

BODY METAMORPHOSIS AND IDENTITY:

**WHAT IS THE SIGNIFICANCE OF THIS IS ILLUSTRATION AND
ANIMATED FILM AND HOW COULD THIS INFLUENCE
OPINIONS ON PERCEPTION OF THE BODY?**

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Introduction

The aim of this thesis we will be exploring the significance of body, metamorphosis and identity in illustration and animated film. Also looking into what impact, it can have on how we perceive the human form. We will be examining this subject in three chapters. First chapter being 'Body', looking at how popular art workings can influence our opinion of the 'ideal image' by looking at the body from a more warped perspective. This chapter also hopes to explore the importance of the representation of the body and how different art styles get us to view the body from different perspectives. The second chapter will then take us further introducing Metamorphosis, bringing more about animated film into play as we look at transforming the human form. We will explore how the human form is something ever-changing. Looking at character illustrations and animated sequences from both the films *Pink Floyd The Wall* and *Akira*. We will explore the scene of the transforming Mother in *The wall* and Tetsuo's compete body morph in the animated film *Akira*. Using the artists Gerald Scarfe's own descriptions of the characters from *The Wall* and looking at theories from Susan J. Napier. We also aim to feature relative literature by Franz Kafka. Finally, we will move into our third chapter, 'Identity'. The aim of this chapter is to find out the impact identity has in illustration and animation. Again, using illustrations, animations and descriptions by Gerald Scarfe using the book *The Wall*. We will look again at the film *Akira* and some theories by Susan J Napier and Phillip Brophy. We hope to further examine both the main characters of Pink from the film *The Wall* and Tetsuo from the film *Akira*. We will be looking at the identity changing effects of the adolescent, and self-identities. Looking at how the characters perceive their selves and how their state of mind can affect their state of body. Other underlying themes that could come into this thesis are 'The Other', Ideal Image, Body Horror and Body Dysmorphia. These are all things that play key roles in illustrative and animative movements by helping people gain better perspective and think more about how the body should be viewed. The two areas of interest that will be looked are illustration and animated film.

Body

Firstly, we will be discussing the significance of the body and its many representations in illustration and animation. In this chapter we will be looking at various depictions of the body through illustrations executed by Alex Gray, Jamie Hewlett and Gerald Scarfe. For example, the first piece that we will be looking at is 'Birth' by Alex Gray.



[Fig. 1] Alex Gray: *Birth*: (N.D.).

Fig. 1 stands as a good example of two beings intertwined by the body. This is a very abstract image of birth. Through this depiction, Alex Gray shows us how one being becomes two. We can see here that the woman is becoming the child, but also, we could imagine that when these two bodies would separate eventually the child would then in a sense become the woman. This image is showing us that although two bodies are separating, they will always be interconnected by the shared bond of possible mutual experience. Gray's art workings are psychedelic examples of the inner workings of the human body, showing us the inner cosmos of the human form, connecting space, mind and body as one. Fig. 1 also gives off a sense of vulnerability. Gray's illustrative work is showing us how both inner and outer workings of the woman are exposed during child birth. This image could most likely be found as quite relative to woman who have experienced birth. Alex Gray is bringing quite a mellow and psychedelic underlying theme of feminism into this piece, despite him being male himself. Overall this is quite a powerfully impacting illustration.

We now move onto our next example 'Gorillaz' by Jamie Hewlett.



[Fig. 2] Jamie Hewlett: *Gorillaz*: (N.D.).

We could say that Hewlett's illustrations of the body are more traditional, in a sense. Looking at Fig. 2 we can see that Hewlett represents the human body in quite a 'standard' way. Despite this, as we further examine Fig. 2 we see that his representations of the human are also quite monkey-like. It's as if his artwork could somewhat stem from the idea of evolution. He combines both ape and human-like features to create his characters, slightly distorting the human form. Jamie Hewlett uses humour through extrapolating on the small idiosyncrasies that can be found in the human face and body that represent ape-like features. We can relate these illustrative characters to actual Gorillas through the way Hewlett has chosen to make their upper lips more pronounced. Most of them look as though they are standing with a slouched posture. The small squished, button-like noses and elongated legs and short torso.

Both Fig. 1 and Fig. 2 stand as good examples of the illustrative body, and we could say that they are both the type of images that bring significance to the human form and body into illustration. Although both are similar in this case, they are also very different. Fig. 1 is an abstract art working, giving us an experience into how the inner workings of the body could be perceived. Whereas, Fig.2 is an example of a more solid form as opposed to a transformative body. These illustrational representations could also be quite humorous. Fig.1 is a much more serious piece of Artwork employed to push the boundaries of the viewers mind. Nonetheless, the woman featured in Fig. 1 is also somewhat solid form, but she becomes translucent, almost disappearing into the background at the same time.

Charles Harrison (2004) said "The supposed significance of significance of 'significance form' lies in its function as a means of provoking emotion in the spectator". This applies to both illustrations as despite them being so different in most attributes, they both share the

significant form of the body. They provoke aesthetic emotion to us as “spectators”. They help us further experience the full natures of the human form. They give our minds the opportunity to explore all possibilities when re-imagining the ‘ideal image’. This applies to Fig. 1 especially as it pushes the boundaries of our imaginations. It encourages us to form a much deeper opinion of what we think the body should look like, and is almost forcing us to gain a much broader perspective.

As we now begin to dive deeper into the subject of bodies, we will be looking more into the Ideal Image and discuss how different art styles get us to view the body from different perspectives. The image we will be looking at for this is a piece of character art by Gerald Scarfe from the film ‘The Wall’.



[Fig. 3] Gerald Scarfe: *The Teacher*: (N.D.).

Fig. 3 stands as a perfect example of how Scarfe’s designs want to push us to perceive the body from a much more surreal and warped point of view. David Gauntlett (2002:247) said, “We have seen various ways in which popular ideas about the self in society have changed, so that identity is today seen as more fluid and transformable than ever before.” What he’s saying here is that through time, there have been many different influences that have aided the change of popular ideas of “self in society”. Therefore, making identity more ‘fluid’ and ‘transformable’ in a modernist society. Fig. 3 is one good example of how illustrations and animated films have and can play a key role in shaping our opinions to go against the ideal image by forcing our minds to imagine the body in a more unnatural way. It is quite a monstrous expression of the human form, forcing us to perceive the body from a completely different viewpoint.

Keeping with Gerald Scarfe's work on the feature film *The Wall*, we can see other representations of the body being brought to life by the imagination of 'Pink' the main character. Through Pink's imaginations we see how he perceives reality and people's physical forms (bodies) in a warped and disgusted manner.



[Fig. 4] Gerald Scarfe: *The Wife*: (2010).

Fig. 4 is an illustration by Gerald Scarfe from the book *The Making of Pink Floyd The Wall* titled *The Wife*. In the book, Scarfe draws attention to why he portrayed the character of the wife in such a grotesque manner. Scarfe (2010:60) says:

"I chose the predatory female praying mantis as a model for my depiction of the Wife. As Richard Dawkins tells us in *The Selfish Gene*, when praying mantises meet, the male cautiously creeps up on the female, mounts her, and copulates. If the female gets a chance she will eat him, beginning by biting his head off..."

Scarfe chose to design the Wife as a humanized example of the praying mantis. The long, narrow body. The pointy, stick-like arms. Also, the horrendous and sinister looking facial features. He did this because in the film *The Wall*, Pink feels betrayed by his wife as she has had an affair. He then perceives her as a parasitic insect that is coming to devour him. All Scarfe's art workings on the animated sequences from *The Wall* are depictions from Pink's mind. His wife has betrayed him. Embarrassed him. She is now finally coming to devour what could possibly be the last remanence of his sane mentality.

The following is a link to the scene where these concepts we have discussed are at work.

Gerald Scarfe (1982) <https://www.youtube.com/watch?v=K7-aDHsWuhA>



In this scene, the figure creeping out from the shadow's starts off as a normal silhouette of a female body. As we then watch her slowly creeping up behind him, we see her dramatically turn from a normal female body into a vicious predatory insect. This stands as an example of transformable body as Scarfe turns the ideal image of The Wife into something much more distorted and sinister. Pink imagines his wife completely transforming, morphing from how he used to see her into the monster he now thinks she is. With this scene we will now be lead into the subject of metamorphosis, which we will be discussing in further depth as we enter Chapter 2.

Metamorphosis

As we have now made it to chapter two, we will be discussing the theme of metamorphosis while analysing the animated film *Akira*, and the animated sequences from the film *Pink Floyd The Wall*. We will also touch on themes of body horror and identity. Firstly, we will be looking at the animated sequences from the film *The Wall*. We now begin by looking at the character of The Mother and how she is portrayed as a giant wall that is blocking Pink, the main character in. Now, we look at the clip corresponding to The Mother.

Gerald Scarfe (1982) <https://www.youtube.com/watch?v=FCMHmDnfD6I>



As we look at the clip between the time of 2 minutes 10 seconds and 3 minutes, this is where we see Pink's opinion of his mother come into play. As he revels in his own despair, Pink thinks about how all the gruesome forceful figures in his life have affected his own mentality. He envisions his mother amongst all the chaos flying towards him, throwing herself at him. Landing on him and swallowing him. Scarfe (2010:67) says about his work on the mother: "My symbolic Mother is overprotective, clasping Pink to her bosom. The cradling, comforting, protecting arms which embrace the child turn into something..." The Mother comes in as a very powerful presence into the scene. She plummets towards Pink as she is very overprotective. Then clasping him to her bosom so that he cannot escape her strong grip. She has cradled from his childhood into his adult life. Pink feels that this overprotective cradling has aided in his life spiralling out of control. The drugs. The depression. The betrayals. Scarfe then goes on to describe The Mother's nurturing arms as turning into "...encircling arms walls which keep him captive, shutting him off from the real world." As we can see from the clip above, his mother transforms into the wall that has shut him in his whole life. She is the monster that has trapped him, sheltering him too much from the outside world. Pink feels she has forced him into the rebellious course of life he has taken as he has always been protected from experiencing any harsh reality until now. Because of this he has more difficulty than facing life alone.

This scene stands as an example of how important metamorphosis is to the animated sequences in the film. By showing the transformation of The Mother, we get the full effect of what once were loving cradling arms, turning into a hard, wall-like barrier designed to keep him in and everyone else out. She is isolating him. Keeping him all to herself. Now, we look at corresponding artwork of The Mother.

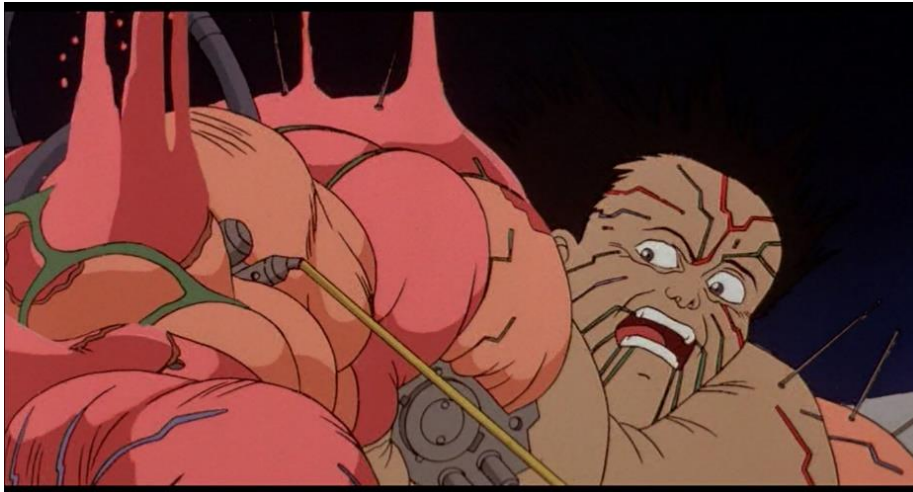


[Fig.5] Gerald Scarfe: *The Mother*: (2010).

Scarfe says that Fig.5 is an “early impressionistic drawing of the mother lit as if on stage”. The impression we get from the mother here is a very dominant one. She is drawn from a very dark perspective. She looks very angry and stern. We see in this illustration the darkness Pink sees in his mind from his mother trapping him in. We also see the harshness of her brick like arms, forming solid walls around him. He feels he will never escape. After examining the concept of The Mother, we see that she may have started out as being a pair of comforting loving arms, but then actually morphs into the harsh, evil, mind suppressing wall that shapes Pink’s life.

We will now shift deeper into the subject of metamorphosis by looking at the animated film *Akira*. *Akira* is a 1988 animated feature, showing a post-world war three neo Tokyo where youth gangs and protesters infest the streets. *Akira* identifies with themes of body dysmorphia, metamorphosis, the adolescent and identity. Most of these themes run in the following scene we will be looking at, however the theme we look to examine in most depth would be metamorphosis.

Katsuhiro Otomo (1988) <https://www.youtube.com/watch?v=xQT4qB-RFik>.



Tetsuo undergoes a harsh, life altering metamorphosis in this final scene of *Akira*. This results in him becoming a very large and grotesque mass of what appears to be arteries and bodily fluids. He can find no control over his transformation. Tetsuo is now being controlled by the by the horrific mass that his body has become. During the process of his grim mutation, he has trapped his friends who have been trying to save him. His body effectively devouring them in a sense by crushing them. Tetsuo desperately wants to stop at this point but is unable to due to pushing himself to the pint of no return. He forced himself to obtain power that he wasn't yet mature enough to handle. Tetsuo now becomes nothing but a mass of destruction. We can see from this scene how significant the role of metamorphosis is to the structure of *Akira*. Throughout the narrative, Tetsuo gains a sense of power and intends to push this power to the limit. His mind and perspective gradually changes throughout the film as he realises he is gaining power. We could say his mind is beginning to age. As his mind is flooded with thoughts of power, in this final scene we then see his body also take over. This scene is a depicting example of the effects Tetsuo's mind has had on in. It expresses the extent of the metamorphosis of his thoughts through showing us the drastic and shocking metamorphosis his body is now suffering.

Susan J. Napier (2005) said:

"The body is obsessively centred upon. It is contained and delineated, becomes irresistible force and immovable object. The body is enlarged and diminished, turned invisible or made of stone, blown to atoms or reshaped at will. The body defies gravity, space, and time... [T]he body takes on animal attributes; it merges with plant life and melds with metal. The body is asexual and homosexual, heterosexual and hermaphroditic."

She describes the body as something that is "obsessively centred upon". The body is everywhere. As a society we are constantly looking at examples of bodies and searching for what we want to perceive as the 'ideal image'. Napier's words can be applied to both above clips. She describes the body with words such as "irresistible force". She is also describing

the body as something that can be “enlarged” or “reshaped at will”. Thus, describing the body as an object that can be altered or transformed into anything imaginable. The body can be anything the artist or the viewer want it to be.

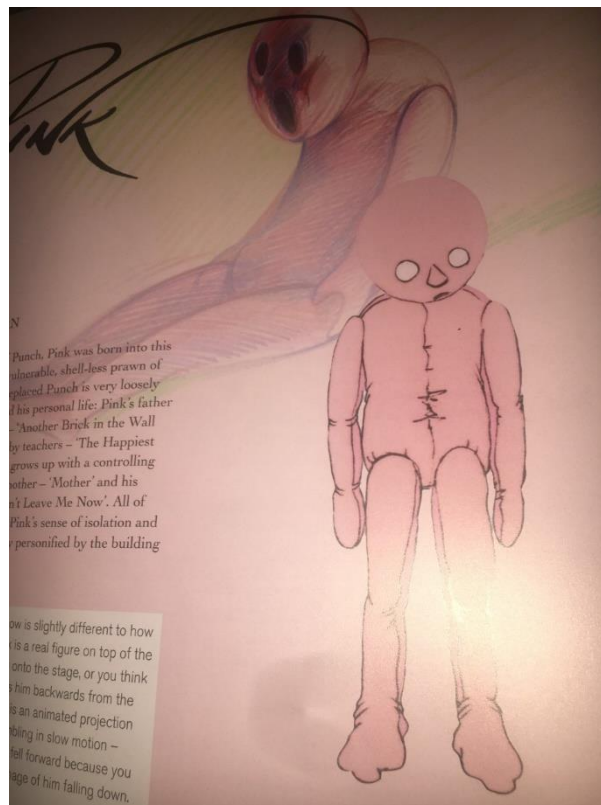
We can see how the clip of *The Mother* goes hand in hand with the above theory as we get to experience the Mother transforming into the very thing that Pink sees her as in his own imaginations. In reality, Pink’s mother wouldn’t be a wall but a woman. But as Napier said we can see the body here being “reshaped at will”. We are looking at the ‘Mother’ through Pink’s eyes, therefore experiencing and seeing her metamorphosis the same way that pink does. Napier discusses how the body can “meld” with different elements, animals and materials. We see this reign true to the representation of *The Mother* as we see a human body and a wall melded as one, both things then becoming the same body.

We can also see how significant Napier’s theories are to the theme of metamorphosis when being applied to the animated film *Akira*. Napier’s words about altering and transforming the body can be found very relevant to Tetsuo’s body transformation in the above scene. We witness Tetsuo slowly transforming into what appears to be a large tumorous mass. We see Tetsuo morph based on the power of his own mind. After he gains the taste for power, his mental state changes. His physical appearance then completely alters due to his thoughts of power taking over his own mind. His body alters to the manner that his mind forces and wants it to.

We can also link the theories and literature of Franz Kafka to the metamorphosis of Tetsuo. Kafka’s theories are based on self-hatred, transformative bodies and the feeling of inadequacy. These are all themes that relate to Tetsuo’s identity and emotional dynamics in *Akira*. Tetsuo as the youngest member of the biker gang feels inferior to his leader Kaneda. Tetsuo feels very inadequate in himself like the son from Kafka’s book *Metamorphosis*. In this book the son wakes up turned into a mere insect, an unimportant being in everyone’s lives. Like Tetsuo in *Akira*, the son feels like he is unimportant and ignored. He ends up being transformed into the tiny insect that he sees himself as, forever in fear of being stepped on by his own father. In the final scene of the film Tetsuo also undergoes a drastic body transformation but rather than turning into something small and insignificant, he turns into an uncontrollable mass of distorted body. His transformation stems from the feeling of being suppressed by the elders around him. Because of this suppression, when he finally gains his own power he is unable to control it and his body is completely taken over.

Identity

As we now find ourselves entering chapter three, we aim to look at the theme of identity in much more depth. Carrying on from chapter two, we will still be analysing the animated film *Akira* and some animated sequences from the film *Pink Floyd The Wall*. Firstly, we aim to examine the main character of Pink from the film *The Wall*. Looking at how the character is represented through illustrative animations, and the significance these portrayals have regarding the mindset of the character. We are now looking at how the main character of Pink is represented by a pink soulless, lifeless looking doll of a body.

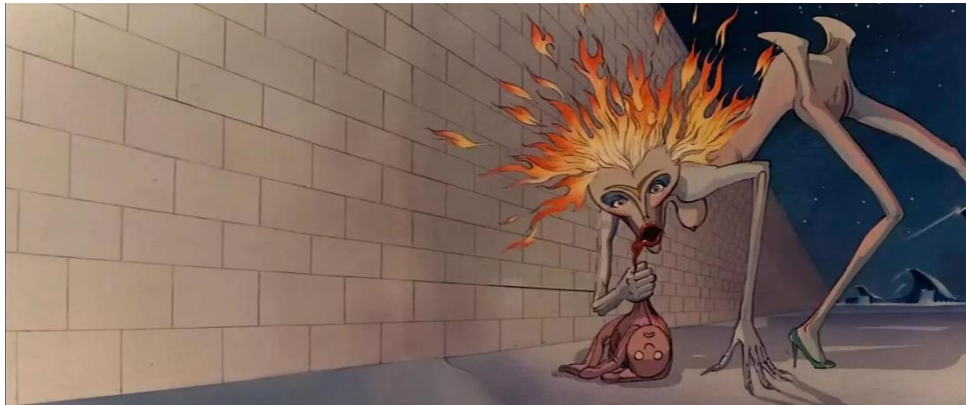


[Fig. 6] Gerald Scarfe: *Pink*: (2010).

Gerald Scarfe (2010:57) says that Fig. 6 is “an early sketch of Pink and how he appears in the film”. Pink was designed as a very depressed and suppressed character. He is Pink in correspondent to his name. Pink envisions himself as this lifeless, insignificant doll. Scarf himself describes the character of Pink as “The vulnerable, shell-less prawn of a creature”. This is how Pink sees himself. He identifies himself as an empty, doll-like shell of what used to be human. Scarfe (2010:57) then goes on to note the things that have impacted Pink in this way: “Pink’s father is killed in the war...is abused by teachers...grows up with a controlling and overprotective mother...and his wife leaves him”. These are all contributing factors to the shaping of Pink’s identity. As Scarfe (2010:57) says: “All of these events increase Pink’s sense of isolation and alienation from society personified by the building of The Wall”. His whole life he feels he’s been getting pushed, thrown and kicked around. His father is killed when he is at a young age, his school teachers mistreat him, his mother boxes

him off from properly experiencing the outside world, and then his wife betrays and leaves him. To everyone else he is just a puppet waiting to be controlled. There is no one who really cares for him, this then forces him not to care about himself. We now move on to looking at the animated clip from the film titled *The Trial*. In the following clip we will see and somewhat examine all the active characters in Pink's life that have contributed to his sense of self-loathing and loneliness. Metaphorically forming the wall that has boxed him in and is controlling his life

Gerald Scarfe (1982) <https://www.youtube.com/watch?v=L3M0uTlt3zA>.



In this scene we get to fully experience the true effects that all these people have had on Pink's state of mind. The school master, controlled by his wife then controlling other people. We see his wife as the mantis coming back to prey on him. His overbearing mother, swallowing him up, then trapping him in her wall like arms once again. Throughout the clip from start to finish we then have the all-powerful judge at the head of it all, grossly depicted through phallic means. All these overbearing figures have contributed to his ultimate self-destruction through drug use. We see a leaf float into the scene. Something so insignificant. The leaf then turns into the lifeless, floating body that is the character Pink himself. The leaf then representing how unimportant he is, and how fragile his state of mind is. A leaf is viewed as something very common, but something that is also very easily destroyed. Leaves eventually die and fall off, they are stepped on, shoved and kicked. Like Pink, a leaf is something that can be easily disregarded. This scene is an animated representation of Pink's mentality when he is approaching the final days of his meaningless life. These other characters have become a part of the metaphorical wall that has been building around him his whole life. He has never had the chance to be himself as the wall that has been gradually building around him has closed him off from everything. He sees himself as a prisoner, now encaged within the walls of his own mind. He is trapped and alone. He has been numbing his feelings through constant drug use. By this point his thoughts are so strong that constant drug use can no longer mask these dark, suppressed feelings. This is where we see him at complete breaking point. We see his dehumanised version of himself, 'the doll' suffer severe poking, prodding and abuse, until it can't take anymore. It is now time to tear down the wall, enabling all these feelings to come flooding back and completely take over. The wall has masked him from ever finding his own identity.

As time now calls for the complete obliteration of the wall, it brings upon the complete obliteration of Pink himself.

We are moving now into discussing the themes of identity that run through our second choice of animated film *Akira*. *Akira* is a Japanese animated film, taking us through the struggles of the adolescent following one of the lead characters Tetsuo. Using the words of Susan J Napier (2005):

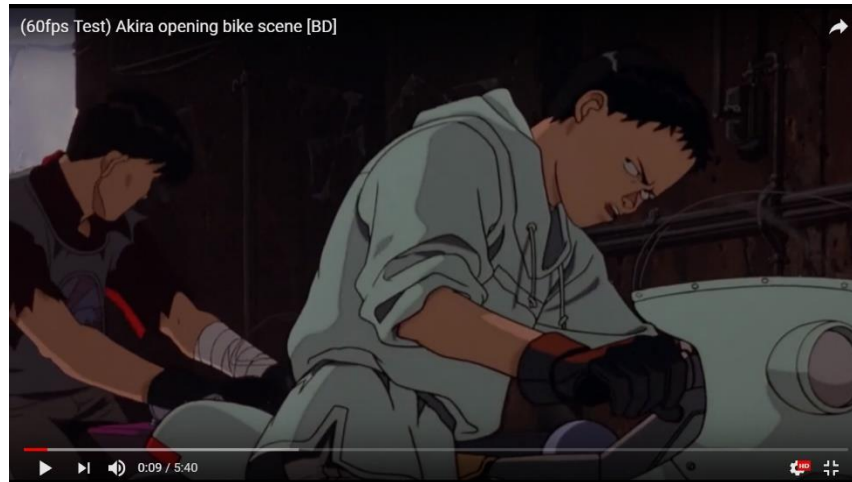
“Akira can be looked at on two levels: as a fresh expression of an alienated youth’s search for identity and as a cyberpunk meditation on apocalypse. [...] what film scholar Peter Boss calls an “intimate apocalypse,” the “sense of disaster being visited at the level of body itself.” [...] Separation from/identification”

The most important theme of the film is the underlying theme of adolescence and puberty. As Napier describes *Akira* can be read on two levels. A rebellious youth’s fight for power in a City that is near the brink of complete destruction. Also, Tetsuo’s search for self-identity.

The narrative follows a young biker gangs search for power and equality in a post-world war three, neo-Tokyo setting. The gang are led by Kaneda who wants to join the protest against The Elders who currently rule over the youth. Phillip Brophy (2005:26) said “The critique etched into *Akira*’s dystopian canvas is that the future never came: the future will thus be nothing but the existential wait for its non-appearance”. Brophy describes Neo-Tokyo in *Akira* as a place that has been destroyed and corrupted to the point where there is no longer hope for the future. The people in this setting of Japan are and will be forever waiting for a future of equality, peace and rightful ruling in a city where almost all hope is now lost.

Another important character it follows is Tetsuo. Tetsuo and Kaneda are child-hood friends, but as Kaneda becomes reigning leader of a biker gang of youth resistance, he ends up feeling very inferior to his friend Kaneda. Not only does he feel like he is being suppressed by his best friend, he is also being suppressed by The Elders who have taken charge of Neo-Tokyo. Actually. All Neo-Tokyo’s youth are being suppressed as well. Tetsuo has had to become an acting part in the resistance. He is desperately seeking for his identity to gain significance in this world he is surviving in. We see him constantly being overshadowed by his leader, and greatly seeking not only some sense of approval, but also to gain his own strength and power. Napier (2005:41) says that “Tetsuo is initially only noticeable because of his friendship with the gang’s leader, Kaneda”. Tetsuo is viewed as very weak and somewhat useless by the gang. The only thing that brings any significance to his role and identity as one of the gang is the fact that he and Kaneda are life-long friends. At the start of the film we see how Tetsuo is almost living in the shadow of Kaneda, and how he would bear no importance to anyone if it weren’t for this friendship. Now we look at a matching scene from the film demonstrating some of the ways that Tetsuo is lesser to, and put down by his stronger friend.

Tetsuhiro Otomo (1988) <https://www.youtube.com/watch?v=7K8ujE7Z2EY>.



As Napier (2005:41) continues to say “[...] Kaneda has always come to the aid of his weaker friend, a situation that, it becomes clear later, has bred a contradictory mixture of dependence and resentment in Tetsuo”. In this scene it’s quite evident that Tetsuo is the weaker one of the two. And can also see that probably for most of his life has been stepped on emotionally by Kaneda. We bear witness to Tetsuo being constantly put down by Kaneda with snide comments such as him not being able to handle the bike. Tetsuo being weaker feels like he needs Kaneda to always be around to save and protect him, but he also feels crushed by Kaneda’s presence. This causes a lot of anger and resentment. As the scene goes on, we also see Tetsuo starting to struggle to keep up with the other gang members, then falling off his bike. Another gang member refers to him as an “idiot”. Tetsuo suffers constant emotional battery both by the gang members and someone who he is meant to be very important to. He’s pushed over the edge where we see him beginning to focus and take over the gang completely. However, this reckless behaviour results in him plummeting head first into danger, as he crashes. This accident is what causes Tetsuo to realise that he possesses powers similar to Akira.

Again, Phillip Brophy (2005:260) says “Superficially, Tetsuo symbolises the hope to be found in the act of waiting. He has become blind to the fact that he and Akira are themselves the future which everyone awaits”. As said previously, since Akira is perceived as the power to reinvent and salvage what’s left of this Neo-Tokyo, by Tetsuo acquiring these Akira-like powers he has now become the symbol of hope. As he begins to test his powers and get stronger, he begins to realise his own identity as someone who can bring new hope. Tetsuo gradually builds up strength and control of his power. As he starts using his power more and more, he boosts his own character, rank and self-worth.

Looking again at Susan J Napier (2005:42) when she said:

“Tetsuo’s unhappy antiheroism represents a form of all-out adolescent resistance to an increasingly meaningless world in which oppressive authority figures administer the rules

simply to continue in power". *Akira* while following Tetsuo, represents the adolescent journey we undergo as teenagers being pushed into adulthood. Tetsuo actively stands as an example of a teenager that is forcing himself into adulthood before his time. We will now look at an example of Tetsuo's metamorphosis that's come due to pushing his powers.



[Fig. 7] Katsuhiro Otomo: *Akira*: (1988).

The monstrous, grotesque body that he becomes is symbolic to how the adolescent force themselves to form their own identities based on the ideals of elders around them. Consequently, forcing them to become unable to distinguish between who they want to be and who they should be. As the adult Tetsuo is attempting turn into comes into play too soon, his powers can take full effect. There is no longer a line drawn between who he wants to be and who he thinks he should be. He and Akira have now become one as he reaches the peak of his adolescence. Napier (2005:44) said "this form of "adult" identity appears to be totally uncontrollable in its arrogation of power, not to mention wholly lacking in any spiritual or moral development". Napier is saying that as Tetsuo becomes this "form of adult" he finds it overbearingly powerful, thus making it extremely uncontrollable. Ultimately resulting in absolute obliteration of his own new-found identity and also the obliteration of Neo-Tokyo Japan. We now end Chapter Three on the note that although Tetsuo has found his identity as the hope of a generation, it's this power bearing identity that has become the end of himself completely.

Conclusion

Looking back on this thesis, we see that all factors of Body, Metamorphosis and Identity are things that have become very significant to the representation of illustrated and animated bodies. The use of the body in illustration and animation today has become something that can be altered. The aim of the artist is usually being to make people see the body from profounder means. To aid the viewer in connecting with the body on a more meaningful and thoughtful level. We can see how we are able to turn the body into anything we want it to be. Through illustration and animation, the body can be reshaped, modified or transformed. These means of portraying the human body in a more warped, disformed, and in some cases, horrific manner, are the means that help us begin to think about the body a lot more. Because of this we are then able to step away from things like societies opinion of the 'ideal image'. Through metamorphosis of the body we can imagine the body being altered and reinvented completely. Through this analysis we have also seen how the significance of identity in animated film has come into play. We have seen how suppression and anger have been key influences in the sense of the characters in question, and seen how this can be linked with real life adolescence. To conclude, we can see that Body, Metamorphosis and Identity are all very important acting characters to altering and influencing Illustration and Animated Film, and can prove very significant to shaping an artwork or animated film. As art workings and animations have become a huge part of our culture today, we see that representation of the body in art can influence opinion.

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