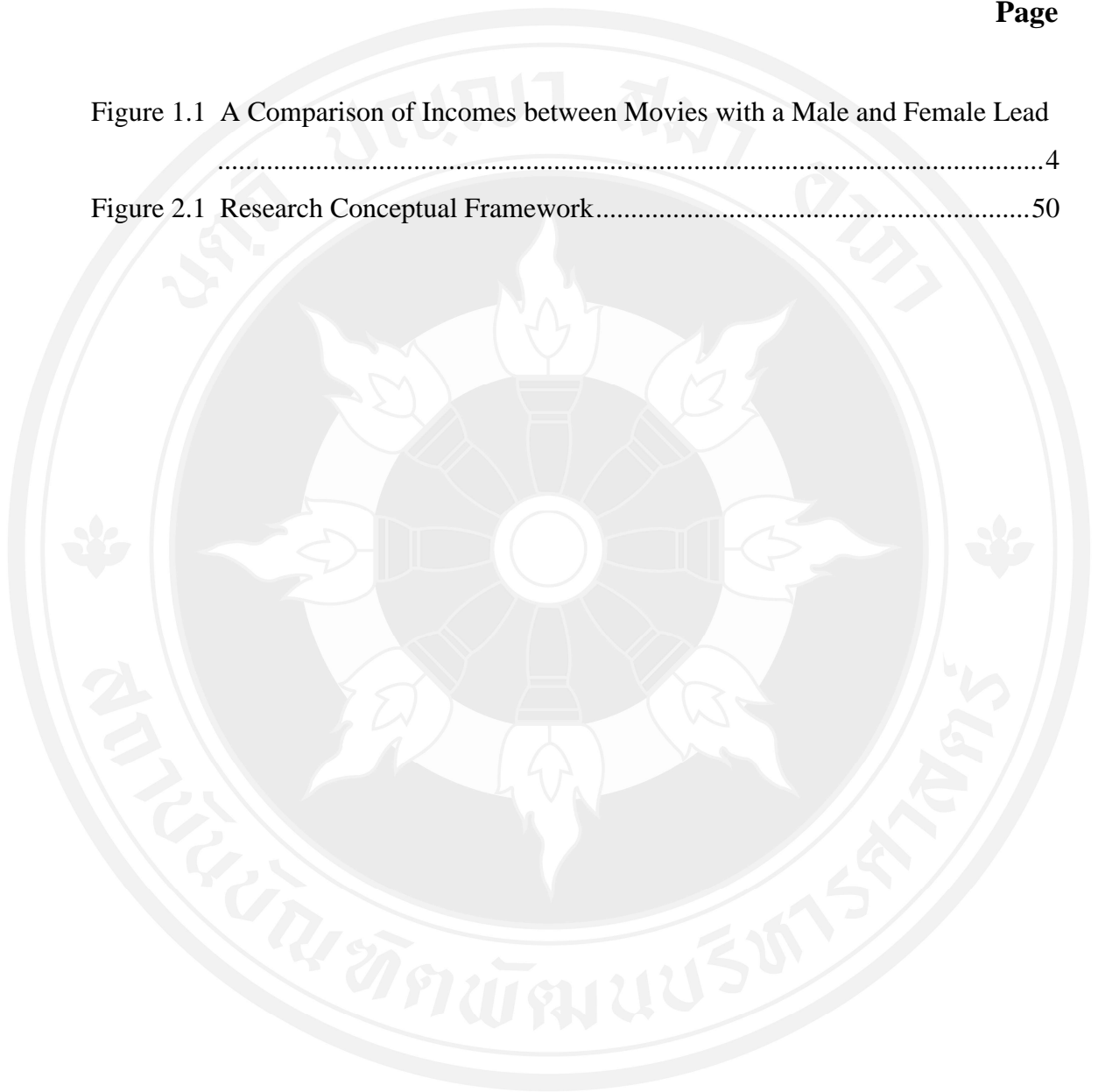
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CHAPTER 1

INTRODUCTION

1.1 Background and Significance of the Research Problem

“When Gal Gadot appears in a war armor on boots with a mighty-power belt and bracelets, she does not only exert her aura over the other two male superheroes on the same screen, but she also transforms to be an idol for all girls from her change from a sweet crowned princess in fluttering dress to be a strong goddess of war.” (Kristiya Chaisri, 2017, p. 104)

This is an image of a female actress, former Miss Israel, in the role of Wonder Woman, which is described in the article “Rise of the Feminist Heroine” of the Filmmax Magazine, a film magazine. These few quoted sentences point out three crucial issues:

- 1) The idol or prototype of women in the old days was a crowned beautiful princess in a fluttering dress. A fluttering dress and a crown may be interpreted as sweetness and fragility without harshness and may be implied as needs for protection.

- 2) At present (in the 21st century), the above description illustrates an image of a female superhero called “Wonder Woman” from a film entitled “Batman Vs Superman (2016), which transforms women’s idols to appear in war armor on boots with a great-power belt and bracelets. Besides, the sentences mention the aura of this superwoman over the other two male superheroes on the same screen, which may be interpreted as a strong, fighting, and powerful woman, and possibly more superior to males.

- 3) Films are spaces for constructing and representing femininity, which tends to change in each period.

From the abovementioned three remarks, which both reflect an image of women in the old days and construction of a femininity model via the presentation of a film, like mass media, more elaboration is as follows:

Issue 1 Women in the past had to stay home and do household work. Women's space is thus in a house and kitchen under the protection of men, but under the men's control simultaneously, depending on what a society guided them to do. Titanic, on-screen in 1997, a retro movie to 1912, in which Rose DeWitt Bukater, a heroine as a beautiful lady from a high-class family, is controlled by her mother to force her to marry her fiancée, Caledon Nathan Hockley, a selfish millionaire. Both her mother and her fiancée force her to behave by social norms, namely a noble lady should marry a man of equal status. All through the movie, the film portrays how women are oppressed, even in her clothing. In the 19th century, noble ladies preferred being dressed in a corset, which is a close-fitting brassiere down to the body to keep the hips and breasts in shape. Besides, at that time, women desired to have a deflated waist and erect breasts; thus, a corset was made to serve such purposes despite great pain for a wearer.

Besides an explicit example of oppression through clothing, women could not choose their spouses and had to follow men's orders. They had to behave gracefully by social etiquette for women, especially in their social activities. When Rose meets Jack Dawson, a poor man, he makes her life lively by taking her to know another corner of a free life. Moreover, the film presents a scene in which Jack teaches Rose to hawk, which Rose has never done before. It is one of the symbolic scenes to portray a release of freedom genuinely.

Another example of a film in the 1980s is "Working Girl" (1988), which is contemporary in which women's space has extended from a house and kitchen to outdoor, or going out for working. Women's jobs are still inferior to men's. Tess McGill, the heroine, is a capable secretary but is never assigned a large job until her boss gets an accident and stays in a hospital, Tess has an opportunity to express her capability. From the plot, the struggle in the movie is not caused by her ability, but by sex discrimination.

There were several movies reflecting femininity in the earlier periods, while some tried to construct women's spaces as a filmmaker intended to convey in each

period. Like *Titanic*, while reflecting the oppression of women, it also constructs new spaces as women's choices or *Working Girl* also reflects the image of working women in the 1980s increasingly. Still, most women tended to be able to work in some more areas, but also were obstructed to some occupations, especially in the position as a boss or superior. Therefore, films can construct alternative spaces for women by presenting capable women who are successful in their work, and that is not only men can do.

Issue 2 In the 21st century, women have been showing up in many more careers that used to be preserved for men only, i.e., pilots, policemen, or even astronauts, etc. In the film "Gravity" (2013), the astronaut that survives is female, while in *Martian* (2015), although the main character is not female, the film presents a woman as an astronaut chief who is strong and sacrificing. More interestingly, even "Snow White" in a long-recounting legend, appears again in *Snow White and the Huntsman* (2012) as a commander-in-chief holding a sword on a horse, and the heroine in *Beauty and the Beast* (2017) is presented with a new look of women, namely a woman who is extraordinary, confident, and loves reading so crazily that other people perceive her as peculiar. She is also presented as a fearless and determined woman, which is a women's characteristic the film wants to portray as the theme of the movie. "Seemingly, the beauty" is portrayed to be even stronger than "the beast."

Another character that must be mentioned is Wonder Woman, written in the article "Rise of The Feminist Heroine" in the *Filmax Magazine*. (Kristiya Chaisri, 2017, p. 104). At the beginning of the article, it writes that Wonder Woman becomes an idol or prototype of present women. Kristiya Chaisri, the author of the article, reinstates that Wonder Woman is a significant character, who communicates connotatively that a women's rights movement never ceases, but continues via films, a powerful media that can take women's ideologies across borders globally. It conveys a message that women's spaces are often perceived in a house and kitchen only, but Wonder Woman appears as a warrior behind the scene of the second world war. By considering the context of Hollywood nowadays, it has been arguing about the diversity of the movies. Generally, the position of CEO always falls to men. The emergence of Wonder Woman as a superhero with a production cost of over 100

million US dollars and Patty Jenkins, as the female director, is a remarkable sign of some changes in Hollywood. Moreover, the background and personality of this female warrior are like a new drug injecting into that Hollywood film circle to cure patriarchal symptoms not to be widespread. Furthermore, it is reinforced by funny words with a hidden feminist view of Wonder Woman in the spin-off version about the male-female relationship.

“When it comes to procreation, men are essential, but for pleasure, not necessary.”

When Wonder Woman was on screen, it was warmly welcomed, both by positive criticism and movie income beyond expectation. It leads to a question from several parties if Wonder Woman may show a sign that the audience wants to see women in the films increasingly, amidst previous conflicts among Hollywood executives who believe that a movie with a superheroine cannot be sold. Of course, such a view contradicts the audience’s responses showing on the Box Office chart, which indicates income pouring into the movies with a female lead, not only Wonder Woman but many other previous movies. Some of them gained even higher income than some movies with a male superhero.

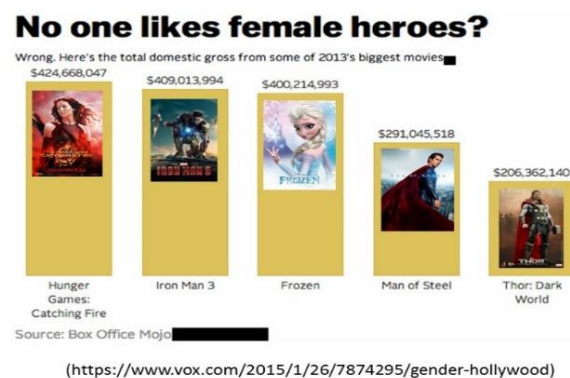


Figure 1.1 A Comparison of Incomes between Movies with a Male and Female Lead

However, although there has been an attempt to construct new spaces for women and new representations of women, which are different from those in the past, some movies in the 21st century still focus on a patriarchal concept. For instance,

“Twilight,” irritates many feminists (Riverdale, 2014) because Bella, a heroine, who superficially is the main character to move the story, is not as expected. Instead, it is Edward, who is Bella’s focal attention, and she can sacrifice her identity, or namely her humanness, for him by becoming an vampire. She wants to be a part of the world with her beloved man despite the loss of her familiar environment and departure from her father’s embrace, including driving her surrounding human beings out of her life. Although she seems not to be a sweet woman, her idea and ways of living by depending on her lover for survival and psychological stability make her look weak and vulnerable like most women portrayed in the old-day films. The question is why there are still some women like Bella who strive for the former sexual role appearing in 21st-century films.

Thus, it is more interesting to know in which direction most films in the 21st century try to construct women’s spaces and representation.

Issue 3 Films are spaces for both construction and representation of femininity, which tends to change in each period. The article, “Rise of The Feminist Heroine,” reflects the important roles of mass media, not only as of the innovation that provides news and information for people in society but also cultivate and create values to receivers simultaneously. Each type of media is a significant tool for shaping and molding sexual inequality, especially films, which are important channels for cultural production and reproduction, including cultivating ways of life, value, meaning, world view, and conscience of people in society. (Turner, 1999) Besides, its entertaining role, a film is cultural soft power used to cultivate, preaching, and creating thought, belief, and value for people in society, without using any military force or weapons, or “hard power.” At the same time, it plays a role in creating or presenting the image of masculinity and femininity in society.

“Once moving picture appears on a white screen, besides laughter of joy, amusement, and excitement, including fear and sadness are showing on the movie viewers, film scholars also pinpoint that the mythical magic of movies is also a terrific tool for molding some ideologies to the audience unconsciously.” (Kamjohn Louiyapong & Somsuk Hinwiman, 2009, pp. 40-42). For this study, it means the construction of women’s space in society.

Moreover, the article, “Rise of the Feminist Heroine,” in *Filmix Magazine* (Kristiya Chaisri, 2017, p. 104), raises the statement of Gloria Steinem, a women’s rights activist who published *Wonder Woman* on the cover of the first edition of *Ms. Magazine* in 1972 with admiration. It says “*Wonder Woman* is a real women activist. She is also the symbol of femininity that several women’s right activists try to push it to happen in social currents, i.e., fortitude, self-reliance, sisterhood, female-group support, calamity, or self-respect as human beings, including decreasing the mightiness of “masculinity” and “patriarchy”, and the belief that violence is a problem solution.”

The above is the ideology of women who are being constructed via film narration. Films are thus a space for constructing meanings, which actually may not exist earlier. However, due to the power of films, new meanings can be constructed by themselves; thus, consequently, films also function to create some representation to the audience simultaneously.

The most distinguished study on the ideological dominance via films, which was developed to be a school of thought is Feminism. This school of thought perceives that the image of women seen in a movie is not real, but is a process of meaning construction by a producer and patriarchal society. Women thus are projected as “mothers,” “wives,” and “the weak” and “the helpless.” (Kamjohn Louiyapong, 2013). In the past, we would see women’s space within a limited area, namely in a house and kitchen. It proves well of men’s power exertion as media producers who dominated women quietly. The notion accords with the concept of Michel Foucault (Foucault, 1982), which describes the latent power in representation. In other words, the construction of representation indicates the power of producers (or power in society) who want to communicate or convey their message to receivers. Thus, everybody involves in power always, either as “users” or “being used,” such as the portrayal of a woman wearing few pieces of clothes to reveal her seductive or beautiful body in a film.

If considering the use of power by the concept of Foucault, it will support the film theory, “The Male Gaze Theory”, of Laura Mulvey, which is the perception of films from men’s perspectives since films are produced mostly by men. Therefore, it reflects men’s perspectives as media producers, while women are “the object of the

gaze.” Besides, it is possible that if women view films produced from men’s perspectives regularly, women will also be dominated by men’s power in using film media to exert their power. On the other hand, women, as viewers, will absorb such perspectives and perceive themselves from the Male Gaze unquestioningly, especially by the power of camera angles determined by men.

Hegemony or dominance (Panida Hansawasdi, 2001) is a concept proposed by Antonio Gramsci, a Marxist thinker based on cultural studies. The concept is about the establishment of thinking, ideological, and cultural systems to become the predominant thinking system and core culture of a society. According to Male Gaze Theory, dominance explains the condition of a group with a higher power in a society, which here means the power of men to dominate a group of lower power, namely women, by creating consent or non-coercive compliance. The occurring consent then becomes the acceptance of ideology and value system established by the superior groups. These superior groups maintain the state of their dominance and disseminate such dominance by discourses, through the use of a major mechanism, which is mass media.

From the above concepts of the power exertion of men for dominance through mass media, even the films produced or directed by women can be influenced by such power so much that they also use a Male Gaze to present women’s image via their produced film unconsciously. Therefore, this issue is also studied in the research to analyze the concept of space and the construction of social reality, which may reflect the latent power of film producers via entertainment or so-called “films.” Accordingly, the study will not only explore the construction of women’s representation via film media but also by whom and how it is constructed. The findings should portray the constructed women in the films in various dimensions: physical appearance, personality, values, beliefs, and their roles at the family up to societal level.

Lately, more films have constructed women’s spaces, and expanded their spaces from their house to work outside the house, and to leadership at the national and international level, or produced more superheroines as above mentioned. Thus, viewers may be dominated by the meanings conveyed by films unconsciously, especially due to the trend of women’s calling for gender equality (Kanjana

Kaewthep, 1992, p. 31). Consequently, women formed a feminist group, which affected films to change their ways of presenting women differently from the past, especially they focused more on the content, so-called “women liberation,” which was the major beginning of the production of women’s films increasingly for the benefits of the audience’s ways of living.

Nowadays there are other movies, besides Wonder Woman, that perform as a tool for molding some ideologies for the construction of women’s space to pass to people in society. It can say that because of the power of Hollywood or American films, American films have the most predominant roles in the global market for almost over 100 years of film history or they can be so powerful that they can define the structure of the global film business. (Boonrak Boonyaketmala, 2009)

This excludes before the first world war in which some European countries, especially France and England, joined with the U.S.A. to be leaders in the global film market. After the end of the world war, film production systems in Europe were severely damaged; therefore, it was a great opportunity for the U.S.A. to step to be the master of the global film market since then.

“Until the 21st century, after the end of the cold war, no land in the world escaped from commercial power and American film culture, especially films produced by only a few leading companies. This tendency seemed to be more distinctive constantly.” (Boonrak Boonyaketmala, 2009).

For instance, in 2000, the net income from the film business in the American market was 7.66 million US\$, or a 28.3% increase from 5.97 million US\$ in 1986, while the income from the film copyright rental was valued at 8.85 million US\$. The total sum thus increased by 426%. It means that foreign markets of American movies have a higher growth rate than the domestic markets.

On the other hand, while countries around the world fall under the influence of American movies, besides the rental expenses and a high rate of American or Hollywood film views, American films also yield several effects or influences on the reception countries, especially the exposure to American culture, which can be considered as excessive. Thus, it causes imbalance, compared to viewers’ exposure to the culture and ideology of other sources. It is believed that American films affect the

behaviors and conscience of the population in each reception country unlimitedly. (Boonrak Boonyaketmala, 2009).

Furthermore, while Hollywood films are on screen in Thailand and other countries throughout the world, they do not only provide entertainment, but they also bring about their cultural influence on Thai and global society like cultural dissemination of Hollywood or American culture to every area so widely that it can be called “cultural imperialism” all of a sudden. This yields both positive and negative effects. Therefore, Thai viewers who watch Hollywood movies are absorbing American ideologies and culture simultaneously, especially sexual ideology since the ideology hidden in the content will create a sexual identity for people of each sex or gender (Kanjana Kaewthep, 2011). Accordingly, what should be studied is what kind of new creation or movement occurs, which factors are involved with the definition and the creation of each gender’s identity, and how people in society, especially women, are equipped with thinking patterns. These thinking patterns are something in our daily life and enable us to “signify or make sense of ourselves, others, and the surrounding environment.” To illustrate this, women are equipped with the thinking pattern and ways of living daily by the ideology of a housewife that they have to do everything to make their children and husband happy.

Earlier, there was criticism of women’s rights groups about the confined roles of women as purely a mother and wife; thus, later a new role for women as their alternative was presented via films to female viewers, including Thai, under the symbol of “Capable Women.” The meaning may correspond to Thai traditional sexual ideology, “women’s hands for both swinging a cradle and a sword, are they strong?” A capable woman means a woman who can be “both a mother and working woman.” (similar to “no denial for government nor private work”) Once Thai women read the meaning of the concept of “Capable Women” via exposed Hollywood films,” they will synthesize such a concept to become their stock of knowledge for constructing the meaning of “a woman.” Certainly, the western concept of “Capable Women” then has been widely disseminated in mass media. The major characteristics of “Capable Women” are extrovert, adroit, adept, and fluent, while their inner ultimate goals are to achieve success in working and happiness in life (through their consumption for creating their identity). Thai society then gradually adopts such foreign concepts that

are blended harmoniously in Thai social practices, which can be witnessed widely in some contests and awarding, i.e., outstanding business women, excellent female executives, etc. Then, these female winners will become “a prototype” or “a role model” publicized by mass media to encourage other women to follow them.

The reading of the message transmitted by films is another issue that will be studied besides the textual analysis. Thus, receiver analysis is conducted too. According to the basic assumption of the cultural studies approach, it is important to pay attention to the role of mass media in daily life as media is a part of individuals' ways of living. However, the study on receivers cannot do separately without studying their relationship with the text, or the content of messages or programs. Especially, the study of receivers by the Socio-Cultural Approach is the reception analysis of each group of receivers. Its main principle is that the meaning of any message depends on the reading or the perception of receivers. Therefore, the meaning of a message is not static nor predictable. The assumption of this approach is “a message contains no meaning until it is read by someone.”

The main point of the reading of the meaning transmitted by media is that the consequence of the reading will lead to establish a stock of knowledge, used for constructing the reality of things readers have in their stock of knowledge, and thus affect their attitude and reaction towards such things. Accordingly, the message transmitted by Hollywood films is more than entertainment, but also a stock of knowledge used to construct some reality and affects the behaviors and conscience of viewers around the world, including Thailand. Thus, it is the rationale of this study, which aims to study the construction of women's space via Hollywood films to see the role model and sexual ideology transmitted to Thai viewers. Besides, the study expectedly helps to understand femininity constructed under the influence of the American thinking patterns. Hence, it will create an understanding of what Thai society is absorbing that comes implicitly with Hollywood films, and this process can help us understand our being and the cognitive process Thai society has to know to understand ourselves better. Regarding the period of the study, the 21st century is focused (starting on January 1, 2001) because the 21st century was the end of the Cold War and the beginning of the master of the global film market of American films. Correspondingly, it is an interesting period to study how women's ideology for

constructing women's space during the prosperity period of Hollywood films has been transmitted to Thai society. Accordingly, this research selected to study Hollywood films with a female lead in the 21st century.

Therefore, the study of films as a kind of mass media to examine how they construct women's space in the 21st century will help to see which of the latent meanings of women ideology transmitted by filmmakers dominating our cognition during our viewing.

Typically, each society will have some mainstream culture and behavioral patterns commonly adhered to by people in the society. For instance, if the great traditional value is patriarchy, a sub-culture will be created by women to oppose it to make men accept women's culture as well by expressing their counter-attack behaviors against the dominating mainstream culture on major communication spaces commonly used by people in society, such as communication via films. For example, *The Hunger Game* tries to present a heroine, Katniss, who opposes the concept of patriarchy as the mainstream culture. The sub-culture communicated in the movie is that women have to stand by themselves without asking for other help, even male characters like Peeta, who likes her and she likes too, as illustrated in a part of feminist criticism on this movie.

“Katniss, as an individual, breaks away from the typical gender stereotypes that we would assume reading an action packed love story. Katniss takes care of others, which shows a somewhat feminine side to her, when she nurtures Rue and Peeta as well as when she looks after her younger sister Prim. Most of the time though she prefers to not show emotion and doesn't want to receive help from others, especially Peeta. When Peeta professed his love to her on screen she was horrified, most girls would be flattered. But to her, that would make her look weak, and she knows looking weak could cost her life.”

The heroine tries to take herself away from all restrictions and search for social space for constructing her identity, which violates typical expectations determined by the mainstream culture. The cultural studies from oppositional, negotiated, and usurping perspectives for constructing the meaning and unique identity of women are the key to this study. The space studied comprises three kinds of spaces: Physical, Mental, and Social Space or Social Practice.

After determining the perspective for studying the construction roles of the films, another function of films in representing women, as a direct consequence of the construction, is considered worth being studied. This will help to illustrate how the U.S.A took this opportunity towards the construction of space in parallel to the representation of women during the prosperity of Hollywood films in the 21st century.

Hence, it leads to the other objective of this study to explore how Thai female viewers absorb ideology and perception of women representation communicated by Hollywood filmmakers and what kind of ideologies and representation are transmitted, which influence Thai female viewers. Consequently, it can illustrate the effect of films by their role in constructing social reality genuinely.

In terms of academic benefits, the findings of this study should help to synthesize the roles of media on society, especially by which role and with what proportion Hollywood films construct women's space and representation of women among three ways: to maintain the existing system or condition, 2) to present some modification of the existing condition or system partially, and 3) to present new alternatives for social reform. The findings should provide useful academic benefits to indicate if the proportion of media roles is appropriate and what should be improved in the future.

1.2 Research Questions

- 1) How is women's space constructed in the 21st century through Hollywood film narration?
- 2) What is the women's or femininity representation in the 21st century appearing in Hollywood films?
- 3) How did Thai viewers read the meaning of femininity in the 21st century transmitted in Hollywood?

1.3 Research Objectives

- 1) To study the construction of the 21st century women's space through Hollywood film narration.

2) To analyze the representation of femininity in the 21st century appearing in Hollywood films.

3) To explore Thai female viewers' decoding of the meaning of femininity in the 21st century transmitted through Hollywood films.

1.4 Scope of the Study

1) The study of the background and behind the scene of the films, including criticism from documents and articles on the internet for analyzing each film.

2) The study of Hollywood films with a female lead, excluding period films, without specifying genres of the films.

3) Eight films from DVD or the internet, screened in Thailand from January 1, 2001-June 8, 2017, selected by their income that must be at the top rank of each year, compared with other female-lead movies, and consisting of a variety of genres. Additional 4 films were selected from the list of Oscar nominations with a female lead during 2001-2017 of a total of 10 films. Thus, the total number of films to be studied is 12 films.

4) The study on Thai female receivers as film viewers with different demographic attributes by 12 focus group interviews with 12 interviewees in each group, and a total of 74 female receivers participated.

1.5 Operational Definitions

1) Women's space means the spaces of women's lifestyle or ways of living, namely "personal space" and "social space or social-functional space," which was distinguished by feminists from women's space "at home" and "in the public area." (Kanjana Kaewthep, 2000).

Personal Space

It is the space within the entire boundary of a house, comprising concrete and abstract personal space. It thus covers all the areas and activities in the house, including sexual life, which accord with the concept of Post-modernism, i.e., Foucault, who is interested in the concept of power and views that every people all

involves with power constantly, either as “users” or “being used.” (Kanjana Kaewthep, 2011) Besides, Foucault focuses on the use of women’s bodily power, which reflects inequality of men’s and women’s bodily power, i.e., the tightening of women’s feet in the former time up to the force on the body to be fat or slim as wished by the power in society, or even the right of using women’s own body, which is forced by the ideology of conservatism to force the body owner to comply with the value of women’s virgin, etc.

Therefore, personal space studied in this research covers all spaces in the house up to the space on the body, including sexual life.

Social or Social-Functional Space

It is the public space, which is abstract (Kanjana Kaewthep, 2000), or the area out of the house or the world outside, which includes working place, economic, political, and religious activities, and life.

To analyze each space, the criteria of Lefebvre (1998) were applied, as follows:

(1) Physical space is the space that can be seen or tangible concretely through sensory organisms, i.e., a working place, a house’s space, etc.

(2) Social space is the space that relates with socio-cultural meanings by being constructed through activities, practices, projects, the use of symbols, the creation of utopia, and the establishment of a sphere. It is the perception of the meaning, from women’s perspective, towards the use of a certain space determined by social rules, regulations, and norms, as a member of society, to know and understand how to have social interaction or practice in certain time and place. (Weber, 1929)

(3) Mental space is the feeling related to a certain space, i.e., a feeling of engagement with the house space or a feeling occurring in the working atmosphere, etc.

2) Women in the 21st century mean women in the period 2001-2017.

3) The construction of women's space means the construction of the meaning and identity of women in each space or area appearing on Film media using 4 criteria for the analysis:

(1) The relationship between man and space (or of whom does a space compose?)

(2) Where is the space and how does it look like?

(3) Regarding the occurring activities on certain spaces, who has the main power in determining what should or should not do on such spaces?

(4) Attitude towards the space, and roles, power, and identity presentation of women on a certain space.

4) The representation of femininity means the image of women, both physical body and social body, i.e., sexiness, respectfulness, ready for carrying violence, attitude towards oneself, attitude towards the cross-sex relationship, attitude towards society, value, belief, sexual ideology, and women's roles from a family to a societal level.

5) Hollywood films means American movies produced as an industry, which is widely known as "Hollywood," located in Los Angeles, California, U.S.A. This study focuses on non-animation films having a female lead and gaining income at the top rank compared to other female-lead films and a part of the studied films are the films in the Oscar nomination list in the field of the Best Picture each year, but only those with a female lead were selected and all of the films must be screened in Thailand during 2001-2017 as well, without specific genres. Besides, the films are not historical period films, except fantasy and surreal ones. Moreover, the films must be available in the form of DVD and on the internet only.

6) Decoding or reading of meanings means receivers' interpretation of femininity presented in the studied films as intended by senders or filmmakers by analyzing into senders' intent how they convey emotion, feeling, ideology, value, opinion, and meaning towards femininity. However, receivers' interpretation does not necessarily have the same meaning as intended by a filmmaker.

7) Thai women mean women in the 21st century who had spent time viewing Hollywood films in a cinema, from a DVD or the internet, who were selected by purposive sampling based on their diverse demographic attributes or categories, i.e.,

different occupations, age, educational level, income, and region, and participated in each of the 12 groups and each group contained 12 interviewees. The total samples of the focus group interviews were 74 interviewees.

1.6 The Expected Benefits

- 1) To understand the forms of Hollywood film narration used for constructing women's space in the 21st century.
- 2) To understand the universal image of women via Hollywood movies, which influence women around the world, both western and eastern part, including Thailand.
- 3) To stimulate Thai female receivers to catch up with the ideology of femininity implicitly transmitted by Hollywood films for their proper selective reception of such an ideology that is useful for them.
- 4) To get a summary of the roles of Hollywood films and the proportion of their roles among the three ways of the media functions for the construction of women's space and representation: (1) to maintain the existing system or condition, (2) to present the modification of the existing condition partially, and (3) to present new alternatives for social reform.

CHAPTER 2

REVIEW OF LITERATURE

Concepts and Theories

The research entitled, “The Spatial Construction, Representation of the 21st Century Women, and Thai Women’s Decoding Via Hollywood Films,” applied the following concepts and theories:

- 2.1 Construction of Social Reality
- 2.2 Concepts of Space in Film Media
- 2.3 Theories of Representation
- 2.4 Concepts of Film Narration
- 2.5 Concepts on Film Techniques and Signification
- 2.6 Concepts on Mass Communication and Coding Systems
- 2.7 Study Approach on Receivers
- 2.8 Related Studies

2.1 Construction of Social Reality

Alfred Schütz, a German sociologist, was one of the major thinkers of the Phenomenology School, which originated the concept of the construction of social reality. After that, several sociological thinkers paid attention to this concept, i.e., Peter Ludwig Berger, an American sociologist, and Thomas Luckmann, An American-Australian sociologist, who jointly developed the concept of Schutz in the book called, “the Social Construction of Reality,” which is very famous and makes both of them well-known as the developers of the construction of social reality theory, by the support Alfred Schütz.

Berger and Luckmann (1996) view that the world is divided into two parts: a world of reality and a world of meaning. The world of reality is the visible and tangible world, i.e., buildings, objects, materials, people, and all kinds of the physical

environment. However, another kind of the world is the world in which meanings may not be explicit since each person or society perceives the meanings of things differently. Thus, it is the world in which meanings of various things are created. The meaning of a thing is signified and determined through a perceptual process of the world of reality partially and is also cultivated by a variety of social institutions accumulated to be a process of knowledge creation. This increasing accumulated knowledge then becomes a stock of knowledge by which people use to determine their response towards certain things. This response or reaction will become familiarity and then “social reality” finally. Therefore, this process is called “a process of social construction of reality.” Berger and Luckman (1996) insist that reality does not occur naturally, but is constructed by human beings and social institutions, i.e., family, academic institutions, working places, legal institutions, religion, government, and mass media.

Here, the construction of social reality is cultivated by mass media. At present, mass media is a crucial institution that imposes the structure of reality. Since human beings live in a too huge world to perceive everything or every corner of the world by their direct experience. Therefore, mass media becomes a mediator that connects human beings with the world, i.e., to let us see places to which we have never been, etc. We thus know them through mass-mediated experience. Besides, mass media does not take us to see or know the world, but it also helps us make sense of the world. (Kanjana Kaewthep, 2001, p. 246.)

As above mentioned, the reality is not a priori state of existence but is constructed by human beings. For instance, “a woman” as “a person” is something we can perceive through our five sensory organs in the world of reality. However, to identify which woman is “beautiful” in the world of meaning, different significances will be obtained, depending on the interpretation of each person or society as the definition of “beauty” is constructed differently. However, nowadays we may witness women with a slim figure on mass media, i.e., TV, movies, magazines, including online media. All these media constructed the meaning of “a beautiful woman.” Especially in Thai society, a beautiful woman is not only slim, but her complexion must be pinkish white also. The reason is that all advertisements have jointly constructed this kind of beauty in a Korean style, while on the other side of the world,

a desirable woman must have dark skin. The more different are the periods, the more different definitions are unexpected. During 1400-1700, generally called the “Italian Renaissance,” a beautiful woman was defined as a woman with large breasts, a round belly, and huge bottoms, which is completely different from the definition in the present world. Therefore, the same object, namely the same woman in the world of reality, will be defined to be beautiful or not beautiful depending on the construction of human beings in each society through a process of cultivation by different social institutions in each society, one of which is mass media.

Mass media does not have a function of how to call something, but it also guides which is what society accepts, admires, and values, and which should be avoided, disdained, or barred. For instance, it will determine what a man should do, how a woman should behave, to be considered as proper or appropriate. Even in terms of clothing, in Islamic society, it is regulated by a religious institution. On the other hand, in many other societies, fashions of clothes are all perceived by mass media. Accordingly, things in the world of reality all pass a process of meaning construction by social institutions. Of course, the mass media institution plays a significant role in constructing social reality, especially in the present society, communication technologies are so advanced that they can connect every corner of the world that is far apart to be united to be “a global village,” in which everyone can perceive things simultaneously very easily. Due to the importance of the media institution, we should be well aware before perceiving things through a global perspective or before judging or evaluating something because the reality around us is perceived through media and has been selectively screened via each society’s belief, norms, and understanding before constructing the reality as we see.

Accordingly, to apply the theory of social reality construction to explain and analyze mass media, i.e., films, it must rely on the assumption that everything seen on the screen is the world of construction, and so is the portrayal of women on the screen. Thus, the analysis of the presentation of women in the 21st century via Hollywood films in this study must base on the theory of social reality construction as a frame in analyzing how and from which perspective filmmakers constructed the meaning of the “reality” of women.

2.2 Concepts of Space on Film Media (Lefebvre, 1998)

In 1974, a French sociologist and a Neo-Marxist scholar named Henri Lefebvre initiated the concept of “Production of Space” via the performance named “Production of Space.” The main essence of this concept is the signification of “space,” aimed to study the occurrence of human relationships under the condition of a certain space. Besides, it also studies a process of meaning construction and negotiation on social space, including the study of conflicts caused by several groups whose power is obtained from the exploitation of the space. The essence of this concept is essential to further explain communication perspectives.

Because of changes in communication technology and culture, spatial changes also happen almost all the time. Therefore, the study of space via mass media from a socio-cultural approach is very significant. Lefebvre classifies space into three levels:

- 1) Physical Space means naturally physical space that is concrete and tangible.
- 2) Mental Space is cognitive space, which means psychological perception, i.e., the feeling of engagement with space, a feeling of comfort, etc.
- 3) Social Space & Social Practice mean constructed space from the creation of ideology, the use of symbols, projects, activities, and practices.

Accordingly, every space in the society can be constructed as a social space, if there is any social practice on such space, which we can witness in our daily life, etc. For instance, the space like “under a flyover or an overpass, inside a shopping mall, near a beach, etc.” is not a merely geographic area, but also a social space that is produced and reproduced by the power of creators in a certain time, period, and culture. For example, a coffee shop used to be only a place for selling and drinking coffee. After finish drinking, one would walk out. However, nowadays several coffee shops have become a leisure place where the wealthy young generation identifies themselves or present their social status, etc.

When social practices occur by some power groups who use space for different exploitation, it may lead to conflicts on such spaces. The following question is who determines such practices on the space. (Lefebvre, 1998). The answer is that the construction of space associates with the following:

1) Economic, social, and political structure, which is the origin of power in establishing social relationships.

2) The use of time and places in people's daily life, including their interactions on the space.

3) Meanings/ codes given by people on the space. Remarkably, space has no fixed meaning but changes all the time depending on the groups with power in determining the meanings and various situations as well. The meaning of the occurring space can be complementary or conflicting. Whenever the meaning is contradictory, it reflects a collision of powerful groups aimed to exploit benefits from the space for their group. Consequently, in each space, there will be dominant power manipulating the meaning. On the other hand, some other groups may try to create their meanings by fighting or negotiating with the dominant power. Similarly, the study of women's space in working places also found that men were the dominant power that manipulated the management space. However, at present many female executives are trying to create their meanings to present their identity and have power in fighting, negotiating, and seizing the management space, which causes some ripples against the traditional meaning of the management space in some organizations.

Space in Mass Media and Films

Mass media is an institution playing an important role in turning a physical space to be social space. Lefebvre (1998) explains that mass media affects both the process of creation and modification of meanings of a certain space. Mass media also enables to make space towards a new meaning, i.e., vacant space in a shopping mall can be applied as a concert area and transmitted through media, which will be perceived by society with a different meaning from the original space, and yields several effects after. A major component for creating space through mass media is a sequential narration of events. Narration cannot be deprived of a place. Then, all will be transmitted through mass media in various genres, i.e., TV news programs, dramas, game shows, including cinema movies.

Regarding films, persons who influence the signification of meaning of a film are directors and cinematographers or directors of photography. Scenes or settings are the main features of the art of film production that highly relate to the use of space,

both physical, mental, and social space. When any meaning or effect is needed in a certain scene or setting of a film, components of photography in each shot and scene must portray the relationship between the place and characters, including props and photography techniques and proper design to convey meanings desired by a creator. (Benyahia, Gaffney, & White, 2006)

Therefore, applying the concept of space for analyzing both audio and visual components in forming narration in a film will help to indicate how a film creates each space for women, who are powerful in signifying the meaning of certain spaces in each phenomenon or scene. If a scene points out that the power in signifying the meaning of space does not come from women, it will also indicate if and how women struggle for, negotiate, or seize the space. Besides, importantly, it will indicate how power is exerted in each event or scene. If any power struggle happens in a space, does the meaning of social space change from its original position, including the emotion and mental state of female characters on such space, and how?

The creation of meanings of space from various perspectives as abovementioned all depends on the intent of each producer to determine its direction. Thus, the concept of space is a key concept in helping to interpret the meaning of the text, in combination with the use of the concept of the construction of social reality, the concept of narration, and the concept of American culture, as an analysis framework.

2.3 The Concept of Representation: Cultural Studies Perspective

Stuart Hall defines “Representation is the production of the meaning of the concepts of our minds through language. It is the link between concepts and language which enables us to refer to either the ‘real’ world of objects, people or events, or indeed to imaginary worlds of fictional objects, people and events.” (Hall, 2003)

Stuart Hall contributes great benefaction in expanding the perspective of “cultural studies” more widely. He was born in 1930 (Somsuk Hinwiman, 2005, pp. 31-33) in a middle-class African family in Jamaica. As a colored person, he often faced negative life experiences, especially being insulted by his white fellows. This inspired him to be interested in the culture of laborers and black people. In 1961, Hall

started his teaching on films and mass media at Chelsea University in which he and Paddy Whannel produced a great masterpiece called “The Popular Arts.” In 1964, Hall was invited to found “The Center of Contemporary Cultural Studies” at Birmingham University and had produced several pieces of work of cultural studies since then. Later, he moved to an open university in the United Kingdom and developed a concept entitled, “Representation,” which is a process of signification, identity, and cultural differences, and becomes one of the very influential concepts for cultural studies scholars in the next generations. (Kanjana Kaewthep, 2009).

Linguists in the earlier period believed that “meaning” or “reality” is a priori state of existence. However, Hall believes that in reality, there is nothing called “reality” as a priori existence until it is constructed. Such notion becomes a predominant standpoint of the Representation Concept of cultural studies approach, which believes that representation is not a reflection, imitation, or discovery, but construction, a fraction of so-called “social construction of reality.” (Somsuk Hinwiman, 2005).

To illustrate this, “femininity” was constructed in a movie named “Twilight” (2008) by Stephenie Meyer, a female writer, from the concept of “virginity,” one of the conservatism concepts by creating a condition in the story that the hero and heroine cannot have sexual intercourse until they are married. The movie tries to create the meaning and thinking patterns for women to follow the prescribed schema of society, which is to be a respectful woman by keeping their virginity until the proper time, etc.

However, not all films highlighted the value of virginity. Therefore, representation keeps changing all the time, depending on who or which society constructs it. Besides, it can be modified by social conditions, which affect social movement in each period. For this study, the creation of women’s representation was studied from various movies to see the overall creation of women’s representation in Hollywood films.

Hall (1997) raises three ways of studying representation from the relationship between language and reality, as follows:

Approach 1: Reflective Approach. It is the creation of representation based on the assumption that reality exists in the world. Language is a reflecting tool to let us

see such reality, and so is a medium. It is like a mirror that can reflect representation straightforwardly like a reflection that we can see directly from our eyes.

Approach 2: Intentional Approach. It is the creation of representation that gives importance to a sender's need. A sender can be a speaker, a writer, etc., but in this study, it means film producers who need to convey some meanings to their audience and expect that they will decode the message as desired. However, since each person's use of language is unique; therefore, if the audience cannot interpret the transmitted message as expected, communication will fail.

Approach 3: Construction Approach. It is the creation of representation based on the cultural studies approach that focuses on the constructed meanings as it believes that representation cannot reflect all reality as things contain no fixed meaning in themselves. On the contrary, representation must pass a process of depicting and collecting symbols constructed by people in society and combining all meanings into one same thing to create new meaning with slight old meanings so that both old and new meanings can be connected. Still, the newly constructed meaning may be something that exists or does not exist, but finally, general people will perceive its existence. For example, films often end with kissing between a hero and heroine amidst beautiful scenery after all bad things or obstacles, witnessed by people surrounding them with pleasure. In reality, there might be other several things or stories these two people have to pass through more than what the films present.

Moreover, Foucault (1982) proposes a concept on latent power in creating a representation. Namely, the construction of any representation indicates the power of a producer (or power in society) who needs to communicate to receivers. Foucault perceives "culture as a system of power exertion" and such power differs from the meaning of the political science approach. For example, power is not centralized by capitalism or the state but dispersed as a network. Everybody always involves with power, either as "using it" or "being used." A scantily clad woman or the seduction by a woman's sexy body in a film, according to Foucault's concept of power, will accord with the concept of "the Male Gaze Theory" of Laura Mulvey. Such a theory views that movies are men's production mostly. Thus, the film narration mostly reflects men's perspectives as media producers while women are the object of the gaze. It is possible that women also view such movies from a Male Gaze perspective regularly.

Thus, they are dominated by the power of men who use films to express their power. Consequently, women, as the audience, have absorbed such representation until both perceive the same thing through men's perspective automatically by the power of camera angles determined by men.

Hegemony or the concept of dominance is proposed by Antonio Gramsci, a Marxist thinker based on cultural studies. The concept is about the establishment of thinking, ideological, and cultural systems to become the predominant thinking system and core culture of a society. According to Male Gaze Theory, dominance explains the condition of a group with a higher power in a society, which here means the power of men to dominate a group of lower power, namely women, by creating consent or non-coercive compliance. The occurring consent then becomes the acceptance of ideology and value system established by the superior groups. These superior groups maintain the state of their dominance and disseminate such dominance by discourses, through the use of a major mechanism, which is mass media.

From the above concepts of the power exertion of men for dominance through mass media, even the films produced or directed by women can be influenced by such power so much that they also use a Male Gaze to present women's image via their produced film unconsciously. Therefore, this issue is also studied in the research to analyze the concept of space and the construction of social reality, which may reflect the latent power of film producers via entertainment or so-called "films." Accordingly, the study will not only explore the construction of women's representation via film media but also by whom and how it is constructed. The findings should portray the constructed women in the films in various dimensions: physical appearance, personality, values, beliefs, and their roles at the family up to societal level.

2.4 The Concept of Film Narration

Abrams, Bell, and Udis (2001) define "narration" as a weaving incident like a chain connected by action and characters. Narration is essential for films as films are media used for telling stories or happening by images and sound. Each film has a

different structure and narration components; however, every film narration must have a causal and effect relationship in the happening of each period with a well-organized and chronological story to make the audience understand the expression of ideas, life, human beings, and the world.

For films, the narration is a major part of communication between a producer and the audience. Typically, film narration composes of the following: (Sararak Rochanapruk, 2014)

1) Plot. A plot is a set of all critical incidents that are woven logically and proceed in sequence from the beginning to the end based on how the first incident causes the occurrence of the second incident. Generally, a plot is the essence of the story with the following five steps in order:

(1) Exposition is the beginning of a story, functioning to call the audience's attention to continue their viewing. It must start with an introduction of characters and places and may open some problematic issues or conflicts to make the audience want to follow the rest of the story. However, exposition is not necessarily in order by a sequence of what happens. Instead, it can have several tactics for the beginning, i.e., opening with a scene of a character's action, beginning with some incidents at the middle of the story, or tracing back or flashing back from the end to the beginning, etc.

(2) Rising Action. At this step, a problem will be more intense increasingly while the story continues logically, which raises the degree of problems' or conflicts' intensity. Characters must face more complicating situations.

(3) Climax is the period in which conflicts come up to the highest point or everything is collapsed. Characters are in a situation where they have to make some decisions, which will alter everything completely after their decisions.

(4) Falling Action or the state after a crisis is resolved or passes by and all puzzles are revealed.

(5) Ending is the end of all stories. The ending may be various, i.e., ending with loss, happy ending, or leaving some puzzles behind, etc.

2) Theme is the main idea for proceeding with the story. It is the concept a filmmaker wants to convey. We can search for the theme of a film by observing other components of the narration, i.e., title, names of characters, value,

quotations, or special symbols appearing in the story. Besides the theme, there may be some sub-ideas, which go in the same direction as the main concept. The advantage of sub-ideas is that they enable us to understand the story or the main theme or concept more clearly.

The popular themes frequently found in films are not so many. Often, they are about morality, good and bad deeds, the essence of life, which may be sarcastic or realistic, including human nature, social criticism, or essence of philosophy, etc.

3) Character are people involved or related to what happens in the story, and are dispensable components for a narration of all forms. Normally, characters will have two components: conception, which relates to a character's background, and presentation, which is a character's behaviors influenced by the character's thoughts. By comparing conception with a presentation, what is the hardest thing to change is the characters' conception. If any character needs to change their character, the rationale must be very sound or makes sense. The design of characters is another important part. Good characters must have their own idea, and have dialogue and behaviors that are congruent with their personality. Thus, characters need to have clear background, I.e., childhood life, education, family nurturing, social status, etc. All of these can connect with characters' conceptions and behaviors rationally.

4) Conflict is another component of the narration that creates a crux or difficult problem and leads to a change in the story. The study of conflicts will help to understand the story better. Conflicts can be divided into 4 four main types. (Kanjana Kaewthep, 2010, p. 286).

(1) Internal or psychological conflict of a character is a kind of conflict happening within a character who is confused or has difficulty in making some decisions, i.e., an internal conflict of choosing between morality and desire, etc. For instance, the film called "Beautiful Mind" is a story about a genius mathematician who cannot distinguish between the world of reality and his created world.

(2) Conflicts between man and man or between groups of people are the incompatibility, discordance, or opposition between two characters or parties.

For example, *Romeo and Juliet* is a movie reflecting conflicts between two hostile families but their offspring love each other, etc.

(3) Conflicts between man and society are the conflict between individuals and regulations, order, or social structure. Mostly, the opposite side of such individuals is more powerful than conflicts between man and man. In the film “*Equal*,” a society prohibits people to love each other or have an affair; thus, people are genetically modified to have no feeling; however, the hero and heroine fall in love with each other profoundly, etc.

(4) Conflicts between man and external power are conflicts between man and natural force, such as the Tsunami disaster in the movie “*the Impossible*,” etc.

5) Setting is a component of every narration since the narration is a transmission of sequential events and every event must happen in a certain place. Thus, the setting is vital as a place carrying what is happening. Besides, settings are significant in conveying some meanings and associate with characters’ personalities. It is very important to be studied as a setting is the first introduction for indicating physical space, which is the main purpose of the study and can lead to social and mental space further.

Settings can be classified into 5 types: 1) Natural setting, 2) invented setting, 3) periodical setting, 4) characters’ ways of living, which are characters’ daily patterns or activities, or places where they live, and 5) abstract setting, which is an intangible environment, i.e., belief value, tradition, customs, etc.

6) Symbol. Any symbol used in film narration must have more meaning than itself. Symbols can be objects, places, or living creatures. A sequence of scenes in a movie can also convey some symbolic meaning. A striped pajama is used as a symbol to portray the way human beings tend to judge other people superficially to which group or which class they belong by their outer shell or physical appearance. In reality, all human beings are human beings or living creatures. Thus, one life is valuable and not different from the other life, etc.

7) Point of view is the narration through a perspective in some ways. A narration perspective is important since it affects viewers’ feelings differently and

can persuade them or arouse their emotions in certain ways. There are four kinds of narration perspectives:

(1) The First –Person Narrator is the narration from a hero’s or heroine’s point of view or the first-person, so the characters often use “I.” The advantage is to make viewers feel close to the event, but viewers may get the influence of the biased perspective of the narrator. Investigation and biographical films often use this kind of perspective.

(2) The Third-Person Narrator is the narration in which a narrator tells about characters or events the narrator witnesses or involves in.

(3) The Objective Narrator is the narration in which a narrator tells a story as an observer who has no involvement with the story so the perspective is neutral without bias in the presentation, but lets viewers judge by themselves. However, views may not feel attached to characters so profoundly because of the narration by an outsider.

(4) The Omniscient Narrator is the narration without any limit. Such a perspective can transcend time, people, and spatial restrictions. A narrator can know insightfully all characters’ thoughts and feelings. The narration can tell events and places back and forth, undo the past, or jump to the future. Remarkably, it can explore a character’s dream unlimitedly.

For this research, the concept of narration was applied as a framework for analyzing the form of narration of Hollywood films portraying femininity in the 21st century to see how narration structure can convey any meaning as a result of the film’s construction of women’s space. The study on the construction of space necessarily explores the components of an event and their relationship with the space thoroughly.

2.5 Film Techniques and the Signification

Films are media constructed from human reality through the use of technology and techniques, i.e., camera, films, or other equipment. Films are media with specific techniques and components to convey meanings to the audience. Understanding films

well requires the interpretation of what a producer wants to convey, i.e., ideology and belief, etc. in the film.

Berger (2007) identifies 6 film techniques for conveying meanings: (Berger, 2007, pp. 38-46)

1) Camera Shot. A producer often uses camera shots for communicating the needed meaning and for psychological reasons for creating emotion, feeling, and meanings to the audience. Typically, camera shots are related to the audience's perception and their perceived meaning. Camera shots can be divided into the following:

(1) Establishing Shot displays a large area to indicate the place of the story.

(2) Long Shot displays a distant picture and scope of the event.

(3) Full Shot is a full picture of an individual to display his relationship with the environment.

(4) Medium Shot is mostly used in a dialogue or conversation setting to display characters' body movement and action. Sometimes, it emphasizes the confrontation between characters to display the power of one character over the other character.

(5) Close-Up is the close shot between the audience and characters or the distance that can display significant emotional expressions, i.e., via facial or eye expression, such as gladness, anger, fear, etc. of characters that the audience can see and understand clearly.

(6) Extreme Close-Up is a shot of special closeness, i.e., to display a certain part of the face to convey emotion in a scene in detail. At the same time, it also displays a feeling of discomfort or internal pain of characters.

2) Camera Angle is the position or angle of a camera that conveys some meanings of persons or objects that are being shot. It is a psychological feeling. Besides, camera angles will be more meaningful if being used with different types of camera shots. Generally, camera angles comprise the following:

(1) A high Angle is an angle above the head of the object being shot. A high angle of a distant image emphasizes the immensity of a setting or a feeling of vastness and largeness. On the contrary, a high angle over a person will

give a feeling that such a person is inferior and worthless, which indicates a sense of insult.

(2) Eye Angle represents the audience's vision, based on general people's average height.

(3) Low Angle is the angle expressing the power and mightiness of what is being shot. If used in a violent setting, it will create a sense of chaos and disturbance. This kind of angle often highlights the frightening look of a character or makes the character look dreadful or terrifying or dignified and respectful. It can also give a sense of being threatened so the audience will feel insecure and dominated.

(4) Dutch Angle is the angle showing a tilt shot of a character, which indicates the character's intoxication, instability, hallucination, or stress, including the insecure situation in a setting.

3) Pan intensifies the feeling or emotion of a setting while conveying some meanings of a scene too. There are two types of pan: horizontal or vertical. Typically, the movement of a camera is composed of the following: (Pornjurn Siengsorn, 2014)

(1) Pan is the horizontal movement of a camera from left to right or right to left, used for maintaining the balance of the image or to follow the action of a character or what is being shot. Sometimes, it reveals something. A quick pan is used to convey the sense of chaos or confusion of an event or a character's abnormal state of mind.

(2) Tilt is the vertical movement of a camera on a tripod. To point a camera up is called "Tilt Up," and to point a camera down is "Tilt Down." Tilt is used to follow the movement of a character, i.e., when a character is going upstairs or climbing a tree, etc. Mostly, a tilt-up from a character's feet up to his or her face communicates the mightiness or interestingness of the character.

(3) Zoom is the movement of the pictures or images through a function of a zooming lens. The approaching or making an image narrower is called "Zoom in," used for calling attention to the image or details being illustrated. The farther or more distant picture is called "Zoom Out," displaying the boundary or environmental context.

(4) Dolly is the movement of a camera and tripod simultaneously. To move towards what is being shot is “Dolly In,” to portray its details, which may be a character’s emotion. “Dolly Out” is to move a camera and tripod farther from the target to indicate that an event is over or to communicate departure or an escape.

(5) Trucking/Tracking means the simultaneous movement of both a camera and tripod. If they move parallel to an object to the left, it is called “Track-Left,” and to the right “Track-Right.” Tracking is superficially similar to Pan, but Tracking can help to make the picture more dimensional.

(6) Craning is the movement of a camera to a certain direction continuously while a camera is on a crane, a piece of equipment facilitating the shooting, functioning like a forklift, to move to any slant direction to get new and interesting dimension. To move a camera up by a crane is called “Crane Up” and move it down is called “Crane Down.” The main purpose is to keep the needed angle, both high and low angle, continuously. (Prapon Tatiyaworagulwong, 2010, pp. 37-39)

4) Editing Technique is the transition from one image to another or one event to another with a transitional connector, by one of the following three techniques: cut, fade or dissolve.

(1) The cut is a quick transition of images like a blink. In other words, it is to make one image follow the other very rapidly, which can help to stimulate the intensity to illustrate continual action, to change a focus of interest, or to alter information or an occurrence place.

(2) Fade is the gradual connection of one image to another image. The connection from one image to another setting that is completely dark or white is called “Fade Out,” and from the completely dark or white image to another image is called “Fade In.”

(3) Dissolve is the gradual and gentle transition of one image to another image through overlapping images, which may indicate a transition in time, events, and place.

5) Sound

(1) Speech. There are two kinds of speech.

(1.1) Dialogue. Dialogue is a conversation of actors to express their opinions, feelings, and emotions. Besides, spoken language, the sound is

also used to convey some meanings, i.e., sigh displays a feeling of discomfort or awkward, sobbing sound displays sadness, or roaring displays dissatisfaction or anger, etc. Speech is important for storytelling to get details, for indicating a character's personality, and for reflecting a character's educational and nurturing background, including attitude and social status.

(1.2) Voiceover functions in making information more complete beyond the seen images, especially in describing a story whose picture cannot tell things in detail. Besides, it can connect each event and scene to make the audience understand the story better. Voiceover without showing speakers is called "Commentary," which is the use of voice to explain the picture additionally, mostly found in non-fiction films, i.e., news or documentary films, while the voice of actors is called "Narration." (Wanee Samranwet, 1990)

(2) Sound Effect. The sound effect helps to make the story more realistic and look natural. Besides, it can indicate where an incident takes place without portraying all elements of the place. The sound effect also helps to build up the audience's emotion to feel along with a scene, i.e., the sound of heartbeat helps the audience to know that it is the last period of a patient's life, etc. The sound effect can be created by imitation of a certain sound or by recording the sound while shooting.

(3) Music Soundtrack is a major component to create a climate and make the audience have a common feeling with the movie. It can also indicate the place of each scene, i.e., the sound of a lion-dancing parade indicates the Chinese area, etc. Moreover, the insertion of a proper and timely music soundtrack that accords with the music style and tone of an event in each period help the audience to feel attached to the story unconsciously. Normally, there are two kinds of music soundtrack: music soundtrack whose source can be identified, i.e., music soundtrack from a concert or in a party, etc., and music soundtrack whose source cannot be identified, i.e., music soundtrack indicating a loving climate, or exciting music soundtrack indicating a hunting scene, etc.

6) Signification by Color. Colors are components of films that influence human feelings. Some colors can induce excitement, while some bring about loneliness, despair, or peacefulness, etc. Colors are also a part of symbols or

signs used in a film to indicate a character's feelings and emotions. However, the interpretation of colors is culture-bound and depends on social contexts. For instance, the red color for Chinese people is a symbol of prosperity, but in Thailand, it indicates hotness, jealousy, and political connotation. Still, in terms of psychological effects, colors can communicate with common meanings around the world. Colors of cool tone give a feeling of tranquility, calmness, and comfort, but maybe also sadness. Colors of warm tone induce enthusiasm, liveliness, power, and also conflicts. In film-making, the following colors are used to cause some feeling in the audience:

- (1) Blue, leaf green, or yellowish blue gives a feeling of seriousness, elegance, sternness, and relaxation.
- (2) Red stimulates violence, passion, fear, or indicates some danger. On the other hand, it may give a feeling of amusement, cheerfulness, excitement, and gracefulness.
- (3) Yellow creates a feeling of brightness, enlightenment, energy, and also young hood.
- (4) Orange gives a feeling of attractiveness, modernity, brightness, and vigor.
- (5) White expresses purity, cleanliness, politeness, or novelty.
- (6) Light blue gives a feeling of transparency, openness, and relaxation.
- (7) Violet means full growth and almost fading. It portrays a feeling of hopelessness, despair, mystery, but also a victory.
- (8) Pink gives a feeling of gentleness, softness, love, woman, or teenagers.
- (9) Black is another color indicating mystery and gives a feeling of depression, sadness, and empty life.
- (10) Gold signifies value, expensiveness, luxury, and stability.
- (11) Silver conveys a feeling of something new, modernity, and expensiveness.

Colors used in film-making may be adopted to decorate the props. Colors of costume and make-up that are well-selected can convey the meaning needed by the producer of the maker. Generally, techniques of using colors are not different

from an artist's drawing. If any color tone is used in a setting, another tone will be supplemented to draw attention. Mostly, this latter tone often belongs to a distinguished character. Otherwise, only one same tone will be selected, but from lighter to darker color and the brightest color will be for the focal point of the attention. All of these are color techniques for signification in films.

7) Lighting is another component to create emotion and feeling, including reflecting some conditions of characters like colors. The lighting setting will give relevant meanings to what happens in the story or the genre of a film. Typically, lighting contains two major aspects:

(1) Quality or intensity of light, which is divided into "Hard Light" or the light that can cause shadow eminently or give violent feeling and convey conflicts or a character's abnormal state of mind; and "Soft Light" which may cause shadow very lightly and give a feeling of gentleness or sweetness, often used in a romantic scene.

(2) Direction of light consists of 5 directions:

(2.1) Front Light is the light that illuminates to the front of a character to get the entire light or to eradicate the shadow to make an image flat or have no dimension, which is called "Flat Lighting" at a corner. This kind of lighting conveys happiness.

(2.2) Side Light is the light that illuminates the sides of a character to display a curve of the frontal part or convey chaos and conflicts. If a shadow is darker than normal or more than brightness, it will create a dimension or emphasize details of the face more distinctively and convey a character's suffering, anger, hatred, or sadness.

(2.3) Back Light or the light illuminates from a character's back or so-called "silhouette," which will cause bright light at a character's body and hair, but the character's face will be so dark that it cannot be seen. It conveys a sense of mystery, concealment, secret, or may contrarily give a feeling of sweetness, fragility, loneliness, in a romantic film.

(2.4) Bottom Light is the light that often distorts the frontal part of a character to make the character look scary, supernatural, and terrifying, which is suitable for a thriller movie.

(2.5) Top Light is the light above a character to make the character look brighter with some prominent dark shadow and line. The focus is on a character's shoulders, hair, or protruding part of the face, i.e., bridge of the nose, which will cause shadow beneath the eyes and the nose to make the character look holy, pure, or sacred. (McDonnell & Burrough, 1998, p. 126)

8) Costume and Props

(1) Costume is a principal part of the genre of narration, which illustrates a character's personality, period, time, and place in a movie.

(2) Props are what make a scene look realistic and also conveys some connotative meaning, which requires the audience's a priori knowledge.

The signification of a film through all mentioned film techniques can provide both denotative and connotative meanings a film producer or maker wants to present, especially the meaning construction through space and women representation in each movie with more details beyond the analysis by the concept of narration purely.

2.6 Concepts of Mass Communication and Coding System

Stuart Hall, one of the co-founders of Birmingham Cultural Studies Center, studied the encoding and decoding strategies in mass media work, which Hall perceives as an important cultural pattern in modern society and is a major part of a process of social ideology diffusion. (Kanjana Kaewthep, 1998)

Theoretical standpoint. Hall explains the strategies of the audience's decoding more thoroughly in his writing named "Encoding and Decoding in Television Discourse," which illustrates his theoretical standpoint clearly as follows:

1) Hall draws himself from the American Communication Model Theory Group and mass media criticism from an aesthetic perspective. He perceives that the group of communication model that theorists views mass media as a one-way transmission model from a small group of senders to masses of people. From such a perspective, communication turns to involve domination inevitably. For him, communication is a process of constructing, transferring, and adopting the culture, or the theory of cultural production and reception. Accordingly, it is necessary to invent or create new vocabularies for mass media analysis.

2) Hall rejects the concept of “receiver” based on the Mass Media Impact Study, which views receivers as passive. He opposes that although a sender can persuade receivers to comply with him or her, it does not mean that receivers are passive, but it depends on a sender’s encoding strategy, i.e., media selection (i.e. audio-visual nature of TV), contextual creation for message reception, the use of technology, etc., which a sender can select to apply fully.

3) Hall proposes basic concepts to explain his theory, i.e., the concept of reality, new viewpoints towards “receivers,” “new viewpoints towards “senders,” “message of mass media,” media analysis, and communication process, with details as follows:

2.6.1 Basic Concept of Reality

Hall adopted the concept of linguistics and later, emerged a pioneer of Semiology Theory, namely Ferdinand de Saussure who explains the relationship between “language” and “reality.” Earlier, linguistics explained that people “name” something for referring to it for the next use, but Saussure opposes that a function of naming is a kind of language pattern rather than its utilitarian purpose since language enables human beings to organize, construct, and be a tool to enter reality. Remarkably, human beings do not simply establish “naming” only, but only select creatively what to name something.

From the above explanation of Hall, “reality” is not simply emerging from nowhere but is constructed. For this study, the concept of reality was applied to analyze how films, as a part of media institutions, use language to create the “reality” of “women.”

Besides, the language use of people in each society and period determines their perception of the world (creating ambient reality) around them. Therefore, films today also are creating the reality of women in the 21st century, which partly influences viewers’ perception of women as intended by a film producer or a sender.

After the creation of reality, the next step is to transmit the “reality of women” in the version each movie tries to create to its audience. If a process of creation and transmission is successful (or the process of encoding is congruent with that of decoding), shared meanings will be established between a sender and receivers. In

other words, a sender is successful in creating meaning and perception and enabling receivers to share the same meaning as wished by a sender.

Certainly, a process of creating and transmitting the meaning of any reality requires “language” as a tool, no matter through which kind of media, i.e., written language of printed media, the audio-visual language of TV and films, etc. In the part of generating meanings by language by both senders and receivers, Hall terms it as a process of “encoding” and “decoding.” The extent to which senders can accomplish their communication goals depends on some precondition, namely how much power a sender has in creating and transmitting reality via a linguistic mechanism, which changes by the culture of each society and region. For instance, Thai society in the past gave high power to the seniors in using language for constructing reality. However, at present, in modern society, such power has been transferred to mass media institutions. Accordingly, “the establishment of an individual’s status, who has never been known” can turn such an individual to be “famous” for a one-night stand, which we call the power of media in status conferral, which causes changes in “the reality of the person.” Likewise, films as mass media can use the power of language, comprising audio-visual features, to establish “femininity” from the perspective of filmmakers as well, which is a very interesting issue to study.

2.6.2 New Viewpoints Towards “Receivers”

Besides, the new concept on “Encoding” and Decoding,” Hall also founds a new concept on “receivers.” The comparison between Hall’s new concepts and others’ concepts can be explained as follows:

- 1) Comparison between codes of senders and receivers. Hall insists that the code system of senders and receivers is not necessarily the same. (although most of them are different). However, several reasons cause differences or incongruence, or even contradiction, i.e., senders’ and receivers’ differences in background, experience, educational level, occupation, economic status, political standpoints, sex, social class, ideology, etc.

Because of those differences, the interpretation of receivers can be distorted from what senders intend to convey or encode. Such a notion sounds similar to the Uses and Gratification Approach. Still, the difference between the concept of

Hall and the Uses and Gratification Approach is the unit of analysis. While the unit of analysis of the Uses and Gratification Approach is at an individual level (with different specific needs), the unit of analysis of Hall is “groups of people” who are organized by social-economic and political structure by issues.

2) Receivers are not homogeneous. Besides differences between senders and receivers, there are also differences among groups of receivers. Therefore, the decoding system of each group of receivers will associate with different forms and meanings of the message. For instance, for patriotic issues, receivers will be organized into groups by “patriotism,” i.e., exclusive patriotism, inclusive patriotism, economic patriotism, cultural patriotism, etc. When facing any deviating behaviors, the same group of receivers may re-groups to be defensive groups (i.e., teachers), penalty groups (i.e., policemen, wardens), or forgiveness or charity groups (i.e., monks), etc. From the examples, the group formation of receivers is not static, but dynamic, and varies by the patterns and meanings of the message.

3) The importance of interpretation. The main concepts giving importance to interpretation are the concepts of selective perception, which believes that human perception is selective, from the access to selective exposure, selective interpretation, and selective retention. Therefore, perception involves receivers’ subjective capacity highly and what a sender should pay attention the most is receivers’ interpretation.

As Hall gives importance to the subjective capacity of receivers in interpretation, there is also another difference between Hall’s concept and Selective Perception Approach in the way that the Selective Perception Approach explains that the differences in receivers’ interpretation come from an individual receiver’s background and psychological factors (or its unit analysis is at an individual level), while Hall questions why the deviated reception behaviors of receivers of some groups tend to be identical or systematically distorted. He explains that this is a consequence of the same misunderstanding of a whole group. Therefore, while Selective Perception Approach believes that a receiver’s decoding of the meaning of the transmitted message is what happens naturally to each individual, Hall believes it is a construction process of communication systems of a society. Thus, the misinterpretation is not directionless or out of order. Instead, it is an alternative

interpretation or another set of choices (not interpret as A as transmitted by a sender, but as B, C., D., which is a group of a variety of meanings (polysemic).

2.6.3 New Viewpoints towards “A Sender”

Hall gives a new attitude towards “a sender” that a sender is not “simply a transmitter of the message, but only encodes the message.” This change points that when a sender transmits a message, the sender plays two roles simultaneously: to transmit a message and to encode the message for a receiver to decode it.”

Despite a gap of understanding between a sender and receivers, namely receivers cannot decode the meaning correctly as intended by a sender, Hall believes that for the main meaning or essence of the message, receivers can decode it, no matter the message is language, image, sound, or others. (if not, human beings should not have been able to communicate with one another). Hall explains that when the audience watch TV (which can be compared to watching a movie for this study), they do not interpret the meaning of what they view from the image on the screen, but in the reception process, the audience has learned (been equipped or installed with) some attached codes earlier, i.e., the installation of the code on women’s virgin in Thai movies. Almost 100% of heroines in ancient Thai movies and dramas or series were presented to mind their virgin until their marriage. (Kanjana Kaewthep, 2000); thus, the ability to maintain a virgin is a great boldness and worth being admired. This kind of encoding has been learned or installed by receivers that women who can keep their virgin deserved to be called “a good woman,” etc.

Besides, the installation of codes in the message, another mechanism that helps receivers to decode the meaning as intended by a sender is “the Concept of Condition of Perception,” which Hall adopted from the concept of Eco. Eco notes that all signs that are icon signs will help receivers to see the represented object like the real object or the real world. Therefore, all real images and sounds on TV or films are icon signs. Thus, they can induce receivers’ perception enormously. However, it should be aware that receivers will see them as real objects only when a certain standpoint has been designated or perspective has been set up towards a certain direction. (In the case of TV and films, the audience must see images by the setting of

camera angle inevitably, etc.) The standpoint for viewing, perspective, and viewing direction are mechanisms called “condition of perception.”

2.6.4 The Concept of “Mass Media Message”

Due to the assumption that “reality is constructed,” Hall elaborates his concept by viewing that “message” as also “another kind of reality.” Accordingly, there is no naturally emerging news or information, but it is all constructed in a process of constructing a message (from a sender) to a process of reception. The process is active and requires interpretation all the time.

TV and films have commonalities in the use of audio and visual codes. Thus, Hall mentions about this special feature of information from TV (or comparable to films for this study) that the receivers of TV are immense.

2.7 Research and Study Approach on Mass Media Receivers

From the concepts and techniques of media analysis (Kanjana Kaewthep, 2009), the following topics are summarized as follows:

2.7.1 The Types of Research on Receivers Based on the Unit of Analysis

From the new concept of receivers considering the unit of analysis, the types of research or study on receivers can be classified as follows:

1) Research emphasizing the impact on receivers. For the study of the impact of mass media on masses of people, the theory used to explain this is “Impact Study,” which believes in the power of media on receivers’ behaviors and perceives receivers as a passive audience, who obey and trust in the information transmitted by mass media.

2) Research applying uses and gratifications approach. It is a research approach that contradicts the first approach as it perceives receivers as the active audience who can choose to use media that they need. This kind of research uses “an individual” as a unit of analysis, based on the assumption that each individual has a different need.

3) Research analyzing receivers as a group. Since the uses and gratifications approach emphasizes each individual as a unit of analysis, it cannot help

to find a certain pattern. Therefore, later, social differentiation was introduced, which believes that individuals gather into groups because of some “common” criteria or attraction, i.e., age, sex, region, education, the level of income, and lifestyle, which includes consuming behaviors. These common characteristics lead to some common communication behaviors. The study on demographic categories, lifestyles, and lifestyles of a group of people thus emerged as another approach for the study of receivers.

2.7.2 The Types of Research on Receivers Classified by Schools of Thought

McQuail (1994) classifies the study on receivers into 3 approaches based on schools of thought, as follows:

1) Structural Tradition is one of the oldest approaches for studying receivers. This approach studies receivers in the following dimensions:

(1) Size and quantity of receivers who can access media. To know these figures will be useful for media management, i.e., the number of publications, etc.

(2) Social composition of receivers, i.e., age, sex, income, occupation, to know who they are.

(3) Receivers’ structure, i.e., preference, taste, opinion, and reaction or response towards certain programs, etc.

The study by Structural Tradition is often conducted by survey research. The benefits gained from this approach are for marketing planning in terms of program arrangement and academic benefits, i.e., a longitudinal study to find if receivers’ information exposure behaviors change over time, etc., including the study of the patterns of media use and social condition of each group of receivers.

2) Behaviorist Tradition is another research approach, as old as Structural Tradition. Mostly, experimental or semi-experimental research is conducted based on social psychological discipline. The basic goal of this approach is to what extent media content influences or yields an impact on each individual’s behaviors, opinions, attitudes, and values. For instance, the research of Payne Foundation on the effect of films on children, etc.

As Behaviorist Tradition relies on psychological theories in the field of behaviorism, especially S-R Theory, another interesting issue of Behaviorist Tradition is to know if and how an individual's characteristics, i.e., motivation, need, expectation, etc., which are psychological aspects of an individual and play a part in receivers' selective usage, perception, and communication behaviors.

Although the goal, theoretical concept, and application method of the Behaviorist Tradition are quite diverse as shown in the mentioned examples (impact and media selection behaviors), the Behaviorist Tradition differs from the Structural Tradition in the basic assumption of the individuals' attributes effect on their behaviors or action. The Structural Tradition pays attention to "Exogenous factors" of individuals, i.e., age, sex, occupation, income, etc., while the Behaviorist Tradition to psychological aspects in individuals (Endogenous factors), i.e., need, motivation, interest, expectation, etc.

3) Socio-Cultural Approach. The basic assumption of this cultural studies approach is the perception of the role of mass media in receivers' daily life. Media is a part in receivers' ways of life. Therefore, the study on receivers cannot study them out of a context. On the contrary, it must relate to text or message content or each type of program. The Socio-Cultural Approach focuses on the reception analysis of each group of receivers, based on the following principles:

(1) How each message content will be interpreted depends on the receivers' reading or interpretation of the meaning. Therefore, the meaning of message content is not something static in the message, but cannot be stipulated or anticipated. In other words, this approach believes that "the content of any message will be meaningless until someone reads it."

(2) Content usage method (or so-called media usage behaviors) is a kind of social practice. It means that one same text (drama, movie, news, game show), applied by social practices of different groups, will cause different uses or have different social practices of such a text (i.e., film critics, or general viewers)

(3) Receivers, exposed to the same genres and having a similar experience, thinking pattern, and discourse uses, tend to have similar ways of interpreting messages and experiences with media.

(4) The Socio-Cultural Approach believes that receivers are not passive. However, receivers are active in different ways. For instance, i.e., some receivers may have more experience of using media, so they may be more active than others.

This approach is often conducted by qualitative research to get more insightful information; for example, the application of Ethnography for studying the relationship between content characteristics, reception patterns, and reception contexts.

The concept of mass media and coding systems were applied as one of the main concepts for the purposive sampling of Thai women as receivers for conducting a focus group interview, based on demographic attributes, or having different occupations, age, educational level, income, and region to assure that the samples or receivers with different occupation, age, educational level, income, and region, will acquire the samples with different background, experience, economic benefits, political standpoint, social class, and ideology or not. Such findings can help to collect information of receivers' perception and interpretation through grouping. From such a concept, Hall believes because of the incongruent or even contradictory encoding and decoding systems between senders and receivers, it is very essential for selecting samples with different attributes, i.e., occupation, age, educational level, income, and region, etc.

Besides, the concept of mass media and coding systems was applied to find a pattern of receivers' reading, which may be A or the pattern intended by a sender, but can be B, C, D, etc. or a group of diverse or polysemic groups, for synthesizing to be the stock of knowledge for analyzing the meaning construction of women in the 21st century of this study.

2.8 Related Studies

Piyaporn Muangkham (2009) studied "Procedures Involving the Meanings Construction of Disabled in American Films," based on the concept of narration as a part for analyzing the meaning construction process of the disabled in 10 American films and comparing the presented issues on love, family, social relations, and self-discovery. The findings showed that the main character or the disabled performed to

reflect all the above issues. There were two levels of meaning construction of the disabled. The first level was the interpretation of general meanings of the disabled based on the text of each film. The second level reflected hidden social problems and defects under the superficial problems of the disabled, such as social systems, ideology, etc. However, the findings of the study did not aim to pinpoint the meaning construction of the disabled directly or the establishment of understanding of the disabled in the real world mainly, but to be a mediating media in presenting other social problems to make the audience aware that there are several worthwhile things of which we may not be aware or realize.

The above study was applied in this study for comparing the application of the concept of narration.

Chatchai Chansri (2001) studied “The American Cultural Transmission of Hollywood Films,” aimed to study the texts for analyzing cultural context and American cultural presentation by Hollywood films. From analyzing all 10 films, it was found that most of the American movies involved human beings and their surroundings with universality as the theme. Accordingly, understanding the content of American films is easy and receivers can reach the meaning as intended by filmmakers without difficulty. Thus, it makes Hollywood films popular around the world. Another important finding besides, the content and theme, most Hollywood films present materialistic advancement and convenience by those advanced technologies in daily life, which is presented as a perfect life. Most characters learn and change their attitude and behaviors towards righteousness for themselves and society, or to pursue their life by what is called the “American Dream.” Remarkably, Americans appearing in the movies express their high importance to the family institution.

The values found in the American movies are the value of responsibility, family, friendship, bravery, and help for others, etc., while the most found ideologies are American favor, capitalism, patriotism, etc. The main mechanism that encourages the production and reproduction, including American culture transmission, of the Hollywood films is the support and mobilization by the central U.S. government, including the countries that adopt American culture as a part of their culture, which besides adopting American culture, they also reproduced it systematically. Therefore,

American films are influential media that transcends American culture to other societies and cultures.

The above study is useful as a body of knowledge for understanding American society and culture as a foundation for this study.

Chalongrat Tippiman (1996) studied, “An Analysis of Narrative Structure in American Women’s Films,” screened during July 1995-June 1996, totally 6 films, and found that the unique narration structure of American films with women as the main character is the conflict between women and love, women and family, and women and society, which accords with the symbols and signs related to love, family, and society. Nevertheless, compared with general American movies, those with women as the main character present women as active actors with diverse roles. The scenes presenting the roles of women mostly are working places and walking streets, which are external scenes. The narration structure is not different from that of general movies but depends on the purpose of the narrator mainly. Remarkably, the narration of the films with women as heroines is often from the omniscient perspective. Considering the overall process of meaning construction of all studied movies, it was found that they attempt to urge society to understand women increasingly.

Despite the focus of the above study on Hollywood films between 1995-1996, they also studied the main characters who are women like this study. Therefore, this previous study may be used as a guideline for this study by modifying the perspective for analyzing women at the more present time, especially the study on the representation of women.

Thamrong Chittapasata (2010) studied, “Film and Construction of Teenager Spaces in Thai Social,” to find out what kind of reading teen viewers have towards the construction of space of teenagers, and if and how different it is from what the movies intend to construct. Four main spaces were studied: studying, family, friendship, and love. The findings showed that the text of the movies on Thai teenagers constructed the teenagers’ space on studying and family based on social norms, by emphasizing disciplined conducts on both spaces, i.e., to obey adults, pay attention to their studies. However, although on friendship and love spaces, the findings showed that the movies presented as per social norms as well, i.e., to have good friends, avoid having love affairs during their studying, etc., some parts of the movies also constructed

some different meanings. For instance, on the love space, on which most films and social norms often focus on love in school, they also presented other spaces to attach the meaning of teenagers' love. Besides, teenagers possessed the space of love and friendship freely or by their wills, which are incongruent with social norms.

Although the above study is not related to Hollywood films, it also studied the construction of space. Thus, the knowledge gained from the above study can be used for analyzing the construction of women's space in this study.

Angsana Chitrat (2000) studied, "The Image of Modern Masculinity Reflected in American Films 1996-1998," by studying only the movies having new-generation men during that time as the main heroes and screened in Thailand during 1996-1998. The new-generation men were defined as "men who could act like women, namely who could be emotional, caring, gentle, and mindful for the society, which was contradictory to men's traditional characteristics. The study found the studied films narrated men of a new generation as ordinary people who have both strong and weak points or are not a hero all the time. They could face obstacles and problems, i.e., love, family, etc. like general people. The characteristics presented in the movies are opposite to those of men in the older age, who were expected to express their strength, leadership, and masters of everything. Contrarily, men in the movies expressed their weaknesses, vulnerability, and sensitivity when facing problems. Sometimes, they expressed instability, no confidence, and even depended on women in some cases. Another interesting finding was the shift in the picture of the American Dream. Generally, the belief in American Dream is a major driver that makes movies present the image of men as a strong person who strives for his dream or to achieve in life, have a perfect family, be respected by society, have his beautiful house with a dog. However, each studied movie began with a different exposition or beginning from typical movies. Still, it ended with the American Dream protocol.

The researcher intends to study the construction of space, the representation of women in the 21st century as women of the new generation, which tries to deviate from the traditional social expectation and construction of femininity. Therefore, the study of Angsana Chitrat should be useful as a guideline for the analysis of this study.

Dutt (2014) studied, "Behind the Curtain: Women's Representation in Contemporary Hollywood," by analyzing three movies: *The Avengers* (2012), *Harry*

Potter and the Deathly Hallows Part 2 (2011), and Toy Story 3 (2010), which were the movies making the most money during three years (2010-2012) surveyed by Blockbuster. Remarkably, all these three movies are all different types or genres of films. Dutt proposed a hypothesis, based on the theory of Thomas Schatz (1982) from his work "The New Hollywood," that Blockbuster movies tend to follow the success formula, that has been proved rigidly, to be popular movies as expected. For the study of the representation of women, genres of films play a great role in determining the roles of heroin in each genre. The study of Dutt confirmed the hypothesis, especially the samples or the selected films to be studied are all different genres.

From the study "Behind the curtain: women's representation in contemporary Hollywood," it was found that in reality, women have progressed in every angle of life, but the representation of women on the screen is still stuck with the patriarchal stereotypes or is dominated by the majority of society, which is a male-dominated society. Among all three studied movies, Natasha Romanoff is the only female character in the movie "The Avenger," who presents herself as a confident, independent, and self-relying woman without concern in her relationship with males despite her beautiful physical appearance. Such characteristics of Natasha may be influenced by the genre of the film, namely an action movie, which is the major factor in determining the roles of characters. On the other hand, the character like in "Harry Potter and the Deathly Hallow Part 2" starts to be a woman in the 21st century who is powerful, but eventually, she has to follow the traditional sexual role as determined by the patriarchal society. Similarly, Jesse, the character in "Toy Story 3" is the typical woman who adheres to passion and love and surrenders to the patriarchal structure. These kinds of characteristics involve directly the genre of the film, or children's movie. Accordingly, from the study, there is only one movie that represents women as progressive women. Thus, Dutt pointed that only one genre of movies or action movies was not sufficient for constructing the women's image deviated from the traditional paradigm.

Still, Dutt perceived that at least his study was the starting point for exploring the roles of women in the contemporary films of the 21st century, and pointed the importance of the escape from the traditional myth and the readiness in constructing the women representation that is more realistic in the future. Besides, he suggested

that future studies will be more beneficial if viewers' opinions are explored as well to be able to find creative ways for producing Hollywood movies that can represent women more realistically.

Films play a great role in our life as they determine our thought about social, cultural, political, and economic issues since films can access viewers widely and the message transmitted helps us to perceive the world in various dimensions. Likewise, the study "Behind the curtain: women's representation in contemporary Hollywood," helps us to understand how we perceive femininity by the influence of the films.

Besides, the study "Behind the Curtain: Women's Representation in Contemporary Hollywood" of Dutt (2014) helped to identify factors affecting the construction of women representation, i.e., the genre of a film, the issue adhering to the male-dominated paradigm, etc. which was useful for analyzing women representation and the construction of women's space on which power of men was behind the construction.

2.9 Research Conceptual Framework

The Spatial Construction, Representation of the 21st Century Women, and Thai Women's Decoding Via Hollywood Films

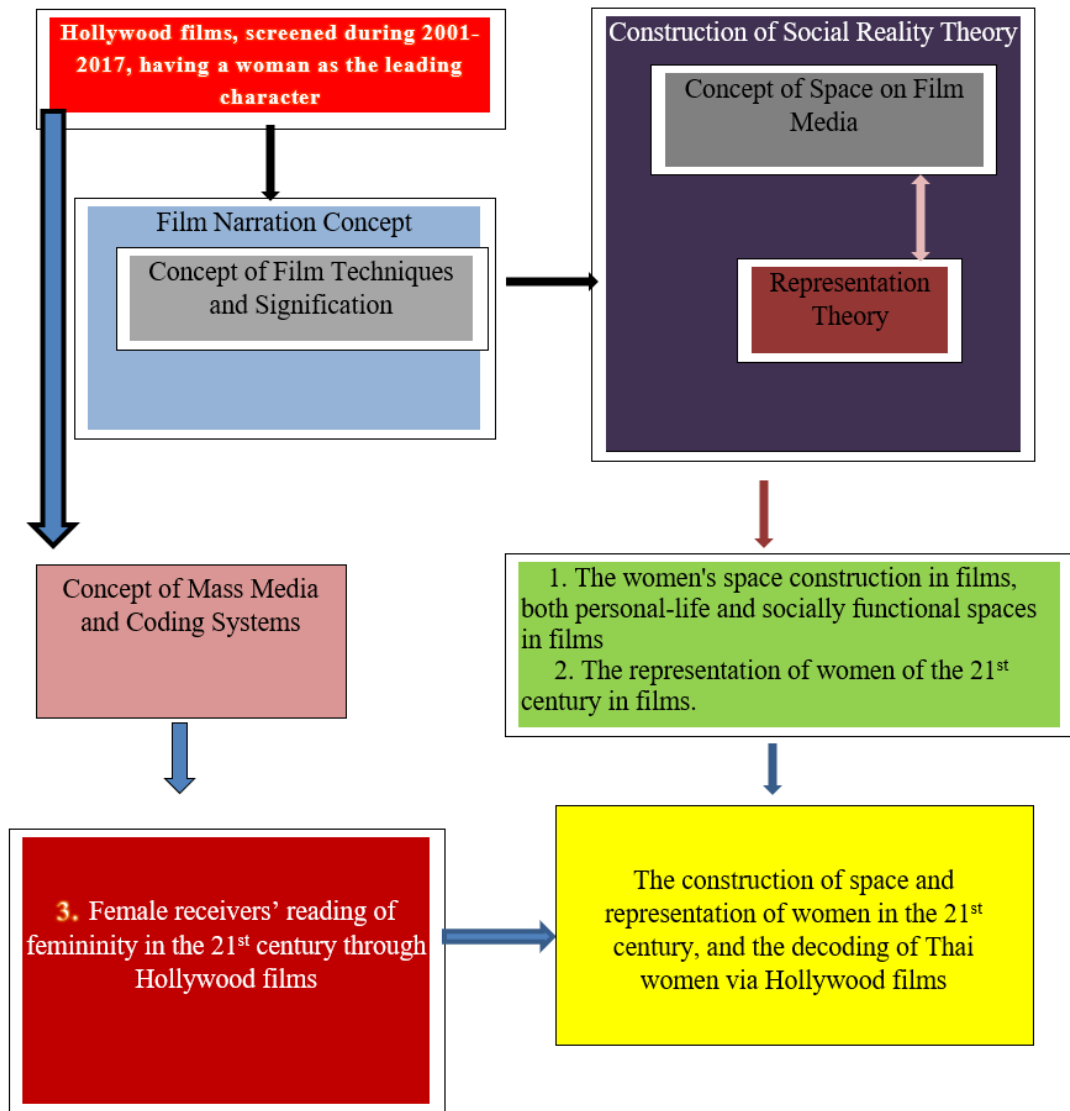


Figure 2.1 Research Conceptual Framework

CHAPTER 3

RESEARCH METHODOLOGY

The research “The Spatial Construction, Representation of the 21st Century Women, and Thai Women’s Decoding via Hollywood Films” is qualitative, aimed to analyze the spatial construction of women in the Hollywood films screened in Thailand by textual analysis from both the selected films in the form of videos and focus group interviews with receivers who viewed the selected films.

3.1 Sources of Information for the Study

3.1.1 Films

Films were selected by purposive sampling, based on the following four criteria, as follows:

1) Hollywood films having a woman as the main character or having a female lead, which made money at the top rank, compared with other films of a female lead, and in the list of Oscar nominations in the field of the Best Picture that has a female lead during 2001-2017, including being screened in Thailand. The criteria exclude the genre of films.

2) Films are performed by actors, not animation.

3) Not period nor historical period movies, except fantasy or surreal movies

4) Films are available in the form of DVD or viewed on the internet only.

From the above criteria, 211 Hollywood movies were found, as illustrated in Table 3.1.

Table 3.1 Illustrates the List of the Hollywood Films with a Female Lead between 2001-2017 that Meet the Stipulated Criteria

Year	Names of Hollywood Movies
2001	Glitter
	Legally Blonde
	The Gift
	Sugar & Spice
	The Princess Diaries
	Lara Croft: Tomb Raider
	Bridget Jones's Diary
2002	Birthday Girl
	Secretary
	Queen of The Damned
	The Hot Chick
	Everyone Has a Limit Enough
	Not a Girl Crossroads
	Resident Evil
2003	Monster
	Kill Bill Vol.1
	Legally Blonde 2: Red, White & Blonde
	Down with Love
	Heart Breakers
	Underworld
2004	Cat Woman
	13 Going on 30
	Million Dollar Baby
	Confession of the Teenage
	Kill Bill 2
	A Cinderella story
	Resident Evil: Apocalypse
	Mean girls

Year	Names of Hollywood Movies
2005	The Sisterhood of the Traveling Pants Æon Flux Flight Plan Domino Miss Congeniality Elektra In Her Shoes Prime
2006	The Devil Wears Prada Aquamarine Ultraviolet Material Girls Rumor Has It Fay Grim The Return Underworld
2007	The Brave One The Reaping P2 Freedom Writers The Invasion I know Who Kill Me 28 Weeks Later Mother of Tears Resident Evil: Extinction Nancy Drew Teeth
2008	Twilight Solstice 27 Dresses

Year	Names of Hollywood Movies
2009	Wild Child Mamma Mia! Wanted The Clique Another Cinderella 2 I Could Never Be Your Woman The Eye Drag Me to Hell The Princess and the Frog Obsessed The Proposal The Twilight Saga: New Moon Confessions of a Shopaholic All About Steve Orphan Julie and Julia Underworld: Rise Of The Lycans
2010	The Hannah Montana Black Swan The Twilight Saga: Eclipse Underworld 5 Resident Evil: Afterlife Ramona and Beezus Salt Letter to Juliet Case 39
2011	The Last Song The Graves Haywire The Twilight Saga: Breaking Dawn

Year	Names of Hollywood Movies
2012	<p>Young Adult</p> <p>Carjacked</p> <p>Hanna</p> <p>A Lonely Place to Die</p> <p>Violet and Daisey</p> <p>I Don't Know How She Does it</p> <p>Mean Girls 2</p> <p>Colombiana</p> <p>Babysitters</p> <p>Monte Carlo</p> <p>Bad Teacher</p> <p>Higher Ground</p> <p>Morning Glory</p> <p>The Ward</p> <p>Soul Surfer</p> <p>Cat Run</p> <p>Resident</p> <p>Bridesmaid</p> <p>The Hunger Games</p> <p>Byzantium</p> <p>Bachelorette</p> <p>Breaking Dawn Part 2</p> <p>Compliance</p> <p>Damsels in Distress</p> <p>Resident Evil: Retribution</p> <p>Underworld</p> <p>The Twilight Saga: Breaking Dawn-Part 2</p> <p>Safety Not Guaranteed</p> <p>Gone</p> <p>Mirror Mirror</p>

Year	Names of Hollywood Movies
2013	Faces in the Crowd
	Iron Lady
	House at the End of the Street
	Big is Beautiful
	One for the Money
	Gravity
	The Hunger Games: Catching Fire
	The Call
	Vamps
	Stoker
	Blue Jasmine
	Begin Again
	Zero Dark Thirty
	The Heat
	Nurse 3D
	The English Teacher
	Blue is the Warmest
	Carrie
	Lovelace
	The Host
	Mama
	Under the Skin
2014	Big Eyes
	Maleficent
	Predestination
	Everly
	Divergent
	If I Stay
	Hunger Game: Mockingjay Part 1
	The Unwanted

Year	Names of Hollywood Movies
2015	<p>The Device</p> <p>Perfect Sisters</p> <p>Before I Go to Sleep</p> <p>Walk of Shame</p> <p>In to the Woods</p> <p>Ouija</p> <p>The Hundred Foot Journey</p> <p>Jessabelle</p> <p>Gone Girl</p> <p>Kite</p> <p>Kristy</p> <p>Lucy</p> <p>Tammy</p> <p>Mercenaries</p> <p>Mom's Night Out</p> <p>The Other Woman</p> <p>Vampire Academy</p> <p>Cinderella</p> <p>The Age of Adaline</p> <p>Still Alice</p> <p>Insurgent</p> <p>Cupcakes</p> <p>Ex_Machina</p> <p>Hot Pursuit</p> <p>Life Partners</p> <p>Pitch Perfect???</p> <p>Spy</p> <p>Dark Places</p> <p>Get Ready for Ricki</p> <p>Freeheld</p>

Year	Names of Hollywood Movies
2016	<p>Sicario</p> <p>Our Brand is Crisis</p> <p>Hunger Game: Mockingjay Part 2</p> <p>Cake</p> <p>Star Wars: The Force Awakens</p> <p>Christine</p> <p>The Choice</p> <p>Hidden Figures</p> <p>Resident Evil: The Final Chapter</p> <p>Room</p> <p>45 Years</p> <p>Joy</p> <p>Underworld</p> <p>Miss Sloane</p> <p>Rogue One</p> <p>The Disappointments Room</p> <p>This Beautiful Fantastic</p> <p>Bridget Jones's Baby</p> <p>Goodness of Love</p> <p>The Neon Demon</p> <p>Morgan</p> <p>Bad Moms</p> <p>Lights out</p> <p>Me Before You</p> <p>Emma's Chance</p> <p>Mother's Day</p> <p>Allegiant</p> <p>How to Be Single</p> <p>The 5th Wave</p> <p>Beauty and the Beast</p>
2017	

Year	Names of Hollywood Movies
	Ghost in the Shell
	Arrival
	Resident Evil: The Final Chapter
	Wonder Woman

The next step was to select the films that had grossed money at the top rank of each year, compared with other films with a female lead. Then, eight diverse genres of films during these 17 years that had grossed more money worldwide were selected, as follows:

1) Legally Blonde (2001):	141,774,679 US\$
2) Charlie's Angels: Full Throttle (2003):	258,175,788
3) The Devil Wears Prada (2005)	326,705,902
4) Wanted (2008)	342,463,063
5) The Twilight Saga: Eclipse (2010)	698,491,347
6) The Hunger Games: Catching Fire (2013)	865,011,746
7) Begin Again (2013, but screened in Thailand in 2014)	65,652,908
8) Wonder Woman (2017)	822,824,522

Source Income from Box Office Mojo by IMDbPro (<https://www.boxoffice Mojo.com/>)

Besides, the films in the list of Oscar nominations of each year (but selected only those with a female lead) were selected. However, from the list of Oscar nominations as the best picture of each year, it was found that all through 17 years from 2001-2017, there were only 10 films with a female lead that were nominated. Therefore, only four of them were selected: Million Dollar Baby (2004), The Blind Side (2009), Zero Dark Thirty (2012), and Room (2015)

In brief, there were 12 films to be studied in this research, as follows:

- 1) Legally Blonde (2001)
- 2) Charlie's Angels: Full Throttle (2003)
- 3) Million Dollar Baby (2004)
- 4) The Devil Wears Prada (2005)

- 5) Wanted (2008)
- 6) The Blind Side (2009)
- 7) The Twilight Saga: Eclipse (2010)
- 8) Zero Dark Thirty (2012)
- 9) The Hunger Games: Catching Fire (2013)
- 10) Begin Again (2013, but screened in Thailand in 2014)
- 11) Room (2015)
- 12) Wonder Woman (2017)

After the selection of films, the spatial construction in the selected films was analyzed in various dimensions. The construction of the spaces covering “physical,” “mental,” and “social space” or “social practice was analyzed via the film narration. Besides, the study also examines the women’s representation and female receivers’ decoding of the spatial construction and representation of women in the 21st century appearing in Hollywood films.

3.1.2 Document

The studied document was interviews, articles, magazine articles, books, textbooks, printed media, or information on websites related to each selected film

3.1.3 Focus Group Interviewees

74 Female samples were Thai women who had viewed one of the twelve Hollywood selected films in a cinema, from a DVD, or the internet, and were selected by purposive sampling based on different demographic categories or variables, namely occupation, age, educational level, income, and region to assure that the samples with different demographic attributes would help the study to acquire the samples with different backgrounds, experience, economic benefits, political standpoints, social class, and ideology. Thai female viewers who had viewed the same film were grouped to express their opinions or their reading or interpretation of the film they viewed. The number of Hollywood films each sample had viewed was from 1-9 films. It means that the number of films each sample had viewed was not equal, the total number of samples was 74 samples. Besides, since each focus group interview was conducted for each film, there were a total of 12 groups and the number

of the samples who participated in each group was 12 Thai female viewers, as illustrated in Table 3.2.

Table 3.2 Illustrates the Hollywood Films Viewed by Each Sample or Viewer

No.	Name of Participants	Film Title									Total		
		Legacy Bonnie	Charlie's Angels: Full Throttle	Common Bondai baby	The Devil wears Prada	The Blindside	The 1 winged saga: Eclipse	Zero Dark Thirty	The Hunger Games: Catching fire	Begin Again		Noon	Wonder woman
1	Nawafon Seesinsawat						○						1
2	Warinda Thanasuthawong			○		○				○	○		4
3	Parisa Kitichantharophat	○	○	○		○	○		○	○	○	○	9
4	Panlekha No-phrom						○						1
5	Piyamane Muangkhot						○						1
6	Mallika Kokaew			○			○						2
7	Phansiri Sue-klang						○						1
8	Ansaya Suphaphrom						○						1
9	Wilawan Kanthalo						○						1
10	Sakonkan Phuangwong						○						1

No.	Name of Participants	Film Title									Total			
		Legacy blonde	Charlie's Angels: Full Throttle	mission impossible	the devil wears prada	wanted	The Blindside	the 11th hour	zero dark thirty	the hunger Games: Catching fire		begin again	moon	warrior woman
11	Amornrat Kiatwattakun	<input type="checkbox"/>					<input type="checkbox"/>	<input type="checkbox"/>						3
12	Suthatcha Yipyok								<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>		3
13	Natnicha Sudamat									<input type="checkbox"/>		<input type="checkbox"/>		2
14	Pharadee TangTaeng								<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>		3
15	Yada Watla-iat		<input type="checkbox"/>						<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>		4
16	Pheerachat Weeraphan									<input type="checkbox"/>				1
17	Sasicha Suk-kai									<input type="checkbox"/>		<input type="checkbox"/>		2
18	Phassanun Katarat									<input type="checkbox"/>				1
19	Kanokwan Ko-kaew									<input type="checkbox"/>				1
20	Sathita Thepsan								<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>		3
21	Surassawadee Cooper	<input type="checkbox"/>							<input type="checkbox"/>			<input type="checkbox"/>		3
22	Preedaporn Somsawat		<input type="checkbox"/>						<input type="checkbox"/>			<input type="checkbox"/>		3
23	Warunee Khejonnat								<input type="checkbox"/>					1

No.	Name of Participants	Film Title									Total		
		Legacy Bonnie	Charlie's Angels: Full Throttle	Ammon Bonai Baby	The Devil Wears Prada	Wanted	The Blindside	The 11th Hour	Zero Dark Thirty	The Hunger Games: Catching Fire		Begin Again	Kooni
24	Theerawan Kraisee		<input type="radio"/>				<input type="radio"/>		<input type="radio"/>				3
25	Nisanat Thaeweeraphan								<input type="radio"/>		<input type="radio"/>		2
26	Monthira Thoykham		<input type="radio"/>			<input type="radio"/>			<input type="radio"/>		<input type="radio"/>		4
27	Krittika Wanwong								<input type="radio"/>				1
28	Wachiraporn Kanjanakul	<input type="radio"/>	<input type="radio"/>										2
29	Chawalida Pipatrojanakamol	<input type="radio"/>	<input type="radio"/>										2
30	Prangkanit Boonphey	<input type="radio"/>	<input type="radio"/>										2
31	Pheeraya Saret	<input type="radio"/>											1
32	Jiraphan Kaew-on	<input type="radio"/>	<input type="radio"/>										2
33	Ratchakorn Khoohathongcharoen	<input type="radio"/>	<input type="radio"/>										2
34	Jiraporn Panyaphoo	<input type="radio"/>	<input type="radio"/>					<input type="radio"/>				<input type="radio"/>	4
35	Nawarat Khongkhelai	<input type="radio"/>					<input type="radio"/>						2
36	Jatuporn Anusorasit	<input type="radio"/>									<input type="radio"/>		2
37	Kanokwan Roobsuay			<input type="radio"/>		<input type="radio"/>					<input type="radio"/>		3
38	Kannika Klinjan		<input type="radio"/>			<input type="radio"/>					<input type="radio"/>		3

No.	Name of Participants	Film Title									Total		
		Legacy biome	Charlie' s Angels: Full Throttle	mission impossible baby	the devil wears r aua	wanted	The Blindside	the 1 wright saga: Eclipse	zero dark thirty	the hunger Games: Catching fire		begin again	noah
39	Kanit Theerasitthangkoon		<input type="radio"/>										1
40	Arisa Thawee		<input type="radio"/>										1
41	Mareena Sawannaphum		<input type="radio"/>	<input type="radio"/>					<input type="radio"/>			<input type="radio"/>	4
42	Natthaya Srisakda										<input type="radio"/>		1
43	Jutharat Tongsay										<input type="radio"/>		1
44	Thanyaluk Meesap		<input type="radio"/>			<input type="radio"/>							2
45	Phakawan Sriwanthana					<input type="radio"/>							1
46	Wariphin Chotikun					<input type="radio"/>							1
47	Mathurot Phalaja					<input type="radio"/>							1
48	Chotika Lila					<input type="radio"/>						<input type="radio"/>	2
49	Kamonthip Saisamut					<input type="radio"/>							1
50	Jantima Phongchainan					<input type="radio"/>		<input type="radio"/>					2
51	Siriyakorn Phonjatturat				<input type="radio"/>			<input type="radio"/>					3
52	Sirinya Charoensri		<input type="radio"/>	<input type="radio"/>				<input type="radio"/>					3

No.	Name of Participants	Film Title											Total	
		Legally blonde	Charlie's Angels: Full Throttle	Moni Moni Baby	The Devil wears Prada	Wanted	The Blindside	The 13th Warrior	Zero Dark Thirty	The Hunger Games: Catching Fire	Begin Again	Kooni		Wonder Woman
	Nathabamrung													
67	Natya Songsri													1
68	Duangsamorn Kapmalee													2
69	Chalida Malaijit													2
70	Pharinda Phanthurat													1
71	Chitkhwan Phutthong													1
72	Surassawadee Cooper													1
73	Kessara Wikasalo													1
74	Saowanee Bunyakan													1
	Total	12	12	12	12	12	12	12	12	12	12	12	12	144

From Table 3.2, the names of the Thai female viewers viewing each Hollywood film are as follows:

Names of the participants in the focus group interview on “Legally Blonde”

Table 3.3 Names of the participants in the focus group interview on “Legally Blonde”

No	Name
1	Miss Wachiraporn Kanjanakul
2	Mrs.Chawalida Pipatrojanakamol
3	Miss Prangkanit Boonphey
4	Miss Parisa Kitichantharophat
5	Mrs. Pheeraya Saret
6	Mrs. Jiraphan Kaew-on
7	Miss Ratchakorn Khoohathongcharoen
8	Miss Surassawadee Cooper
9	Miss Jiraporn Panyaphoo
10	Miss Nawarat Khongkhilai
11	Miss Amornrat Chookiatwattakun
12	Miss Jatuporn Anusorasit

Names of participants in the focus group interview on “Charlie’s Angels: Full Throttle”

Table 3.4 Names of participants in the focus group interview on “Charlie’s Angels: Full Throttle”

No	Name
1	Miss Parisa Kitichantharophat
2	Mrs. Chawalida Pipatrojanakamol
3	Mrs. Jiraphan Kaew-on
4	Miss Duangsamorn Kabmalee
5	Miss Prangkanit Boonphey
6	Miss Ratchakorn Koohathongcharoen
7	Miss Wachiraporn Kanjanakul
8	Miss Mareena Sawannaphum
9	Miss Chalida Malaijit
10	Miss Jiraporn Panyaphoo
11	Mrs. Thanyaluk Meesap

No	Name
12	Miss Pharinda Phanthurat

Names of participants in the focus group interview on “Million Dollar Baby”

Table 3.5 Names of participants in the focus group interview on “Million Dollar Baby”

No	Name
1	Miss Kanokwan Roobsuay
2	Mrs. Kannika Klinjan
3	Miss Monthira Thoykham
4	Miss Warinda Thanasuthawong
5	Miss Parisa Kitichantharophat
6	Miss Mallika Kokaew
7	Miss Theerawan Kraisee
8	Mrs. Kanit Theerasitthangkoon
9	Miss Arisa Thawee
10	Miss Preedaporn Somsawat
11	Miss Yada Watla-iat
12	Miss Mareena Sawannaphum

Names of participants in the focus group interview on “The Devil Wears Prada”

Table 3.6 Names of Participants in the Focus Group Interview on “The Devil Wears Prada”

No	Name
1	Miss Sukanya Thongsom
2	Miss Siriyakorn Phonjatturat
3	Miss Sirinya Charoensri
4	Miss Maneerat Srilakha
5	Miss La-ongdao Phosri
6	Miss Sawittree Sinthusen
7	Miss Natthamon Lue-nam
8	Miss Thanphitcha Thatawat
9	Miss Benjawan Lue-ruang
10	Miss Phattraporn Prarob
11	Miss Withanya Nathabamrung
12	Miss Natya Songsri

Names of participants in the focus group interview on “Wanted”

Table 3.7 Names of Participants in the Focus Group Interview on “Wanted”

No	Name
1	Kamonthip Saisamut
2	Miss Jantima Phongchainan
3	Miss Siriyakorn Phonjatturat
4	Miss Sirinya Charoensri
5	Mrs. Bang-on Singwaree
6	Miss Maneerat Srilakha
7	Miss La-ongdao Phosri

No	Name
8	Miss Maneerat Nuangchalerm
9	Miss Nattharee Damphathik
10	Miss Jutharat Ekmat
11	Miss Sawittree Sinthusen
12	Miss Phatcharin Wikasalo

Names of participants in the focus group interview on “The Blind Side”

Table 3.8 Names of Participants in the Focus Group Interview on “The Blind Side”

No	Name
1	Miss Kanokwan Roobsuay
2	Mrs. Thanyaluk Meesap
3	Mrs. Kannika Klinjan
4	Miss Amornrat Chookiatwattakun
5	Miss Nawarat Khongkhilai
6	Miss Warinda Thanasuthawong
7	Miss Phakawan Sriwanthana
8	Miss Wariphin Chotikun
9	Miss Monthira Thoykham
10	Miss Mathurot Phalaja
11	Miss Chotika Lila
12	Miss Parisa Kitichantharophat

Names of participants in the focus group interview on “The Twilight Saga: Eclipse”

Table 3.9 Names of Participants in the Focus Group Interview on “The Twilight Saga: Eclipse”

No	Name
1	Miss Nawafon Seesinsawat
2	Miss Jiraphorn Panyaphoo
3	Miss Parisa Kitichantharophat
4	Miss Panlekha No-phrom
5	Miss Theerawan Kraisee
6	Miss Piyamane Muangkhhot
7	Miss Mallika Kokaew
8	Miss Phansiri Sue-klang
9	Miss Ansaya Suphaphrom
10	Miss Wilawan Kanthalo
11	Sakonkan Phuangwong
12	Amornrat Kiatwattakun

Names of participants in the focus group interview on “Zero Dark Thirty”

Table 3.10 Names of Participants in the Focus Group Interview on “Zero Dark Thirty”

No	Name
1	Miss Jantima Phongchainan
2	Miss Siriyakorn Phonjatturat
3	Miss Sirinya Charoensri
4	Miss Maneerat Srilakha
5	Miss La-ongdao Phosri
6	Miss Sawittree Sinthusen

No	Name
7	Miss Suphawadee Wanthawee
8	Miss Thanphitcha Thatawat
9	Miss Benjawan Lue-ruang
10	Miss Phattraporn Prarob
11	Miss Kessara Wikasalo
12	Miss Saowanee Bunyakan

Names of participants in the focus group interview on “The Hunger Games: Catching Fire”

Table 3.11 Names of Participants in the Focus Group Interview on “The Hunger Games: Catching Fire”

No	Name
1	Miss Pharadee TangTaeng
2	Miss Surassawadee Cooper
3	Miss Preedaporn Somsawat
4	Miss Warunee Khejonnat
5	Miss Theerawan Kraisee
6	Miss Nisanat Thaeweeraphan
7	Miss Parisa Kitichantharophat
8	Miss Monthira Thoykham
9	Miss Sathita Thepsan
10	Miss Yada Watla-iat
11	Miss Krittika Wanwong
12	Miss Suthatcha Yipyok

Names of participants in the focus group interview on “Begin Again”

Table 3.12 Names of Participants in the Focus Group Interview on “Begin Again”

No	Name
1.	Miss Suthatcha Yipyok
2.	Miss Natnicha Sudamat
3.	Miss Pharadee TangTaeng
4.	Miss Yada Watla-iat
5.	Miss Pheerachat Weeraphan
6.	Miss Sasicha Suk-kai
7.	Miss Mareena Sawannaphum
8.	Miss Phassanun Katarat
9.	Miss Kanokwan Ko-kaew
10.	Miss Sathita Thepsan
11.	Miss Warinda Thanasuthawong
12.	Miss Parisa Kitichantharophat

Information of participants in the focus group interview on “Room”

Table 3.13 Information of Participants in the Focus Group Interview on “Room”

No	Name
1	Miss Parisa Kitichantharophat
2	Miss Yada Watla-iat
3	Miss Kanokwan Roobsuay
4	Miss Monthira Thoykham
5	Miss Preedaporn Somsawat
6	Miss Warinda Thanasuthawong
7	Mrs. Kannika Klinjan
8	Miss Natthaya Srisakda
9	Miss Jutharat Tongsay

No	Name
10.	Miss Nisanat Thaeweeraphan
11	Miss Jatuporn Anusorasit
12	Miss Surassawadee Cooper

Names of participants in the focus group interview on “Wonder Woman”

Table 3.14 Names of Participants in the Focus Group Interview on “Wonder Woman”

No	Name
1	Miss Parisa Kitichantharophat
2	Miss Duangsamorn Kapmalee
3	Miss Chalida Malaijit
4	Miss Chotika Lila
5	Miss Mareena Sawannaphum
6	Miss Pharadee TangTaeng
7	Miss Sathita Thepsan
8	Miss Chitkhwan Phutthong
9	Miss Jiraporn Panyaphoo
10	Miss Sasicha Suk-kai
11	Miss Natnicha Sudamat
12	Miss Suthatcha Yipyok

The information of the samples’ perception and interpretation were gathered into groups to compare between coding systems of a sender and receiver based on the concept of Hall. However, the code systems of a sender and receiver were not necessarily identical (although generally most of them are different). Several reasons make a sender’s encoding and a receiver’s decoding of a message incongruent or even contradictory.

Notably, the specifically selected receivers were not homogeneous. Besides, among receivers, there were also differences in the decoding system of each group of

receivers. According to Hall, the grouping of receivers is related to the forms and meanings of the message. Therefore, the group formation of receivers is not static, but dynamic, and varies by the patterns and meanings of the message.

In the case that receivers have distorted interpretation from a sender's intent, the distortion will be identical systematically. Simply, according to Hall, it is a construction process of communication systems of a society. Thus, the misinterpretation is not directionless or out of order. Instead, it is an alternative interpretation or another set of choices (not interpret as A as transmitted by a sender, but as B, C., D., which is a group of a variety of meanings (polysemic). From the study of the reading or interpretation of each movie by Thai women with different ages, occupations, backgrounds, and beliefs, although the interpretation may be different, can also be grouped identically, which will be useful for finding the reading patterns of each group of receivers.

Then, the reading of Thai receivers can define the meaning of women in the 21st century through their perception process partly from the real world and partly from the cultivation of each receiver's social institutions, combined to be a process of knowledge creation. The acquired knowledge will be knowledge on women and the accumulated knowledge will become a stock of knowledge that affects their attitude and point of view towards things related to women. Over time, it then becomes habitude or usualness. Such habitude towards something then becomes a "social reality" in the future. The outcome of this process is "social construction of reality on the women that Hollywood films play a part in the construction.

3.2 Data Collection

The samples of films were selected by purposive sampling by choosing Hollywood films having a woman as the main character or having a female lead and also screened in Thailand during 2001-2017 without considering the genre of films particularly. However, the selected films must not be animation nor period nor historical period movies, except fantasy or surreal movies. Besides, they must be films available in the form of DVD or viewed on the internet only.

For the samples of the focus group interview, who were Thai women and had viewed one of the twelve Hollywood selected films in a cinema, from a DVD, or the internet, the data collection was conducted as follows:

1) The researcher posted on social media to invite Thai women who had viewed one of the twelve Hollywood selected films in a cinema, from a DVD, or the internet to participate in her study. The samples could have viewed more than one film.

2) The researcher asked for the interviewees' consent to reveal their names, demographic attributes, and opinions expressed in the focus group interviews for publicity for academic purposes and received their consent.

3) When any Thai woman accepted to participate in the study. She would be listed under the group of each film that she had viewed as the sample of each group. Thus, if the sample had viewed 3 films, she would participate in 3 groups of the focus group interview. Therefore, the number of the samples in each of the 12 groups was not equal.

4) After the researcher got the samples for all 12 Hollywood selected films by considering the diversity of demographic attributes of the samples. The selection process ended and the total samples for the focus group interviews were 74 samples to participate in 12 groups of the focus group interview, and there are 12 participants in each group equally.

5) The researcher made an appointment for the focus group interview of each group.

6) The focus group interview of each group was conducted as scheduled. The data obtained was analyzed to respond to the research objectives.

3.3 Data Analysis

The study is qualitative research by studying the related document and applying the Concept of the Construction of Social Reality, Concept of Space in film media, Representation Theory, Film Narration Concept, Film Techniques and Signification, and Mass Media and Coding Systems Concepts as a research conceptual framework with details, as follows:

1) The analysis of all film content and narration structure by the Concept of Film Narration and the Concept of Film Techniques and Signification.

2) The findings of content analysis were analyzed additionally by the theory of the Construction of Social Reality, and the Concept of Space, which is divided into 3 kinds: physical, mental, and social space or social practice.

3) The findings from the content analysis were analyzed again by the Theory of Representation to indicate the identity of women in the 21st century, which is the prosperous period of Hollywood films.

4) Focus Group Interviews were conducted with female film viewers or audiences by asking them to view each of the 12 films. Then, the Concept of Mass Media and Code Systems were applied to explain the reception and interpretation towards women. The receivers' readings were grouped to create a pattern of Thai women's readings on women in the 21st century to gather to be "a stock of knowledge" about Thai women further.

5) The findings were analyzed and discussed, based on the functions of media in society, about which role Hollywood films perform among three alternatives of the spatial construction and women's representation: 1) To maintain the existing system or condition of women, 2) to present modified condition partially, and 3) to propose new alternatives in reforming social systems. Besides, the proportion of all three functions or roles of Hollywood films was analyzed.

3.4 Data Presentation

1) The findings from the analysis of Hollywood film viewing were presented in Chapter 4, which divides into 3 parts: 1) The findings on the spatial construction of women in the new generation appearing on films in all three kinds of spaces: physical, mental, and social. The presentation focuses on space mainly. Genres of films of each area or space will be mixed in each space category, 2) The findings on the representation of women in the 21st century appearing in Hollywood films, and 3) the findings on the Thai women's perception and interpretation.

2) All findings were analyzed and discussed three roles of Hollywood films related to the spatial construction and representation of women: 1) maintaining the

system or existing condition, 2) presenting ways for modifying partially existing conditions, and 3) presenting a new option for reforming social systems. The details of all 12 Hollywood films and all relevant images, including general information of the movie were presented in the Appendix.



CHAPTER 4

RESEARCH FINDINGS

The research “The Spatial Construction, Representation of the 21st Century Women, and Thai Women’s Decoding via Hollywood Films,” aimed to study the following:

- 1) To study the construction of the 21st-century women’s space through Hollywood film narration.
- 2) To analyze the representation of femininity in the 21st century appearing in Hollywood films.
- 3) To explore Thai female viewers’ reading of the meaning of femininity in the 21st century transmitted through Hollywood films.

The study is qualitative research by textual and content analysis of the film narration structure based on the concept of Film Narration and Film Techniques and Signification. Besides, to respond to research question No. 1 to examine the construction of the 21st-century women’s space via Hollywood film narration, the concept of the Construction of Social Reality and the concept of Space in films were also used to analyze the plot of each Hollywood film to see the overall picture of each film before exploring the patterns of ways of living in women’s spaces, which were divided into two parts, namely “personal space” and social-functional space, as the Feminist Groups separate “home or house space” from “public space.” (Kanjana Kaewthep, 2000).

4.1 Research Objective No. 1: To Study the Construction of the 21st-Century Women's Space through Hollywood Film Narration

4.1.1 Legally Blonde

1) The construction of women's personal space in "Legally Blonde"

From analyzing the construction of personal spaces, which cover spaces in the house, and space on women's body, including sexual life, personal spaces are divided into three parts: physical, social, and mental spaces, as follows:

(1) Physical personal spaces that are visible and tangible, such as the area within the Elle Woods' room; the area at a Women's Club, "Delta Nu House at the fictional CULA (or California University Los Angeles)" Harvard Law School (excluding the area outside the dormitory), and Elle Woods' house, including Elle Woods' body. Starting with the personal room where Elle Woods lives at CULA during her studying, it is the room representing femininity clearly, i.e., all personal belongings in pink, even the carpet, mattress, wall paper, etc., including having Cosmopolitan Magazine, flowers, bear dolls, photos of Woods' dog named Bruiser and of her boyfriend named Warner. Besides being her room, it is also the place where her close friends will visit and chats. Similarly, her room at WYETH House at Harvard Law School is filled up with her personal belongings in pink, but the wallpaper and curtains are in dark brown, which indicates a sense of solemnity as the dormitory of a law school.

Despite only one scene presented at Elle Woods' house, it reflects a wealthy house, considering the vast surrounding area, a personal swimming pool, and the way her parents in classy dresses drinking champagne near the pool.

(2) Social personal spaces are the spaces that are related to social meanings. In this movie, it is Woods' perception of the area in her rooms, both at CULA and Harvard Law School. However, although both are her rooms, they are different in their level of privacy. At CULA, sometimes Woods does not lock her door and her friends can come to talk to her any time. On the contrary, at Harvard Law School, her friends must ask for her permission before entering her room, as illustrated in one scene in which Vivian is allowed to get into her room. Therefore, it reflects that although they are both personal rooms, the level of privacy is determined

by the social environment. At CULA, the atmosphere is relatively more intimate and amusing while at the law school, the environment is more solemn.

At Woods' house, although Woods gives importance to her family and her parents keep expressing their concern about her and being her consultant, any decisions in the house are eventually in her power.

Regarding the bodily space, Woods takes very good care of her body from head to toe. Besides, as the owner of her body related to sex, Woods reflects her perspective about this through her conversation with Warner in front of Vivian, "Do you remember when we spent those four amazing hours in the hot tub after Winter Formal?" Such a statement indicates that she is satisfied with using her body in the sexual sphere with her boyfriend and she perceives it as a happy co-activity. She does not adhere to glittering generalities that women have to keep their virgin before marriage, nor does she conceal what she does because of her shame. Importantly, she perceives that men have no power over her body because it is her satisfaction.

(3) Mental personal spaces. Woods feels comfortable when she lives in the CULA dormitory despite her friends' frequent visits freely because she perceives that her friends at this university are like her family members. On the contrary, the high level of privacy at Harvard Law School makes her feel uncomfortable. For Woods, during her stay at the law school's dormitory, she has only Bruiser as her family member, which is contradictory with the feeling at home, she can feel the warmth while her parents are also proud of her. For her body, she treats herself with love since it belongs to her 100%.

2) The construction of public space in "Legally Blonde"

It is a public space with concrete meanings (Kanjana Kaewthep, 2000), which means the areas outside the house. This movie, comprises the area in the CULA and Harvard Law School, except the university dormitories, i.e., the area in the beauty salon where Pollet works, the area in Callahan's law firm, etc.

In the analysis of each space, the criteria of Lefebvre (1998) are applied, as follows:

(1) Physical public space starts with the area outside the Elle Woods' room area. It is the area where university students gather together to do

activities together, i.e., a small garden in front of the buildings of dormitories and common rooms. When a party is organized, it is a colorful party in which students dance, turn on music, and speak loudly, including getting dressed fully. Places are decorated beautifully and most organized activities are amusing. On the contrary, the areas at Harvard Law School are mostly classrooms, and organized activities focus on serious learning activities, and other activities outside classrooms, i.e., rugby playing, meeting new students, etc. The organized party is only for drinking and conversation without dancing or beautiful dresses without specially decorated places.

The area of Pollet's beauty salon is vast, providing manicure and hair services by several workers. The salon is well-decorated since customers are quite wealthy. Regarding the area in Callahan's law firm, all rooms look luxurious, formal, and professional in an elegant building.

(2) Public social spaces. The area in CULA is where Woods performs her role as the president of the Women Club, Delta Nu House. Woods is a student with good academic performance and a pretty woman. Therefore, she is the focal attention of everybody, even among women. Because of her beauty and leadership, people surrounding her treat her extraordinarily. Thus, because of her living among admiration of her friends, the power she gains comes from her femininity. When she is sad, everybody will cry with her. When she is happy, everybody also feels happy for her and admires her. On the contrary, At Harvard Law School, she is perceived as bizarre and surrounding people call her a Barbie jokingly and derisively. While her full dressing is admired at CULA, it is looked down on by students at Harvard Law School where students compete with one another in their studying only. Woods thus has no power here since the power owner is those with good academic records without having a good-looking or beautiful dress. The explicit scene is the scene when Woods arrives at the Law School for the first time in a pink dress. Everybody looks at her and mocks her. Another scene is when she is deceived to wear a fancy dress to a party. Not only being laughed at, but Warner also tries to make her accept that she does not belong to the Law School as she is not smart enough. He says, "You're not smart enough, sweetie." In the classroom, the powerful people are those smart students, but those with the ultimate power are their teachers who every student has to accept and also admire in the classroom.

On the other hand, the space in the Callahan Law Firm, presented in the movie, is located on the first floor of the building, equipped with a reception and meeting room. Both rooms are under the supreme power of the top person, or Callahan. However, due to the distinguished self-confidence of Elle Woods, Callahan's power is ignored several times. Normally, Callahan will ask Vivian to prepare a cup of coffee for him; thus, Vivian complains that he seldom uses Warner. This incident reflects patriarchy. Although it may be a tiny issue, it indicates that preparing coffee is a women's duty. Although he never asks Woods to do so, it does not mean that he does not feel superior to women, but he wishes to have sexual harassment with Woods to trade for a higher job position, which Woods denies. It thus shows that Callahan cannot exert his power over Elle Woods. Even in a regular meeting in which everybody obeys Callahan, Woods rejects to reveal what she finds out from her investigation on the incident in which Brooks' husband is shot and she knows what Brooks does; although Callahan tries to force her to speak, she does not obey him. It is the scene that reveals that even in the space where Callahan has the utmost power, he cannot have power over Elle Woods.

For the scene in a court, the supreme power certainly belongs to a judge, which in this film, it chooses a woman to be a judge. Especially, she is colored and obese. Thus, the film tries to communicate to people in society that for the professions like a lawyer or a judge, women can do it. Besides, it implies a struggle against racial discrimination and the oppression of obese women via its presentation.

(3) Mental public spaces. Elle Woods' feeling towards CULA is amusement and warmth like her family because everyone gives importance to and admires her. On the contrary, she feels lonely, especially at the beginning when she enters to study at the Harvard Law School. One scene shows she calls from her room at the law school to her close friend in CULA, who answers her with great pleasure and liveliness. Besides, another scene shows Elle Woods sleeping alone and questioning herself what she is doing in this school. One sentence Woods talks to herself after Callahan's sex harassment, "No more trying to be something that I'm just...not."

Besides, as mentioned above Woods feels to be herself fully and that none can have power over her when she is in the boundary of Callahan's office.

However, at the moment that Callahan tried to harass her sexually, she lost herself temporarily and felt her self-value being shaky, as illustrated in her statement to Pollet, “All people see when they look at me is blonde hair and big boobs. No one’s ever gonna take me seriously.”

However, her feeling towards the court space makes her feel that she can express her capabilities and thus increase her self-value once again after her stern work.

4.1.2 Charlie’s Angels: Full Throttle

1) The construction of women’s personal space in “Charlie’s Angels: Full Throttle”

From analyzing the construction of personal spaces, which cover spaces in the house, and space on women’s body, including sexual life, personal spaces are divided into three parts: physical, social, and mental spaces, as follows:

(1) Physical personal spaces that are visible and tangible are the area in Natalie’s and Alex’s houses, but the film does not show Dylan’s house or accommodation.

Natalie’s house is a compact two-story white house that she bought and moved to stay with Peat, her boyfriend. The scene that illustrates her personal space is the scene when Alex and Dylan invite Natalie to move stuff into the house, but only a living room with sofas and a set of television are shown. Another scene is Natalie’s front yard showing her fenced house adjacent to her neighbor’s house.

Alex’s house is luxurious, with glass walls all around and expensive furniture, indicating the wealth of a millionaire. The film presents her living room with a long large sofa covering almost all the area of the room. The room is vast, having photos of Alex and her family against the wall. Around her house, there are plenty of beautiful ornamental plants and a large-sized private swimming pool. Everything shows stylish home decoration like a vacation home.

(2) Personal social spaces are the area related to the social meaning or the perception of meaning from characters’ perspectives. Here, the film displays only Natalie’s and Alex’s houses only. For Natalie, the house she just recently bought and moved to stay with her boyfriend, Peat, conveys the meaning of privacy of lovers

who shared their life. Both kisses passionately in front of friends who helped to move things in, which indicates the ownership of the space. Considering the pair relationship, none is superior to any. Both listen to each other, but the only thing she keeps in secret is her profession as a detective. Thus, it is a gap in this relationship.

On the other hand, Alex's luxurious house implies some hidden meaning that she seems to be alone from the scene in which her father came to the house and told her that the planned trip for visiting her mother in Bali had to be canceled due to some incidents. She told her father to feel at home and then she left. Still, despite being alone, considering the photos of her and her parents, Alex should have good relationships with them. Especially, when a daughter and a father met, her father asked her to perform like a squirrel, which is an act a child performs to show his/her parents. Thus, she is always a little daughter from her father's feelings. From such a relationship, both of them have a negotiated power; however, finally, the father lets Alex make her decisions.

Regarding the space on the body of Natalie, Alex, and Dylan, all of them feel that they are the owner of their body completely and do not perceive that having a sexual relationship does not cause them any loss. Oppositely, it is perceived as a romantic issue, witnessed by the scene in which Dylan reveals shyly with a smile that Seamus is her first man. Besides, she also teases the subject of purity, which reflects that for her, a virgin is not an important essence. All three women feel satisfied with sexual relationships with their lovers.

(3) Mental personal spaces. Although a house is a personal space, Natalie, Alex, and Dylan all open their personal space to friends, which reflects the mutual love that the film tries to present.

2) The construction of public space in "Charlie's Angels: Full Throttle"

The concrete public space means the area out of the house as appearing in the movie, (Kanjana Kaewthep, 2000), comprising the area in Charlie's detective office and other external areas where Alex, Natalie, and Dylan have an operation.

In the analysis of each space, the criteria of Lefebvre (1998) are applied, as follows:

(1) Physical public spaces are the space in Charlie's office. It is a large and elegant room with a set of sofa in the middle of the room. Charlie's communication device for communicating to all three angels is placed on a table. Next to the table is a large LED screen over a fireplace, for instructing the mission the angels have to achieve. Besides, there are a working desk, chair, and a lamp located in different spots. A huge drawing picture is hanged against the wall in one corner. Thus, it is quite a luxurious office.

Moreover, physical public spaces include the beach area filled with a diversity of tourists and surfing activities; the area of a dead person's house on the blockage by the police; the vast field of an endurance car race with lots of competitors; the colorful area of a nightclub having several strippers on the stage and a lot of male customers.; the area of an orphanage home as a part of the Christian church, full of nuns; and the colorful area of Hollywood on the film premiere event. Each area is the place where all three angels have to disguise themselves to perform their different missions.

(2) Public social spaces. The space at Charlie's detective office is a friendly and familiar area for all three angels. It is like their working base on which Bosley plays a role as a coordinator between the angels and Charlie. Although all of them have never met Charlie, they can talk to him through the assigned communication device friendlily and obediently. In this space, Natalie, Alex, and Dylan have equal power as friends and they also respect Bosley as the coordinator. However, practically, three of them have more power than Bosley since Bosley has just replaced the old coordinator. Besides, he possesses no wit and skills like all three angels, especially due to the plot of the film that tries to present women's capabilities as detectives and fighters equally to men. However, all these three angels are still under the power of Charlie, in terms of the position or as a big boss and their willing respect to him since there is no presentation of their power negotiation with Charlie in this film.

For other operational areas, Mongolia, an endurance car race field, and an orphanage home are the places Bosley does not join the missions. In Mongolia and at the race field, all three angels transmit their power equally, compared with the male villain side. Masculinity and femininity on the battlefield seem to be equal. On

the other hand, in the other places, i.e., beaches, the deceased's house, pier, nightclub, and Hollywood, Bosley plays a role as a supporter and gets an order from the three angels. Eventually, the film reveals that the villains behind all crimes are women. However, it is remarkable that in every mission of the angels, they use their feminine beauty power to achieve each mission. For instance, Natalie attracts men's attention by her riding on a bull, Natalie, Alex, and Dylan dances to seduce male clubbers and the scene in which Natalie and Madison show their bodies. They are all the angels' intention to use their beautiful bodies to seduce men. It is thus a Male-Gaze or the scene in which a filmmaker intends to use men's eyes to convey the scene to please men, as illustrated in the use of editing techniques of slow motion and close-up shots at Natalie's body. This is the power of men behind the presentation of the film genuinely.

(3) Mental Public Spaces

The feeling of Natalie, Alex, and Dylan towards Charlie's office is the feeling of conveying love, trust, and respect to Charlie, while the feeling towards their work is the feeling of sharing both happiness and suffering of beloved friends. It is something these three angels are proud of, as Natalie told Madison, "I'm nothing like you. I have something you'll never have." Then, Madison asks "What's that?" and Natalie replied "Friends." Therefore, the angels feel that their working space is not only a place for working, but it includes a co-struggle among friends, who are not simply "colleagues."

4.1.3 Million Dollar Baby

1) The construction of women's personal space in "Million Dollar Baby"

From analyzing the construction of personal spaces, which cover spaces in the house, and space on women's body, including sexual life, personal spaces are divided into three parts: physical, social, and mental spaces, as follows:

(1) Physical personal spaces that are visible and tangible are the area inside the room where she lives alone and the house of Maggie's family. Inside Maggie's house, the film presents the condition of the house, a dining table, a rotten refrigerator and microwave, a sofa -bed, a closet made of decayed wood, mottled

wallpaper, small looking-glass against the wall, a gas stove at a small corner, a sink, and a coffee maker. The overall condition of the room is old and decayed.

Only outside the house, adapted from a car, where Maggie's family lives are presented in the film.

(2) Social personal spaces are the area related to the social meaning of people living in the house. Here, it means the relationship among family members despite their separate living. In terms of social meanings, it is Maggie's personal space. Maggie is the oldest daughter. She has one elder brother and one younger sister. Her father was deceased, but her mother is still alive. Her family faces financial difficulty so she, as the head of the family, has to work in a big city and send money to her family as her elder brother is imprisoned. In her family, social power is at her mother. Maggie used to be her father's beloved daughter while he was alive. However, after his death, although Maggie sends their family money, her mother seems not to accept her so much as she should. Even when she bought a house for her, she complained that she may not get social welfare from the state if the government knew about this. Contrarily, her mother is proud of her youngest daughter who is beautiful and has kids and the husband as expected by society. She feels embarrassed with Maggie's profession as a boxer. When Maggie was hit severely, she had been waiting for two weeks for someone in her family to visit her. Finally, they came, but with a lawyer, to ask her to sign for giving all her assets to the family. Since then, Maggie realizes that she is meaningless for her family, except for being a financial source. All the time, she wants to get accepted by her family, especially her mother, but she never gets it. Therefore, in her social relationship with the family, she almost has no identity and power.

For the space on her body related to sex, the film does not point out this space at all but considering from the body owner's perspective, she hardly takes care of herself like general women who always keep their bodies beautiful. Contrarily, she does not care about her beauty. Finally, her euthanasia or physician-assisted suicide indicates her rights over her body and life completely.

Still, in the case of euthanasia, Maggie asks Frankie to do it for her because she cannot do it by herself. Thus, from another perspective, she leaves her last period of life in the hand of Frankie, a man who has power over her. However,

from the researcher's perspective, the issue is not involved with sex or Frankie's masculinity, but the fact that Frankie is her intimate and looks after her at the last part of her life, who actually can be male or female. Frankie's masculinity seems to be a co-incident rather, not referring to the concept of patriarchy.

(3) Mental personal spaces. Maggie loves and does everything for her family. Her family is very meaningful for her. On the contrary, she means nothing for her family psychologically.

2) The construction of public spaces in "Million Dollar Baby"

The concrete meaning of public spaces (Kanjana Kaewthep, 2000) means the area outside the house, most of the presented areas in the film are offices in New York.

In the analysis of each space, the criteria of Lefebvre (1998) are applied, as follows:

(1) Physical public spaces. Most areas presented in this movie are the area around Frankie's boxing gymnasium, which is rather large, but old with a stage in the middle of the gym surrounded by sandbags and boxing equipment. The boxing competition area is like every place of competition, except its size and number of watchers. The last area is the area in the hospital and the room Maggie is being nursed is a small personal room.

(2) Social public spaces. In the area of Frankie's gym, the power is at Frankie absolutely, and then Scrap. Maggie is the only woman in this boxing gym. Thus, it reflects that boxing space is owned by men initially. However, because of Maggie's self-confidence and obstinacy, Frankie's power cannot control Maggie like a teacher and a student, but a father and daughter relationship with negotiated power. During the first stage when Maggie came to practice her boxing in the gym, her femininity was discriminated eminently by men in the gym. For example, Shawrelle, an irritating colored boxer suggested Danger, who is perceived by others as too weak to be a boxer, to fight with Maggie. He says, "I think I found somebody you can beat." Danger replied suddenly, "I don't fight women." Once, Shawrelle harasses Maggie verbally about her small breasts, "Look at her little bitty titles. They are like mosquito bites. Man, that's barely even a mouthful. Let me see." Maggie does not stay still or let him harass her further so she replied, "Saw your last fight, Shawrelle.

Spent so much time face down, I thought the canvas had titles.” Thus, she does not let men have power over her nor insult her.

The boxing competition stage is another space needed to be mentioned. Maggie starts from a small stage in the Light Weight competition with 4 rounds, then 6 rounds. All the time on the stage, she is always confident of herself, but she listens to Frankie’s advice. After that, she can knock down her opponents by herself. Thus, Frankie does not have power over Maggie as Maggie calls him “Boss.” Their relationship is like a partnership or intimate friends. Therefore, power is negotiated between Maggie and Frankie. The obvious scene is when Frankie lets Maggie fight in the welterweight class and Maggie had her nose broken. Frankie asked Maggie to surrender, but she asked him to stop the bleeding and she would fight to win. Frankie believed her and she could win as she said. It was the first time that Frankie called Maggie “Mo Cuishle,” which means “my darling or my blood.” He embroidered the word on Maggie’s boxer robe. Maggie keeps asking what it means, but Frankie never tells her. Thus, the relationship between a father and daughter is more witnessed and negotiated power between them also continues. Frankie always asks Maggie to recite, “Always protect myself” with his great concern. He also warns her about her frequent face-opening while boxing. Instead, Maggie relies on that it is a miracle that she frequently opens her face without being knocked. Because of her stubbornness, it is like the moment when a child does not obey her father’s warning. During the championship fight, Maggie was knocked very severely at last.

When they arrived at the hospital, negotiated power between a father and daughter started again. Frankie now is not her trainer, but he is more like her father. Frankie always stays with Maggie and finally he was asked by Maggie to do Euthanasia for her. Frankie refused to do for her, but Maggie insisted on him. She tried to bite her tongue to kill herself. Frankie had to review Maggie’s request again and this time he decided to do as she wished. Before the euthanasia, Frankie said “Mo Cuishle” to Maggie once again, and translated for her that it means “My darling, my blood.” Maggie then passed away with a smile on her face.

(3) Mental public spaces. At first, Maggie admired Frankie as a trainer. However, owing to Maggie’s love for her deceased father, and Frankie’s crux

of being rejected by his daughter, Maggie and Frankie are tied as a father and daughter. Maggie loves Frankie like being her father.



4.1.4 The Devil Wears Prada

1) The construction of women's personal space in "The Devil Wears Prada"

From analyzing the construction of personal spaces, which cover spaces in the house, and space on women's body, including sexual life, personal spaces are divided into three parts: physical, social, and mental spaces, as follows:

(1) Physical personal spaces that are visible and tangible are the area in Andrea's room, in which she lives with her boyfriend. It is a suite, divided into a living room, bedroom, and kitchen. The room looks ordinary, not so luxurious.

(2) Social personal spaces are spaces related to social meaning provided by people living in the house. It is the perception of meaning from Andrea's perspective towards the space in her room. Andrea and Net are intimate. They are both friends and lovers without any gap in their relationship nor any restraint for living together. Both of them can feel at ease. Besides, since Net is a chef, he always cooks food for Andrea. In some moments, Andrea may be absent-minded and think of something while sitting alone on a sofa in her living room. It shows respect for providing personal space for each other despite living together. Still, after Andrea works with Miranda for a while, her personal space starts to be invaded and she also lets Miranda's power over herself. Often, it affects the time she should have for Net, her lover.

For the space on Andrea's body related to sex, Andrea has power over her body completely. She can have a sexual relationship with Net when they live together as lovers, but when both of them break up, Andrea can also have a sexual relationship with Christian as she wishes. Thus, she determines everything regarding the space on her body.

(3) Mental personal spaces. Andrea can sense warmth and her privacy in her room despite staying with her lover, as Net always takes good care of her and gives her advice when she needs, except when her personal space is threatened by Miranda's power and the spiritual warmth both have for each other turns to be cold.

2) The construction of public space in “The Devil Wears Prada”

The public spaces in concrete meanings (Kanjana Kaewthep, 2000) mean the area outside the house, most of the presented areas in this movie are offices in New York.

In the analysis of each space, the criteria of Lefebvre (1998) are applied, as follows:

(1) Physical public spaces. Most of the areas presented in this film are offices in New York. They are offices in a big and luxurious building in which people are dressed fully from head to toe. Andrea’s working desk is arranged adjacent to Emily’s desk, in front of Miranda’s room. Whenever Miranda gets to her office, she will drop her bag and coat at Emily’s or Andrea’s desk first before walking to her room. Since Miranda’s room and that of Andrea and Emily are divided by a glass divider, Miranda just yells to call either of them when she wants to give an order.

(2) Social public spaces. All spaces of working activities, not only in the office, the person who monopolizes power in the working area is Miranda since everyone has to do what she orders and expects. At first, when Andrea starts her work, she does not feel such power so she is still herself completely despite the power of the corporate culture of where she works, which involves fashion. Everyone competes to be dressed up, shows his/her branded products, and values a slim figure, but nothing can change Andrea. Once, Andrea’s friend says, “Miranda Priestly is a huge deal. A million girls would kill for that job.” Andrea replies, “I’m not one of them.” However, when time passes by, surrounding things start to influence her. Andrea starts to pay attention to fashion, value brands, keep her figure slim, and most of all, she runs for everything for Miranda to please her. Andrea even changes herself to increase her social power despite no self-identity, but she is accepted in the working area increasingly.

Another noticeable area is the space where Andrea meets her friends, i.e., restaurants or parties. At the beginning of the story, such areas are full of joy and reflect equal power between friends who exert negotiated power. However, in the later time, after working with Miranda, the meeting with friends is changed. Miranda’s power passes through Andrea to her group. Whenever there is a call from

Miranda, Andrea will give it as a priority and this makes her friends surrender to such power as well. The climate in the meeting is less lively explicitly. Even Andrea's personal space of having meals with her father is also disturbed by Miranda's power. This changes Andrea's relationships with her friends and her father.

(3) Mental public spaces. The feeling Andrea has for her working place is as she says, "To jobs that pay the rent." Later, she devotes her work fully or almost sells her soul to it, as Emily criticizes, "You don't really care about fashion, you just wanna be a journalist. Oh, what a pile of bollocks! You sold your soul the day you put on that pair of Jimmy Choos."

4.1.5 Wanted

1) The construction of women's personal spaces in "Wanted"

In this movie, Fox's spaces can be divided into two parts: the organizational space or the textile factory and the space outside the organization, which are the areas Fox operates her missions. However, this movie does not present Fox's personal space, except the space on her body, which she has power over it completely by deciding to end her life with other listed killers. Thus, only the public spaces are analyzed for this movie.

2) The construction of public space in "Wanted"

The public spaces in concrete meanings (Kanjana Kaewthep, 2000) mean the area outside the house, the presented areas in this movie are divided into two parts: the organizational space or the textile factory and the space outside the organization, which are the areas Fox operates her missions.

In the analysis of each space, the criteria of Lefebvre (1998) are applied, as follows:

(1) Physical public spaces. In the organizational space, Fox is the only woman in the organization, as the rest are all men, but she can live with other workers harmoniously without separating men and women. Even in the therapy room, Fox takes off her clothes and is naked when she puts herself in the therapy well next to Wesley. After the completion of the therapy, she gets out of the well, being naked in front of other men in the therapy room. Besides, she joins having food at the same table with fierce-looking men who are also killers familiarly without any gap between

sexes. For the area outside the organization in which she operates her missions, either solely or in a team, she can do her missions like general men. Besides holding a big gun like men, she also wades through adventurously, i.e., car racing, climbing up to a train's rooftop. No matter how risky physical spaces are, she dares to take a risk like men.

(2) Social public spaces. An organizational society is both Fox's working place and her family because she is an orphan and devotes herself to the organization. Besides her work, the film does not present her personal life in other aspects. Considering power in the organization, she is ranked as the top killer and sent out to work for important missions frequently. In a team, she has power as a group leader, while the relationship with her male team members does not reflect that masculinity has any power over her. Despite being among all men, she can stay with them harmoniously without any sex division.

For the space outside the organization, her beauty seems to be used as her power to confront the outside world. At least, none expects that she is a killer, especially in the situation where she kisses Wesley in front of her ex-boyfriend, she seems to be Wesley's new woman that can make other women crazy because of her beauty.

(3) Mental public spaces. Superficially, the organization is like her family. However, looking deeply, the ideology to which she adheres is above all friendship. She is ready to kill everyone when the textile machine shows the codes of the person to be killed, even herself, at the end. Therefore, it indicates that the power over all Fox's actions is her ideology.

4.1.6 The Blind Side

1) The construction of women's personal space in "The Blind Side"

From analyzing the construction of personal spaces, which cover spaces in the house, and space on women's body, including sexual life, personal spaces are divided into three parts: physical, social, and mental spaces, as follows:

(1) Physical personal spaces that are visible and tangible are the area within the boundary of Leigh Ann's house, which is a big house with a large area. Inside the house, the area is divided into different rooms, i.e., dining room,

living room, bedroom of Leigh Ann and her husband, Collins' and Michael's bedrooms, etc. Each room is well decorated, which reflects the wealth of Leigh Ann's family. The most frequently presented room is the living room and dining room, which are the area family members talk to one another and the area where Michael learns special courses too.

(2) Social personal spaces are related to the social meaning given by people in the house. The bedroom of Leigh Ann and Sean is the place where the couple spends their time consulting their matters. Both of them express equal power in this room. Superficially, Leigh Ann seems to have more power in planning and making decisions in the house, but it always ends up with Sean's opinions, at least for encouragement and support. Besides, the bedroom is also a place for expressing love towards one each other and sexual relationship shows a balanced power between men and women. Although in the scene Sean starts first, he also asks prior permission from the woman. Thus, it indicates democracy related to sexual matters and Leigh Ann's power over her body.

In the connected dining and living rooms, power falls to Leigh Ann, especially in the scene of thanksgiving day, Leigh Ann turns off the TV so that everyone will join at the dining table with Michael simultaneously. This scene reflects women's power as a leader in arranging food and everyone consents with it without any objection. However, in the scene where Michael has special learning at the dining table that is connected with the living room, this scene is constructed to have the teacher as a power controller while Leigh Ann can only watch from distance, which implicitly reflects Leigh Ann's power. Moreover, in the living room and sofa, some scenes are presented that sometimes Leigh Ann orders Sean to sleep on the sofa if he does something wrong. This also reflects the agreement and the rule that is controlled by Leigh Ann.

In the bedroom of SJ, Leigh Ann reads a fairy tale for SJ and Michael; thus, the center is Leigh Ann who plays a significant role in giving spiritual power and warmth to everybody, especially in making SJ and Michael smile with delight, while Collins also eavesdrops with smiles in front of the door.

In the large guest room used for welcoming football coaches of several teams, Leigh Ann is also responsible for greeting them at the front door. After

that, SJ has to consider. Thus, it seems like Leigh Ann delegates her power to SJ, and every coach has to make SJ satisfied with his proposal to pass the criteria.

In short, the space in the house is under Leigh Ann's power, which is used gently, compromisingly, and intimately.

(3) Mental personal spaces. The space in the house is Leigh Ann's personal space, but it is controlled with love and goodwill. Besides, the delegated power from Leigh Ann to others is also gentle and for creating stability and security for family members.

2) The construction of public space in "The Blind Side"

The public spaces in concrete meanings (Kanjana Kaewthep, 2000) mean the area outside the house, most of the presented areas in this movie are the areas in Wingate Christian School, the area of Hurt Village, the area of the restaurant, and the American football field.

In the analysis of each space, the criteria of Lefebvre (1998) are applied, as follows:

(1) Physical public spaces. Wingate Christian School is a Christian school comprising white students mostly. At the front door of the school, it is written, "With Men This Is Possible, With God All Things Are Possible," which reflects the adherence to religious teaching mainly. This school is where Leigh Ann's children study and is where Leigh Ann and Michael met each other.

Hurt Village is an area of black people, full of teenagers who quit school before graduation. Most of them are ruffians and futureless. It is the area to which Leigh Ann should have never been, but for Michael, she is willing to come here and interact with a group of these teen ruffians.

In the restaurant where Leigh Ann has lunch with her high-society friends, it is a luxurious restaurant with expensive food, with well-dressed customers. It is the space in which Leigh Ann interacts with her social friends, to have meals, and talk on miscellaneous matters.

The American football field is the center of people who like American football. It is a large field containing several thousand viewers. It is the place of which Leigh Ann and Tuohy family are fond, especially for encouraging Michael in his competition.

(2) Social public spaces. Leigh Ann does not only pick up her children at Wingate Christian School, but she often participates in the school's activities as a parent, i.e., watching her kids' performance, joining in sports activities, and Collins' cheerleader activities. After adopting Michael as her adopted son, she plays a role in supporting the school's American football, not as a viewer at the field side, but also participating in expressing ideas and helping to coach football players of the team, including supervising the rehearsal of cheerleader teams as well. Therefore, her role in this space can be considered as a powerful leader in every group.

Regarding Hurt Village, the region of the black, it is where Leigh Ann took Michael to visit his mother, but Michael asked her to stay in the car without coming out. She felt like in a dangerous place and was afraid. When she took Michael to buy clothes in that area, she still felt uneasy, but Michael promised that he would take care of her. Later, she came here as his foster mother and asked permission from Michael's mother to adopt him. She was cautious but determined in her goal. She felt quite reluctant to Michael's mother. However, when Michael's mother showed off her weakness and fear, instead of dominating her, Leigh Ann showed her kindness and friendliness, including high respect so Michael's mother trusted her. She went there one more time to look for Michael. She was still terrified, but because of her love for Michael, she dared to face the threat of a group of colored ruffians. Although she was a white woman amidst colored people, she looked bigger because of her motherhood in combination with having a gun in her handbag and her courage, she could manipulate those colored teens successfully.

In the restaurant in which she has lunch with her high-society friends, she looks predominant and graceful no less than others. Once there is an argument about Michael, she turns herself to be a bird queen who is ready to protect Michael. Besides, because of her economic status, she is not interested in keeping relationships with this group of friends. She utters "Shame on you," and pays for a bill. It reflects her superiority over those people.

At the American football field, viewers seem to have equal power and be able to cheer up the competition equally. In one scene, a father of an athlete alludes to Michael, Leigh Ann stands up and strikes back without fear. It is the power from her characteristics. It reflects that if women in society dare to fight with

everybody for justice and fairness, it does not matter who or which sex he/she is dealing with.

(3) Mental public spaces. In terms of emotional and psychological meanings, the school has some psychological meaning for Leigh Ann as her son studies and has activities there. On the other hand, the Tuohy family's home is also a place of love with lots of meanings for Leigh Ann. She has beloved children and a husband; therefore, home is more than simply a physical house. On the other hand, although Hurt Village is an unsafe place for her, she finds that if Michael is with her, she feels safe. On the contrary, the restaurant, a place of gathering of friends, reflects a superficial, loose, and unwarm relationship, while the American football field is the center that makes Leigh Ann feel relaxed and amused.

4.1.7 The Twilight Saga: Eclipse

1) The construction of women's personal space in "The Twilight Saga: Eclipse"

From analyzing the construction of personal spaces, which cover spaces in the house, and space on women's body, including sexual life, personal spaces are divided into three parts: physical, social, and mental spaces, as follows:

(1) Physical personal spaces that are visible and tangible are the area within the boundary of Bella's house, i.e., a living room, kitchen, and bedroom. A living room is the conversation area of Bella and her father or where Edward sits when he visits Bella. The kitchen is the room where Bella and her father eat together, while her bedroom is Bella's resting place and meeting with Edward at night. Generally, it is an ordinary middle-class house, not so luxurious as the house of Cullen's family.

(2) Social personal spaces the space-related to social meanings given by people living in the house. Here, it is Bella's perception of the areas in her house. Explicitly, Bella's father never talks with Bella in her bedroom so it reflects that her bedroom is Bella's personal space genuinely and her father is willing to provide such a personal space for her. Thus, most of the interactions between a father and daughter can be seen in a living room or kitchen. Remarkably, when Edward comes to see Bella normally or enters through the house door, Bella's father makes

excuses to let Bella talk with Edward personally and then he leaves; although, it is the guest room of the house, which means it is outside Bella's personal space namely her bedroom. On the other hand, her personal space may cover the guest room when Bella has her guest. It is also noted that sometimes in the kitchen, another area for conversation between Bella and her father, while her father washes the dish, Bella just stands still. This reflects their roles in the family, namely her father is responsible for taking care of the household work. Although Bella is female, she is not positioned to have this household work. Although Bella's bedroom is her personal space where her father never invades and is also her personal space for making love with Edward, Edward has to secretly get to see her through a window without her father's knowledge. It indicates the power of Bella's father, as parents, over Bella, who is still a teenager under the supervision of her father. It means that her father regulates rules, which can be witnessed in the scene in which Bella is grounded by her father to get back home at 4 p.m. Although Bella does not have to do household work, she is under the control of her father as the owner of the house and parents.

Regarding the space on Bella's body related to sex, Bella has power over her body almost 100%. It portrays in the film several times that Bella is willing to lay with Edward as it is her right without hesitation or asking for anyone's permission; however, it is Edward who values in virgin until marriage, which he believes can protect Bella's soul. Thus, this belief influences Bella directly and is communicated to the audience that to keep celibacy is a virtue. Moreover, although Bella may have power over her body and sexual activity 100%, due to her father's concern and communication with her about some sexual prevention, it reflects the negotiated power of Bella's father over her body, as a father or parents, as well.

(3) Mental personal spaces. Bella feels comfortable and warm when she is at home in her personal space despite staying with her father due to her father's good care, but also respect and protection at the same time.

2) The construction of public space in "The Twilight Saga: Eclipse"

The public spaces in concrete meanings (Kanjana Kaewthep, 2000) mean the area outside the house, most of the presented areas in this movie are the areas at school, Cullen's family house, the area of a flock of wolves, and Jacob's house.

In the analysis of each space, the criteria of Lefebvre (1998) are applied, as follows:

(1) Physical public spaces. Most school areas in this episode present the canteen where Bella and her friends interact with one another, the area of the auditorium used for the graduation ceremony, and the house area of Cullen's family in the woods, far away from people in town. It is a luxurious house but has no beds as vampires do not sleep, but for welcoming Bella, Edward bought a bed for Bella. The area of the wolves and Jacob's house is at the edge of the forest in which several families' houses are located as a community of people of the same clan.

(2) Social personal spaces. The school's spaces are the area where Bella interacts with her friends as a society of teenagers, especially at the canteen, they have an amusing conversation. In this episode, the graduation scene presents the transitional change of Bella to the daughter her father is proud of and to a married woman after her graduation. Earlier, in this space, Bella's friends suggest that they should try a trial-and-error life in their age whereas Bella decides to stop her human life by marrying Edward. Therefore, it is social spaces that affect Bella in many aspects: education, socialization, the end of single marital status, and the termination of her family and friend relationships.

In terms of social-functional meanings, the space of the house of Cullen's family is like another family for Bella. The person who has the utmost power in the house is Dr. Carlisle Cullen. Every Cullen family member welcomes Bella warmly as another member of the house, except Rosalie. This family used to be a closed family without any socialization with anyone until Bella was introduced to the family. On Bella's graduation, Cullen's family organized a party for her to celebrate with her friends at the house; thus, Cullen's family is more open and interacts with outsiders more than before. Accordingly, Bella plays a role in making this family open to the outside world.

The area of the wolves is where Jacob's house is located, which is comparable to Bella's other family. Similar to Cullen's family, everybody greets Bella warmly, except Leah. The powerful person of this clan is Jacob's father. Nevertheless, this clan interacts with human beings more closely than Cullen's family as witnessed by the intimacy between Jacob's father and Bella's family as if they

were normal human beings. For this clan, Bella does not play a role as a mediator or connector like for Cullen's family. By nature of the wolf clan, they can blend themselves with human beings better than vampires as vampires have to conceal their identity from society more than wolves because of their immortality.

(3) Mental public spaces. The feeling Bella has towards her school is psychological bonds with her friends. Importantly, the school gives a special feeling for Bella as it is the place where she meets Edward. The feeling Bella has for Cullen's family is the warmth of getting protected as the family members give importance to her like Jacob's family. They all welcome Bella like their offspring.

4.1.8 Zero Dark Thirty

1) The construction of women's personal space in "Zero Dark Thirty"

From analyzing the construction of personal spaces, which cover spaces in the house, and space on women's body, including sexual life, personal spaces are divided into three parts: physical, social, and mental spaces, as follows:

(1) Physical personal spaces that are visible and tangible are the area within the boundary of Maya's accommodation, which is a room, presented for only 28 seconds in this film. It is a suite in a condominium where Maya lives alone. In this scene, Maya wears black Islamic clothes to conceal herself, holding several plastic bags, possibly containing food, disorderly. She sits on a sofa, opens her Hijab covering her face up to her head irritably before drinking a canned soft drink, and watching TV news. The scene shows personal spaces for accommodation only.

(2) Social personal spaces are spaces related to social meanings given by people in the house. It is the perception of Maya towards the space in her accommodation. Maya perceives this personal space as only a room for a rest without any visiting guests nor any aesthetic activity for herself. Even when she sits on a sofa, she watches TV news, which reflects that she brings in her work everywhere in her life. The gesture while drinking and eating in her room, namely eyes gaze at the TV, indicates constant information consumption. Food is only for survival rather than for pleasure in its taste. Therefore, her room plays a role as only "a resting place" temporarily.

The movie presents no scene of the space on Maya's body related to sex nor any sexual relations with anyone, as proved by the scene one of her colleagues asks her about Jack, "You two hooked up yet? Maya replies "Hello, I work with him. I'm not that girl that fucks. It's unbecoming." It indicates that she is not a liberal woman on sex. She perceives it is improper to have any sexual relations with male colleagues. Therefore, she has power or control over her body. Another scene showing that she is not the type of woman who can have any sexual relations with anyone who is not her boyfriend or lover is when her colleague encourages her, "So? Little fooling around wouldn't hurt you," and the same colleague asks again, "So no boyfriend." She confirms. When she is asked, "You got any friends at all?" She keeps silent as a reply to confirm that she has none and is not interested in having any personal relationship, neither sexual nor friendship. For her, she has only work and colleagues. Therefore, besides work, she is a woman who gives no time for her personal life.

(3) Mental personal spaces. As mentioned earlier, her accommodation is only for resting without any feeling of being home.

2) The construction of public space in "Zero Dark Thirty"

The public spaces in concrete meanings (Kanjana Kaewthep, 2000) mean the area outside the house, most of the presented areas in this movie are related to working places, except one scene at a restaurant in a luxurious hotel.

In the analysis of each space, the criteria of Lefebvre (1998) are applied, as follows:

(1) Physical public spaces. Maya's working areas are divided into two parts: in the office and the fieldwork. They are purely working places without other activities, while her relationships with people in her working place are only colleagues and superiors. The workplace is divided into rooms distinctively, with only a short presentation of a kitchen at the working place. Even, the conversation all involves works.

(2) Social public spaces. Social roles of the working place are divided into two parts: in the office and the fieldwork. In the office, most of Maya's colleagues are men; however, the film does not present the picture of a woman working differently from other male colleagues. Most of all, in some situations, she

performs as a leader in her working place, despite having a male superior. Kathryn Bigelow, the female director of this movie, says, “by the character of Maya, she is a female character who has spent many years hunting Bin Laden without ceasing. She is amidst several male characters with higher power and position, including more equipped weapons. However, these men failed in their missions because of either their laziness or stupidity.” (Chomphunuch Noppakhunkhajon, 2013, p. 119). Maya never expresses her fear or reluctance towards these men who have more power. The only power that is above her is the working goal. Maya is ready for doing everything to achieve her task, i.e., expressing her opinions without saving others’ faces, even her boss, in a meeting. The apparent scene is the scene in which she writes on the glass wall of her boss’s office to press him that time has passed by so long, after his knowledge of the clue of where Bin Laden hides, without taking any action. Her boss just watches her action without knowing what to do; although, he is her boss. On the contrary, a woman like Maya never allows anyone to have power over her.

Similarly, for the area of the fieldwork, at first, Maya felt quite uneasy in the situation of investigating a prisoner, especially during the torture. Later, she can adapt herself and can work with men equally, with her leadership occasionally. Even, when she coordinates with Seal, she can behave gracefully, and fluently without fear.

Besides her working office and fieldwork, there is another place that appears in only one scene in the film but seems to be a social space with some significance. It is a restaurant at Marriott Hotel, at which Maya makes an appointment to have dinner with her colleagues out of work. Although it should be a space for recreation, her colleagues perceive Maya’s work preoccupation so one of them warns her, “We’re socializing. Be social.” Because of this scene, it points out clearly that in Maya’s life, she has no other social roles, boyfriends, nor friends, except work.

(3) Mental public spaces. For Maya, the working areas, both in the office and in the fieldwork, have a psychological effect on her, as the goal of working is all in her life. It is the only goal to which she adheres. She feels having nothing left in her life; thus, it makes her cry when a pilot asks her where she will go.

4.1.9 The Hunger Games: Catching Fire

1) The construction of women's personal space in "The Hunger Games: Catching Fire"

From analyzing the construction of personal spaces, which cover spaces in the house, and space on women's body, including sexual life, personal spaces are divided into three parts: physical, social, and mental spaces, as follows:

(1) Physical personal spaces that are visible and tangible are the areas within the boundary of Katniss's house, which is in District 12, whose door is adjacent to the road. Inside the house, it is decorated with good furniture in a large and pleasant area. It reflects her well-being and her living with her mother and a younger sister.

(2) Social personal spaces are the areas related to social meanings perceived by people in the house. In this film, it is the perception of Katniss towards the spaces in her house. Katniss loves her mother and younger sister very much and gives high importance to them. At home, Katniss performs as a family leader who keeps looking after her mother and sister. Thus, the person who has power in the house is Katniss. If she makes any decision, her mother and sister will follow, because of her vigor. Remarkably, the film does not present her in the role of doing any household work like her mother and sister. Instead, she goes out hunting like men as a family leader and protects her younger sister by offering herself to be the tribute of District 12 to replace her sister to join the game.

Regarding the space on her body related to sex, the film does not present any of her sexual relations, but only an expression of love through her kisses. There is one scene in which Gale kisses Katniss first, which shocks her a little. In the rest of the scenes, Katniss kisses Gale and Peeta first, including asking Peeta to sleep in her bedroom. Thus, it reflects that she has power over her body completely.

(3) Mental personal spaces. Although the power in the family falls to Katniss, her mother and sister are her psychological and mental supporters. The love her mother and sister give to her is the power that drives her to do everything for her family.

2) The construction of public space in "The Hunger Games: Catching Fire"

The public spaces in concrete meanings (Kanjana Kaewthep, 2000) mean the area outside the house, most of the presented areas in this movie are the area in District 12, Katniss's house, community, and the forest, including every area or place to which she wanders, Capitol, and the competition field or arena.

In the analysis of each space, the criteria of Lefebvre (1998) are applied, as follows:

(1) Physical public spaces. The area in District 12, besides Katniss's area, is a part of a community where people live quietly. The town is not beautiful at all and seems to be underdeveloped. On the contrary, the area in the forest is quite fertile and full of different woods and animals. For other areas to which Katniss wanders, the film presents partially only the stage organized for Katniss and Peeta for meeting with people. The commonality among these areas is a large number of participants under the supervision of officers from the Capitol. The space of Capitol is the area full of people dressed in beautiful dresses with well-being. It has a gigantic architectural structure and high prosperity, especially the magnificent building of the president. The competition field is the area of forest, water, and mountains, all of which are natural settings.

(2) Social public spaces. The living condition in District 12 is not vivacious with rather depressing climate. Living under the power of the Capitol makes people have no freedom. Although Katniss is the focal person as a winner and owns some negotiation power, she is still under the power of the Capitol. Still, compared to the power of the general people, as a winner of the 74th Hunger Game, she gains some power to negotiate with Capitol officers who are punishing Gale. The officers accept her negotiation unwillingly; thus, it reflects her power over general people in District 12, but less power than Capitol. Besides, she feels free in the woods with her trusted bow, accompanied by Gale.

For other districts to which she visits, she has higher power than other people in every district distinctively. Everybody waits for Katniss and expects her to be their new hope of freedom out of Capitol's control. She encourages some people to violate Capitol's rules and act against Capitol upon her presence. Thus, she becomes a symbol of resistance against the Capitol, but on the other hand, she is also watched and controlled by the power of President Snow all the time. Everywhere

seems to have eyes and ears to watch and listen to what she does and says. When she confronts her competitors, she is always the focal point, especially when she shows her fighting with her superior skills by her arrow shooting. Most of all, because of her disobedience and being oneself against Snow, her reputation is disseminated to the people of every district. Katniss becomes a negotiation power that breaks down Snow's nose frequently. President Snow gets stunned when he sees his granddaughter braid her hair like Katniss and ask her friends at school to do the same.

At the fighting or competition field or arena, Katniss has Finnick as her alliance who is willing to assist her all the time. At the end of the story, it is found that Finnick is one of the mainstays against Capitol, who takes care of Katniss as Mockingjay, the symbol and spiritual center of the riots. Superficially, Katniss seems to have power over other riots and she is the woman who can be superior to general people, including men. However, considering deeply, she is just a major piece that is buoyed up by the plan of men behind the scenes. It is illustrated in a scene when Katniss sees Haymitch stay with Finnick and Plutarch. After the game is over, she hastily hurts Haymitch with a syringe. Haymitch reminds her that she is trying to fight with Capitol by a single syringe as well. It reflects Katniss's impetuosity and explains why the riot mainstays do not allow her to join in planning and acknowledge their plans. The planners are all men. It indicates that her Mockingjay is not her power over people including men despite being a spiritual center, since the actual power and persons behind her power are still men.

(3) Mental public spaces. District 12 is the space that is like her home. She loves people in this district sincerely, while other districts she visits are the places that deeply touch her feeling since some tributes in each district are killed in the game. Regarding Capitol, it is the space that she feels of Snow's threat almost all the time, while the competition or arena is the space she feels insecure in life. Most of all, beyond the concern of her life, she is afraid that someone will hurt Peeta.

4.1.10 Begin Again

- 1) The construction of women's personal space in "Begin Again"

From analyzing the construction of personal spaces, which cover spaces in the house, and space on women's body, including sexual life, personal spaces are divided into three parts: physical, social, and mental spaces, as follows:

(1) Physical personal spaces that are visible and tangible are the areas within the boundary of Gretta's house. It is the place she lives with her boyfriend, Dave. The room is luxurious, mostly stayed by famous artists. The suite is divided into the guest room, kitchen, and bedroom that are all connected and shared.

(2) Social personal spaces are the areas related to social meanings perceived by people in the house. It is the perception from Gretta's perspective towards the area of the house or the suite arranged by the record label for Dave and Gretta. It reflects that no area in this room is personal space for Gretta as when they live together, they can always see each other, except during Dave's absence. Besides, it is the space arranged by the record label for artists; therefore, Gretta has no ownership. Therefore, when both of them separate, Gretta has to move out. Superficially, Dave and Gretta have full rights in using the room; however, Gretta does not act as she is the resident. Finally, when their relationship ends, Gretta waives the right to stay in the room by herself.

Remarkably, in terms of the social roles of the space, Dave seemingly is the person who goes out for work; however, behind Dave's success, Gretta plays a part. It is illustrated in the scene in which Gretta asks if she should go back one week earlier and then come back so that Dave can adjust himself to live in New York and Dave rejects. He says that without Gretta, he will feel lonely. Thus, Gretta plays the role of his supporter genuinely in their couple relationship, including in helping him to compose songs and give ideas about his songs. Dave himself feels that Gretta is not only his girlfriend, but a partner behind his success, not as a follower, but a supporter who can negotiate each other's power.

For the space on the body, Gretta has power over her body and is the owner of her body genuinely. However, even though she breaks up with Dave and moves out, she does not feel that her sexual relations with Dave are a loss.

(3) Mental personal spaces. Gretta does not feel private, but it is a feeling of "us" or between her and Dave in the space. After the sense of "us" ends, what is left is only "he" without "her."

2) The construction of public space in “Begin Again”

The public spaces in concrete meanings (Kanjana Kaewthep, 2000) mean the area outside the house, most of the presented areas in this movie are the area in the studio of the record label, roads, the record label where Dan used to work for, and the house of Gretta’s friend.

In the analysis of each space, the criteria of Lefebvre (1998) are applied, as follows:

(1) Physical public spaces. The area in the studio of the record label, which is a large label with several parties of partners, and used to produce songs for Dan. When Dave goes to the record label, he always has Gretta accompany, even at a meeting table discussing Dave’s work: recording studio and pavement of public roads are also adapted to be a mobile song studio, sung by Gretta. The other space is the record label where Dan used to work. It is a large building with executive personal office of Dan’s friend; the entrance to the building that must be coordinated by Dan; the room of Gretta’s friend that is a decayed room full of musical instruments and song-production equipment; and the division of some area to be Gretta’s bedroom.

(2) Social public spaces. The area at the studio of the record label producing songs for Dave. It is a large, well-known, and accredited record label, as proved by the scene when Gretta tells her friends, they admire it highly. At the record label, several parties of colleagues give high importance to Dave whereas Dave gives credits to Gretta by telling them that she is not only his girlfriend, but also his partner and behind his success, but Gretta refuses and tells that she is just his follower who helps to take care of Dave and his team, i.e., buying coffee for everyone. Accordingly, people at the office perceive Gretta as just a follower so they do not pay much attention to her. Therefore, it is the social space on which Gretta does not get so much honor, especially compared with Dave.

For the area on the public roads in New York, such a space is constructed to be a recording studio, equipped with song-production equipment and song producers of different parties from the perspective of Gretta and Dan. However, from the eyes of society, the activities of Gretta and her group are unauthorized use of public spaces, which sometimes receive cooperation and attention, but sometimes they are chased by policemen, etc. For the record label where Dan used to work,

Gretta plays a role of just an artist presented by Dan, but she is not accepted so much because Dan, as a coordinator, has no credit from the perspective of executives in the office and because of financial problems, not because of friendship. For the room of Gretta's friend, physically, it is just an old and narrow room, but psychologically, it is where Gretta lives comfortably with good and willing care of her friend. Although her friend is cross-sex, their friendship makes Gretta feel at home. Thus, in terms of social meaning, it is like Gretta's warm and safe family.

(3) Mental public spaces. In terms of emotional and psychological dimensions, the studio of the record label producing songs for Dave is business space, which is only Dave's working place defined by Gretta. Besides, Gretta is treated as Dave's follower rather than his girlfriend. Contrarily, the area on the roads, despite being used illegally, yields positive psychological and mental meaning for Gretta as it is the place that makes her and her friends happy, and she can pursue her dream without caring about any rules and regulations. The record label where Dan used to work is another space that is a business space completely. Although the record label accepts Gretta, she is treated like a product. Finally, regarding the room of Gretta's friend, its psychological and mental meaning is more than a place for sleeping, but it is her spiritual anchor, which is warm and safe.

4.1.11 Room

1) The construction of women's personal space in "Room"

From analyzing the construction of personal spaces, which cover spaces in the house, and space on women's body, including sexual life, personal spaces are divided into three parts: physical, social, and mental spaces, as follows:

(1) Physical personal spaces that are visible and tangible are the area within the boundary of Joy's house where she lives with her mother, Leo, and Jack after her escape. The house is a small-sized house of the middle class with two stories. Joy's bedroom is where she used to sleep since her childhood. When she gets home again, she sleeps in this room with Jack. Her bedroom has a toilet and is filled up with her old stuff, especially photo albums. At the back of the house, there are a kitchen, a dining room, and a living room with a sofa against the wall with a window

that people can look through. In front of the house, there is a balcony and a yard. Later, there is a dog named Seamus in this house too.

(2) Social personal spaces are the area related to social meanings perceived by people in the house. It is the perception of Joy towards the area in the house. Although it is her house, she was not at home for seven years, before she comes back. Besides, there is a major change, namely her parents' separation, but her mother has a new boyfriend named "Leo." Actually, Leo is the cause of problems, but psychologically Joy cannot adapt herself to her new life. She feels alienated or a misfit to this house where she should feel comfortable. She always looks back to her old life, i.e., since her teenage and compares it with her present life. Especially, from her old photo albums, she compares her life with her friends' life. Everybody has a normal life, except her. Only she who confronts with bad things and feels angry with her mother who keeps telling her to be a decent person. When the old Nick deceived her to give some assistance, she was fooled because of her good deeds. She blames her mother to teach her that way. Deeply, she perceives that her mother always pleases her and is tolerant of her fluctuating emotion. She knows that she can be safe when she is with her mother. In this situation, everybody in the house indulges her; thus, the main power in the house is Joy. Although at first during her adjustment, she felt confused and unfamiliar with her new life, after her survival from committing suicide, she realizes that home is her warm shelter, especially when she has Jack with her. The meaning of a house for Joy thus depends on her different perspectives.

One remarkable scene is when her father comes to have dinner at home. Leo and her father can eat together intimately; however, the climate of the house is ruined because Joy's father does not accept Jack. It is because Jack is the son of Nick, the old man who kidnapped Joy. Joy can feel his father's rejection of Jack because he does not even look at his face. Consequently, an uncomfortable climate thus occurs until Joy bursts out so everyone has to give way to Joy. For Joy's mother, after knowing that Jack is her grandson, she loves and is kind to him. This should be a part that makes Joy decide to kill herself and leave Jack with her mother because deeply she knows that she can rely on her mother. This again proves that in this house, Joy's mother is her safety and warmth; although, she is not the main power of the house. When Joy tells that she will find a new place, it is because of her confusion

and her inability to adjust herself. Everyone in the house, i.e., Joy's mother, Leo, and Jack, gives her good relationships, but the problem is Joy's perspective. Every time Joy bursts out her emotion, Joy's mother, Leo, and Jack are all patient and ready to forgive her. Finally, she can live in the house with her privacy and can feel at home the most. Most of all, she has power over everyone in the house.

The space on Joy's body is different from other movies because Joy was sexually harassed by the old Nick for seven years. Therefore, she does not own her body. Instead, her body is seized and confined by Nick. Although she can escape from him, she does not feel like getting a new life because she never leaves her past. Until the last scene in which Jack asks her to go "that room" again and tells Joy to say goodbye to "that room," Joy then releases herself genuinely, her life and body then belong to her again.

(3) Mental personal spaces. Socially, home is Joy's personal space, but psychologically and mentally, it makes her feel confused and she cannot adjust herself to a new situation. She feels alienated, but after she survives committing suicide, she changes her perspective towards her house and feels like a part of it, especially when she has Jack with her, and that is her home.

2) The construction of public space in "Room"

The public spaces in concrete meanings (Kanjana Kaewthep, 2000) mean the area outside the house, most of the presented areas in this movie are the area of the room where Joy is kidnapped and the area where Joy has to meet people in society when she returns to the outside world.

In the analysis of each space, the criteria of Lefebvre (1998) are applied, as follows:

(1) Physical public spaces. The area of the room where Joy is confined is a single room constructed like a hut inside the area of Nick, the old man. It has no window and is soundproof with a digital lock-code door. There is a skylight or a transparent square on the ceiling to let sunlight in and the sky can be seen. There are some living utilities for the mother and child. Other areas that are outside the world are the community area on the road with not so many people, and the area in the hospital with a private and large personal room.

(2) Social public spaces. The area of the room where Joy is confined is owned by the old Nick; thus, the power is at him solely. For Joy, she has some negotiation power. Mostly, when she and her kid want something, she begs or raises a variety of reasons. Sometimes, she uses her femininity, i.e., crying for sympathy, which is workable sometimes. Nevertheless, sometimes she stands up to fight with the old Nick's power by violence, i.e., using a toilet lid to hit him. However, because of the man's stronger force, she cannot make it. Thus, the use of coercion is not successful, finally, she makes a plan by letting Jack pretend dying, while she cries heavily. The use of a woman's weakness is the only power to negotiate with Nick, which is successful. Therefore, fragility or delicacy is women's power in some circumstances.

For other areas Joy meets other people in society, the focus is the meeting with the press or media. Mass media has paid high attention to Joy and Jack since they are in the hospital. To appear on media is high negotiation power, as illustrated by Joy's decision to give an interview for a TV program. She feels that she can ask for remunerations from appearing on media as wished. However, when she is interviewed, it is found that the real owner of power is the press instead. Mass media's opinions on her and the projection of her life into the eyes of a large audience affect her mentality severely, in combination with her weakness and confusion at that time; thus, this leads her to commit suicide.

Remarkably, the question that touches her the most is the question about her motherhood. Joy is confused if, in reality, she has done her best for Jack yet. It is like the last string that leads her to commit suicide. Thus, it can be concluded that motherhood is what a woman tends to expect high as a child is a significant thing for women as a mother. To be judged by society about her motherhood is thus a sensitive issue. Therefore, it reflects that the real utmost power in the heart of a mother is her child and because of her child, it makes Joy decide to live as well.

(3) Mental public spaces. In terms of mental and psychological meaning, mass media is both Joy's friend and enemy. She is sympathized with by the media; on the other hand, she is hurt by the judgment of the media too.

4.1.12 Wonder Woman

1) The construction of women's personal space in "Wonder Woman"

From analyzing the construction of personal spaces, which cover spaces in the house, and space on women's body, including sexual life, personal spaces are divided into three parts: physical, social, and mental spaces, as follows:

(1) Physical personal spaces that are visible and tangible are the area within the boundary of Amazon, which is like all Diana's house, i.e., the bedroom, throne hall, outside area around the castle. The bedroom is golden and used by only Diana and the Queen. The throne hall is a huge open golden hall attended by the Queen, Diana, and courtiers. The area outside the castle comprises community areas, a garden full of small and big trees, mountains, and a sea where Diana spends her life with Amazonians since her childhood.

(2) Social personal spaces are the area related to social meanings and Amazonians who are like members of Diana's family. It is the perception from Diana's perspective towards the area in her house. The Queen, or Diana's mother, often talks personally with Diana in the bedroom. In this space, the Queen does not exert her absolute power; on the contrary, she expresses herself as a warm mother of Diana and the relationship is between a mother and daughter. They can negotiate their power. For instance, Diana negotiates about her fighting training from using a sword to a shield, etc. At the throne hall, Diana cannot play her role as a daughter fully in front of courtiers since her mother is the Queen and it requires a hierarchical structure of negotiation and listening to senators' opinions too. For example, in the scene where Diana tries to persuade her mother to let Amazonians participate in ending the war. She has to explain to both senators and her mother simultaneously, but finally her mother has to deliver an ultimatum of rejecting Diana's request. She says, "As your queen, I forbid it," so Diana cannot argue any further.

For the area outside the castle, i.e., community, fighting training field, mountains, sea, in the Amazon area, Diana has her power as the princess of Amazon. Everywhere she goes, people look at her and take good care of her, not as the princess, but as she is the only child in Amazon. Still, everybody must be under the absolute power of the Queen. Diana realizes about this well that she can exert her

power and be free to do anything as long as it does not violate the Queen's or her mother's order.

Regarding the space on Diana's body related to sex, Diana has power over her body 100%. For her, sex is physical happiness, as witnessed by her sexual relations with Steve even before falling in love with him. She perceives that it is just biological needs and requires no commitment. Nor is it a give or loss. She does not mention purity or virginity. It can be implied that Diana comes from Amazon, the land of women; therefore, she surely never has experienced sexual relations with any man before. Therefore, her relations with Steve are natural and come from the male-female instinct equally.

(3) Mental personal spaces. Diana feels warm when she is in the area of Amazon, which is like her house, where everybody in Amazon loves and is ready to protect her as the most precious thing of Amazon.

2) The construction of public space in "Wonder Woman"

The public spaces in concrete meanings (Kanjana Kaewthep, 2000) mean the area outside the house, most of the presented areas in this movie are the roads in London, Congress of England, the battlefield that is divided into the front line, military base, and combat troops.

In the analysis of each space, the criteria of Lefebvre (1998) are applied, as follows:

(1) Physical public spaces. On the road in London in the age of the First World, there is a diversity of people, both men, and women, especially children, that seems to be strange for Diana. People wear covered-up dresses. The general atmosphere indicates depression during the war. The other space is the area in the department store. All shops are decorated luxuriously. Some windows show a model in a corset dress with a variety of dresses for choosing. Importantly, there is a rotating modern door. For the area in the congress, all men wear a suit without any woman. Regarding the battlefield comprising the front line, military base, and combat troops. The front-line troop of England is full of difficult conditions. Several men are handicapped caused by the war. Some women carrying their children run away disorderly, children cry loudly, soldiers cry painfully, etc. The German troops are all

men, except only one woman named Dr. Maru. The combat troops are the men's space of both sides, except Diana who is a woman.

(2) Social public spaces. On the road in London, Diana's physical appearance attracts people greatly, especially men. It indicates that women's beauty is a kind of power. Steve decides to take Diana to buy new clothes that are not so different from general people's dresses to avoid other people's knowing that Diana comes from a riddle land. Regarding the area in the department store, it is the place where people interact in society. Remarkably, it is a mannequin wearing a corset, which reflects the power of society over women's bodies. At first, Diana thinks that it is a suit of armor until Steve's secretary tells her that it is for "Keep our tummies in." Diana wonders and asks why it needs to keep tummies. Again, it reflects the power of society over women's bodies during the first world war, which is different from Amazon's society. The reason why Diana has no belly is because of the nature of her activities that increase her muscles. However, it is not caused by the power of society to construct the meaning that to have a belly means being not beautiful. Therefore, the outside world perceives women who have a belly must get rid of it, and beautiful women must have a wasp waist without a belly. It indicates the power of society passes to women's bodies, which is their personal space.

In the area of the council of England, the entrance of Diana is not paid attention because of her physical appearance, but it is peculiar for the state governance area, which has only men, to have a woman as it is not the space for a woman. Still, it is the introduction of a woman's capability as Diana can read Ottoman and Sumerian languages. Anyway, Steve introduces her as his secretary, which is an occupation under men.

For three parts of the area on the battlefield, the front line of England troops divides the duties between men and women clearly during the war, namely men as soldiers and women as taking care of children. When men get injured, women take care of them. However, Diana is the representative of modern women. She looks at the living condition of people during wartime with grief so she wants to help everyone. This scene portrays Diana's, gentle heart. She starts to use her feeling rather than logic, while Steve warns her that she cannot help everybody, but the main focus is to stop the war, which is the source of all problems. This scene reflects

negotiated power equally between Diana and Steve. Although Diana has her ideas, she is open to listening to Steve. It indicates the equal roles of Steve and Diana as intimate friends rather than as a leader and a follower. On the side of German troops, although Dr. Maru is the only woman, she plays a significant role in the troops by inventing chemical weapons. This indicates a smart and capable woman; however, she is still under the power of men like General Ludendorff.

In the combat troops, Diana is outstanding as the only woman on the battlefield. However, she is presented in the film to have equal roles as men. It is the fighting where she and Steve fight shoulder to shoulder, support, and protect each other. Both of them perform their function fully. It reflects the equal power of men and women.

(3) Mental public spaces. Diana is stunned by the road in London and the area in the department store. It is something new of the new world she finds, but she also loves these people. In the council of England, she is dissatisfied with women's discrimination. She feels that she looks differentiated in the eyes of people in the council. However, she does not feel devalued at all. On the battle troops, she is determined to fight to end the war because of her love for people. Although sometimes she is doubtful and loses her faith in human beings, Steve's sacrifice makes her call back faith in human beings.

4.2 Research Objective No. 2: To Analyze the Representation of Femininity in the 21st Century Appearing in Hollywood Films

4.2.1 Representation of women in "Legally Blonde"

The representation of women presented through Elle Woods in "Legally Blonde" as a beautiful blonde-hair woman with a good figure is interested in both men and women. Elle Woods is self-confident, cheerful, lively, sincere, extrovert, generous, helpful, and has high leadership. She comes from a wealthy family, and always dresses beautifully with all her belongings in pink. In terms of a love relationship, although she can be interpreted as a perfect woman, because of the stereotyped image of women as ornamental plants with no brain, she is always judged by her physical appearance and is being chosen, but a chooser. Therefore, Warner, her

boyfriend, does not choose her. He tells her by an analogical comparison that he looks for a woman like Jackie (or Jacqueline Lee, the wife of John F. Kennedy, the No. 1 Lady of the U.S.A., and later Jacqueline Onassis), not Marilyn Monroe (the former American actress, singer, and model with blonde hair).

Notably, the construction of women in *Elle Woods* style focuses on the sincerity and seriousness of her love with strong determination in life. Besides success in education, she used to expect to be married until she discovers that she loves and likes to help people. Therefore, she sees the importance of a profession like a lawyer. The movie, therefore, constructs an image of a woman with beauty, working capability, and fulfillment in a love relationship.

Moreover, “*Legally Blonde*” presents an ideology of faith in people, especially in oneself, as illustrated in the last statement on the graduation day of Elle Woods, “You must always have faith in people and most importantly you must always have faith in yourself.” It reflects that faith in oneself is an important component of femininity or a woman like Elle Woods.

4.2.2 Representation of women in “*Charlie’s Angels: Full Throttle*”

The representation of women presented through Alex, Natalie, and Dylan, in the film, “*Charlie’s Angels: Full Throttle*” is diverse in different styles, implying that each woman has her unique beauty. Starting with Alex, Alex is a representative of an Asian woman who is capable, strong, smart, and has good academic performance. She is a daughter of a millionaire with black hair. Most of all, she is small but hot (strong). Natalie is an American beautiful woman like a model or a tall and slim woman. She is also delicate, cheerful, good-tempered, but smart and vigorous. Dylan represents a plump woman, but with a curvature shape and a cute face like a doll. However, she likes to be dressed comfortably and looks irritable like a rocker and a fighter, but is also sensitive.

Remarkably, the construction of the representation of three women in this movie is their sincerity for friends, vigor, and extraordinary strength, including heartfelt teamwork. This movie presents the ideology of friendship clearly, i.e., Dylan ran away because of her worries about her friend and she also came back because of the same reason, or all three women overcame Madison because of their collaborative

teamwork. In this movie, the ideology of romantic love is secondary or almost hardly presented. It is presented as a supporting role for their work only.

Nevertheless, the representation of fighting women is the most distinguished, especially their boldness and fighting skills like men. Most of all, all three angels are still under the power of a man, or Charlie. The representation of women of the new generation to be equal to men thus is not fully achieved.

4.2.3 Representation of women in “Million Dollar Baby”

The representation of women is presented through Maggie in the film, “Million Dollar Baby.” Maggie is an ordinary-looking woman, rather thin, but muscular. She is 32 years old. In the movie, her age is often reinstated as “too old,” for being trained as a boxer. She represents a countrywoman from a quite poor family. She worked as a waitress since 13 years old and dreamed to be a boxer. Especially, she does not look sweet but looks manly with a straightforward-speaking style. She is also honest, determined, and adheres to her dream without discouragement. Contrarily, she has strong determination, but she is also disobedient, as illustrated in the scene when Frankie asked her not to practice the next day, but she still came. When Frankie asked she came, she replied she came because Frankie asked her not to argue. Moreover, Maggie is highly self-confident and because of her strong determination, she forgot what Frankie always taught her to recite “Always protect myself.” Thus, she was impetuous and turned back to her opponent until she was hit severely.

Despite several personalities and characteristics, the most eminent characteristic of Maggie is “being a fighter.” She never gives up nor is discouraged. When she was born, her weight is lower than a normal newly-born baby. When she was grown up, she strived to go to a big city and worked as a waitress since she was 13 years old for earning herself. Even her old age might obstruct her boxing profession, she was still determined to achieve it. Finally, she also attempted to have euthanasia as she said, “Daddy used to tell me I fought to get into this world...and I’d fight my way out.”

4.2.4 Representation of women in “The Devil Wears Prada”

The representation of women is presented through Andrea in the film, “The Devil Wears Prada.” Andrea represents women of two types. The first type is a perfectly beautiful woman. In the beginning, her figure was not so slim. She dressed in a comfortable style with an out-of-fashion dress, and without make-up nor mascara. She dreams to be a journalist, an author, or have her writing. She is self-confident, smart, and intelligent. She is an idealist. She used to write good articles for her university’s newspaper. However, after working, she changed to another type of woman. She was concerned about fashion and dressed with branded products, with make-up. She had a slimmer figure. However, she still could work efficiently, was adroit, and was sagacious. The movie tries to communicate that women of the new generation are like the second type, namely capable of working and beautiful, with greatest professional achievement, but failure in their personal life, as illustrated in Nigel’s words for Andrea, “Well, join the club. That happens when you start doing well at work, darling. Let me know when your whole life goes up in smoke. That means it’s time for a promotion.” The statement accords with Miranda’s life, beauty, and capability, with professional achievement as a top executive, but failure in her family life as she divorced several times. The film does not point out which type of woman is better, but only presents these two types of women.

4.2.5 Representation of women in “Wanted”

The representation of women is presented through Fox in the film, “Wanted.” Fox is beautiful and slim but has a curvature shape. She has tattoos on her body with long hair and smokey-eye makeup, in a dark-color dress. She looks harsh but cool and sexy with self-confidence, but introversion with high ideology. She is the daughter of a judge, but her father was killed in front of her. The killer is the person whom the killers’ organization hunted, but the killing was not successful. The killers’ organization has a belief, “You kill one, and may be, save a thousand.” Thus, Fox believes that if the killing were successful her father should not have been killed. Accordingly, she always adhered to the belief that to kill a person in the list of this organization can save several lives. Thus, she is determined to achieve her mission as a killer of this organization and it becomes her goal. The movie does not present other

subjects she may be interested in, except her missions, even love. She seems to have a good relationship with Wesley, but finally, she is ready to kill him as he is on the list of persons “being killed.”

4.2.6 Representation of women in “The Blind Side”

The representation of women is presented through Leigh Ann in the film, “The Blind Side.” Leigh Ann is beautiful, elegant, small, and slim, with shoulder-length blonde hair inexpensive and delicate clothes. Mostly, she wears light-color, not colorful, clothes. She is well-educated with a good job as an interior designer and businesswoman. She is capable, adept, well-mannered, sociable, fluent, self-confident, and has high leadership, strong adherence to religion, and a good family. She gives importance to her family. She delivers her kid to school by herself, takes good care of him: food, studying, school activities, feeling, his opinions, and reads fairy tales for him. Regarding the relationship with her husband, she respects him, asks for his opinions, consults him, etc. Although she seems to perform more leadership in the family, she never dominates or orders him to do anything, but rather in consultation and supporting roles.

Nevertheless, despite the presence of Leigh Ann as a working woman, mother, and wife who takes care of her family flawlessly. It is remarkable that she never cooks, but buys food from outside to prepare for her son and husband without any presentation of her household work nor her sex roles. It is a relatively mutual-response style, which reflects the equality of couple relationship of women in the new era and her husband is also satisfied with such roles.

It can be concluded that Leigh Ann is a democratic leader. Most of all, she respects all family members. For her roles in society, she also respects other people, but they have to respect her too. She is ready to fight for righteousness and is not tolerate any exploitation. Besides, she sympathizes with the disadvantaged and is ready to help and fight to protect those she loves. Thus, she expresses her leadership both at home and in society.

4.2.7 Representation of women in “The Twilight Saga: Eclipse”

The representation of women is presented through Bella in the film, “The Twilight Saga: Eclipse.” Bella is a very beautiful girl, both her face and figure, and is interested in men. She is confident, but not sweet. She is also stubborn and not a housewife type. She likes to be dressed casually, i.e., wearing a shirt with jeans and looks manly. She often drives an old truck. There is no scene presenting Bella doing any household work or cooking. Mostly, it is her father who cooks for her. In terms of a love relationship, she is often desired and loved by lots of men. She is thus not a chosen girlfriend, but a chooser. Contradictory to the mentioned characteristics, Bella adores love and gives high importance to the man she loves so much that she can sacrifice everything: her parents, friends, or even being human beings, for Edward, her lover. It reflects that the person who has power over a woman like Bella is the man she loves. At the same time, the movie also reflects an ideology of women’s virginity as a virtue that women should keep until their marriage to be considered as a good woman. Regarding the concept of family, Bella gives importance to her parents: she respects, loves, and obeys them mostly, but finally, she leaves everyone for her lover.

It is noted the construction of the representation of women portrayed by the author, Stephanie Meyer, is through a Female-Gaze perspective, as desired by women like the author. In the movie, Bella is loved and protected by two men with desirable attributes of both physical appearance and qualifications. Thus, this movie seemingly fulfills women’s dream, namely to have a lover who is good-looking and can take care of and protect them with warmth. Thus, it is the construction of women’s values of their ideal men.

Besides, this movie also presents the ideology of women’s sacrifice for her love. Bella is inspired by storytelling about a woman in the wolf clan who stabs herself to draw the vampire’s attention to her to save her lover; thus, she helps Edward from Victoria and Riley by using a stone to scratch for bleeding herself to attract their attention. Moreover, the sacrifice of her family, society, and all surrounding people to become a vampire-like Edward is an ideology of women’s sacrifice for love.

4.2.8 Representation of women in “Zero Dark Thirty”

The representation of women is presented through Maya in the film, “Zero Dark Thirty.” Maya is a hard-working woman with good looking, but very interested in dressing herself, excluding wearing a wig for disguising herself. She simply has a loose ponytail all the time, wearing a shirt and jeans mostly. She wears slacks only on an official occasion and wears Islamic clothes in her disguise. She is herself, highly self-confident, determined, harsh, and direct. However, due to her profession that is for men mostly, at the beginning when she accepted the mission, she was always questioned about her sex and age. Dan asked her chief if she was not too young for the job and the answer was Washington called Maya “a killer.” Another scene that portrays her identity is the conversation between her chief and her while she is writing something on the glass wall for counting days to pressure her boss. He chief says, “It’s her, against the world.”

The most distinctive characteristic of Maya is that she gives the most importance to her work and no matter who or what will be as important as her work. Kathryn Bigelow, the female director of this film states, “by the character of Maya, she is a female character who has spent many years hunting Bin Laden without cease. She is amidst several male characters with higher power and position, including more equipped weapons. However, these men failed in their missions because of either their laziness or stupidity.” (Chomphunuch Noppakhunkhajon, 2013, p. 119). Besides, she does not care about a lover or friends, except her colleagues. She devotes herself to her work so extremely that it can be called an obsession and it makes her colleagues worried and say, “We’re worried about you, okay? Is that okay to say? I mean, look how run-down you are.”

It is remarkable that in the construction of the representation of women in this movie, Maya is a woman of the new generation who can work shoulder to shoulder with men. On the other hand, she does not let herself have any sexual relations with any man just for a temporary sex amusement, especially her colleagues whom she classifies as “colleagues,” not “a lover.”

4.2.9 Representation of women in “The Hunger Games: Catching Fire”

The representation of women is presented through Katniss in the film, “The Hunger Games: Catching Fire.” Katniss is a good-looking woman, but is quite big, compared with other heroines in general movies. Her unique and memorable character is a female fighter. She has left-sided braids and often holds her bow. She is brave, determined, sacrificing, but disobedient and stubborn. She is not a housewife type, as there is no presentation of her household work, i.e., cooking, but mostly her mother and younger sister do. Generally, she performs like a man as the leader of the house. Her holding of a hunting bow contradicts her sensitivity and tearfulness like typical women. Her predominant weak point is her resistance against society and unfriendliness, as illustrated in the scene in which Haymitch tells her to make friends, but she rejects at first and tells him that she is not very good at making friends. The other scene is when Finnick introduces himself to her and tries to know her, she compares herself with an open book with nothing interesting to find. It reflects that although she seems to be unfriendly, she is open, sincere, and direct.

For the perspective on Katniss’s love, at first, she loved Gale, who seems to have leadership, but after she gradually knows Peeta, she finds out that she can get along well with him and loves him; although, he possesses no leadership, but is rather a partner or intimate friend. Peeta keeps calling her conscience and consoling her, while Katniss also takes care of and protects Peeta several times as well.

4.2.10 Representation of women in “Begin Again”

The representation of women is presented through Gretta in the film, “Begin Again.” Gretta is beautiful, cool, casual, tall, and slim, with a charming face and sharp eyes. She prefers being dressed in the minimal style and expresses her artistic talents, intelligence, friendliness, familiarity, and good manner, but also self-confidence, decisiveness, good human relations, sweetness, especially with her lover. However, she is presented in a different look from most heroines who will be dressed more beautifully than general people. On the contrary, her dress is like streetwear, as seen regularly in daily life. Superficially, Gretta’s roles are passive or reactor. However, behind her modesty in front of surrounding people, she is a lover of a famous artist, but she never shows off. She always plays a role of leadership who keeps encouraging

and pushing her lover. The movie does not present her with a housewife image, but a caring woman who serves her lover occasionally. One remarkable thing is the construction of the representation of women from the perspective of a female filmmaker towards women in the scene of Violet's open dress. From the perspective of the filmmaker through the eyes of Gretta, such dressing is not alluring nor can attract the opposite sex. Oppositely, covered-up dressing makes men desire to search and to know more. Gretta's roles are changed from being passive to active. Instead of waiting for men to pay attention, she is dressed in a way that makes men desire to captivate. Hence, a woman becomes the one who controls the game instantly.

Moreover, *Begin Again* presents an ideology of independence in a male-female relationship. In other words, women unnecessarily depend on their life on men. Whenever their relationship ends, women must be ready to continue their life by themselves. Importantly, they must be an active chooser, not a passive woman of being chosen. Besides, women can climb up to success by themselves.

4.2.11 Representation of women in “Room”

The representation of women is presented through Joy in the film, “Room.” Joy is beautiful but strong. She is a fighter, patient, and does not easily give up. The movie presents her from two perspectives: as a mother and as a daughter. In terms of her motherhood, Joy gives high importance to her kid despite being confined in a room. She had her son exercise and tried to urge for good food for her son. Besides, she taught him to read and cook under tremendous restrictions, but she did everything as much as a mother can do. Most importantly, she protected her son strongly and was ready to fight with the old Nick if he touched her son. Until she could escape, then other roles as a daughter are presented.

Because of her previous mental condition from the problems she found, she becomes a self-centered and emotional daughter. However, despite her severe accident, Joy was patient, hopeful, and waited for an opportunity to escape from the old Nick all the time. If she was impatient or desperate, she might have killed herself since being confined.

For her attitude towards family, Joy is ready to be a single mom of Jack, and never allows the old Nick to be his father. Her motherhood is an answer for everything and it reflects the representation of a strong single mother.

4.2.12 Representation of women in “Wonder Woman”

The representation of women is presented through Diana in the film, “Wonder Woman.” Diana is a very stunning lady, as witnessed by her appearance in the outside world where she is highly interested in lots of people. She has a good and well-balanced figure. She is tall and slim, but also muscular with a beautiful face. When she wears the Amazonian dress, it reveals her perfect body. Besides, she is smart and has fighting capabilities with extraordinary strength. Still, as she has been raised with caring, in combination with myths of Zeus and Amazonians’ duty to protect their people. Therefore, her worldview is thus full of beautiful angles. She loves people and views the world beautifully. She also believes that human beings are truly purified.

Regarding love, at the beginning of the film, it reflects that she has a negative attitude towards men, as she says with Steve, “I’ve read all 12 volumes of Clio’s Treatises on Bodily Pleasure. They came to conclusion that men are essential for procreation, but when it came to pleasure, unnecessary.” Until Steve confesses his love for her and sacrifices his life for people, it makes her have faith in love. It is not only her love for Steve that makes her love none after that but it also the faith in Steve’s love for people that opens Diana’s perspective that human love is meaningful. In the end, Diana turns to be a woman having faith in love, both romantic love, and love for human fellows.

Still, it is noted that the film presents the ideology of no faith in marriage via Diana’s expressed opinions about the world citizen’s marriage when Steve defined the meaning of marriage to her, “Marriage is you go before a judge and you swear to love, honor and cherish each other until death do you part.” When he finished, Diana asked again with giggling, “And do they? Love each other till death?” Steve then replied faithfully, “Not very often, no.” Diana asked again, “Then why do they do it?” Steve answered shortly, “I have no idea.”

From the above analysis, the representation of women through female characters of all 12 films was compared and summarized, as illustrated in the below table.

Table 4.1 A Comparison of the Representation of Women through Female Characters of all 12 Films

Film Title	Representation of Female Character
Legally Blonde	The representation of women is presented through Elle Woods, a beautiful blonde-hair woman with a good figure. Elle Woods is self-confident, cheerful, lively, sincere, extrovert, generous, helpful, and has high leadership. She comes from a wealthy family, and always dresses beautifully with all her belongings in pink. She is sincere and serious with love and her goal in life besides studying is to marry someone. It is the representation of a perfect woman: beautiful, professional working, and successful in marriage life.
Charlie's Angels: Full Throttle	The representation of women presented through Alex, Natalie, and Dylan, in the film, " Charlie's Angels ," is diverse in different styles, implying that each woman has her unique beauty. Starting with Alex, Alex is a representative of an Asian woman who is capable, strong, smart, and has good academic performance. She is a daughter of a millionaire with black hair. Most of all, she is small but hot (strong). Natalie is an American beautiful woman like a model or a tall and slim woman. She is also delicate, cheerful, good-tempered, but smart and vigorous. Dylan represents a plump woman, but with a curvature shape and a cute face like a doll. However, she likes to be dressed comfortably and looks irritable like a rocker and a fighter, but is also sensitive. All three angels are good at fighting and

Film Title	Representation of Female Character
Million Dollar Baby	<p>loving friends. Nevertheless, the representation of fighting women is the most distinguished, especially their boldness and fighting skills like men. Most of all, all three angels are still under the power of a man, or Charlie. The representation of women of the new generation to be equal to men thus is not fully achieved.</p> <p>The representation of women is presented through Maggie in the film, “Million Dollar Baby.” Maggie is an ordinary-looking woman, rather thin, but muscular. She is 32 years old. In the movie, her age is often reinstated as “too old,” for being trained as a boxer. She represents a countrywoman from a quite poor family. She worked as a waitress since 13 years old and dreamed to be a boxer. Especially, she does not look sweet but looks manly with a straightforward-speaking style. She is also honest, determined, and adheres to her dream without discouragement. Contrarily, she has strong determination, but she is also disobedient. Her most predominant characteristic is her fighter-being.</p>
The Devil Wears Prada	<p>The representation of women is presented through Andrea in the film, “The Devil Wears Prada.” Andrea represents women of two types. The first type is a perfectly beautiful woman. In the beginning, her figure was not so slim. She dressed in a comfortable style with an out-of-fashion dress, and without make-up nor mascara. She dreams to be a journalist, an author, or have her writing. She is self-confident, smart, and intelligent. However, after working, she changed to another type of woman. She was concerned about fashion and dressed with branded products, with make-up. She had a slimmer figure. However, she still could work efficiently, was adroit, and was sagacious. The movie</p>

Film Title	Representation of Female Character
Wanted	<p>tries to communicate that women of the new generation are like the second type, namely capable of working and beautiful, with greatest professional achievement, but failure in their personal life</p> <p>The representation of women is presented through Fox in the film, “Wanted.” Fox is beautiful and slim but has a curvature shape. She has tattoos on her body with long hair and smokey-eye makeup, in a dark-color dress. She looks harsh but cool and sexy with self-confidence, but introversion with high ideology.</p>
The Blind Side	<p>The representation of women is presented through Leigh Ann in the film, “The Blind Side.” Leigh Ann is beautiful, elegant, small, and slim, with shoulder-length blonde hair inexpensive and delicate clothes. Mostly, she wears light-color, not colorful, clothes. She is well-educated with a good job as an interior designer and businesswoman. She is capable, adept, well-mannered, sociable, fluent, self-confident, and has high leadership, strong adherence to religion, and a good family. She gives importance to her family.</p>
The Twilight Saga: Eclipse	<p>The representation of women is presented through Bella in the film, “The Twilight Saga: Eclipse.” Bella is a very beautiful girl, both her face and figure, and is interested in men. She is confident, but not sweet. She is also stubborn and not a housewife type. She likes to be dressed casually, i.e., wearing a shirt with jeans and looks manly. She often drives an old truck. There is no scene presenting Bella doing any household work or cooking. Mostly, it is her father who cooks for her. In terms of a love relationship, she is often desired and loved by lots of men. She is thus not a chosen</p>

Film Title	Representation of Female Character
Zero Dark Thirty	<p>girlfriend, but a chooser. Contradictory to the mentioned characteristics adores love and gives high importance to the man she Bella loves so much that she can sacrifice everything.</p> <p>The representation of women is presented through Maya in the film, “Zero Dark Thirty.” Maya is a hard-working woman with good looking, but very interested in dressing herself, excluding wearing a wig for disguising herself. She simply has a loose ponytail all the time, wearing a shirt and jeans mostly. She wears slacks only on an official occasion and wears Islamic clothes in her disguise. She is herself, highly self-confident, determined, harsh, and direct. The most distinctive characteristic of Maya is that she gives importance to her work the most.</p>
The Hunger Games: Catching Fire	<p>The representation of women is presented through Katniss in the film, “The Hunger Games: Catching Fire.” Katniss is a good-looking woman, but is quite big, compared with other heroines in general movies. Her unique and memorable character is a female fighter. She has left-sided braids and often holds her bow. She is brave, determined, sacrificing, but disobedient and stubborn. She is not a housewife type. Generally, she performs like a man as the leader of the house. Her holding of a hunting bow contradicts her sensitivity and tearfulness like typical women. Her predominant weak point is her resistance against society and unfriendliness.</p>
Begin Again	<p>The representation of women is presented through Gretta in the film, “Begin Again.” Gretta is beautiful, cool, casual, tall, and slim, with a charming face and sharp eyes. She prefers being dressed in the minimal style and expresses her</p>

Film Title	Representation of Female Character
Room	<p>artistic talents, intelligence, friendliness, familiarity, and good manner, but also self-confidence, decisiveness, good human relations, sweetness, especially with her lover. Superficially, Gretta's roles are passive or reactor. However, behind her modesty in front of surrounding people, she is a lover of a famous artist, but she never shows off. She always plays a role of leadership who keeps encouraging and pushing her lover. Most of all, she does not depend on the life of men. Whenever their relationship ends, women must be ready to continue their life by themselves alone.</p> <p>The representation of women is presented through Joy in the film, "Room." Joy is beautiful but strong. She is a fighter, patient, and does not easily give up. The movie presents her from two perspectives: as a mother and as a daughter. In terms of her motherhood, Joy gives high importance to her son and is ready to fight with the old Nick if he touches her son. For her status as a daughter, because of her previous mental condition from the problems she experienced, she becomes a self-centered and emotional daughter.</p>
Wonder Woman	<p>The representation of women is presented through Diana in the film, "Wonder Woman." Diana is a very stunning lady, as witnessed by her appearance in the outside world where she is highly interested in lots of people. She has a good and well-balanced figure. She is tall and slim, but also muscular with an attractive face. When she wears the Amazonian dress, it reveals her perfect body. Besides, she is smart and has fighting capabilities with extraordinary strength. In the end, Diana turns to be a woman having faith in love, both romantic love, and love for human fellows.</p>

4.3 Research Objective No. 3: To Explore Thai Female Viewers' Decoding of the Meaning of Femininity in the 21st Century Transmitted through Hollywood Films

The sampling process of focus group interviews in this research was conducted by selecting women who had viewed each of the 12 Hollywood films as the samples of the study by:

- 1) Announcing on social media to search for women who had viewed these 12 films, which found that some women had viewed only one, while some many films (1-9 films)

- 2) Contacting those who had viewed from the name list gained from the search on social media to participate in a focus group interview by the time and date that is available for all those in each group (each group would ask to view one film). As mentioned in Chapter 3, the interviewees of each group were 12 equally. The total samples of all 12 groups were 74 samples or interviewees. The researcher asked for the interviewees' consent to reveal their names, demographic attributes, and opinions expressed in the focus group interviews for publicity for academic purposes and received their consent.

- 3) The samples were asked to decode or interpret the meanings of each movie, which were divided into 2 parts: representation of women in the films and the ideology presented in the film. The findings are as follows:

4.3.1 Viewers' Perception of the Representation of Women and the Ideology Presented in "Legally Blonde"

1) Information of Participants in the Focus Group Interview

Table 4.2 Information of Participants in the Focus Group Interview on "Legally Blonde"

No.	Age	Occupation	Education Level	Income	Region
1	29	private company employee	A bachelor's degree	15,000-25,000 baht monthly	Si Sa Ket
2	42	years old, online commerce	A bachelor's degree	50000 baht monthly	Nonthaburi
3	26	newscaster	A bachelor's degree	15,000 baht monthly	Surin
4	32	agriculturist	secondary education grade	12, 20,000 baht monthly	Sukhothai
5	38	lawyer	A bachelor's degree	50,000+ baht monthly	Ubon Ratchathani
6	40	housewife	A bachelor's degree	20,000 baht monthly	Chiang Rai
7	46	public relations practitioner	a master's degree	25,150 baht monthly	Nakhon Ratchasima
8	18	student	secondary education grade 12, no income	no income	Am Nat Charoen
9	36	a staff of the Consulate of Thailand (Shanghai)	A bachelor's degree	40,000 baht monthly	Mae Hong Son
10	31	governmental official	A bachelor's degree	18,600 baht monthly	Khon Kaen

No.	Age	Occupation	Education Level	Income	Region
11	37	office worker	A bachelor's degree	40,000-60,000 baht monthly	Lop Buri
12	30	business	A bachelor's degree	45,000 baht monthly	Chiang Mai

2) Representation of Women

Elle Woods is beautiful blonde hair and a perfect woman: physical appearance, economic status, and education. She is fashionable and always dresses fully. She is self-confident, cheerful, optimistic, lively, and classy. She loves animals and people surrounding her without insulting others even those who do not like her. On the other hand, she has faith in herself and self-value with her clear life goal. She has positive energy and strong determination.

Although Elle Woods may be perceived as losing her self-confidence when Warner terminated their relationship and she tried to look for him by studying at Harvard Law School, finally she discovers herself that she can be a lawyer truly and she is worthier. It is Warner who does not deserve getting her love.

Most importantly, Elle Woods eliminates the stereotype that women with blonde hair, beauty, big breasts, fashion, and party orientation are stupid. On the contrary, she is not only beautiful but also smart and has brains.

3) The Ideology Presented in the Film

(1) The viewers received a message about how to spend life. It suggests that women should have a clear goal like Elle Woods, who has strong determination, effort, and patience all through the story, so she can achieve her goal finally.

(2) After viewing, they perceived that women do not necessarily use the same methods of achieving their goals. They may choose to do something different as there are many routes towards the intended goal

(3) Another issue to which viewers paid attention is the perspective on marriage as the heroine in the movie gives high importance to marriage as it indicates one of women's success in life, as illustrated in many scenes. For stance, after Elle Woods graduated from CULA, her next step was to marry Warner. The

other scenes are when Woods' friend called Woods that she would marry; Pollet told her that the postman asked her to marry, and on Woods' graduation day from Harvard Law School, and Emmett would ask her to marry. However, the viewers did not agree and perceived that marriage is not the end of life. If they can find a good man, marriage is a good thing. Otherwise, they should not strive to get married just as to get a title. Besides, it should not be women's value that after graduation, they have to marry. On the contrary, they view that a woman does not necessarily graduate to indicate her success. If she can look after herself without being others' burden and takes good care of her parents, marriage is not vital.

Therefore, almost all interviewees perceive that marriage is not a necessity of life. If they watched this movie when they were young, they might incline to think the same way. One interviewee shared her idea that she came from a separated and unwarm family; however, she found a good life after her marriage. She had a good husband and a lovely child. For her, to marry and have her family is important because parents or siblings cannot live with us forever. Therefore, in a woman's life, she should have a partner who helps to support each other, physically and mentally. In short, having a spouse is a beautiful thing. Accordingly, it reflects that the interpretation of viewers depends on their background.

(4) Viewers feel that we should not judge other people by their physical appearance only. Thus, the theme of this movie tries to convey that a beautiful woman, especially with blonde hair and big boobs is not always stupid, and a woman dressed fully can also be a lawyer. On the other hand, to be smart or show someone's brain is not necessarily reflected by a person's stern look or formal dress. One interviewee expressed that when she was at the university, she liked to be dressed beautifully, and sometimes an instructor asked her, "Being dressed like this, can you follow the lessons?"

(5) Some viewers remarked that sometimes our first impression is not always correct like the case of Warner, whom Elle Woods thinks that she wants to marry at the beginning, is not the one at the end, or to study laws to become a lawyer is not what Elle Woods wants to at the beginning, as she prefers fashions, but it ends up to be the identity she creates by herself eventually. Such notion accords with a part of Elle Woods' speech "...remember that first impressions are not always correct."

4.3.2 Viewers' Perception of the Representation of Women and the Ideology Presented in "Charlie's Angels: Full Throttle"

1) Information of Participants in the Focus Group Interview

Table 4.3 Information of Participants in the Focus Group Interview on "Charlie's Angels: Full Throttle"

No.	Age	Occupation	Education Level	Income	Region
1	31	agriculturist	secondary education, grade 12	12, 20,000 baht monthly	Sukhothai
2	42	online commerce	a bachelor's degree	50000 baht monthly	Nonthaburi
3	40	housewife	a bachelor's degree	20,000 baht monthly	Chiang Rai
4	46	teacher	a Master's degree	50,000 baht monthly	Ubon Ratchathani
5	26	newscaster	a bachelor's degree	15,000 baht monthly	Surin
6	46	public relations practitioner		25,150 baht monthly	Nakhon Ratchasima
7	29	a private company employee	a bachelor's degree	15,000- 25,000 baht monthly income	Si Sa Ket
8	30	manager of handbag cleaning service	a bachelor's degree	25,000- 30,000 baht monthly	Cha Choeng Sao
9	28	private company employee	a bachelor's degree,		Khon Kaen

No.	Age	Occupation	Education Level	Income	Region
10	36	a staff of the Consulate of Thailand (Shanghai)	a bachelor's degree	40,000 baht monthly	Mae Hong Son
11	37	housewife, a master's degree	a master's degree	monthly income, not identity	Chonburi
12	44	teacher	a master's degree	35,000 baht monthly	Nong Khai

2) Representation of Women

The viewers perceived that the movie intends to present smart women in three styles: Natalie as an American sweetheart who is lively, cheerful, and optimistic; Alex as an Asian look, a small woman with black hair, behaved, and versatile: studying, sports, and maturity, or can be considered as a perfectionist; and Dylan a rocker woman who is dressed like a man, but is sensitive, and is relatively plumper than normally preferred heroines. However, all of them share some commonalities: beauty, vigor, strength, independence without relying on men, and intimate friendship. Viewers perceived that the movie introduces a more variety of women, especially, the opening of an Asian and plump heroine.

3) The Ideology Presented in the Film

(1) The viewers read the message about women's ways of life that women can be leaders without relying upon men and can stand by themselves.

(2) After viewing the film, the viewers remarked that although the film presents women's strength and capabilities, and also presents women's lovers not as their leaders, but just partners or followers. Still, finally, these capable women are under the control of men, namely Charlie, as their boss.

(3) The viewers read the ideology of friends and friendship as a good thing women should have.

(4) One remarkable observation of a married woman having her children reflected that Alex's father accepts what his daughter does if she likes

because of his love despite in the film, it seems that Alex's father may misunderstand that Alex works as a prostitute. This view commented that it is an example of good parenting. She also raised a case of her son that when he grows up and is not satisfied with his gender, and wants to have an alternative gender, she will accept it as Alex's father accepts Alex.

4.3.3 Viewers' Perception of the Representation of Women and the Ideology Presented in "Million Dollar Baby"

1) Information of Participants in the Focus Group Interview

Table 4.4 Information of Participants in the Focus Group Interview on "Million Dollar Baby"

No.	Age	Occupation	Education Level	Income	Region
1	30	commerce	a bachelor's degree	9,000 baht monthly	Yasothon
2	32	commerce	a bachelor's degree	12,000 baht monthly	Si Sa Ket
3	31	unemployed	a bachelor's degree	no income	Surat Thani
4	28	Art teacher	a bachelor's degree	22,000 baht monthly	Bangkok
5	31	agriculturist	secondary education grade	12, 20,000 baht monthly	Sukhothai
6	26	unemployed	a bachelor's degree	no income	Ubon Ratchathani
7	32	ground hostess	a bachelor's degree	more than 25,000 baht monthly	Chiang Rai
8	47	teacher	a master's degree	51,000 baht monthly	Pathum Thani
9	38	private company	a master's degree		Chonburi

No.	Age	Occupation	Education Level	Income	Region
		employee			
10	45	architect	a bachelor's degree	90,000 baht monthly	Khon Kaen
11	27	commerce	a bachelor's degree	12,000 baht monthly	Chanthaburi
12	30	manager of handbag cleaning service	a bachelor's degree	25,000- 30,000 baht monthly	Cha Choeng Sao

2) Representation of Women

From the point of view of the viewers, Maggie does not have a beautiful face like general heroines. Contrarily, she looks like a man with energy, strength, and patience, and has her clear life goal. She is also economical to save money towards her goal. Besides, she has faith in her dream and strives to reach it with her determination and will.

Besides, Maggie is self-confident. She is confident that Frankie is the person who can make her achieve her goal. She chose him and was so determined that her request could make him comply. Although Frankie told her that to be a boxer at the age of 31-32 years old may be too old, she is honest with him, as illustrated in the scene where Scrab tried to introduce a new manager to her, but she insisted that she would not leave Frankie despite his rejection against her championship fight.

Most of all, the viewers viewed Maggie's decision towards euthanasia as her bravery and courage as it is not easy for everyone to do. Besides, they admired her optimism for doing everything for her family willingly despite their misconduct.

3) The Ideology Presented in the Film

(1) The viewers learned from the film that women should have a clear goal like Maggie.

(2) After viewing the film, they reflected on their perspective on women and the boxing profession. Generally, boxing is perceived as belonging to men. People who can do this profession must be desperate for their life, i.e., Maggie's

opponent used to be a prostitute before turning to be a boxer. From the point of view of Maggie's family, her profession as a boxer is embarrassing while people in the Gym often mock her. Even Frankie also rejected to be her trainer at the beginning. The viewers perceived that nowadays in Thailand, boxing is seen as inappropriate for women, as illustrated in the scene of a TV program that organized fighting between females, which criticized, "It's unbelievable that women will strike each other so seriously like this."

In the viewers' opinion, they think that more opportunities should be open for women to be boxers. However, it is not because of a call for equality due to women's inferior biological condition and force to men while all boxing rules also facilitate for men, i.e., no boxing below the belt, etc. However, it is the issue of open-mindedness. Moreover, new rules should be developed for inducing more women into the boxing profession.

(3) Another issue to which the viewers paid attention is the ideology that women should have a husband and children, as seen in the scene when Maggie's mother said Maggie should have a husband and children, not be a boxer like this. The viewers questioned if it is the fixed formula for women. Some of them accepted that they were questioned by society like in this film as well.

(4) The other ideology from the film is to fight for one's dream no matter how many obstacles one will face. A person must not give up like Maggie who confronts several barriers before being a box, but she never gives up.

(5) The viewers also acknowledged one of the eternal truths of human beings' ordinary nature. That is no matter what happens, even at the highest point of his life, it may fall to the lowest point.

(6) The viewers agreed with the concept of euthanasia as they perceived that everybody should have a right over their body and they wished that the law of allowing legitimate euthanasia will be issued.

4.3.4 Viewers' Perception of the Representation of Women and the Ideology Presented in "The Devil Wears Prada"

1) Information of Participants in the Focus Group Interview

Table 4.5 Information of Participants in the Focus Group Interview on "The Devil Wears Prada"

No.	Age	Occupation	Education Level	Income	Region
1	22	private company employee	secondary education	9,000 baht monthly	Yasothon
2	22	private company employee	a bachelor's degree		Chaiyaphum
3	22	private company employee	a bachelor's degree	9,000 baht monthly	Chonburi
4	24	a private company employee	a bachelor's degree	15,000 baht monthly	Kalasin
5	22	a private company employee	secondary education	12,000 baht monthly	Bangkok
6	23	unemployed	a bachelor's degree	not identified income	Nakhon Ratchasima
7	22	food vendor	not identified income	a bachelor's degree	Am-Nat Charoen
8	22	student		no income	Ubon Ratchathani
9	23	salesman	a bachelor's degree	12,000 baht	Suphanburi

No.	Age	Occupation	Education Level	Income	Region
				monthly	
10	16	student		no income	Rayong
11	22	accountant	a bachelor's degree	not identified	Maharakham
				income	
12	23	veterinarian	a bachelor's degree	not identified	Phetchabun
				income	

2) Representation of Women

Andrea is a woman of perfect face and figure. At first, she is not dressed fashionably, but later she tries to develop herself to match her job, so her look is modified towards perfectness. Despite her working problem, she is adept, acute, self-confident, adaptable, strong, and decisive. She likes to prove herself with clear goals, high patience, and bravery.

3) The Ideology Presented in the Film

(1) The viewers received the message of a working woman with patience and encouragement, including a clear goal and determination. At the same time, they learned that a person should have empathy, be adaptable, and learn to live with others. Still, the viewers had the oppositional reading of the concept conveyed by the movie that a woman who is successful in her career will not be successful in her personal and family life. They viewed that women should know how to allocate their time and find a balance between their work, family, and friends. They should not devote themselves to their work only, because, despite their successful career, family is the most important thing.

(2) After viewing the film, the viewers also had the oppositional reading of the concept that women who do not cook, but let men do, is abnormal as now non-cooking women are very common nowadays and it is not their defect.

(3) The viewers learned that women of the new generation should not stop developing themselves. Instead, they have to develop themselves all the time

and be aware that all works can face obstacles, but it is up to them to know how to solve them.

(4) There is another notion the viewers remarked from the movie that although sometimes we can lose some valuable things, such things may not be necessary for us. Similarly, When Andrea decides to quit her job that several women dream to work, she thinks such a job is not necessary for her, but her dream, friends, lover, and family are.

(5) Besides, the viewers added one more notion from the movie that we all have a choice, so we should not let other external factors force us to choose in a way that we forget ourselves.

4.3.5 Viewers' Perception of the Representation of Women and the Ideology Presented in "Wanted"

1) Information of Participants in the Focus Group Interview

Table 4.6 Information of Participants in the Focus Group Interview on "Wanted"

No.	Age	Occupation	Education Level	Income	Region
1	16	student	secondary education	no income	Am Nat Charoen
2	17	online sales	a vocational college	5,000 baht monthly	Yasothon
3	22	private company employee	a bachelor's degree		Chaiyaphum
4	22	private company employee	a bachelor's degree	9,000 baht monthly	Chonburi
5	50	commerce	not identified level of education	16,000 baht monthly	Maharakham

No.	Age	Occupation	Education Level	Income	Region
6	24	a private company employee	a bachelor's degree	15,000 baht monthly	Kalasin
7	22	a private company employee	secondary education	12,000 baht monthly	Bangkok
8	21	student	a bachelor's degree	no income	Ubon Ratchathani
9	22	accountant	a bachelor's degree	9,000 baht monthly	Loei
10	22	a private company employee	secondary education	8,000 baht monthly	Bueng Kan
11	23	unemployed	a bachelor's degree	income not identified	Nakhon Ratchasima
12	23	nursing assistant	secondary education	12,000 baht monthly	Roi Et

2) Representation of Women

Fox is beautiful, smart, sexy, strong, manly, and a fighter with self-confidence and intelligence, but also difficult to access. Most viewers perceive that she is slim and has a good shape, but some of them thought that she is too thin. Besides, they thought that she has beautiful tattoos, but none of them wanted to have such tattoos like Fox as they thought that the tattoos would be beautiful only on Fox's body.

For Fox's determination in her ideology, the viewers viewed that it is cool, but is just too extreme. They perceived that Fox overlooks the importance of

friendship, is ego-centric, and unfriendly to general people. Nevertheless, the viewers admired Fox's ability, especially her car drifting skills.

3) The Ideology Presented in the Film

(1) The viewers received the message of women's power or their independence without relying on men, including women's bravery, strength, and determination. They thought that women can be leaders and modern women do not necessarily care about men.

(2) After viewing the film, the viewers expressed their opinions about Fox's tattoos that although they look beautiful on Fox's body, women should not have tattoos as they will look untidy, disordered, and too much to make it look scaring so they did not want to follow her.

(3) Another issue to which the viewers paid attention is the adherence to the ideology and righteousness. Anything that is too much may cause unhappiness. The viewers perceived that friendship is more important and righteousness should be traded with violence.

(4) The viewers perceived the slim figure of Fox that it makes her look good in any dress. They wanted to be slim like Fox.

4.3.6 Viewers' Perception of the Representation of Women and the Ideology Presented in "The Blind Side"

1) Information of Participants in the Focus Group Interview

Table 4.7 Information of Participants in the Focus Group Interview on "The Blind Side"

No.	Age	Occupation	Education Level	Income	Region
1	30	commerce	a bachelor's degree	9,000 baht monthly	Ysothon
2	37	housewife	a master's degree	monthly income, not identity	Chonburi
3	32	commerce	a bachelor's degree	12,000	Si Sa Ket

No.	Age	Occupation	Education Level	Income	Region
				baht	
				monthly	
4	31	governmental official	a bachelor's degree	18,600	Khon Kaen
				baht	
				monthly	
5	31	governmental official	a bachelor's degree	18,600	Khon Kaen
				baht	
				monthly	
6	28	Art teacher	a bachelor's degree	22,000	Bangkok
				baht	
				monthly	
7	30	a private company employee	a bachelor's degree	more than 25,000	Saraburi
				baht	
				monthly	
8	31	marketer	a bachelor's degree	50,000	Nakhon Pathom
				baht	
				monthly	
9	31	unemployed	a bachelor's degree	no income	Surat Thani
10	25	architect	a bachelor's degree	20,000-25,000	Ubon Ratchathani
				baht	
				monthly	
11	42	university instructor	a master's degree	40,000	Nakhon Sawan
				baht	
				monthly	
12	31	agriculturist	secondary education, grade 12	20,000	Sukhothai
				baht	
				monthly	

2) Representation of Women

Leigh Ann is a perfect woman in the eyes of the viewers: beauty, good figure, good financial status, good work, high education, good nature, intelligence, high ability, bravery, high patience, a good understanding of others, vigor, high leadership, paying respect to and having empathy of others. Most of all, she is a fighter. An example of it is when Leigh Ann got into Hurt Village, the area of the colored, and was threatened by local people to give their words to Mike, but she responded without fear. It is the instinct the viewers called “high motherhood,” or the need to protect her children without concerning that they are just her adopted child, but she is ready to fight for him for righteousness.

The viewers admired Leigh Ann as an ideal woman in the modern world, who is successful in her work with a perfect family, good care of her family, and generosity for others.

3) The Ideology Presented in the Film

(1) The viewers received the message about “femininity of the new era” that women should be like Leigh Ann who has a good career while being able to take good care of her family. They perceived that women of the new generation are not an elephant’s hind legs (followers). They may work efficiently and take care of their family without being good at cooking or doing household work. The viewers thought that “cooking should be an activity, not a duty.” Namely, women can do it if they want to do, not because it is women’s duty. That is why Leigh Ann bought food to celebrate a Thanks Giving Day with her family. The receivers noted that it is not a flaw in duty. On the contrary, it is righteous that women are not necessary to cook. In reality, some men can cook better than women. Besides, both men and women should help to do household work.

(2) Another issue the receivers learned from the movie is the perspective on the couple’s relationship. They thought that Leigh Ann is a good example of how to spend a good life. She is a self-confident woman and a leader, but always shows her respect to her husband by asking for his opinions. Besides, she nurtures her children attentively by keeping communicating with them, delivering them to school, paying attention to their activities, and helping to draw out the strength and identity of each child, including paying respect to her children’s privacy.

(3) The character, Leigh Ann, reminded the viewers of keeping themselves to look beautiful all the time, not because of themselves, but for her children and husband. Therefore, when Leigh Ann drives her children to school, they feel proud that their mother looks good, while her husband also reflects pride through his eyes.

4.3.7 Viewers' Perception of the Representation of Women and the Ideology Presented in "The Twilight Saga: Eclipse"

1) Information of Participants in the Focus Group Interview

Table 4.8 Information of Participants in the Focus Group Interview on "The Twilight Saga: Eclipse"

No.	Age	Occupation	Education Level	Income	Region
1	41	youth literature translator	a master's degree	not identified income	Bangkok
2	36	the staff of the Consulate of Thailand (Shanghai)	a bachelor's degree	40,000 baht monthly	Mae Hong Son
3	31	agriculturist	secondary education, grade 12	20,000 baht monthly	Sukhothai
4	24	unemployed	a bachelor's degree	not identified income	Yasothon
5	32	ground hostess	a bachelor's degree	more than 25,000 baht monthly	Chiang Rai
6	24	a private company employee	a bachelor's degree	12,500 baht monthly	Si Sa Ket
7	26	unemployed	a bachelor's degree	no income	Ubon

No.	Age	Occupation	Education Level	Income	Region
8		a private company employee	a bachelor's degree	30,000 baht monthly	Ratchathani Nakhon Ratchasima
9	25		a bachelor's degree	5,000 baht monthly	Phrae
10	25	a private hospital employee	a bachelor's degree	16,000 baht monthly	Songkhla
11	27	a governmental employee	a bachelor's degree	19,900 baht monthly	Lampang
12	37	a private company employee	a master's degree	40,000-60,000 baht monthly	Lopburi

2) Representation of Women

Bella is a very beautiful woman, both face and figure. She is so charming that many men fall in love with her. On the other hand, Bella is quite brave, as illustrated in the scene when she uses stone to bleed her arm to distract the vampire. However, she does not look as so strong and tough but still needs to depend on men so everyone surrounding Bella is ready to protect her.

Besides, the viewers remarked that Bella is not a steady woman, but torn between two lovers. She is perceived as paying attention to only one issue, that is love without caring about other issues.

3) The Ideology Presented in the Film

(1) The viewers received the message on the parenting style of Bella's family, especially Bella's father, to whom Bella can disclose about her sexual relations. The viewers perceived that it is a good thing that a Thai family should be. One viewer accepted that she loved both a man and woman and she wished that she could talk to her parents as Bella.

(2) After viewing the film, the viewers also received the message of love worship. From one angle, Bella adores her love, as seen in her determination and sacrifice of her human life to be a vampire so that she can live with Edward. She also slits her arm to help Edward from Victoria. However, from another angle, the viewers perceived that Bella pays attention to only one thing is her love.

(3) Another issue that the viewers are interested in is the issue of women's purity. Some viewers admired it and perceived it as a beautiful thing, but they did not think that it can determine a woman's value. In reality, they thought that women should get a chance for pre-marriage. If she and her lover can get along well, then they can decide to live with each other

(4) On the other hand, the viewers also received a model of good men desired by women who can make women feel warm like Jacob and who is a gentleman like Edward.

(5) The viewers perceived that this film also reflects a concept of patriarchy as men are presented as a leader and women are under the control of men.

(6) Another interesting viewers' perspective is that a viewer watched this film when she was a teenager. At that time, she felt that Bella's and Edward's love is very admirable. However, when she got older, she thought that their love is baby love, or they are just crazy about their love.

4.3.8 Viewers' Perception of the Representation of Women and the Ideology Presented in "Zero Dark Thirty"

1) Information of Participants in the Focus Group Interview

Table 4.9 Information of Participants in the Focus Group Interview on “Zero Dark Thirty”

No.	Age	Occupation	Education Level	Income	Region
1	17	online sales	a vocational college	5,000 baht monthly	Yasothon
2	22	private company employee	a bachelor’s degree		Chaiyaphum
3	22	private company employee	a bachelor’s degree	9,000 baht monthly	Chonburi
4	24	a private company employee	a bachelor’s degree	15,000 baht monthly	Kalasin
5	22	a private company employee	secondary education	12,000 baht monthly	Bangkok
6	23	unemployed	a bachelor’s degree	income not identified	Nakhon Ratchasima
7	23	grocery vendor	a bachelor’s degree	13,000 baht monthly	Si Sa Ket
8	22	student		no income	Ubon Ratchathani
9	23	salesman	a bachelor’s degree	12,000 baht monthly	Suphanburi
10	16	student		no income	Rayong
11	22	a public health staff	a bachelor’s degree	12,000 baht monthly	Roi Et
12	23	a government staff	a bachelor’s degree	not identified income	Am Nat Charoen

2) Representation of Women

Maya is a beautiful woman with a perfect figure in the eyes of the viewers and some viewers said they would like to have a good figure like her. Regarding her characteristics, the viewers perceived that she is strong, determined, brave, and highly patient who can adapt herself well in various situations with leadership. In some cases, she can do even better than men. She is genuinely a working woman. Still, the viewers perceived that she is so stressed that she looks like an unhappy woman.

3) The Ideology Presented in the Film

(1) The viewers received the message that marriage is not important for women. As long as they have jobs and can earn money, they can find happiness for themselves. Having no lover is unnecessary either. Still, they should have some friends and should not stay lonely.

(2) After the movie, the viewers perceived that women have equal capabilities to men, and can do something even better.

(3) Another issue to which viewers paid attention is the dangerous work Maya is doing is not simply for men, but persons of any gender can do it.

(4) The viewers also received a model of working woman that a working woman should be determined, concentrated, and patient like Maya, but never be so serious to enjoy happiness.

(5) The viewers perceived additionally that women should not only have one single goal in their life and adhere to it so much that they lose their life balance. On the contrary, they should give importance to both work and personal life simultaneously. Importantly, they should have a primary and secondary goal. One of the interviewees raised her story that she used to leave her studying and everything behind to take care of her sick mother until she passed away. She then felt very lonely and aimless like Maya whose life has only one goal, namely hunting for Bin La Din. Finally, when her mission is achieved, she does not know how to continue her life.

4.3.9 Viewers' Perception of the Representation of Women and the Ideology Presented in "The Hunger Games: Catching Fire"

1) Information of Participants in the Focus Group Interview

Table 4.10 Information of Participants in the Focus Group Interview on "The Hunger Games: Catching Fire"

No.	Age	Occupation	Education Level	Income	Region
1	45	a university staff	doctoral degree	35,000 baht monthly	Nakhon Ratchasima
2	18	student	secondary education Grade 12	no income	Am Nat Charoen
3	45	architect	a bachelor's degree	90,000 baht monthly	Khon Kaen
4	33	a private company employee	a bachelor's degree	38,000 baht monthly	Sakon Nakhon
5	32	ground hostess	a bachelor's degree	more than 25,000 baht monthly	Chiang Rai
6	32	hireling	a bachelor's degree	20,000-30,000 baht monthly	Chonburi
7	31	agriculturist	secondary education grade 12	20,000 baht monthly	Sukhothai
8	31	unemployed	a bachelor's degree	no income	Surat Thani
9	39	a private company employee	a master's degree	105,000 baht monthly	Bangkok
10	27	commerce	a bachelor's degree	12,000 baht monthly	Chanthaburi
11	27	teacher,	a master's degree	18,000 baht	Ratburi

No.	Age	Occupation	Education Level	Income	Region
12	27	a hotel staff	a bachelor's degree	15,000- 17,000 baht monthly	Si Sa Ket

2) Representation of Women

Katniss is beautiful, active, and adept, with a strong figure. A part of viewers perceived that she has a good figure, while some perceived that she is plump and should be more muscular for the role of a fighter. For her characteristics, all agreed that Katniss has strong determination, self-confidence, courage, leadership, while she is also generous, helpful, and sacrificing. She has a good heart and loves her family. Still, some viewers thought that she is not so sociable, which is her weakness, including her disobedience, unpleasant speech, using emotion more than reasons, sensitivity, doubtfulness, and self-confusion.

However, the viewers remarked that although the film represents her as a fighter, it is not fully achieved as she has a lower emotional condition than the men surrounding her. The viewers expressed their opinions that to present men to have higher emotional maturity, be calmer, and be planners and position Katniss as only one piece of the game. It leads to the conclusion that women, not only Katniss, are not born as a real fighters and are inferior to men, it includes Prim and Joanna who have lower emotional maturity as well. Therefore, the film represents women as strong leaders, but are still oppressed by men who have higher emotional maturity.

Regarding women's love relationships, the viewers perceived that the movie tries to present women's ideal man, which is not appropriate for the real world. A woman needs only a friend or partner to share her life, even an under-dog man like Peeta. Such a man should make her feel at home. Therefore, in the fantasy world, Gale may be capable and handsome. However, such a feeling like a roller coaster may not be an answer for the real world.

3) The Ideology Presented in the Film

(1) Viewers acquired the ideology of the use of love and righteousness to lead our actions and ways of living.

(2) After viewing, the receivers received the message on the importance of emotional maturity that we cannot use our physical force only, but we must use our brain and reasons over our emotions.

(3) The other issue to which the viewers paid attention is the perspective on love to let us consider if we should choose the person at our first impression or the one whom we learn that he is the right one. Our first impression may not be always correct.

(4) Besides, the viewers learned about the ideology of sacrifice and the importance given to the one we love, especially our family.

4.3.10 Viewers' perception of the representation of women and the ideology presented in "Begin Again"

1) Information of Participants in the Focus Group Interview

Table 4.11 Information of Participants in the Focus Group Interview on "Begin Again"

No.	Age	Occupation	Education Level	Income	Region
1	27	a hotel staff	a bachelor's degree	15,000- 17,000 baht monthly	Si Sa Ket
2	26	a private company employee	a bachelor's degree	16,000 baht monthly	Am Nat Charoen
3	45	a university staff	doctoral degree	40,000 baht monthly	Nakhon Ratchasima
4	27	commerce	a bachelor's degree	12,000 baht monthly	Chanthaburi
5	26	research assistant	a master's degree	more than 20,000 baht	Surat Thani

No.	Age	Occupation	Education Level	Income	Region
6	45	teacher	doctoral degree	monthly 36,000 baht	Chiang Rai
7	30	manager of handbag cleaning service	a bachelor's degree	monthly 25,000- 30,000 baht	Cha Choeng Sao
8	26	a private company employee	a bachelor's degree	26,000 baht month	Roi Et
9	23	coordinator	a bachelor's degree	18,000 baht monthly	Pathumthani
10	39	a private company employee	a master's degree	105,000 baht monthly	Bangkok.
11	28	Art teacher	a bachelor's degree	22,000 baht monthly	Bangkok
12	31	agriculturist	secondary education, grade 12	20,000 baht monthly	Sukhothai

2) Representation of Women

Gretta is a tangibly beautiful woman in the real world. She is herself and is truly an artist, dressed in minimal style. She is attractive, cool, capable, adept, and strong, and can be considered an independent person.

The viewers wanted to be like Gretta, the heroine of this movie, in terms of being herself in her lifestyle and dressing. However, some viewers thought that she is too thin and has sunken cheeks that make her look sick. Besides, her teeth do not look well-organized like those of Thai heroines. Thus, it reflects that the heroine's physical appearance does not influence viewers like a prototype of the heroine created in Thai dramas.

3) The Ideology Presented in the Film

(1) The viewers acquired the message about the perspective on love that women should not put their happiness in the hand of men. If they love a man, they should love themselves too. Love is a powerful life force that can create an artist's masterpiece. Good love helps lovers to transcend fear, obstacles, and problems. In the time of sadness and despair, we should not let ourselves suffer deeply, but should try to help others as much as we can. Besides, we should perceive that one love can end with despair, but it is only one chapter of life. The film also presents "Platonic Love," or purified love without involving with sex. It is a beautiful love that human beings should use to heal one another, as seen in the relationship between Dan and Gretta and the friendship between Gretta and her boyfriend.

(2) After viewing the film, the viewers expressed their opinions about men that men are vulnerable to stimulus, and they are too coward to confront problems. They run away instead of fixing them, i.e., their abandonment of good life, drinking alcohol, etc.

(3) The other issue to which the viewers paid attention is the perspective on celibacy. In the movie, Gretta can choose to return to her ex-boyfriend or to choose a new one, but she chooses none and decides to continue her life alone. From such a decision, the viewers had the preferred reading that "without men, we can live. If we have a bad one, it's better to stay alone." Besides, they perceived that it is an opportunity to wait for a new future. Thus, women just learn to love themselves and proceed with their living. Besides, becoming single makes women free and have a lot of time doing a variety of things they want to do. They believed that women can live by themselves surely.

4.3.11 Viewers' Perception of the Representation of Women and the Ideology Presented in "Room"

1) Information of Participants in the Focus Group Interview

Table 4.12 Information of Participants in the Focus Group Interview on "Room"

No.	Age	Occupation	Education Level	Income	Region
1	31	agriculturist	secondary education grade 12	20,000 baht monthly	Sukhothai
2	27	commerce	a bachelor's degree	12,000 baht monthly	Chanthaburi
3	30	commerce	a bachelor's degree	9,000 baht monthly	Yasothon
4	31	unemployed	a bachelor's degree	no income	Surat Thani
5	45	architect	a bachelor's degree	90,000 baht monthly	Khon Kaen
6	28	Art teacher	a bachelor's degree	22,000 baht monthly	Bangkok
7	32	commerce	a bachelor's degree	12,000 baht monthly	Si Sa Ket
8	44	teacher	doctoral degree	24,000 baht monthly	Ubon Ratchathani
9	24	agriculturist	a bachelor's degree	7,000-10,000 baht monthly	Chiang Rai
10.	32	hireling	a bachelor's degree	20,000-30,000 baht monthly	Chonburi
11	30	business	a bachelor's degree	45,000 baht monthly	Chiang Mai
12	18	student	secondary education, grade 12	no income	Am Nat Charoen

2) Representation of Women

Joy is a beautiful woman with a good figure and a strong spirit. She is energetic and highly patient. She knows how to solve problems peacefully, but never gives up nor feels desperate in life. Most of all, she loves her son very much and teaches him to be literate like other well-educated people. Besides, she can support her and her son's emotional state very well. Even, when she can escape to have a normal life and seems to freak out, but in the eyes of viewers, it is something reasonable and understandable. One interviewee who has a child elaborated that in some moments, a mother also needs to have her own life, but her motherhood cannot stop.

Besides, from the motherhood of some viewers, they viewed that this film presents women as a nurturing and delicate gender. When their children make any mistake in their life, it is the mother who seems to accept their mistake more than the father. For example, the mother like Joy accepts and is kind to Jack, while Joy's father does not even look at Jack. Another scene that reflects the delicacy of female police is when she tenderly investigated Jack until she could estimate the route of Jack's escape successfully, while another policeman kept interrupting her that it was useless to investigate a child.

3) The Ideology Presented in the Film

(1) The viewers acquired the picture of a strong mother, especially a single mom, which requires patience and being everything for her child.

(2) After viewing the film, the film breaks the stereotype of divorce. Mostly, it is stereotyped that a new family or husband of a divorced woman tends not to get along well with the woman's child or a bad relationship between a step-father and a son or daughter. On the contrary, this movie presents that Joy's new husband is a good and calm husband who can handle Joy's emotional explosion. He can also take very good care of Jack friendlily. The viewers expressed their point of view that in Thai society, whenever a woman wants to divorce, people in society often object her to think carefully and ask her to be patient. However, they thought that women "in the new era" should not keep patient with any man who is not the right one for her. Instead, she should divorce. One of the interviewees shared her experience with her family. Her parents were divorced and each had his/her new

family. However, due to being modern families, both families could get along well and they often enjoyed their meals together.

(3) The other interesting issue raised by the viewers after viewing the movie is the concept of mutual support, as Joy's mother talks to Jack, "We all help each other stay strong. No one is strong alone."

4.3.12 Viewers' Perception of the Representation of Women and the Ideology Presented in "Wonder Woman"

1) Information of Participants in the Focus Group Interview

Table 4.13 Information of Participants in the Focus Group Interview on "Wonder Woman"

No.	Age	Occupation	Education Level	Income	Region
1	31	agriculturist	secondary education, grade 12	20,000 baht monthly	Sukhothai
2	46	teacher	a master's degree	50,000 baht monthly	Ubon Ratchathani
3	28	private company employee	a bachelor's degree		Khon Kaen
4	42	university instructor	a master's degree	40,000 baht monthly	Nakhon Sawan
5	30	manager of handbag cleaning service	a bachelor's degree	25,000-30,000 baht monthly	Cha Choeng Sao
6	45	a university staff	doctoral degree	35,000 baht monthly	Nakhon Ratchasima
7	39	a private company employee	a master's degree	105,000 baht monthly	Bangkok

No.	Age	Occupation	Education Level	Income	Region
8	45	commerce	a master's degree	50,000 baht monthly	Songkhla
9	36	a staff of the Consulate of Thailand (Shanghai)	a bachelor's degree	40,000 baht monthly	Mae Hong Son
10	45	teacher	doctoral degree	36,000 baht monthly,	Chiang Rai
11	26	a private company employee	a bachelor's degree	16,000 baht monthly	Am Nat Charoen
12	27	a hotel staff	a bachelor's degree	15,000-17,000 baht monthly	Si Sa Ket

2) Representation of Women

Diana represents a woman who is beautiful and has a good figure without a belly. She is kind but strong and vigorous. Despite her innocence, she is optimistic and smart.

Nevertheless, because of her innocence and the departure from a hometown of all women, in the beginning, Diana expressed her high femininity, as proved in her opinion towards men, "I've read all 12 volumes of Clio's Treatises on Bodily Treasure. They came to conclusion that men are essential for procreation, but when it comes to pleasure, unnecessary." The viewers thus perceived that besides her extreme femininity, she sees the world too narrowly. Although it is a good thing for a woman to create happiness by herself, she should also have some room for herself when she meets a good man who loves her. In the end, Diana becomes a woman who values love, not only across-sex love but is the love for human fellows. Love, therefore, is a major component that shapes partly the representation of women like Diana.

3) The Ideology Presented in the Film

(1) From Diana's words, "I've read all 12 volumes of Clio's Treatises on Bodily pleasure. They came to conclusion that men are essential for procreation, but when it comes to pleasure, unnecessary," the viewers perceived that it is a closed-minded perspective. On the other hand, in the situation where a woman meets a bad man, this kind of perspective can also help her not to adhere to this man too much and to think that a man is not everything. Thus, if a woman finds a bad man, men are not necessary as she can find happiness by herself.

(2) After viewing the film, the message the viewers read from the film is that marriage does not guarantee eternal love, and the viewers agreed greatly and perceived "eternal" is not a fixed formula of love because eventually, both have to depart each other as Steve departed from Diana.

(3) Another issue to which the viewers paid attention is the dressing of Diana and Amazonians. They perceived that a curvy and perky woman and the open dress to reveal women's beauty does not come from a male gaze or please men. Instead, it is just simply a respect for the original animation, and few viewers perceived that their dresses are not suitable for fighting.

(4) The viewers also acquired a model of a good man who sacrifices for his love.

(5) Some viewers perceived that this film reflects the beauty of love, especially in the sense that many people are grown up from love and also learn their life lessons from love.

(6) Because of love, the viewers proposed that we should not give up on human fellows.

CHAPTER 5

SUMMARY, DISCUSSION, AND RECOMMENDATION

The research entitled, “The Spatial Construction, Representation of the 21st Century Women, and Thai Women’s Decoding Via Hollywood Films,” aimed to study the construction of the 21st-century women’s space through Hollywood film narration, analyze the representation of femininity in the 21st century appearing in Hollywood films, and explore Thai female viewers’ decoding of the meaning of femininity in the 21st century transmitted through Hollywood films.

The study is a qualitative research conducted by textual analysis from the film samples in the form of DVD, and focus group interview with female viewers who had viewed the films that were samples of this study, by considering the samples’ demographic attributes, namely different age, occupation, educational level, monthly income, and region.

5.1 Research Summary

5.1.1 Objective No. 1: To Study the Construction of the 21st-Century Women’s Space through Hollywood Film Narration

The main essence of the study on space involves the study on power directly (Thamrong Chittapasata, 2010). Every space in society can be constructed to be a social space if there is any social practice happening on such spaces that can be found in daily life, i.e., under the overpass, in the department store, on the beachside, etc. Therefore, spaces are not only geographic areas, but social spaces that are produced and reproduced depending on the power of creators in each time, period, and culture. For instance, once a coffee shop used to be a shop that sold coffee for people in a shop to drink and after drinking, they left. However, nowadays, many coffee shops have become recreational places where wealthy people of the new generation identify themselves, etc. It reflects that social practices occur by several power groups who

use the space for different purposes. Therefore, to summarize the findings of the construction of the spaces of the 21st-century women through Hollywood film narration must focus on power by analyzing what kind of power women have in each space. Thus, the findings of the construction of social spaces can illustrate the issue of power most clearly. From the findings, the construction of social spaces is compared to display the overall picture of both women's personal and social spaces.

Table 5.1 The Construction of Women's Personal Space in the Hollywood Films

Film's Title	Space in the House	Space on the Body
Legally Blonde	Elle Woods gives importance to her family, while her parents keep asking about her well-being closely and are her consultants. However, finally, the power of decision-making is from her.	Elle Woods is satisfied with using the space on her body related to sex. She perceives that it is a co-activity with a lover, without viewing it as something or purity to be protected and maintained. Most of all, men do not have power over her body.
Charlie's Angels: Full Throttle	At home where Natalie lives with her lover, none has more power over others, but everyone is equal as partners. For Alex's house, her parents let Alex make her decisions of what she likes to do.	All Natalie, Alex, and Dylan possess their body completely as they can have sexual relations with persons with whom they are satisfied. Besides, they perceive women's purity as a ridiculous issue.
Million Dollar Baby	Social power in the family	The body belongs to

Film's Title	Space in the House	Space on the Body
The Devil Wears Prada	<p>depends on Maggie's mother. While Maggie needs to be accepted by her family, her family sees her as only a financial source and expects her to marry and have children like general women instead of boxing.</p> <p>Andrea and Nate, who is both her friend and lover, see each other as partners so none has more power than the other. Interestingly, Nate cooks for Andrea.</p>	<p>Maggie completely and she feels she has the full right in making her decision towards euthanasia.</p> <p>Andrea lets social power over her body so she has to lose her weight to be accepted. On the other hand, she also has power over her body related to sexual relations as she has with Nate while they were seeing, and then they broke up, she also had with Christian. It depends on her wishes.</p>
Wanted	<p>No presentation about her personal space</p>	<p>Fox has power over her body completely, as witnessed by her decision to end her life with other killers on the list.</p>
The Blind Side	<p>Leigh Ann and Sean live together as partners. Leigh Ann has a democratic style in nurturing her</p>	<p>In terms of sexual relations, it reflects an equally balanced</p>

Film's Title	Space in the House	Space on the Body
The Twilight Saga: Eclipse	<p>family. She often asks the opinions of Jean and other family members. Still, the ultimate decision depends on her, so she is a leader in the house. Interestingly, Leigh Ann does not cook but will buy and prepare food for her family.</p> <p>Power in the house belongs to Bella's father who is superior to her as she is still a teenager under the rules of her father. Still, her father gives privacy to her room. Remarkably, Bella does not do household work, but her father does.</p>	<p>power of men and women. Although in the scene, Jean started the relations first, but he also waited for Leigh Ann's permission. Thus, it reflects democracy in their sexual relationship and Leigh Ann's absolute power over her body.</p> <p>Edward values celibacy and wants to wait until marriage; thus, it affects Bella directly, while communicating to the audience that celibacy is a virtue. On the contrary, it is noted that Bella and her father can talk about sex openly.</p>
Zero Dark Thirty	<p>Maya's room functions as only "a resting place" without the meaning of "home." She stays at her office mostly. Even in her room, she keeps thinking about her work. Therefore, work has</p>	<p>No scene reflects her sexual relations with anyone. She has no lover, nor sexual partner. She has only her work.</p>

Film's Title	Space in the House	Space on the Body
The Hunger Games: Catching Fire	<p>power over her. Notably, Maya does not cook but buys food to eat.</p> <p>Katniss loves her family and she is the leader of her family who takes care of her mother and younger sister. Remarkably, Katniss does not do household work, but her mother and younger sister do, while she goes out hunting like men. Power in the house belongs to Katniss.</p>	<p>There is only one scene in which Gale started kissing Katniss first. The rest shows Katniss started kissing Gale and Peeta first, including asking Peeta to sleep with her in her bedroom. Thus, she has power over her body completely.</p>
Begin Again	<p>Gretta plays the role of supporter in her couple relationship with Dave genuinely, not as followers, but with negotiated power in their relationship.</p>	<p>Gretta has power over her body and possesses her body entirely. Despite her broken relationship with Dave and departure from him, she shows no sign that her sexual relations with him are a loss.</p>
Room	<p>Everybody in the house listens to Joy so the main power in the house is in Joy's hands. She can live in the house with her full privacy and comfort. She has power overall in the house.</p>	<p>As Joy was sexually harassed, it is the only film that a woman or the heroine of the film has no power over her body.</p>

Film's Title	Space in the House	Space on the Body
Wonder Woman	The relationship in the house is a mother-daughter relationship with negotiated power between Diana and the queen as her mother. Ultimately, the absolute power is at the queen.	Diana has power over her body 100% and she perceives sexual relations as physical pleasure and does not see that if she sleeps with anyone, it means that she has to commit or feels it as any loss. No purity or celibacy is mentioned even it is her first sexual experience.

In short, for the personal space in the house where women are in the role of a daughter, power is at her parents, but their parents also give ultimate power in decision-making to their daughter, except “Room” and “The Hunger Games: Catching Fire”, in which the main power is at the daughter. However, for women’s personal space in their couple or love relationship, the power is negotiated equally. Remarkably, the 21st-century women presented through Hollywood films tend not to cook.

For the power of women’s space on her body, mostly women have power over her body completely. Every heroine of all films expresses a sense of ownership of her physical body and life, except “the Devil Wears Prada” in which social power related to the value of slim women has power over the heroine so she has to lose her weight. For sexual relations, all heroines or women perceive sexual relations as their pleasure, except “The Twilight Saga: Eclipse”, which highlights the issue of celibacy, and “Room” which is the case of sexual harassment.

Table 5.2 The Construction of Women’s Social Space Presented in Hollywood Films

Film's Title	Women's Public Social Spaces
Legally Blonde	<p>In the law school, Elle Woods becomes weird and is looked down on by surrounding people, while the same dressing is admired by people at CULA because, in the law school, students compete in terms of intelligence and studying; therefore, Elle Woods had no power because only those with good studying performance without good physical appearance nor dressing will take power. Until she could negotiate such power and break the stereotype that a beautiful woman is stupid. Remarkably, the importance of women's marriage as one of their successes in life is also witnessed in this film.</p>
Charlie's Angels: Full Throttle	<p>The film presents that women are as capable as men and give more power to women, especially their fighting capabilities. Still, it is remarkable women are still under the power of men, or Charlie as her boss.</p>
Million Dollar Baby	<p>This film reflects sex discrimination almost all through the story. However, on the other hand, a heroine like Maggie portrays her negotiated power throughout the story as well. Besides, it presents women in a men's profession using physical strength like boxing. Moreover, the relationship between Maggie and Frankie, who is her trainer, as a father and daughter with equally negotiated power is presented as well. Moreover, surrounding men who insult her have no power over her; on the contrary, she also strikes them back.</p>
The Devil Wears Prada	<p>The film points out that women may get power as a leader and can be successful in their career and social life by trading with their failure in personal life. It also portrays that good dressing, a pleasant personality, and a slim figure lead a woman to have more power.</p>
Wanted	<p>Fox can be counted as the top killer of a killing organization</p>

Film's Title	Women's Public Social Spaces
The Blind Side	<p>full of men. Fox seems to have power as a group leader in a team. Besides, despite all-male colleagues, none of them has power over her. Oppositely, she can work among these tough men harmoniously without sexual division.</p> <p>Remarkably, during her working operation, her femininity seems to give her some power in confronting the external society.</p>
The Twilight Saga: Eclipse	<p>Leigh Ann has power and leadership everywhere she goes. Besides, her power is driven by the power of her motherhood.</p> <p>This film presents the concept that love leads everything, especially Bella, who gives importance to love so much. Superficially, she seems to be disobedient and has power over men, but eventually, she sacrifices everything for Edward; thus, the man has power over her. Another remarkable notion is the value of marriage as a great change in women's life.</p>
Zero Dark Thirty	<p>Maya has all-male colleagues, but she never performs the differences in working between men and women. She even expresses her leadership in some situations. All through the story, Maya has power over men, even her boss</p>
The Hunger Games: Catching Fire	<p>Superficially, Katniss has power over rioters and is superior to the majority of people, including men. However, if viewing the film more deeply, Katniss is only a piece of a game that is raised as a symbol of hope, planned by a group of men. Eventually, men have power over her.</p>
Begin Again	<p>The film presents young people's love with equally negotiated power. However, one interesting remark is Gretta never lets her love or her lover over being herself. Importantly, she is never afraid of being single or staying</p>

Film's Title	Women's Public Social Spaces
Room	<p>alone.</p> <p>Joy can live, despite her confinement, because of her love for her son. She used to try to kill herself because of social pressure against her motherhood. Finally, because of her son and her motherhood, she wants to continue her life. The film thus displays the driving force of the mighty power of motherhood.</p>
Wonder Woman	<p>In society, Diana is superior to people of all sexes and ages because of her capabilities and physical strength, including her charming physical appearance. Many times, the film displays her conversation in an insulting tone against men. However, at last, the equal and supportive relationship between Diana and Steve is highlighted. Besides, the film presents that beyond sexual equality, what is more, important is love for human fellows.</p>

In summary, most films present women's power over men as a leader of a society and a working place. Women's capabilities are portrayed as not inferior to men. Except "The Twilight Saga: Eclipse" which presents men's power over women. Besides, in "The Hunger Games: Catching Fire" and "Charlie's Angels: Full Throttle," women superficially have power over men, but eventually, it is men who have power over women. Other distinguished notions presented in many films are the gigantic driving power of motherhood, the importance of marriage in women's lives, and beauty as women's power.

5.1.2 Objective No. 2: To Analyze the Representation of the 21st-Century Women Appearing in Hollywood Films

All 12 films portray "beauty" as the representation of women. Mostly, a beautiful woman is presented to have a good figure, mostly rather slim, except Dylan in "Charlie's Angels: Full Throttle," and Katniss in "The Hunger Games: Catching Fire" in which the heroines are rather plump, but it also reflects a more variety of

beauty, i.e., an Asian-look heroine like Alex in “Charlie’s Angels: Full Throttle.” Regarding women’s personality, mostly the heroines in the films are being themselves, self-confidence, leadership, bravery, extroversion, generosity, faith in themselves, and love for human beings. For women’s capabilities, the films present that capable women (some films present their capabilities in working and some in fighting). However, the most distinguished characteristics of women presented in Hollywood films are women with a clear goal, strong determination, no giving up, patience, fighter, and endeavor. Another supporting, but powerful, issue that appears in some films is the femininity driving their life through the power of their motherhood.

5.1.3 Objective No. 3: To Explore the Reading or Coding of Receivers who are Thai Women on the 21st-Century Femininity Presented in Hollywood Films

From the analysis of how the female receivers absorb and perceive the representation of women transmitted by Hollywood film producers, it was found that most receivers had the dominant or preferred reading of the women representation found in Objective No. 2. Specifically, women presented in the movies are beautiful with a good figure, but rather slim. Regarding women’s personality, mostly the heroines in the films are being themselves, self-confidence, leadership, bravery, extroversion, generosity, faith in themselves, and love for human beings. For women’s capabilities, the films present that capable women (some films present their capabilities in working and some in fighting). However, the most distinguished characteristics of women presented in Hollywood films are women with a clear goal, strong determination, no giving up, patience, fighter, and endeavor.

For the ideology received from the message of the films, it was found that after Thai viewers read the meaning of “women” from their exposed movies, those concepts or ideologies were then synthesized to be stock of knowledge for the construction of the meaning of women. From gathering the issues related to femininity directly and some concepts commonly found in many films, it can be summarized as follows:

1) Many films reflect that society gives importance to women's marriage, while the viewers disagree with such an ideology, but perceive that marriage is not the end of life. If they find the right man, marriage then is a good thing. If not, they should not strive to marry just because of social norms. Moreover, they view that marriage is not important for women. As long as they have a job and money, they can find other kinds of happiness for themselves. Even having no boyfriend or a lover is not essential either. Still, women should have friends and should not stay lonely.

Likewise, in some movies, marriage is presented as not a guarantee of eternal love, which is agreed by most viewers. Besides, they perceive the word "eternal" as not a fixed formula for love since eventually, human beings have to die and depart from their lovers. Most importantly, women should not put their happiness on men, but they should love themselves too. One love can be ended with despair, but it is only a chapter of life. Therefore, some women say, "without men, we can live. If we have a bad lover, it's better to stay alone." Thus, women should love themselves and can proceed with their life without men. To be single can give freedom to women and give them more chances to do things they like. They insist that women can live alone by themselves.

Moreover, they perceive that divorce is common. If marriage cannot go on, having a new family is very common as well. An example of a new family with a better life is also portrayed in the movie.

2) Some viewers learn that sometimes the first impression towards someone may not be always the right one. Several films present this notion. The heroines thought that the first man they find is the right one, but he is not at last. The notion of the first impression does not cover only love or lover, but also other issues and experiences.

3) Women can be a leader without relying on men.

4) Another ideology the viewers acquire from the movies is to fight for their dream. Thus, women must have a clear goal no matter how many obstacles they will face and they should not give up. Instead, they have to fight without cease. On the other hand, women should not have only one single goal in life, nor adhere to it so rigidly that they forget to balance their life. They should give importance to both work

and personal life simultaneously. Significantly, they should have primary and secondary goals.

5) The viewers acknowledge the role of men in household work, i.e., cooking. Nowadays, women who cannot or do not cook is very common and is not their flaw at all. Besides, the film presents that women “in the modern world” should have good jobs, while taking good care of their family, but not as a follower in the house. The role of taking care of their family does not necessarily mean household work or cooking. Especially in the role of cooking, the female viewers perceive that “cooking should be an activity rather than a woman’s role.”

6) Thai female viewers also express their opinions about tattoos that tattoos on the body of the heroines in the films may look beautiful, but for women, they should not have tattoos as tattoos look unorderedly, inappropriate, messy, and too hot. Especially, too many tattoos look scaring and they never think to have tattoos like the heroines.

7) The viewers perceive that having a slim figure makes a woman dressed more beautifully; however, it is not essential. A plump woman can also be beautiful. They perceive that women’s shape is curvy and perky by nature. Besides, they perceive that the way women dress by revealing their bodies is to express their beauty, not because of a male gaze or for pleasing men.

Moreover, the viewers read the films’ message that women should keep their good looks all the time, not for themselves, but for their children and husband, to make them proud of having a good-looking mother or wife. Importantly, having a good personality and beautiful dressing are also kinds of women’s power.

8) Another issue to which the viewers pay attention is the perspective on women’s purity or celibacy. The viewers admire that it is a nice thing, but they do not adhere to it or perceive that it determines the value of women. They think that in reality, women should try a pre-marriage. If they can get along well with their lover, they can decide to get married later.

9) The other important message the viewers acquire from the movies is strong motherhood and its power in driving towards a better life.

10) The viewers point out that many films can get out of the discourse of patriarchy. However, some of them still present it, i.e., “Charlie’s Angels: Full Throttle,” “The Hunger Games: Catching Fire,” and “The Twilight Saga: Eclipse.”

5.2 Discussion

From the research entitled, “The Spatial Construction, Representation of the 21st Century Women, and Thai Women’s Decoding Via Hollywood Films, some interesting issues are found and discussed as follows:

1) Personal Space. Compared with the former films that often communicated that women’s space was in the house and the kitchen. The heroines often were women who stayed home. Besides, women’s spaces were under the protection, and at the same time, and oppression of men. However, from the findings of this study, it is found that the couple or love relationship in the house is the form of equal and negotiated power between a man and a woman, which contradicts the concept of patriarchy in the past. Another interesting notion is that the 21st-century women, via the presentation of Hollywood films, do not cook nor do household work. For example, in “The Blind Side,” Leigh Ann buys food and prepare it for her family, Katniss in “The Hunger Games: Catching Fire” goes hunting for her mother and younger sister to cook as food, Bella in “The Twilight Saga: Eclipse” who does not do household work, but her father does, and Andrea in “The Devil Wears Prada” who does not cook either but the cook is Nate, her lover. Thus, the films present women’s personal space differently from those in the past.

2) Women’s space on the body. From all 12 films, it is found that most movies present women’s power over their bodies completely. Every heroine feels the ownership of her body and life, especially her sexual relations. Women are presented as “users” of her body and “having rights in using her body for sexual relations towards her happiness and pleasure,” except “The Twilight Saga: Eclipse,” in which a conservative ideology is presented; therefore, it is the society who controls the owner of the body by the value of celibacy, and except “Room” where the heroine is sexually harassed.

“The Devil Wears Prada” is the only film that presents social power highlighting the value of slim women over women’s power on her body. Therefore, it is the power of society that forces women to keep their bodies slim or thin to be considered beautiful women, and accepted by people surrounding them.

Still, most Hollywood films in the 21st century tend to present women’s power over their body increasingly, or almost to be equal to men. It thus changes the concept from the past where there was an inequality in “using a body” between men and women. Namely, women’s bodies tended “to be used” by men rather than women “used” her body.

According to “The Male Gaze Theory” of Lara Mulvey, or men’s gaze through film media, which is based on the assumption that films are media created or produced by men mostly; therefore, the narration is from men’s perspective, while women become “an object of the gaze,” as witnessed in “Charlie’s Angels: Full Throttle,” directed by McG, a male director, which portrays Natalie and Madison by a close-up angle and focusing on body movement by slow motion, which is the only film that is found to accord with the Male Gaze theory. The other film “Wonder Woman,” in which Amazonians, especially Diana, reveal their bodies, is believed to present the same dressing as drawn by a male cartoonist to show respect to the source.

3) Women’s social space. Compared with the films in the 1980s, most films presented more women’s space by extending their space from in the kitchen and the house to the outside space, especially working space; however, their assigned work is inferior to men’s. In “Working Girl” (1988), Tess McGill, the heroine, is a capable secretary who is never assigned to a high-responsible job despite her great ability. Despite the expansion of women’s space in the 1980s movies, mostly women were still presented in only some limited occupations, especially in the position of a superior.

In comparison with the findings of this study, it is found that 21st-century women have more negotiated power and can seize more social space. Even in the main ideology of patriarchy, there is often the formation of sub-culture by women to oppose against such an ideology to make men accept women’s culture increasingly through the presentation of some opposing behaviors against the dominating great tradition culture. For example, in “Million Dollar Baby,” more alternative spaces are

constructed for women. Maggie can seize social space that used to believe that women were not appropriate for boxing; thus, in this movie, she fights against the patriarchal society all through the story. In another film, "Zero Dark Thirty," Maya, the heroine, also expresses her behaviors against patriarchal culture through her self-confidence. Her power is superior to men, both her colleagues and her boss until she can achieve her intended mission finally. Even in "Legally Blonde," Elle Woods can open a new space for women through her achievement of being a lawyer like men. It can break the stereotype that a pretty woman is often stupid. Besides, "the Devil Wears Prada," also reflects that a woman can be a boss despite her unsuccessful personal life.

All of the film presentations indicate that the female characters in many films try to escape from a variety of social restrictions and search for social space in creating their identity, which may be different from or violate the expectation determined by the patriarchy value, which is the great traditional culture of the society. It is the opposition against, negotiation for, and seizure of social spaces for creating the meaning and identity of women in the 21st century, in which there is a tendency for women's new social spaces in different roles. Most films studied in this research present women's power over men or their leadership in society and their work.

4) Representation of women. From the study of 12 Hollywood films of a variety of genres, it is found that they represent women as beautiful and capable, self-confident, with leadership, bravery, extroversion, generosity, and faith in themselves, including having a clear goal, strong determination, no giving up, patience, and being a fighter with the endeavor. Importantly, women are presented as being less reliant on men and giving no significance to their relationship with men. In "Legally Blonde," although the heroine starts with chasing a man, in the end, she can have self-confidence and be herself, which makes her have power over men. In "Million Dollar Baby," the heroine can seize boxing as her occupation, which used to be reserved for men only. In "The Devil Wears Prada," a woman as a superior is portrayed throughout the story. In "Wanted," the killer is a female who is even more capable than men. In "The Blind Side," a woman is a family leader and plays a significant role in society. In "Zero Dark Thirty," a woman can negotiate power with men at her

working place and can be over a man who is her boss. In “Begin Again,” a woman decides not to choose any man to keep being herself, and in “Wonder Woman, a woman is superior to men in terms of physical appearance and physical strength. Although in the end, she gives importance to have sexual relations with men, it is not the essence of life. Besides sexual relations, a feeling of physical and sexual equality is also presented. In short, there are only 3 out of 12 films that are still dominated by social expectations in a male-dominated society, which excludes “Room” which is the case of sexual harassment.

The findings of this study contradict with the study, “Behind the Curtain: Women’s Representation in Contemporary Hollywood” in 2014, which found that in reality, women have progressed in every corner of life, but the representation of women on the screen was stuck with the old patriarchal stereotypes. Probably, the study covers only three movies: The Avenger, Harry Potter and the Deathly Hallow Part 2, and Toy Story 3. Among them, only Natasha Romanoff, the heroine of “The Avenger” reflects a woman with self-confidence, independence, and self-reliance, without placing too much significance on women’s relationship with men and beautiful physical appearance. The characteristics of Natasha Romanoff may be influenced by the nature of action movies, which is a major factor in determining a character’s characteristics and roles. On the other hand, the other two movies are still stuck with the typical or traditional prototype of women who adhere to emotion and love and surrender to the patriarchal structure. Therefore, Dutt (2014) perceived that only one film or only the action film may not be sufficient to represent women in the new or deviating roles from the past.

However, from the findings of the research, “The Spatial Construction, Representation of the 21st Century Women, and Thai Women’s Decoding via Hollywood Films,” studied from 12 films of different genres, the representation of women presented in Hollywood films mostly escapes from the dominance of patriarchal stereotypes and is not restricted only to the action movies, but is dispersed in a variety of genres, which are sufficient for representing women in the 21st century differently from women determined by a male-dominated society. Thus, it is a new hope of presenting women of the 21st century through film media.

5) Receivers. The findings of this study indicate that most Thai female viewers, as receivers, do not only have the preferred or dominant reading as intended by the film producers, as senders, but they also decode the latent ideology of femininity presented by the films. Such findings accord with the concept of Stuart Hall, one of the co-founders of the Centre for Contemporary Cultural Studies at Birmingham, which focuses on mass media studies, especially strategies of encoding and decoding, that despite a gap of understanding between a sender and receivers and receivers cannot decode all meanings intended by the sender, receivers can still capture “main meanings or essence of the message.”

Moreover, since Thai female receivers who can capture hidden ideology of the films, it reflects that they are not passive audience or receivers, but they also have additional opinions and ideas or have negotiated reading, extended from the delivered message, which is useful for their selective perception and keeps it as the stock of knowledge for determining how they perceive the world related to women. The examples of their negotiated reading are illustrated in the following Table:

Table 5.3 The Examples of Recievers’s Negotiated Reading

Latent Ideology in the Film	Receivers’ Negotiated Reading with the Transmitted Ideology
“Women of the new era” should have good jobs and also take good care of their families.	The viewers agree, but women must not take a role of a follower.
Society gives importance to the issue of women’s marriage	Marriage may be important, but the viewers disagree that it will be so important that it must be a goal of life. They perceive that marriage is not the end of life. If they find the right man, marriage then is a good thing. If not, they should not strive to marry just because of social norms. Moreover, they view that marriage is not important for

Latent Ideology in the Film
**Receivers' Negotiated Reading with
the Transmitted Ideology**

Marriage is not a guarantee of eternal love.

women. As long as they have a job and money, they can find other kinds of happiness for themselves. To have a lover is not essential either, but women should have friends and should not stay lonely.

The viewers agree highly and perceive that the word "eternal" is not a fixed formula for love since eventually, human beings have to die and depart from their lovers. Most importantly, women should not put their happiness on men, but they should love themselves too. One love can be ended with despair, but it is only a chapter of life. Therefore, some women say, "without men, we can live. If we have a bad lover, it's better to stay alone." Thus, women should love themselves and can proceed with their life without men. To be single can give freedom to women and give them more chances to do things they like. They insist that women can live alone by themselves and view that divorce as a common thing.

Women should have an ideology of fighting for their dream by having a clear goal no matter how many obstacles they face. Instead, they must

The viewers agree but they should not have only one single goal in life and adhere to it so rigidly that they forget to balance their life. Thus, they should give

Latent Ideology in the Film
**Receivers' Negotiated Reading with
the Transmitted Ideology**

not give up and never stop fighting for it.

importance to both work and personal life simultaneously. Importantly, they should have a primary and secondary goal as well.

Men can cook and the issue that women do not cook becomes normal nowadays.

The viewers add that the issue that women do not cook is not only normal nowadays, but also it should not be perceived as their flaw. To take good care of family does not necessarily mean only cooking or doing household work. Especially for the issue of cooking, the viewers express their additional opinions, **“cooking should be an activity rather than a woman’s roles.”**

Tattoos on the body of the heroine in the movie may look beautiful.

The viewers agree, but in reality, women should not have tattoos as it looks inappropriate and disorganized, including too wild. Too many tattoos also look scary. The viewers do not think to have tattoos like the heroine.

A slim figure makes women look beautiful.

The viewers agree that having a slim figure helps women to be dressed beautifully; however, it is unnecessary. Besides, a plump woman can also be beautiful. Moreover, they perceive that by nature women’s body is already curvy and perky. The other issue is that if women wear a dress that reveals their body, they just want to show their

Latent Ideology in the Film	Receivers' Negotiated Reading with the Transmitted Ideology
The value of women's celibacy	<p>beauty, but not because of the concept of a male gaze or for pleasing men.</p> <p>The viewers appreciate the ideology of celibacy, but they do not think to adhere to it or perceive it as what determines women's value. They think that in reality, a woman should try a pre-marriage. If she can get along with her lover, then she can decide to live with him or marry him later.</p>

Moreover, the viewers also expressed their appreciation of the representation of women in the film "Room," which presents the picture of a woman's new family. It indicates that a woman can have a chance to get a better life after her new marriage. It is the different perspective from the presentation of traditional dramas or Thai movies that often presented that a woman's new family caused a problem between a step-father and step-daughter or son.

Another interesting remark is that many viewers expressed their opinions that if they watched these films during their teenage, they might incline and want to marry whereas a viewer with the experience of having a broken and unwarm family during her childhood indicated that she found happiness and successful marriage life. Therefore, she recommended that women should have a life partner for supporting each other since their parents cannot live with them forever. Thus, the findings on the decoding of messages contradict the concept of Hall but accord with the concept of selective perception, which states that a receiver has a process of selective perception because of each receiver's different background and psychological factors. Besides, a receiver's decoding process into meaning is individualistic, which happens naturally, while Hall believes that such a process is being constructed by a communication system of each society, which is polysemic or containing a diversity of meanings.

6) Academic benefits. From the findings of this research, the functions of media for society are synthesized and found that the Hollywood films in the 21st century play a role in the construction and representation of women on three junctions, as follows:

(1) They play fewer roles in maintaining the existing system or condition based on the patriarchal stereotypes, as shown that there are only 3 out of 12 films stuck with the women's prototype determined by the male-dominated society, namely *Charlie's Angels: Full Throttle*, *The Twilight Saga: Eclipse*, and *The Hunger Games: Catching Fire*. When analyzing in detail, it can seem that although these three movies try to escape from the concept of patriarchy, they cannot escape from it eventually.

(2) They play roles in presenting the modified or improved social condition that used to be dominated by the patriarchal stereotypes increasingly, i.e., being oneself can help women to achieve for which they dream, i.e., *Million Dollar Baby*; or being oneself will make women have power over the patriarchal concept, i.e., *Zero Dark Thirty*; or women's beauty is power, i.e., *The Devil Wears Prada*, *Wanted*, *The Twilight Saga: Eclipse*, *Wonder Woman*, etc.

(3) They play roles in proposing new alternatives for social reformation increasingly, as illustrated in the construction of a variety of alternatives as new social spaces for women, i.e., different occupations from the old days, such as lawyers, boxers, detectives or spies, or even superiors in the workplace, including a female superhero.

The above tendencies of the functions of mass media for society should be beneficial for the academic circle as they can indicate the proportion of the functions of Hollywood films in the 21st century in their increased roles in constructing new spaces for women sufficiently for seizing social space from the patriarchal stereotypes and for representing women differently from the old paradigm.

7) A tendency of femininity in the 21st century presented through Hollywood films. From the presentation of the films, in the 21st century, women play more roles and are more capable. However, it is the capability among women; for instance, in *Charlie's Angels: Full Throttle* or *The Devils Wears Prada*. However, more recently, capable women are more witnessed among men as well, i.e., *Zero Dark Thirty*, *The Hunger Games: Catching Fire*, *Begin Again*, and *Wonder Woman*.

8) Films as media for mobilizing social reformation. Films are found to be a part of media functioning to mobilize the reformation of women's rights and the roles of women, not only in the 21st century, but also a part of a continual call and reformation, both earlier and nowadays. When considering the current situation of society, it is found that besides women's rights and roles of women calling through mass media, an attempt to reform women's rights by the new generation in society has still been witnessed on media up to now, and one of the media playing roles in such reformation is films.

5.3 Research Problems and Limitations

1) Some movies present women's personal spaces very little, i.e., *Zero Dark Thirty*, *Charlie's Angels: Full Throttle*, and *Begin Again*, and even none, i.e., *Wanted*, etc. Therefore, the information used for analyzing the construction of women's personal space may not be sufficient.

2) Focus group interviews were conducted during the COVID-19 epidemic; therefore, they had to be conducted online; therefore, communication within a group cannot be done fully like face-to-face communication.

5.4 Recommendations

1) Applied Recommendations

(1) For media producers. From the findings, it is found that when analyzing all films in detail, some films try to escape from the concept of patriarchal stereotypes, but they cannot do it. Possibly, it is because most film producers are men and reflect film narration from the point of view of men by having women as the object of the gaze as the audience view films from a male gaze so regularly that they are dominated by men's power in using films to express their power, while the audience gradually absorbs the old perspective presented by men automatically, especially through the power of camera angle determined by men, so it becomes habitual to use a male gaze in creating films unconsciously despite their intent to buoy up women's power because they cannot get away from the naturally dominated

perspective. That is why films are still under the old mainstream paradigm. Therefore, if filmmakers intend to produce a film to mobilize the representation of women of such an old paradigm or perspective, they should concern about it with more well-rounded perspectives and more thoroughly.

(2) For media receivers who are Thai women. As the study found that most receivers had a dominant or preferred reading or have concurrent opinions with the filmmakers (although there are both agreement and disagreement with the latent ideologies presented in the films, most agreements were found). Such preferred reading may be a consequence of film's power as a kind of mass media that can use the power of language, comprising images and sound, "to establish the status of femininity" in the same direction as wished by filmmakers. Especially, when viewing the screen, viewers do not interpret or decode the message from the screen only, but they also learn (or are equipped with) some imposed codes. Accordingly, in their media consumption, viewers should train to raise a question with the exposed media, no matter what kind of media it is.

(3) For organizations involving with a call for women's rights. From the study, films start to construct new social spaces for women with a more variety of alternatives. From 12 studied films, only 3 of them cannot escape from the concept of patriarchy. Thus, films are new hope, as a tool for seizing spaces from the mainstream power.

2) Academic Recommendations

(1) For education. During the recruitment process of selecting focus group interviewees, it is found that besides Hollywood films, Thai female viewers are also interested in or even crazy about Korean series. Therefore, additional research on the construction of women's spaces and representation of women in the new era, including their decoding of the meaning of women via Korean series should be further studied.

(2) For society. This research points out women's opportunities for transcending the patriarchal stereotypes through the creation of media that helps to open new social spaces for women as their increased alternatives in the future.

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