

Designing a Visual Novel Game as a Media for Introducing Body Positivity to Adolescent Girls

Alfita Kusumawati¹, T. Arie Setiawan Prasida², Jasson Prestiliano³

^{1,2,3}Program Studi Desain Komunikasi Visual/Universitas Kristen Satya Wacana

¹alfitakusumawati08@gmail.com, ²arie.prasida@uksw.edu, ³jasson.prestiliano@uksw.edu

ABSTRAK

Citra tubuh merupakan cara pandang seseorang terhadap tubuhnya, meliputi persepsi diri dan penilaian orang lain terhadap bentuk dan ukuran tubuh. Ketika masa pubertas, remaja, khususnya perempuan mulai mengalami perubahan hormon dan tubuh yang membuatnya terlalu peduli dengan kritik mengenai penampilan fisik. Selain itu dengan adanya standar kecantikan yang beredar di umum, tak jarang perempuan mendapatkan perlakuan *body shaming* dari orang sekitarnya, hal ini mempengaruhi apakah remaja akan memiliki citra tubuh positif atau negatif. Untuk mengedukasi remaja perempuan, body positivity termasuk salah satu gerakan penerimaan diri, namun gerakan ini lebih sering dikenalkan secara verbal oleh seorang *influencer* di Indonesia. Penelitian ini mengkaji tentang pentingnya gerakan body positivity untuk diperkenalkan kepada remaja perempuan melalui media visual novel. Tujuan dari penelitian ini adalah merancang game visual novel sebagai sarana edukasi mengenai body positivity dengan interaktif. Metode perancangan yang digunakan adalah metode GDLC dan metode mixed method sebagai metode pengumpulan data.

Kata Kunci: *visual novel; body positivity; remaja perempuan*

ABSTRACT

Body image is the way a person perceives their body, including self-perception and others' judgment of body shape and size. During puberty, adolescent girls begin to experience hormonal and body changes that make them overly concerned with criticism about physical appearance. In addition, with publicized beauty standards, it is common for girls to be body shamed by those around them, which affects whether they will have positive or negative body image. To educate adolescent girls, body positivity is one of self-acceptance movements, but this movement often introduced verbally by an influencer in Indonesia. This study examines the importance of introducing the body positivity movement to teenage girls through visual novels. The purpose of this research is to design a visual novel game as a means of education about body positivity interactively. The design methods used were the GDLC method and the mixed method as data collection methods.

Keywords: *visual novel; body positivity; female teen*

INTRODUCTION

Body image is a person's psychological perspective of their body, including self-perception and others' assessments of body shape and size. Women view their bodies in a much more negative way than men (Rieke, et al, 2016). Adolescent girls also have a large discrepancy between their perceived body image and their actual body type. Additionally, adolescent girls often compare their bodies to other women and easily feel that their appearance is not attractive enough, which affects their body image (Ibdiyana, 2022).

According to Dr. Wahyuni Kristinawati, M.Si., Psychologist (online written interview on October 3, 2023), adolescence is a critical period with external judgments, while hormonal and physical changes make adolescents awkward with their bodies. Various sources of feedback (media, society, peers) make adolescents overly concerned with their physical appearance and vulnerable to criticism. Social comparison is also important at this age, so there is a tendency

for the social environment to become a meaningful reference and influence whether adolescents will have a negative or positive body image. Given this fact, adolescents become very concerned about their appearance, especially adolescent girls.

Appearance is a sensitive issue for most women. With beauty standards such as fair skin and slim bodies, body shaming or criticism of appearance is difficult to avoid if these standards are not met. This is evidenced by the ZAP Beauty Index 2020 summary, which shows that more than half of women in Indonesia, especially Generation Z (aged 8-23 in 2020), with 67.8% of young women admitting to having been victims of body shaming (ZAP 2020). Meanwhile, in 2018, the Indonesian National Police recorded 966 cases of body shaming or physical abuse against Indonesian women (Santoso, 2018).

Body positivity is a movement of self-acceptance by having a positive mindset about one's physical appearance, such as shape, size, and ideal appearance, regardless of society's vastly different standards regarding body and appearance. This movement can help overcome poor body image, which can cause behavioral and emotional problems (Cherry, 2020).

In Indonesia, there was once a community that supported the plus-size women's movement (overweight women) and held social activities such as visiting schools and seminars for plus-size women. This community is X-tra L Indonesia, which was found in 2007 by Ririe Bogar, one of Indonesia's body positivity influencers. The X-tra L community has provided a discussion forum for plus-size women to share their experiences, exchange health tips, and motivate each other to become healthier, especially for those who are obese. Ririe Bogar, as the founder of the X-tra L community, has contributed to introducing body positivity to plus-size women in Indonesia. Her contributions include establishing a fashion show specifically for plus-size women, organizing seminars, writing books, and posting about body positivity on her personal social media accounts. Ririe Bogar stated in an online written interview (December 12, 2023) that currently in Indonesia, there are still few media outlets that cover body positivity as a topic. This movement is more frequently introduced through verbal communication among community members and seminars. The use of non-conventional media such as visual novels is still non-existent. However, visual novels can serve as an engaging medium to introduce body positivity to teenage girls aged 15 and above, who tend to be less interested in attending seminars or joining the Xtra-L community, which mainly consists of adult women who are already working or married.

Visual novels are interactive fiction video games that feature text as the main element, accompanied by static images that usually have an anime style as a supporting element (Ahmad, 2021). Visual novels can be used as a medium for introducing body positivity because they have the advantage of providing ample space for conveying messages of body positivity through stories. Additionally, because the female visuals used are fictional, game characters with body shapes that fall below Indonesian beauty standards (fair skin and slim bodies) will not offend anyone who plays the game. Visual novel games were also chosen because they are interactive, inviting users to play the main character in the story. This can help players position themselves as characters with backstories involving various negative body image issues and encounter several conditions in dialogues that offer branching choices.

From the data search results, several studies were found that raised topics related to the design of body positivity recognition media. The first study referenced was written by Sharleen Angela, entitled *Designing a Photography Essay Book on Body Positivity* (2020). This study designed a photography essay book containing photos that captured various body parts of people who were considered not to meet the physical or appearance standards in society. This photography essay book media received feedback from many individuals who expressed appreciation, empathy, and a desire to build body positivity in themselves and their surroundings.

Further research was written by Intan Nurjanah with the title *Designing Visual Communication for the Fat Heart Club Body Positivity Campaign Through Instagram* (2021). The research explains that campaigns packaged as Instagram content with the main medium being a video series that highlights real stories and real people can convey messages about body positivity issues to the target audience without sounding patronizing. Instagram posts can become a community space for sharing through comments on Instagram posts.

Further research raises the topic of visual novel media for introducing mental health issues, written by Eka Nurmalia Yahya with the title *Designing a Visual Novel Game as a Medium for Introducing Anxiety Disorders to Gen Z* (2025). This research designs a digital visual novel game titled “My Anxiety” that provides an overview of the characteristics of someone with an anxiety disorder and its impact. This game can be a first step for players to understand the feelings of people who experience anxiety, but additional interactive features are still needed, and players should also be given the opportunity to get alternative story endings.

Recognizing the existing problems and reviewing previous research, this study formulates the problem of how to design an attractive visual novel game that introduces body positivity, targeting female adolescents aged 15 years and above. The purpose of creating this body positivity visual novel is to address women's concerns about their appearance by recognizing the factors that influence negative body image. The hope is that adolescent women will then be able to adjust their body expectations and accept their own bodies more positively. Such acceptance can then help combat the adverse effects of body image on mental and physical health.

The method used in this study is a mixed method approach, because the study requires data from sources through interviews and concrete data from the audience. Mixed method is a research method that combines quantitative and qualitative methods in a research activity so that more comprehensive, valid, reliable, and objective data can be obtained (Sugiyono, 2011).

After both qualitative and quantitative data were obtained, the data were analyzed using descriptive analysis techniques, in which the results were processed in an actual and detailed manner. Qualitative data were obtained from interviews with informants, while quantitative data were obtained from questionnaires with the target audience in the form of numerical data.

DISCUSSION

1. Data Collection

The first stage involved data collection aimed at obtaining information that would be used to design a visual novel game. The first data was qualitative in nature and was obtained through interviews with Mrs. Wahyuni Kristinawati, a lecturer at the Faculty of Psychology, Satya Wacana Christian University, in order to gain a deeper understanding of the factors that make self-confidence crises (negative body image) so important to prevent through the body positivity movement. The interview with Ms. Wahyuni concluded that many young women still resort to extreme measures to change their physical appearance, such as taking weight loss drugs, skin whitening injections, and other cosmetic procedures. She also explained that body positivity is an important step in preventing physical self-image disorders, but body positivity is not always easy to introduce; sometimes it is complex and difficult.

An interview was also conducted with the second source person, Ririe Bogar, founder of the X-tra L community (a community for plus-size women), to obtain information about the media and methods of promoting body positivity that are already circulating in Indonesia. This

interview revealed that visual novel games are an excellent medium for promoting body positivity in today's modern era, compared to when the X-tra L community was founded in 2007, which relied on forum websites for discussion and networking among plus-size women. Then, quantitative data was obtained from questionnaires distributed to 36 female adolescents aged 15-25 years. The questionnaire data was divided into three categories: questions about social media use to see how influential social media is in causing teenage girls to lack self-confidence; questions about respondents' insights into body positivity; and questions about visual novel games to tailor the game to be designed to the gaming interests of teenage girls aged 15-25 years. The questionnaire found that 38.9% of young women had only heard the term body positivity and 25% did not know the term body positivity. The data also showed that 63.9% of young women thought that their appearance still had flaws, and 55.6% wanted to change their physical appearance. Then, in the questionnaire about visual novel games, the data showed that 77.8% of young women liked interesting gameplay elements in a game and 55.6% liked story elements. Furthermore, 33.3% of respondents have friends or family members who have health issues related to self-confidence crises, and 69.4% agree to introduce body positivity to their friends or family as a form of support.

2. Data Analysis

The collected data was then analyzed to develop a visual novel game concept that was in line with the design objectives. Both qualitative and quantitative data produced several findings that supported this design, namely that the visual novel must contain a story that introduces body positivity in an interesting way, but it must be in language and game design that is easy to understand.

Based on preliminary data obtained from interviews with Mrs. Wahyuni Kristinawati, it is known that anything or anyone who is significant to these teenage girls is likely to provide feedback that is taken to heart, for example, boyfriends, peers, and parents. In addition, comments that are constantly repeated also have the potential to be internalized by adolescents, including poor parenting such as emphasizing appearance, making comparisons, and rejecting children, which can also make children dislike themselves, including their physical appearance. Media other than social media (advertisements, images, films) and past experiences, especially traumatic experiences (bullying, abuse, etc.), physical conditions (being very thin or very overweight, or other disorders such as cleft lip, polio, etc.) can also be factors in poor self-image. Another factor is the presence or absence of social support from family, friends, and teachers. When an individual experiences poor self-image but no one listens to them or accepts them for who they are, this can worsen their physical self-image.

The second piece of data comes from an interview with the founder of the X-tra L community, Ririe Bogar. This interview revealed that currently there are no interactive digital media such as visual novels being used to campaign for body positivity. The activities carried out by the community are still limited to seminars and discussions.

The third piece of data consists of distributing questionnaires to teenagers aged 15 and above to obtain useful data for designing visual novels according to the tastes of the target players. Based on this data, it was found that most female teenagers often play light genre digital games such as farming simulators or shop simulators and are interested in visual novels with multiple choice gameplay and diverse characters. Therefore, the visual novel game will be designed to include simple shop simulator elements, multiple choices elements with different endings, and an easy-to-follow story. The results of the data obtained from the questionnaire can be seen in Figure 1.

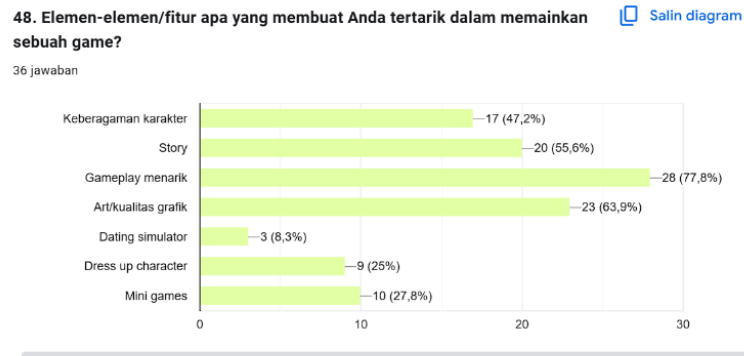


Figure 1. Visual Novel Element Survey Results

3. Design

In the design stage, the visual novel game will be created based on the GDLC (Game Development Life Cycle) design method. The GDLC method consists of six steps, namely Initiation, Pre-production, Production, Testing, Beta, and Release (Mustofa, Putra, & Kesuma, 2021). However, because the visual novel game is created for research purposes, game development will only be carried out up to the beta stage. The stages of the GDLC method can be seen in Figure 2.

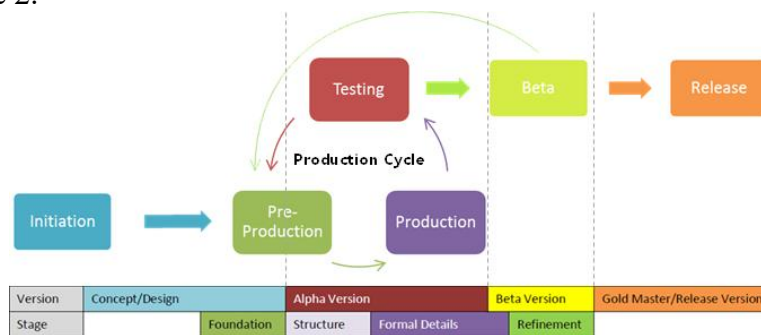


Figure 2. Stages of GDLC development (Mustofa, Putra & Kesuma, 2021)

A. Initiation

The first step in creating a video game is to come up with a rough concept of what kind of game will be made. The result of this first step is a simple description of the game concept and gameplay.

The visual novel is designed with a click-and-read concept, where players click on objects to interact with characters or objects in the background art. The game is titled “Karina's Dreamworld” because the visual novel's story is about Karina, the protagonist who is lost in a dream world to complete a mission. The premise of the visual novel's story includes:

Karina is a high school student who is not physically ideal. She is slightly overweight, has curly hair, and dark skin, and is surrounded by friends who dislike her physical appearance at school. After school, Karina meets a little girl who resembles her childhood friend, Sarah, and is invited to go to the world of dreams to carry out a mission. Players must guide Karina to perform body positivity actions; otherwise, she will end up with a negative body image.

In addition to the rough concept and story premise, the game flow or game structure also needs to be created. The purpose of creating a game flow is so that when designing a game in software, the designer already has a guide for the dialogue flow that appears, the duration of

animation transitions, and the characters in the game that appear from the start of play to the predetermined end of play. Game flow also includes the process of creating branching choices and alternative endings, which are important elements in a visual novel. Game flow is created in a Google Docs document, as shown in Figure 3.

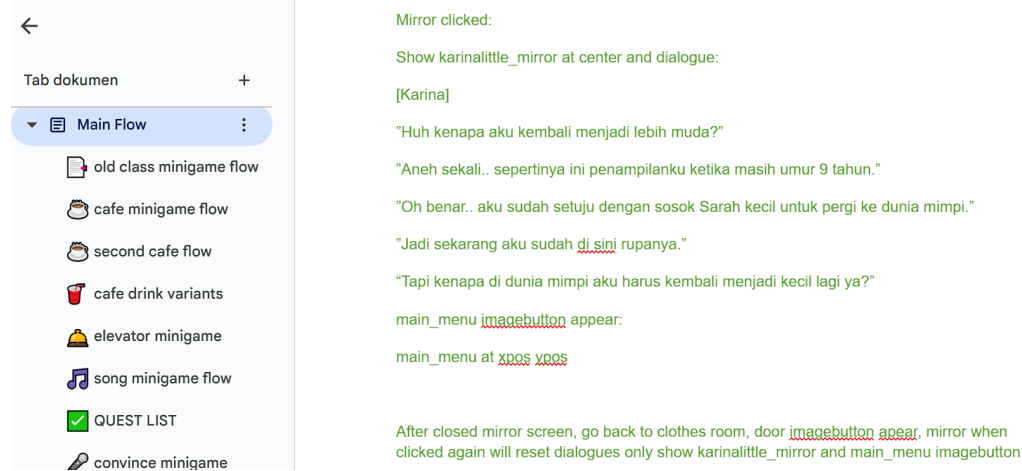


Figure 3. Visual Novel Game Flow

B. Pre-production

Pre-production is carried out by brainstorming or gathering ideas. The ideas gathered include gameplay concepts, ending concepts, and game feature concepts. The collected game concepts will later be implemented into the story and also the branching storylines of the visual novel through Renpy software.

1.) Gameplay Concept

This visual novel game is designed with minimal gameplay, such as reading stories and clicking to select dialogue choices, continuing the story, or returning to the previous page. The goal of the game is simply to complete the story and see what ending the player gets based on their dialogue choices. The story tells the daily life of a teenage female protagonist named Karina, who does not meet the beauty standards of her social environment. The protagonist is introduced in the prologue as not having body image issues, but the treatment and criticism she receives from other characters, such as her school friends, as the story progresses, gradually cause her to develop body image issues. The story is interspersed with several minigames that contain many moral messages about how to appreciate someone with an unideal body and how to apply body positivity by accepting one's own physical appearance.

2.) Ending Concept

There are three different endings: a bad ending, a neutral ending, and a good ending. The bad ending occurs when the player chooses Karina to return home rather than continue on to the dream world. Upon arriving home, Karina does not dare to tell her mother about her school friends' mockery of her physical appearance. The bad ending can be seen in Figure 4.



Figure 4. Bad Ending

The neutral ending is obtained after the player chooses to go to the dream world, but fails to complete the mission to help Emma the Fox get her dream job. When she returns to the real world, Karina tells her mother about how her friends treat her at school and receives advice on how to gain confidence in her body. The neutral ending can be seen in Figure 5.



Figure 5. Neutral Ending

A good ending is achieved after the player chooses to go to the dream world and successfully completes the mission to help Emma the Fox get her dream job. Upon returning to the real world, Karina catches her friend, Sarah, being bullied outside the school gate. With courage, Karina encourages Sarah to fight back against the bullying by ignoring Evelyn's (the antagonist character responsible for the bullying) comments about her skin tone being too dark and her appearance being unattractive. The good ending can be seen in Figure 6.



Figure 6. Good Ending

3.) Game Feature Concept

The game features used in visual novels are character navigation, in-game phones, and minigames.

a.) Character Navigation

This feature allows VN players to move characters and continue the story by clicking on objects or arrows with a hover effect, or clicking on dialogue boxes to continue the story.

b.) Quest List

This feature allows VN players to open the in-game phone and view the game objectives, known as quests. The quest list can help players who don't understand what to do when they haven't read the previous dialogue instructions. The quest list feature can be seen in Figure 7.



Figure 7. Quest List Feature

c.) Minigames

This feature gives VN players access to a minigame that provides material on body positivity education. The minigame feature can be seen in Figure 8.

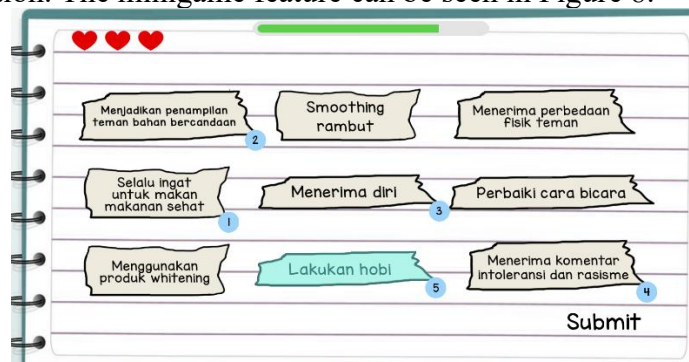


Figure 8. Minigame Feature

C. Production

During the production stage, all concepts created during the pre-production stage begin to be implemented. Production includes the creation of character art, background art, GUI assets, and scripting of dialogues and visual novel stories in game software..

1.) Character Art Making

Several characters are introduced in each part of the story. The protagonists Karina and her friend Sarah are designed with appearances and personalities that reflect the appearance of teenagers whose bodies do not conform to the general standards of beauty in Indonesia. Supporting characters will appear as the story progresses. The character faceset assets can be seen in Figure 9.



Figure 9. Character Faceset Asset

2.)Environment Art Making

The chosen environment concept is the school and the area surrounding the protagonist's home. This setting was chosen because the characters introduced are still teenagers and do not have the freedom to go to faraway places. There is a change of setting in the middle of the story when Karina enters the dream world to carry out her mission. The environment assets can be seen in Figure 10.



Figure 10. Environment Illustrations

3.)Game User Interface Making

The user interface concept follows the tastes of the target game players, namely the use of Karina character background illustrations decorated with firefly particle animations, a simple button layout, and neutral white colors for the button fonts on the visual novel game's main menu. The choice of white color can increase the readability of the text when placed on a detailed background. The game's main menu display can be seen in Figure 11.



Figure 11. Main Menu Game Interface

D. Testing

Once everything has been implemented, the game will be tested for each feature and all its components to ensure there are no errors. Testing results with Renpy scripters (game programmer who collaborate in the design) are carried out repeatedly to trace bugs or errors that occur in the game. One bug that was found in the game was that the timer bar (countdown system) in the “choose a sentence to accept your body” minigame would automatically end when the player made a mistake and the minigame was reset. This was then fixed so that the timer bar would work normally again and was recorded in a document, as shown in Figure 12.

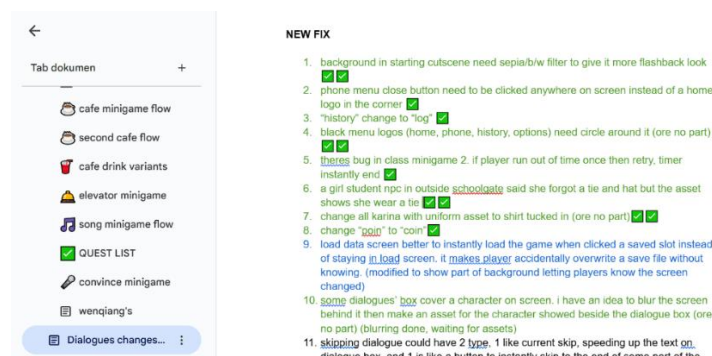


Figure 12. Fixing errors or bugs in the game

E. Beta

Beta is a phase for testing by third parties or external parties, known as beta testing. In this phase, game testing is conducted in the form of beta tests with validation from experts in the fields of psychology and game development, as well as research respondents..

Joint testing with psychology lecturer Wahyuni Kristinawati showed that the game has art and assets that appeal to teenage girls. However, there are still some inappropriate word choices in the dialogue regarding mental health and body positivity, such as in the pro-con minigame, which needs to replace the ambiguous phrase “Self reward by eating junk food.” Additionally, the game lacks sound effects and comical illustrations that serve as stimuli for teenagers. Therefore, the visual novel game was revised according to Dr. Wahyuni's suggestions. The game was enhanced with sound effects, such as when players receive a star reward for successfully completing a minigame by selecting all correct answers. Additionally, the phrase “Self-rewarding by eating junk food” was replaced with “Making fun of a friend's appearance”.

Testing with game expert Imanuel Vicky Christian from Own Games revealed that the game already has an attractive art style, but consistency is still needed. The story still has

explicit messages; the game would be even better if it had an implicit story for teenagers. The minigame is very good, as it adds variety to the visual novel game so that it is not monotonous and does not consist of just reading. Suggestions for improvement include adding a circle to the black icons on the UI buttons so they don't blend in with the game background. The quest list, which is shaped like a cell phone, should be closable by clicking anywhere. A screen for the ending that has been obtained should be added to make players curious about the ending they haven't obtained yet, and some game backgrounds that still lack shading should also be improved.

After the game was tested and refined by experts, it was then tested with respondents. The testing with respondents was conducted at Labschool Kristen Satya Wacana High School in Salatiga, with 32 10th grade girls in the computer lab. Before testing the game, the respondents were asked a short question about whether they had ever heard of visual novels and body positivity. Most of the students answered that they had never heard of visual novels, but when the testing began, they were able to play without skipping the character dialogue in the game. When the game reached the ending, there was a display of the accumulated star rewards earned and a link to a questionnaire that could be opened to evaluate the game that had been played.

A test involving 32 female students from Satya Wacana Christian High School Labschool used a questionnaire to determine the percentage of students' opinions about the Karina's Dreamworld game they played. The questionnaire consisted of three parts: the first part was about the students' age and identity, the second part was an introduction to the survey asking whether the respondents were accustomed to playing digital games or were not digital game enthusiasts, and also their knowledge about visual novels.

In the first section, 16 students answered that they are currently 15 years old, while 16 students answered that they are currently 16 years old. In the second section, 22 students responded that they play digital games for only 1-2 hours a day outside of school hours, while 10 responded that they play digital games for 3-10 hours a day outside of school hours. Then, in the question about knowledge of visual novels, 11 responded that they were not familiar with visual novels, 13 responded that they had played visual novels, and 8 responded that they were familiar with visual novels but had never played them.

The third section contains questions about whether several minigames with body positivity material are sufficient to educate and entertain students. This third section is specifically designed to answer with a Likert scale ranging from Strongly Disagree, Disagree, Agree, Strongly Agree. The results of the Likert scale questionnaire data can be seen in Table 1.

Table 1. Results of the student opinion questionnaire

No	Questions	Strongly Disagree	Disagree	Agree	Strongly Agree
1.	I had already been familiar with body positivity before	3,1%	12,5%	31,3%	53,9%
2.	The topic of body positivity has never been taught in schools before.	6,3%	34,4%	37,5%%	21,9%%
3.	The discussion of skin color in minigame 1 provides new education	47,4%	6,3%	15,6%	46,9%
4.	The discussion of height in minigame 1 provides new education	12,5%	31,3%	21,9%	34,4%

No	Questions	Strongly Disagree	Disagree	Agree	Strongly Agree
5.	The discussion of hair styles in minigame 1 provides new educational insights	12,5%	31,3%	9,4%	46,9%
6.	The discussion of the BMI calculator in minigame 1 provides new educational insights	12,5%	21,9%	21,9%	43,8%
7.	Minigame 2 about the pros and cons of promoting body positivity helped me distinguish between what is good and what can be harmful	0%	3,1%	15,6%	81,3%
8.	I was entertained by minigame 3 (minigame cafe 1) and it gave me an idea of how to respond to comments about my physical appearance	0%	0%	9,4%	90,6%
9.	Minigame 4 (Song Lyrics with Emma the Fox) has a message of body positivity that is meaningful to me	0%	3,1%	25%	71,9%
10.	Minigame 5 illustrates how to respond appropriately to negative comments about friends	0%	3,1%	21,9%	75%
11.	The discussion of dark lips, which should be appreciated as they are and do not need to be changed, in minigame 6 provides new education	0%	18,8%	34,4%	46,9%
12.	The discussion of vitiligo skin conditions in minigame 6 provides new educational insights	16,3%	18,8%	34,4%	40,6%
13.	The discussion of body shaming in minigame 6 made me realize my position as a perpetrator of body shaming or a victim of body shaming	6,3%	9,4%	40,6%	43,8%
14.	This game has interesting gameplay	0%	0%	9,4%	90,6%
15.	This game is interesting to use as a medium for introducing body positivity	0%	0%	6,3%	93,8%
16.	The sentences in this game are easy to understand	0%	0%	9,4%	90,6%
17.	I can read and follow the story with understanding	0%	0%	12,5%	87,5%
18.	I can easily understand the objectives of the quests in this game	0%	0%	12,5%	87,5%
19.	The messages and topics in this game are easy to understand	0%	0%	6,3%	93,8%
20.	The story of this game made me interested in reading it	0%	6,3%	6,3%	87,5%
21.	The minigames in this game make the visual novel less monotonous	0%	0%	9,4%	90,6%

No	Questions	Strongly Disagree	Disagree	Agree	Strongly Agree
22.	This game has a font that is easy to read	0%	0%	6,3%	93,8%
23.	This game has attractive graphics/art and design	0%	3,1%	9,4%	87,5%
24.	This game has interesting characters	0%	0%	9,4%	90,6%
25.	This game has colors that are easy on the eyes	0%	0%	12,5%	87,5%
26.	I am interested in inviting others to play this game	0%	0%	18,8%	81,3%

From the results of testing the target audience, 85.2% of students admitted to being familiar with the term body positivity, but when asked to describe the purpose of body positivity, 37.5% of them still answered incorrectly about the true purpose of body positivity. Although minigame 1 contained educational content that was not new to students, 43.8% of students agreed that the discussion of hair types and the BMI calculator taught them something new. Minigame 2, which discussed the pros and cons of implementing body positivity, provided 81.3% of students with the experience of distinguishing between good and bad efforts. A total of 90.6% of students liked minigame 3, where players can play a café simulator minigame while learning how to respond to negative comments about themselves from others. A total of 96.9% of students agreed that the messages in the song lyrics minigame were relevant and meaningful. A total of 93.8% of students agreed that the story in Karina's Dreamworld game could increase their interest in reading. All students (100%) agreed that Karina's Dreamworld game had interesting and comfortable gameplay, colors, and fonts, and 81.3% of students strongly agreed to invite others to play this game. In conclusion, this game can convey information about body positivity that is positively received by 15-16 year old girls. Although some students have little interest in reading the dialogue in this game, the minigames in some parts of the visual novel prevent the game from becoming monotonous. Most students are already familiar with body positivity, but through the medium of gaming, they can be reminded of the importance of education on body shaming and body positivity. In addition to body positivity education, the story and character design in the game suit the tastes of the students who play it, making them interested in replaying the game outside of school hours.

CONCLUSION

Body positivity education needs to be introduced to girls from puberty onwards, as teenagers tend to be vulnerable to criticism and external perceptions about their bodies. The visual novel game Karina's Dreamworld is one medium suitable for introducing body positivity to teenagers aged 15 and above, due to its attractive visualizations and interactive delivery of messages. A suggestion for future research development is to include stories that are presented implicitly rather than explicitly, as well as new and relevant educational material about young women's concerns about their bodies.

REFERENCES

Ahmad, D. (2021). *Mengenal lebih jauh visual Novel*. Gamefinity.
<https://blog.gamefinity.id/game/mengenal-lebih-jauh-game-visual-novel>

- Amalia, S. (2020). Hubungan Antara Body Image dengan Kepercayaan Diri pada Korban Body Shaming. Digital Library UIN Sunan Ampel Surabaya. <http://digilib.uinsa.ac.id/41960/>
- Cherry, K. (2020). What is Body Positivity?. Verrywellmind. <https://www.verywellmind.com/what-is-body-positivity-4773402>
- Edisi 2 - Zap Beauty Index 2020. (2020). ZAP Beauty Index. <https://zapclinic.com/article/zap-beauty-index-2020>
- Fadli, R. (2022). *Mengenal Body Positivity untuk Mencintai Tubuh Apa Adanya*. Halodoc. <https://www.halodoc.com/artikel/mengenal-body-positivity-untuk-mencintai-tubuh-apa-adanya>
- Hamid, A. S. (2022). *Hubungan Body Image dengan Kepercayaan Diri pada Korban Body Shaming*. Repository Raden Intan. <http://repository.radenintan.ac.id/19314/>
- Ibdiyana, N. M. (2022). Jurnal Sasdaya. *Pengaruh Citra Tubuh terhadap Budaya Konsumsi pada Perempuan*. <https://doi.org/10.22146/sasdaya.5246>
- Kartika, L. (2020) *Perancangan Media Edukasi Penanganan Body Shaming pada Remaja*. Telkom University Open Library. <https://repository.telkomuniversity.ac.id/home/catalog/id/161349/slug/perancangan-media-edukasi-penanganan-body-shaming-pada-remaja.html>
- Milatishofa, Kusrin, & Adityasning, W. (2021). *Analisis Resepsi Khalayak Terhadap Makna Body Positivity Pada Instagram Tara Basro*. Linimasa: Jurnal Ilmu Komunikasi. <https://journal.unpas.ac.id/index.php/linimasa/article/view/4136>
- Mustofa, Putra, J. L., & Kesuma, C. (2021). *Penerapan Game Development Life Cycle Untuk Video Game Dengan Model Role Playing Game*. Computer Science (CO-SCIENCE). <https://doi.org/10.31294/coscience.v1i1.158>
- Nevada, S. A. (2020). *Perancangan Buku Esai Fotografi Tentang Body Positivity*. Online Catalog Universitas Kristen Petra. <https://perpus.petra.ac.id/catalog/digital/detail?id=48001>
- Nurjanah, I. (2021). *Perancangan Komunikasi Visual Body Positivity Campaign Fat Heart Club Melalui Instagram*. Institutional Repository ISI. <http://digilib.isi.ac.id/7433/>
- Purwoko, S. A. (2023). *Gangguan Citra Tubuh pada Remaja, Bagaimana Menghadapinya*. Hellosehat. <https://hellosehat.com/parenting/remaja/kesehatan-mental-remaja/gangguan-citra-tubuh/>
- Ramadan, R., & Widyani, Y. (2013). *Game development life cycle guidelines*. IEEE Explore. <http://dx.doi.org/10.1109/ICACSSIS.2013.6761558>
- Rieke, E., S., Fowler, D. C, Chang, H. J., & Velikova, N. (2016). *Exploration of factors influencing body image satisfaction and purchase intent: Millennial females*. https://www.researchgate.net/publication/301552849_Exploration_of_factors_influencing_body_image_satisfaction_and_purchase_intent_Millennial_females
- Santoso, A. (2018). *Polisi Tangani 966 Kasus Body Shaming Selama 2018*. DetikNews. <https://news.detik.com/berita/d-4321990/polisi-tangani-966-kasus-body-shaming-selama-2018>
- Sugiyono. (2011). *Metode penelitian kuantitatif kualitatif dan R&D*. Bandung: Alfabeta.
- Swami, V. (2022). *Mengapa gerakan body positivity berisiko menjadi toksik*. The Conversation. <https://theconversation.com/mengapa-gerakanbody-positivity-berisiko-menjadi-toksik-191898>