MIDLANDS STATE UNIVERSITY

FACULTY OF ARTS

DEPARTMENT OF FILM AND THEATRE

AN ANALYSIS OF THE ROLE OF COSTUME AND MAKE-UP IN HORROR FILMS: A CASE STUDY OF 'THE HILLS HAVE EYES' (2006)

A RESEARCH SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE BACHELOR OF ARTS HONOURS DEGREE IN FILM AND THEATRE

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APPROVAL FORM

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The undersigned certifies that he has read supervised and recommends to the Film Theatre Arts Department to accept the research project **AN ANALYSIS OF THE IMPORTANCE OF COSTUME AND MAKE-UP IN HORROR FILM MAKING.A CASE STUDY OF THE HILLS HAVE EYES (2006)**

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ACKNOWLEDGEMENTS

Having completed my degree, I feel very honoured to express my gratitude to all those who contributed to making this project a success. All efforts are cherished and greatly appreciated and shall go a long way in helping to nurture my professional excellence, To the Almighty God in heaven I thank you for the opportunity and chance to have provided a platform for me to study and to complete my degree, To my supervisor in investing his time and help all through the way of the research thank you very much. To all sources consulted for information to aid the research are also acknowledged. My outmost gratitude goes to my friends that have been my support all through the way. Once again I thank you all for your support not forgetting to mention my family that has been with me through their prayers and encouragement had they not been there I would not have completed my research for that I am more than honoured and I wish you well in everything you do. .

DEDICATION

I dedicate this project to my late parents my mother Senzeni Bhebhe and my dad Gerald Moyo my outmost gratitude for bringing me into this world. I wish you were here to share this joy with me.

ABSTRACT

The study focused on analysing and finding out the importance of the role of costume and makeup in horror film making with particular focus on the horror film, 'The Hills Have Eyes' which was directed by Alexandra Aja in the year 2006. Findings of the study show how costume and makeup are important in film making and how they can also be used to enhance and convey film meaning in the horror genre. Theories like semiotics and audience reception were appointed in the study in order to show how costume and makeup are interpreted by the audience therefore suggesting that they should not be taken for granted as they communicate a message. The qualitative method was used as it gave the researcher an insight of what the audience thinks of costume and makeup and provided a platform for observation and personal analysis of the data they provided the researcher with.

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CHAPTER 1

INTRODUCTION

1.0 BACKGROUND TO THE STUDY

As film making began in the 1880s with the invention of motion pictures, film makers told stories with different perspectives. As it became popular in the world new strategies were introduced for each film to be unique in its own way and become the famous one. It was discovered that for a film to hit the famous list amongst viewers, it took a lot of different individuals who worked closely together for the composition of the film to be completed.

The costume designer and makeup artist are amongst other individuals who help in creating a good horror film. Costume and make-up are used for dramatic effects in films. Bizarre make-up and costume plays a major role in the convention of the horror film. In recent years, the craft of make-up has developed in response to the popularity of horror and science-fiction genres. Rubber and plasticene compounds create bumps, bulges, extra organs and layers of artificial skin Bordwell and Kristin (1997).

In the movie NUTTY PROFESSOR (Jerry Lewis, 1996), the body of Professor Julius Kelp (Eddie Murphy) was made from rubber and plasticene. Costume and make-up help to depict the right mood in a film and it also arouses audience suspense. In addition to the above, costume and make – up depicts age and character traits of the actors in films. Generally, costume and make-up enhance the audience's understanding of the unfolding plot action. With regard to the above stated the proposal is written to critically analyse and bring into light the importance of costume and make up in the making of horror films.

This can be seen through the formation of a good actor who is dressed in a proper costume and has been applied the correct makeup thus, bringing out a realistic and believable character. In the making of horror films costume and makeup are two important components that are used so the film can be real and at the same time convincing to the audience. Costume as a result helps in the construction of desired characters by the costume designer which is further completed by the make-up artist who creates a look that conveys the film's themes, setting, and mood which evoke the desired feelings in the viewers.

Costumes have a value of their own, adding colour, shape, texture and symbolism to the overall effect. As soon as we see an actor or actress we already associate with them through the clothing and makeup they will be wearing we receive messages about them and form impressions to our past experience and our preconceptions and we make judgements. Costumes are any material that is worn by an actor in a movie or play to build up, emphasize or portray his character. Costume includes clothing, eye wears, and foot wears, headgears and clothing accessories. Costume helps to depict the place and time setting of the story, the culture of the actor as well as determine the social class of the character being depicted.

Corson (1981) defines makeup as the application of cosmetics (paints, powders and rouges) to the face and the body. With regard to age and the special facial features associated with ethnic origins, a key function of makeup is to help the actor personify and embody a character. In theatre makeup was regarded as a necessity as it was used to highlight facial features which would not be visible in a large theatre. Makeup is also used in film to indicate old or young age.

Make-up was originally necessary because actor's faces would not register on early film stock, and up till now it has been used in various ways to enhance the appearance of actors on

the screen. Make-up helps to determine the location and mood of the film story as well as reveal the status (social, economic and psychological) of the character portrayed.

In the making of a horror film the director, the costume designer and makeup artist have to decide on the transitions of a character during the film so the desired character is brought out convincingly, believable and the horror is created. As a result, costume and makeup are used to create non-realistic creatures that exist in some horror films.

Costumes and makeup date back to the twentieth century where they were first used in theatrical performances. In the Greek theatre masks were worn as costume to hide the real face of the performer in a bid to create a new look. During a performance the audience sees actors from the top of their heads down to their feet therefore theatrical costumes and makeup use bold colours and large design elements so they can be recognized from the last row of the balcony and from which angle the audience may be positioned. As a result, one cannot talk about costume and makeup in film and not mention theatre as it was adopted from theatre.

According to Rosenberg (1925) without make-up and costume the manifestation of the text of the play becomes non-dramatic, dull and devoid of visual effects. Make-up and costume therefore for any theatrical presentation is used to create signs not only to substantiate the textual features on stage while it is being played but also vividly used as a substitute to the portions of text itself which cannot otherwise effectively be verbalised.

Therefore, in the history of theatre, make-up and costume are used as a non-verbal text and forms the basis for stylistics. In theatre it is make-up and costume that stylises the play and fixes the genre as realistic or non-realistic this also applies in film were costume and make up are of great importance in the creation of reality and help in conveying a message to the audience thus the use of both in horror film making.

1.2 STATEMENT OF THE PROBLEM

Horror films are classified under fantastic film genres and they are meant to arouse fear in audiences during the viewing process. Fear and suspense is aroused or instilled in audiences through various elements and these include sound, music settings, costumes and make – up. The problem identified in this study is that there has not been any study in Zimbabwe that had attempted to critically examine how costume and make – up in horror films really work or really help in arousing fear in audiences and creating and conveying meanings in these films as well. If this gap is not addressed filmmakers may just continue to use costumes and apply make – ups in horror films in ways that may not assist in meeting the purpose of the genre – that of creating fear and suspense in audience, to mention but just a few.

1.3 PURPOSE OF THE STUDY

The purpose of this study is to critically examine the role of costume and make – up in the horror film *The Hills Have Eyes* which was directed by Alexandra Aja and produced by Wes Craven in the year 2006.

1.4 OBJECTIVES OF THE STUDY

The objectives of this study are as follows:

1. To investigate the role of costume and make – up in horror films

2. To assess the psychological effects of costume and make – up in horror films on audiences

3. To understand the semiotics of costume and make – up in the horror film *The Hills Have Eyes (2006)*

4. To suggest ways of enhancing meaning creation and conveyance in horror films through costume and make – up

1.5 RESEARCH QUESTIONS

1. What is the role of costume and make – up in films?

2. What psychological effects does costume and make – up in horror movies have on audiences?

3. Which meanings are conveyed /or roles are being played by costume and make –up in the film *The Hills Have Eyes*

4. How can filmmakers enhance meaning creation and conveyance in horror films through costume and make – up?

1.6 SIGNIFICANCE OF THE STUDY

This study is significant in that it attempts to understand the role costume and make – up play in horror films including the psychological effects it has on audience perception. In short, the study is significant in that it endeavours to explore how fear is instilled in audiences through costume and make – up in horror films. The study will also unpack the ways in which filmmakers can make use of costumes and make – up in horror films in order to create that atmosphere of fear and suspense in audiences. The study will make use of the horror film *The Hills Have Eyes (2006)*. This film was chosen because the horror genre is broad therefore one film was chosen in order for the research to be easily conducted. In this film costume and makeup has been exploited in full depth to create scary characters that are believable to the viewers and thus the horror is created.

1.7 LIMITATIONS OF THE STUDY

Limitations are barriers, hindrances or drawbacks beyond the researcher's capacity to control that may however lead to incomplete conclusions. Research study requires more time to gather basic information, moving to and from asking for permission and to make appointments in booking for interview appointments. Unfortunately, due to time constraints

the study is only confined to an analysis of the role of costume and make – up in one horror film.

1.8 DELIMITATIONS OF THE STUDY

Delimitations according to Henslin (2003) are the boundaries of the study. This study is only confined to the study of costume and make – up in one Horror Film *The Hills Have Eyes (2006)*. Two upcoming film makers will be interviewed and about seventy audiences' questionnaires will be sent to those who have watched the films that are being used as a case study.

1.9 THEORETICAL FRAMEWORK

The research is informed by two theories namely semiotic theory and audience reception theory. Freudian and Lacanian theory towards a cultural studies approach argue that semiotic readings of film tend to isolate the viewer from the text. The use of semiotics in film developed out of the theories of Ferdinand de Saussure who argued that the meanings of words are not natural but learned and socially constructed; therefore, the meaning of a word or in the case of a film image or sound may be complex and layered.

With the above stated it can be noted that costume and makeup are signs used in horror films which have a meaning to the audience depending on their different cultures and place, what can seem scary to one person can be interpreted differently by another person. However, in *The Hills Have Eyes (2006)* the costume and makeup are used in creating scary characters in the film we are introduced to a character that has been applied heavy makeup therefore he has pale lips, rough deformed skin and long scary teeth. Thus, the makeup is a sign used to create a tense atmosphere and at the same time evoke feelings of fear in the audience.

Semiotic analysis is about how linguistic and non-linguistic signs systems of meanings are achieved. It is also defined as the study of signs or the social production of their meaning by

sign systems and pleasures. Stam (2000) postulates that film writes its texts modifies and combines its codes, playing some codes off against others and thus constituting itself as a semiotic system. Film text is a way of tackling unuttered discourses. He further states that film is 'aware to the text's discursive heterogeneity- a concept of text-etymologically tissue or weave

Metz believes that 'while the viewer wishes to understand the film, the semiologist wishes to know in addition how the film is understood. Umberto Eco writing On the Contribution of Film to Semiotics (1976) asserts that signs stand up for something in some respect or capacity.

A horror film is a movie that seeks to elicit a physiological reaction, such as an elevated heartbeat, through the use of fear and shocking one's audiences. Inspired by literature from authors like Edgar Allan Poe the horror genre has existed for more than a century. The macabre and the supernatural are frequent themes. Horror may also overlap with the fantasy, supernatural fiction and thriller genres.

Horror films often deal with viewers' nightmare, fears, revulsions and terror of the unknown. Plots within the horror genre often involve the intrusion of an evil force, event, or personage into the everyday world. Prevalent elements include ghosts, extra-terrestrials, vampires all these are made through the proper use of costume and makeup shown in the film *The Hills Have Eyes (2006)*

Hall (1993) explains that communication is a two way process in which the sender encodes the meaning of a message and the receiver decodes it. During this process, the message can be encoded the wrong way by the receiver or in the correct way as intended by the sender. This can be noted in films were the audience encodes and makes meaning of what they see

and hear whilst viewing a film. He states that they are three different positions that audiences take in order to decode meaning within cultural texts these are the dominant hegemonic position, the negotiated position and the oppositional position.

All these positions are determined by the cultural values of the audience simple put, the audience will decipher meaning depending with their own cultural values and therefore relate to what they will have seen. Fiske (1987, 79) argues that audiences are not merely passive watchers of the television screen, but rather are active audiences, engaging with the program in ways the producers never could imagine. This is very true as the audience makes meaning of what they see in films in their own way. Since the audience is diverse, what can seem normal to one viewer can be interpreted differently by another.

This study makes use of the audience reception theory so the researcher can find out how different viewers of films interpret from the costume and makeup they see in films. Costume and makeup in horror films are interpreted differently depending with the culture of the audience. As an example the choice of color for a costume may be interpreted differently by the audience what can be an evil color to one can be normal to another therefore it can be seen that constantly the audience is active making sense of what they see in their own way which may not have been the directors' intention.

Stuart Hall theory (1973) of preferred reading is going to be the guideline that will govern the interpretation of data looking at how audience decode meaning through images and language. The theory helps in proving that audiences are not passive recipients of what they watch, read and listen to from the media, they have power to make meaning from what there are given and these meaning are not restricted. The meanings are connected to the understanding of a group. Hence this theory is useful in this qualitative approach because it allows the researcher

to be in a position to understand and study human behaviour when it comes to the language of preferred readings.

In the *Hills Have Eyes* the horror is achieved through the use of costume and makeup however the audience in African countries would react more to an African horror film because of the cultural values. Thus this shows that the audience receives and makes meaning depending with their geographical location and their societal values.

1.10 ORGANISATION OF THE STUDY

The study is divided into 5 chapters. Chapter 1 is the Introduction and it provides the background of the study, statement of the problem and research objectives, to mention but only a few items covered. Chapter 2 is the Literature Review and it focuses on reviewing literature on the questions raised in Chapter 1 regarding representation the role and semiotics of costumes and make – up in horror films. Chapter 3 is The Research Methodology. Chapter 4 will analyse the role of costume and make up in the horror film *The Hills Have Eyes (2006)*. Chapter 5 offers a Summary of the entire study as well as the findings or Conclusions of the study and lastly some Recommendations on future studies.

1.11 DEFINITION OF KEY TERMS

Costume: A costume [or wardrobe] is the clothing worn by an actor in a movie, which can contribute to that setting and suggest specific character traits, such as social status, self-image, the image that the character is trying to project for the world. Thus, costumes are elements that help to tell a movie's story. According to one school of thought costumes are garments that characters' wear be it in a film or a theatrical play these help actors leave their personalities behind and be new believable people on screen.

Make - up: Make-up are materials used mainly to conceal or enhance the character being played by an actor. It is mainly used on the face. Make- up includes what is worn on the head and used to adorn the face including all types of wigs, masks, eye brows, pancakes, eye liners, lipsticks, hair attachments, extensions

Horror film: is a movie that seeks to elicit a physiological reaction, such as an elevated heartbeat, through the use of fear and shocking one's audiences

Semiotics: The study of signs and symbols as elements of communicative behaviour; the analysis of systems of communication, as language, gestures, or clothing

Audiences: the assembled spectators or listeners at a public event, such as a play, movie, concert, or meeting.

1.12 CONCLUSION

This chapter is the Introduction to the research. It provided the background to the study, the statement of the problem, research aim, research objectives, research questions, justification of study, limitations and delimitations of study, theoretical framework, and organization of the study and definition of terms. The next chapter is the Literature Review and it reviews literature on the role and semiotics of costume in horror films.

CHAPTER 2   LITERATURE REVIEW

2.0 INTRODUCTION

The previous chapter was the Introduction and it provided the background to the study, statement of the problem, research objectives, research questions, justification of the study, limitations and delimitations of study, theoretical framework, chapter organization, definition

of terms and the conclusion. This chapter is the Literature Review and focus is on reviewing literature to do with the role of costume and make up in films, semiotics of costume and make up in horror films, the psychological effects of costume and make up in horror films on audiences and ways of enhancing meaning creation and conveyance through costume and make up in horror films.

2.1 THE ROLE OF COSTUME AND MAKEUP IN FILMS AND THEIR CONTRIBUTION TO MEANING CREATION

Rosenberg (1924) stretches the point that costume and makeup were and are still important elements in theatre and in film as well. She says that costume and make up are necessary for the manifestation of the play as these are used to create signs that cannot be effectively verbalized to the audience. In the history of theatre makeup and costume were used as a non-verbal text It is through these that the play is realistic or not. This is notable even in film were costume and makeup are important tools used to construct reality. However, signs can be interpreted differently by the audience simple because of their different cultures and beliefs which is supported by the audience reception theory.

Cole and Burke (2005) postulates that whether a film is set in the present, the past, in a distant location, or in an imaginary time and place, costume designers and makeup artists collaborate with the film's director to tell the story. Actors bring the fictional characters in the screenplay to life, and makeup artists and costume designers assist that transformation. As a result, costume and makeup in some films are used to show the time when the story is set in order for the audience to easily relate to an old time if it is set in the 1980s, clothes worn will tell the time before the actors even engage in a dialogue.

Costume designer Deborah Nadoolman (2003) explains that both costume and makeup are created for one actor for a specific character. Thus, they are used to create mood in the film. She stretches the necessity for costume designers to study later fashion trends in order for the

audience to easily recognise with the character. Modern clothes are easily recognised by the audience as a result they should be realistic for the situation. It is important for the audience to recognise themselves on screen if the film is set during their time.

Mikotowicz (1992) states that costumes also give information about the season of the year and the weather conditions in which the play is set, and help indicate the time of day. Such details can be expressed through the designer's choice of weight, decoration and cut of the fabric and the layers of clothing worn by a character. As an example, Katie Mitchell's *The Home Guard* had a summer feel about it, and to endorse this, Clytemnestra was costumed in a summer frock, a garden-party type of dress.

Costume designers often try to show contrasts between characters through the clothes they wear. In a scene from *Friends with better lives*, Kate being the sophisticated and single miserable but rich friend is dressed in dull colors her friends are dressed in bright colors as they are happy, jovial and in healthy relationships. As much as these three are friends the difference can readily be noted through the colors of costume and makeup that they have been applied. They are dressed in a way that could show their difference between their statuses in the society, it can also be noted that it is also a way to show the underlying tension between them.

Costume is an element used in defining a character: their personality, ethnicity, mood, situation, etc. It can be used to show harmony or contrast between characters, or convey a change in a character. In Dressed: A Century of Hollywood Costume Design, Deborah Nadoolman Landis states that a successful costume is a combination of the intent of the script, the vision of the director, and the intuition of the designer. Landis says a costume must not be "the superficial shell of a character, but the outward expression of inner experience, the concrete manifestation of the character's self-image"The costume designer's job is to bring the script, the stories, the characters, the mood and the emotions to life. Both

fashion and costume design communicate the identity of the wearer, and both evoke emotional responses from the viewer. As with fashion design, a costume designer operates under the basic design principles of harmony, contrast, balance and emphasis, as well as the basic elements of composition: line, shape, color, texture. Costume design does not, however, aim solely to make the person in the clothes look good; that is only an objective if the script calls for it

Alfred Hitchcock a well-known director from the past was known for his good work as a director. He emphasized in one of his interviews after the making of his film *Dial M for Murder* (1954) that became popular in London that actors do not have to necessarily engage in a dialogue for them to be recognized by the audience but rather before an actor even says a word his/her costume and makeup should be a tool of communication with the audience.

Like costume designers, makeup artists are storytellers. Whether the script requires actors to look beautiful or ragged, younger or older, or like monsters or other fantastic beings, makeup artists and hairstylists help audiences believe that what they see on the movie screen is real. Movie makeup is a combination of art and science. It is both corrective, covering flaws and emphasizing attractive features, and creative, enabling actors to inhabit almost any type of character. Movie makeup that is used to hide pores, wrinkles, and other facial imperfections must withstand close scrutiny when magnified on screen.

Makeup and hairstyles must look natural, but be durable enough to last for long hours under hot lights while actors fight, kiss and sweat. Good makeup design requires research, experimentation, and sometimes inventing makeup products or appliances. In 1914 Max Factor, a makeup artist and chemist, created the first makeup specifically for movies: light, semi-liquid greasepaint. Early black-and-white film stock did not register a range of colours. Red tones, for example, looked black on screen, so actors compensated by using makeup with blue or green tints

2.2 SEMIOTICS OF COSTUME AND MAKE UP IN HORROR FILMS

Semiotics is the study of signs and their meaning in a society. A rose denotes a kind of flower but when handed over to a girl by a boy it communicates love. In other words, a sign is anything that can convey meaning. So, words can be signs, drawings can be signs, photographs can be signs, even street signs can be signs. Modes of makeup, dress and style, the type of bag you have, or even where you live can also be considered signs, in that they convey meaning. Ferdinand de Saussure (1857–1913), the "father" of modern linguistics, proposed a dualistic notion of signs, relating the signifier as the form of the word or phrase uttered, to the signified as the mental concept. According to Saussure, the sign is completely arbitrary that is there is no necessary connection between the sign and its meaning. This sets him apart from previous philosophers, such as Plato or the scholastics, who thought that there must be some connection between a signifier and the object it signifies.

According to Foucault, semiotics is

> "The totality of the learning and skills that enable one to distinguish the
>
> location of the signs, to define what constitutes them as signs, and to know
>
> how and by what laws they are linked.

In other words, semiology is concerned with the way in which meaning is developed and conveyed from the time a director first reads a [SCRIPT] to the moment when it is interpreted in various ways by the audience. Semiology cannot concentrate simply on one system of signs because it needs to identify a body of signs making up a Gestalt that signifies a whole.

Most importantly, to make a horror film, a filmmaker should be doing it according to the customs, culture, tradition and religion of a nation Berita Harian (2008) 'Film Language' which is semiotics of costume and makeup is the main key for a producer to produce a film.

The use of the suitable technique of costume and makeup is able to produce sense of horror, shock and disgust in the audience.

'Film Language' is a medium that allows the film to convey information to the audience through moving images and audio. It is also the main medium for the directors and publication crews to produce a film. A script that has been generated will be interpreted into visual and audio form via the 'Film Language'. Without the knowledge, skills and understanding, visual and audio produced by filmmakers, the film will certainly not attractive and worse yet, not understood by the audience.

However, despite the producers 'passion in making horror films, 'Film Language' is still less discussed. The fear in watching horror film is not merely by the appearance of its ghost character but the fear can also be created by the role of 'Film Language' itself. If the ghost character is not decorated with the element of 'Film Language', costumes and makeup, it will not be capable to yield the fear and horror feelings among audience (Monaco, 1981: 45). In horror film, the unification of 'Film Language' will form a message. Then, the message will be delivered through visual and auditory to audience's brain and audience will decipher the message to form a concept. This concept will create fearful feeling while watching a horror film Chandler (2007)

Umberto Eco argues that signs represent something else because of some correlated features that must be thoroughly described. He writes that '…even the so called natural, iconic, analogic signs, like movie images are ruled by conventions…' What he argues is that a convectional relationship is not necessarily an arbitrary one. A 'can' according to Umberto Eco, can be motivated by something else and nevertheless be conventionally correlated to it. The same applies with the use of costume and makeup as they represent the actor before words are uttered and help communicate a message to the audience.

A good horror film according to Raye (2014) should evoke fear at the same time creating a scary atmosphere and mood both in the film and in the audience. It is through the various uses of costume and make up in film that this is achieved. As an example, the application of a black lipstick can be interpreted as a sign of representing gothic features. Satanism is often associated with the color black therefore the color black be it in costume or makeup is often used to create a look that scares the audience.

In some horror films like the Northlander (2017) the characters are dressed in black costumes that are long enough to cover their feet. Heavy makeup is applied is applied on their faces to create a look that though original, is most importantly scary to evoke fear in the audience. Their eyes are lined with black eyeliners that extend to their ears and some black powder is applied on their cheeks.

2.3 PSYCHOLOGICAL EFFECTS OF COSTUME AND MAKEUP IN HORROR FILMS ON AUDIENCES

(Monaco, 1981: 45) states that the fear in watching horror film is created by the role of film language. Film language is the mise-en-scene of costume, makeup, lighting amongst other elements used in film to come up with a realistic and convincing film. If the character is not decorated with the element of costumes and makeup, it will not be capable to yield the fear and horror feelings amongst the audience. In horror film, the unification of 'Film Language' will form a message. Then, the message will be delivered through visual and auditory to audience's brain and audience will decipher the message to form a concept.

This concept will create fearful feeling while watching a horror film (Chandler, 2007: 60). As a result, for the horror of the film to be created as supported by Raye (2014), the makeup and costume have to be real enough for the audience to forget that there is an actor behind the

monster that has been created. The researcher found out that the production technique in a horror film is different with the production technique of a different genre film.

This is because a horror film should result in a strong impact on the audience's satisfaction which is to feel the scary experience. If the audience do not feel afraid then the horror film is considered unsuccessful in achieving its objectives. The elements of costume and makeup should be able to provide role in giving the effect of eeriness to the audience. Costume and makeup can give horror effect to audience through the making of ghost characters in those films. In conclusion, without the scary and beastly features in making the ghost character through costume and makeup, then audience will not feel horror.

With regard to the above stated makeup and costume began to be of popularity in the making of horror films in order to construct the perfect atmosphere mood and setting of the film and for its reality to the audience. Make-up effects are a very important part of the film and its story. A horror film, *The FLY (1986)* won an Academy Award for artist Chris Walas and his team's' work in transforming scientist Seth Brundle into a human/fly hybrid. The film is said to be a metaphor for the effects of aging, and therefore, the effects team focused on making Brundle's appearance seem more fragile over time. This includes adding skin blemishes, hair loss, and increasingly hunched body posture.

The director of the film, Cronenberg main desire in creating the film might have been to show that with time everyone ages and no one can ever run away from that. As an example, he used scenes such as Brundle's fingernails falling out to remind us of our humanity. While grotesque and disturbing, the makeup and creature effects used in *The Fly* are nonetheless effective.

Costumes are a signal for characterization and how we feel about characters often comes simply from the way they are dressed. If you watch most Western horror films you can easily

identify with the scary characters through the dull colors they are dressed in however, this may not always be the case as the characters can surprisingly shock the audience through the theory of appearance versus reality the director may desire to use.

Peter Jackson's *Lord of the Rings* became impressive because of his hobbits which had insanely detailed hobbit feet, glowing elves and unique orcs. According to film analysts, the production of the entire Lord of the Rings films featured very large makeup and costume departments who, because the filming was often on location, were mobile. Special attention was given to scars, dirt, and prosthetics depending on the scene and the actions in that scene.

All of this work helped to add a lot of detail to the production, which made the characters fit into their environment at the same time engaging the audience in the unfolding story. The soft makeup for the elves had to be coordinated with the cinematography so that it would be easy for their faces to glow in order to make them seem magical. These were all details planned and executed by the cast and crew in order to give the film more depth, and add validity to Middle Earth. Thus, the creation of such out of the world characters were all done in an effort to create a scary atmosphere, mood and fear in the viewers for the film to be considered a good horror film.

2.4 WAYS OF ENHANCING MEANING CREATION AND CONVEYANCE IN HORROR FILMS THROUGH COSTUME AND MAKE – UP

Acker (1991) states that {film} is a mass medium of communication that stimulates experiences in its attempt to put across ideas and perceptions. Different ways are adopted to transfer thoughts and enhance meaning creation through the elements of film which include costume, makeup, lighting amongst other elements used collectively referred to as mise-en-scene used to enhance meaning creation and conveyance noted in horror films. Bordwell

and Thompson (2003) describe mise-en-scene as the elements we see in front of a camera and the way they are arranged.

These elements have an important role of imparting mood to the story and conveying meaning to the visual thus, playing a crucial in signifying the director's narrative mastery. Bruzzi (1997) highlights that colour, texture, and even the detailing of costumes in a horror film would be decisive in characterization and narrative style. From this it can be noted that the colour, texture and detailing of a costume in horror film is used to enhance meaning creation and conveyance.

In horror films costumes are mainly old so the audience can relate with the horrific characters as to show they have existed before, in some cases like in *The Hills Have Eyes* the costume has been over worn, tattered dirty lacking colour combination, some buttons are missing this all done in a bid to convey humans that have lost their sense of being turning into savages for the horror meaning to be conveyed to the audience. Pierson (2010) describes costume and makeup as revealing a characters' personality, social status therefore conveying meaning of ones ' state of life, personality, mood and emotional state amongst other things. He states that costumes and makeup in horrors can be to emphasise theme. The choice of costume and makeup in a horror film is often adopted by the director to enhance meaning creation through displaying the characters, emotional and symbolic meaning one to draw out a character.

Red can symbolise danger, black evil, dark colours are often associated with characters that are in a terrible emotional state lacking reason noted in horror films were these choice of colours are adopted in costume and makeup to convey and enhance meaning of the characters' state, emotions, thus evoking feelings in the viewers all done in a bid to generate a sense of horror and thrill. Redmond (2014) indicates on how makeup and costume can be

used to convey and enhance meaning in horror films. Attires he says state and communicate different behavioural patterns.

This is visible even in the film being used as a case study by the researcher were the characters are dressed and applied different makeups depending with their behaviours. The horrific actors are in contrast to their victims applied makeup that makes their fingernails dirty and long having sweaty oily, tanned skin and a skin that has blemishes resulting from the failed experiment that affected them. As a result, we see them behaving like savages scarring off their victims and brutally murdering them. All this is done to convey and enhance meaning of showing a contrast of the behavioural patterns found in horror films

2.5 CONCLUSION

The above literature review provided a greater insight into researches that have been carried out in line with the role of costume and make up in horror film genre. The strengths and weaknesses of the scholarly literature reviewed were also noted. The chapter also pointed out the gap that this study seeks to fill in. The next chapter is on Research Methodology. It focuses on methods of data presentation, data gathering and data analysis. Focus will also be on research population, sampling techniques and sample size.

CHAPTER 3

RESEARCH METHODOLOGY

3.0 INTRODUCTION

The preceding chapter was focusing on the literature reviews carried out by past researchers and their findings on the importance of costume and makeup, its role in the making of horror films, how fear is created and its psychological effects on the audience. This chapter is a comprehensive discussion of how the research was conducted and thus focuses on the research methodology that was used. The chapter aims to highlight procedures employed by the researcher in gathering relevant data for the subject at hand like research design, the data sources, research instruments and sampling.

3.1 RESEARCH DESIGN

Patton (1980) points out that a research design is the researcher's entire plan that is put in place to obtain answers to the research questions and also as a way of attaining objectives

further supported by Borg and Gall (1989) who also defined it as all procedures that are selected and followed by a researcher to answer a particular set of questions or hypothesis. Greswell (2009) has the view that a research design is a plan to conduct research. According to Kumar et al (1999), research design is a detailed blue print used to guide a research study towards its objectives. It serves as a framework or guide within which a research project is managed, monitored in a logical and feasible manner.

The case study research design was used in order to find out the importance of the semiotics of costume and makeup in horror film making and the role it plays in constructing realism in the stated horror film *The Hills Have Eyes* even though it is a fictional genre the audience has to forget there is an actor behind the created scary monsters for the horror to be created.

According to Taylor (2006) qualitative methodology and its associated data collection methods are suited to obtain the intended data appropriately as it is fluid, dynamic in nature and evolving in contrast to quantitative which is rigid and structured. The analysis of the horror films will focus on the discursive construction of theoretical and participation frameworks. Given the limited available information on the analysis of horror film making qualitative approach is useful as it allows an in-depth investigation of the society's different views to costume and makeup in horror films and its importance.

Qualitative is also crucial for use when studying human phenomena as it gives room to the researcher to evaluate findings based on personal interpretation, respondents' observation and understanding of meaning of the language, pictures, films and videos. Moreover, the decision to use qualitative research for this study as asserted by Gaskell (2000) was driven by the ability of the methodology to be flexible permitting the data and the field itself to influence the interpretations. It helps to understand human behaviour, helps to locate the observer in the world of creation meaning, it enables one to study things in their natural

setting, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them.

The qualitative approach aim to answer questions about the 'what', 'how' or 'why' of a phenomenon rather than 'how many' or 'how much', which are answered by quantitative methods and the researcher did not choose the quantitative because it aims to formulate a theory and develop new relationships of which in this study the research is not aimed at proving a theory, quantitative also relies on empirical evidence but to this study it becomes inappropriate and irrelevant, primary and secondary sources of data have to be consulted to carry out a content analysis on the social media and lastly quantitative approach does not work in this study because non numerical data is tested.

Strengths of qualitative analysis

Field research is especially effective for studying subtle nuances in attitudes and behaviours and for examining social processes over time.

1. It allows depth of understanding.

2. It permits flexibility. This means that the researchers can modify their field research design at any time and as often as they like.

3. Field study does not require much preparation so one can always engage into field whenever the occasion arises. You could not as easily initiate a survey or conduct an experiment in this manner.

3.2 RESEARCH POPULATION

Deacon et al (2007 defines population as all the subjects that will be subjected to data analysis. Their argument is that it does not necessarily refer to people as it may also refer to text, institutions and so on. With this in mind, *The Hills Have Eyes (2006)* are part of the

population under study. Kalton (1983) asserts that population refers to the entire elements under study in which these elements are units of analysis. With this regard the term research population refers to the group of people that this research will consult to critically analyse the role of costume and makeup in the selected horror films.

3.3 SAMPLING TECHNIQUES

Krippendorff (2004:112) asserts that sampling is an "attempt to estimate the properties of an entire population by observing or asking questions of only a select subset of individuals drawn from the population". As a result, the researcher used the stated above horror films to explore and draw conclusions of the role of costume and make up and its importance in the making of horror films. Furthermore, to get a fair and unbiased view of viewers, both females and males were asked on their take on costume and makeup in horror film.

Systematic Sampling

System sampling involves selecting individuals, choosing a random sample from a larger population in a predetermined sequence. Individuals were therefore selected from different departments consisting of students, lecturers from the Midlands State University and a few selected individuals from Zvishavane town. These will be used to explore the importance of costume and makeup in selected films.

3.3 DATA COLLECTION TOOLS

The research was not confined to one source of data but both primary and secondary sources were employed with the aim of coming up with better and more informative results. Secondary data or desk research is the gathering and analysing of information already in print or published on the internet whereas primary data can be called raw data meaning information that has not been subjected to processing. Secondary data helps to make primary

data collection more specific and it helps evaluate the gaps and deficiencies' and what additional information needs to be collected.

3.3.1 SECONDARY DATA

According to Sekaran (2000) secondary data is data gathered through existing sources, in that researches on specific areas of study would have been already explored and will be readily available in the form of articles, books and journals. This data from other related researches was found to be useful in the study by the researcher and the information was integrated during the conduction of the prevalent research. These secondary sources of data were used because of their great convenience in provision of information and time minimization.

The secondary data sources used in the research included horror film articles, research reports, journals, and articles. The researcher also received other short horror films produced in Zimbabwe and other data from upcoming directors like Derby Bheta and upcoming film analysts Sbusisiwe Sibanda to aid the findings of the research. This data collected was used in presenting and evaluating data in order to see the relevance of costume in other horror films and their views and opinions.

3.3.2 PRIMARY DATA

According to Sekaran (2000) primary data is data gathered for the research from the actual site of occurrence and events meaning its raw data or unpublished data. Data observed or collected directly from first-hand experience through direct observation is what is known as raw data. In relation to the findings got from the analysis of the horror film used The Hills Have Eyes (2006).

3.4 DATA COLLECTION TOOLS

Data gathering is the process used to collect information from a variety of sources to get complete and accurate information with the aim to answer stated research questions and evaluate outcomes of an area of interest. There are four broad ways of collecting data from the field. These comprise of content analyses, observation, focus groups, experiments and surveys.

To carry out this research the researcher used observation method in collecting data. According to Shajahan (2005:56) observation is 'a systematic viewing and noting of the seen phenomena.' It is the gathering of primary data by investigator's own direct observation of relevant people, actions and situations without asking from the respondent. This was done through the scanning through of media through watching and analysing the selected horror film. These are the means in which the information was collected and gathered together. The study used Archival research and questionnaire. The following are the steps that were taken in collecting data from the respondents that were under study. The study as outlined earlier in this chapter conducted a desk research were emails where sent to film critics. Data collected from journals, visual clips and internet were rendered useful and valid before analysis was undertaken.

Interviews were conducted and questionnaires were also sent out and distributed to get different opinions of the viewer's take on the importance of costume and makeup in the making of a good horror film. The questionnaire helped to get the thoughts, beliefs, feelings and opinions of individuals Interviews were also conducted of upcoming directors and makeup artists studying Film.

3.5 DATA PRESENTATION AND ANALYSIS

This is the major source of information that this researcher will analyse in this study. It is more concerned about the 'what' and 'who' that are being studied. My units of analysis are costumes and makeup in the film *The Hills Have Eyes (2006)*. The qualitative methodology was thought to be best suited for this study as the research allows the researcher to get at the inner experience of participants and discover meanings rather than test variables. To present the qualitative data diagrams were used to show the information gathered from the questionnaires and interviews that were carried and sent out.

Semiotic analysis was exploited by the research to analyse the signs and understand the meaning brought by these signs and symbols in two selected films in their use of costume and makeup and what meaning is drawn from their use in the selected horror films. Barthes as cited by Gilbert (2001) define semiotics as a science that studies the life of signs within society. The basic figures of the semiotics of camera shots, sound costume and makeup, relationships between the image and speech and sequences all communicate film meaning.

3.6 CONCLUSION

This chapter explains how the research was undertaken. It looks at the research design which was a causal type of a research. It went on look at how the data was collected from both secondary primary sources. Knowledge on film critics views towards the importance of costume and makeup were cited among other issues and were explored during the desk research. This was achieved through the use of library text books as well as the internet. The next chapter will be on data presentation and analysis.

CHAPTER 4

DATA PRESENTATION AND ANALYSIS OF THE ROLE OF COSTUME AND MAKEUP IN THE HORROR FILM THE HILLS HAVE EYES [2006]

4.0 INTRODUCTION

The previous chapter was on Research Methodology. The aim of this chapter is to present and analyse data gathered through interviews, questionnaires and personal observations on their views towards the role of costume and makeup in the making of *The Hills Have Eyes* (2006) how they are used to evoke the correct feelings in the audience and in creating the correct atmosphere and mood for realism to be constructed. Findings on how meanings are created and conveyed through the use of costume and makeup will be highlighted and the findings of the role of costume and makeup will be indicated.

4.1 DATA PRESENTATION FROM QUESTIONNAIRES

Underneath is the presentation of the personal information of the respondents to questionnaires.

4.1.1 RESPONSE RATE

Seventy questionnaires were distributed amongst some individuals who include audiences from campus, locals in Zvishavane and upcoming film members. The response rate was quite impressive as 63 of them were answered this would mean a 90 % response rate.

Table 1. Response Rate

Category	Distribution	Responses	Response rate
Campus Students	40	40	100%
Locals in Zvishavane	30	23	76.6%

4.1.2   GENDER OF RESPONDENTS

From the 70 questionnaires that were distributed 35 were distributed to females and 35 to men. This was done to get a gender balanced view on their opinions towards the asked questions and for a fair representation both genders. However, it can be drawn that the horror genre is not of popularity amongst most women

4.1.3 AGE GROUP OF RESPONDENTS
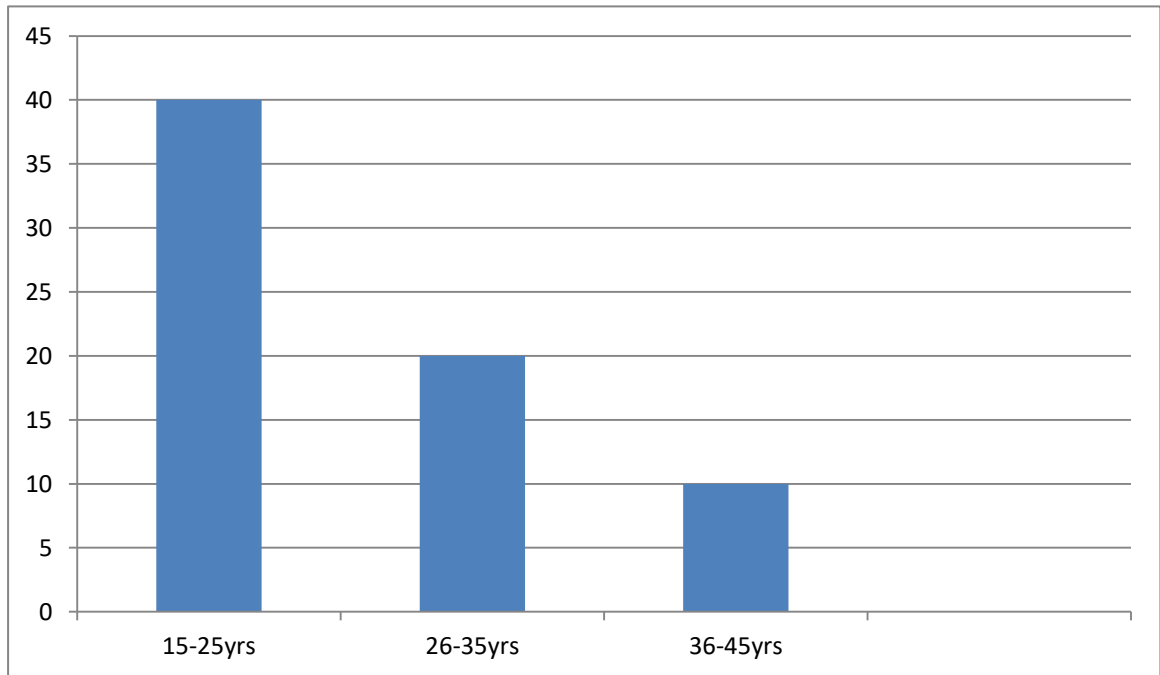
4.1.4 EDUCATIONAL QUALIFICATIONS/LEVEL OF EDUCATION

Table 3 Presentation of the levels of education attained by the respondents

Education level	Number of people
Higher Education	50
A level	14
O level	6

4.2 PRESENTATION AND ANALYSIS OF DATA GATHERED THROUGH QUESTIONNAIRES, INTERVIEWS AND PERSONAL OBSERVATION METHODS ON THE IMPORTANCE OF THE ROLE OF COSTUME AND MAKEUP IN HORROR FILM MAKING

In this section data gathered, on each question that was asked in Chapter 1, through interviews, questionnaires and personal observation methods will be presented. Furthermore, a critical analysis of the data gathered and presented here on each question will be made

4.2.1 SYNOPSIS OF THE FILM

The Hills Have Eyes is a duology that goes on and on but the researcher concentrates on the first one directed by Alexandra Aja in the year 2006. The film takes us through a horrific episode encountered by a family that are on a family vacation going to California but are wrongly directed into the New Mexico Dessert. This is where they encounter scary human beings that tear their family apart after they kill and feast on some of their blood. As they drive through the dessert a trap is already set for them and as a result their car breaks down in the midst of the dessert where there is no signal to even call the mechanic.

The human beings they encounter are said to have resulted after a failed atmospheric nuclear test that was conducted by the USA. The horror film makes use of costume and makeup to instil fear in the audience all done in order for the film to be called a horror. The director takes us through a journey of discovering that as much as the creatures embrace human beings' tendencies and characteristics they act like savages and psychopaths that are blood hungry. Thus, the researcher manages to analyse the important role of costume and makeup that has been used in depth in the film in bid to create horror. The director manages to show the contrast between the characters who are scary and the ones being scared through the

costumes they wear and the makeup they are adorned in. This helps in achieving the aims of the film creating a tense atmosphere in the audience, them believing the characters are real and exist.

Question 1: What is costume and makeup?

The first question was asked in a bid to find out the audiences' knowledge on what they think costume and make up is. 60% defined costume as the clothes that an actor wears in order to portray the desired character in a film. Makeup some defined it as the application of face powders, lipstick and in some cases eyeliners used mainly to beautify a character. Although this is true it is not in all cases that makeup is used to beautify as in this study the research is mainly carried out to find out how makeup is exploited and used in a bid to create monsters, scary characters in order for the horror to be achieved.

Corson (1981) defines makeup as the application of cosmetics (paints, powders and rouges) to the face and the body. This suggests that makeup is used to create the desired character for a specific role whether it is to show sex, status or monsters. In the film *The Hills Have Eyes* costume and makeup has been used to create both the scary characters and the ones being killed. Through the analysis of what costume and makeup is, the researcher came to a conclusion that in *The Hills Have Eyes* costume and makeup are a story telling tool showing mood, development of plot and play the role of evoking emotions that may include fear and anxiety in the viewers.

From the results drawn it can be noted that the audience is diverse which results in some being ignorant of what a film really consists of. To some film is just a form of entertainment. Whereas to those who have received some forms of education understand that a film consists of different aspects for it to be called a film.

Question 2: What is the role of costume and makeup in film?

Costume and makeup play a major role in film making .It is part of the mise-en-scene of a film this means that together with sound, light, costume and makeup also consist of the elements used to make a film. As a result they are both important tools in the making of a film. One notable response of the role of costume and makeup was given by a male respondent under the 20-30 age groups who is an upcoming director studying film and theatre arts who said that, 'without costume and makeup it is not possible to make a good film. He stated that it is the aspect of makeup and costume that help define a character and for the audience to identify with him or her.

In the film, *The Hills Have Eyes* it is through the skilful use of costume and makeup that the horror is created. In regard to his views, Rosenberg (1925) postulates that without make-up and costume the manifestation of the text of the play becomes non-dramatic, dull and devoid of visual effects. Make-up and costume therefore for any {film} is used to create signs and vividly used as a substitute to the portions of text itself which cannot otherwise effectively be verbalized. 10% of the film students who answered the questionnaires highlighted that with regard to age, the special facial features associated with ethnic origins, a key function of makeup is to help the actor personify and embody a character. Make-up helps to determine the location and mood of the film story as well as reveal the status (social, economic and psychological) of the character portrayed.

With regard to the above stated, Costume designer Nadoolman (2003) explains that both costume and makeup are created for one actor for a specific character. Thus, they are used to create mood in the film. Alfred Hitchcock a well-known director from the past emphasized in one of his interviews after the making of his film *Dial M for Murder* (1954) that became popular in London that actors do not have to necessarily engage in a dialogue for them to be

recognized by the audience but rather before an actor even says a word his/her costume and makeup should be a tool of communication with the audience.

From the answers given in the questionnaires it can be drawn that costume and make up are important tools in the making of a film that help in conveying meaning. According to one school of thought movie makeup is a combination of art and science. It is both corrective, covering flaws and enabling actors to inhabit almost any type of character. Movie makeup can be used to hide pores, wrinkles, and other facial imperfections and at the same time it can be used to create pores, wrinkles and monsters.

In the Hills Have Eyes the director contrasts the characters that are in the film. As we are introduced to the savages that are after human and animal fresh blood it can be denoted that the savages have been applied makeup to create human beings that have skin that has been biologically affected. As a result, their teeth are falling out and the hair is falling out as well to create horror and at the same time view them as disgusting. Their costumes are also dark in colour some khaki, brown and black

Figure   1   excerpt   from   the   Hills   have   eyes

Question 3: What psychological effects does costume and makeup in horror films have on audiences?

Of the respondents that answered the asked above question, 100 % of them indicated in their answers that costume and make up in horror films are used to instil fear, create a tense atmosphere and evoke feelings of timidity. Horror film is a genre that should in all cases evoke feelings of fear in audiences in a bid for the horror to be realistic and for the film to be called a horror film. The psychological effects are mostly notable through the screams that the audience constantly utter when watching a horror film. In some cases, mentally the audience assumes the monsters in the film exist and if a close-up shot is taken they can feel terrified thinking they may hurt them.

Costume and makeup artists help audiences believe that what they see on the movie screen is real. Most importantly, to make a horror film, a filmmaker should be doing it according to the

customs, culture, tradition and religion of a nation Berita Harian (2008) 'Film Language' which is semiotics of costume and makeup is the main key for a producer to produce a film. The use of the suitable technique of costume and makeup is able to produce sense of horror, shock and disgust in the audience.

The above stated suggests that semiotics plays an important role in helping to create psychological effects in the viewers. In the film *The Hills Have Eyes* the costumes of the scary characters have dark and dull colours. The colours used are black and brown. The colour black suggests evil which if one possesses, gains authority and in some cases is used to show danger, as a result the horrific human beings have authority in the Mexican dessert.

Fig 2 Excerpt from the horror film the hills have eyes

The dull colours depict an unfriendly character therefore they help construct a tense atmosphere in the film which the audience can automatically identify with. The eyes are hardly opened and the character has wrinkles on his face suggesting old age however he

looks younger than his wrinkles. All this was achieved in order to evoke fear and an unsettled mind in the audience.

Raye (2014) suggests that the makeup and costume have to be real enough for the audience to forget that there is an actor behind the monster that has been created. The researcher found out that in the Hills Have Eyes the characters that reside in the dessert have been applied makeup that turns them in to humans with deformed skin as a result act like savages. Through the use of makeup, they appear in the film with a tanned skin that shows that they have been out in the dessert for a long time.

When analysing the costume, it can be noted that they are wearing tattered, dirty clothes that have no buttons and the clothes have no colour matching code. All this is done to create horror at the same time it being realistic to the audience. In contrast the family that unfortunately gets trapped in the dessert are dressed in costumes that have colour the lady pink stripped shirt, lipstick wearing sun glasses another wearing a floral dress that suggests a jovial mood as they are going on vacation and unaware of the fate that awaits them.

Fig 3 Makeup of the lady as soon as they get to the desert

As the plot of the film develops due to them finding themselves in a compromised situation, their clothes get blood stains, become dirty and tattered this suggests the development of the film plot, change of atmosphere both in the film and in the audience as this evokes feelings of fear and pity whilst watching the horror film.

Fig 4 an example of a horrific scene when the actor struggles against the monster in order to survive evidence of the development of the film plot as the costume is now dirty with blood stains and the makeup suggests so as well.

Question 4: Which meanings are conveyed by costume and makeup in horror films?

Findings from the questionnaires distributed the answers by respondents were impressive as they managed to indicate that the meanings conveyed by the different choices of costume and makeup in horror films are all in a bid to create fear in the audience. As a result 100 per cent of the answered questionnaires indicated that in horror films costume depicts meaning of the

personality of the character, the violence that he has and the justification of the evil he carries in him. Makeup which includes powders to create a tanned skin that has blemishes all convey meaning of the characters state of mind a savage who has no interest in bathing, taking care of his body but rather exerts all his energy hunting down normal human beings.

In *The Hills Have Eyes* the director exploits the use of costume and makeup in order to convey and enhance meaning to the audience who read the signs that are brought about through the choice of costume for each character and the make-up they are applied. All these suggest evil and humans who have turned into savages therefore without any sense of reasoning but out to kill.

4.3 CONCLUSION

From the above information from questionnaires, interviews and personal observations it can be noted that costume and makeup supplement each other in playing an important role in horror film making through creating the desired characters that are believable and scary to the viewers. The next chapter provides the recommendations, the summary and the conclusion of the study

CHAPTER 5

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 SUMMARY

The thrust of this study was to analyse the role of costume and makeup in the horror film *The Hills Have Eyes* (2006) which was produced by Alexandra Aja. The film is about a family that unfortunately runs into psychopath savages in a desert and half of the family is killed.

This film was chosen in a bid to achieve the aims and objectives of the research. These included explaining what costume and makeup is, the role it plays in film closely analysing its importance in horror film making, the psychological effects costume and makeup has on audiences, the meanings conveyed and enhanced by costume and makeup in horror films.

The study used semiotic and audience reception theories in order to interpret the meanings conveyed by costumes and make up in the film *The Hills Have Eyes* and the ways in which viewers unpack these meanings. It was noted that the audience is diverse thus different signs are interpreted differently depending with the audience's societal values and as a result costume and makeup is interpreted differently depending with the geographical location.

The audience reception theory states that audience are not naïve, that they can watch a film and take it as it is without questioning the meaning or relevance of the images. This theory was of a necessity as the audience's responses to how they depict meaning of costume and makeup were found out. However, this theory has also it won weaknesses noticed in the study. It major weakness is that when using the observation method as in this study it may lead to wrong observations as the audience in this case were not engaged into discussions hearing their perspectives and how they decode the costume and makeup used in a horror film. This research was also based on the semiotic theory which entails that film is a communication medium which uses a lot of symbols and signs to convey messages to the audience in this case costume and makeup in horror films are used to convey messages

The study noted that the selected film also serves to highlight the psychological effects of costume and makeup in horror films. It is through the use of costume and makeup that the audience finds itself afraid of the horrific characters because of what they see not what is communicated. The study also strived to show the views of other scholars towards the use of costume and makeup in constructing character for a specific role that is believable in such a way that the audience forgets there is an actor behind the character being portrayed as

indicated in the film being analysed. This was all done to show that costume and makeup are used as a way of enhancing meaning creation and conveyance in horror films. Lastly the study managed to explore on how fear is exploited to instil fear in audiences. This therefore is a psychological impact of the costume and makeup used in horror film

The qualitative methodology was thought to be best suited for this study as the research allows the researcher to get at the inner experience of participants and discover meanings rather than test variables. It is especially effective when little is known about an issue under consideration and the issue could possibly be of a sensitive nature.

The participant perspectives and experiences are all important; this assertion is supported by Flick (2002) as he postulates that Qualitative research is particularly useful when studying the 'life worlds' of participants. Questionnaires were distributed, interviews conducted, a film analysed, primary and secondary sources consulted in order to get different views of people and highlight what they left out and address my statement of the problem.

5.2 CONCLUSION

The study found out the following

1. Findings of the study reveal that the selected film exploited make up and costume in a bid to create horrific characters. This is shown in the director's clever choice of costume and makeup in dressing his horrific actors in dark brown and black colours for the evil to be created. Moreover they are applied makeup that shows there have been exposed to sunlight for a long time they have a tan and some have cracks on their lips. Credit can also be given to the director for his ability to use makeup for the horrific human beings to appear in the film with falling out hair and teeth so as to be psychopathic as possible evidenced in the way their savagely hunt down human beings.

2. The study establishes that costume and makeup should not be taken for granted but rather in all cases has to be used correctly in films to achieve a purpose. This is evidenced in the questionnaires were the audience seems to be aware of the importance of costume and makeup in film making. Costume and makeup is important in the development of the plot, it can be used to contrast status of characters and certain character traits can be shown through the use of costume and makeup however this may not always be the case as the director may choose to use the appearance versus reality them.

3. Costume and makeup has a lot of psychological effects on the audience which can be used to communicate a message even before the actor says anything. In brief it should be used as a story telling tool serving not only that but should be used to create horror in a horror film. As an example In The Hills Have Eyes it is easier for the audience to decipher the actions of the characters that are horrific before they act out their evil actions.

4. The ways of enhancing meaning creation and conveyance in horror films can be achieved through the use of costume and makeup. This involves the choice of clothes for the characters in horror films, the colour of the costume, the state of the costume if the film is set in an isolated place like a dessert, hills, lost in mountains it is necessary for the clothes to be tattered just like in the studied film to show that the characters have lived before and as evidence to show transformation into savages. The makeup should also be light transforming the actors into horrific characters that are believable so the audience can really be afraid of them.

5.3 RECOMMENDATIONS FOR FUTURE STUDIESIn view of the above findings the study recommends the following:

1. Due to limitation of time the study dwelled much on the analysis of costume and makeup in horror film making a case study of The Hills Have Eyes. As a result of this, I recommend future studies to extend their research by looking at other films so as to get a more understanding of the semiotics of costume and makeup in other horror films.

2. Moreover, the study relied on critical discourse analysis and archival research as a way of data gathering. The study lacks the director's voice respectively. Yes, the study is interpreted and the values of costume and makeup, their meanings, the important role they play revealed but the study has not given the director a platform to explain and give his own intention in the choices of makeup and costume used when he directed the film. I would recommend future researchers to contact the director of the film to get his own interpretations of costume makeup in the horror film if possible contact the makeup and costume artists as well.

3. It may also be of a necessity for future researches to carry out a comparison that may look at a Western and an African Film as the semiotics of films are interpreted differently depending to a certain location its values and culture. As an example the choice of a colour for a costume may be interpreted differently depending to ones' location.

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List of figures

Interview Schedule

Midlands State University film student and upcoming director: Mr D Bheta 10 August, 2017 13:30

Midlands State University film student, script writer and film analyst: Sibusisiwe Sibanda

ANNEXTURE 1 INTERVIEW QUESTIONS FOR FILMMAKERS QUESTIONNAIRE SCHEDULE

My name is Sithabile Moyo and I am undertaking an Honours Degree in Film and Theatre Arts with the Midlands State University (MSU).I am working on a topic entitled **An analysis of the role of costume and makeup in horror film making a case study of The Hills Have Eyes 2006** May you kindly answer the following questions to the best of your views and knowledge. The information obtained shall be used only for the purpose of this research project and will not be used in anything without your consent. DO NOT INCLUDE YOUR NAME ON THE QUESTIONNAIRE

DEMOGRAPHICS

1. GENDER

☐

MALE

☐

FEMALE

2. AGE GROUP

☐

15-25 YEARS

☐

26-35 YEARS

☐

36-45 YEARS

1. In your own view what is the major role of costume and makeup in horror film

making?…………………………………………………………………………………
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2. From the films you have watched {horror} and been a part of its making, what effects do costume and makeup have on the audience?..
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3. Which meanings are conveyed by costume and makeup in horror films?..
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4. How successful was the choice of costume and makeup in the short horror film Toro used to create meaning?...
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5. How briefly can you describe the choice of makeup and costume used in horror films to create horrific characters
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6. As a film maker do you think a horror film can be called a horror film if it does not exploit the use costume and makeup?……………………………………………………………………………

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ANNEXTURE 2: INTERVIEW QUESTIONS FOR FILM ACADEMICS

1. What   is   costume   and   make   up

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2. From your own understanding what is the role of costume and make up in

   films…………………………………………………………………………………

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3. What psychological effects does costume and makeup in horror films have an audience

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4. Which meanings are conveyed by costume and makeup in horror films

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