

"NAAZ"

Submitted in the partial fulfilment of the requirements

In the degree of
Masters Of Design

By

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IDC, IIT Bombay

Project II

Personal Emotional Baggage

Project guide:

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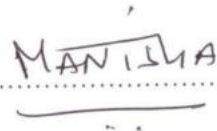
Approval Sheet

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The Animation Project 2 entitled "Naaz" , by Vidushi Yadav (R number, 126340012) is approved, in partial fulfilment requirements of the Masters of Design degree in Animation Industrial Design Centre of Indian Institute of Technology, Bomb:



.....Project Guide



.....External



.....Internal Examiner



.....Chair Person

Declaration

I declare that this written submission represents my ideas in my own words and where others' ideas or words have been included, I have adequately cited and referenced the original sources. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/ data/ fact/ source in my submission. I understand that any violation of the above will be cause for disciplinary action by the Institute and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

Signature.....

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Preface

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The topic I chose for my project II had been with me since a long time. I wanted to work on this particular subject, personal emotional baggage but I had no idea how.

The fact that we are the products of our own unique emotional baggage and how they shape us to be the human being we become is very fascinating to me. Sometimes they overpower us so much that our every decision, habits and behaviours can be dictated by them without us being consciously aware of this fact.

With my movie I wanted to bring this fact to viewer' s awareness because just being aware of our own emotional baggage can be very liberating and empowering. When we are aware of our baggage we can chose to use them and being used by them, we can move towards balance and stability and we can choose not to get controlled by them and be the person that we really are.

Acknowledgement

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I am grateful to my guide Dr. Nina Sabnani for enlightening me with her vast knowledge, experience and wise advises from time to time and always giving new ideas to me throughout the project. Her valuable suggestions, inputs help me to shape up my project in a right direction. My heartfelt thanks to Ms. Shilpa Ranade, Prof. Phani Tetali, Prof. Sumant Rao, Prof. Sudesh Balan and Mr. C. P. Narayan for their invaluable guidance and support.

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I would like to thank Jaison Jacob, Ashwin Vasudevan, Tanushree Paul, Vinit Masram, Manisha Swarnkar, Riddhi Ranade, Shyam Wanare, Govind Janardanan, Amol Thakur, without their concern and inputs, my work would not have been complete. I dedicate my film to my parents who taught me to stand up for everything I believe in and for being my strength and finally I want to thank God for blessing me with all the love and opportunities around me.

Abstract

.....

The film is about a girl who comes from a broken family, as a kid she was welcomed and loved but her parent' s loveless, dysfunctional marriage had a deep impact on her and she starved for love and attention that every child deserves.

When she grew up she had everything beauty, attention, money, independence but she felt empty because the ghosts of her past were still following her. She still carried her past like a weight on her shoulders, she could not make peace with her past which infected her present and future.

She roamed around in search of real love, from one person to the other, only to find that her ghosts are never going to leave her, she would never be free of her inhibitions which are so deep rooted.

Finally she found peace, not in other people but in herself.

Personal Emotional Baggage

The product of unresolved and unexamined psychological wounds that condition human minds to think in rigid and self-defeating ways. Emotional baggage stores psychological pain in our unconscious minds.

Emotional baggage are like trapped emotions, until they are brought to conscious awareness and released, they interfere with the healthy flow of life force energy in the body. This can affect our physical, emotional and mental wellbeing, our relationships, and our ability to fully express our creativity and gifts with the world. Trapped emotions take a toll on our energy levels as energy is diverted to maintain all this baggage.

Everybody comes with their own set of unique emotional baggage and they are sentenced to carry them all their life until and unless they themselves consciously decide to let go of them to live lightly, but for most of the people letting go is the biggest challenge they face.

Over time, trapped emotions tend to impact our lives on physical, emotional, and spiritual levels by bleeding into our relationships and our ability to be fully who we are. They begin to layer, one on top of another wreaking havoc with our sense of peace and harmony.

Trapped emotions can manifest issues years down the road from the initial incident, confusing us as to the origin. They rob us of our energy and our life force as it is diverted to maintain our baggage.

Our emotional baggage dictate our personality, our behaviour, our mental thought patterns and our attitude towards every small and big event of our life.

Collecting Emotional Baggage

Emotional baggage comes in various forms and situations.

Experiencing an irreplaceable loss.

Emotional Baggage is most commonly gathered in the midst of experiences of tragic loss, experiencing an irreplaceable loss of safety in our living situation, self confidence in our abilities, Courage to take additional risks, self-respect in order to expect respect from others, or many other personal qualities.

Also, enduring an irreconcilable loss of a significant person in our life, trust in someone close, belief in another's capabilities or other's qualities we value in others. Within this frame, baggage is the scar from such a deep loss.

Inherited Emotional Baggage

Sometimes lasting emotional baggage can come from someone else's baggage showing up in our face or on our case. A lot of times you inherit your guardians/caretakers emotional baggage. The person may have taken the brunt of their acting out, going ballistic, losing their grip, displacing their anxiety, misdirecting their self-contempt or some other form of abuse. Feeling either trapped by their aggression or challenged to fight back with an alarmed sense of chronic danger

Overwhelming Past

Emotional baggage contains lingering ghosts from our past history. Something overwhelming happened to us that we never put to rest. We couldn't handle it at the time and we assume we cannot resolve it now. It's been off-loaded to our unconscious to take it off our overloaded minds. We try to forget about it and succeed at "getting a grip" until the pain gets stirred up by someone with matching luggage. It then appears as our inescapable fate to face this issue.

Symptoms:

Blockages of Self expression

Blockages of self-expression such as drawing a blank, being speechless, coming up with nothing to say can be symptoms of experiencing emotional baggage. Others may have silenced our unique voices, the display of our feelings, or unconventional point of view. Humans acquire resilient baggage from getting told to stop what we're thinking, feeling or expressing. The baggage keeps us stifled, inhibited, or blocked from realizing our hidden talents, exceptional gifts and valuable character traits. Sometimes it tells us to act by certain unwritten rules like "stick to your own kind", "don't get isolated from the herd", "rely on strength in numbers", or "don't mess with the cohesion of your tribe".

Belief System

Baggage can take control of our life. Humans can be dangerously attached and obsessed with their baggage. They may repeatedly sabotage attempts at business success, personal relationships or new projects at home. Our baggage may contain a belief system about our dreadful destiny, cruel fate or perpetual bad luck — that plays itself out in our lives on occasion. Baggage can turn our lives into quiet desperation, chronic misery or one long nightmare.

Self-Defeating Pattern

Our emotional baggage can make us very difficult to get along with or be patient with our shortcomings. When we are acting like a Jerk, whiner, control freak, bigot, sad sack, predator or many other obnoxious roles, our baggage is running our show. We're possessed by something other than the side of our personality which makes a good impression, shows interest in others and earns the respect of people we admire. We cannot stop its outbursts, get control of its urges or keep it from taking over our conduct.

Baggage invents disguises

Our baggage invents disguises so we appear to not have any baggage. We hide the fact we've been shocked by what happened to us years ago. We pretend to be in control of our lives now. We keep up the impression of being civilized, rational, thoughtful and respectful of others. We put on a show of compatibility, confidence and cleverness. Our baggage lurks behind the mask it concocted like a personal dark side, demon or shadow that is ready to pounce when provoked.

Survival Instincts

Humans react with their survival instincts that seek to memorize predictable threats so that they do not get caught off guard again. Our baggage keeps us safe amidst continuing threats to our survival.

Repetitive thought pattern

Our baggage represents the decision we made in haste, while feeling desperate and frothing with self-incriminations. We perpetually live with the consequences of having been so wrong, vulnerable, foolish, unguarded or trusting at that moment when the decision was made. We "know better now" and have stopped questioning our decision. No one can tell us any different and our decision stands unchallenged. We have decided against our best interests and those of others we care about, in order to be right about what happened a long time ago.

Inventing a Safe Area

Another important way that emotional baggage affect us is by our forming a wall. The subconscious mind collects these emotions as a protection, which, at times, we need. However, the subconscious doesn't know when to take the wall down, and it stays up, protecting us from harm while keeping out a lot of good feelings.

Defence Mechanism

Individuals develop defence mechanisms as a result of trauma-induced changes to their physical and/or psychological structures.

Defence mechanisms are specific archetypal patterns of behaviour that result when human systems whether on the individual, family, social, cultural, national or global levels—take on particular structural configurations, they develop in response to trauma, a condition or event that wounds the system. This response may be crucial for short term coping, this defensive structure may remain long after the original trauma has run its course, continuing to generate dysfunctional behaviours that inhibit the system's ability to meet its needs and to develop or maintain sustainable health and maturity

Types of Individual Psychological Defence Mechanisms

Common defensive behaviours that have been recognized in individuals and that play an enormous role in shaping and maintain the structure of the human systems in which we live.

They include, but are not limited to:

- **Denial** - The refusal to accept or acknowledge an uncomfortable aspect of reality. Denial may be a surface

result of deeper defence mechanisms such as suppression, repression or dissociation.

- **Projection** - Attributing to others traits, qualities and motivations that actually belong to oneself, but which one cannot accept as part of him or herself (in other words the lost self or Shadow). Projection plays an enormous role in relationships of all types, in disorders such as Borderline Personality Disorder and Narcissistic Personality Disorder, as well as in the demonization of various groups or nations by others. It is discussed brilliantly and in great depth in The Projection Principle by George Weinberg.
- **Repression** - The unconscious banishment of uncomfortable facts, impulses or memories from conscious awareness. Repression can occur whenever a part of our psyche is exiled by other parts without our knowledge.
- **Suppression** - The conscious banishment of uncomfortable facts, impulses or memories from conscious awareness. Suppression occurs when we make a decision to avoid thinking about aspects of reality we find distressing, often by choosing to focus elsewhere. Thus, though we do not lose the ability to consciously reconnect with it, we temporarily choose to ignore the voice of a part (or parts) of us.
- **Fantasy** - Focus on or belief in a more comfortable, though currently inaccurate, view of reality in order to cope with distress. Fantasy may result from the dominance of imbalanced, extreme parts that have hijacked a fragmented psyche and strongly thrust their desired ideas into the forefront of consciousness, blocking out the more realistic, but undesirable views of other parts.

- **Regression** - Psychologically reverting to an earlier, more immature state of functioning. Regression may occur when troubling circumstances trigger extreme parts, whose development has been stunted, to take control of the psychological system. It is especially likely when exiles or inner child parts are triggered.
- **Displacement** - The redirection of emotions unconsciously associated with a particular person, object or situation onto another person, object or situation. This may occur when it is felt to be unacceptable or dangerous to direct the feelings at their true, initial target. Displacement may play a role in important defensive phenomena such as scapegoating.
- **Intellectualization** - Dealing with a challenging situation by focusing only on its intellectual or cognitive components, while avoiding experiencing its emotional components. This is common in systems dominated by highly controlling manager parts that fear the unknown situations that may arise if emotions, with their sometimes unpredictable nature, are allowed into awareness.
- **Rationalization** - Belief in or promotion of a particular, sometimes specious, logical justification for the purpose of avoiding direct confrontation with a distressing reality. This mechanism is crucial in the process of convincing ourselves and others of the wisdom of allowing control by our extreme parts or extreme parts in the dysfunctional hierarchical systems in which we live.

- **Reaction Formation** - The replacement of unacceptable thoughts or feelings with their opposites. This can occur when, in response to particular psychological parts, other parts, which are polarized with them, assert themselves in an attempt to wrest power from their opponents. This defence occurs commonly within unhealthy human systems as certain parts demonize the very values that, under the sway of other less visible parts, are actually strongly pursued.
- **Sublimation** - The channelling of energy away from unacceptable and toward more acceptable activities. This process may serve as a compromise, whereby the energy of a particular part is allowed to be experienced, but is not used to fulfil the specific need that the part values.
- **Compensation** - Channelling energies into particular areas in order to avoid awareness or exhibition of perceived deficiencies in other areas. This defence can develop in a vicious cycle as certain psychological parts dominate, come to view other parts as comparatively deficient, wish to avoid association with them, and thus assert themselves all the more strongly, further increasing the system's level of imbalance.
- **Dissociation** - Disconnection of conscious awareness from reality in order to remain unconscious of disturbing events, circumstances or memories. This is especially common in the face of trauma, as psychological parts often move to protect the Self by compartmentalizing and exiling experiences and memories deemed likely to overwhelm its coping abilities.

Each of these defences is like a symptom that can stem from a number of different configurations of parts. Out of the combination of these behaviours displayed by a particular wounded individual emerges their personality style, be it overly conservative and controlled, idealistic and magical-thinking-centered, impulsive, hyper rational or anything in between. While some people are, to a great extent, living out of their true self, when a person continues to exhibit a number of these defensive behaviours as a result of a great deal of unresolved trauma, they may become the hallmark of their somewhat false, but currently dominant personality type. When a person's current personality type consists to a great extent of such defensive behaviours, as opposed to expressions of their authentic self, I refer to it as their "reactive type" as contrasted with their "true type."

Solution

When it comes to emotional baggage, the first and most important step involves being aware of it. Being aware of it is empowering. It gives you a choice about how to respond to your predicament. Letting go of emotional baggage does take effort. There are a variety of tools that can help with this process, including the following

Psychotherapy: talking openly to an objective professional can provide an opportunity to unravel some of the emotional baggage that may be getting in the way of living the kind of life you want.

Spiritual Practices: There are many spiritual-oriented practices designed to increase self-awareness, which is a key component of healing, including mindfulness exercises, meditation, yoga.

Education: reading and taking classes to learn more about social, political and cultural history can promote understanding and awareness and decrease stereotypical thinking.

Self-Help Groups: there are many self-help groups that can be effective sources of support, education and eradication of emotional baggage

Re-Evaluation Counselling: a process whereby people of all ages and of all backgrounds can learn how to exchange effective help with each other in order to free themselves from the effects of past distress experiences.

Story Exploration

Story I

There is a little girl happy and cheerful in her own world like any kid of her age though she is a little different from other kids. She looks at the world differently, everyone around her, her parents, their friends, her maids, her drivers, her teachers. She sees people loaded with baggage, dragging them, their body and face changing/distorting in a weird fashion, tangled in unresolvable conflicts.

She would often complain about it and would ask strange questions of which nobody has a satisfying answer. As a result of that she has become withdrawn from the outer world and awfully quiet. She would hide from people. She has become scared of crowd, traffic or even a slight sense of society and people. She doesn't like to be with them and in one of her break down days she would close her eyes and dream of a land full of butterflies and cats and waterfalls! And when someone would smile at her, she would never smile back!

People think that there's something wrong with her and she is "not normal". They declared her behaviour "socially incorrect".

People have internalized their baggage to a point that they don't even question them.

Her mom and dad (each busy dealing with their own baggage) took her to the doctor (who has his own baggage). The doctor takes out his kit of huge instruments and fixes the girl.

She opens her eyes. She doesn't see baggage anymore. She is 'normal' now. Her parents are proud of her "Socially correct" behaviour.

And now she smiles at everyone!

Story II

THAT THING

Medium shot

The Story starts with a girl sitting on a bench of a park, she is staring at a distance with no expressions at all, Exhausted and withdrawn. Suddenly a dragon fly comes and sits on her shoulder. She'll turn to look at it, and then turn back to continue staring at a faraway place. Expressionless.

Camera goes to the extreme close up of dragon fly's eye and zooms out to find the dragon fly sitting on the hand of that girl, but this time the girl is visibly happy and her eyes lights up to see the dragon fly. She happily runs after the dragon fly, giggling and playing with it, totally unaware of the fact that she is filled with mud all over her.

Suddenly a woman appears out of nowhere and starts shouting at the girl. Instead of listening to the woman the girl

is constantly staring at the weird shapes popping out of that woman's body, head and shoulders, as she's shouting and shouting those things are changing their forms getting more and more demonic. Those shapes are getting heavier and heavier and the woman is bending because of the increasing weight. The girl is scared and confused, she is holding the dragonfly close to herself out of fear. Confused, the woman stops to understand her expression, moment the woman stops those things open up their wings and goes inside the woman's body again with a thud. The woman is clueless. The girl, terrified, lifts her arm and points out at those things and utter these words, "That Thing" with great difficulty. The woman is shocked, she looks around but finds nothing. She gives a frustrated expression, thinking that this girl is a freak, she walks away. The girl didn't understand either, she and the dragon fly look at each other, both confused.

Cut to

The girl is born. Comically, a girl child is thrown out of a woman's womb, suddenly gets up and starts looking around with her curious and big eyes. Everybody is happy and clapping and trying to make her smile.

The baby's POV shot

She is again seeing a lot of weird, shapeless forms emerging out of people's body.

Confused, she'll again do the same expression, Lifts her arm, points out at those things and says, "That thing". All those people do not understand, clueless they will look at each other in great shock.

Cut to

A crowded metro scene. People are coming out of a metro train and getting on an elevator. Three elevators parallel to each other, all going up. The girl is stuck in an elevator which is going up, the girl wants to go down but the elevator is going up. The more she runs down the more she goes up. All she can see is a lot of legs, busy going somewhere. She looks up to see their heads.

Again she will see those weird, demonic, shapeless things

Coming out of everyone's body, interacting with each other. Terrified and shocked, she'll look around but all she can see is those shapeless forms haunting her in weird ways. Suddenly she'll see her mother and father at a distance, she'll run to her mother and hug her. Mother and father are confused and clueless too but they will try to

calm her down.

The girl will look up only to see those weird demonic things coming out of her parents head too. Terrified and freaked out, she'll close her eyes.

Black out.

The girl opens her eyes to find herself comfortably in her hide out, a small tent in the corner of her house that she has made for herself, her happy place. Happily she'll dream of her friends, crocodiles

which can fly in the sky, dancing fishes, dragonflies, birds and friendly cats. A place where rain falls upside down, where she can pluck the rainbow from sky and keep it in her pocket. She is happy, giggling and laughing carelessly.

The camera travels out of the hide out, goes to the bedroom, to a mosquito sitting on the fan and follows the mosquito through the window to the living room. There, her father is sitting in an arm chair, tapping his fingers lost in deep

Thoughts. In the background the girl is still giggling.

Cut to

She is standing clinging tightly to her mom and dad. In front of them there's a man, with 6 hands, all doing different things mechanically. That man is supposed to be the most proficient and the busiest doctor in the whole town. Her mom, dad and the doctor all carrying their own demonic shapes on their head. The girl looks around to

see huge instruments, a big screw driver, and syringes around. On the wall there's an achievement calendar hanging. On which there are a lot of pictures of children stuck on it. She concentrates on the empty column of the calendar where there's a space left for one more picture.

The doctor is walking towards her with all those instruments in all his hands. She closes her eyes.

While her eyes are closed she gets a vision in which all her friends from her happy place, the flying crocodile, the fishes, the birds, the dragon flies are coming to get her. Scared and confused she tries to run but falls down and breaks in thousand pieces and all those pieces convert into innumerable dragonflies and fly away.

She opens her eyes, still breathing heavy.

The girl's POV shot--

The doctor is standing in front of her smiling, she looks up. Nothing there. No demonic, shapeless things emerging from his body. She looks to her right to find her father, she looks up again, nothing there. She looks to her left, to find her mother. Nothing there as well.

Cut to

The girl, expression less, tired and withdrawn, is sitting on the bench of a park. She is gravely staring at a space far far away. A dragon fly comes and sits on her shoulder. She looks at the dragon fly. Turns back and continue staring at nothingness.

Story III

The story starts with a long shot of a tall tower and a lot of tiny figures like bugs are trying to climb up the tall tower. The camera zooms into a skeleton-less obese guy, essentially a lump of mass, he is trying to climb the huge tower, he appears to be totally clueless about why is he climbing but he is still climbing. He is taking every step with great difficulty and walking as if he is trudging along under the weight of a heavy backpack, the load is causing him to sway unsteadily, something tilting forward, sometimes to the side, and occasionally yanked back. Imbalanced. The weight though is not visible. He is struggling with every step he is taking. He is holding the tower with million hands and is scared to let go of it. He doesn't know what is up there. He is sure that he'll find his true purpose of life on the top of that tower, which is why everybody is so desperate to reach there.

Suddenly to his surprise he notices a man who is falling from almost the top of the tower, He gets more scared, holds on to the tower tightly. The guy who is falling is coming nearer and nearer to him, he turns back to look at him with eyes full of pity, thinking that the poor guy almost reached the top.

That guy comes very near to him and time holds still. To his surprise, that guy was falling in peace, in tranquillity as if he is not falling, he is flying. He's free, free falling.

The protagonist is lost, he doesn't understand. He expected him to cry and shout. Suddenly a small stone comes rolling from above and hit him right on his nose. He wakes up from his dream, turns

around to see what happened but loses balance and falls. He screams. His million hands are trying to hold something, anything which can save him from falling. He gets hold of a small nail stuck in the tower, he desperately holds it and tries to climb back. He struggles and struggles, but the nail is gradually coming out because of his weight. His body gives up. He thinks he has no hope. In desperation and hopelessness he closes his eyes. He has stopped trying now.

Slowly the nail comes out and he starts falling.

He knows he'll hit the ground any moment and crash and there's nothing he can do now to avoid it. So he decides to give in. During his fall his whole life flashes, one by one, all the happy and traumatizing events of his life that made him the creature he is right now.

One by one he watches his dear ones coming and going from his life. All the things he has once held dear to him saying goodbye to him. And he, as a passive viewer becomes more and more clueless. As each and every memory comes and disappears, it attaches some strange strings to his body, the strings keep extending as he keeps falling. With every memory the structure of his body and face keeps changing in a weird and un-natural way visually. Transition happens from a normal looking body to a scribbled distorted figure then again to a normal looking body. As memories keep flashing one by one the strings keep increasing until there are a huge number of strings that

are un-naturally attached to his body. The huge mass of strings is getting heavier and heavier with every memory which flashes in front of his eye.

Every now and then, during his fall, he crosses a strange looking bird. They both exchange a strange glance and move on. Sometimes that bird appears out of nowhere and will disappear.

He turns upside down because the weight of those strings are way heavier than his. All the force and pressure which is acting upon him now due to gravity has created huge tension in those strings and when they can't hold any longer, they break, to create a huge lump of tangled strings on his head, hands, neck and shoulders. Now he is no more free falling. His fall is controlled by those strings now. The strings have overpowered.

Parallel to him that strange looking bird is happily flying, light as ever.

He falls in darkness.

Final Story Summary

Story IV

Naaz came into the world as a blessing to a marriage which was on the verge of crumbling. Her mother thought she is a miracle to her.

Her dad was an alcoholic and her mother could not stand the sight of him. Her mother craved for freedom and would often secretly pray for his death.

She was the only source of happiness for both of them.

She was growing up to be a happy, reckless little girl. She had her father's nose and her mother's eyes. When she was 5 years old, she found herself stuck in a house of violence and hatred. Her mother became obsessed with talking to invisible people who did not exist. Sometimes she even refused to recognise her. She would often tell her that it's only because of her that she is staying in this dark dungeon otherwise she would have gone to a faraway land and never return. However, All little Naaz knew and cared about was that she was not getting all the loving care and attention she once had.

Naaz grew up to be a beautiful woman but she had this huge sense of loss and guilt which stayed with her like a dead weight. There were 10 Naaz-s living inside one. She herself did not know which one is her true self. Being starved for love and affection and having the lowest of self-worth she willingly gave her body to whoever was kind to her.

She would often find herself with men who mistreat her. She never believed she deserved any better. She started hating her body and would think that it's immensely dirty.

With the growing weight of shame, anger and betrayal Naaz stopped looking for love. She locked herself inside a thousand cages and threatened herself not to come out.

Naaz became an artist and started doing well for herself, she would paint all her anger, guilt and distrust in her paintings. She started liking her secure little world, she made friends with all the 10 Naaz-s who lived inside her. Even Inside those thousand cages She felt free, free to be. She was happy, after a long while, with her deformed and caged reality.

Just when Naaz was beginning to believe that good things can last, she met a wonderful, educated and sensitive gentleman. He was everything Naaz was not and had everything Naaz did not. He immediately fell in love with all the 10 Naaz-s.

Yes, Naaz was crushed. She did not know what to do. For the first time in her life she was beginning to think about leaving those cages to be vulnerable again. Her parent's crumbled wedding started haunting her again. How can she do that to herself, to those cages which have saved her for so long? How can she even think about betraying her very own shelters which have protected her from lifelong winters? Why did he come? Why now, when she started liking it here?

No she can't do that. It's easier to live inside her thousand cages rather than stepping out naked in the chilling winters, she thought.

Afterall, What is the meaning of those cages if there's no Naaz inside them?

Visual Inspiration— Egon Schiele





Visualisation of the story

The look and Feel

The most important and the only character in my movie is the girl, Naaz. I wanted the film to be visually very distinct and to have a visual style of its own.

Visually I got inspired from Egon Schiele paintings and wanted to have that old, rusted water colour feel to my movie. I explored a lot of visual style to finally arrive on the final one. I wanted my characters to look like the forms of the figures of Egon Schiele paintings to make a strong visual statement.

The Colour Pallette

The colour pallette contains dark and earthy shades.

Technique and Medium

To achieve a very free hand water colour feel to the characters in the animation I decided to keep the animation hand drawn while compositing the layers in three dimensions in Aftereffects.

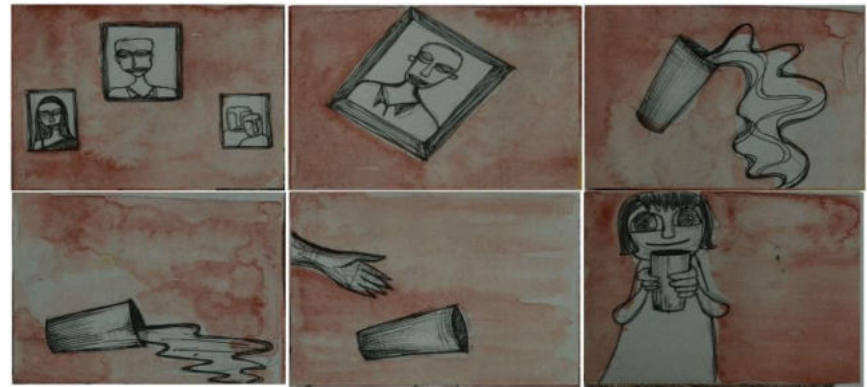




The final character and Style

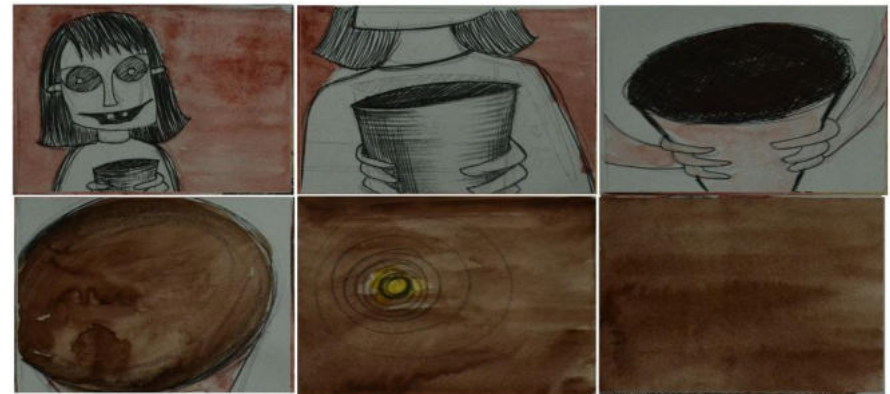
The character and style exploration began with scribbling on sketch books and trying to get a hang of how the character should look and behave. After a lot of trial and errors I finally arrived on the final look and feel of the movie which evolved during the entire process of animation.

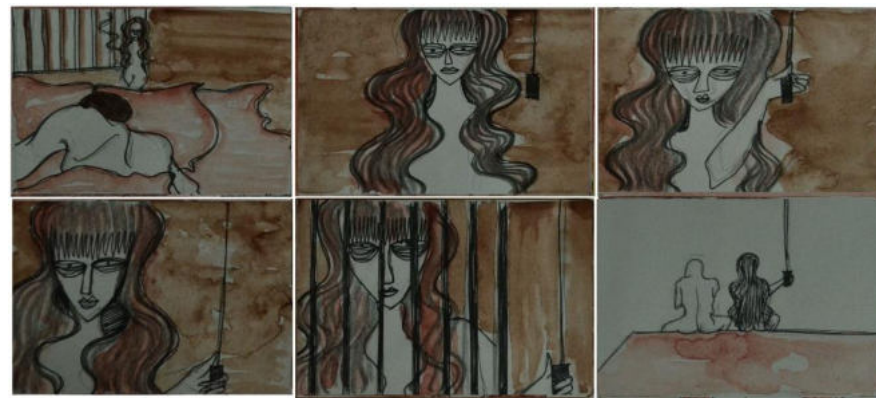




Story Board

To translate your story from words to visuals we need a storyboard. Right after the story is ready we need to scribble the visuals to arrive on a decision of the events, look, and camera angles etc. This is a very important step during the whole process because decides the flow of the events and a strong story board is very important to tell a powerful story.









Animatic

I created each frame keeping in mind the narration behind each visuals to communicate the story entirely and clearly.

I roughly timed the shot as per my judgment showing the transitions motivated by future set of events and actions. I placed the narration on timeline and the timings of fade in and fade out were deliberate. While preparing the animatic I discarded a number of shots in order to form a well-timed sequence matchup with the soundtrack. I fine-tuned the animatic with visuals, scratch sound and music and found the 3 min long animatic for this film.

The Production Plan

My production plan was as follows:

- 1) I divided the film in three sections according to the events of her life and the visual treatment of the movie.
- 2) I decided to do classical animation and paint them by water colour.
- 3) Compositing will happen in aftereffects using 3D camera.
- 4) I decided to tackle the intricacies of the characters as prime work and then moved detailing of the background.
- 5) After completing the whole animation, I intend to decide further the process of the film. As per this tentative plan I have started my production work.

Conclusion

This project has been a very rigorous learning process. Towards the completion of this project it gave us the detailed understanding of the whole film making process. From ideation to execution to the completion of the movie to a finished level it was an extremely rewarding journey, to see just an idea taking birth and coming to life. Also as an independent film maker this whole process has enlightened me on many practical aspects of film making, it gave us a lot of confidence to take tough decisions time to time during the entire journey to save the integrity and voice of your story.

This project taught us how to work under a lot of constraints also, we have just got 3 months for the whole ideation, execution and completion of the entire movie. Working under constraints and making a movie to which viewers can relate to is again a very important lesson for any independent film maker.

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