

MOUNTAINS

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This project uses visual novel games as a medium to present cross-media narrative illustrations depicting marriage trafficking.

INSPIRATION

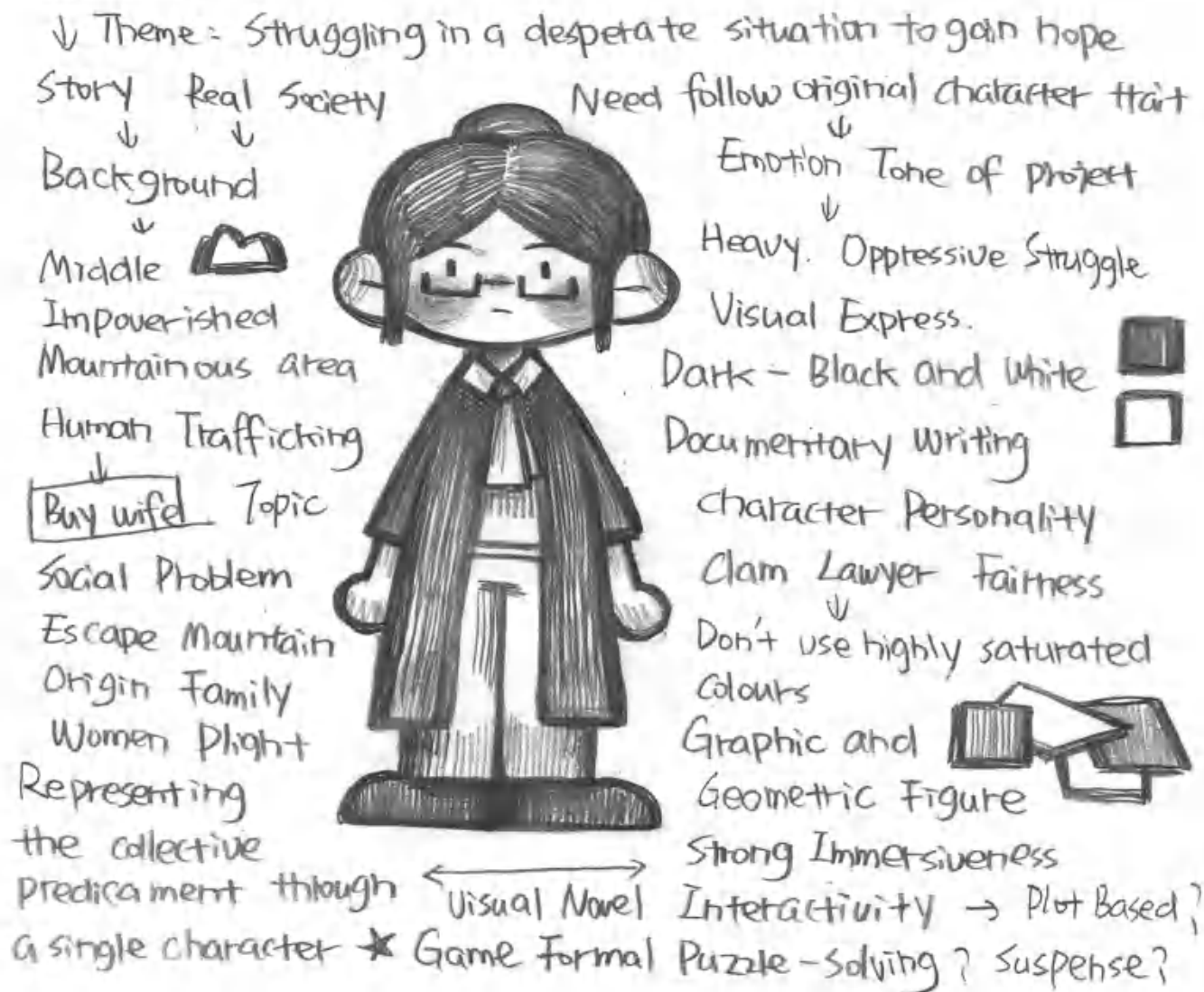
I read a Chinese novel called *End on the Tenth Day*. It is a book about human nature, telling the story of people struggling to find hope in desperate circumstances. One of the characters and the themes associated with him touched me deeply on an emotional level.

SOURCE TEXT



Fig.1: Shachongdui Duiyuan, (2024) *Shi Ri Zhong yan: Le Yuan* [End on the Tenth Day: Paradise]. Nanjing: Jiangsu Phoenix Literature and Art Publishing House.

MINDMAP



SUMMARIZE

Although this character's story is brief, I began to wonder if it represents a real survival dilemma? Are women in China's remote mountainous regions still subjected to such oppression? I hope to create a project exploring the topic of human trafficking of women in mountainous regions.

BRIEF

Based on my understanding of the emotional tone of this social issue and story, I outlined the form and content of the project deliverables and visual style in the proposal.

Proposal for Game

Title

Mountains

Black and white illustration visual novel game

Context

In some mountainous rural areas of China, the practice of trafficking women as brides remains widespread, and these communities continue to be influenced by traditional gender biases favoring sons over daughters. Drawing inspiration from Chinese novels, I explore the stories of female characters to examine the social issues and the groups they represent.

This project uses a visual novel game as its medium, employing a first-person immersive narrative style to reveal the hidden pain, fear, and struggles of these women. It aims to raise awareness and prompt reflection among contemporary society, particularly younger generations of internet users, about the living conditions of women in remote mountainous areas. Games are a new media format with strong immersive qualities and visual impact, and as an illustrator, this is a suitable non-traditional interactive channel for me to explore.

Methodology

The methodology of this project is primarily divided into four components: conceptual content, visual development, creative form, and collaboration. Conceptual content represents my ideas and responses to the theme through primary and secondary research. Primary and secondary research includes literature review, audience research, and visual research. The background and literature review section encompasses academic findings related to women's rights and social equity, supplemented by field research and semi-structured interviews to gather real-world case studies. The narrative structure of the work is developed based on the findings from these research efforts. Creative form serves as the final medium for the work, and I have chosen an immersive and interactive game as the project medium. In the collaboration section, I am considering partnering with a music creator to produce the soundtrack and sound effects for my game project.

SUMMARIZE

My project will take the form of a first-person visual novel game. The project theme will explore the trafficking and survival challenges faced by women in mountainous rural areas, and will be supplemented by a ten-minute documentary based on field research.

Field of study

Sociology and gender studies, interactive narrative in games, visual arts and illustration

Skill training

Illustration and Visual Narrative:

Enhance atmosphere and symbolic expression through black-and-white hand-drawn illustrations

Game Narrative and Interaction:

Learn how to use visual novel engines (such as Unity) and how to embed illustrations in game and novel narratives

Interdisciplinary Research Skills:

Combine sociology, anthropology, and feminist theory to train literature review and academic framework building skills

Audience

Young people aged 16-25. This group is active on social media and is the main audience for games. They are compassionate but may not be aware of social issues in remote mountainous areas. I hope that this work will be disseminated online to a wider audience, drawing social attention to this social issue, rather than being limited to a real-world audience.

Anticipated project outcome

The expected outcome of the project is an independent visual novel game with a black-and-white hand-drawn art style. The gameplay involves point-and-click puzzle-solving and narrative elements, primarily telling the story of a female character who escapes from being trafficked into the mountains. The aim is to help the audience understand how difficult it is to escape from the mountains. Additionally, there is a ten-minute documentary based on field research to complement the project.

BACKGROUND RESEARCH GLOBAL

When I began researching the issue of trafficking in women, I found that it is a global social problem. The United Nations has published clear data analysis on this topic for many years, providing rigorous theoretical support for the background research of my project.

REPORT

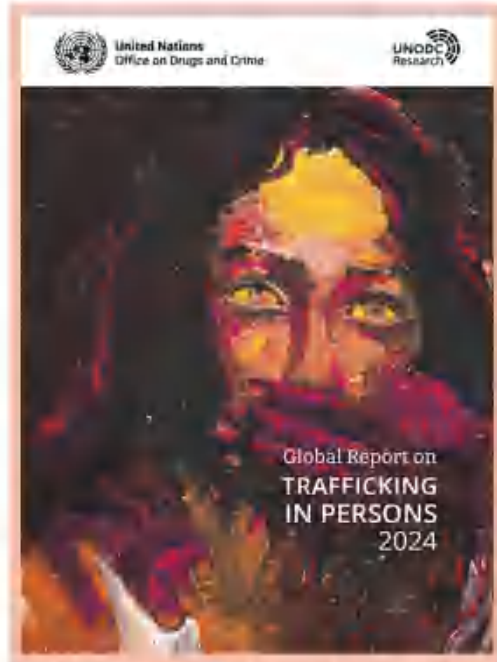


Fig. 2: United Nations Office on Drugs and Crime. (2024) *Global Report on Trafficking in Persons 2024*. Vienna: UNODC. [Online]. Available at: https://www.unodc.org/documents/data-and-analysis/glotip/2024/GLOTIP2024_BOOK.pdf [Accessed: 17 May 2025].

The 2024 UNODC Global Report on Trafficking in Persons

The report defines human trafficking of women. "Trafficking in women and girls is a serious violation of human rights and a form of violence against women and girls." (UNODC, 2024)

The report also notes that the majority of victims are women and girls, provides specific data 42% and 18% respectively. This data should serve as a stark warning to society.



Fig. 3: United Nations. (2022) *Trafficking in women and girls: Crises as a risk multiplier: Report of the Secretary-General*. New York: United Nations. [Online]. Available at: <https://www.unwomen.org/sites/default/files/2022-10/A-77-292-SG-report-Trafficking-en.pdf> [Accessed: 17 May 2025].

Trafficking in women and girls: Crises as a risk multiplier: Report of the Secretary-General (2022)

The report identifies the criminal forms of human trafficking of women. "They are primarily trafficked for sexual exploitation, subjected to extreme violence and abuse, including forced marriage." (United Nations, 2022)

This corresponds to the phenomenon of buying and selling brides in remote mountainous areas of China.

FEELING

I noted the possibility of human trafficking and forced marriage coexisting. Considering the geographical environment, is the phenomenon of women being sold to remote mountainous regions as brides also objectively present?

Sexual exploitation → Abuse and humiliation
Violent crime and trafficking coexist
Remote mountains → Poverty Outdated Idea
Body is viewed as a tradable resource → For the purpose of childbearing
Maybe the victim's family members → Whether extremely difficult to escape? → Basic Idea Mystery, Puzzle

SUMMARIZE

From the United Nations report, it can be concluded that human trafficking of women is a serious criminal offense with a very high probability of occurrence. It is also a global human rights issue. Therefore, I believe the project has significant depth and social significance.

In China, human trafficking of women is also a huge social issue. I looked up news and legal cases from recent years, and there are tons of reports about adult women being kidnapped to rural areas and held captive as breeding tools.

NEWS

月8日,17年来康定警人接力寻找数导员格拉英执行死刑,检察机关依法派员临(英)#会英执行死刑#



正义独家回应蓝蔷薇女子团伙内幕。据正义描述：“团伙将缅甸籍女子经云南边境偷渡后，在全国各地，每一名女性订金约20万元。”目前，蓝蔷薇团伙已“销往全国各地”。女性被明码标价约20万元。三月初，王军经王会中介绍，以3000元价格从刘辉处，将被拐骗的已婚妇女庞氏（经鉴定，患有中度精神发育迟滞）卖给王会中。

【陕西初中女生被拐至山东生子】我等看拔掉心里的刺！据红星直如刺扎在郭丽（化名）心里的她曾在1987年上学路上被拐至

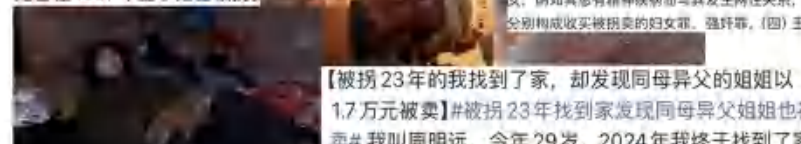


Fig. 4: Hazel, F. (2025) News reports on the trafficking of women [Collage]

SUMMARIZE

Through news reports and data analysis, I noticed that most women who are trafficked are forced into marriage. Therefore, I identified marriage trafficking as a specific form of exploitation within human trafficking, which is a specific area my project can explore in depth.

CHART

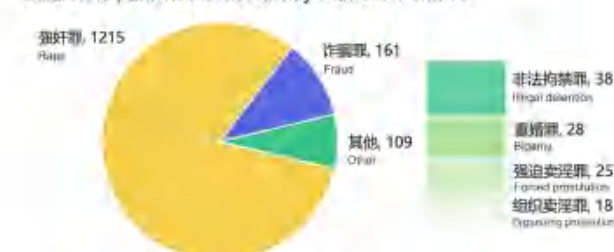
I conducted research using judicial rulings data on the crime of trafficking women and children published on China Judgments Online from 2012 to 2022, as well as relevant literature data. I created data charts and conducted analysis.

Regional distribution of human trafficking cases involving women and children

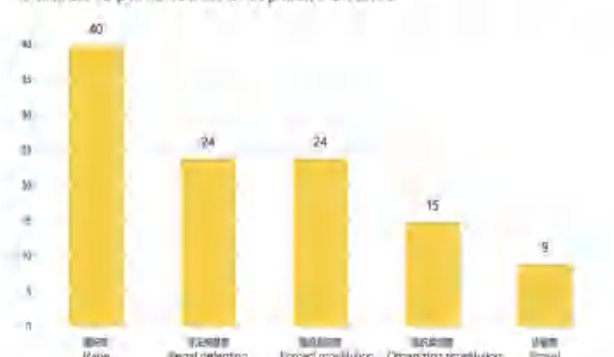


Fig. 5-7: Hazel, F. (2025) Charts based on compiled data [Chart].

Number of cases where the crime of trafficking women and children is punished concurrently with other crimes



Number of cases where the purchase of trafficked women and children is punished as a separate offense



China Judgments Online. (2012–2022) *China Judgments Online* [Online]. Available at: <https://wenshu.court.gov.cn/> [Accessed: 20 May 2025].

The regions where trafficking occurs are primarily underdeveloped mountainous areas. Whether it is trafficking or purchasing, it is primarily for sexual exploitation and is often accompanied by violent means such as detention and deception.

BACKGROUND RESEARCH MARRIAGE

Through my literature review on the phenomenon of trafficking women in remote mountainous areas, I realized that the issue of marriage trafficking within China has not yet been extensively and deeply studied. Additionally, criminal activities seem to be disguised as legitimate marriages in reality.

LITERATURE



MARRIAGE TRAFFICKING WOMEN IN FORCED WEDLOCK

Marriage Trafficking: Women in Forced Wedlock

The author clearly defines the concept of **marriage trafficking**, arguing that it is a complex form of trafficking existing in the blind spots of the human rights protection system. The trafficking nature of marriage trafficking is concealed within the marriage system. "In forced marriages or marriages for sale, women are not merely victims; their exploitation is obscured by the institutionalized identity of wife" (Quek, 2018).

Pure sex trafficking ✗ Marriage
Labor trafficking ✗ > Trafficking
↓
Compound exploitation



Fig.8 Quek, K. (2018) *Marriage Trafficking: Women in Forced Wedlock*. Oxford: Routledge.



Does the Shortage of Marriageable Women Induce the Trafficking of Women for Forced Marriage? Evidence From China

The article analyzes marriage trafficking from a social structural perspective, noting that the phenomenon is not merely a surface-level shortage of marriageable women, but rather a pattern of internal migration of a specific gender and the long-term marital difficulties faced by marginalized men. The root causes lie in the inertia of the **traditional patriarchal marriage system**, gender preferences, and demographic imbalances (Wang, 2022).

Fig. 9: Xiong, W. (2022) 'Does the Shortage of Marriageable Women Induce the Trafficking of Women for Forced Marriage? Evidence From China.' *Violence against women*. [Online] 28 (6-7).

FEELING



Reflection:

Is the victim's identity obscured by the "wife" identity to rationalizing? Is this a form of structural violence?

Is there social tolerance for "buying a wife" among buyer families? Inertia to the marriage system under patriarchy?



Is marriage trafficking linked to cultural and economic ideologies? ↓



Is this a form of cultural violence? ↓ Does it lead to forced marriage accompanied by direct violence?

The Violence Triangle?



SUMMARIZE

Through literature analysis, I realized that marriage trafficking is not only a criminal act, but also seems to be a deeply rooted phenomenon involving a variety of factors. Next, I will use the triangular violence model theory to research and analyze the underlying social background factors, such as cultural and economic ideas.

BACKGROUND RESEARCH THE VIOLENCE TRIANGLE

I have found that no scholars have directly placed marriage trafficking within the analytical framework of the violence triangle model. Therefore, I have searched for literature on gender and human trafficking to establish a theoretical foundation for research on marriage trafficking.

LITERATURE



Fig.10 Uddin, M.B. and Shahidullah, S.M. (2017). 'Correction to: Revisiting Gender-Sensitive Human Security Issues and Human Trafficking in South Asia: The Cases of India and Bangladesh', in Jaishankar, K. and Dekhbhukt, N. (eds.) *Crime, Criminal Justice, and the Evolving Science of Criminology in South Asia*. [Online]. London: Palgrave Macmillan, pp. C1-C1.

Correction to: Revisiting Gender-Sensitive Human Security Issues and Human Trafficking in South Asia: The Cases of India and Bangladesh

Uddin (2017) applied the violence triangle model to analyze human trafficking, arguing that gender-based violence is not a natural biological outcome but a **socially constructed** phenomenon, constitutes the core driving force behind human trafficking.

△ → Recognized in gender and trafficking
I believe it (could applicable to) analysis marriage trafficking

The theory of the violence triangle from a gender perspective: Interpretation and reconstruction

Fan (2014) deconstructed and reconstructed the violence triangle theory when introducing a gender perspective, proposing structural violence, cultural violence, direct violence should be viewed as an interdependent and **intertwined system**, with gender as the core variable.



Fig.11 Fan, R. (2014) 'The theory of the violence triangle from a gender perspective: Interpretation and reconstruction', *Ideological Front*, 40(1), pp. 98-103

Is marriage trafficking not an isolated phenomenon, but rather an extreme manifestation of the broader challenges women face in their lives?

VIOLENCE TRIANGLE MODEL



Fig.12 Yang, L. (2007) *Mang Shan*. [Online]. RED. Available at: <https://www.imdb.com/title/tt1020972/> [Accessed: 22 May 2025].

DIRECT VIOLENCE

The most overt form of violence

Behavioral manifestations include trafficking, kidnapping, imprisonment, beatings, rape, and forced childbirth



Fig.13 TianShuSheng. (2024) *Cannot Escape*. [Online]. RED. Available at: <http://xhslink.com/m/7GKncZc9TND> [Accessed: 22 May 2025].

STRUCTURAL VIOLENCE

Social systems and resource allocation lead to long-term deprivation

Backward poverty and families unable to obtain marriage resources through normal channels. Buying a wife is tolerated as a necessary remedy

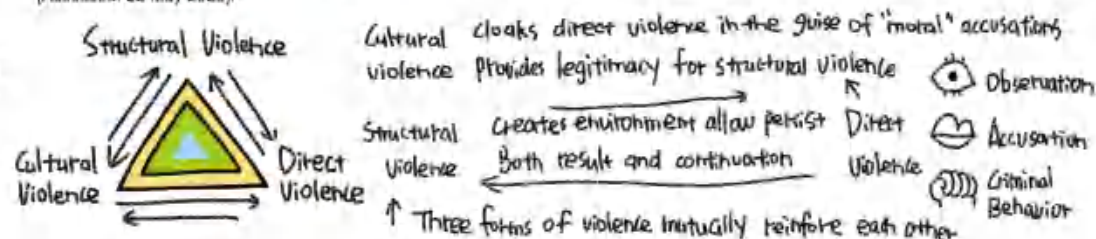


Fig.14 Ancient Qianwei Gumeishu. (2024) *The poorest areas of Guizhou*. [Online]. RED. Available at: <http://xhslink.com/m/9cn8q5eXKDw> [Accessed: 22 May 2025].

CULTURAL VIOLENCE

Values and traditions serve to obscure and legitimize such practices

Long-standing patriarchal notions and the idea of continuing the family line obscure women's victim status



BACKGROUND RESEARCH THE VIOLENCE TRIANGLE

I realized that marriage trafficking is not merely an isolated case of extreme criminal activity, but rather a part of the broader challenges faced by women in remote mountainous regions. The structural and cultural logic underlying these issues is the same.

DOMESTIC VIOLENCE



Fig.15 Thomas, F. (n.d.) *Understanding the Cycle of Domestic Violence*. [Online]. Available at: <https://www.fighterlaw.com/understanding-the-cycle-of-domestic-violence/> [Accessed: 7 June 2025].

GENDER BIAS



Fig.16 Alamy. (2011) *China's Gender Crisis*. [Online]. Available at: <https://dialogue.earth/zh/uncategorized-zh/41112/> [Accessed: 7 June 2025].

EDUCATIONAL DEPRIVATION

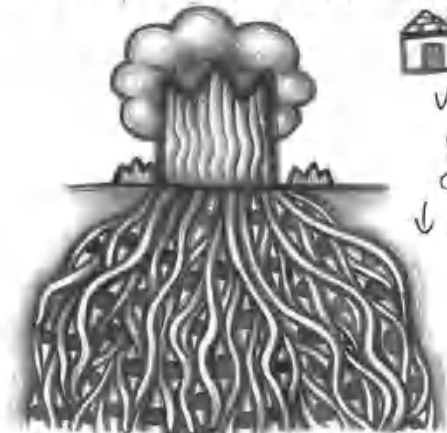


Fig.17 ShuYing. (2016) *Deep in the heart of Xiaoliangshan*. [Online]. Available at: https://www.sohu.com/a/120832418_115118 [Accessed: 7 June 2025].

Marriage trafficking, domestic violence, gender bias, and educational deprivation are all part of the same network. They represent different levels of the survival crisis faced by women, with marriage trafficking being the most visible aspect of this network. Therefore, I need incorporate relevant elements into the project.

FEELING

Like a large tree Marriage trafficking
The visible part is what we can see



Village seem resemble texture of tree bark
Because the concepts of systems and culture have influenced generations
↓ So the roots could bear the faces of villagers



But the roots beneath have already intertwined to form the tree's structure

Violence Triangle



local villagers



could transformation or be simplified



Structural Violence
Resembles countless watchful eyes



Cultural Violence
Resembles a gaping foul-smelling mouth

SUMMARIZE

women trafficking, domestic violence, gender bias, and educational deprivation are all part of the same web. They are different levels of women's survival challenges, and marriage trafficking is the most visible part. Therefore, I can incorporate other related challenges into the project production to complete the entire project's **background system**.



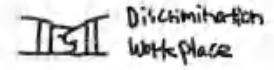
brothers



Remote mountains



Less education



BACKGROUND RESEARCH RELATED WORK

MOVIE



Fig.18 Yang,L. (2007) *Blind Mountain*. [Online].
Available at: <https://www.imdb.com/title/tt1020972/>
[Accessed: 15 June 2025].

BLIND MOUNTAINS

My project draws inspiration from the authentic mountainous **landscapes** and **narratives** of marriage trafficking depicted in the film.



Fig.22 Yang,L. (2007) *Blind Mountain Screenshot* [Online].
Available at: <https://www.imdb.com/title/tt1020972/>
[Accessed: 15 June 2025].

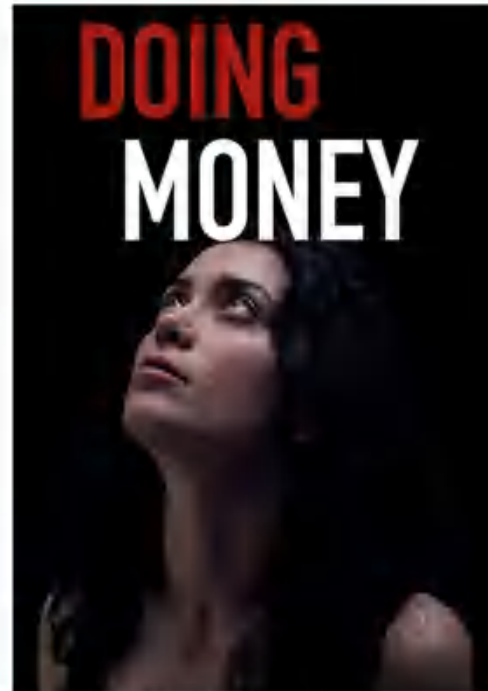


Fig.19 Lynsey,M. (2018) *Doing Money*. [Online].
Available at: <https://www.bbc.co.uk/programmes/p06mxryq>
[Accessed: 15 June 2025].

DOING MONEY

The protagonist's repeated attempts to escape provide a reference for the **puzzle-solving** mechanics structure of my project.

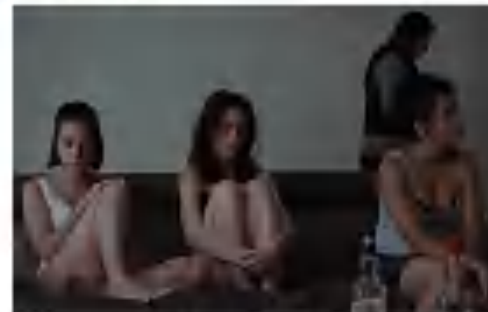


Fig.23 Lynsey,M. (2018) *Doing Money Screenshot* [Online].
Available at: <https://www.bbc.co.uk/programmes/p06mxryq>
[Accessed: 15 June 2025].

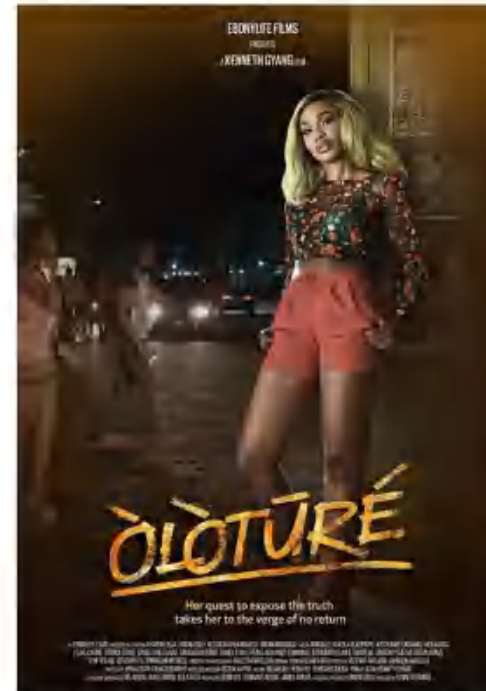


Fig.20 Kenneth,G. (2019) *Òlòtùré*. [Online].
Available at: <https://www.netflix.com/gb/title/81300126>
[Accessed: 15 June 2025].

Òlòtùré

The high-intensity dramatic conflicts in the plot have taught me how to push **emotions to extremes** through visual and rhythmic elements.



Fig.24 Kenneth,G. (2019) *Òlòtùré Screenshot* [Online].
Available at: <https://www.netflix.com/gb/title/81300126>
[Accessed: 15 June 2025].

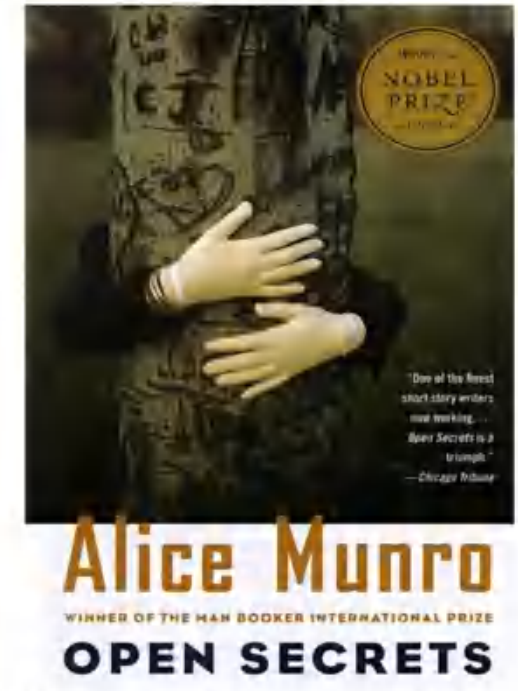


Fig.21 Munro, A. (1995) *Open secrets : stories*. First edition.
New York: A.A. Knopf.

OPEN SECRET

The novel emphasizes social rumors and moral violence, and the project can incorporate **environmental text** to enhance the social atmosphere.

SUMMARIZE

The "violence triangle" serves as the theoretical foundation of the project. Through related films and literary works, I have mastered the narrative templates. However, I believe this project is more about human rights and reality, so I need to truly immerse myself in the mountains, conduct field research and interviews to supplement the visual and emotional authenticity.

FIELD RESEARCH MOUNTAINS

Real-life cases show that the escape of trafficked women often occurs at night, so I chose to conduct field research starting at midnight on a rainy day to simulate the actual situation. By personally simulating and documenting the fear and instinctive reactions of adult women attempting to escape from the mountains, I gathered firsthand research for subsequent creative work.

METHODOLOGY

I used my body as a tool, carrying a camera throughout the process. Equipped only with a headlamp, a down jacket, and a trekking pole, I spent twelve hours crossing six mountains with the highest peak at 3,400 meters. Every hour I documented the changes in physical condition and psychological state.

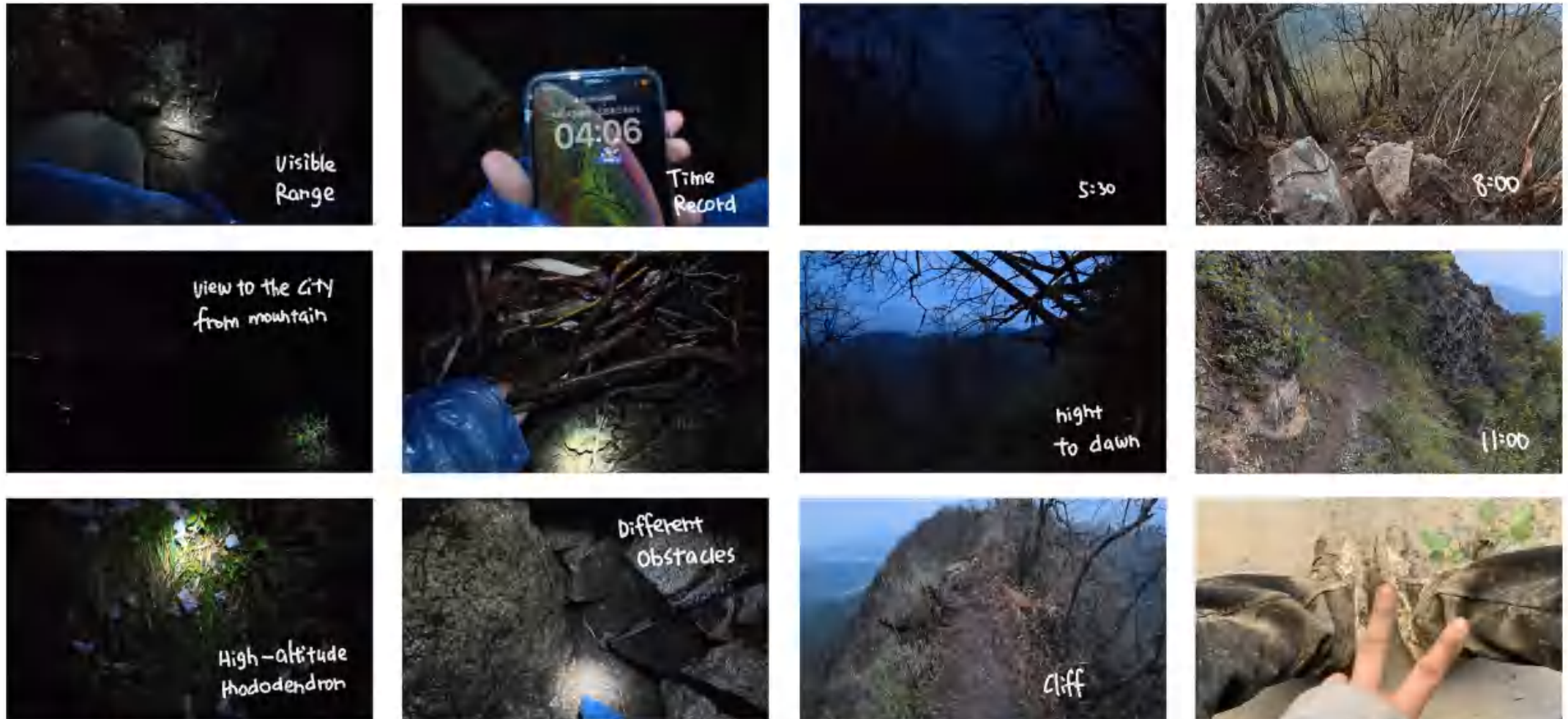


Fig. 25: Hazel, F. (2025) Screenshots from the mountain climbing video documentation [Screenshots].

Through this research, I realized the panic and despair women endure during an escape, making it nearly impossible for them to leave the mountains in real-life situations. This will provide authentic emotional foundation and narrative support for my creative work.

FIELD RESEARCH VILLAGE

Next I visited two villages in different provinces to conduct environmental and social field research. The aim of this phase was to verify two core questions: Are the real mountains geographically difficult to reach? Are the real villages still economically and socially backward?

METHODOLOGY

I drove three and a half hours from the city to the county seat, then spent about an hour and a half winding through mountain roads to reach the village. During this time, I documented the process of entering the mountains and conducted photographic research on the overall environment and housing structures within the village. Simultaneously, I conducted informal visits to understand the local social context.

MOUNTAIN



VILLAGE



Fig. 26-31: Hazel, F. (2025) *Photography of the mountains and villages* [Screenshots].

The field research revealed that remote mountainous villages are highly geographically isolated and exhibit a closed and exclusive social system. This finding provided a **realistic foundation** for my project, while also offering structural inspiration for the narrative and abundant visual references for scenes.

FIELD RESEARCH INTERVIEW

SEMI-STRUCTURED INTERVIEW

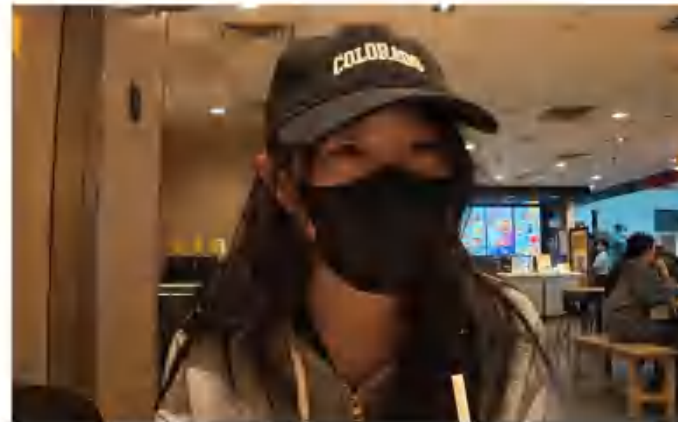
I conducted semi-structured interviews with villagers to understand their attitudes and perceptions of marriage trafficking. Among the interviewees, some were victims, some had been involved, and most were silent bystanders.



Fig. 32-37: Hazel, F. (2025) Screenshots from interview videos [Screenshots].

IN-DEPTH INTERVIEW

I also conducted an in-depth interview with a woman who had a similar childhood experience and ultimately managed to escape her predicament, further supplementing the research with a subjective perspective and factual evidence.



SUMMARIZE

Through these authentic interviews, I realized that escape should be viewed as a **beginning** rather than an end, expanding the narrative dimensions of women's struggles. This serves as the project's elevation and innovation point. Through background and field research, I have a clear vision for the project's narrative. Next, I will determine the project's format and visual tone.

FIELD RESEARCH OUTCOME

DOCUMENTARY

I organized and edited all the field research materials and ultimately produced a ten-minute documentary to present the real scenes, sounds, and emotional experiences I encountered during my fieldwork, providing a background reference for subsequent creative work.

<https://youtu.be/ismYYvm9dfA>

VISUAL RESEARCH FORMAT

VISUAL NOVEL

Visual novel games are an interactive narrative form that combines textual storytelling with visual art. They exist somewhere between novels and games, using text and images to tell stories, develop characters, and create emotional experiences.



Fig.38 Steam (n.d.) Steam's dedicated section for visual novel games [Screenshot]. [Online]. Available at: https://store.steampowered.com/category/visual_novel [Accessed: 18 June 2025].



Fig.39 Steam (n.d.) DISCO ELYSIUM store page [Screenshot]. [Online].

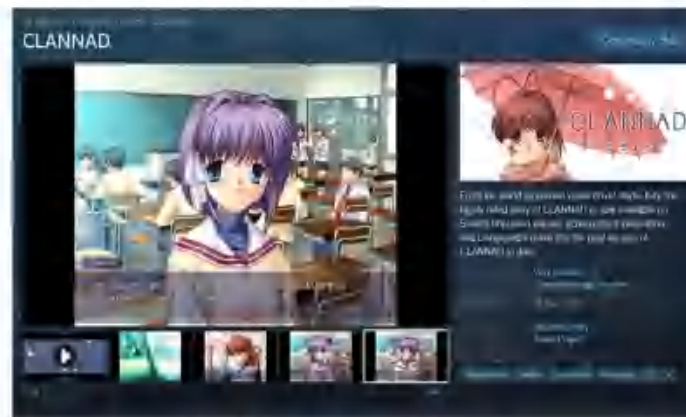


Fig.40 Steam (n.d.) CLANNAD store page [Screenshot]. [Online].



Fig.41 Steam (n.d.) Damsel with persecutory delusion store page [Screenshot]. [Online].

COMBINATION OF TEXT AND IMAGES

Text is the primary means of expression, complemented by illustrated visuals and music.

IMMERSIVE INTERACTIVE EXPERIENCE

Players can make choices during the game to enter different storylines and endings.

CHARACTER-CENTERED NARRATIVE

Emphasizing character development and emotional immersion, it is well-suited for genres such as romance, mystery, and science fiction.

I believe visual novel games are a powerful emotional medium that combines **narrative and interactivity**, particularly suited as an innovative form of contemporary cross-media illustration practice. In existing illustration works, there are few examples of visual novels deeply integrated with online literature or social issues.

Visual novels possess a complete linear narrative structure and choice-based branching mechanisms, enabling them to evoke deeper viewer immersion and emotional resonance. They hold significant potential for artistic experimentation and social expression. My project is adapted from literary works, choosing this form to achieve a closed-loop interpretation and reconstruction of the original text.

VISUAL RESEARCH GAME

GAME DESIGN



Fig.42-44 Steam (n.d.) *Fran Bow* store page [Screenshot]. [Online]. Available at: https://store.steampowered.com/app/362680/Fran_Bow/ [Accessed: 19 June 2025].

PAGE LAYOUT

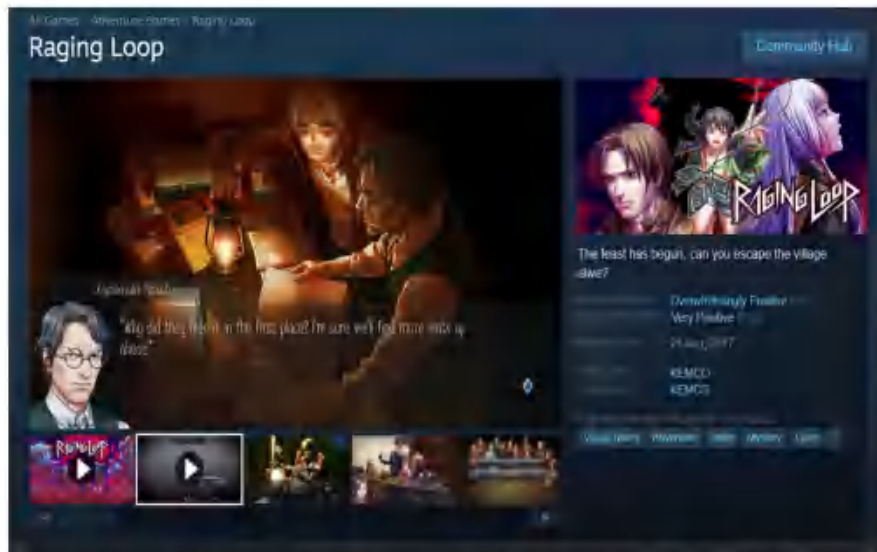


Fig.45-47 Steam (n.d.) *Raging loop* store page [Screenshot]. [Online]. Available at: https://store.steampowered.com/app/648100/Raging_Loop/ [Accessed: 19 June 2025].

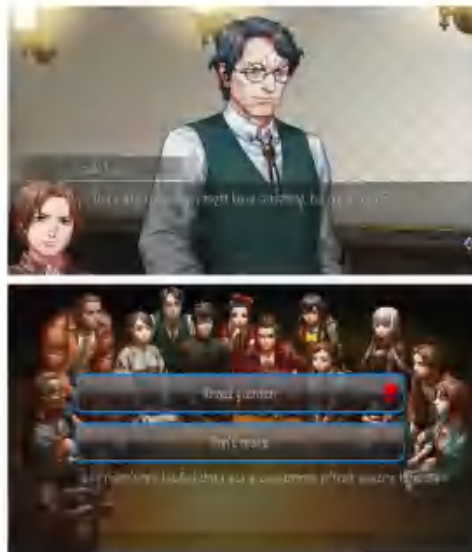
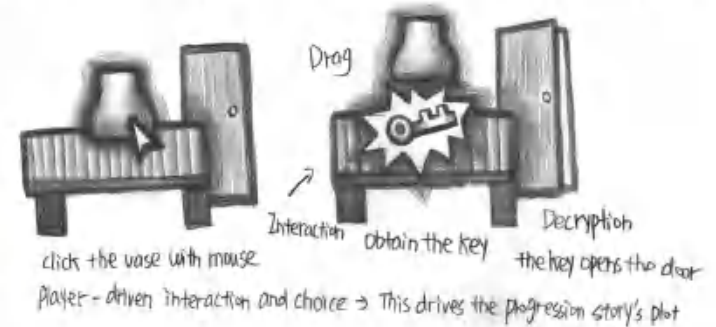
I have gained a basic understanding of the visual composition and narrative logic of this format. I believe this format transforms the viewer into an active participant in the story, while also enhancing the expressive power and emotional resonance of illustrations within an interactive medium.



FRAN BOW

POINT-AND-CLICK EXPLORATION

This is a touch-based clue exploration game that tells the story of childhood trauma. It advances the story by clicking to explore and dragging items to combine them into clues, closely linked to the player's choices.



RAGING LOOP

INTERACTIVE VISUAL LAYOUT

This is one of the most classic visual novel games in the genre. I focused on studying its page visual structure, such as the way character illustrations appear, the layout logic of background images and event trigger icons, and more.



VISUAL EXPERIMENTATION MATERIAL

WOODCUT

Printmaking textures are both rigid and wild, but they can only convey simple black-and-white forms.

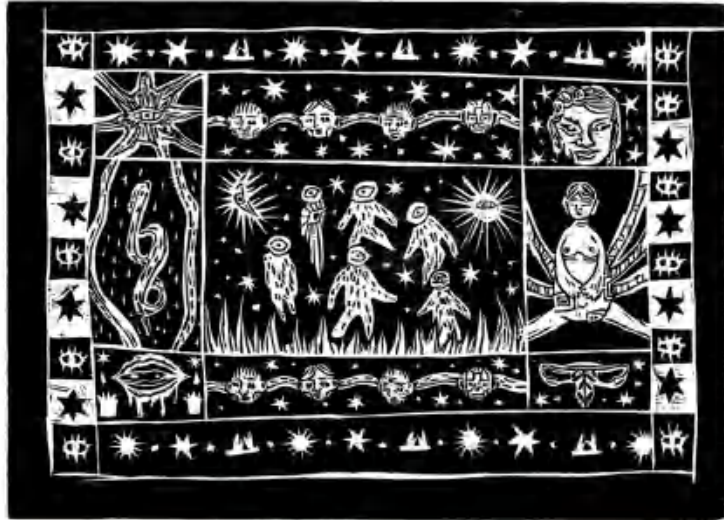
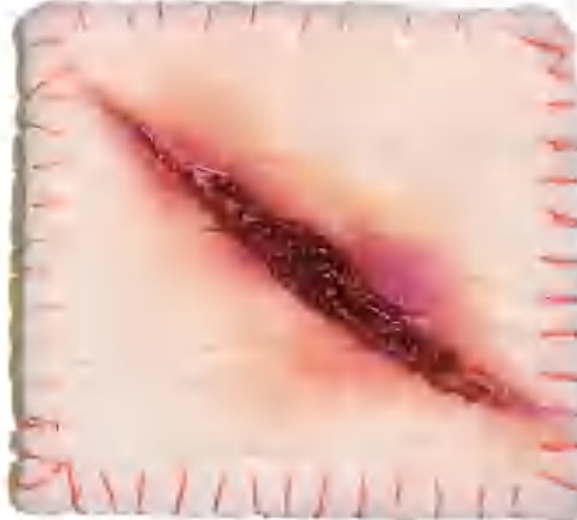


Fig. 48-53: Hazel, F. (2025) *Experiments with various materials* .

FABRIC

Fabric illustration is time-consuming and not suitable for background concept art.



CHARCOAL

Charcoal has a powerful visual impact and can render high-precision details.



Considering the intensity and time required for long-term series illustration production, as well as the need to convey a suppressed and heavy atmosphere, I chose black-and-white hand-drawn illustrations. The texture of hand-drawn brushstrokes also aligns more closely with the warmth and emotional depth emphasized in the work.

VISUAL RESEARCH ARTIST

DAVE MCKEAN



Fig.54-56 Dave.M. (2016) Stephen King - Night Shift interior: Series of illustrations. [Online]. Available at: <https://www.davemckean.com/portfolio/> [Accessed: 22 June 2025].

KEY WORD

MINIMAL COLOUR SCHEME



Black and white and dark tones convey a sense of oppression.

STRONG CONTRAST



RICH DETAIL



IAN POLLOCK

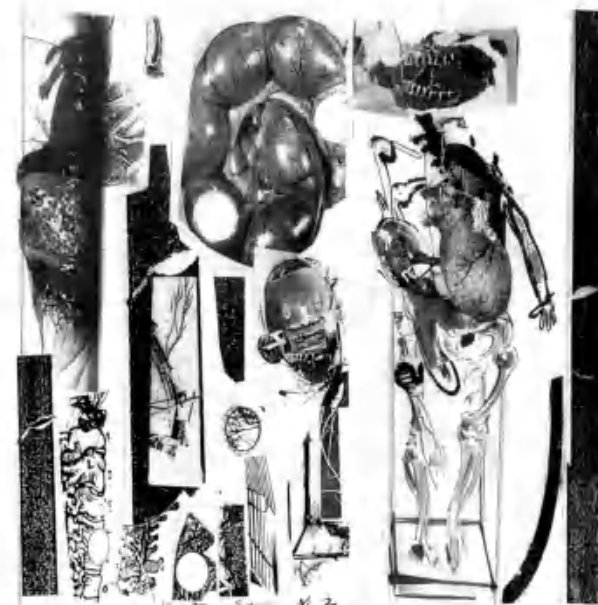


Fig.57-59 Ian.P. (n.d.) Pollock's EPICURUS, The Vatican Sayings. [Online]. Available at: <https://ianpollock.co.uk/pollocks-epicurus> [Accessed: 22 June 2025].

KEY WORD

BLACK AND WHITE



VARIOUS DRAWING METHODS



The use of different brushstrokes in black and white illustrations



VISUAL RESEARCH EFFECT

ILLUSTRATION

Illustrations are created using pencil and charcoal, evoking a dreamlike atmosphere. Well-placed clear lines highlight the visual focal point. My project could also experiments with combining blurred elements with lines.

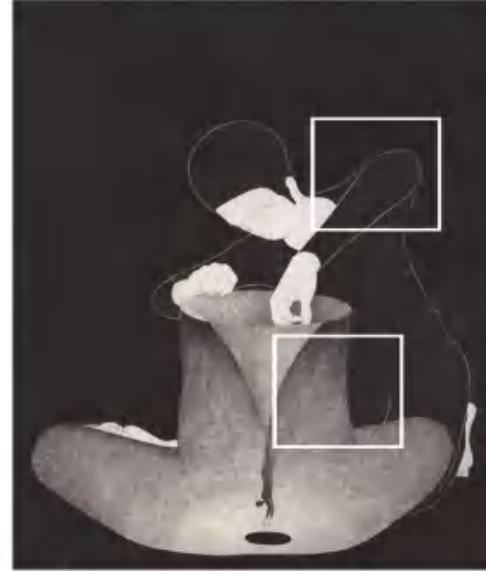


Fig.60-63:Daehyun,K. (2018) Yooooou and me. Me dimly see in the distance. Black Hole. Mind like fire. Available at:<https://www.artsy.net/artist/daehyun-kim> [Accessed: 22 June 2025].

PHOTOGRAPHY

Even for the same object, using visual combinations and misaligned arrangements can evoke different feelings in the viewer's mind. Therefore, when depicting similar scenes, I can use abundant details to enhance the visual impact.



Fig.64-68: Davison, J. (2019) Photographs. London: Loose Joints.

VISUAL RESEARCH DETAIL

Engaging illustrations require a wealth of detail, especially in black-and-white illustrations. The numerous details in the composition are like telling individual small stories. I can use the arrangement of points, lines, and surfaces to create visual tension in CG.

MAOYAN WANG

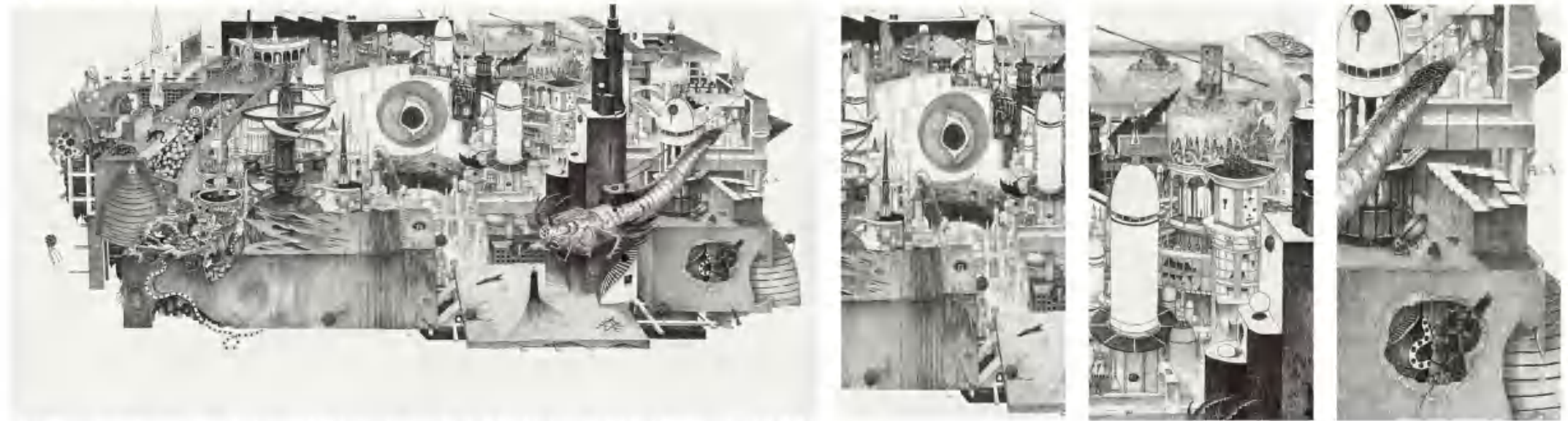


Fig.69-72:Maoyan,W. (2018) *Tower*. Complete illustrations and details. Available at:<http://xhslink.com/m/3YoFdn80zwP> [Accessed: 26 June 2025].

EVAN CAGLE

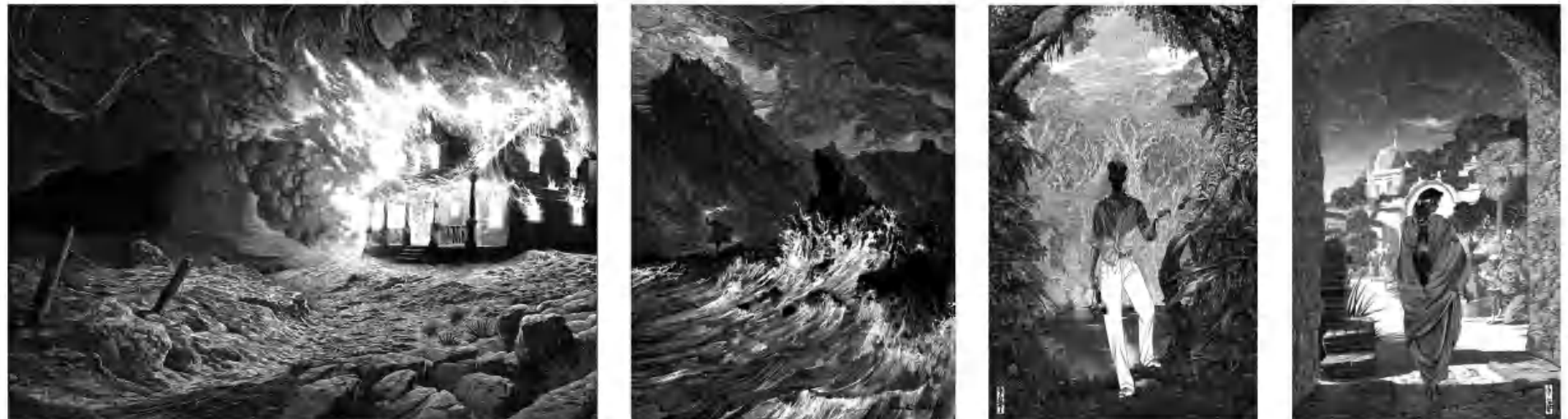


Fig.73-76: Evan.C. (n.d.) Artist's Homepage Series Illustrations. Available at:<http://xhslink.com/m/3YoFdn80zwP> [Accessed: 26 June 2025].

VISUAL RESEARCH CHARCOAL

Pencil drawings offer greater line precision and can render richer layers of detail, while charcoal and graphite provide more dramatic contrasts between light and dark. Considering the emotion and visual tension in the theme of the work, I ultimately chose charcoal as my primary medium.

PENCIL



Fig.77:Stefan.Z. (2022) *Fly,Light and Chatter*.
Available at <https://www.zsalsits.com/en/zeichnung/2024-1>
[Accessed: 29 June 2025]

GRAPHITE



Fig.79:Sue.C. (2002) *PAPER TIGER*.
Available at <https://www.suecoe.com/artworks/categories/>
[Accessed: 29 June 2025]

CHARCOAL



Fig.81:Anna.P. (2021) *Eyes on the Road*.
Available at <https://www.instagram.com/annaparkart/#>
[Accessed: 29 June 2025]



Fig.78:Stefan.Z. (2021) *Nest*.



Fig.80:Sue.C. (1984) *DR. DOLLAR BACKSTREET, U.S.A.*



Fig.82:Anna.P. (2020) *Untitled*.

PROCESS BRAINSTORM

METHODOLOGY

The project addresses the social issue of marriage trafficking, combining feminist theory and the violence triangle model. Through literature, judicial precedents, and field research, translate the narrative structure of internet literature and construct a visually compelling cross-media illustration system.

MINDMAP



MOODBOARD



Fig. 83: Hazel, F. (2025) Visual moodboard [Collage].

ANTICIPATED OUTCOME

The final project uses an immersive interactive mechanism to guide the audience to generate emotional resonance and prompt renewed attention to the plight of women in remote mountainous areas.

PROCESS TEXTUAL INTERPRETATION

DECONSTRUCTION

The main storyline and character settings of the project are based on the original resource. I deconstructed its structure and plot content to establish the narrative framework and main character design.

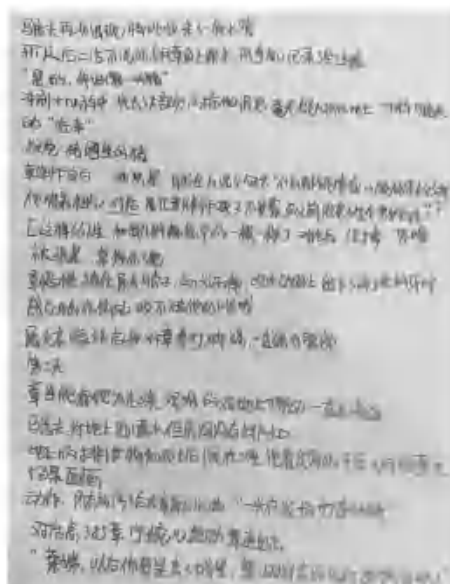
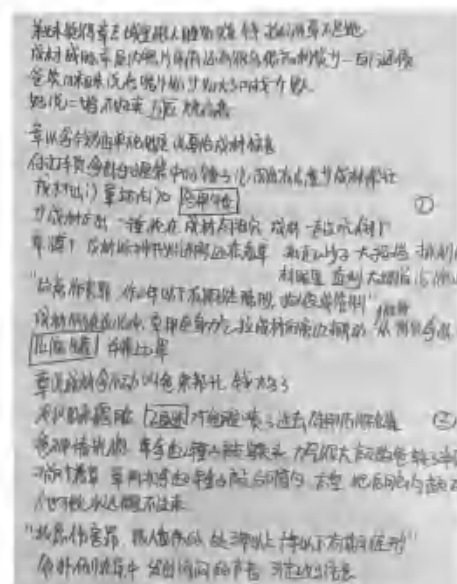
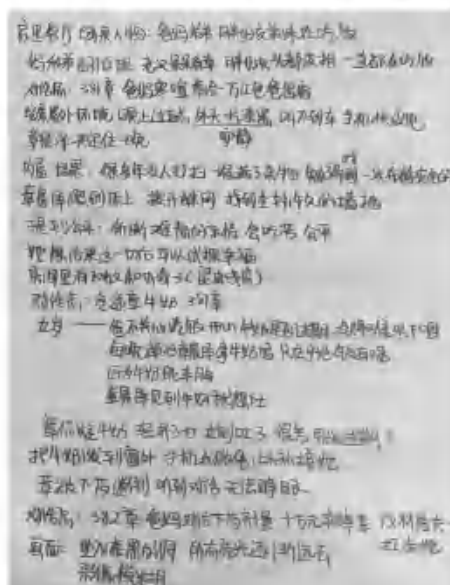
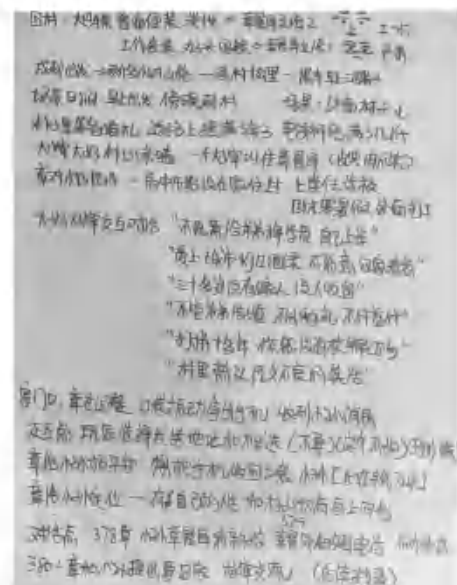


Fig. 84-87: Hazel, F. (2025) Transcription and Analysis of novel [Photography].

ADAPTAION

Then I carried out a deconstructive treatment, incorporating my own logic and original plot to create a work that retains its spiritual core while showcasing the author's expression and response to reality.

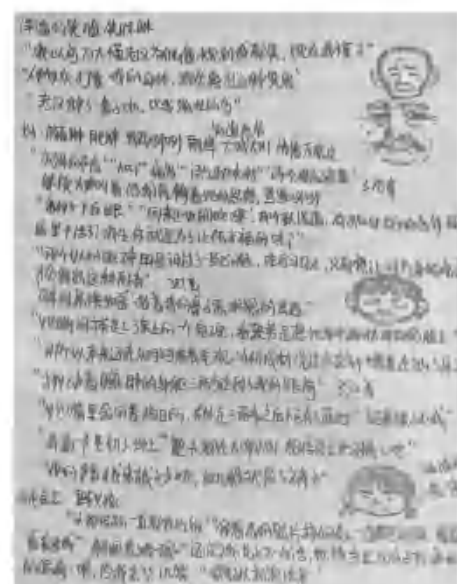
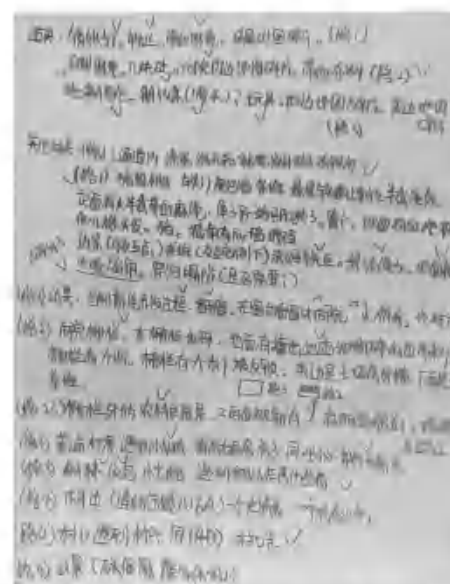
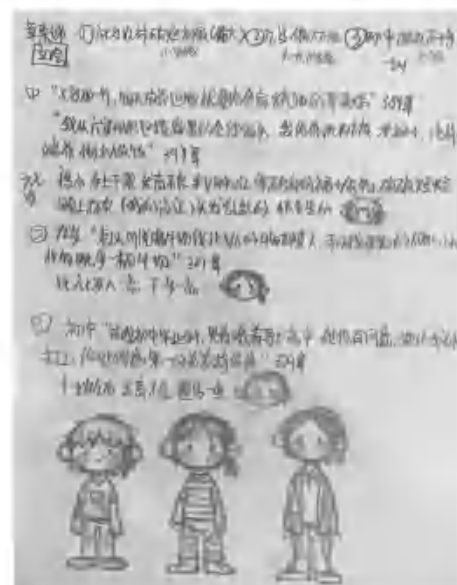


Fig. 88-91: Hazel, F. (2025) Character and Plot Adaptation of novel [Photography].

I drew numerous sketches of the gameplay process and visual story to explore the unity of narrative rhythm and imagery.

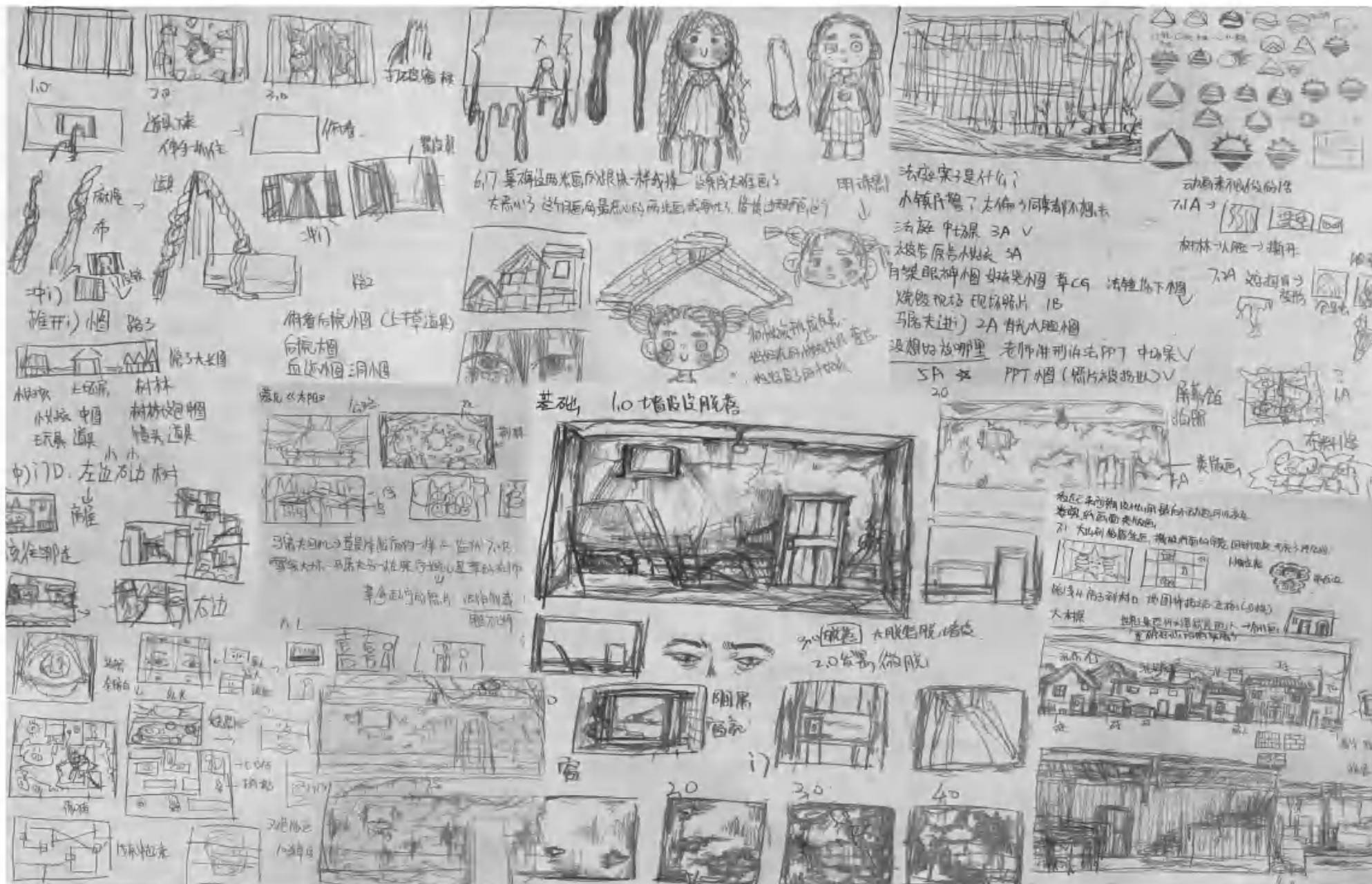


Fig. 92: Hazel, F. (2025) Sketch [Collage].

INTERACTION MECHANISM DESIGN

POINT-AND-CLICK EXPLORATION

DRAG-AND-USE INTERACTION

NARRATIVE-BASED CLUE PROGRESSION

LOOP OF DEATH & REBIRTH

SUMMARIZE

Next, I will present the script concept for this project. Unlike traditional linear scriptwriting, the plot development of this project will be closely integrated with the four types of interactive mechanisms mentioned above, driving the protagonist to gradually complete their escape through multiple paths and ultimately forming a closed-loop narrative.

PROCESS SCRIPT

The story of the project is based on the original resource, and I have divided the entire story into four parts.

PART 1

The protagonist wakes up trapped in a room. In the tutorial, the player explores and triggers dialogue, realizing that they have been sold. Therefore, the protagonist resolves to escape.

PART 2

The protagonist explores multiple scenes, including a barn, backyard, village scenery, and forest. In different scenes, they witness the tragedies of those previously trapped in the village and face death themselves. Different scenes drop map fragments of the village, and eventually the protagonist collects them to piece together the map, finding an escape route and successfully escaping.

PART 3

After escaping, the protagonist chooses to send those who imprisoned her to prison and, as a lawyer, helps other girls in court to escape the hardships and discrimination they face.

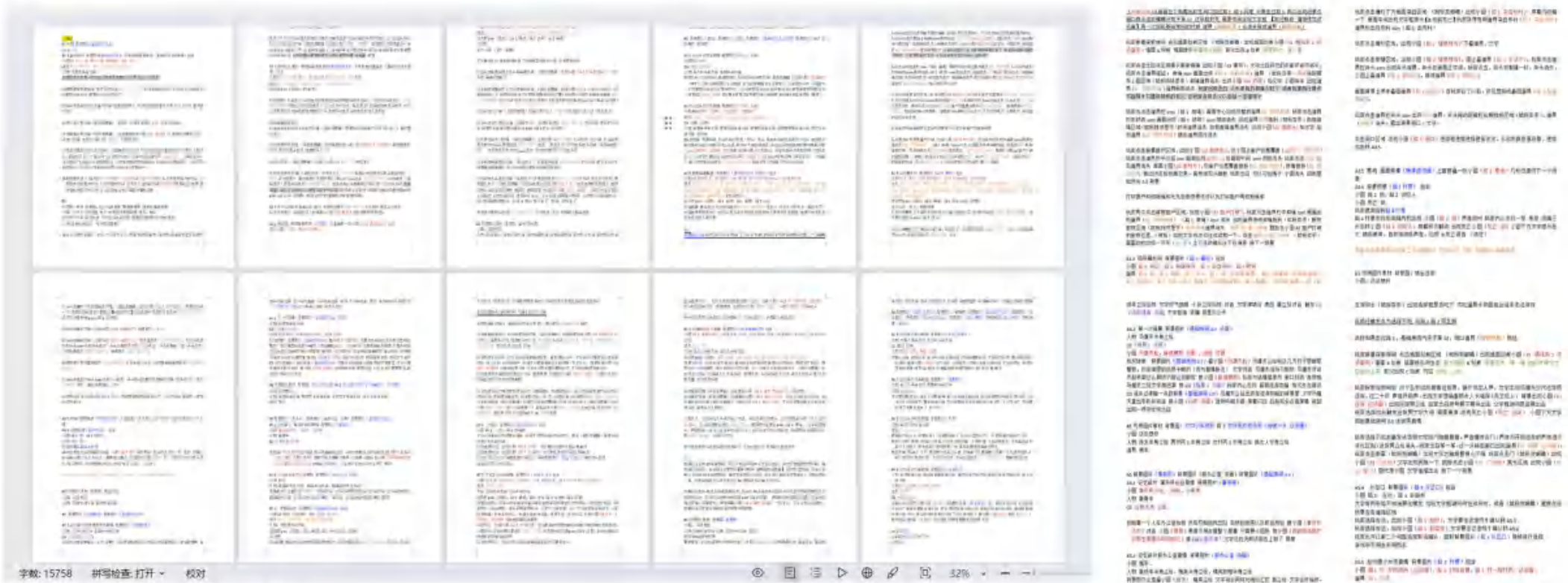
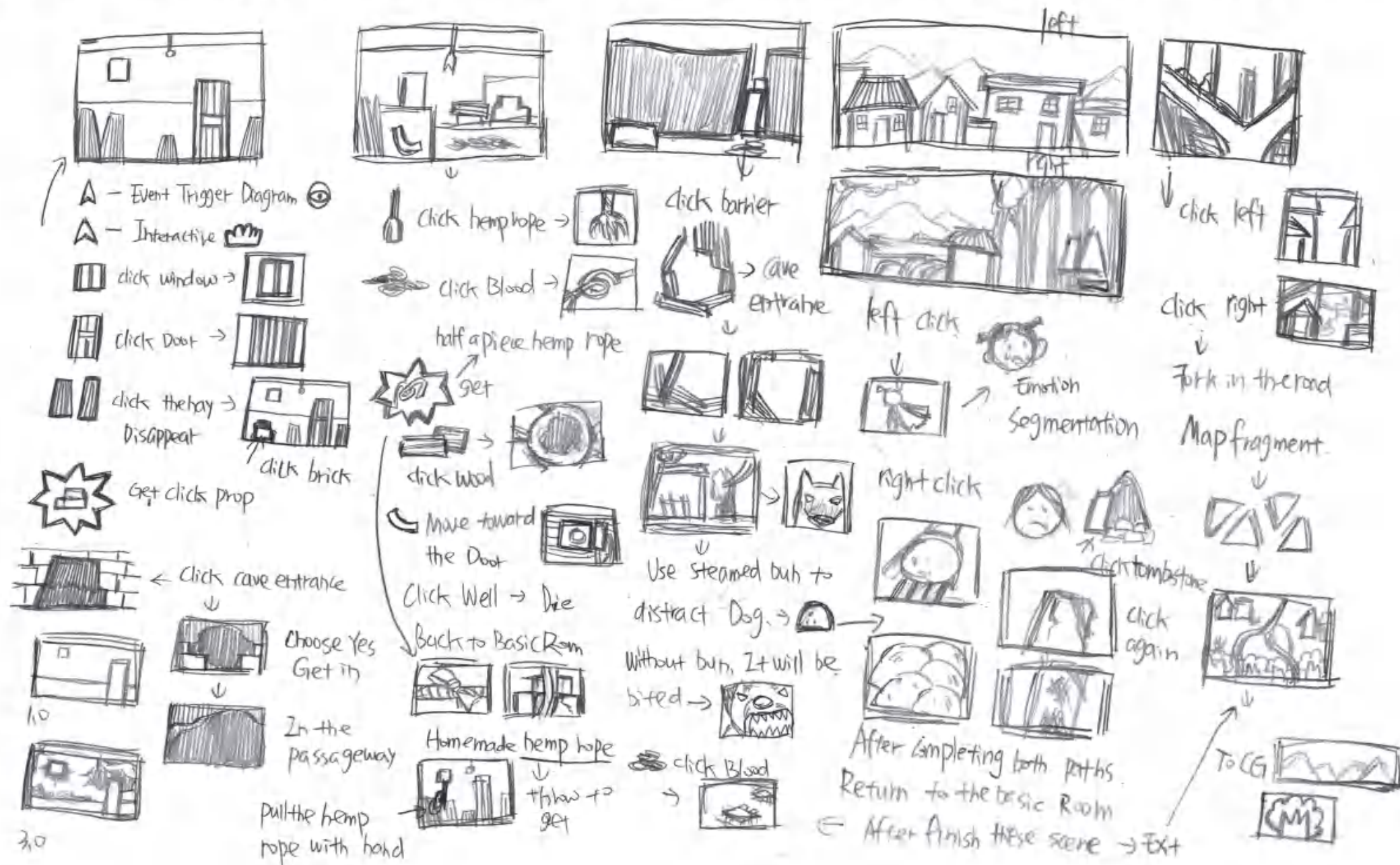


Fig. 94: Hazel, F. (2025) Game Script [Screenshot].

PROCESS FLOWCHART

After integrating narrative pacing with interactive mechanics, I created a game flowchart. The chart integrates scene transitions, main storyline progression, the death loop system, and key item interaction nodes, serving as the foundation for subsequent visual design and page layout.



PROCESS DRAWING

All game scenes, props, and event nodes are hand-drawn in charcoal. Background artwork sizes vary by function: A3 size for interactive scenes, A2 size for continuous scrolling long images, and A8 size for event trigger images. All prop illustrations are drawn to scale according to in-game interaction requirements.



Fig. 96-99: Hazel, F. (2025) Drawing process [Photography].

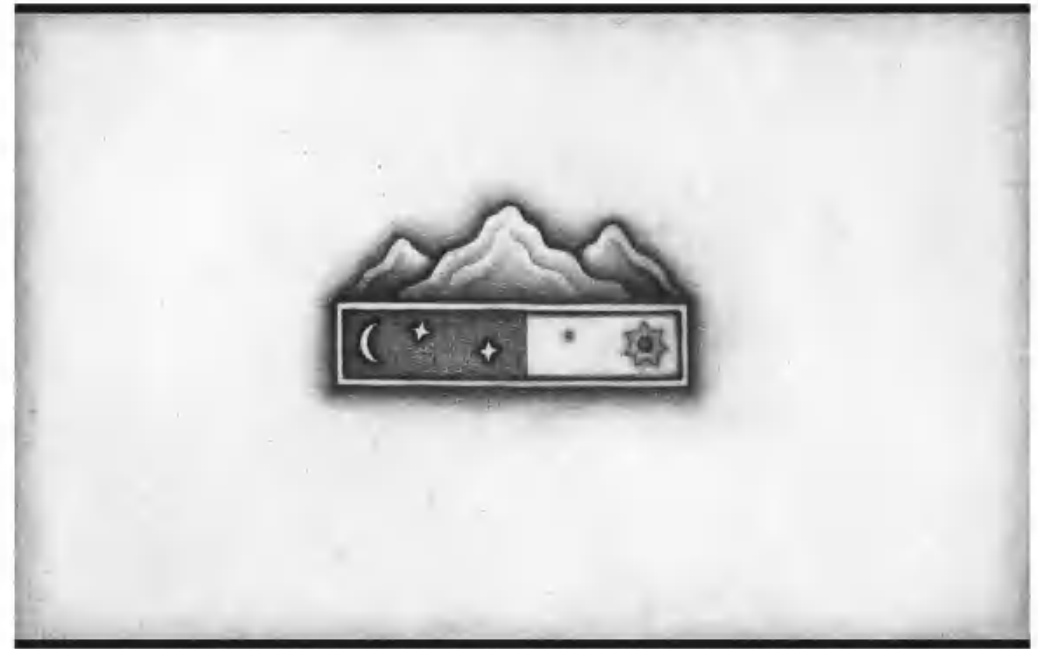
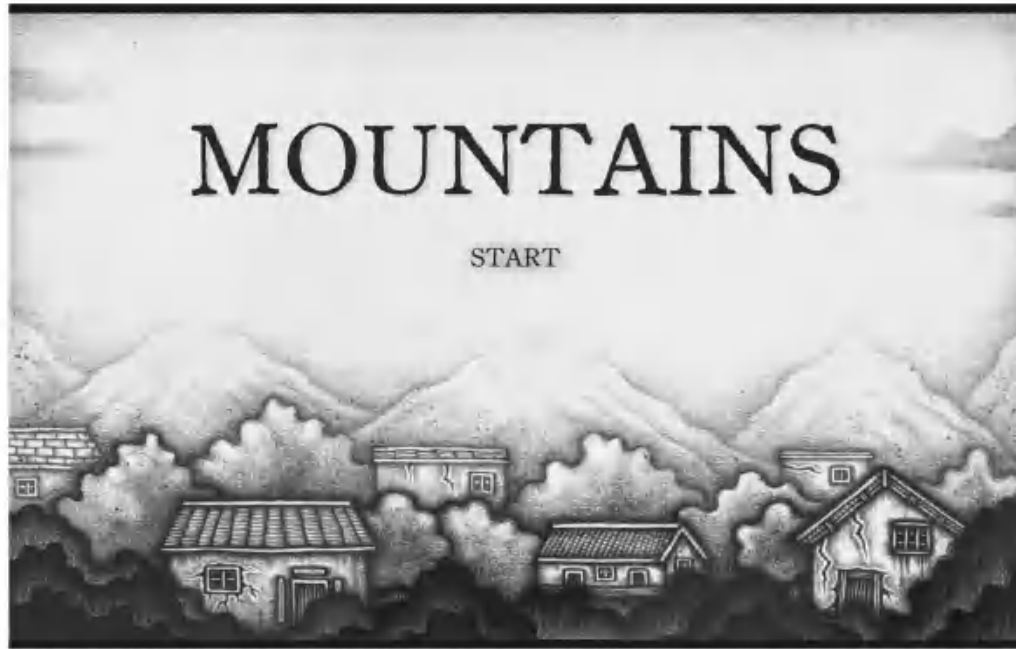
PROCESS DRAWING

After completing all the illustrations, I participated in a photography workshop at school and photographed and scanned my hand-drawn illustrations. I then used Photoshop to post-process the images, adjusting all the frames to a uniform size of 1710×1080px to ensure visual consistency and clarity in the game medium. I then collaborated with a musician to create music for the images.

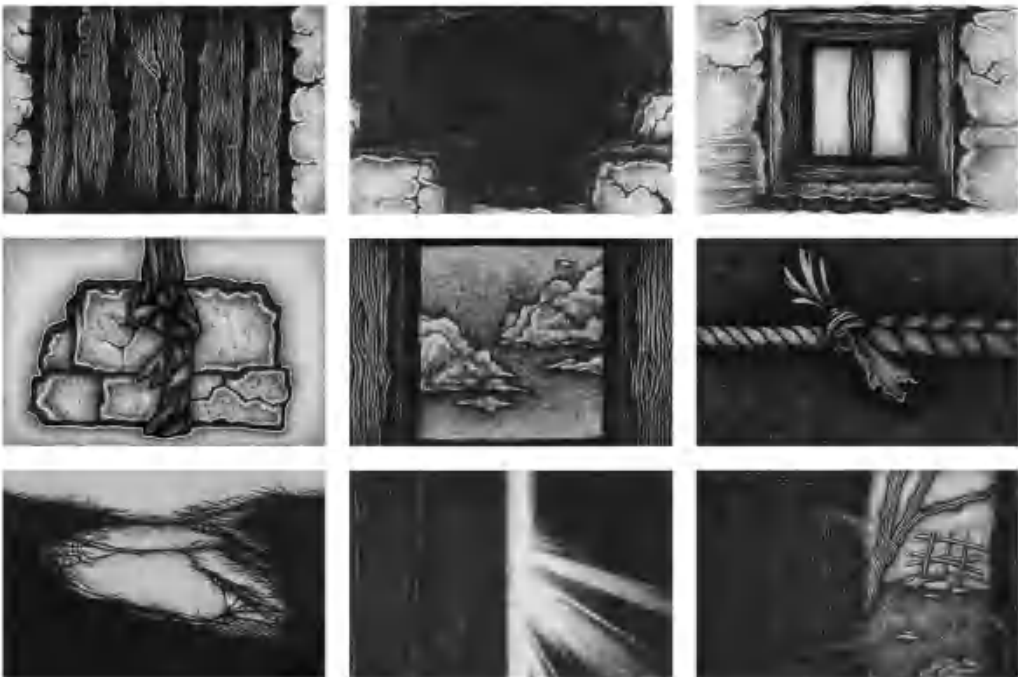


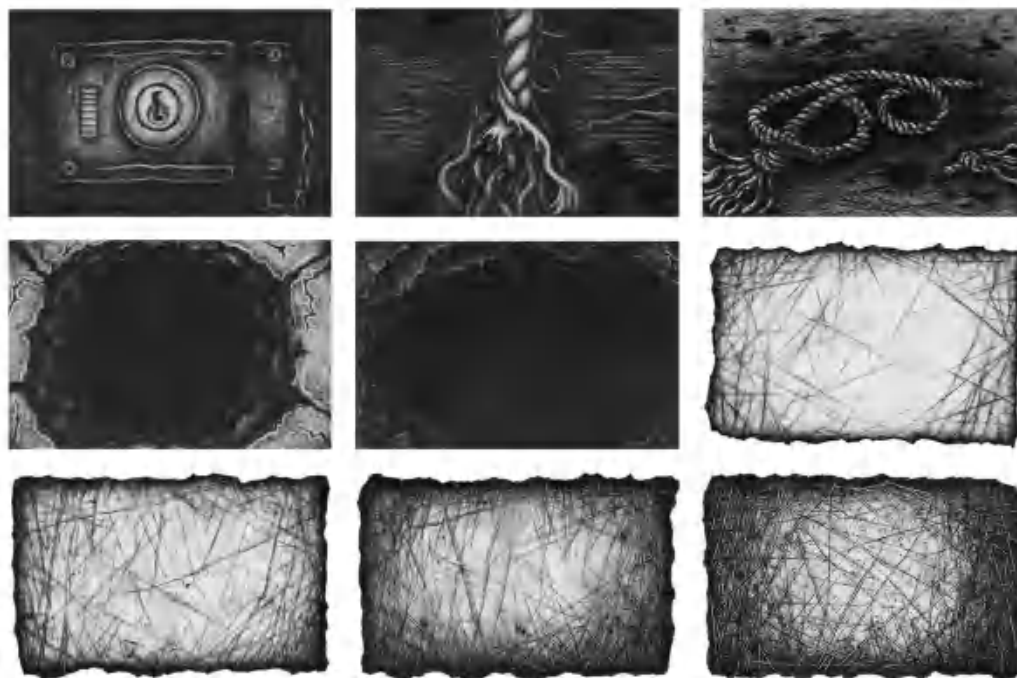
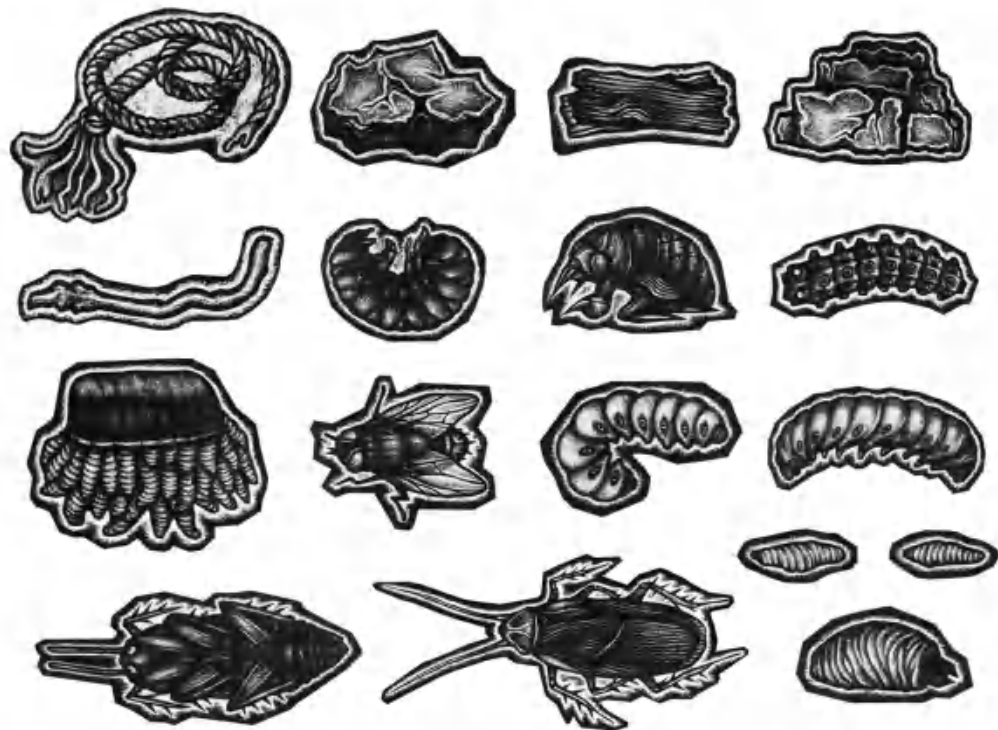
Fig. 104-107: Hazel, F. (2025) Drawing process [Photography].

OUTCOME COVER



OUTCOME BASIC ROOM

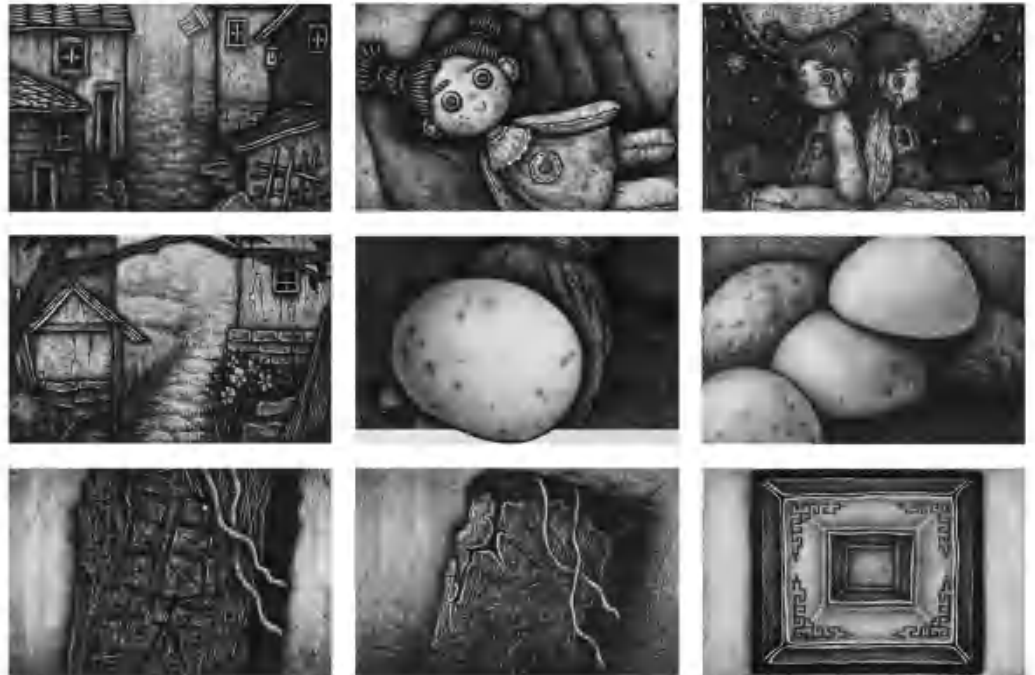




OUTCOME ROUTE 2



OUTCOME ROUTE3



OUTCOME ROUTE3



OUTCOME OTHER BACKGROUND



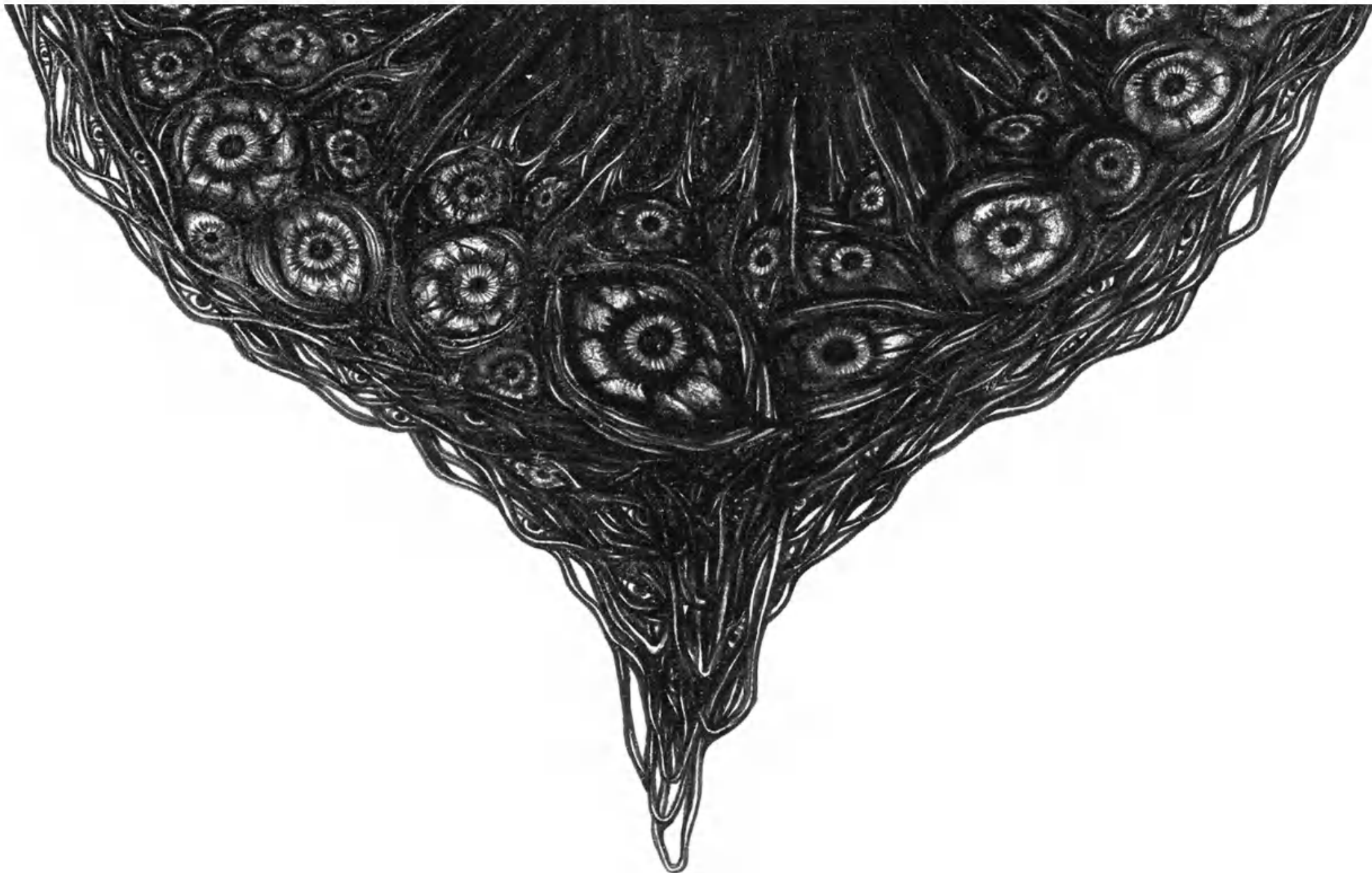
OUTCOME GAME



OUTCOME CG



OUTCOME CG



OUTCOME CG



OUTCOME cg



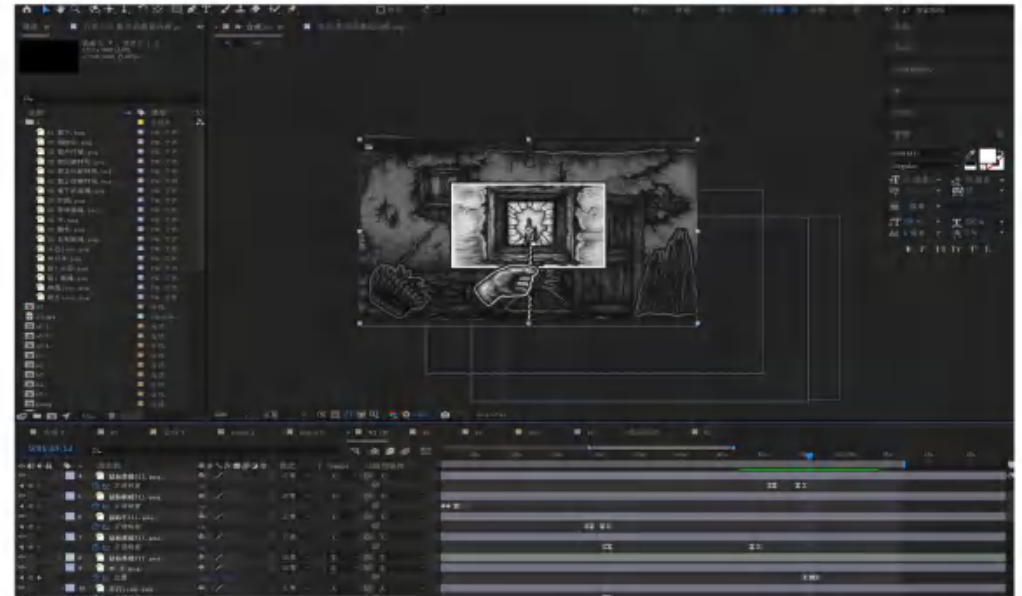
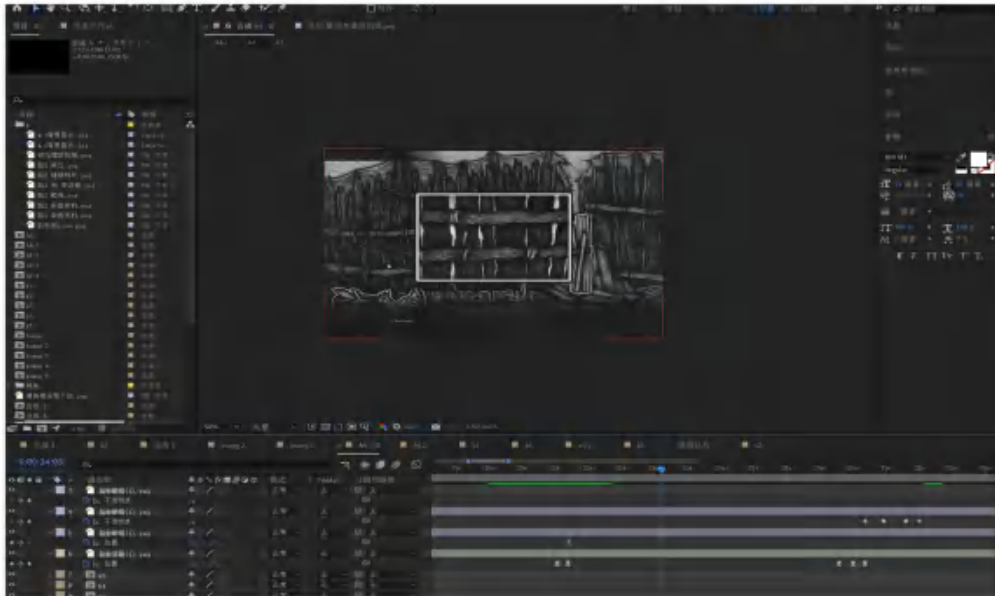
OUTCOME CG



PROCESS GAMEPLAY FOOTAGE

IN-GAME VIDEO

I edited some game clips into an in-game demo video. The background music for the room scenes was originally composed by a collaborating musician. The final project will include a complete in-game video as the final presentation format.



OUTCOME GAME

VIDEO LINK

<https://youtu.be/fTOw8pplr8o>

REFERENCE LIST

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REFLECTION

This project is the result of five months of self-reflection. Initially, I was simply moved by a female character in a novel, but I gradually realized that she actually represented the real-life experiences of countless women in remote mountainous areas. I began to focus on the long-neglected social issue of “marriage trafficking” and reviewed a large number of judicial cases and theoretical studies. I discovered that marriage trafficking is not merely an individual tragedy but a systemic tragedy intertwined with structural and cultural violence. I began to ponder: if the very identity of ‘wife’ is used to mask violence, do the victims still have the right to say “no”? I decided to use the form of a visual novel game to establish a sensory connection between the audience and the challenges faced by women.

The entire creative process of this project became my practical trajectory for truly exploring and establishing my personal methodology over the past year. I gradually forged a cross-media path that integrates social issues, field research, and interactive art. Unlike traditional illustration approaches, I combined traditional illustration techniques with black-and-white charcoal pencils to meticulously depict oppressive yet authentic imagery. Through narrative pacing and interactive mechanisms, I translated oppressive emotions into a visual experience that players can actively engage with. I am delighted to discover that all my research and medium choices ultimately serve the issue itself, which is the first time I have truly realized the original intention of “art serving humanity.” In the future, I will continue to focus on the challenges faced by women and marginalized groups, using academic structure and straightforward visual language to communicate complex issues to every ordinary person. This is no easy task, but it is the path of value that belongs to me.

I began to re-examine the identity of an “illustrator.” I had previously believed that publishing houses were the most legitimate path for illustrators, but that is not the case. I do not need to be confined by frameworks; I am simply a creator who can do anything. From literature research to field research, from script structure design to the study of Steam visual novel structures and UI systems, I am a creator who can use any form to express myself. These areas, which once fell outside the scope of illustration, have now become integral parts of my creative process. This year, I experimented with various mediums—installation art, animation, experimental film, and more—but I realized that the most suitable medium is the one that can clearly convey the story I want to tell and the emotions embedded in the project, rather than the most avant-garde one. I am grateful to KSA for helping me establish rigorous academic logic and find my own methodology in real-world projects. Even though my illustrations are not of the “bold and playful” type, I truly achieved the most authentic expression in this project, and I am truly happy to have created it.