

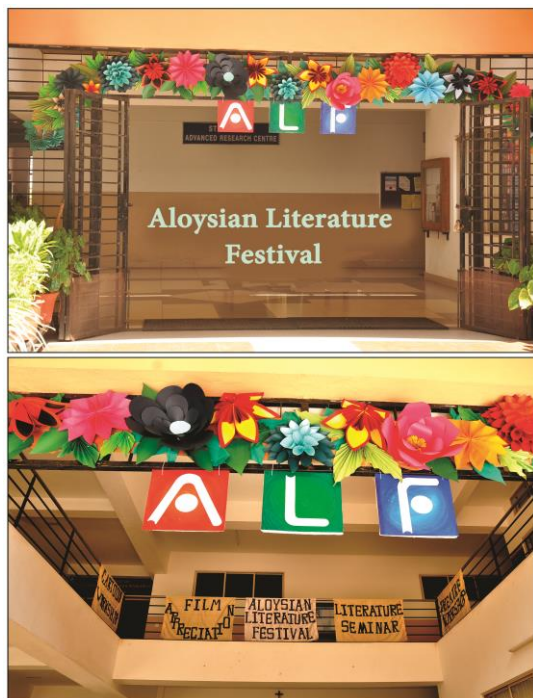


**ST ALOYSIUS COLLEGE (AUTONOMOUS), MANGALURU,  
KARNATAKA**

**Aloysian Literature Festival**

## Aloysian Literature Festival

Aloysian Literature Festival, hosted by the Department of Postgraduate Studies and



Research in English of St Aloysius College (Autonomous), Mangaluru held a testimony to the adage which speaks volumes about the value of literature in society. There were many firsts that were associated with the festival; it was the first literature festival in St Aloysius College, first literature festival to be hosted by any college in Dakshina Kannada. The eight day festival included three national level workshops and a national seminar. The festival was inaugurated on 9 February with an audio visual presentation on the struggles of Warli tribals who live in the outskirts of Mumbai. Principal of the college Fr Pravin Martis SJ and Rector of Mangalore Jesuit Education Society, Fr Dionysius Vaz SJ inaugurated the festival. Both of them appreciated the

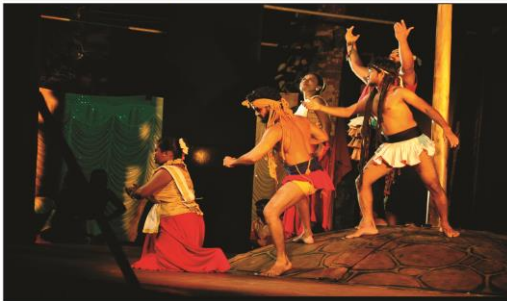
department for choosing 'Conservation of Ecology' as the theme of the festival and emphasised the need to preserve the ecological diversity which will not only nurture life but also inspire art and culture.

On 9 and 10 February **"A Workshop in Film Appreciation"** was held under the mentorship of Sri Abhaya Simha, alumni of St Aloysius College, and Film and Television Institute of India, Pune. He is a renowned director and an accomplished screenwriter who has made films in Kannada, Tulu and Malayalam. He has also won national awards for *Gubbachigalu* and *Paddayi*. The workshop was designed as an introduction to conceptual areas of cinema like time, space, mise-en-scene, genres and movements. The workshop attempted to enhance the participants' understanding of cinema in its various dimensions including aesthetic, creative, communicative, industrial and commercial. The workshop helped the participants in contextualizing a film in its historical, social, political and technological perspectives and then went on to explain the language of pictures and sounds and the meaning created by their design, juxtaposition and sequencing. Through an exhaustive collection of clips in numerous languages, genres, and time periods Sri Abhaya Simha outlined a brief history of cinema, its movements and moved on to important technical



aspects like cinematography, colour, editing, and mise-en-scene. With short clips from famous films like *Baraka*, *Schindler's list*, *Yojimbo*, *Roshomon* and *The Throne of Bould* he explained how films made in different languages influence, contradict, and shape each other aesthetically.

Ninasam Tirugata team performed ***Sethu Bhandana***, written and directed by



Akshara K V on 9 February. The play offered a metaphorical reflection on the changes catalysed by a bridge that removed the physical isolation of a village from the nearby city. The idea of bridge plays a powerful role in the play and elevates it into a philosophically rich reflection on the ideas of change. According to the philosopher and critic Sundar Sarukkai, "there are many types of bridges that Akshara constructs in this play such as the one between thought and action, truth and language, memories and reality, stories and real-life happening, past and the future, tradition and change". On 10 February, play ***Ashcharya Choodamani*** written by Shakthi Bhadra, translated by Venkataramana Aithal

and directed by Joseph John was performed by the Tirugata team. The play was a retelling of Sita's abduction and eventual liberation with stylised, powerful, emotive expressions under the influence of Kodiattam and dominant music, compelling acting and aesthetically pleasing costume.

A national seminar on "**Ecology and Literature**" was organised on February 11 and 12. Jnanapitha Awardee and Director of Kendra Sahitya Academi Prof Chandra Shekara Kambara inaugurated the seminar. He said that most of the Indian folk stories are connected with nature. The people in villages still have intimate relations with the nature surrounding them. He argued that the introduction of English made us the slaves of the system which developed an attitude which doesn't allow us to question the system. He contemplated that the study on agriculture started with what Aristotle spoke on farming. He regretted that most of the policy makers in the field of agriculture hardly attempt to understand how our ancestors were practising farming in the country for generations. Kambar said globalisation has taken away indigenous value systems. He remarked that we are living in an era where politics lacks



wisdom, and the need has now come to protect nature, inculcate values and wisdom in our lives. He said that Indian culture has taught us to love and conserve nature. He said that if people wanted to cut a tree in the olden days, they used to offer a pooja to it and before chopping the tree, they used to seek permission. Such belief made them protect our nature. However, he lamented that the British system of education blamed our faith as blind beliefs.

The national seminar on “Ecology and Literature” was conceptualised to evaluate the representations of ecology in literature. Different representations of humans and nature are seen in the form of talking plants, animals and humans or in the celebration of nature in literary texts. The relationship of humans with nature is millennia old; however, the industrial revolution marked a major shift in this relationship. As technological consumption and scientific development resulted in greater exploitation and overuse of natural resources, the relationship between Ecology and Literature too had to take a turn.

The interactions in the seminar focussed on preservation and survival of ecology against hazardous global warming and climate change. In Theodore Roosevelt words, these narratives on ecology try to inculcate in everyone a belief that our, “natural resources as assets which must be turned over to the next generation increased, and not impaired, in value.” Through many multidisciplinary areas like Ecofeminism, Ecosophy or Eco Aesthetics many pertinent questions were raised, such as;

- How should Literature attempt to define, interpret, look at and understand nature?
- Should we stick to the basics of perceiving nature as god or as a mother? Or, do we need to see nature as a thing or object, steadily ravaged by human greed?
- How can literature address the question of nature and conservation?
- Is ‘toxic consciousness’ here to stay as an integral part of the analysis of nature in literature or is there a way forward or beyond?

The seminar also examined the figurative power of literature in trying to mediate our relationship with the world around us. The debates centred around factors like historical periods, geographical location, Nation, Race, Gender and Class to locate or relocate the interaction between literature and nature.

Dr Pramod K Nayar from University of Hyderabad delivered the key note address on “The Plasto(s)cene: Eco-graphics in Rachel Hope Allison’s I’m Not a Plastic Bag”. Dr Naga Raju from Central University of Karnataka spoke on “Cosmopolitan Ethos: Reclaiming inter-species histories”. Dr Rajendra Chenni, director of ‘Manasa’ Centre for Cultural Studies focussed on Ecological Worldview in Amitav Ghosh’s Writing. Dr Vijaya Kumar Boratti elaborated on the Representing Animals in Kannada Cinema.

Sri Raghunandana, Sri Shiva Sundar and Dr Vaishali KS addressed the delegates on, The Guffaw of the Corpse: A soliloquy on literature and ecology, Ecocide and Verbicide in the Kannada Universe, and Reconfiguring the relationship between the Human and No-Human: Towards an Environmentalist Praxis. Prof. Nagesh Hegde Senior Journalist and Environmentalist presented a visual lecture on “Pope’s Encyclical: Religion and Science to

Rescue our Planet. More than 30 research scholars and teachers from different colleges and universities across India presented their research articles on: the Future of Nature Writing, Beyond Anthropocentric Narratives, The Power of Language vis a vis the Power of Nature, Literature, Nature and Culture, Cultural negotiations with Nature, The birth of Capital and the End of Natural Science, Ideological Contradictions of Nature conservation, Nature Narratives and Counter Enlightenment movement, Ecology and Cinema, Subaltern voice and ecology, Philosophical Disjunctures in Nature Writing, Role of Philosophy of Animism, Pantheism or Pantheism in Ecology, Politics of Nature Writing, Eco consciousness in classical literature, Philosophy and Ecology, Folklore and Ecology, and Life style diseases and role of environment.

The seminar ended with a valedictory programme presided over by Rev. Fr Leo D Souza S J, Director, Laboratory of Applied Biology and Chief Guest of the occasion was Prof. Alwyn D'Sa, Director of Administrative Block.

A workshop in cultural studies and critical thinking through theatre and arts appreciation



entitled **“Playing the World: Intuition, Enquiry, Insight”** was offered on 13, 14 and 15 February 2019 by Raghunandana, poet-playwright and stage director. It was not a workshop in stage directing, or acting. Instead it sought to understand what constitutes the art and act of theatre. It sought to explore and elucidate the relationship between the theatre and other arts such as literature, music, drawing, painting, dance, martial arts, photography, cinema and such purely commercial practices as advertising and marketing, which have been appropriating, always and continuously, aspects of the theatre and every other art. As part of that exploration and elucidation, the workshop engaged with social histories



and the debates concerning them; with histories of science and technology; with certain aspects of philosophy; and with the study of the human faculty of language and linguistic creativity. Through such engagement, it attempted to show how the theatre, across the world, continually mirrors, reflects upon,

and responds to historical and social change.

The workshop will not be limited to lectures and discussions. It was an inter-active and gave primacy to the seeing of videos, images and photographs, and the listening to of music, along with the reading and discussion of a few short pieces of writing.

The workshop made the participants critically analyse television serials and films as compared to the art of the theatre. The materialistic and narcissistic way of life largely meant to attract the middle classes as showcased in television serials and the obsession with location and real life representation in films is replaced with a simple & humanist approach in the theatre. The art of the theatre centers around a "willing suspension of

disbelief" whereby the viewer's become active participants in the process. This was elaborated to the participants through videos where ordinary trunks were used as stones etc. Elaborate review of the film PK made the participants aware of how a plot is structured around a central theme projecting human dilemma and what constitutes a great theme. The last session of the workshop was literally dramatic. It's main objective was to show how theatre is the best way to showcase real art. With the famous Shakespearean dramatic monologue of Hamlet set as an example we viewed how different producers tried to portray the crisis of Hamlet all falling short of one or the other aspect of the desperate tone in the character.



A one-day **Workshop on Editorial Cartoons** was held on the 16th of February. The resource person was Sri Satish Acharya, a renowned cartoonist who was recognised by Forbes as an India-based intellectual. The workshop was an earnest effort to introduce students to the craft of conceptualising, visualising and creating editorial cartoons. With easily understandable steps, the Kundapura-born cartoonist briefed the audience on the sketching aspect of cartoons. The self-trained artist simplified the human figure and encouraged the audience to develop an eclectic style of drawing. Stressing on the importance of staying abreast of the news, he also advised the attendees to examine affairs with a critical yet cheeky eye. The session was lively and interactive, with Mr Acharya drawing caricatures of the audience, asking volunteers to pose as models and even giving the attendees a concept to draw a cartoon of. The event saw participants - young and old - come together to appreciate and learn more about the fascinating art

of cartooning.

A valedictory of Aloysian Literature Festival was held at 5 P M in the Robert Sequira Hall, Dr Loveena Lobo, Director of Maffei Block and Dr P P Sajimon Dean of PG studies were the invited guests. Both the guests stressed the need of the hour to related literature with important issues of life and congratulated the department for hosting an elaborate, eight day literature festival.

Aloysian Literature Festival, a first of its kind of an event hosted by the department of Postgraduate Studies and Research in English of St Aloysius College was the most fruitful, intellectual exercise for eight days which offered enormous opportunities for the students, teachers, and research scholars to explore new possibilities in the field of film, theatre, literature, ecology and editorial cartooning.

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*Brenardo*