

# **UNVEILING DEEP ECOLOGY IN *AAVASAVYUHAM***



*Project submitted to St. Teresa's College (Autonomous) in partial fulfilment of the requirement for the degree of BACHELOR OF ARTS in English Language and Literature*

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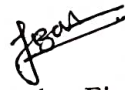
  
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## CERTIFICATE

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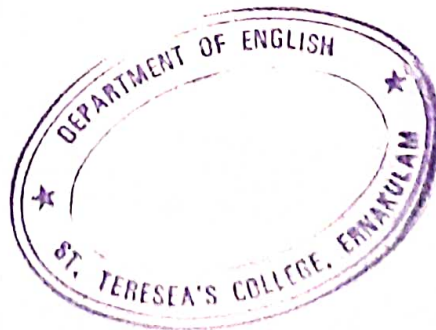
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## Introduction

Human beings are the first species on the earth with the capacity to control its numbers consciously and to live with a dynamic equilibrium with other forms of life. The ability of man to care and perceive the ecology can be perfected by facilitating a creative interaction with the natural world. However, the growing ecological concerns and excessive human interference in the environment calls for the implementation of certain ethical measures.

Deep Ecology is an environmental philosophy which asserts the idea that all living beings has an intrinsic value of their own regardless of their instrumental utility and thereby it replaces the anthropocentric view to ecocentrism. It also upholds the notion that humans are a part of nature and are not considered as a superior entity. Deep Ecology holds significant importance in the current era as it provides a comprehensive understanding of how all lives are interconnected within the ecosystem.

Embracing Deep Ecological principles facilitates the transition to sustainable living and promotes to maintain a healthy co-existence between humans and the natural world. The theory is a new concept emerged from the idea of Posthumanism. Posthumanism challenges the human- centered views and explores the relationship between humans and technology, animals, and the ecology. It questions the concept of human superiority identity and advocates for a fluid, interconnected perspective and acknowledges the blurred boundaries between humans, technology, flora and fauna.

The movie *Aavasavyuham : An Arbit Documentation of an Amphibian Hunt* (2022) directed by Krishand R.K. is a sensitive story about ecology, biodiversity, and man's interaction with nature. The character Joy and nature is highlighted throughout the movie. The movie talks about the significance of preservation of environment



along with the other species in order to achieve a sustainable living. The project aims to contribute a new insight into the environmental issues in the era of global development and tries to explore the ecological aspects in the movie.

The movie prominently incorporates the theory Deep Ecology which enables the project to analyze it from an ecological perspective and thereby tries to discuss the director's effort to raise awareness on environmental issues. The director employs a magical realist narrative approach in *Aavasavyuham*, providing a comprehensive eco-critical approach that unveils the intricate relationship between the natural world and humans. The narrative offers an insight into various issues like media, religion, and the current state of nation. The setting of the movie in the coastal areas along with the depiction of the lives of fishermen is significant as these areas are rich ecosystems with diverse flora and fauna and thereby enables to raise awareness about the importance of preserving and protecting the ecosystem. The project also discusses how the popular culture addresses ecological concerns and challenges the anthropocentric ideologies.

The project is divided into two chapters. Chapter 1 entitled 'Intro to the Depths of Deep Ecology' gives a brief description about the theory and the principle that follows it. It also deals with the evolution of the theory from various other standards such as Humanism and Posthumanism. The chapter also mentions about the scholars who played a prominent role in the development of the theory and the works that have been analyzed under the theory.

The second chapter provides a summation on the ecological consciousness portrayed in *Aavasavyuham*, wherein it sketches the summary of the film and attempts to analyze the movie within the framework of theories discussed in chapter one. The chapter also mentions about the environmental issues faced in the current era and provides a note on the social and caste issues portrayed in the movie in a subtle manner.

## Chapter 1

### Into the Depths of Deep Ecology

Environmental concerns encompass a broad range of issues impacting the planet, from deforestation and pollution to climate change, loss of biodiversity, and resource depletion. These problems pose significant challenges to the ecosystem, wildlife, human health, and environmental stability. Deep Ecology addresses ecological concerns by emphasizing the importance of biodiversity and ecological integrity. It is an environmental philosophy that advocates for the inherent value of all living beings, irrespective of their instrumental utility to humans. Deep Ecology explores the intricate relationship between organisms and their interdependence on one another.

The Norwegian philosopher Arne Naess coined the term Deep Ecology. The phrase can be traced back to an article “The Shallow and the Deep, Long- range Ecology Movement. A Summary” (1973). The Deep Ecology movement began in Scandinavia as a result of the ecological movements and ethical perspectives developed in the United States during the environmental crisis of the 1970’s. The movement was formed from a discussion between Arne Naess and his colleagues Sigmund and Nils Faarlund.

The theory consists of eight principles which act as a reformed way to think about the environment. In 1980’s, Bill Devall and George Sessions had formulated these eight principles. These principles embraces the concept that every living organisms hold intrinsic value and no hierarchy places human being above other living entities. The primary tenet of Deep Ecology revolves around the belief that

every living being whether human or non-human, possesses inherent value and a basic entitlement to exist and thrive autonomously. This principle asserts that each entity carries its own inherent worth and has an unquestionable right to live, prosper and fulfil its reproductive potential. Deep Ecology advocates ecocentrism and is against the norm of evaluating everything based solely on its usefulness or lack thereof to humans. This viewpoint helps to consider the non-living elements such as landscapes, watersheds and so on which of these have an unbelievable importance on their own right.

The second principle reinforces the importance of biodiversity in the ecosystem through interconnectedness. This notion highlights the importance of a hierarchical structure among living entities, as each component is essential for the existence of others. Deep Ecology urges humans to perceive everything in a relationship akin to that described by Naess between objects A and B. The intrinsic connection between these objects contributes to the intricate and diverse tapestry of life. The web of life not only deals with the complexity of individual elements but also the interwoven relationship between them.

The third principle explains the extend to which the intrinsic value of an organism can be left out. Essentially the inherent worth of a living entity can only be diminished by addressing its vital needs. This concept intentionally remains ambiguous as it allows individuals to interpret the essential needs according to their own understanding. Deep Ecology pinpoints the fact that environmental issues and problems arise due to the human interference in the ecosystem. This principle contends that human interference has reached to an unsustainable level and must be put to a stop.

The sixth principle of Deep Ecology advocates for the implementation of new policies and radical social changes to be made. It emphasizes the necessity for the emergence of new ideals, to drive changes in how humans interact with the environment. This process is regarded as a gradual one which spans over decades and tries to comprehensively transform every facet of human life. The seventh principle of Deep Ecology calls for a simpler lifestyle. It prioritizes the quality of life and advocates that the reduction of human needs should be a voluntary choice than of necessity. The eighth tenet of Deep Ecology prompt a sense of responsibility for both direct and indirect actions. It proposes that embracing these principles not only addresses environmental issues but also lends a hand to dissolve social, political, economic, and interpersonal challenges.

According to Naess and Sessions, Deep Ecology's religious root originated from various religions but its philosophical roots can be found in ecocentrism and social criticism of Henry David Thoreau, John Muir, D H Lawrence, Robinson, and Huxley. Deep Ecology can be looked at and analysed with Ecocentrism and Environmental Posthumanism. Ecocentrism emphasizes the intrinsic value of nature and it views the living and non-living being as valuable and interconnected. It encourages for the preservation of ecosystem for their own sake rather than for human utility.

Ecocentrism and ecocriticism are unified through their shared focus on the environmental issues. Through the analysis of literature, film, art, and various other cultural expressions, ecocriticism as an interdisciplinary field of study in literature and culture, explores the relationship between the physical and the biological environment. It explores how human perspectives on nature are constructed and examines how these constructions influence our interaction with the natural world.

Environmental Posthumanism is a philosophical approach that looks beyond the traditional human perspective in order to examine the interaction between the humans and the natural world. It explores the idea that humans aren't the only agents with agency and value in the environment. It seeks to redefine our understanding of the environment by decentering human and acknowledging the noteworthiness of nonhuman entities in shaping our ecosystem. Environmental Posthumanism encourages to re-evaluate human relationship with environment, emphasizing sustainability and ecocentrism in response to global ecological challenges.

Environmental Posthumanism comes under the theory Posthumanism. The term Posthumanism has evolved over time and initially it questions the notion of humanism. The term Posthumanism entered the contemporary critical discourse within the realms of humanities and social sciences during the mid – 1990's. The term was coined by a literary scholar Ihab Hassan in one of his essays in the year 1977. Posthumanism focuses the interaction between humans and technology, envisions a world beyond human constraints and a future where humans and non-humans co-exist. From its origin in philosophy and cultural studies, the concept has moved into other disciplines such as bioethics, transhumanism, and speculative fiction reflecting changing attitudes towards human identity and our relationship with technology.

Posthumanism decentralizes the anthropoids and demonstrates the environmental ethics. It also deals with the evolving relationship between human and the environment in the face of ecological challenges. Posthumanism challenges the traditional notion of human identity, consciousness and existence, often challenging the idea that humans are the pinnacle of evolution. It also critically questions humanism, a branch of humanist philosophy which claims that human nature is a universal state

from which the human being emerges; human nature is autonomous, rational and unified as the apex of existence.

Posthumanism breaks down the dichotomies between nature and culture, information and materiality, and discourse and matter. Embracing a broad interdisciplinary approach, Posthumanism draws ideas from various fields such as anthropology, biology, zoology, cognitive science, cybernetics, cultural and gender studies, environmental ethics, and humanities. Key publications such as Donna Haraway's *Simians, Cyborgs and Women: The Reinvention of Nature* (1991), Katherine Hayles's *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics* (1999), Cary Wolfe's *What is Posthumanism?* (2009), and Rosi Braidotti's *The Posthuman* (2013) have marked pivotal roles in shaping current academic discussions on posthumanism and in philosophical, technological, literary, and ecological context.

The origin of the human/non-human division can be traced back to the ancient Greece. Unlike using a single term for 'life', the ancient Greeks employed two distinct and hierarchically categorized terms: Bios and Zoe. While both the term share a common etymological root, they are semantically and morphologically separate, as pointed out by Giorgio Agamben. While, Zoe denotes a basic form of life common to all living beings, including animals and ordinary people, Bios signify a privilege mode of existence specific to certain individuals or group. In classical times, this division not only indicated a separation between the public and private spheres but also carried gender based implications, as well as a significant distinction between the living and non-living.



The theory Deep Ecology and Posthumanism can be traced in various movies and works. *The Shape of Water* (2017) directed by Guillermo Del Toro, James Lee's animated short film *Tarboy* (2009), *Avatar* (2009) by James Cameron, *WALL-E* (2008) directed by Andrew Stanton, and Shaun Tan's and Andrew Ruhemann's *The Lost Thing* (2010) are some of the movies that explores Deep Ecology as an underlying theme. The portrayal of these aspects in the narratives helps to arise awareness about our future, our relationship with nature, and the ethical responsibilities that comes with it.

Representation of the natural world in an art form can be traced back to the era of recorded literature and is prominent in the bible as well as in the pastoral form inaugurated by the Greek poet Theocritus and later imitated by the Roman poet Virgil. It is claimed that the reigning religions and the philosophies of the western philosophies are anthropocentric, that is, they are oriented towards the interest of human being who are viewed as superior to nature and is free to exploit the species for their own benefit. This viewpoint is grounded in the biblical account of creation, in which God gave man "dominion over the fish of the sea, and over the birds of the air, and over the cattle, and all over the earth" (*Genesis* 1:26). The words of Wendall Berry in his work *The Unsettling of America* (1977) "[W]e and our country create one another, depend upon one another, are literally part of one another.... Our culture and our place are images of each other, and inseparable from each other" (Abrams,100) deconstructs the binary such as man/nature or culture/nature and establishes the notion that all entities are interconnected and is mutually constitutive.

The movie *Aavasavyuham* directed by Krishand R.K. underlines the importance of interconnectedness and harmony between humans and nature. The study contributes

to the understanding of how the concept Deep Ecology is portrayed in the movie and made an impact in the discussion of environmental protection in Puthuvype, Kochi. Through the journey and challenges undergone by Joy and the people with whom he had interacted the movie opens a great deal for the understanding of the current situation of our natural world and the necessity to take certain actions. The movie exhibits great deal for the preservation of ecosystem and its significance for the survival of human race and other species. The project evaluates the movie from an ecological perspective and thereby raise awareness of environmental issues among the viewers.

## Chapter 2

### Ecological Consciousness in *Aavasavyuham*

The movie *Aavasavyuham* (2022) begins with an expedition undertaken by a group of researchers in the Western Ghats in search of a tropical frog namely ‘*Mysticellus Joy*’. The movie revolves around the character Joy, who possess a mysterious relationship with nature. Throughout the movie, Joy’s identity remains unknown, however, the viewers get a picture of his character through the interview asked to the people with whom he had interacted. The movie effectively blends different genres such as documentary, fiction, and interview. The narrative comprises of a prologue, three chapters, and an epilogue. The prologue provides a glimpse on the biological richness of the world, the extinct species in it, and the ecological balance they maintain and culminates in an intense and raw love making scene between Joy and Lissy (00:07:46).

The first chapter begins with a brief introduction about Lissy, a shrimp worker at Azhikode who was forcefully sent to work at a shrimp factory owned by Sajeewan from whom Lissy receives a marriage proposal. Joy comes into action with a brawl (0:16:56) that follows Lissy’s refusal to marry Sajeewan because of his criminal history. The words of the natives about Joy creates a curious interest about him among the spectators. He is introduced as a person whose nativity is unknown but it seems that Joy shares a unique relation with nature and becomes a great asset to the family’s fishing operation.

Kochuragavan, Lissy's father comments about Joy's secret and weird tricks to lure the fishes into the net. His words "He (Joy) has some weird trick to lure all the fishes into the net. I don't know what's the trick. I used to be amazed" (00:19:03) symbolizes the ecological stewardship and symbiotic relationship maintained by Joy through which he maintains the balance of the environment by drawing the necessities. Through the portrayal of the romantic interest between Lissy and Joy, the film follows the pattern of monster romance genre in which a beautiful girl falls for a monster. Resulting from a conflict with Sajeewan and gang, Joy escapes from Azhikode and finds a new living at Puthuvype, Kochi along with a fisherman Susheelan Vava. The escape symbolizes the innate human instinct for survival and the resilience of the natural world to adapt and seek refuge in the face of danger and the developing environment. The threat faced by Joy violates the basic entitlement of an individual to exist and flourish independently. From a social and political commentary it represents an individuals fleeing from the oppressing regimes and the unjust systems. The scene of murdering Sajeewan (0:31:08) explicitly shows the non-human nature of Joy. The death of Sajeewan reflects the destruction of forces that pose as a threat to the ecosystem.

Chapter 2: 'Vava Puthuvype 2018', comprises of Joy's acquaintance with Vava, a fisherman at Puthuvype and contains certain elements that add to the mysterious nature of Joy. The finding of worms from his body (00:42:28) creates a cryptic nature about Joy as those were similar to earthworm and couldn't be found in human body. The presence of worms, typically associated with soil health and fertility is a metaphor for the intricate relationship humans share with the natural world. The situation and the life of the families before and during the time of acquaintance with

Joy is effectively portrayed in the movie. The growth and development of families when accompanied by Joy symbolizes the holistic growth of individuals and the nurturing power of nature. Vava's decision to leave Joy alters the moment when Joy exhibits his talent for luring fishes. Formerly presented as a destitute fisherman with financial constraints he flourishes when accompanied by Joy. Joy acts and serves as a link between human and nature and the families prospers with his companionship. Vava's actions such as urging Joy to produce the sound in order to lure the fishes and using him as a force to threaten others corresponds to the American philosopher, Richard A. Watson's words that humans will care about the environment only if they see its usefulness.

The choice of places in the movie is noteworthy and it brings into light the everyday issues experienced in the areas of Puthuvype and Azhikode. Within the last two decades, large area of ecologically fragile mangrove forest has depleted in Puthuvype, resulting in the extinction of large varieties of species. Large scale infrastructure projects, dumping of waste, and other land – filling activities owes to this issue. The movie also presents the probable impact from the establishment of the LPG plant in the environment and in the ecosystem. Developmental projects has disrupted the ordinary life of men and is been encroached by the corporates. These issues backup the framework of Deep Ecology which identifies that environmental problems stems from the excessive human interference on their surrounding. These issues arise not because of man's mere interaction with the environment but through the exploitive and excessive use of resources. The setting of the movie in coastal area along with the depiction of the lives of the fisherman is significant as the life of fisherman emphasizes the deep connection shared between human communities and

natural environment and the reliance of coastal communities on the sea for their livelihood, food and cultural identity.

The greediness and the selfish nature of humans is shown in the scene where Vava says “Eventhough we are in profit, the little ones comes out of hiding to your call. But let’s ignore it because we get profit” (0:47:10 – 0:47:18). From an anthropocentric point of view, these words prioritizes human interests and gains over the well- being of other living entities. It also points to the unintended consequences and negative effects arising due to human encroachment into the natural world. Despite acknowledging the emergence of these issues, the statement implies a willingness to disregard them in favour of financial profit. This reflects the anthropocentric stance that places human interests at the forefront.

The second chapter ends with a duel where Joy gets shot. Later, Joy is found in the house of Madhusmitha, a kudumbhashree worker at Puthuvype. As the movie, progress his fantastical elements becomes more obvious with the portrayal of his webbed hands and feet along with his scaly body. The deep and intricate relationship between Joy and the natural world is evidently depicted as the movie progress. Joy undergoes metamorphosis where he is labelled as an angel, satan, frogman, and sea-pig by the natives. The depiction of Joy at this phase creates a disgusting feeling among the spectators. The appearance of the ‘monster’ as the marriage between a human and a beast is interpreted under various heads by the experts. The argument that the monster as a mutated frog from the exposure to e- waste indicate the potential health risks and environmental concerns due to the use of toxic substances in various instances. These waste along with the hazardous components can lead to genetic mutations in organisms exposed to them.



Fig 1: Metamorphosis undergone by Joy (*Aavasavyuham*)

The occurrence of this incident in the context of covid-19 is arguable because the organisms that have undergone mutation can create adverse health effects on humans. These can range from acute issues to chronic health problems like developmental disorders, cancer, reproductive issues, and can even result in an epidemic. The metamorphosis undergone by Joy is ironic as it represents the fragile ecosystem that is in danger and hints to the possible changes that happen to the ecosystem due to human invasion. This transformation can be seen as a profound change in individual's perspective, consciousness and behaviour regarding their relationship with nature. From an ecocentric perspective, the metamorphosis can be read as a shift from a detached and exploitative attitude of humans towards nature to one of greater awareness, responsibility and harmony. It suggests individual's recognition of their impact on the environment and a commitment to foster a more sustainable and respectful coexistence.

The disruption of the balance of the ecosystem is discussed in various folds in the movie. The phrase “what is normal for the spider is chaos for the fly” by Morticia



Addams (0:00:28) illustrate the idea that what is considered normal or advantageous to one entity can be chaotic or harmful for another. Even though Joy's presence brought prosperity to the families, he poses as a threat to another group of people. From an anthropocentric perspective, the phrase suits human activities and their impact on the environment. Human actions which are deemed normal and beneficial for a group might have adverse effects on other organisms and the ecosystem as a whole.

The portrayal of Joy as an amphibian with webbed hands and feet and jelly-like body is inspired from the monster with scaly, humanoid body with gills, webbed hands and feet and a ridged head with large eyes from the movie *Creature from the Black lagoon (1954)* by Jack Arnold. The depiction of Joy as a mysterious figure reflects several environmental themes and symbolizes the consequences of human encroachment into the natural habitat. The hunt for this mysterious man runs parallel to the search for a rare amphibian.



Fig 2: Webbed hind hands of Joy (*Aavasavyuham*)

The interconnectedness of terrestrial and aquatic ecosystem is highlighted in the words of Kochuraman, an environment activist when he comments that the land is no different from the ocean (0:04:29). This notion also emphasizes the parallels and

interdependence between these environments, indicating that many species and ecological processes exist in both realms. It also asserts Naess's argument that every objects in the ecosystem is in a relationship between the objects of A and B, in which A becomes and exist only in relation to B. Joy's appearance as a human cum amphibian is vital and significant as a backup for this balance. The hunt for Joy's identity and caste is showcased in a subtle manner. He lacks Aadhar card, passport, and a government issued ID. This instance reminds us the fact that one exist in a period where identifying documents are vital to determine whether a person can be trusted or considered to exist. Joy's lack of identity made him label as a naxalite, migrant from Srilanka, Nepal or Bangladesh, and as an outcast by the natives. The movie renders a note on the developmental stages of species, the ecological cycle they share and the disruption of the cycle due to their extinction.

From an ecological perspective, the love making scene between Joy and Lissy (00:07:46) is significant as nature is commonly used as a metaphor for human sexuality in literature and art. Interconnection between nature and sex is multifaceted and nature plays a crucial role in various aspects of human sexuality, influencing both physical and psychological aspects. The ecosystem reflects the diversity observed in sexual behaviours across different species and contributes to the understanding of human sexuality within a broader biological context. The intimate connection between Joy and Lissy in their act of love making suggests that sexuality is intricately linked to the broader world, emphasizing its close association with the ecological context. It implies that human relationships are intertwined with the natural environment and underscores the reciprocal influence between individuals and their surrounding.

The description about the mystic frog as “nature’s little secret” (0:03:14) indicate the pivotal role played by the small species in the ecosystem to maintain the balance and resilience. The phrase land devoid of whale and the absence of human in the sea (0:04:53 - 0:04:57) highlights the uniqueness of different ecosystems and the creatures that inhabit in them. Ecosystem showcase a vast array of biodiversity, encompassing various species of plants, animals and micro-organisms adapted from specific climate, soil and other environmental conditions. ‘The human beast law relationship’ (01:21:59) refers to the contrast between the structured nature of human legal system and the instinctual behaviour associated with the animal kingdom. Human law encompasses societal rules, regulations and legal systems governing human behaviour, while the notion of ‘beast law’ reflects the natural instincts and behaviours associated with animals. The movie effectively blends magical realism and makes a direct reference to the short story *An Old Man with Enormous Wings* by Gabriel Garcia Marquez. The story takes place in a secluded seaside community, from where the old man is found and is been caged by the couples namely Pelayo and Elizanda. The old man was tortured and made fun by the natives who regarded him as an angel. This story parallels with the movie, as Joy is found in the house of a women and he is objectified and becomes a subject matter among the villagers. As in the story, the natives takes advantage of Joy by showcasing him and collecting money from the visitors.

The conception that man holds dominant power over the environment leads to the exploitation and overuse of resources beyond their necessity. The fifth principle of Deep Ecology which states that environmental issues arise solely because of human interference in the ecosystem is highlighted in the movie as it addresses other

environmental concerns such as introduction of plastic, increase of salinity in water, and the changes occurred in the environmental behaviour. High salinity level can destroy the aquatic life, reduce water quality, and degrade the soil fertility. The movie as a documentation of the current times, satirises the existing political and social practices such as Maoism and counter killing. The movie also highlights the significance of endemic species and the crucial role they play in order to maintain the biodiversity of specific areas. These species often adapted to a particular environmental condition serves as an indicator of an ecosystems health. The conservation of endemic species is crucial as they play specialized roles within their habitat and helps to preserve unique genetic traits. These role played by various species questions the concept which states that the extend to which the inherent value of an organism can be left out and ascertain the fact that every individual has their own part in the ecosystem irrespective of their usefulness to human beings.



Fig 3: Growth of plants on Joy's skull (*Aavasavyuham*)

The movie ends by presenting the regenerative power of nature through the depiction of growth of plants on Joy's skull preserved in a museum in Paris which

symbolizes the natural cycle of life, death and rebirth. It also underscores the idea that humans existence is intertwined with the growth and vitality of nature. Various themes such as greed, power, science, religion, politics, and media sensationalism are discussed in the movie. The first two chapters resembles docu- fiction in nature but the third chapter establishes fiction and magical realism at its best. The film left out the identity of Joy and the exploration of his own *Aavasavyuham* (habitat). Along with humour the severity of matter is maintained throughout the plot.

## Conclusion

The movie *Aavasavyuham : The Arbit Documentation of an Amphibian Hunt* (2022) directed by Krishand R.K. inaugurates a new method in its narrative strategy, in which the film is divided into a prologue, three chapters, and an epilogue. The cinematic creation takes the form of a mockumentary, weaving a profoundly sensitive narrative around the interplay between ecology, society, and the relationship between human and nature. Despite its serious thematic elements, the film doesn't make compromise on entertainment and showcases exceptional acting and dialogue. The portrayal of the character Joy who shares a unique relation with nature, captivates the viewers and captures their curiosity in the movie. The movie addresses and confronts various ecological, social and political issues.

The movie makes an explicit reference to the theory Deep Ecology. The leading roles in the film are played by Rahul Rajgopal, Nileen Sandra, Zhinz Shan, and Geetha Sangeetha. The movie begins with a search for a rare amphibian in the Western Ghats. Through the depiction of Joy and the instances surrounding him, the movie addresses about the importance of preservation of our biodiversity.

Through the portrayal of the character Joy, the movie follows the primary tenet of Deep Ecology which states that every elements in the ecosystem, living and non-living thing has a right to live and flourish independently. Joy who represents nature becomes a metaphor for how nature is utilized and destroyed by humans. His right to live solely was interrupted by the people around him. Joy pose as an asset to the ones who stands in favour of him and becomes a threat to the people who intends to destroy him. This instance shows the symbiotic relationship maintained by nature towards humans.

The narrative progresses swiftly and cleverly and the director chose to be whimsical without relaying on sensationalism or excessive explanation on the theme of the movie. *Aavasavyuham*, Sanskrit term for habitat, serves as a subtle and ironic critique of human exploitation on the natural world. This work can be described as a fictional film masquerading as a documentary on Puthuvype's endangered ecosystem and its inhabitants or perhaps a mockumentary pushing boundaries beyond typical human filmmaker expectations. Joy symbolizes earth's recovery post- devastation by Homo Sapiens, transforming the narrative into an origin tale rather than a conventional superhero story.

The portrayal of events in the movie closely follows the words of Andrew Bernnan which states that there is a very good reason for thinking ecologically, and for encouraging human beings to act in such a way as to preserve a rich and balanced planetary ecology as humans survival depends on it . The fisherman cares for Joy only because their lives prosper and flourish when accompanied by the latter. Whereas, he was plotted to be killed by a group of people who regarded him as a threat.

The depiction of environmental issues and challenges in the movies and art are significant as these mediums has the power to raise awareness among the audience, as movies and art have the ability to reach a wide range of audiences. Art has the potential to inspire the public and by integrating such issues to cultural manifestation, they becomes a part of the societal dialogue.

The film successfully mixes conventional elements with environmental issues particularly with regard to Kerala's fragile mangrove forest, by striking a balance



between satire and surrealism. The narrative unfolds in the backdrop of Azhikode and Puthuvype known for their substantial areas of mangrove forest.

The movie won the FIPRESCI and NETPAC awards for the best Malayalam film when it was screened when it screened at the 26<sup>th</sup> International Film Festival of Kerala. Furthermore, it claimed the Kerala State Film Award for the best feature film in 2021 along with the recognition for the best original screenplay. The movie ensures that magical realism and surrealism remains prominent without being overshadowed by the theme in the film.

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