A Study on Fantasy Images represented on the Films: Focused on Mise-en-Scène Element

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Abstract—The genre of fantasy depicts a world of imagine that triggers popular interest from a created view of world, and a fantasy is defined as a story that illustrates a world of imagine where scientific or horror elements are stand in its center. This study is not focused on the narrative of the fantasy, i.e. not on the adventurous story, but is concentrated on the image of the fantasy to work on its relationship with intended themes and differences among cultures due to meanings of materials. As for films, we have selected some films in the 2000's that are internationally recognized as expressing unique images of fantasy containing the theme of love in them. The selected films are 5 pieces including two European films, *Amelie from Montmartre* (2001) and *The Science of Sleep* (2005) and three Asian films, *Citizen Dog* from Thailand (2004), *Memories of Matsuko* from Japan (2006), and *I'm a Cyborg, but That's OK* from Korea (2006). These films share some common characteristics to the effect that they give tiny lessons and feelings for life with expressions of fantasy images as if they were fairy tales for adults and that they lead the audience to reflect on their days and revive forgotten dreams of childhood. We analyze the images of fantasy in each of the films on the basis of the elements of Mise-en-Scène (setting and props, costume, hair and make-up, facial expressions and body language, lighting and color, positioning of characters, and objects within a frame).

Keywords—Mise-en-Scène, Fantasy Images, Films, Visualization

I. INTRODUCTION

A. Background and Objects

AN image of fantasy is a space in which any illogical non-factual things that does not exist in reality is made possible. In fantasy, we can be satisfied with our curiosity and imagination and engage ourselves in a surrealistic world for a short period time with the reality forgotten. Kathryn Hume, a scholar working on the fantastic and fantasy literature, regards fantasy as a respond deliberately escaping from the reality and claims that the fantastic is not a mere product of our imagination and illusion but a realization of our unconsciousness and repressed consciousness[1].

This unconsciousness inside a human, that is to say the mental area, serves as an important measure for quality life to the human in addition to his/her basic desires. Of the things that satisfy mental rejoices, the dreaming and imaginating are very crucial parts for the human. Furthermore, it is believed that the indirect experiences in the world of fantasy via such dreaming and imaginating also give us spiritual joys and happiness. [i]The human aspiration for the world of fantasy has been continued from murals in the prehistoric age, through myths and legends in the ancient age and romances in the medieval age to novels and films in the modern times. By the 1920's, fantasy literature began to be fully established and fantasy novels and fantasy films appeared from fantasy fairy tales, genres of fantasy literature.

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Losing technisches Kuriosum [2], the competence of reality replication in earlier periods cannot fascinating audience any longer. Consequently, film makers soon began to pay attention to novel possibilities of the film media. Georges Méliès, a contemporary figure along with the Lumière brothers, tried not to reproduce reality via films but to visualize what was impossible to realize in reality by the properties of optical devices serving for making up films. The train in Méliès's films does not arrive at a station in reality but does fly to travel through the universe. Due to this, the film has repetitively developed into the two main axes, factuality and fantastic. While the mimesis urge is a desire to copy events, persons, situations, and objects along with the sense of compelling truth that it is possible to share experiences with others, the fantasy urge is another desire to change what is given and make difference in reality via escape from languor, play, illusion, desires for what is lacked, and metaphoric images breaking the reader's verbal habit [3]. Fantasy is said to be a deliberate deviation from the restrictions of normal things, that is to say, a deviation from parallel reality.

As for the base of such fantastic, in Germany, where Kino-Debatte (cinema debate) occurred, some people used to try to discover the nature of the film not from reality but from fantastics through debates on benefits and non-benefits of, and artfulness and popularity of the film. They have claimed that it is the obligation of the film to assign a form of art to all these things.

Though this view that the very possibility of the film as an art lies in the visual embodiment of what is impossible in reality by using optical means is not a discussion about the radical characteristics of the film but is a comment on the expressability of the film by means of technology, the infinite formal possibility of the film that breaks the boundary between time and space, between living things and lifeless things, and between reality and dreams [4] has begun to be recognized as an inherent property of the film as a novel thing that had been impossible to realize in other existing media. Such images of fantasy have come to develop from various angles by the 2000's along with the development of digital technologies.

Also, by the 2000's, the world was sallying forth toward globalization due to the development of the Internet. As such, people accept worldwide cultural phenomena and accommodate diverse civilizations within their own independent cultures.

The film is a media reflecting culture and times. Though it cannot be said that a certain film represents a country, its narratives and streams reflect the culture of the country, and help to view a sense of values understood within the country from various viewpoints. This paper addresses the narratives and expression of themes inherent to fantasy images and the utilization of subject matters revealed within cultural zones and the similarities and the differences meant by each subject matter.

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The research problems are as follows.

First, what are fantasy images intended to express within the contexts of Films?

Second, what are the common things and differences among fantasy images expressed in films based on the analysis of Mise-en-Scène of the images?

Third, what are the meanings given by the subject matters of fantasy in Oriental and Western films respectively?

B. Method of Selection and Analysis

We have selected some films acknowledged in international film festivals containing fantasy images with common theme: love. These films deal with processes of life suggesting the meaning of love in diverse ways from the respective viewpoints of their heroes. Though they take different forms, they show certain common things with respect to images and manners adopted to express their theme.

Amelie Of Montmartre by Jean-Pierre Jeunet, a multi-genre (comedy, fantasy, melodrama, love, romance) film co-produced by France and Germany in 2001, runs 120 minutes. Director Jean-Pierre Jeunet has been awarded many prizes owing to his eminently brilliant and creative visual style. He has come to have his own unique vision with which he has been famous while working on short films, music videos, and TV commercials in 1980. Also, the film has been awarded many prizes from many film festivals including the Foreign Language Film of the Year at the 22nd London Critics Circle Film Awards, the Best Screenplay (Original) at the 55th Orange British Academy Film Award, the Best Picture at the 27th Cesar Awards in France, the Grand Prix—Crystal Globe for Best Feature Film at the 36th Karlovy Vary International Film Festival, the Best European Director and the European Film at the 14th European Film Awards, the Standard Life Audience Award at the 55th Edinburgh International Film Festival, and the People's Choice Award at the 26th Toronto International Film Festival. This film expressed in vivid colors contains bright and nimble daily life of the heroine viewed from her own view point. In this film, I notice its expressive elements that magically contain common materials.

Citizen Dog, a Thailand film of fantasy and drama genre directed by Wisit Sasanatieng in 2004, runs 98 minutes. The director, Wisit Sasanatieng has experiences in planning jobs at advertisement agencies and recording companies in Thailand. The film has been awarded such prizes as the Most Groundbreaking Film—Silver Prize and the Best Asian Film—Bronze at the 10th Fantasia Film Festival, the Shiko Minami Prize—Young Fantastic Competition at the Yubari International Fantastic Festival, the Critiqes' Prize at the 8th Deauville Asian Film Festival, and the Most Popular Viewed Film at the 2nd Asia Film fest. This film expresses a considerably realistic story of people who have to live fitting themselves into the framework of society with fantasy elements and humor by focusing on the importance of love, understanding, and care. The fantasy images play the role of focusing on the theme that life becomes a fantasy when one falls in love.

The Science of Sleep, Michel Gondry's 2005 work, is a French film of multiple genres of drama, fantasy, melodrama, love story, romance. It runs 105 minutes, and has been awarded the Audience Award El Periodico de Catalunya at the 39th Sitges Film Festival. Michel Gondry, the director of this film, has also been directing many music videos and commercials. The film is composed with the arrangement of novel subject matters and unique textures containing intense colors of dream on drawing paper of sleeping. In this film, dreams have been brought as an extension of fear felt in reality as well as a shelter in the reality, and the film sublimates the vague boundary between reality and dream into fantasy.

Memories of Matsuko, is a piece directed in 2006 by Tetsuya Nakashima, who, as a commercial film director, was awarded many prizes in the realm of commercials including the Grand Prix at ACC and ADC as he has come up with commercial pieces light and full of humors. The film is of comedy and musical genre, produced in Japan, and runs 129 minutes. It has been awarded the Excellent Screenplay and the Best Director at the 30th Japan Academy Prize, and the Best Feature Film as well as the Most Groundbreaking Film—Bronze Prize and the Best Asian Film—Bronze at the 11th Fantasia Film Festival held at Montreal Canada (focused on Asia). It also was popularly screened at the 3rd Asia Film Fest in Germany. This film mixes beautiful images, an extremely gloomy story, and unique directing. While it expresses a love paean of Matsuko, who has lived in never ending passion only in order to be loved though she has lived a miserable life, the film has put the contrasts between her miserable life and splendid colors together into its message.

I'm A Cyborg But That's OK is a Korean film produced in 2006. It is a film directed by Chan Wook Park, and is of multiple genre of drama, melodrama, love, romance, and comedy, running 105 minutes. This piece of work has been awarded the Official Fantastic—Best Script at the 40th Sitges Film Festival. Containing a content of psychosis, this film harmoniously expresses the wild fancy of the heroine and its process of healing through love in fantasy images.

The selected films represent images created by the combination of unnatural things rather than harmonious images that can easily found in reality. All of them show dichotomous structures of reality and fantasy by mixing badly matched materials and colors.

We will analyze the fantasy images of the films by classifying the elements of Mise-en-Scène into setting and props, costume, hair and make-up, facial expressions and body language, lighting and color, positioning of characters, and objects within a frame.

II. FANTASY IMAGES SEEN FROM THE FANTASY LITERATURE PERSPECTIVE

'Fantasy' primarily means 'what is not reality.' When the word fantasy is used in connection with literature, we often easily put in mind a splendid and dreamy world of myth, which makes up the dryness of reality.

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The realization of a virtual space that satisfies individuals' happiness unsatisfied in reality: the world made by fantasy means such a world of unrealistic dream and a mental world.

The first one who tried to define the fantastic was Vladimir Sergeevich Soloviyov, a Russian philosopher and mysticist. A formal and external possibility that can simply explain a phenomenon exists in true fantastic. However, simultaneously, such an explanation completely lacks internal plausibility.[5]

Earlier work on fantasy literature was tried by French literary critics in the 1960's, of which Tzvetan Todorov's and Irène Bessière's work has been the basis for the theoretical development of the fantasy literature theory as they firmly established the foundation of early research in fantasy literature. Todorov's Introduction àla Littérature Fantastique, completed in 1968 and published in 1970, and Bessière's Le Récit Fantastique, published in 1974, attained the acme of the research.

According to Todorov, fantasy literature forms a genre. Claiming that we can define the rules in this genre, he addresses categories of fantasy. The rules of the categories can be said to distinguish the following phases in all narratives. First, in the verbal phase, (the speaker's and the hearer's) enunciation and utterance are dealt with. Second, in the syntactic phase, relationships among different story units are addressed. Third, in the semantic phase, themes are tackled. The fantastics should be expressed in these three phases, and vague perception of strange or apparently supernatural events is characteristic.[6] Here, when they faces such an event, the speaker, the character, and the implied reader cannot perceive whether it is an event revealing severance of the objective world laws or it is an event reasonably explained. It is believed that a theoretical exploration of the fantastic of literature is possible while the categorization of the particularity of fantasy literature is virtually impossible. However, if we consider things on the structural side of images, rules of categorization are given to a considerable extent. When narratives are replaced by images, stories become images and fantasy literature can be explained being changed into fantasy images. Images of fantastic expressed in films express relationships among different images in the first imaginary phase, and this can be said to deal with themes.

Going deeper into the thematic area of fantasy, a third step, Todorov divides themes into themes about 'I' themes about 'you.' The themes about 'I' raise questions about the limits of matters and minds. From this principle, special causality, general determinism, multiple personality, extinction of the boundary between the subject and the object, and transformation of time of spaces originated. "In works related these themes, problems of the basic senses, in particular problems of the vision, among other things, is prominent. Thus, one can believe that these themes are entirely 'the themes of gaze.'" The themes about 'you' are due to sexual desires. Fantasy literature deals with sexual abuse, i.e. erotopathy and sexual perversion, which are related with cruel events and violence.

This is expressed as interest in death and life in the other world, or in dead bodies and vampires. It is the relationship between human and desire, that is to say, between human and unconsciousness [7]. Furthermore, from these themes, one can recognize a strong influence on the surrounding world, which Todorov calls the themes of discourse. According to Todorov, language is after all a form, and is a structural factor relating humans with others. This is because fantasy literature is regarded as a means to effectively examine how fantasy literature modally responds temporal changes. On the other hand, from Bessière's perspective, fantastic is not a literary category or genre, but does assume a formal and, at the same time, thematic logic of story. For the reader, such a logic of story is surprising or arbitrary, and is likely to be an apparent play of pure creation, but it actually reflects cultural transformation of community imagination and of reason.[8] Fantastics is a manifestation of an intelligent discussion in a particular historic period for explicating the relationship between the subject and extrasensory things in an aesthetic formula. Furthermore, fantastic has as its characteristics not only the presence of implausibility but also parallelism among diverse plausibilities and contradictions among them. According to Bessière, fantasy literature is based on realistic things and implausible things, and on empirical things and meta-empirical things. In Sartre's terms, it is a consentable (Tético) and, at the same time, non-consentable (No-Tético) story. Here, the consentable story refers to literature pursuing the reconstruction of reality (Realia), while the non-consentable story to a story that cannot be regarded as the reconstruction (Mimesis) of reconstruction.[9] As such, fantastic is a hesitance experienced by a person who only knows natural laws when he faces a supernatural event. Fantasy images are not a simple list of fragments of reality, but an attempt at more obviously expressing the truthfulness of reality via a creative recombination of the fragments.

III. FANTASY IMAGES SHOWN ON FILMS BASED ON THE MISE-EN-SCÈNE ELEMENTS

Mise-en-Scène forms the fundamentals of image language. Mise-en-Scène is not only the narrative medium that can convey something, but by itself the unique linguistic method that brings films to the state of arts. Mise-en-Scène is french words, and it had been originally used for theater terminology, meaning putting on the stage, and after it was introduced to films, it came to be used for film making activities related to shots and framing. Primarily it means settings, costumes, and lighting, and secondly it means the movement within the frame. As a whole, it means 'putting something in the scenes' and it refers to any directing activities that occur during the production [10]. The elements of Mise-en-Scène can be classified into the following 5 types: 1) Setting and Props, 2) Costume, Hair and Make-up, 3) Facial expressions and Body language, 4) Lighting and Color, and 5) Positioning of characters & Objects within a Frame.

Before analyzing Mise-en-Scène, we must understand that the primary composing unit of image is a frame. The frame carries out some functions as aesthetic devices: to pick the right subjects and to exclude unrelated things, and to suggest the right subjects as isolated fragments in the real world.

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The objects in one shot are unified by the frame that grants order to them. Here, the art creates the order in the chaotic real world. This technique can be also used for the emphasis: the director can draw attention of viewers to some objects that may be overlooked in the overall context. Some parts in the frame may represent some symbolic meaning: the director may impose self-assertion about some objects or characters. The arrangement in frame gives us an example of how the form becomes the contents. Jacques Aumont said that the first activity of an analyst that describes images is to precisely confirm the represented elements, to classify them, and to name them [11].

A. Setting and Props

Setting and prop is determined according to the their relationship to characters. These play roles of allowing the viewers to understand the overall situation of the film.

TABLE I
THE KEY SPACE OF FILMS WITH FANTASY ELEMENTS – THE ROOM (ENVIRONMENT) OF THE MAIN CHARACTER

Film / Image	Space	Subject and Representation Method
Amelie Of Montmartre(2001)	Space with patterns primarily comprised of vermilian color. The main character located in the center; and the picture frames located upside of the frame. Various frames and cute props. Bed life	Movement of non-living objects. TV
Citizen Dog(2004)	Space primarily comprised of cerulian blue and purple color. The main character located in the center; and the picture frames located upside of the frame. Wall with non-patterned paint and the floor with carpet. Pictures on the wall. Seating life	Stop motion. Movement of non-living objects. TV
The Science Of Sleep(2005)	Space with paper material. TV broadcasting studio. The main character located in the center; and the monitor located behind the main character. The dream-making materials; can the main character control the dream? The experimental space with outstanding creative perspective. The floor with carpet. Standing life	Stop motion – cloth and paper. Movement of non-living objects. Water - Celophane. TV. Flying
Memories Of Matsuko(2006)	The flower-patterned wallpaper and the floor in green, yellow and red color: abnormal hue difference implies the chaotic status of the main character. Off-center location in the frame implies the dramatic situation. Seating Life	Various flowers. Crow and black plastic waste bag. Emphasis of body. TV. Stairs
I'm A Cyborg But That's OK(2006)	Sound-proofed space with non-patterned light green color. Cell where the main character is imprisoned. The location of the main character is not center; it is shifted to one side. The empty space contains the thought of main character. Simple structure and minimalism	Emphasis of body. Flying

1. Subject: Flowers

Fig. 1 Flowers in *Memories of Matsuko*

Flowers appear mainly in scenes where Matsuko feels happy. Because of this, we cannot see flower patterns and objet in scenes where she is most gloomy in her life, but in the final part of the film, flowers are seen again in the scene where she regain hope. Thus, flowers can be read as a bridge and symbol connected to Matsko's happiness within the film. In the part in question, her life is displayed in reverse order, where the camera walking is also like flowers flying along with wind. Also, her destination, heaven, is full of colorful flowers. Thus, while flowers mean hope, wish, and happiness in the film, more generally they mean Matsuko herself, who is beautifully sad because Matsuko as well as flowers is beloved only in a particular season.

Flowers are always present in Memories of Matsuko and many of them show up, but some flowers are necessarily found in specific situations. Whenever Matsuko is unhappy or unfortunate as in scenes where she is raped, is thrown away by an adulterous man, or happens to commit murder, there are red flowers fully blossomed beside Matsuko. The red flowers constantly shown in such repeated situations suggest to the audience that worse situations will happen to occur.

In particular, when she is thrown away by Ryu, blue and pale lights are used and red lights are never used as in other scenes, which helps to present the color of the flowers more prominently. With this contrast, the film reveals how big Matsuko's devastation and sorrow are.

While red flowers stand for unhappiness and misfortune, yellow ones symbolize temporary and uncertain happiness. Originally, yellow flowers stand for happiness, warning, caution, and friendship. They are seen in close-up in the scenes of love with Ryu while they are never closed up in other scenes where she live with other men. Her love with Ryu, a gangster, is like a moth flying into the flame. She gains temporary happiness by trusting her body to Ryu, the root of her own unhappiness. This is not due to her excuse of Ryu, who is driving her into the evil, but due to her own happiness generated only when she is beloved. This love also gives very transient happiness after all.

Pink cherry blossoms mainly symbolizes romantic things, but here they stand for dramatic lethargy in contrastive images. While the scene is decorated by pink cherry blossoms where Matsuko is going to find her love for sure full of hope, she soon tastes loss as she just see her love leaving.

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Once more, yellow flowers are closed-up before Matsuko dies, where also they are close to a message of warning to her, who think about happiness with one last hope. After all, she is beaten to death by middle school student. Considering such a situation, we can conclude that the yellow flowers symbolize temporary happiness and warning in the film.

2. Subject: Crow and black plastic waste bag

Fig. 2 Crow and black plastic waste bag in *Memories of Matsuko*

The trash bags turing into crows to fly to the sky represent trash-like life of Matsuko in her 50's, and at the same time, they mean that her coming absurd death rather gives her peace as they are sublimated as birds of luck in Japan, crows.

3. Subject: TV

The television is an objective medium reflecting ideologies. It plays the role of providing us with an intended trustworthy fiction, which is changed into discontent and greed due to the lack of existence, and the stronger this turns out, the more we depend on false experiences.

The television seen in the film represents Matsko's desire. In the scene where she commits murder, the television shows Uri Geller. This reflects Matsuko's unconscious state in which she just wants some psychic power that can be thought as a magic against the current situation. Moreover, when she is watching images of astronauts with Ryu living with her, her imagination in which there are only two of them in the space of universe is projected on to the television image. The television in this film can be said to not only speak simply representing the times but also show her wanted desire.

Also, the television in the film has another role. While the television in recollection expresses Matsuko's desire, it hints at upcoming events and characters in the present. The television screen shows a detective story when a policeman turns up to ask Shyo where Ryu is, and an image of a man pushed to the edge of a cliff when he is in an extremely pitiful state due to abrupt separation with his girlfriend. Moreover, when Sawami, a friend of Matsuko's, comes to Shyo, her video flows on the television. Such scenes plays an indispensable role to the effect that they help the various characters coming to Shyo not show up awkwardly. The television in Citizen Dog plays the role of providing direct information from the viewpoint of the main character Pat. The shape on the screen is seen as the face Jin, a cleaner girl when he falls in love with her, and the television serves to broadcast Jin's situation when the movement of plastic environment. Also, the main character, Pat himself is covered, which is an expression of his desire 'to be on the television.'

The television in Amelie from Montmartre expresses Amelie's mental state or serves as a medium among characters.

It represents the eye of watching through TV, that is to say, voyeurism, or narrows the distance among characters. It also plays the role of reflecting characters' psychology to show it.

In The Science of Sleep, a space named Stephane TV independently appears. It is also a space for experiments of Stephane's dreams while results of personal and embarrassing experiments are shown via the television or sarcasm against the reality reflected in TV is carried out.

4. Subject: Stairs

Fig. 3 Stairs in *Memories of Matsuko*

In this film, stairs are most directly connected to its theme. they are objects of love and hate in earlier parts, but are changed into the meaning of guidance to forgiveness and love. The film contains some intended cuts of stairs to make them look high and long by taking them at low angles, which seem as if the way to forgiveness appear distant and high. In addition, featured in lights, the end of stairs means the way to approach God.

5. Representation Method: Transparent body

Fig. 4 Transparent body

Tissues within the endodermis surrounding by the skin is shown. This represents awakening of emotions or frankness, or plays the role of directly making the main character understand.

6. Representation Method: Flying

Fig. 5 Flying

Flight to the sky, an ability that humans don't possess, symbolizes freedom. In *I'm a Cyborg, but That's OK*, Yeong-gun happens to escape from a solitary cell at a psychiatry ward to meet the deceased grandmother who he has been missing. This scene is used as a means to escape from the confined reality.

In The Science of Sleep, Stephane always flies when he moves in the world of dream. This is expressed as swimming in the water, which also symbolizes the comfort of a fetus in mother's womb.

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7. Representation Method: Movement of non-living objects

Fig. 6 Movement of non-living objects in Amelie of Montmartre

Amelie and her beloved surrounding things play the role of objectively watching their love or give help.

Fig. 7 Movement of flowers in Memories of Matsuko

Matsuko sings songs when she is happy. While she is singing, things are allowed to move to have life. Also, her sorrow is maximized by making fairy tale like even in her cruel situations.

Fig. 8 Movement of non-living objects in Citizen Dog

In Citizen Dog, stories of municipal people are deployed in the omnibus form, where each person's dream is shown via things expressed in animation, or their reasons of life and situations are dramatically shown.

From the lizard old woman, we can see an oriental philosophy of Samsara and Karma, and the picture in the magazine works as a foreshadow of the main character's journey of love. The adult child girl and the bear shows a critical viewpoint of indifferent society.

Fig. 9 Movement of non-living objects in The Science of Sleep

In Stephane's dream, paper boxes are used. The paper texture of the box with which it is easily warped also expresses the voidness in the dream.

8. Representation Method: Transformation of Material

Fig. 10 Transformation of material in The Science of Sleep

Some exotic materials are used to express fairy tale like pureness. For example, in The Science of Sleep, the two main characters' imagination expressed as cellophane paper, water, cotton, and clouds in the space of reality plays the role of forming sympathy between them.

Fig. 11 Transformation of material in Amelie of Montmartre

In order to express Amelie's childhood juvenile mind, rabbit and bear shaped clouds are used.

B. Costume, Hair and Make-up

This plays roles of representing synergistic effect by shaping character's appearance. They represent the nature, characteristics, profession, age, epoch, ethnicity, environment, and health of the character.

Thomas Morawetz [12], who placed meaning of make-up on the creative role, regarded the make-up as 'imitation of the role of god and genes', where Stan Winston [13]defined the make-up as 'adding layers to layers like sugar coating placed on the cookies'.

Costume represents the artistic nature of the film and the psychological status of the characters, and introduces the social nature and cultural elements of the film so that it enhances the artistic value of the film.

In the analyzed films, Costume, Hair, and Make-up elements do not represent the direct fantasy images, but they help the fantasy images to be harmonized.

TABLE II
THE KEY COSTUME, HAIR, AND MAKE-UP OF THE MAIN CHARACTER

Film / Image	Main Character	Costume	Hair and Make-up
Amelie Of Montmartre(2001)	Amelie	(Childhood, Adult) – Cardigan and skirt with Chanel line length. (green, red, black, and yellow)	Bobbed-hair with bangs Big eyes - curiosity
Citizen Dog(2004)	Pod	Factory worker uniforms (skyblue shirts with a logo on left chest, purple pants) Taxi driver uniforms (light brown short-sleeves with a logo on left chest, brown pants)	Hairs with bangs, showing ears
The Science Of Sleep(2005)	Stephane	Brown suits (single costume)	Hair with bangs, showing ears

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	Matsuk o	Various costumes according to the jobs	Bobbed-h air with bangs (childgoo d, 30's) Various hairstyles according to the jobs
Memories Of Matsuko(2006)			
I'm A Cyborg But That's OK(2006)	Yeong- gun	Mental hospital gown – light brown dress (single costume)	Bobbed-h air with bangs Dentures Erased eyebrows

3 female main characters (Amelie, Matsuko, Yeong-gun) have bobbed-hair with bangs, big eyes, and egg-shaped faces.

2 male main characters (Pod and Stephane) have bangs, exposing ears, and thick eyebrows.

C. Facial expressions and Body language

Facial expressions and body language help strong representation of the nature of the characters, and reflect dramatic elements in the films. In the selected films, body expressions and facial expressions emphasize the fantasy.
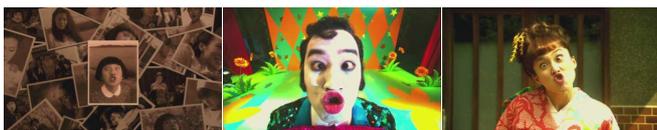
1. Face

Fig. 12 Exaggerated facial expression in Memories of Matsuko

Matsuko, who lives a unhappy reality, has her own facial expression devised for her father's love in her childhood. Charles Chaplin's remark on comedy, "Life is a tragedy when seen in close-up, but a comedy in long-shot," is the general theme of this film, and Matsuko's comic facial expression is a contrastive expression for that remark. Matsuko's facial expression, which we cannot laugh at, remains in a photo for remembering her, which plays the role of making us make a bitter smile at her, who shows more gloomy life as the structure of the story goes deeper.

Fig. 13 Direct representation of emotion in Amelie of Montmartre

In Amelie from Montmartre, when the photo box repairman turns up, who has been met only in photos, Montage with his real face and his torn photos is used to express the fact that the real person and the one in the photos are the same character. In addition, the collapsed mind due to inexpressibility of love to the beloved one is directly expressed by warping her face.

2. Hand

Fig. 14 Mechanized body in I'm A Cyborg But That's OK

The heroine Yeong-gun, who recognizes her own body as a cyborg, believes that the people dressed in white gowns at the hospital killed her grandmother. She kills them in revenge for her grandmother in her illusion in which she herself is a gun. In this scene, 'body = machine' is established as she rotates bullets with her mouth and uses her hands as the muzzles.

Fig. 15 Cut finger in Citizen Dog

The heroine, a worker in Thailand, has lost his fingers at work in a canning plant. This shows the poor condition of labor in Thailand, and at the same time satirizes the collapse of human dignity by expressing body parts as food. The main character, Pat, who has had his fingers cut in societal reality, resolves this on his own, and experiences exchange of fingers with other finger-cut worker.

Fig. 16 Exaggerated hands in The Science of Sleep

Stephane, who is forced to do unwanted jobs (non-creative stuffs, putting little letters with his hand all day long), resolves his stuffy mind in his dream, during which there appears a big hand. This big hand is an extreme expression of the boredom of his jobs, and a symbol of power that he cannot enjoy as a minor clerk but desperately wants. In his dream, Stephane inflicts violence to other colleagues who ignore him and turns over the company to hold the boss office in his hand. Such a situation makes his not yet accustomed reality more prominent.

3. Foot

Fig. 17 Toes as recharge indicators in I'm A Cyborg But That's OK

In I'm a Cyborg, but That's OK, the heroine expresses her full charge as the light turing on at her foot fingers. This is also an

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expression of a mechanic human being, and shows that the machine is charged with batteries while the human being gets energy from food. This metaphorically presents the state of the heroine, Yeong-gun.

Fig. 18 Expression of emotion through feet movement in Memories of Matsuko

In Memories of Matsuko, we can see two shots of the heroine's feet, one in her childhood and the other when she is grown up, in which her fantasy is expressed with gold-colored particles.

D. Lighting and Colour

TABLE III
THE KEY LIGHTING AND COLOR OF THE MAIN ENVIRONMENT

Film / Image	Lighting	Color	
Amelie Of Montmartre(2001)	Natural twilight		Warm yellow screen forms the main key, and costume and prop contrast in red and green creates bright and clear atmosphere
Citizen Dog(2004)	Natural twilight Backlight : the representation of light that cannot exist in the reality		Purple, blue, breen, and pink color often appear in the uniforms for the workers in Thailand reveals the attitude of the people who shall be directed to the brightness in poor reality
The Science Of Sleep(2005)	Space of artificial light of night – low key		Low saturation colors form the main key. Reflects somewhat boring reality conceived by the main character in gray.
Memories Of Matsuko(2006)	Natural twilight Backlight : the representation of light that cannot exist in the reality		Bright and high saturated color of green, pink, yellow, and red form the main key. - constrasts the dark lifeof the main character.
'm A Cyborg But That's OK(2006)	Natural twilight		Green color forms the main key, which means the color of sprout in nature. Overal key of film is composed of clear, fresh, and clean colors.

Light (contrast) is the element of visual images that has both 'informative element' and 'symbolic element', as Aumont said.[15] Light not only concretizes the shape of the object and forms images of the area that is out of the viewer's focus, but also has the symbolic meaning in the film in human history as in the saying: 'film is light'. And light is recognized through human sense. Light forms the tone and mode of the overall or individual scenes, and it is aesthetic, and contains social meaning. This means that the lighting submits to the dramatic meaning of the story (in the stage or psychology of characters) without ceasing. This can also be told as that the theme of the film determines the lightings of film essentially [16].

In general, natural twilight is used, which symbolizes romance, memory, home, and coziness.

1. Light

Fig. 19 Sanctified Light

Lights and beams are used with divine meanings. Light, the object of hope and tolerance, is expressed by emphasis in many scenes within the films. In Citizen Dog, Jin, the love of Pat, herself is featured as lights, and Matsuko's younger brother in Memories of Matsuko is expressed with a halo as he serves as the object of divine forgiveness. In addition, a strong beam of light in a lonely and desolate closed space symbolizes a hope. All of the 5 films expresses that dreams and hopes cannot be lost by revealing lights shed on the entire city.

2. Colour

Colors are clearly distinguished in the films. Moods of situations are shown in accordance with meanings of the colors, the colors work as elements clearly distinguish between the present and the past, between reality and stories, and between reality and dream, and they are distinguished in accordance with the main characters' psychological states.

In Memories of Matsuko, a pink light source is used to express Matsuko's gladness and happiness in the scene where she is released from prison, and a blue light source is added to express Matsuko's sadness and gloominess when she leaves the house where she lives together with Ryu. Due to such effects of lights, the most frequently used color in the films is red. The red light is used in the meaning similar to the red flowers as when Matsuko is unhappy and sad.

E. Positioning of characters & Objects within a Frame

In films, camera makes the viewer share the common view point of the characters in the story, by selecting the location and/or by the movement. These selections of representation method forms implication of the 'subjectivity', and therefore are tied to the subjectivity of impression of represented objects that are seen, and/or heard in the film. Through the angles and the movement of camera, and through the arrangement of the

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objects in the frame, the viewer may approach to, or fall back from, or spin around, or pass by the objects.

For the commitment and the empathy of the viewers, it needs to be contemplated that whose view point shall be used for a certain shot.

TABLE IV
THE KEY LOCATION OF THE MAIN CHARACTER IN THE FRAME

Film / Image	Camera Angle / Moving	Shot Size
Amelie Of Montmartre(2001)	Zoom-in Eye Level Top view	Close-ups are primary
Citizen Dog(2004)	Eye Level	Close-ups are primary
The Science Of Sleep(2005)	Hand held	Various
Memories Of Matsuko(2006)	Zoom-in Eye Level Frontal / Frofile / Back view	Close-ups are primary
'm A Cyborg But That's OK(2006)	Zoom-in Eye Level Top view	Close-ups are primary

1. Camera Angle

Use of eye-level front shots with close-up mainly comprises the picture for narrowing actors and audiences, and camera angles with which the picture almost springs from the screen as a perspective with the viewpoint on the z-axis add the sense of devotion. On the other hand, in The Science of Sleep, the unstable feeling of the adult child is expressed by using the 'hand-held' technique, from which we can learn that his feeling also shakes and moves in the incessantly moving camera.

2. Defamiliarization (Distancing) Effect of Bertolt Brecht

Making something familiar strange, criticizing films in film, and the criticism on ideology are already represented in Jean-Luc Godard;s films.

Fig. 20 Gazing Camera

The images in which Amelie scoffs at the fruit seller are expressed by her gazing at the front of the screen, and in Citizen Dog and Memories of Matsuko, a Brechtean element is placed by embedding a form of music video in the middle of the film. In Citizen Dog, the method of showing busy aspects of the city to

the audience when the main character arrives there, and at the prison scene of Memories of Matsuko, the same form is expressed when Matsuko sings a love serenade. In Amelie from Montmartre, a scene where what is played in a theatre is directly explained and where the characters on the screen directly explain things to the audience in the early narration.

3. Uniform Motion of Cameras

Fig. 21 Uniform Camera Movement

The camera makes vivid the cuts of group working with mechanical feeling by using the front shot and right-left/up-down cracking. The plant scenes in Citizen Dog, and I'm a Cyborg, but That's OK show quite similar atmosphere, which contain earlier aspects and situations before the main characters find their loves. Memories of Matsuko expresses the situation in which Matsuko is jailed, with regular rhythms among cuts in the form of music video.

F. Last Scenes Containing Key Theme

General difficulties in describing film images are explained by Jacques Aumont: in most cases, film images cannot be separated from the concepts of 'screen'. The images in films act as a part of the world of diegesis which includes and goes beyond the images [17]. A image always has meaning of multiple stages.

TABLE V
THE REPRESENTATION OF KEY THEME ON THE LAST SCENES

Film / Image	Theme	Representation
Amelie Of Montmartre(2001)	Love Love depicted from the view point of Amelie, the female main character.	The process of love making is represented in fantasy images, and returns to the reality.
Citizen Dog(2004)	Love Love depicted form the view point of Pod, the male main character.	By arranging fantasy images on the city of main backgroud, the sublimation of live is represented.
The Science Of Sleep(2005)	Love Love depicted form the view point of Stephane, the male main character.	love is completed in dream, images of which are composed from the materals in the real world. Completed with leaving in the boat, implying the escape from the reality.
Memories Of Matsuko(2006)	Love Love, as the opposite concepts of the loneliness, is depicted from the view point of Matsuko, the female main character. By movement of objects, not only love between men and women, but also love between family	Matsuko's life, which was in pursuit of love, but unhappy, is sublimated to realization of love that has been existed around her, and the fantasy returns to the reality.

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	members is depicted.	
I'm A Cyborg But That's OK(2006)	Love Love of male main character, filling the deficiency of female character, Yeong-gun	They complete love in another space than mental hospital. Rainbow drawn from them above waste land symbolizes the bright future.

IV. CONCLUSION

Author has analyzed the fantasy images in the films under the classification of Mise-en-Scène.

As a result of the study, the fantasy images are revealed through the reconstruction of reality, metaphor and symbolism, desire, and deconstruction and transformation.

Fantasy often occurs when figurative expressions take literal meanings. The occurrences of fantasy image elements are mostly figurative expressions, and they hint at or make advance notices of the theme of a films, or reveal the event.

Subject matters are intended to express the hero's or the heroin's repression of desire. Relevant examples include flowers always along with Matsuko in Memories of Matsuko, the doll like an alter-ego of an adult female, Amelie, the various childhood materials with which another adult, this time, man Stephane crosses reality and dream, the girl who wants to be a cyborg while blocking her own desire, and the life of the diverse municipal people who appear in the omnibus film, Citizen Dog, in which they assign life to non-living things. Also, they sublimate their desires by flying to the sky or by regulating their bodies. Such subject matters, harmonized with colors and lights, all contain metaphors and symbolisms.

The television, a medium showing ideologies, emphasizes contrastive figures between reality and images of main characters' lives. Also, the television shows things in the technique of 'double window' by playing the role of intermediation among characters and simultaneously reflecting their unconsciousness, and it also serves as an ironic satire of reality and at the same time as a record of reality. The media of record include not only the television but also photos and drawings, which as media of printing reflect main characters' psychology through transformation from static to dynamic expressions or play the role of talking with main characters to resolve their troubles. As for colors of screen, emphasis is shown though separation between backgrounds and characters by using complementary colors. Through this bipolar phenomenon, the fantasy can define not only the break from the ordinary, but also representation of super-naturalness. The bipolar oppositions between reality and ideal, between reason and belief, and between faith and skepticism create a reality mingled with non-reality. They also create the economy of naturalness and super-naturalness. Fantasy images violate the principle of null contradiction. Except for the 'hand-held' technique in The Science of Sleep, most of the camera angles use front views and eye-level views, camera movements are also mechanical, and 'zoom-in,' a somewhat awkward optical effect, is frequently used. Also, the majority of scenes can be accounted in terms of via Brecht's 'estrangement' effect. In most of the stories, the speaker takes the 1st person viewpoint. With this, the appearance of fantastic hesitance becomes felicitous.

This is because, the utterances by the speaker-hero, as those by other characters, should prove the truth. On the other hand, the 'non-reconstructed speaker', according to the law of literary amusement, does not have to prove the truth. Reconstructed speakers are more suitable for the fantasy, because the viewers can experience the identification to the characters more easily. Main character's viewpoint or story deployment exerts more interesting elements in the cinematic time in which rearrangement of time is easy. The dimension of time in fantasy images serves as a law of emphasis rather than being important in narrative.

The films tell hero's stories that cannot be omitted in the genre of fantasy in daily life within the grand theme of love. The main characters' lives are quite routine, sometimes somewhat monotonous, and out of date, but they are fused into others as divine existence. Divine existence is usually expressed via light, and the main characters also show images returning to another divine area. Also, fantasy images more dramatically express the themes within the films, and paly the role of narrowing the distance between the characters and the audience sine they directly express the characters' psychology.

Limitations are evident from the fact that this study has selected only 5 films in total. With analyses of more films and classification of techniques, colors, and lights, more accurate results of analysis by culture will be possible. The paper concludes with this as future research.

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