

BRITTLE ORCHID: A Digital Motion Graphic Novel Portraying Women's Body Dissatisfaction Through 'The Beauty Myth'

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Abstract

Nowadays, unattainable beauty standards have been prominently reinforced by the media, and these standards have greatly affected the perception of young adult women. Dangerous trends that pursue the 'flawless beauty' that almost no woman can ever attain have created an obsession for beauty and validation. *'The Beauty Myth'* adheres to this issue circulating as a pressure for women to conform to standards that punish them for exploiting their bodies, causing them to build up insecurities and gain body dissatisfaction, driven into shame by society itself if unable to conform. To portray the issue, I aim to create a digital motion graphic novel in a 2D anime and Art Nouveau style under a fantasy and adventure narrative. The story will emphasize women's body dissatisfaction through the characters and symbols. With its inspiration, including my own struggles with conforming to beauty standards. The digital motion graphic novel will specifically cater to women ages 17+ and will only be available online. This project aims to encourage body acceptance among young adults affected by body dissatisfaction who are influenced by the media. The studies for the output will consist of art techniques and styles, color directions, and related creative works of other artists that would serve as a reference for creating the medium.

Keywords: *digital motion graphic novel, body dissatisfaction, feminism, the beauty myth, art nouveau, sequential art, fantasy*

Introduction

To live in a world where society could have such high standards among women regarding ideal beauty has greatly affected many when it comes to the perception of one's image, causing body dissatisfaction just to reinforce the idea for people to constantly fit in with societal standards and gain their acknowledgments just to feel validated upon their looks, even knowing these standards could change through generations. Not only does this affect adults, but also young adults who are still trying to figure out their identities and are prone to social validation at an early age. Being overly focused on comparing one's size, shape, or appearance results in unrealistic ideals, even causing such insecurities to every individual.

As Jones (2021) stated, starting at a young age, women can live up to being drilled with unrealistic beauty standards enough to build up low self-esteem and loss of confidence in their bodies. They are already molded to conform and serve to be acknowledged by society's definition of beauty, even behind all that façade. There would always be criticism for them to encounter, proving that people cannot be satisfied with their preferences.

The presence of social media, adverts, or even in magazines can be the source of standards reinforced to women that project bodies such as being slim, with clear skin, hairless, or having no blemishes. Thereby preventing women from lacking these features,

nor can they go overboard. They can either be not too thick or not too slim, wear makeup but not too much as it comes out pretentious and not show skin where they could get ashamed of it. This could also compel women to hate natural features in their bodies, specifically hair, stretch marks, and acne as if it weren't normal for any individual to have.

Within the theoretical framework of Feminism, the idea of beauty relates to this perspective in such a way that it values cooperation and not comparison towards women. However, it is being negated by the unattainable standards that determine the harmful approach to beauty. Convincing women that physical attractiveness is one thing to maintain for them to feel beautiful and accepted causes them to further compare themselves to other women to evaluate their worth (2020, Glass). Moreover, these standards have led society to idolize that physical beauty should be correlated with what's considered feminine brought by unrealistic expectations that define how a woman should look tailored to society's tastes as if it is treated as an achievement.

To be specific, this is to focus on the concept of The Beauty Myth, which falls under the same name as Naomi Wolf's book. Wolf (1990) argues that the pursuit of beauty has taught women to hate their own bodies having to see themselves as flawed if they were unable to conform to the standards. Imposing that their worth is only based on their physical appearance leads to unhealthy practices only for women to strive to achieve 'flawless beauty.' From within that process, it creates a form of self-consciousness and false identities that they can never know how they should act or look just to feel good about themselves, having drilled into their minds that their only option is to present themselves as what matters and is seen accepted by society with the role of the media to impose these unrealistic body images that women are inclined to replicate through extreme means leading to body dissatisfaction.

Ever since I was young, I always heard remarks about my body mostly from other people and even from my relatives. Saying that I was too fat and had a lot of blemishes on my face, much so getting teased often about how I was too short for my height. It left a scar within me as I grew up till my insecurities had gotten worse and made me feel conscious of my own body. Wishing I could have others' appearances and even felt jealous of how everyone had the confidence to show with their looks. I find myself trying to fit in with the trends that go around and what I see on social media. It also came to the point that I even starved myself just to be fit, believing that everyone would treat me nicely if I looked thin. Even up to this day, my insecurities still affect me and just being judged about my appearance greatly changed my perception of myself negatively.

With that, this project is my way of projecting my experiences through the form of a digital motion graphic novel and the characters representing the struggles that I've been through as a woman to which the audience could relate. Adding my interest in reading graphic novels and my proficiency in art would stand as my basis for making my output using my skills.

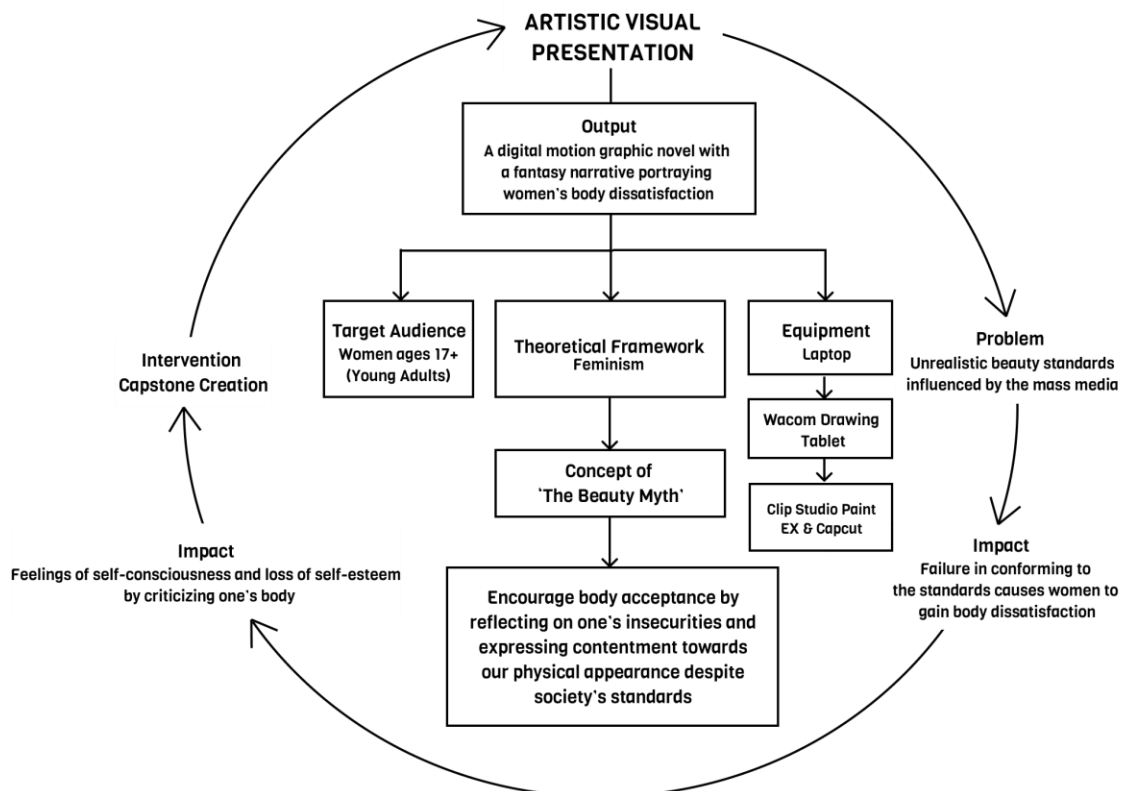
To further emphasize the importance of the topic through compositions, the style of Art Nouveau will be implemented. According to Arthive (2017), this particular art movement revolves around the use of symbols that would define emotions, feelings, and ideas metaphorically rather than directly. Most are depicted through colors and techniques

that are often accompanied by rhythmic, flowy line work that brings out the elegance and modernity of the composition.

Additionally, people can be detail-oriented and appear to be interested in artwork pleasing to the eye, especially if the composition's design makes up for its small details, making it evident for people to admire, which many could just ignore as we tend to focus more on the bigger picture, rather than what makes that picture as a whole.

Other than that, applying this style in a narrative could emphasize the importance of scenarios, particularly even in graphic novels, animations, and other works of art. Memorable events that affect the characters usually display a moment where the surroundings or themselves are affected and often presented with ethereal-like designs. As if it indicates the world around the character changes in their own perspective as a life-changing moment.

Involving the topic of body dissatisfaction and utilizing the style of Art Nouveau, the creative medium to be presented will be a digital motion graphic novel particularly resembling a cinemagraph that involves looping movements. This medium will only be available in a digital format and will be accessible through a social media platform. Utilizing 2D art styles in the visuals, there will be elements present in the illustrations, such as the use of asymmetrical, flowy lines in its line art, which are found in Art Nouveau alongside the use of gradients in the colors.



The creative framework portrays the concepts and methods in relation to creating the output. It is a brief process with a starting point for reaching the project's end goal, which is then incorporated by studies supporting the statements.

Starting off with the output, what drove me to decide to use a digital motion graphic novel is my own interest in reading graphic novels and especially using my expertise in drawing. It would include the motivation to create characters and scenarios from my imagination into life or rather, to a medium I find myself comfortable with, particularly through digital art. Besides, it would count the inspirations behind animations that I am fond of specifically regarding fantasy and adventure, with its mood appearing to be limitless in a fictional setting. As I tend to be imaginative, this led me to pursue the chosen medium since graphic novels mostly focus on visuals, wherein most readers can find themselves immersed in the story or even mesmerized by the elements and style around it. Adding to that, my own art style and my fondness for artworks surrounding Art Nouveau are what make up the implementation of the medium itself.

After planning the medium relating to my interests and inspirations, it was then applied to firsthand experiences and the social issues I find myself involved with to which society has its fair share of exposure. This issue is body dissatisfaction especially surrounding women. As a woman myself, I have experienced hearing negative comments about my own body from others, and worst is it includes my loved ones, which led to my having insecurities and being self-conscious towards my own body, even with my self-esteem fluctuating. Aside from my experiences, I also took note of the stories that my fellow women shared with me in which they were able to encounter the same treatment as I had, especially the incapability of embracing their imperfections and trying to change their appearances just so they could conform the unrealistic standards that the society and media had imposed against women. With that, I aimed to make women my target audience for the output, particularly young adults that are in the age of 17+ and up. Given that both the medium, specifically graphic novels, and the topic of women's body dissatisfaction are universal at most in terms of exposure, it will be open to all demographics, even races and social statuses. I had to specify the demographic through age as the graphic novel will be covering symbolisms that the younger age might find difficult to comprehend. Adding that, the topic is also experienced by both children and adults. This limitation does not mean that those who are 16 below are considered illiterate, but to only utilize the message of the output for women around or nearly my age to feel that their experiences are not invalidated, as I believe that my audience could have different interpretations of my work, let alone they are capable of passing the message to those who are younger than them.

In relation to women's body dissatisfaction, the theoretical framework implemented for the output will be Feminism. Naomi Wolf's *'The Beauty Myth'* will be the central point under the said framework when elaborating on the harsh approach towards ideal beauty in women.

The Beauty Myth is all about how the mass media holds a greater role in bringing women down and bringing social pressure that forces women to compare themselves with their physical looks only to feel validated, wherein it just further contributes to forming self-hatred and the inability to feel content about themselves. The myth gives the idea to women that they needed to look forever young to the point it could cause obsessions and

insecurities. The media promotes a standard of beauty that appears unnatural and unattainable. Even with the rise of social media, adolescents face toxic standards at a young age. Supporting this statement, Wolf (1990) mentioned from her book, *'The Beauty Myth'*:

We, as women, are trained to see ourselves as cheap imitations of fashion photographs rather than seeing fashion photographs as cheap imitations of women. (Wolf, 1990, p. 105)

From Wolf's remark, women are inclined to almost alter their appearances through extreme measures, trying to imitate manipulated images of beauty. Specifically, young adults are still at the stage of discovering their identities and are prone to internalizing which facial features and body types are acceptable by society for them to comply with or imitate.

To further emphasize the issue of body dissatisfaction and the concept of The Beauty Myth in the digital motion graphic novel, it will be portrayed artistically by using symbols of nature, such as flowers that are commonly connected through analogies between women and their meaning, mainly pertaining to their nature and personalities. These symbols are often evident through other forms of medium like paintings, films, and even from reading materials like graphic novels, which I decided to implement with the style. Speaking of style, as I mentioned, visuals of nature are present in Art Nouveau; therefore, the application of this style and the symbols will create a synergy for the making of the graphic novel's visuals. Gradients and the use of smooth, flowing lines will be evident throughout the medium, including the character and landscape designs, which are composed of a grainy overlay.

Moreover, these symbols will reoccur when it comes to animated visuals. The software to be used will be *Capcut* for the process of overlaying. It will be done with the array of digital images placed in a certain element within the visuals of the graphic novel. As mentioned, these images will only appear on certain panels in each chapter to show the importance of the scenarios within the story in relation to the topic.

The output will be published on *Google Sites*, which will have its own additional assets that will make up for the web design. This would be the way of displaying the medium, providing information about the graphic novel itself, such as its summary.

Moreover, **secondary data collection** will be used for the project. It is performed for the output as it was based on existing studies and literature that correlates with the concept and topic that I will be pursuing for the medium. Since the development of the creative output does not depend on findings and analysis, there will be no surveys or interviews that will be implemented for the project. This is to add that within the schedule upon creating the output, the time is considered insufficient to conduct the said methods, given that the project needed a greater amount of time to be consumed, particularly in making other assets.

The existing literature includes the book Naomi Wolf's, *'The Beauty Myth,'* which is both considered a concept under the framework of Feminism and a part of written literature as well. This stood as one of the foundations for reinforcing my topic regarding

body dissatisfaction and the audience for the said output. To further elaborate and support the details behind the process, online articles exploring the same audience and topic were collected to determine the demographic that would stand as the basis for the making of the project, in which I decided to focus on young female adults that are around the age of 17+ in catering the medium. Related artworks were also gathered to conceptualize the medium, visual presentations, message, and story developments, especially with the visuals depending on symbolisms that would need a study of references towards other creative works and media to utilize its purpose.

One of the primary sources for the data gathering is first-hand accounts or my own experiences regarding body dissatisfaction, which led to the concept of the medium itself as a form of projection concerning the artist's experiences that are open for interpretations from the target audience and a way of exploring the topic through a creative process. In addition, aside from the existing studies and related artworks as secondary sources for the output, noteworthy memorabilia were included in the related works that supported more of the personal approach to the concept.

In particular, the **research design** will have its medium, which is a digital motion graphic novel focused on the genre of fantasy/adventure, with its elements mostly composed of intricate visuals based on the art style of 2D anime and Art Nouveau. Moreover, this style uses rhythmic, flowing, and smooth, overly detailed lines. This is to emphasize the small designs that make up the overall structure or shape of the work. Given that graphic novels focus more on the visuals, the application for these art styles will be utilized within the chosen medium. Adding to that, my own stylized art style is inspired by 2D anime visuals, which is why I decided to implement it with semi-chibi proportions on the characters and grainy textures to pursue a rougher look on the visuals. It would feature an all-female character with their colors following an associative scheme to highlight their difference in personalities and the feel of their appearances. To further emphasize the significance of the chosen styles and medium, literature and other related creative works are included to reinforce an in-depth understanding of the meaning and symbolism behind the visuals, more so to supplement the topic alongside the output.

The **target audience** for this project is women ages 17+ who are experiencing body dissatisfaction, being that the source of their insecurities regarding body image is having the perception that their looks are deemed unfit or imperfect for society's beauty standards. The output will cater to all races and social statuses, considering that graphic novel, in general, are available for both children and adults, as well as the topic of body dissatisfaction known to be experienced by many, such as all genders.

Although, even if my output is only limited to women, women at an early age can already be exposed to harsh beauty standards, building up insecurities or experiencing negative body image in the early stages. Another reason for choosing a specific age for the target audience is reading comprehension, especially for those aged 17+. Since the digital motion graphic novel will have symbols and subtle approaches in dialogues, younger audiences may have a harder time interpreting or comprehending it. By this, other than being specific, it is to focus more on an ideal audience but will still be available for women ages 16 and below to be viewed. Also, given that the output is only focused on women, it stems from my own personal experiences as a woman and lets other women feel that we can relate to our struggles regarding beauty even in various ways.

Moreover, around these ages, specifically young adults, they are more acquainted with using the Internet and adding to their awareness and interest in the medium such as digital graphic novels found on social media platforms. Such as reading them through different genres and making their own interpretations, which are mostly accessible online.

With that, the medium and topic at hand are both available to all demographics, but instead, they are narrowed to cater to a more specific and ideal audience for a clear approach and basis for creating the output.

For the **design process**, the output underwent many stages of drafts, which involved character designs and story writing before I was able to produce a title and the storyboard script supporting the story. The following mediums, styles, and genres used are based on my personal interests, such as reading graphic novels and getting inspired by other artists and forms of media, such as games and animations.

The project is titled ‘Brittle Orchid,’ a digital motion graphic novel combining 2D anime and Art Nouveau styles, and the genre for the story will be a fantasy and adventure narrative. The characters in the story are then designed to fit the fictional world, and the concept of magic will be evident throughout the storyline. The character designs would feature semi-chibi proportions incorporated with my own stylized art style, which is inspired by 2D anime designs.



Lucy from ‘Lucid Lucy’ (2020) & ‘Doll Thing’ (2022)
 Carles Dalmau
 A character design by Dalmau featuring semi-chibi proportions



'All Above' by Ernesto Artillo (n.d.)
A collage by Artillo that features animated digital images

The story titled *'Brittle Orchid'* simply signifies how women can be vulnerable and fragile, especially when they are conscious of themselves both inside and out, having the desire to be seen as beautiful despite their imperfections as they try to fit into the cruel and unattainable standards imposed by others. Given that orchids symbolize beauty and strength, it seems to describe that behind one's beauty; there are desires left unmet that create a mask of obsessions.

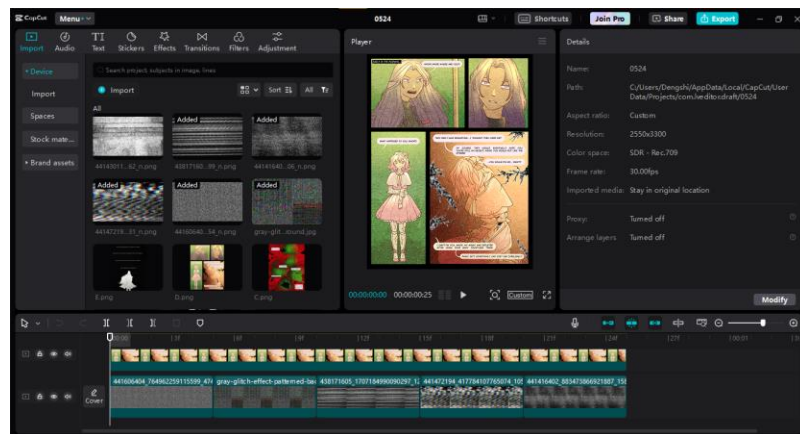
The digital motion graphic novel will consist of 40+ pages, featuring a sequence of events that will highlight each character's arc or scenario. The panels will be drawn on a canvas following the measurement of 8.5 x 11 in (*Letter Size*), which is a usual format for graphic novels and fits most of the panels on each page. To further elaborate, the illustrations and animations of the panels in the graphic novel will be created at *Clip Studio Paint EX*. It is an art software that can provide many features in illustrating artworks.



Work Process from Clip Studio Paint EX

All panels in the storyboard will be rendered with line art and colors. Applying the style of Art Nouveau alongside my own art style, the visuals would have colors blended in gradients, and the line art would bear smooth, curvy, and thick characteristics, which are evident throughout the visual elements. Aside from that, all panels would appear to be in different shapes and positions to reserve spaces for dialogues and show off more of the visuals, especially the moving panels. Moreover, the dialogues are placed in speech bubbles, and there would be time jumps as narrative texts that would overlap the panels.

Meanwhile, *Capcut* will be used to animate the artwork, especially in merging digital images that act as if they are in motion. Digital images are going to be used for the small looping animations present in the graphic novel. It will only be available through a digital format and will be accessible through *Google Sites* dedicated to the graphic novel itself. Since some of the pages of the graphic novel will involve some of its animated panels, those pages will be rendered in a *.GIF* format so that the animations will seamlessly loop. On the other hand, still panels are only saved in *.PNG* format.



Work Process from Capcut

Even if the goal of the project is to encourage body acceptance among young adult women, the output will not serve as an absolute resolution for this societal issue concerning body dissatisfaction caused by unrealistic beauty standards but only give enlightenment on the topic, even to a smaller audience in embracing their imperfections despite the harsh reality we live in. As the output is personally inspired by my experiences, it is also made for the audience around my age to inform them that they are not alone in the same struggles I am facing.

Character Background

With an all-female cast since the topic would focus on women's body dissatisfaction. All the characters are represented with symbols, specifically flowers that are associated with a meaning to complement and serve as inspiration for their personalities and designs. Specifically, flowers are often associated as an analogy for women to represent their natural beauty, even internal growth, and self-love, which are referenced through the characters' experiences and developments in the story.



Hiraya ('Imagination')
Protagonist

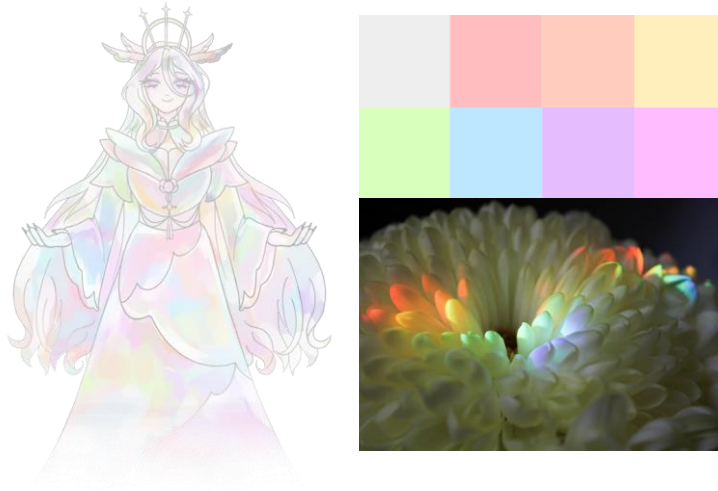
Hiraya is a shaman who resides in a village on the island of Likhala. She is known to be stoic and serious all the time as she takes pride in her magical abilities, as she can heal ailments and has spiritual insight that allows her to talk to spirits through chants and her magic. However, behind all her façade and despite the power she has, she is deeply insecure about her appearance as she is belittled by how old she looks and how unfit she is for the standards of beauty between mortals. Her intimidating and strong presence inspires her harsh and dull colors, as with how *purple* is associated with *nobility* or *high status*. Her symbol and colors are represented by the *purple orchid*, which signifies *maturity*, *wisdom*, and *pride*.



Amor ('Love')
Protagonist

Amor is a sentient puppet who bears a youthful look and often acts immaturely curious yet innocent. She loves being pampered with attention, especially getting complimented with her looks. She is created by Hiraya as a shell for her to use with her consciousness and magic. One of her desires is to become a human, wanting their natural

beauty to allow everybody to pay more attention to her. Ever since gaining sentience, it has also become a dilemma to her existence. Her symbol and colors are represented by the flower of *pink hibiscus*, signifying *youthfulness*, *innocence*, and *immaturity*.



Marikia ('Beauty')
Deuteragonist

Marikia is the steward of vanity, who was once a mortal before becoming a steward of the gods and embodies the beauty of all mortals. She is known to be soft-hearted and considered the most beautiful of all mortals, which is why she was chosen and ascended as a Heavenly Steward. She was always willing to lend an ear to any mortal she could offer her blessings from, providing her guidance. Her spirit lies at her temple, and she has been longing for peace and understanding as she is haunted by her past and how other mortals put her on a pedestal to act in perfection, unable to be free from acting her true self. Her symbol and colors are represented by the flower of the *white Chrysanthemum* signifying *sincerity*, *divinity*, and *fragility*, consisting of a *white* and *rainbow* palette. This will serve as an elevation of her high status compared to the other characters as she bears all colors or appears to be iridescent.

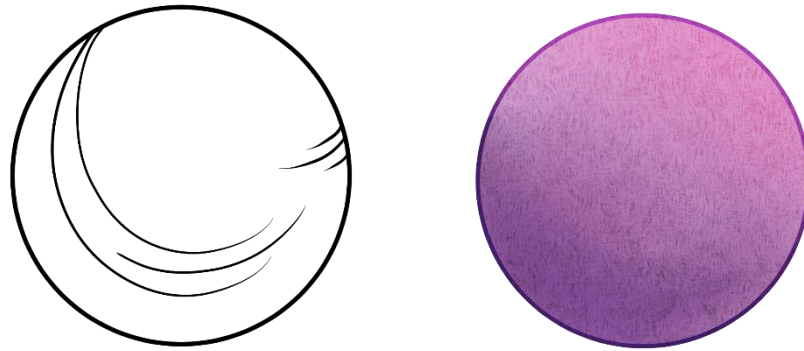
Textures and Overlays

The feel of the output would depend on the rough textures, mainly using the Hem cloth as an overlay. This is used to create a paper-like or grunge look that would make the visuals appear straight out of an old storybook or a grimoire. This is to reference the feel of Art Nouveau, bearing an earthy and old ambiance.



Hem Fabric (Texture)

Sample Artwork of Hiraya using Hem Texture

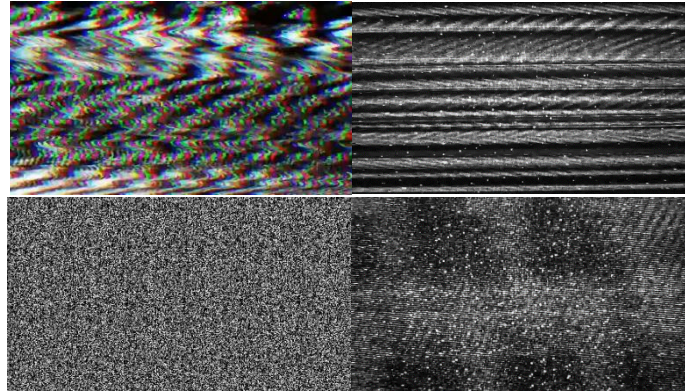


Visual Linework (Left) & Color Render – Hem Textured (Right)

In addition, the images of TV/VHS static noises added as elements for the animations hold significance to the symbolism behind the visuals and story. The meaning behind these elements is based on dream interpretations to fit in with the imaginary and fantasy theme applied to the work. According to Dreammean (n.d.), static noises are interpreted as:

- a) *Deception*
- b) *Refusal to see the truth*
- c) *Tension and inability to adjust between people*
- d) *Feelings of impulsiveness*

They are represented as *cracks* to add a chaotic feel around the animated visuals and are only limited to important scenarios. It is only evident where the characters are in tension or expressing their troubles as a way of connecting their actions and the meaning of static noises to form the symbol between the elements. Also, the images used in the visuals are regarded as royalty-free and do not require attribution.



TV/VHS Static Noises used in Animated Panels

Color Direction

The colors for the characters are determined to have an *associative theme* as they are color-coded. Also, there will be no changes or switches in their identities. This is to associate colors that the audience could easily recognize when it comes to their personalities. Upon making the color schemes for the characters, the meanings behind the colors to shape their traits, including the flowers to which they are symbolized are included. Only the lighting from the environments would affect the colors of the characters to indicate the mood or atmosphere between scenarios, but their main color schemes will not change nor their identities.



Monochromatic

Analogous

Tetradic

Choosing the color schemes for the characters consists of combining brighter and dull colors altogether. The main colors of the characters are *analogous*. Specifically, Hiraya relates to purple, while Amor is correlated with pink, which are neighboring colors in the wheel. Although Marikia is associated with white, a rainbow-colored scheme is added to reflect all colors as a way of showing her higher status as a character, both in her personality and in her design. Hiraya's palette conforms to the *tetradic* theme, consisting of many colors that complement her main color, purple. On the other hand, Amor lies in the *monochromatic* and *analogous* order of colors. Meanwhile, Marikia bears all the color schemes, which have most of the ranges of colors in her design.

Logline

Unable to fit the ideal beauty, a shaman made a puppet with youthful looks as a shell for her consciousness yet bore sentience that led her to become fascinated with

humans and desired to be one, that being a mortal is much more of a beauty. Only this desire would be achieved through trials and the hands of the divine.

Synopsis

In the land of Likhala, where humans coexist with magical beings, a great shaman named Hiraya yearns for acceptance. Fueled by her desire to feel beautiful and garner attention, she creates a living puppet named Amor with her magic as a shell to possess and use her body. Amor then gained sentience due to Hiraya's traces of magic from the number of times she was possessed by her, allowing her to adapt her wisdom and desires. This makes Amor reveal herself to mortals, who want to gain more attention.

Amor was then hated when her beauty deteriorated, and her body crumbled; even wanting to become human and possess their beauty hoping to be accepted by mortals once again. With this, Hiraya revealed Marikia's history and whereabouts, having a secret motive in mind. They went on a journey to the ancient temple of the Steward of Vanity, Marikia, to which she could grant their wishes. However, their relationship becomes strained as Hiraya reveals wanting to sacrifice Amor to gain her unchanging beauty and has a fight for their desires driven by desperation.

Meeting the spirit of Marikia at her temple, she provided a trial for the two to confront their deepest desires and fears by reliving her bitter memory, revealing that even a powerful Steward has faced such struggles from her own past as a mortal. Unable to be her true self, she was expected to act in perfection by mortals. It was a lesson to show that such imperfections would always linger within, thus creating an understanding between Hiraya and Amor to embrace their true selves. The steward would grant humaneness in Amor as it was a blessing for her eagerness to feel embrace imperfection, just as Hiraya was blessed with power as her strength was a part of her beauty. Marikia was ever grateful to tell her tale as she returned to her slumber, hoping her story could ever let them learn to embrace their flaws.

Pre-Production Stage

In the pre-production stage, the story, character designs, storyboard, blog customization, and script for the digital motion graphic novel are consulted to be refined into specific details and finalized during the production to post-production stage. The assets and details made for these stages are expected to change during the process.

When it comes to **creating the story**, the story for the output was written as a summary before it was further expanded to a full narrative. The story was planned with the genre of fantasy and adventure, mostly focusing on elements that utilize the purpose of fantasy which offers endless possibilities with its concepts.

Moreover, the **planning of the medium** involves finalizing the draft for the story before coming up with a digital motion graphic novel. Aside from my interest in reading graphic novels or comics that influenced my decision to pursue this medium, I wanted to incorporate character development arcs even within a short story. Since graphic novels offer a stretching of the narrative to explore more of the character's history and to dig deeper into the storyline, it would give me enough freedom to plan out my story with a clear flow of a beginning, middle and end.

As for the ‘motions’ in this digital graphic novel, it is about the small looping animations or an array of images acting like a slideshow that is planned to be evident from the panels with important scenarios happening within the story. Only a certain element in the panel will move using digital images that flash randomly, which would stand as symbolism. This is also to emphasize which scenarios hold much significance in the story.

The graphic novel will resemble a cinemagraph or a slideshow. A cinemagraph is a still photograph in which some of its visuals are in looping movements. It can also give the illusion to the viewer that the picture is moving like an animation even though it is flashing. These moving panels are only limited to the important scenarios of the story to highlight their significance to the characters. Within those moving panels, there will be an application of digital images in a specific element on the illustrations that will only move but will not include the whole panel. These digital images that would appear like a collage in that element will flash randomly. It will be regarded as symbolism for the characters, landscapes, and the mood of a scenario. The digital images would be free of use to avoid copyright issues for the output. They will be referenced on paper and in the credits of the output. To reiterate, not all panels will be animated because of the limitation of their purpose as a symbolic approach to the story.

Furthermore, 2D anime styles will be applied with smooth and detailed strokes of lines and colors to reference the style of Art Nouveau. However, the overall artwork itself will be composed of 2D illustrations but will not appear overly surreal or abstract due to the application of digital images to indicate symbols in the moving panels. However, *there will be no traditional or printed medium provided for the overall output as it is only planned to be in a digital format.*

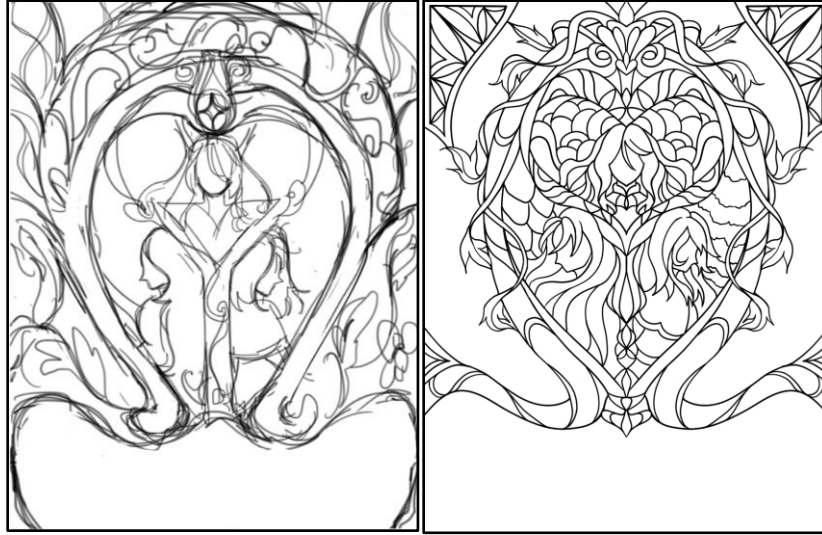
In **writing the script**, the finalized story draft stands as the basis for the script. It comprises most of the scenarios and dialogues to be presented in the graphic novel upon implementation. A logline is provided as a short context for the story, and the role of the characters and their names are also listed, even the medium with the story’s genre. Each scenario that is provided for the characters is categorized through: (a) *panel numbers*, (b) *setting*, (c) *camera shots* and (d) *time jumps*. As for *time jumps*, these are captions to specify a certain panel where a time skip or change of day occurs within the story. The visuals will then depend on the *camera shots* provided for each scenario and how it would look in the digital motion graphic novel.

As part of the process, **creating the character designs** features an all-female cast since the topic would focus on women's body dissatisfaction. As part of the pre-production stage, background information is provided for the characters as an overview, and pegs are used as references for the designs. Rough sketches and the initial drafts for flat-colored renders are made since the designs are still bound to change during the actual production.



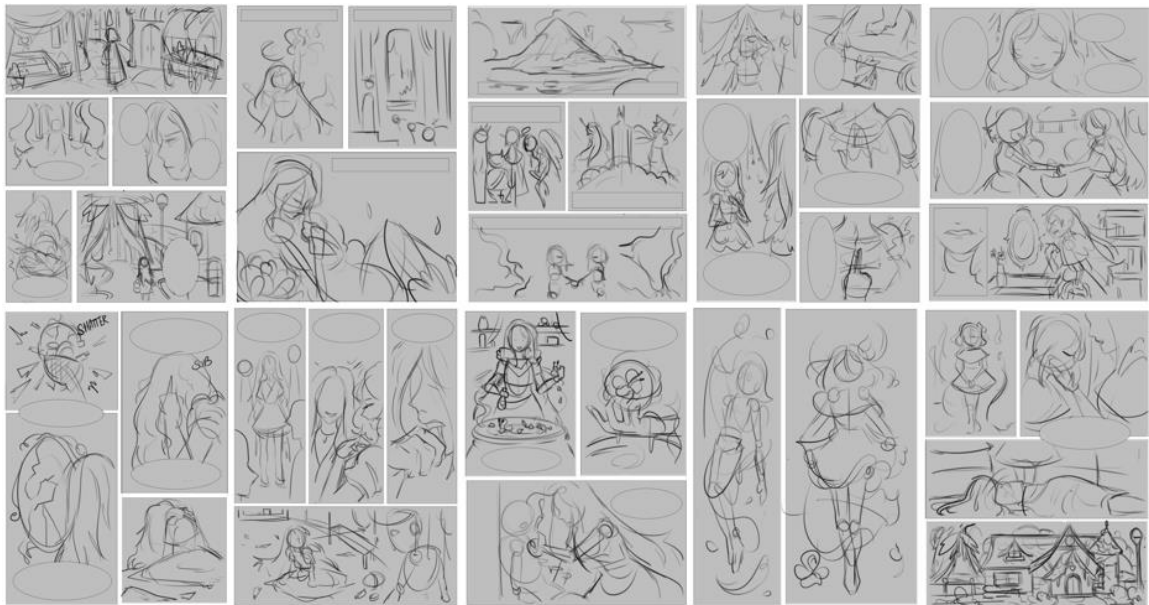
Rough Sketches and Flat Colored Renders (Initial Draft)

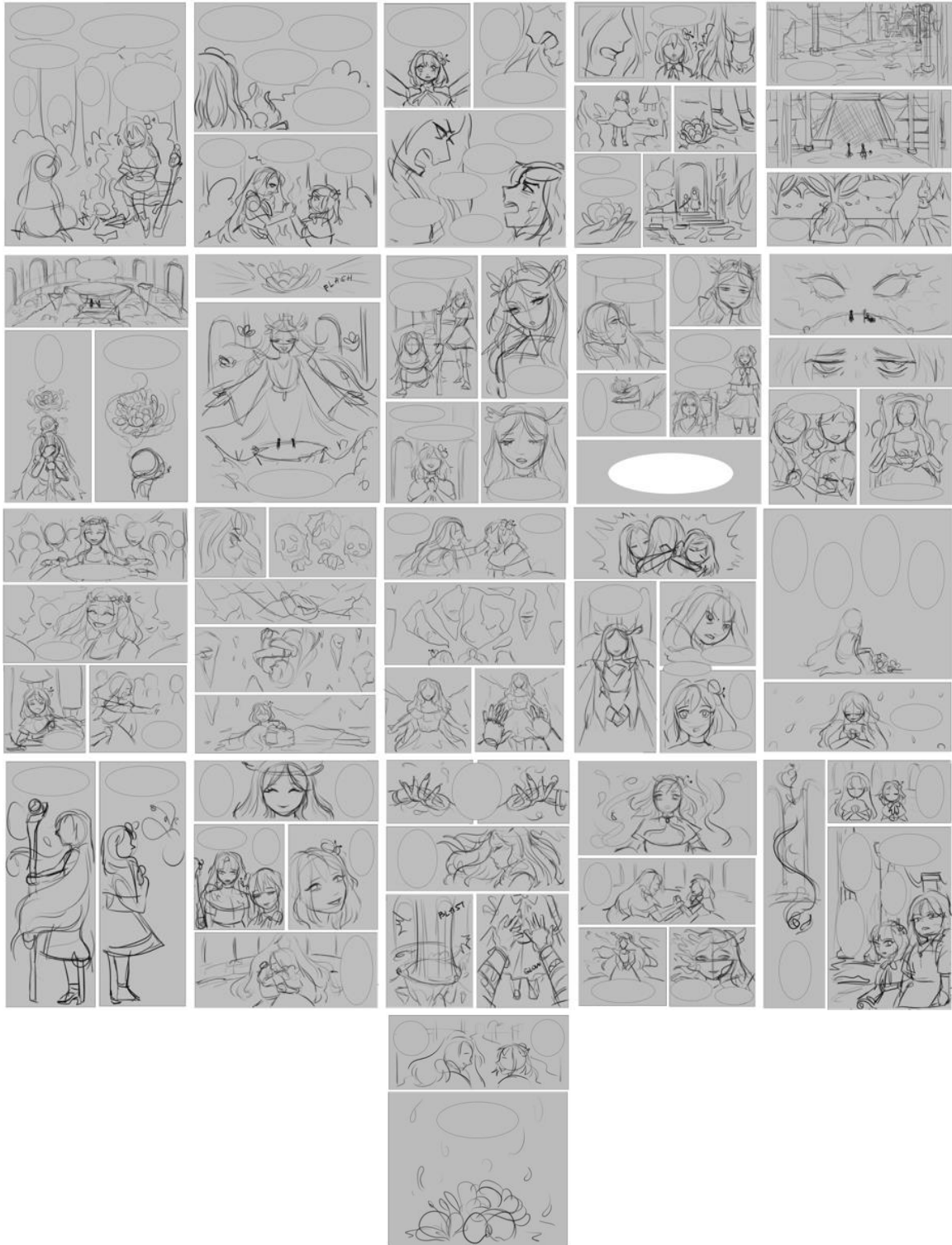
In addition, a **cover page** is made for the output. Its design is inspired by Art Nouveau's aesthetics, especially with the use of asymmetrical lines in the visuals. At the center were the three main characters of the story drawn in a silhouette-like manner. The inspiration for the cover's concept was to resemble common artworks of Art Nouveau using elements of nature such as leaves and flowers present on the cover. The title of the graphic novel and the artist's name will be displayed on the cover below the central design. More so, it also references the designs of decorative stained-glass windows, and most importantly, its shape would resemble a female's sex organ as its symbol. This is to emphasize the concept of the story revolving around women and how the story would bear significance for the target audiences. Even though the output is only made digitally, a cover is made with the same format.



Cover Page (Initial Draft)

Lastly, the **storyboard** is made of rough sketches prepared for rendering during the production stage. All the panels present, even its animation, is bound to change especially if the script for the whole story is revised as well.





Storyboard (Initial Draft)

Production Stage

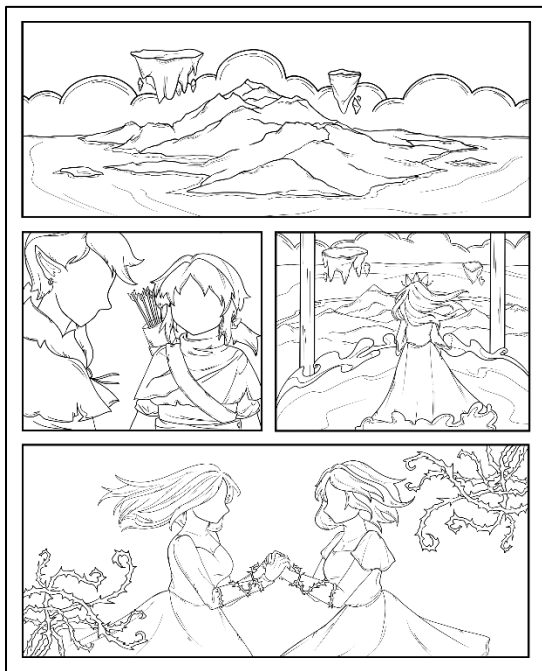
In the production stage, it would include rendering character designs, panel visuals, and the cover page dedicated to the graphic novel. It would also consist of the assets made for the website design that will be used in exhibiting the digital motion graphic novel to an online platform.

COVER PAGE

CHARACTER DESIGNS



PANEL VISUALS



OTHER ASSETS

BRITTLE
ORCHID

BRITTLE
ORCHID



SCRIPT

PANELS:**1.****[LONG SHOT]**

The island of Likhala lies in the center of a vast ocean.

NARRATION

In the land of Likhala, magic thrives within the earth and to all mortals.

2.

[MEDIUM SHOT]

A human and a mystical being stood next to each other.

NARRATION

As mystical beings live together in the realm...

3.

[FULL SHOT]

A goddess stood above the clouds watching over the island.

NARRATION

And the gods revered once revered by many from the lands, now inhabit the heavens.

4.

[MEDIUM SHOT]

Two silhouettes of women holding hands surrounded and tangled with thorns on their arms.

NARRATION

Yet, the world can be cruel to the powerful and unfortunate, one could only survive through such means...

5.

[MEDIUM SHOT]

A silhouette of a sorcerer casting magic.

NARRATION

Power...

6.

[WIDE SHOT]

Knights stood holding their weapons in a palace.

NARRATION

Pride...

7.

[MEDIUM SHOT]

A mortal form of Marikia with hands on her chest, lying on dark waters in a cluster of white chrysanthemums.

NARRATION

...Beauty.

SETTING: EXT, FOREST VILLAGE, DUSK

8.

[WIDE SHOT]

Hiraya walked around the forest village carrying a basket with herbs, passing by the crowd on her way back home.

9.

[MEDIUM CLOSE UP SHOT]

Women gazed upon Hiraya, whispering, and chuckling to each other as they looked at her appearance.

WOMAN 1

“Is she the village shaman? Why does she look so old?”

WOMAN 2

“I know, right? Look at her clothes, too shabby!”

10.

[CLOSE UP SHOT]

Hiraya had her head low, hearing their comments from afar. She wore a tired yet annoyed look on her face.

HIRAYA (MONOLOGUE)

(Those cravens can't even keep their mouths shut...)

11.

[WIDE SHOT]

Hiraya went towards a large hut by the tree near her cottage.

HIRAYA (MONOLOGUE)

(For the years I've spent in this village, I would always hear the same words...)

12.

[MEDIUM SHOT]

Hiraya entered the tree hut with an indifferent look.

HIRAYA (MONOLOGUE)

(Hardly enough, I can't even get a bit of respect...)

13.

[FULL SHOT]

Hiraya infuses the herbs with magic in front of her knees as she crouches on the floor.

HIRAYA (MONOLOGUE)

(...As though my appearance even matters at this job)

14.

[OVER THE SHOULDER SHOT]

A woman arrived walking towards her hut, looking worried as she greeted Hiraya while she held a basket.

WOMAN 3

"Shaman Hiraya, the pain remains on my chest. Could there be a problem with the ritual?."

HIRAYA

"Has it gotten worse? Let me look at it."

15.

[POV SHOT]

Hiraya hovered her hand over the woman's chest, looking for a spot of negative energy. She muttered a chant for healing magic.

HIRAYA

"Light of nature
Heed my call
Ease thy pain, from one's wail
May the vigor in this mortal shall be restored
And be shed of frail."

16.

[POV SHOT]

Hiraya noticed the negative aura around the woman's chest using her magic, purging it with a swing of her fingers.

HIRAYA

"You should be relieved now. If it persists, come back".

WOMAN 3

"Thank you."

17.

[CLOSE UP SHOT]

Hiraya finds herself gazing at the woman's face filled with makeup.

HIRAYA (MONOLOGUE)

(The smell of grease paints... it really ticks me off)

SETTING: EXT, HIRAYA'S TREE HUT, DUSK

18.

[MEDIUM SHOT]

Outside the hut, the woman gave her beauty potions in a basket with a mocking smile.

WOMAN 3

“Here, I’ve noticed you’re looking stressed lately. You don’t want to scare anyone with that look of yours now, do you?”

HIRAYA (MONOLOGUE)

(Beauty potions...?)

SETTING: INT, HIRAYA’S COTTAGE, DUSK

19.

[CLOSE UP SHOT]

Hiraya walked back inside her cottage with a tight grip on the basket, looking irritated.

HIRAYA

“How preposterous!”

20.

[MEDIUM SHOT]

Hiraya threw the basket at a wall mirror, shattering it into pieces.

21.

[CLOSE UP SHOT]

Hiraya screamed towards the broken mirror as its glass shards scattered.

HIRAYA

“The nerve to shove it in my face!!”

“I honed my power for years, hoping I could get enough respect for my efforts...”

22.

[OVER THE SHOULDER SHOT]

Hiraya gazed at the broken mirror on the wall.

HIRAYA

“I honed my power for years, hoping I could get enough respect for my efforts...”

“...Even for this wretched village”.

23.

[GROUND LEVEL SHOT]

Hiraya was kneeling on the floor head down, looking devastated.

HIRAYA

“...Even for this wretched village.”

24.

[CLOSE UP SHOT] – FLASHBACK

Hiraya is de-aging into her younger self.

HIRAYA

“I tried going back to my younger form...”

25.

[MEDIUM CLOSE UP SHOT] – FLASHBACK

Hiraya changed her look to a different woman, mingling with others.

HIRAYA

"Changed to someone I am not..."

26.

[CLOSE UP SHOT] – FLASHBACK

Hiraya coughed up blood, looking weak as she sweats.

HIRAYA

"Even almost draining all of my magic..."

27.

[CLOSE UP SHOT]

Hiraya looked tired with tears falling down her cheek.

HIRAYA

"...I could never be beautiful.”

28.

[FULL SHOT]

Hiraya noticed the human-sized puppets hanging in her room.

SETTING: INT, HIRAYA’S COTTAGE, EVENING

29.

[TIME JUMP: “ON THE EVENING...”]

[CLOSE UP SHOT]

Hiraya spilled her potions and sages with her magical companions, mixing petals of a pink hibiscus from the essence inside the cauldron.

HIRAYA

"O, sacred spirits
Blessed thee with youth.”

30.

[CLOSE UP SHOT]

Hiraya lifted a magical sphere with the pink hibiscus that formed beneath the essence in the cauldron.

HIRAYA

“With this flower, may beauty prosper.”

31.

[MEDIUM SHOT]

Hiraya went near the puppet and pushed the magical sphere into its chest.

HIRAYA

“Let one bloom
And brim with purpose.”

32.

[MEDIUM SHOT]

The puppet’s body glows and hovers up in the air, with its strings getting cut off.

33.

[FULL SHOT]

The puppet glows in rose colored magic, with floating pink hibiscus surrounding her.

34.

[FULL SHOT]

The puppet slowly dropped from the floor as the magic disappeared. Its eyes remained shut, standing in a graceful pose. It transformed into a youthful looking girl wearing a dress and a pink hibiscus in her hair.

35.

[MEDIUM CLOSE UP SHOT]

Hiraya cupped the puppet’s cheek, staring closely at its face.

HIRAYA

(To Amor) “You will call me Hiraya and I shall name you, Amor.

36.

[MEDIUM SHOT]

Hiraya passed out in front of Amor from exhaustion.

HIRAYA

“A shell... who will heed to my orders.”

37.

[TIME JUMP: “NEXT MORNING...”]

[WIDE SHOT]

The sun rises over Hiraya’s cottage and tree hut early in the morning.

38.

[CLOSE UP SHOT]

Hiraya was on the floor with a blanket over her body as a hand nudged her arm waking her up.

39.

[POV SHOT]

Hiraya saw Amor beside her, kneeling and slightly smiling as her hand rested on the blanket over her body.

HIRAYA (MONOLOGUE)

(...It seems she's active now)

HIRAYA

(To Amor) "Fetch me my amulet."

40.

[CLOSE UP SHOT]

Amor reached for the amulet in a distance from the floor, giving it to Hiraya.

HIRAYA (MONOLOGUE)

(How fascinating. . . She can fulfill my orders)

HIRAYA

(To Amor) "Thank you, Amor. Now... follow me."

SETTING: EXT, FOREST, MORNING

41.

[WIDE SHOT]

Hiraya and Amor faced a worn-out statue of a druid, with the shaman praying in silence.

42.

[MEDIUM CLOSE UP SHOT]

Hiraya hovered her hand on Amor's forehead while her eyes were shut, as the shaman's spirit took ahold of her puppet body.

HIRAYA

"Close your eyes and you shall be under my control."

SETTING: EXT, FOREST VILLAGE, MORNING

43.

[TIME JUMP: "HOURS PASSED..."]

[MEDIUM CLOSE UP SHOT]

The crowd of people cheered and clapped at Amor dancing on the plaza.

CROWD

"Who is that puppet?"

"My, she looks gorgeous!"

"Can we join?!"

44.

[POV SHOT]

The crowd of people approached and complimented her appearance.

CROWD

"Your dance is magnificent!"

"What a beautiful dress you have!"

"Such a youthful look...".

AMOR (POSSESSED BY HIRAYA)

(I'd never heard praises like this before...).

45.

[CLOSE UP SHOT]

Amor's eyes gleamed from the praises she heard.

AMOR (POSSESSED BY HIRAYA) - MONOLOGUE

(To think that a mere puppet would easily make them sway)

46.

[TIME JUMP: "A FEW DAYS PASSED. . ."]

[CLOSE UP SHOT]

Amor laughed with a man beside her.

AMOR (POSSESSED BY HIRAYA) - MONOLOGUE

(Since then, I have used Amor's body for a long time)

47.

[MEDIUM CLOSE UP SHOT]

Amor (Possessed by Hiraya) waving at another person with a joyful look.

AMOR (POSSESSED BY HIRAYA) - MONOLOGUE

(To be adored was like a warm embrace)

48.

[CLOSE UP SHOT]

Hiraya praised Amor's looks as she expressed how she wanted it for herself.

AMOR (POSSESSED BY HIRAYA) - MONOLOGUE

(The look of innocence...)

(A mask of youth... just like what I yearned for)

49.

[MEDIUM CLOSE UP] – TIME SKIP

Amor had a pained expression, her mouth dripping with magic essence and her body looking a bit broken.

AMOR (POSSESSED BY HIRAYA) - MONOLOGUE

(It was not long when it drained my magic once again. Since then, I stopped meddling with Amor)

SETTING: INT, HIRAYA'S COTTAGE, DUSK

50.

[TIME JUMP: "BACK AT THE COTTAGE..."]

[MEDIUM CLOSE UP SHOT]

Hiraya rested her head on her hand, looking frustrated.

HIRAYA

"It's just for a while I get to make use of it... how annoying."

AMOR

(To Hiraya) "...I enjoyed it."

[MEDIUM CLOSE UP SHOT]

Hiraya closed the distance between their faces.

AMOR

"When you controlled me, everyone said I was beautiful, even you. I wonder what I could do more with you."

51.

[CLOSE UP SHOT]

Hiraya's tired eyes averted from Amor.

HIRAYA

(To Amor) "...Right, I wish I could"

(Strange... It seems my magic and spirit are to blame. She adapted well...)

HIRAYA

(To Amor) "Anyways, prepare my sages for tomorrow. I might tend some patients"

SETTING: EXT, HIRAYA'S COTTAGE, MORNING

52.

[TIME JUMP: "EARLY IN THE MORNING..."]

[MEDIUM SHOT]

Hiraya called out to Amor outside the cottage, looking around.

HIRAYA

(To Amor) "Amor! Amor! Where are you?!"

53.

[MEDIUM SHOT]

Amor suddenly appeared with her head low in front of the cottage, embracing herself as her body had cracks.

HIRAYA

(To Amor) "What happened to you, Amor?!"

SETTING: INT, HIRAYA'S COTTAGE, MORNING

54.

[FULL SHOT]

Amor was on the floor, head down as her hair covered her face. Her body started to crumble into cracks.

AMOR

(To Hiraya) "They said I was disgusting... I thought they liked me?"

HIRAYA

(To Amor) "Of course, they would eventually hate you. You're still an object, Amor. You would rot like the others!"

AMOR

(To Hiraya) "You could fix me... right?"

55.

[MEDIUM SHOT]

Amor had a devastated look while she faces the ground.

HIRAYA

(To Amor) "I can't fix you Amor. You know my magic has depleted after using your body countless times!"

56.

[FULL SHOT]

Amor and Hiraya had an argument, while Amor remained at the ground trying to explain herself.

HIRAYA

(To Amor) "You can't simply depend everything on me! Magic isn't something I can just use carelessly!"

AMOR

(To Hiraya) "You made me, right?! How can you not?!"

AMOR

(To Hiraya) "Then, if you can't do it, I'll find a way to become more than a puppet!"

HIRAYA

(To Amor) "What's that even supposed to mean?!"

57.

[CLOSE UP SHOT]

Amor yelled at Hiraya, sounding desperate of her desires.

AMOR

(To Hiraya) "I want to become a human!"

HIRAYA

(To Amor) "Amor, that's ridiculous!"

58.

[MEDIUM SHOT]

Amor gripped Hiraya's dress from the ground as she pleaded.

HIRAYA

(To Amor) "You know that being a human will only ruin your looks, you'll grow old!"

AMOR

{To Hiraya) "I may not know how humans change or what's bad about being old, but I'd rather be like them!!"

59.

[OVER THE SHOULDER SHOT]

Hiraya held Amor's shoulders tightly, with the puppet looking at her.

HIRAYA

(To Amor) "Listen, Amor. There is a way, but we cannot assure your desires could be answered."

AMOR

(To Hiraya) "...Really?"

60.

[FULL SHOT] – FLASHBACK

Marikia stood above other mystical beings below her, wearing a white gown and a shining crown.

HIRAYA

(To Amor) “For your desires to be answered is to meet the Steward of Vanity, Marikia. One of the messengers of the gods that fulfills the message of true beauty among mortals as the legends would say.”

“Her spirit was believed to remain in the ancient ruins deep in the forests of Likhala where the gods once lived. She can bless any mortal of any guidance, much so miracles.”

“Only she can be summoned on her temple, to where she sadly met her demise.”

61.

[MEDIUM CLOSE UP SHOT]

Hiraya faced Amor with a serious look where her hands lay on the puppet’s shoulders.

AMOR

(To Amor) “Then... How can we get to the forest?!”

HIRAYA

(To Hiraya) “Through a carriage, it would be a long journey ahead of us.”

AMOR

(To Hiraya) "I see, then we’re going for an adventure!”

62.

[MEDIUM CLOSE UP SHOT]

Amor look happily at Hiraya, having a big smile on her face.

HIRAYA (MONOLOGUE)

(Such enthusiasm... This could be my advantage)

HIRAYA

(To Amor) "Sounds like it, we're off then. Let's not waste time.”

SETTING: EXT, HIRAYA'S COTTAGE, MORNING

63.

[FULL SHOT]

Amor and Hiraya entered the carriage from a distance, with the puppet carrying her staff.

SETTING: EXT, MOUNTAINSIDE, AFTERNOON

64.

[MEDIUM CLOSE UP SHOT]

Hiraya rested her chin on her hand, leaning by the carriage window.

AMOR

(To Hiraya) "What about you, Hiraya? Don't you have any wishes for Marikia?."

HIRAYA
(To Amor) "...".

65.
[CLOSE UP SHOT]
Amor frowned, not receiving any answer from Hiraya.

66.
[WIDE SHOT]
The carriage travelled through the vast mountainside, crossing dirt paths and plains in the surroundings.

SETTING: EXT, FOREST, DUSK

67.
[TIME JUMP: "HOURS PASSED..."]
[MEDIUM SHOT]
Hiraya and Amor stepped out of the carriage from the entrance of a forest.

68.
[FULL SHOT]
Amor and Hiraya walked together deep into the forest, traversing through large trees.

AMOR
(To Hiraya) "You know, Hiraya. I wish I could dance like you".

HIRAYA
(To Amor) "What's this all of a sudden?"

AMOR
(To Hiraya) "Come on, I didn't know how to dance till you had control of my body. Everyone loved it back then!"

HIRAYA
(To Amor) "Because it's you."

AMOR
(To Amor) "I doubt. Besides, why don't we dance together some time? I'm sure they love to see more of you."

HIRAYA
(To Amor) "No one wants to see a hag dance, Amor. It's hideous."

AMOR
(To Hiraya) "...I wish I could understand why."

69.
[MEDIUM SHOT]

Hiraya noticed that the sun was setting down, stopping on their tracks.

HIRAYA

(To Amor) "The sun is already setting, we should lay low for now".

SETTING: EXT, FOREST, NIGHT

70.

[TIME JUMP: "IN THE MIDDLE OF THE NIGHT..."]

[FULL SHOT]

Amor and Hiraya settled in a campfire, sitting on the wood trunks.

AMOR

(To Hiraya) "I was wondering, Hiraya. Did you ever try to go to the Marikia's temple?"

HIRAYA

(To Amor) "...No, I haven't."

AMOR

(To Hiraya) "Why?"

HIRAYA

(To Amor) "...Fear."

71.

[MEDIUM CLOSE UP SHOT]

Hiraya stares at the campfire with a tired look.

HIRAYA

(To Amor) "When I was young, I was like you. I loved every compliment about my looks and power."

"But I was naive... They only like it when you're young, the only moment in your life when it brings out the beauty in you."

"Ever since I got old, all that attention stopped. Even if you're powerful, as long as you lack that youth, you can never receive the same respect."

"And that's why I created you, just so I could hear those words again. To use you, even if it drains my magic".

72.

[CLOSE UP SHOT]

Hiraya held Amor's hands tightly while facing her.

HIRAYA

(To Amor) "Please, Amor. Do this for me, I can't face Marikia for such a request."

AMOR

(To Hiraya) "What do you mean...?"

HIRAYA

(To Amor) "All I wish is for your unchanging beauty, tell her that you are willing!"

73.

[MEDIUM CLOSE UP SHOT]

Hiraya and Amor screamed at each other.

AMOR

(To Hiraya) "Why?! I just wanted to be a human like you! To know how it feels like!"

HIRAYA

(To Amor) "You will never understand, Amor! This is for your own good!!"

AMOR

(To Hiraya) "Why can't you just let me understand?!"

HIRAYA

(To Amor) "Because no matter what you do, they will always despise you!!"

74.

[MEDIUM CLOSE UP SHOT]

Hiraya looked regretful at Amor, leaving her speechless.

AMOR

(To Hiraya) "Then why did you even make me?"

"...If I did become human, would you still hate me, Hiraya?"

75.

[CLOSE UP SHOT]

Amor faced Hiraya with a look of sadness, her face showing signs of crumbling. Hiraya was looking back at her all speechless and dumbfounded.

76.

[MEDIUM CLOSE UP SHOT]

Hiraya frowned, turning her back against Amor in the distance.

HIRAYA

(To Amor) "...Let's just go."

SETTING: EXT, ANCIENT RUINS, NIGHT

77.

[TIME JUMP: "AT THE RUINS..."]

[CLOSE UP SHOT]

A white chrysanthemum lies on a dirt path.

78.

[CLOSE UP SHOT]

Amor picked up the white chrysanthemum in her hands,

AMOR

"What is this?"

HIRAYA

"Chrysanthemums... it seems we are drawing closer."

79.

[WIDE SHOT]

Marikia's temple is revealed at a distance within the ancient ruins.

HIRAYA

(To Amor) "Here it is, the temple of Marikia."

SETTING: INT, MARIKIA'S TEMPLE, NIGHT

80.

[WIDE SHOT]

Amor and Hiraya walked through the large entrance of Marikia's temple.

81.

[WIDE SHOT]

Hiraya and Amor arrived at a central platform within the temple where its walls are filled with cracks and greenery.

82.

[MEDIUM SHOT]

Hiraya held her staff with shut eyes as the flower hovered over the staff. The white chrysanthemum exploded into light as it scattered within the temple.

HIRAYA

"Steward of Vanity

Illuminate us with your guidance

For you shall bring hope

And not lead us astray

Hear our worries, let your presence be known

O'holy messenger, Marikia!"

83.

[WIDE SHOT]

Marikia's spirit stood tall above them with chrysanthemums hovering around her, wearing a white dress and crown glowing in iridescence.

MARIKIA

(To Hiraya and Amor) "To whom do I owe my guidance, dear mortals?"

84.

[MEDIUM SHOT]

Hiraya was sweating on the ground facing the tall stature of Marikia.

HIRAYA

(To Marikia) "We seek for your advice, Marikia. I am Hiraya and this is my puppet, Amor."

85.

[CLOSE UP SHOT]

Marikia observed them and had a look of fascination.

MARIKIA

"It appears you are a shaman, and this little one seemed uncertain. May I hear your worries?"

86.

[MEDIUM CLOSE UP SHOT]

Amor faced Marikia with a hopeful look, hoping her wishes were heard. Meanwhile, Hiraya looked at Amor as she revealed her wish.

AMOR

(To Marikia) "I wish to become a human, Marikia! Maybe they would love me again if I became one!"

HIRAYA

(To Marikia) "And I wanted to have unchanging beauty... just like her.."

87.

[MEDIUM CLOSE UP SHOT]

Marikia had a sorrowful expression, as she felt saddened by their requests.

MARIKIA

(To Hiraya and Amor) "I see... it's clear that you are both desperate in the pursuit of beauty."

"I heard such requests from before, but none has received any blessings ever since."

88.

[CLOSE UP SHOT]

Marikia had a black ball of magic hovering over her palm, bearing long nails on her fingers.

MARIKIA

(To Hiraya and Amor) "Once they were faced by their fears, one wouldn't even dare to look back."

89.

[MEDIUM CLOSE UP SHOT]

Hiraya and Amor both had a worrisome look on their faces as they looked at Marikia. Black trail of magic surrounded them which made them nervous.

MARIKIA

(To Hiraya and Amor) “You’ve heard of a trial, yes?”

HIRAYA

(To Marikia) “... We did.”

90.

[WIDE SHOT]

Everything went dark around the temple as the black ball of magic on Marikia’s palm scattered.

MARIKIA

(To Hiraya and Amor) “There was never a trial... but a glimpse of my tale.”

“A tale that would serve as wisdom.”

91.

[WIDE SHOT]

Marikia's giant white eyes flashed towards Hiraya and Amor in the dark.

SETTING: EXT, VILLAGE, MORNING (DREAM)

92.

[POV SHOT]

Hiraya's eyes were half opened, seeing mortals in front of her with offerings on their arms with smiling faces.

93.

[MEDIUM CLOSE UP SHOT]

Hiraya was sitting on a flowery throne and smiling as she held a bouquet in her hands and wore a crown of white chrysanthemums on her head.

94.

[MEDIUM SHOT]

Hiraya danced with the other mortals, wearing flower crowns, and looking joyful as they circled around.

AMOR

“Somebody, help!”

95.

[MEDIUM SHOT]

At a distance, Hiraya saw Amor with her body crumbling at the ground and surrounded by people. She was reaching out to Hiraya for help but a woman with a crooked smile blocked her view, convincing her to stay.

AMOR

(To Hiraya) “Hiraya!”

WOMAN 4

(To Hiraya) “Stay with us, dear Marikia!”

HIRAYA

“...M-Marikia? Go away!!”

96.

[MEDIUM CLOSE UP SHOT]

Hiraya ran towards the group of people surrounding Amor, reaching out to her in desperation. Their hands grabbed onto each other tightly.

GROUP OF WOMEN

(To Hiraya) “Don’t leave us, our delicate flower!”

97.

[CLOSE UP SHOT]

The village within the trial broke into shards as everything went into darkness.

98.

[MEDIUM SHOT]

Hiraya embraced Amor as they fell into the darkness, along with the large shards. Both saw a memory of Marikia in her darkest and precious days within the shards.

99.

[MEDIUM SHOT]

Hiraya and Amor dropped onto the floor of darkness, wincing in pain.

100.

[MEDIUM SHOT]

Marikia's mortal form appears wearing a white dress and a crown of white chrysanthemums, offering her hand to them with a smile.

101.

[CLOSE UP SHOT]

Hiraya reached for Marikia as light sprung out between their hands, ending the trial.

SETTING: INT, MARIKIA’S TEMPLE, NIGHT

102.

[TIME JUMP: “BACK AT THE TEMPLE...”]

[MEDIUM SHOT]

Marikia stood in front of them at the back of the temple, now at the height of a mortal.

103.

[CLOSE UP SHOT]

Hiraya looked at Marikia with furrowed eyebrows having a look of concern.

HIRAYA

(To Marikia) "That woman... is it you?"

MARIKIA

(To Hiraya) "Indeed, it was a bitter memory of mine".

104.

[FULL SHOT]

Marikia's mortal form was standing on a bed of white chrysanthemum in the darkness with her back against.

MARIKIA

(To Hiraya and Amor)

"I was once a mortal before, chosen as a steward for my goodness."

"Always expected to act in perfection, many revered both my beauty and goodness but...."

"...Would the gods and my people be swayed if they hear of my sentiments?"

"Could a flower even bloom with imperfections?"

105.

[CLOSE UP SHOT]

Marikia had a solemn look on her face as she stood in front of Hiraya and Amor.

MARIKIA

(To Hiraya and Amor) "I was never perfect... just as I never had the chance to know myself."

"And now here I am, facing you both."

106.

[FULL SHOT]

Hiraya grasps her staff with her back against Amor with purple orchids surrounding her.

MARIKIA

(To Hiraya) "I see a beautiful woman who aged with grace, bearing such power in her. Living up to witness her own growth".

107.

[FULL SHOT]

Amor grasped a pink hibiscus on her chest with her back against Hiraya with pink hibiscus surrounding her.

MARIKIA

(To Amor) "And a puppet capable of dreaming beyond her desires, such as embracing humanity".

108.

[CLOSE UP SHOT]

Marikia smiled as her hair swayed, covering a bit of her face.

MARIKIA

“How I wish my people could know more of my dreams.”

109.

[CLOSE UP SHOT]

Amor had a solemn look, answering Marikia while she faced Hiraya.

MARIKIA

“Now, Amor. Are you still willing to be a human?”

AMOR

“...No, but I’d rather sacrifice myself to Hiraya.”

110.

[MEDIUM SHOT]

Hiraya held Amor’s cheeks with a sorrowful look on her face, an iridescent trail of magic from Marikia slowly covered them.

HIRAYA

“Don’t ever think of that way, Amor. It’s my fault for letting you bear all of my burdens.”

“I was afraid of imperfections, but you... you were willing to embrace it.”

MARIKIA

“...And you both deserve my blessing.”

111.

[MEDIUM SHOT]

Hiraya and Amor were covered with magical light, illuminating the temple.

112.

[MEDIUM SHOT]

Amor transformed into a human, while Hiraya was surging in power. They both looked at Marikia with a look of relief.

113.

[MEDIUM SHOT]

Marikia slowly dissipates into thin air as her spirit loses form.

MARIKIA

(To Hiraya and Amor) “It brought me such peace seeing your smiles, I shall thank you for witnessing my tale.”

“May these blessings bring joy to the both of you.”

114.

[MEDIUM CLOSE UP SHOT]

Marikia faced Hiraya with a solemn look while the shaman teared up.

MARIKIA

(To Hiraya) “Never change, Hiraya. Your power as a shaman is the comfort of your people.”

115.

[WIDE SHOT]

Marikia dissipated into traces of her remaining magic as it rose above the temple.

MARIKIA

“Until then my dear mortals, for I shall return to my slumber.”

“Remember... true beauty comes from within.”

116.

[MEDIUM SHOT]

Hiraya and Amor held hands, watching the traces of Marikia disappear as iridescent petals made out of magic fell from above.

NARRATION

“It’s hard to find perfection in a sea of flowers.”

“Everything blooms differently.”

“It cannot live without love.”

“But it will always grow with dirt.”

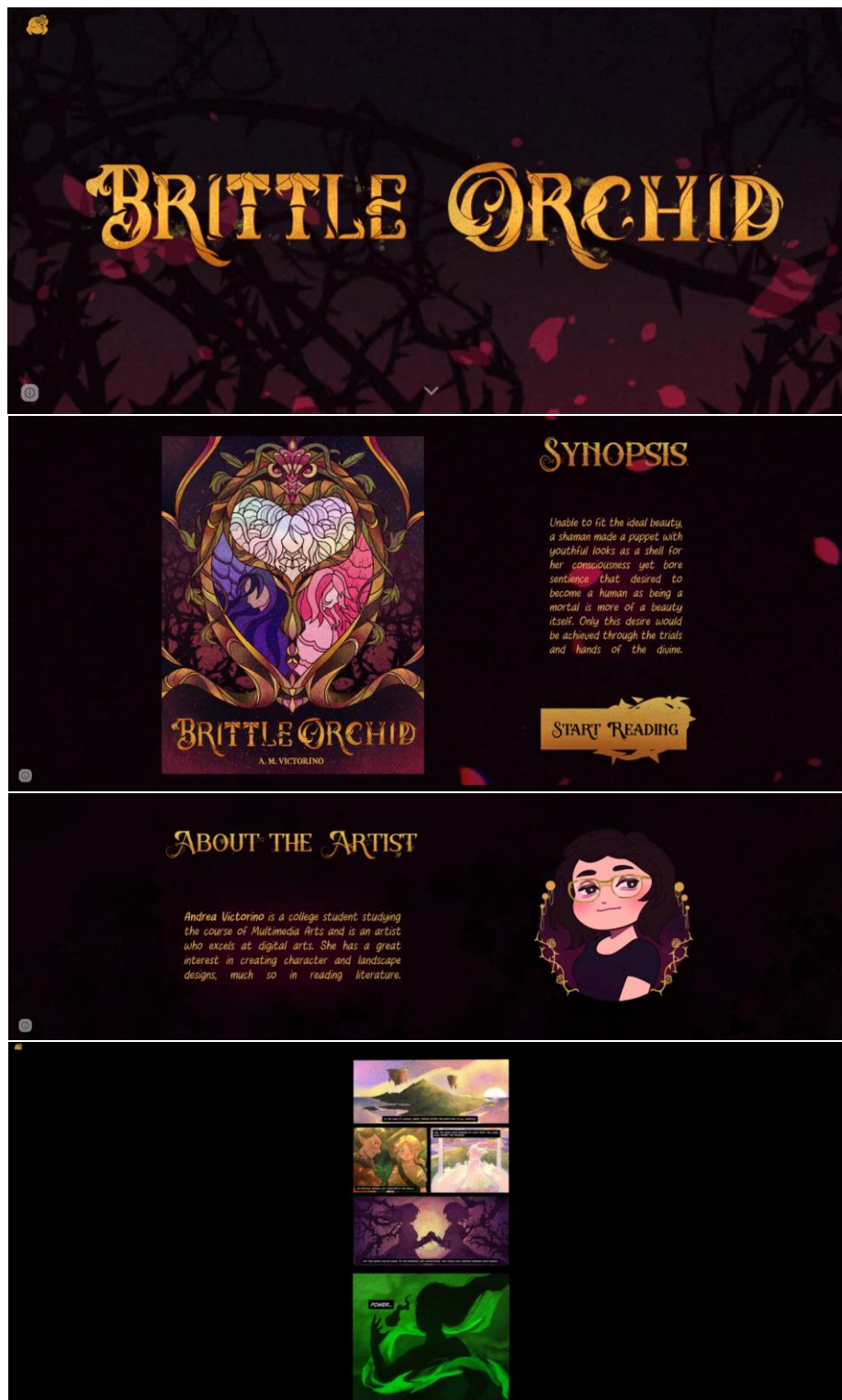
“As oneself could ever grow with flaws.”

THE END

Post-Production Stage

As for the post-production stage, all assets are rendered including illustrations, animations, and website designs. The digital motion graphic novel will be put onto *Google Sites* alongside its background information. The spreads will have a dedicated website section that can be accessed with navigational buttons, and the website's design correlates with the theme and color direction of the output. A link to the website is provided for online access.

FINAL OUTPUT



Review of Related Literature

This chapter provides an overview of related discussions, articles and research studies that elaborates more on the topic and framework applied to the output. The limitations of these studies are only to cover the influences and works related to body

dissatisfaction among women, the purpose of Art Nouveau's style and its elements, the significance of graphic novels, floral femininity as well as the theoretical framework of Feminism, mainly *'The Beauty Myth'* by Naomi Wolf.

The subcategories of all these topics in relation to their history and psychological background will not be further elaborated. It would only imply information connected to women's approach to body dissatisfaction based on the modern beauty standards of the present timeline, alongside the art styles and mediums that would serve as a reference to the project's concept and creative process.

The Link Between Social Media and Body Dissatisfaction

Social media has been an outlet for us to express ourselves and to serve as entertainment whenever we surf the Internet, even enlightening ourselves with newfound information. However, beauty can have either a positive or negative impact, enough to influence youth and adults in how they view their bodies. Even though there are platforms that spread body-positive messages to their audiences, these do not limit the existence of negative body images. Many platforms feature unrealistic images of people with perfect faces and bodies that are mostly implemented with filters, contributing to the prominence of unrealistic beauty standards. In defining body dissatisfaction, it is the negative perception of one's own body image and feeling conscious towards it, including the internalized ideals that anyone wants to have to replace their actual physical appearance. This would include comparing their own appearances to others and the need to feel validated as they strive to fit into the beauty standards imposed by the media.

Pedersen (2023) added that social media is a breeding ground for toxic comparisons and competition among people in terms of appearances. Many images posted on these platforms only include the best photos of people which mostly do not represent their actual appearances, even being manipulated that many taught to be natural. With that, people are driven to compare themselves regardless of body size or facial looks. Young users believe that being attracted to the use of filters or through extreme means would boost their self-esteem as they gain attention from social media with their looks. However, this only reinforces the fact that the youth would feel more confident about themselves in social media compared to real life due to the possible manipulation of their looks, feeding off their insecurities and succumbing to unhealthy approaches towards toxic ideals of beauty.

Recounting my firsthand experiences of having a negative view of my own body, social media is one of the platforms that made my insecurities worse, even feeling conscious about my appearance and the way I dress or act around people. Imitating anything that I see in the media in a way that I should be conforming to their preferences over my own satisfaction. This served as the main topic alongside my own experiences, which drove me to pursue this project. The whole fantasy narrative would limit not only myself but also other young adult women around my age, as stated in my target audience.

Floral Femininity in Compositions



Annette Scott

Floral Femininity

A Pictorial Definition

Floral analogies have been employed to describe various attributes of femininity in art, literature, and thought for four since the Middle Ages. In Western painting, the artist took the form of individual flowers used as symbols of specific feminine virtues. Ever since the thirteenth century, for example, when scholars interpreted the biblical passage from the Song of Solomon, "Let a rose of Sharon, a lily of the valley," as a reference to the Virgin Mary, representations of Mary have commonly included a white lily as a symbol of spiritual and sexual purity, or a rose as a sign of love and beauty. From the Renaissance through the eighteenth century, portraits of women often included a single bloom or a bouquet of flowers to convey more general connotations of fertility and beauty. Colonial American painters such as John Singleton Copley adopted the device from Europe and used it especially to discipline and compliment their female sitters. During the nineteenth century, many American painters continued to employ flowers as a standard prop in portraits of women.

At the end of the nineteenth century, however, a new and more comprehensive manifestation of the floral-feminine metaphor began to appear in American art in great numbers. In this new subject type, hereafter referred to as the "floral-

feminine painting," the artist placed one woman or more in a flower garden setting and manipulated composition, color, texture, and form to make the women look as much like flowers as possible. These paintings were usually intended as figurative pieces for a general audience and only rarely succeeded as portraits for specific persons. Although seldom are well aware of the floral-feminine genre, they have not analyzed its peculiar definition of femininity. Consequently, its role in late-nineteenth-century American art and society has gone unrecognized.

The Definition of Femininity

Floral-feminine paintings evoked a traditional Victorian definition of femininity that large numbers of American women were just then vociferously challenging in word and deed. This type of painting can best be understood as a conservative response to the "New Woman" of the 1890s, the flapper of the 1920s, and all other liberal icons in between. Late-nineteenth-century artists asserted control over this waning definition of femininity by inventing a genre that upheld the floral type in the face of great social change. On a deeper level, the floral-feminine painting constituted a response by artists

Charles Chalmers Currier, *Emu*, 1868. Oil on canvas. Art Collection, National Museum of American Art, Chicago (Photo: Tom Calhoun)

61 *American Art*

A chapter from *American Art Defining Floral Femininity* by Annette Scott

During the 19th century, flowers were associated with women even through works of art, even paintings that were prominent during that timeline. From the study of Stott (1992), flowers expressed feminine identities and have been symbolizing youth and beauty. Even artists relate interwoven patterns and textures to create uniformity with their visuals especially alongside women who are used as subjects within floral environments.

Aside from that, given that floral-female compositions are related to the elements of nature, it is a way to reinforce the identification of women connecting with Mother Nature as a fertility symbol. Also, correlates with the parts of a flower the pistils and petals that would resemble a female sex organ. Youthfulness is an important attribute in the association of flowers with females.

As the concept of femininity is involved, it reinforces girlish beauty and innocence. It came to a point that society demanded that young girls wear clothing consisting of pastel colors; meanwhile, mature women wore fabrics of bolder colors that were decorated with floral patterns.

A floral still-life painter known as George Cochran mentioned that:

A woman who followed the advice of these etiquette books to look, smell, feel, and think like a flower attained femininity by becoming a human flower for the aesthetic consumption of others (Cochran, n.d.).

Etiquette books are manuals that teach women how to act properly and modestly according to what is expected of them, imposing a feminine image and speaking of elegance which inspired his works that represent women with delicateness.

From the works of Filipino painter Reynard Borillo, his 2018 art exhibit, '*Womb Bloom*,' features women in elegant designs with their faces covered in flowers.



Womb Bloom by Reynard Borillo

What stays uniform in Borillo's paintings is that the purpose for covering the women's faces is for the audience to not only focus on their facial beauty but to draw out everything such as their beauty and personality depending on the perception of the viewers, the execution is what all matters in the artwork.

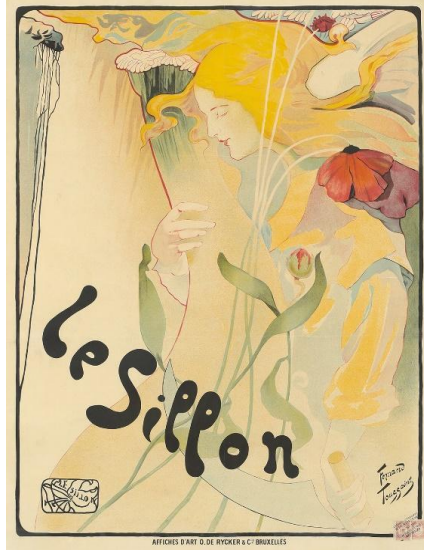
Borillo made a statement about his paintings featured in 'Womb Bloom':

Flowers are created for beauty, and so are women, but the world will not witness their appeal and fragrance if they are not cared for properly. Women are like flowers that, when taken good care of, blossom beautifully (Borillo, 2018).

Hence, in defining beauty, we cannot only rely on what is seen on the surface but also consider everything that makes up a woman and what builds her to be seen as beautiful, inside, and out.

Floral femininity has been an inspiration for the design of the characters for 'Brittle Orchid,' given the symbols and meaning of each flower assigned by every character that shapes their personality. Another attribute I considered was referencing the colors of these flowers to create a mood and to signify their identities.

The Art of Gradients and its Purpose



Le Sillon by Fernand Toussaint
An illustration of Art Nouveau with visual gradients

In modern designs, gradients are known as blended colors that create two or more tones to create a visual depth and dimension to any flat design. This concept was practiced during the Renaissance period, particularly known as ‘*chiaroscuro*,’ wherein it involves transitions between light and shade.

According to Cleary (2023), there are many purposes when it comes to using gradients especially when laid out on different mediums such as graphic designs. Other than that, the use of gradients brings out the mood of the artwork. As stated, gradients can evoke feelings of harmony or a mixture of emotions depending on the chosen colors. It could enhance the visual impact of any artwork, creating a balance of subtlety within details.

Also, it’s important to note that color choices are to be considered knowing how they can bring a whole meaning to a composition, knowing that gradients are not meant to be put anywhere in the medium but only to a certain element to highlight its purpose or rather, its symbolism. Placements as well are also essential when applying gradients.

Since I am using Art Nouveau as an application for my art style in the output, it will involve flat colors with a subtle transition through gradients. It would be another attribute for my work under this concept to complement it with the thick linework of the style, as it would also be evident throughout the graphic novel's panels. Also, this is to create a pleasing tone of colors for my work to immerse my readers without overwhelming them with details.

Women of Art Nouveau



L'Abeille d'or, Café Huybrechts by Albert Castille

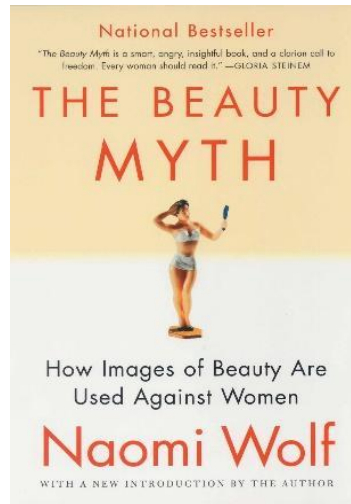
Art Nouveau makes up for its elegant forms and is composed of stylized organic forms with its aesthetics considered beautiful and functional. As stated by Europeana (n.d.), this art style is mostly inspired by the natural world, aiming to correlate nature with modern life. People, animals, flowers, and landscapes are presented as decorative subjects especially in its artworks with either bright or dull colors accompanied by intertwined, asymmetrical curves and lines. It continues to embrace the variety of stylistic interpretations present in its designs.

Women were used as subjects in works of Art Nouveau, dating back to their status in the late 19th century when they thrived in their independent roles. Since the same period was dominated by male influences, artists around that time were able to depict women with this style through seductive forms, appearing delicate and modest. This relates to the present wherein women are often advertised by the public with their bodies when it comes to selling luxury and beauty products, commercializing their sex appeal.

Diamandis (2019) claimed that other than the aesthetics of Art Nouveau containing flowing designs and emphasis on linear contours over color it also correlates with the common application of long, loose, and laid-down hair in women portrayed in the works of Art Nouveau. It holds a larger significance aside from its exaggeration, portraying women in a way that they let down their hair as a symbol to liberate themselves from the representation of being seen as sexual objects as they emerged from being independent and empowered women. Though it may appear paradoxical, given that they were once represented as erotic playthings with alluring poses, it also depicts their awakening of individuality and gaining more control throughout generations as they got a hold of their own freedom.

The aesthetics of Art Nouveau will be implemented in the output as part of my art style. The thick line art, flat colors with subtle gradients and the use of natural elements, flowers. Women involved with its concept are in relation to the framework of Feminism from how it portrays women's freedom and empowerment through its illustrations and being the main subject as part of its aesthetics. This served as a reference for correlating Art Nouveau and Feminism, as well as the story's concept and the characters drawn and inspired by this style.

The Beauty Myth by Naomi Wolf



The Beauty Myth: How Images of Beauty Are Used Against Women by Naomi Wolf

The book related to Feminism namely, '*The Beauty Myth*' by Naomi Wolf, explores how modern women are trapped within a cycle of self-hatred and self-consciousness wherein society imposed achieving physical perfection or rather, the unattainable 'flawless beauty' for women to engage themselves with which is driven by social pressure.

Wolf (1990) discusses that the relationship between female liberation and female beauty is at stake in a way that a woman's physical appearance matters so much. Even with their bodies, faces, hair, clothes and more. In terms of how women feel about themselves, it is enough to indicate how unliberated they are. The rise of physical obsessions, fear of aging and loss of self-control serve as poison to women that could highly affect their own perception of themselves, feeding off their insecurities no matter how much freedom or power a woman has in society. Therefore, the image of female beauty is further manipulated which can control a woman into succumbing to what society has defined for them. It requires a woman to have a youthful look which is considered 'feminine.' This does not only affect adult women but also can be engraved by society towards female young adults as they grow and adapt to these cruel standards imposed on women.

The Beauty Myth, being that of the pressure that holds women distracted by unrealistic beauty standards, its presence has become a hindrance to where the ideals for body image have become almost impossible for women to escape. With that, many have been living up to these beauty standards that are mostly unattainable, and society is still shifting the trends and ideal standards imposed on women as they go over through generations.

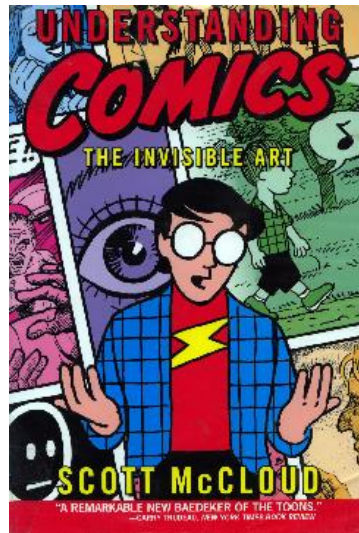
Beauty has been treated as a currency in which it exploits female guilt. According to Balao (2023), with beauty as currency, women lose their power and relevance as they age. To some, age makes women's features dull and unattractive. The treatment of women would especially depend on how they look based on their physical appearance. If women appear to be more effortlessly or naturally beautiful in the eyes of others, they could get enough advantages from people, even being treated with respect. Otherwise, they would

only experience unfair treatment or worse, get judged by their looks. Hence, pretty privilege is reinforced when it simply focuses on the benefits that women can get based on their physical appearances.

The Beauty Myth is one way to make women compete, especially when it comes to comparing themselves to the appearances of others. Also, it denies the pleasure of women to act for who they really are, making them unable to express themselves other than what society prefers. The media and harmful advertising regarding beauty ideals have only shackled women to feel the need to look in a certain way just to receive acknowledgment from society.

With The Beauty Myth being the focus of my work under Feminism, this concept and work of literature support my topic of body dissatisfaction where it explains that women of all ages are victims of the mass media, giving them a sense of self-hatred as they cannot meet the beauty standards and suffer from social pressure. The media kept drilling into their minds that women can only ever feel beautiful and validated if they conform to the ideal beauty that society prefers, and being unable to meet these standards would end in a negative view of one's own body image. These concerns will be shown throughout the scenarios in the story and reflected by the characters as their arcs progress. These will help my target audience to relate and immerse themselves in the characters.

Significance of Sequential Art



Understanding Comics: The Invisible Art by Scott McCloud

The work of McCloud (1993) through his comic book *Understanding Comics: The Invisible Art*, explained the inner workings and fundamentals of graphic novels that correlate to the perception and understanding of readers towards illustrated narratives. It encompasses comics that are presented in diverse ways, from pictorial sequences to texts corresponding to detailed illustrations, which these illustrations could be produced in a variety of genres. McCloud has distinguished transitions found in sequential narratives: moment-to-moment panel transitions, action-to-action, subject-to-subject, scene-to-scene, completed actions and aspect-to-aspect transitions.

Creating characters for a narrative can be identified especially with the application of styles that affect the importance of the elements in the story. It can be that the main characters are drawn in detail while the backgrounds are simple or the like. These ways of storytelling assist with *projective identification*, which explains a familiarity and a stronger emotional connection between the characters and the audience allowing a range of representations and an aesthetic response. It can portray our world by providing a new space for immersion. McCloud conveyed its connection as he stated.

We humans are a self-centered race, we see ourselves in everything. We assign identities and emotions where none exist, and we make the world over in our image (McCloud, 1993).

Hence, we try to relate ourselves in situations that we understand just as stories would serve as a mirror for our identities told through distinctive styles and mediums, immersing ourselves as part of the narrative. Shaji (2023) mentions that every message learned from the narratives present can result in entertainment with more of an influential effect on its readers. Even though graphic novels share characteristics of sequential art that offer more character developments and longer, precise narratives, they allow many to relate their personal journeys to the characters in the story. It could either be through their experiences or bearing similarities between their appearances. From characters representing emotional events and facing obstacles that can be relatable to the readers, it can convince them to be more expressive of their concerns that are left unsaid, knowing that they can see a character that shares the same issues as them. This encourages readers to become more open and imaginative when it comes to reading mediums of sequential art.

The narrative will have a fantasy theme for the graphic novel to stretch out the character arcs and provide a complex personality for them. This would allow the audience to relate their real-life experiences, much so to interpret the story as they immersed themselves. Transitions upon all scenarios are taken note of based on McCloud's definitions of sequential narratives.

Review of Related Works

This chapter provides an overview of compositions or works of media related to the project. These would include the references that served as the basis for the story writing, character designs and their inner journey to the story, art styles and techniques for the medium, and in addition, the inspiration behind the conveying message of the output.

Steven Universe by Rebecca Sugar (2013)

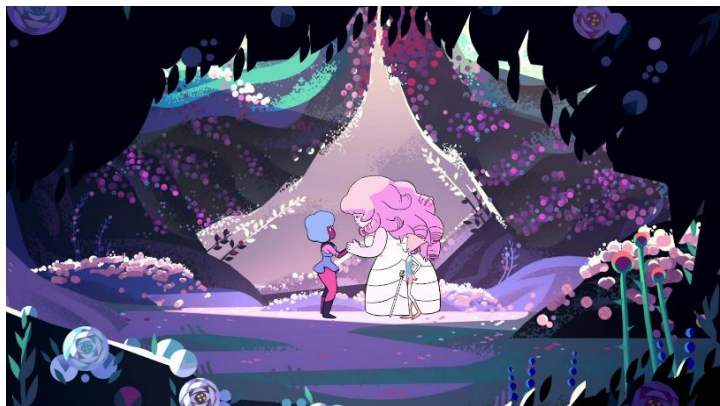


Sapphire is being judged by Blue Diamond and the other gems for fusing with Ruby

A young kid named Steven Universe, along with The Crystal Gems, saves the Earth from otherworldly beings with their powers. The story also features the importance of self-reflection and embracing imperfections.

Behind the context of Sapphire and Ruby's fusion, seen as a taboo by the other gems, it is imposed by the leaders of Homeworld which are the Diamond Authority, including Blue Diamond, that Fusion is not allowed as it is seen as an 'imperfection' in the form of gems, making it seen as unacceptable or a cause of disgust throughout their society. Fusion, in a sense, is a symbolic way of showing self-discovery and self-love, as indicated by the show. Fusion is a way of implying that they do not conform to what others define them, nor do they feel perfect. It is all about the trust in yourself that makes you whole, no matter what form or body you present to others; hence, it is what makes them unique and beautiful.

The story of 'Brittle Orchid' is also inspired from the narrative of Steven Universe, from the scene where Sapphire is judged by the other gems for fusing with Ruby in front of Blue Diamond and Rose Quartz, showing acceptance of Sapphire and Ruby's new body of fusion which is Garnet.



Rose Quartz helps Garnet to understand the importance of Fusion

Moreover, the other image features Rose Quartz (a disguised form of Pink Diamond) and her right hand, Pearl. They are part of the rebels and the only ones to show acceptance in Fusion and oppose her former authority as a Diamond, given that they can experience it too. This scene focuses on Rose Quartz helping Garnet realize that their fusion is 'made out of love.' Other than Sapphire and Ruby expressing a liking to each other and having a relationship, their embodiment of Garnet could either mean the love they had for each other and towards their new form and identity. Rose Quartz emphasized that this discovery of themselves should not be seen in fear but should be embraced with acceptance.

With that, the context of 'Brittle Orchid' will not only be focusing on the downsides of succumbing to our insecurities but also enlighten us on embracing the imperfections we have. It is what makes us human and unique in our own way and we should not let others define us to what they prefer to see against who we really are as a person.

Genshin Impact by HoYoverse (2019)



Genshin Impact is an open-world action-adventure game set in a vast fantasy world called Teyvat, where the land is filled with mysterious elemental energy as well as mystical beings. It features battle mechanics and an array of characters to play with. The game was developed by miHoYo.

These character illustrations from the events of Genshin Impact have their designs and patterns resemble the features of Art Nouveau. The smooth, flowy, thick lines and patterns are present, especially with the flat and gradient colors that complement the style of linework.

The art style in these visuals is a huge inspiration for the style that I am pursuing for 'Brittle Orchid' as I aim to create an anime style that would make use of Art Nouveau's features, let alone the use of gradients in colors evident from the visuals.

Animated Illustration by DOQESA (2023)

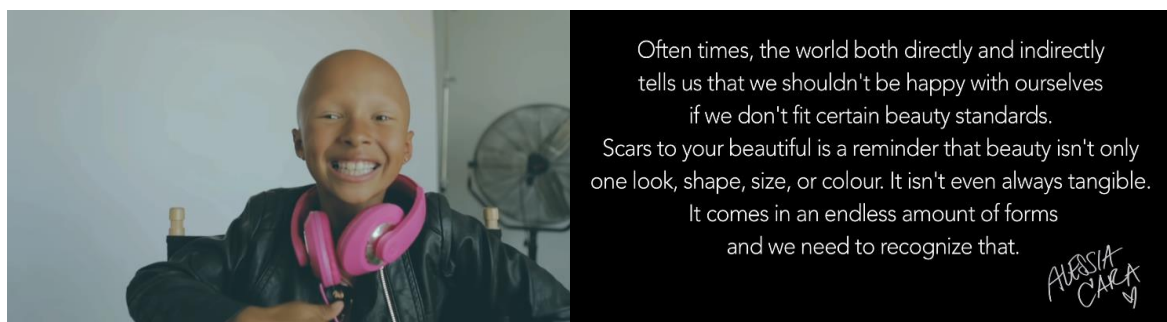


An animated illustration and commissioned work by DOQESA posted on X (Formerly Twitter)

This illustration by DOQESA has the girl's hair with a realistic look of flames. It swirls within her hair as part of the loop of the animation while her hands move as well.

As part of the reference of my output, its animations are particularly visible from her hair and will also resemble the collage animation present in my work that could be seen on some of the moving panels that feature important scenarios in my graphic novel.

Scars To Your Beautiful by Alessia Cara (2015)



A song about embracing one's body image as it reminds us that every girl, no matter what they look like, should embrace how beautiful they are both inside and out without living by society's standards. During the interview with Idolator's Mike Wass, Alessia Cara stated the meaning of the song, 'Scars to Your Beautiful':

Basically, that song is about body image. It's directed at women, but I think men can relate to it as well. It's just a song about these things that certain women go through on a daily basis in order to feel loved or in order to love themselves. I think that's something that is going on in today's world. These weird things are instilled

in us. You know? They tell us that we're not good enough or that there's only one kind of beauty. This song basically contradicts that idea. It's saying, 'Well, if the world doesn't like how you look, then they should change. They should change their perspective. You don't have to change yourself.' I mean, I thought that that was important... 'Scars to Your Beautiful' is basically about embrace yourself and finally coming to that conclusion where you feel love and you can love yourself... The point of the song is to reach as many women or people as possible (Cara, 2016).

Exist For Love by AURORA (2022)



A song about the importance of love and how everyone can express love to themselves and the world. Love is treated as a force of nature that anyone can experience and understand in any form. A statement of AURORA behind the song's background was stated:

I feel like the world is going through change, and yet again we are reminded of the importance of love. And how much love we can give back to the world. I think when we get to experience love, in any shape or color, we understand why we exist; we exist for love (Aksnes, 2020).

Another statement was made on X before the release of the song, '*Exist for Love*':

Love is such a pure force of nature. And we all have love inside of us. We all need love. And it's about time we celebrate the light that love can bring us (Aksnes, 2020).

Both songs, 'Scars to Your Beautiful' and 'Exist for Love' inspired my thesis statement about embracing our own imperfections, mainly self-love. We need to realize

that other people cannot be satisfied no matter how much sacrifice and time we spend for ourselves in conforming to such unrealistic beauty standards, wherein what matters is the contentment we feel about our own beauty both inside and out, tangible, or not as expressed by the songs and the supposed message towards its audience.

We Deserve To Shine by Dove Self-Esteem Project & Steven Universe (2018)



A promotional video about body confidence by Dove in crossover with the television show Steven Universe and its characters. It depicts the message of the campaign and the show's important message about body acceptance and recognizing one's self-worth in which it is presented to an audience of all ages.

Brittle Orchid's exploration of women's unrealistic beauty standards shares the same message and takes inspiration from the goal of the Dove Self-Esteem Project and Steven Universe's audience. They help young people to practice body confidence and possess self-love no matter how different their bodies look compared to others. They deserved to be seen and acknowledged by many, even encouraged to have a healthy perception of themselves both physically and mentally.

Pinocchio by Carlo Collodi (Disney Adaptation) (1940)



A story about a man named Geppetto, who is a toymaker, who created a puppet known as Pinocchio. The man wished to be a real boy, with a blue fairy granting his wish and making him alive like a real boy. Pinocchio's nose becomes longer if he tends to lie in every situation he is in.

One of Brittle Orchid's characters, Amor, is also based on Pinocchio. Even though Geppetto is the one who wishes Pinocchio to be a real boy when the blue fairy grants his wish, this also puts Pinocchio to the test of resisting temptations with the help of Jiminy the Cricket. Amor's case involves her wishing for herself instead to become human and possess natural beauty, which is also granted by the Steward of Vanity, Marikia. However, before she can achieve her wish, Marikia puts her into a trial where her desires are made into fears she needs to overcome, which reveals that the trial was a bitter memory for Marikia.

Tangled by Glen Keane (2010)



A story about a young girl named Rapunzel with long, magical blonde hair who was trapped inside a tower by a witch known as Gothel. She then meets a thief known as Eugene and discovers herself to be a lost princess throughout their journey as they uncover the witch's motives behind her magical rejuvenating hair. The movie provides a moral lesson about putting one's dream into action, and everything would be possible with one's hardwork and enough courage to face challenges when pursuing your dreams.

This movie served as an inspiration for my story, especially with the characters Hiraya and Amor. Not only do they bear a resemblance in colors to Gothel and Rapunzel, but to their connection as characters. The relationship between Hiraya and Amor from 'Brittle Orchid' is inspired by the interaction between Mother Gothel and Rapunzel. Hiraya is designed to be more of a guardian towards Amor since she is her creator and was built to make use of her body as a shell to garner attention using her own magic.

Thus, Hiraya mirrors Gothel's attitude of wanting to keep Rapunzel by her side, manipulating her to keep her magical rejuvenating hair to reset her youth. To which, in Hiraya's stead, she wanted Amor to sacrifice herself to gain her youthful beauty in desperation. Amor, on the other hand, resembles Rapunzel, who wants to free herself from being ordered around and wants to live her dream just as Amor wants to become a human and achieve that dream of being more than just a mere puppet and having her own control for herself.

Results and Discussion

Subject Matter

For this output, no surveys or interviews were conducted in relation to the topic. Rather, existing studies concerning women's body dissatisfaction are used to supplement the topic. The goal of the project is to encourage women to practice body acceptance; related studies that are gathered involve the causes of body dissatisfaction, which are mainly reinforced by society and media through unrealistic beauty standards. Naomi Wolf's *'The Beauty Myth'* elaborates that beauty standards have been apparent throughout generations, affecting women of all ages in pursuit of conforming to the said standards. The topic in relation to the output is indeed applicable to the factors surrounding body dissatisfaction in the current timeline, especially through digital media.

Given that, the only limitation of my research is not including an in-depth explanation of the psychological issues experienced by individuals in accordance with body dissatisfaction, as it would need a much more complex method to be studied and proven in measures other than the usual interviews or surveys made, let alone to depend only on existing sources. The challenge I encountered upon gathering related literature was to avoid studies that only limited the discussion of beauty standards to a specific race. This is to prevent invalidation towards other individuals knowing the topic and the project, to begin with, is clearly applicable to all demographics.

As the output is presented in a digital platform, it is meant to cater to all demographics of individuals in general. Hence, the message of the output is delivered particularly in a platform that is accessible by many individuals and is also catered to the target audience of this project. Along with the studies supporting that the idea of beauty standards causing body dissatisfaction in women could have a wide range of influence, one of its factors being the digital media wherein the output is published. As much as women can grasp the negative influences of such standards on the media, a positive approach

against the issue using the output in the same platform has its message capable of reaching them.

Design Process

From the methods and materials present in the project, digital art is used in the digital motion graphic novel. Throughout my process, I was able to utilize the style, adding that it is within my expertise and convenient. When it comes to creating the artwork, it significantly saves time and is undemanding when it comes to expenses. Since I used a digital platform for the project, it has also been applied to the style. I aimed for a project that would not cause any complications when it comes to the budget, and most importantly, its accessibility would be available to many.

In addition, there are other styles that I have used which is Art Nouveau. It is quite efficient to use other than it complements my own style. It is utilized through different applications, especially in illustrations.

The theme of fantasy present in the story is incorporated with the elements to complement what Art Nouveau makes up for its visuals, such as the use of intricate linework and harmony in design, which creates immersion and attention to detail among readers.

Graphic novels focus more on attracting their audience with their visuals rather than dialogues that fill up the imagery. The application of Art Nouveau with this medium is a good combination, particularly regarding its key elements, giving importance to detailed compositions and symbols. Furthermore, the subjects of Art Nouveau, involving women, add to the inspiration of the project's framework of Feminism. Based on the related literature gathered for the output, Art Nouveau has depicted femininity as something to be embraced and to challenge societal norms in encouraging acceptance among women. Therefore, the project's topic, design process, and framework showed connections for it to be presented to the target audience, specifically women to whom the output's content is catered.

Conclusion

The concept of The Beauty Myth remains relevant in relation to modern beauty standards, especially in causing body dissatisfaction among women. The said standards may differ throughout generations, but the pursuit for 'flawless beauty' remains no matter what beauty ideal is present or considered trendy at any timeline. The pressure to conform to unrealistic beauty ideals extends through media and society, which contributes significantly to developing insecurities towards women. Unrealistic beauty standards are prevalent and are impossible for women of all ages to avoid. In fact, it is a challenge to every woman's perception of their body. Therefore, addressing this issue is crucial in promoting body acceptance.

Creating a digital motion graphic novel was a way to communicate and convince all demographics of women to pursue a positive and healthy body image despite the never-ending surge of unattainable beauty standards. The story aimed to convey how body dissatisfaction is caused by society's ideals. It shows that insecurities are an enemy to one self's image. Deconstructing all the negative behaviors caused by these insecurities through

the characters is a way of creating self-awareness, relatability, and realization among the audience. The project may not be the absolute resolution to women's body dissatisfaction, but it would alleviate women from obsessing through absurd beauty ideals that would only cause self-deprecation. Reading a form of sequential art that explores and relates to the audience in assessing their dilemmas offers a path for self-improvement, much so building mutuality in knowing that the issue of body dissatisfaction is experienced by many.

Recommendations

Subject Matter

The research topic will be available for further enhancements as it is considered timely and transformative throughout the years, specifically if it is about women's body dissatisfaction in relation to beauty standards. Knowing how this topic has affected society throughout generations, many of the studies will change, and the audience will adapt to the matter. The only limitations of researching the topic were the history of feminism regarding beauty standards and the fact that an in-depth explanation of its psychological effects on women was not included. Even with the topic of body dissatisfaction being experienced by both men and women, the study only included women, as I also took into consideration my own experiences as a woman when it comes to body dissatisfaction and how society's beauty standards played a huge role in it. Future researchers can also consider studying other factors regarding beauty standards. These factors include culture, media, beauty advertisements, and biology. Instead of pursuing the same method of *secondary data collection* or using existing studies, researchers could explore more of these factors through interviews or surveys, even social experiments, in gathering data. Especially since men are also able to experience such standards, researchers can also include them as their target audience to understand how their demographic is influenced by the issue.

Design Process

The design process I implemented for the project is open to improvements and changes as the topic is available for different mediums or platforms. This is to consider the preferences, knowledge, and skills of the artist interested in pursuing the same topic, especially if they aim to use a distinctive style. Particularly, these styles will also provide significance to the creative expression of the topic, which will be an important aspect of the work. My proficiency lies in anime and semi-realistic styles, specifically in creating illustrations over the years. For convenience, I mostly relied on my skills and expertise that were within my comfort zone to lessen further hindrances upon making the project on time. Since my output includes animations within the graphic novel, my knowledge in animating is only at the surface level without focusing too much on its complexity, given it was only a minor skill. Also, the fact that the basis for creating the output is limited to a digital format concerns my financial capability to avoid conflicts in budgeting aside from its purpose of reaching an audience through digital media.

Moreover, the software that I used, which is *Clip Studio Paint EX*, had a lot of features to take in, so I could not explore more of it. Only the basics of navigation and experimenting with common brushes have been applied to my compositions since it was my first time creating an established digital graphic novel as my project. I have also tried different art software to choose which I would be comfortable using overall. Hence, it is also a learning process in experimenting with my styles, learning about my medium, and

mastering the software. In drafting the story and creating characters for a graphic novel, the story is concise, and, as much as possible, the scenarios can be expressed through visuals with fewer dialogues. It is suggested that characters be designed in line with their concepts, especially if they are detailed or not. It should clearly show the identity of the character based on the theme and the story's timeline, much so with the topic connected to it.

Also, *Capcut* offers a lot of assets, tools, and templates available for both video editing and graphic design; it lessens the hassle of doing everything manually. However, it took some time to learn a bit of the basics as I explored the software during a hectic schedule. The overlay feature is used, which is available in the software, allowing me to further utilize it, which in turn took a greater amount of time learning it throughout the procedure.

Considering the output's design process, these procedures are sequentially performed using the Gantt Chart. Upon making the project, it is highly suggested to study styles, compositions, and mediums in advance so that the process will not take too much time allotted in performing the tasks related to the actual output. Especially artists have distinctive styles and preferences. They are quite capable of pursuing the same topic with mediums they are comfortable with, noting that they may need more time to learn other styles and adapt to a new creative process.

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