



# SRISHTI MANIPAL COLLECTIVE'25

Under Graduate Professional Programme





It matters what stories we tell to tell other stories with – Donna Haraway

Humans have evolved to be so complex that they rarely mean what they say. A complex, convoluted mélange of relationships, conflicts and coexistence surface where nothing ever is what it seems to be. A hazy world of mirage which has to be deciphered for what it is. Writers, poets, painters and filmmakers have used metaphors and allegories to challenge the beholder into being a participant. Metaphors have been used by artists as a form of protest, against tyranny and totalitarianism. They open a subterranean tunnel for the humans to traverse in times of suppression, restriction and censorship. Just like figures of speech, the filmmaker/ animator engages with figures in film, with metaphor, from whole allegories to poetic epiphanies. the filmmaker, animator layer their films with contrasts and associative figures, symbolisms and nuanced, subtextual dialogues. The project let the filmmaker explore myths & folktales as archetypal structures and let its archetypal characters nuance their plots. The project has brought forth live action short films, animation films and a feature length script in development.



## SEARCHING FOR METAPHORS: WHAT I SAY IS NOT WHAT I MEAN. UNNI VIJAYAN







Dooram explores the emotional and generational conflict between the father, Ramesh, and the son, Venky, during a journey to sell their Hindustan Ambassador car. Ramesh clings to the vehicle, not just as a machine, but as a symbol of reliability and memory. Venky dreams of breaking away from tradition to start his own business. What begins as a simple road trip slowly reveals layers of unspoken tension and deeply rooted love. When the car breaks down halfway through the journey, they are forced to pause. The wisdom of a roadside mechanic, followed by shared nostalgia, sparks reflection and pushes them to confront their differences. Dooram uses the Hindustan Ambassador as a metaphor, not just as a family possession, but as a representation of a fading generation that still has value if we're willing to listen. It is ultimately a story of quiet understanding—about letting go, holding on, and finding common ground..



**DOORAM**

**ANUSH GOPINATH**

Film

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Baby-Talk is a hybrid film blending live action and animation to explore how language is learned - and remembered - through intimacy, rhythm, and shared silence. At its heart is the bond between Ammu, a toddler discovering speech, and her grandfather, Muthaccha, who is beginning to forget. Through the senses - sound, scent, texture - the film traces how Ammu gathers language not through formal learning, but through presence and repetition, guided by her grandfather's steady world. As the roles gradually reverse, the child becomes the keeper of words, echoing his rhythms back to him when his voice falters. The film navigates memory, loss, and intergenerational love with quiet tenderness, using animation to evoke the inner landscape of a child's perception. Baby-Talk is not just about first words or last words - it's about the spaces between them, the sounds we carry forward, and the ways we remain present in each other long after language itself begins to fade..



**BABY-TALK**

**MEERA PRAVEEN**

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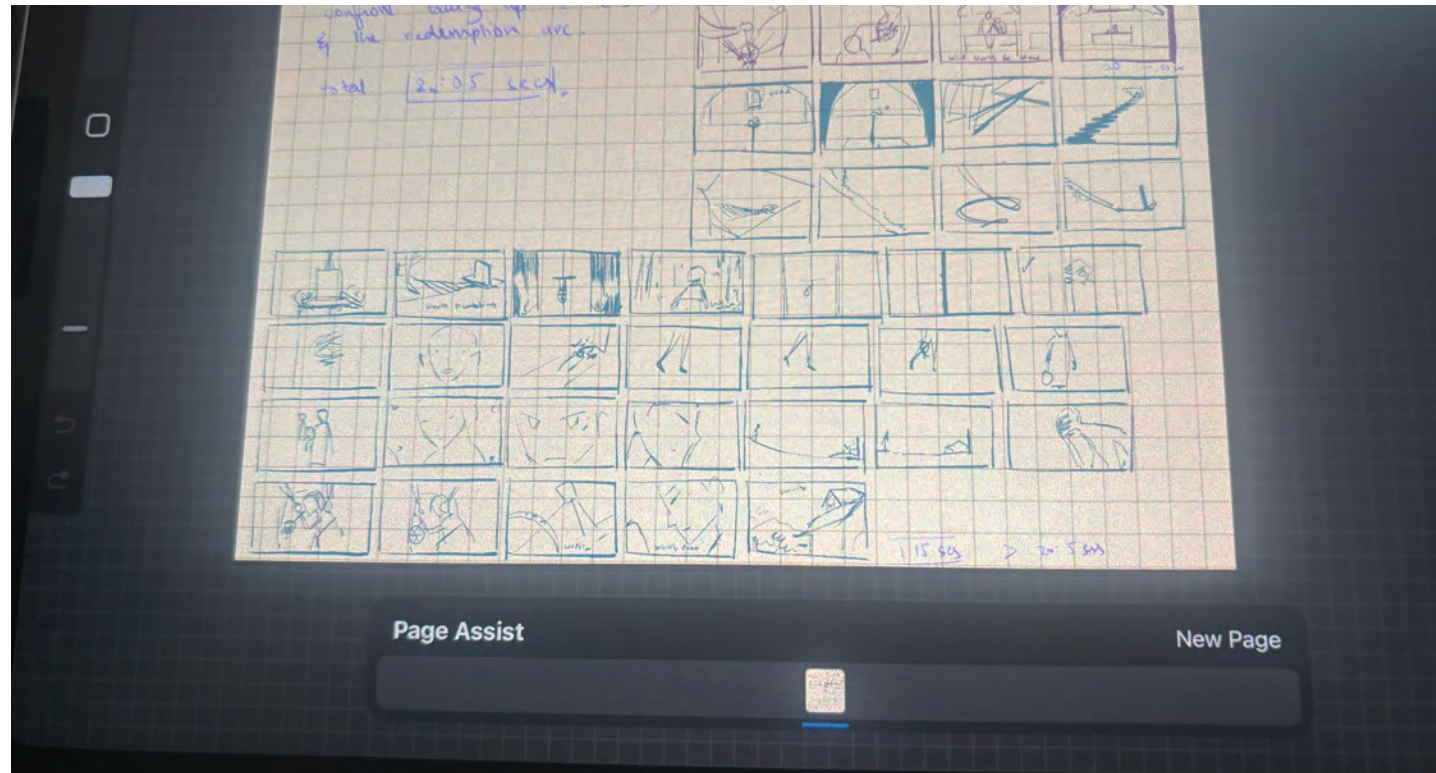
## BABY-TALK

**GAYATRI PRADEEP**

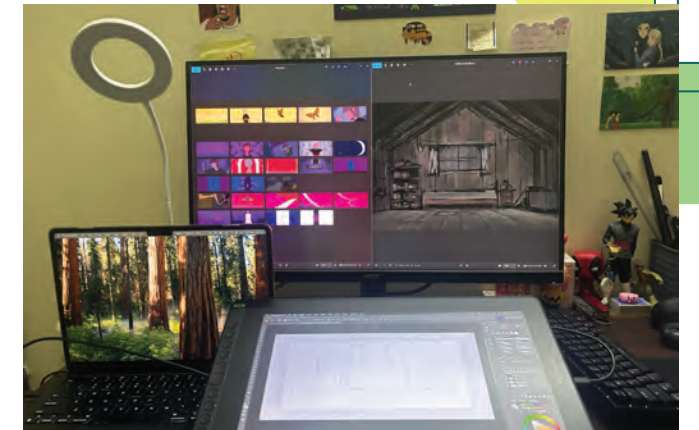
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Mayang is a 2D animated thesis film that follows the journey of a young girl trapped in a recurring cycle of haunting nightmares. Each night, she wakes in distress, gripped by the fear of returning to sleep. Over time, it is revealed that a mysterious dream-eater is the source of her torment—devouring all her pleasant dreams and leaving behind only fear and darkness. The film delves deeply into the themes of psychological fears and insecurities, exploring how they can take root and grow into overwhelming forces when left unaddressed. At its core, Mayang is a story about courage and self-confrontation—the importance of acknowledging and facing one’s inner demons. It emphasizes that while fear is a constant part of life, the act of standing up to it—taking that first step towards healing—is the most powerful choice we can make..



**MAYANG**

**AKASH SARKAR**

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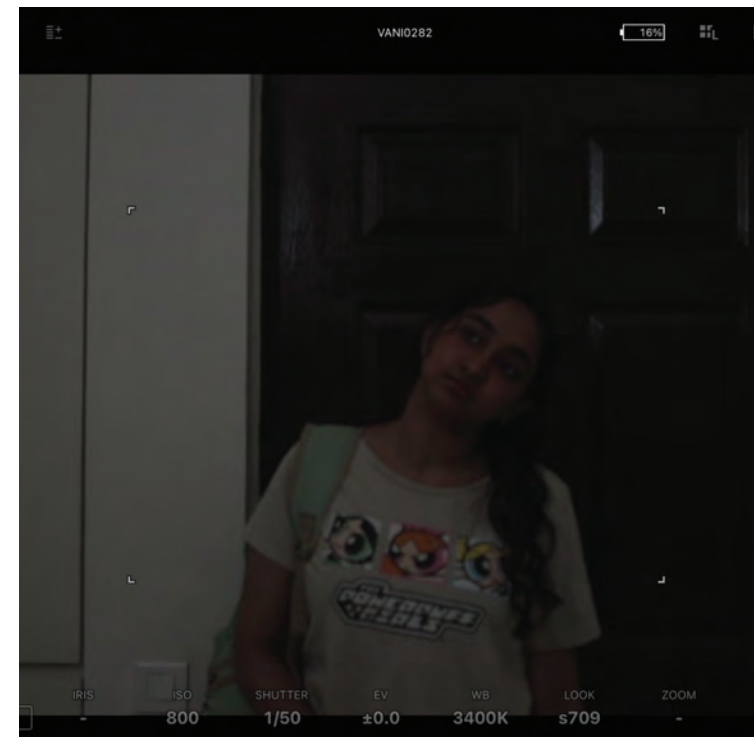
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Intezaar is a short film that hovers over the theme of home and how our relationship with it changes as we grow and as circumstances shift. A little over eight months ago, my own idea of home had to change. My parents moved out of Delhi and relocated to Bangladesh. While the move itself wasn't sudden, the timing was. Their prime minister had just been ousted, and political unrest had become a constant. Like any other kid, I wasn't exactly thrilled to send my parents off to a city I knew was in turmoil. I started this journey as an anxious soul, constantly worried about their safety—so I decided to channel that anxiety into a film, my film. Here's presenting Intezaar—a story about Ria, a girl awaiting her parents' arrival, only to discover that political unrest prevented them from making their flight. The real challenge becomes Ria's wait and how her interactions with her home evolve as she comes to terms with the possibility of being alone. At its core, the film explores themes of uncertainty, the loss of belonging, love, family, and appreciating the little things. Ultimately, it's a reminder that as long as we have people around, home will never be too far away..



**INTEZAAR**

**VANI GUGNANI**

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No Saints Left is a 2D animated teaser trailer that follows three morally questionable individuals trapped in a poker game in space and time. They are dealt cards by a blindfolded dealer and compete against each other in the hopes of fulfilling their desires. How far would they be willing to go to fulfill these desires? Do their wants really outweigh their soul? This film's eerie setting and surreal visuals stretch the membrane of raw human morality, with three people fighting for their lives and a dealer who is blind to their plight..

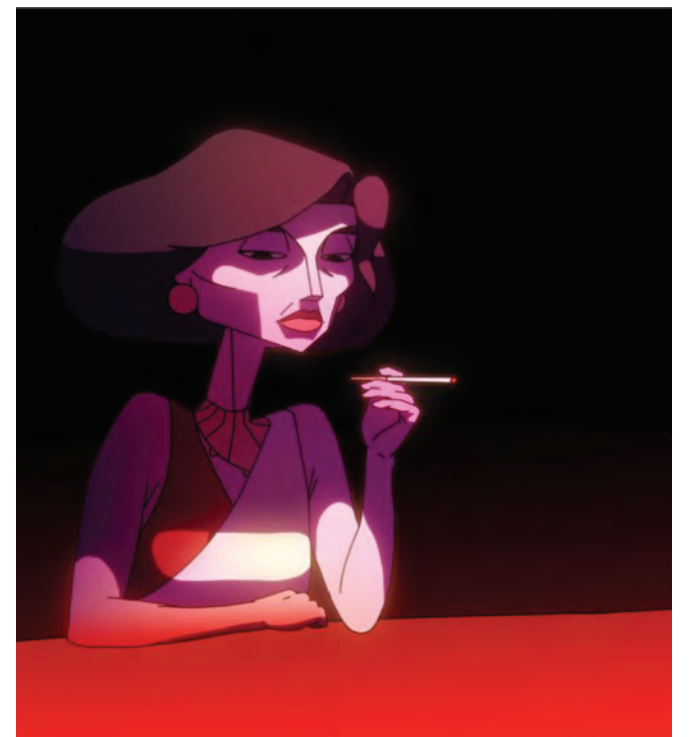


## NO SAINTS LEFT

**MALVIKA EVELYN BHASKAR**

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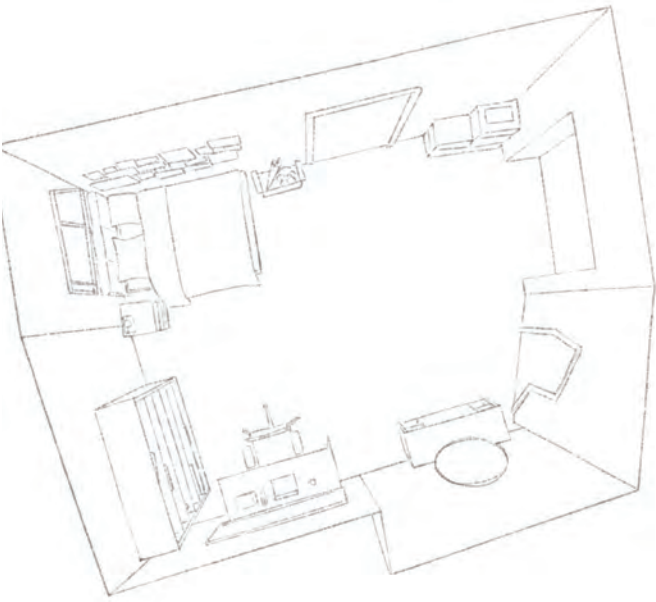
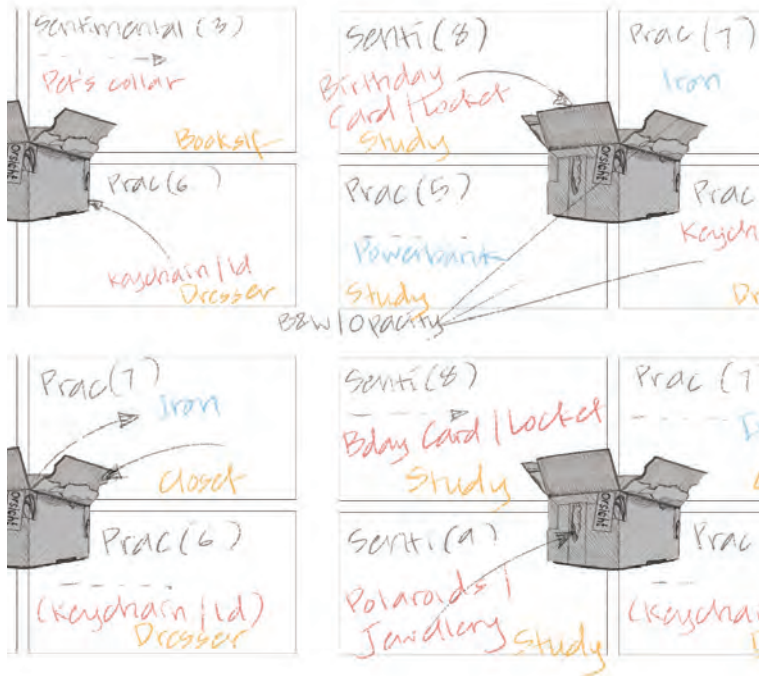
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Outgrown is an animated short film about that uncertain, in-between phase of growing up – when you’re no longer exactly who you were, but not quite sure yet who you’re becoming. It’s the space where childhood feels like it’s shrinking around you, and everything familiar suddenly feels a little tight and out of place. The film follows a young woman moving through her childhood home as it seems to shrink & shapeshift, pushing her to confront memories, habits, and feelings she’s outgrown. Through a journey of packing, letting go and accepting change, she discovers that stepping into adulthood means leaving behind some of the familiar, but with hope for the future..

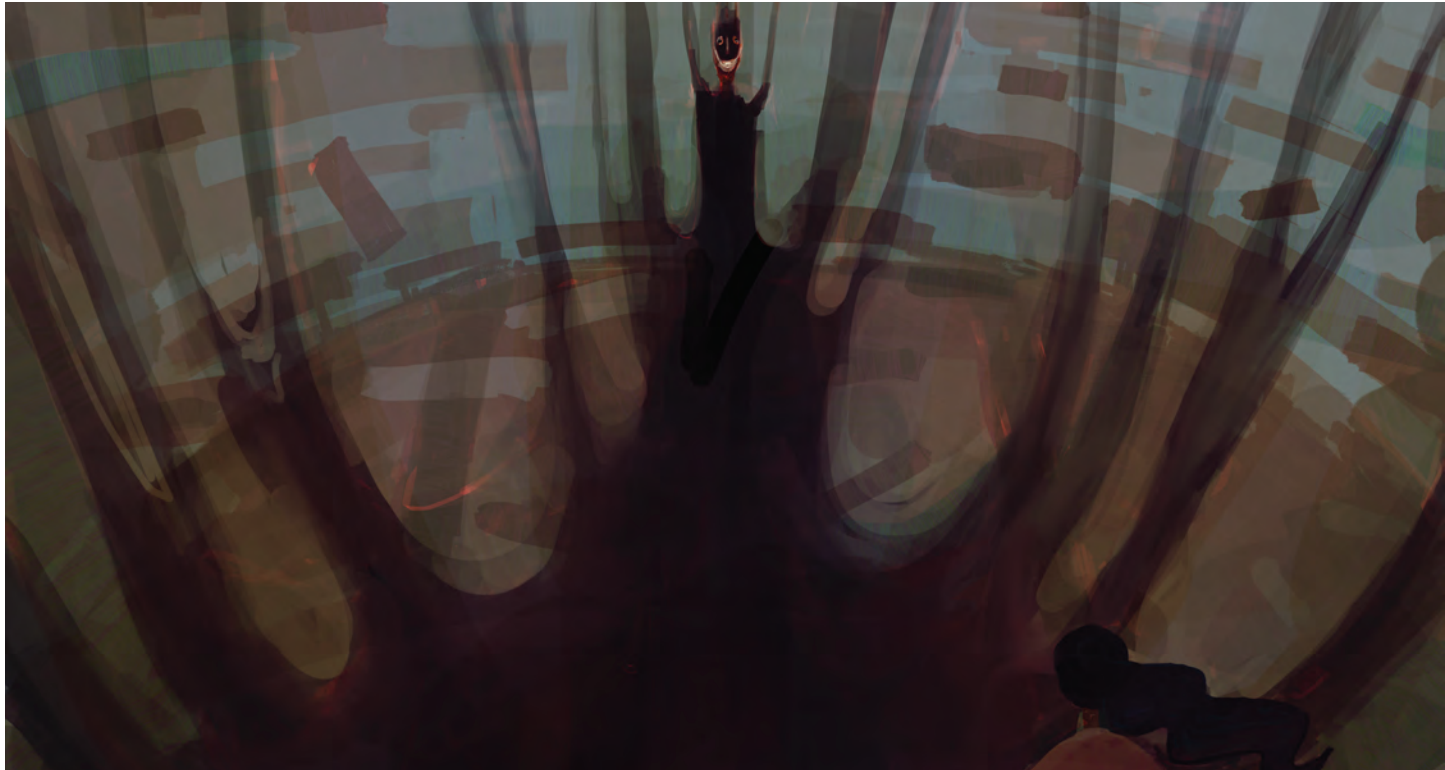


# OUTGROWN

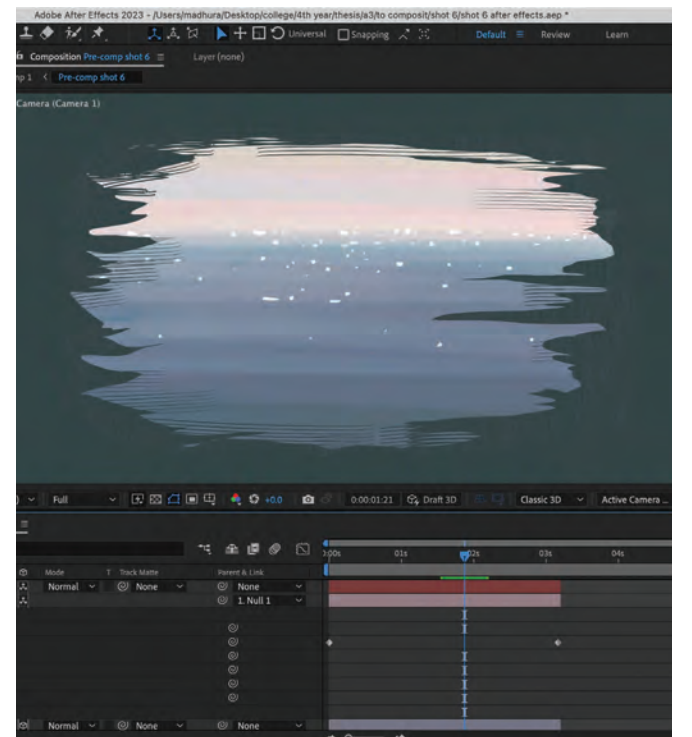
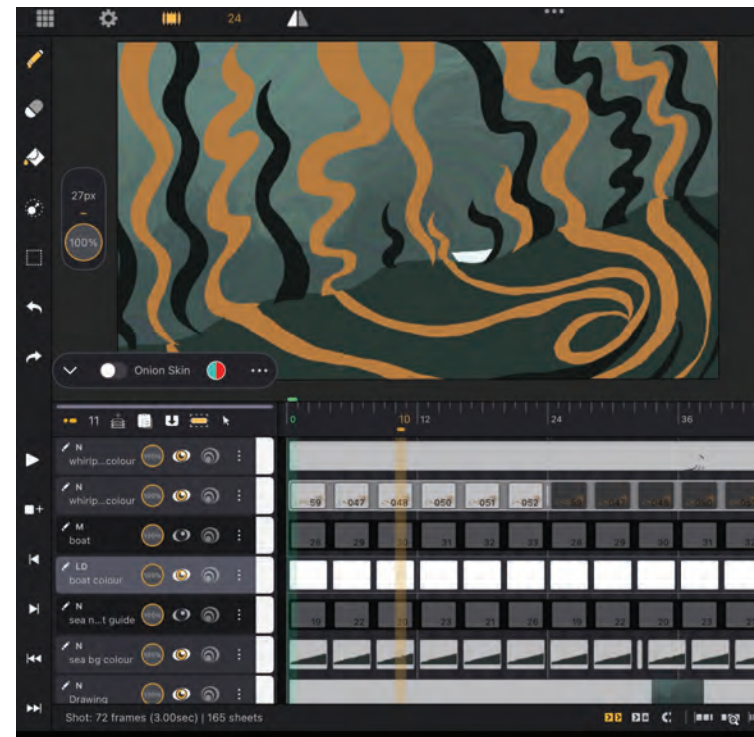
ARSHIA DESAI

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This 2d animated film tells the story of a young voyager in the middle of the sea who encounters a diabolic entity that destroys her boat, causing her to sink into the depths of the sea, where this unfamiliar entity engulfs her. Will she survive this attack? This story explores visual metaphors that convey the unexpected nature, unfamiliarity, and extremes that arise from losing one's sense of self and identity, as well as severe mood instabilities. It also deals with themes of facing the unknown, breaking old restrictive habits, and reconnecting with one's inner child. The vast sea is used as a metaphor for an ongoing period of distress that seems to have no end, while fire and water are used as metaphors to describe being engulfed by emotions that one cannot escape, seemingly capable of burning or making one drown..



# SALVOYAGE

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This project is a short animated film that explores the emotional theme of liberation within love, told through the relationship between a father and his son. Set in a quiet rural landscape, the story unfolds without dialogue, relying on visual storytelling, stillness, and expression to convey depth. At the heart of the film is the metaphor of a caged bird—representing the child’s soul, potential, and longing to be free. The father’s journey mirrors this release, as he learns that love sometimes means letting go. Influenced by Japanese animation aesthetics and grounded in an Indian setting, the film uses minimalism to draw focus to emotion and metaphor. The animation process emphasized clarity, restraint, and rhythm, with a reduced shot count and carefully timed musical score. This film is a quiet tribute to the strength of emotional honesty, and to the subtle, often unspoken ways parents support their children’s growth..



**FLY FREE... LIKE A BIRD**

**DIVISHTH PANCHOLI**

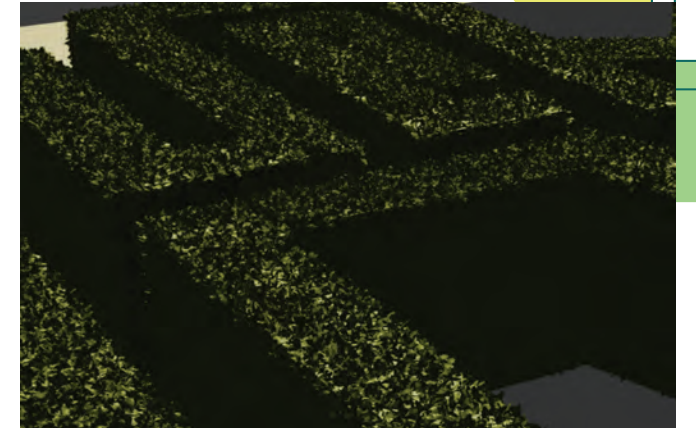
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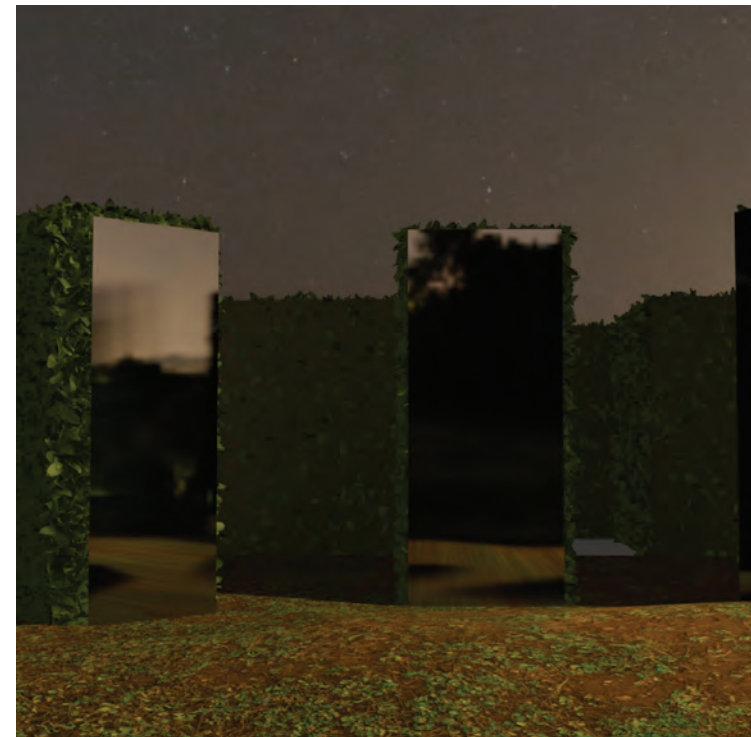
Mela is an animated short film that explores the psychological journey of Niya, a young woman navigating a surreal carnival that serves as a metaphor for inner conflict, fear, and self-discovery. What begins as a seemingly ordinary visit quickly transforms into a symbolic odyssey through unease, choice, and confrontation with the unknown. Life's constant demand for decisions becomes a focal point as Niya navigates the carnival, where each encounter compels her to confront the tension between free will and destiny. Is she a mere passenger on a predetermined ride, or can she forge her own path? The story culminates in an open-ended moment of ambiguity, leaving the audience to ponder whether true resolution lies in action, acceptance, or reflection. Through visual storytelling and metaphor, this project delves into themes of agency, introspection, and the thresholds we cross when confronting the unknown..



## MELA

**SAMEEKSHA KODAPPULLY**

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This thesis project- 'Niyamraja'- uses animation to retell a folk tale from the Dongaria Kondh, a tribal community in Odisha, India, as a metaphor for their resistance against mining threats to their sacred Niyamgiri Hills. The story unfolds as an elderly woman sits with children in the village, recounting the tale of a man who faces a tiger – a symbol of the community's struggle against powerful external forces. The Dongria Kondh's deep connection to the land and their victory in the Supreme Court – a rare win for a tribal community in India – are at the heart of this work. Growing up in Odisha, I felt compelled to share their story, as many people remain unaware of their struggle and the powerful role that storytelling plays in their culture. This project not only allowed me to explore their rich narratives but also deepened my own connection to where my parents shifted to work and I grew up..



**NIYAMRAJA**

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The film, Uljhan, is a dramatic ficitonal short film which catches a young live-in couple in a moment of change in their relationship. The inception of the idea for the film took place in a real life incident. That incident became a starting point to make these two characters- Jai and Radhika, who have very different reactions to giving an underprivlged kid a sweet. The story also becomes one of assertion of needs, realisation of uncomfortable truths and a cycle of abandonment that had to be broken by the end. It centers around making a tough choice while realising your inner wants..



ULJHAN

AKANKSH GUPTA

Film

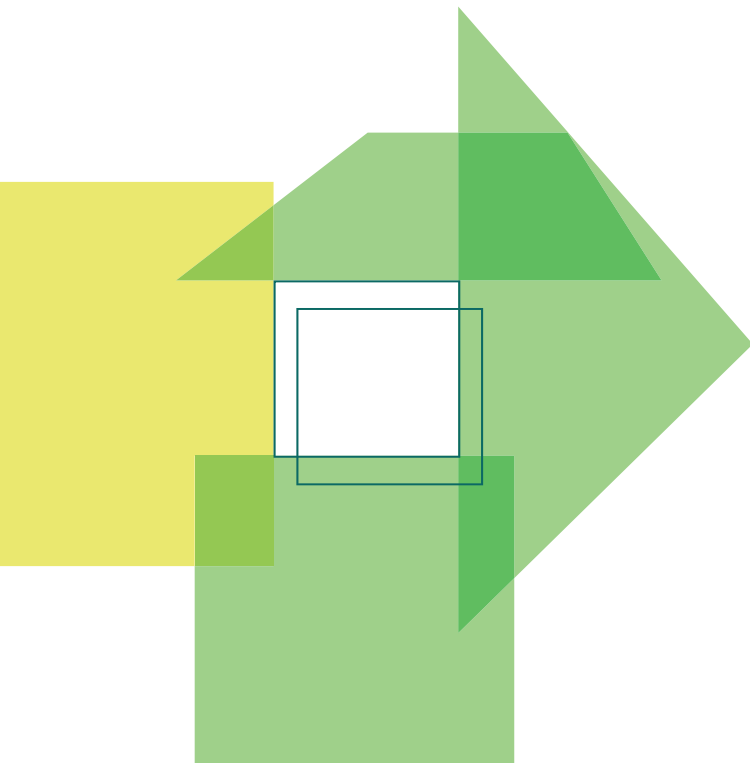
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No Saints Left is a 2D animated teaser trailer that follows three morally questionable individuals trapped in a poker game in space and time. They are dealt cards by a blindfolded dealer and compete against each other in the hopes of fulfilling their desires. How far would they be willing to go to fulfill these desires? Do their wants really outweigh their soul? This film's eerie setting and surreal visuals stretch the membrane of raw human morality, with three people fighting for their lives and a dealer who is blind to their plight..

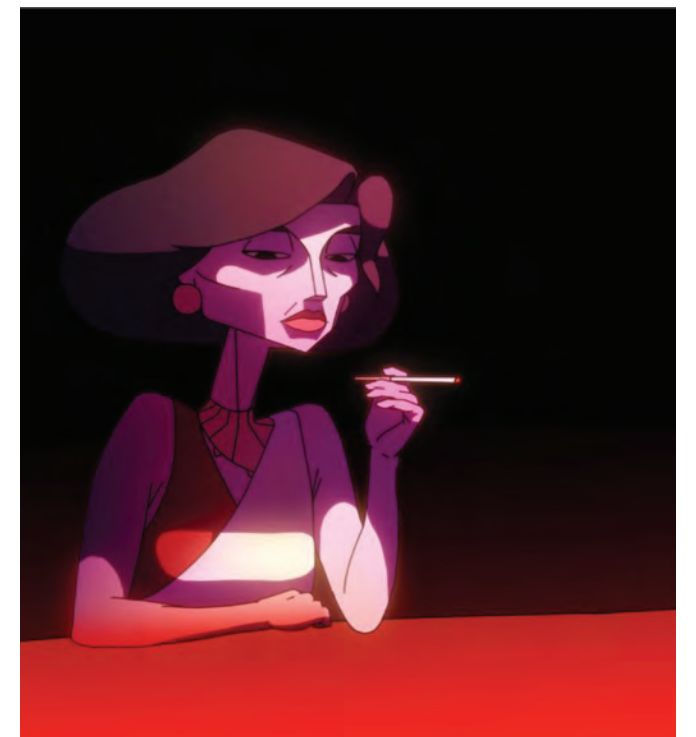


## NO SAINTS LEFT

**ALAN JOMON**

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Bootanchya Savalit is a tender, unsettling coming-of-age short film that explores how children perceive adulthood as something powerful and glamorous—until they come too close. Ten-year-old Pranav longs to be seen, to matter in a world that brushes him off as “just a child.” Caught between the carefree ease of childhood and the stiff, structured presence of adulthood, he fixates on a pair of black leather shoes—symbols of power, purpose, and masculinity. Pranav’s heart tugs him toward the men’s shoe section, where shiny black shoes glint like promises. When no one is watching, he slips into a pair, standing taller, straighter—closer to the man he believes he needs to become. Through Pranav’s journey, the film gently interrogates markers of masculinity, the illusion of authority, and the fragile boundary between innocence and experience. It asks: When do children stop playing dress-up, and when does the dress-up start playing them?.



## BOOTANCHYA SAVALIT

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Chauraha (Crossroads) is a coming-of-age short fiction film that explores the inheritance of values across three generations of men—a father, son, and grandfather, entangled in a property dispute and the everyday lessons of life. Set against the backdrop of driving lessons, the road becomes both a literal and metaphorical path for growth, confrontation, and reflection. At the heart of the narrative lies a thematic exploration of masculinity versus femininity, not as gendered identities, but as contrasting value systems. The father's impatience and aggression, both in the courtroom and behind the wheel, reflect the traditionally masculine traits of dominance, pride, and possession. The grandfather, in contrast, represents a softer, more nurturing presence, guiding his grandson not only through driving but also through life, with patience, empathy, and restraint. The film's metaphors reinforce its emotional and ideological core: the rearview mirror becomes a symbol for introspection and reflection; road rage embodies the volatility of unchecked masculinity; and learning to drive becomes a metaphor for learning to live with awareness and choice. Chauraha is a deeply personal film — rooted in my own lived experiences and inspired by the quiet strength of my late grandfather. Through this story, I attempt to reflect on how values are passed down, challenged, and reshaped across generations. It is also an invitation to examine what we choose to carry forward — whether it is aggression or compassion, pride or humility..



**CHAURAHA**

**SHAURYA BABBAR**

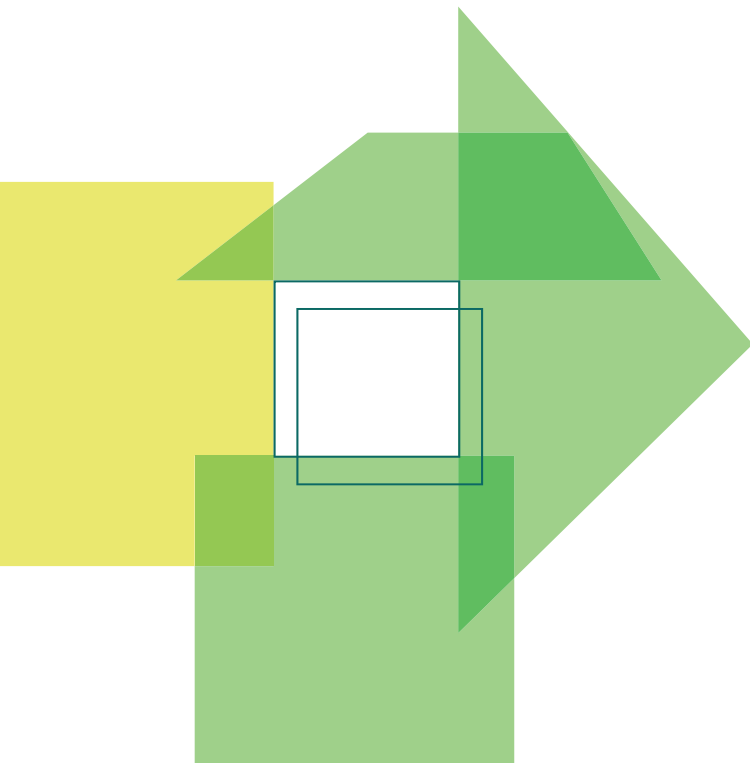
Film

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This film is a personal tribute to my grandmother, who is slowly losing her memory. For as long as I can remember, she has filled pages of her notebooks with kolam designs—drawn not for ritual or display, but as something deeply instinctive. She would sketch them absentmindedly while talking or thinking, as if the motion itself gave her comfort. Now, as her memory fades, even these patterns—once second nature—begin to slip. The lines are broken, the designs hesitant, often erased and redrawn. I made this film because I wanted to hold onto that part of her before it disappears completely. The kolam becomes a metaphor for memory: delicate, fading, and sometimes incomplete. This isn't just about preserving a tradition, it's about preserving her. She means everything to me, she raised me, shaped who I am, and has always been a constant in my life. This is my way of remembering her, before she forgets..

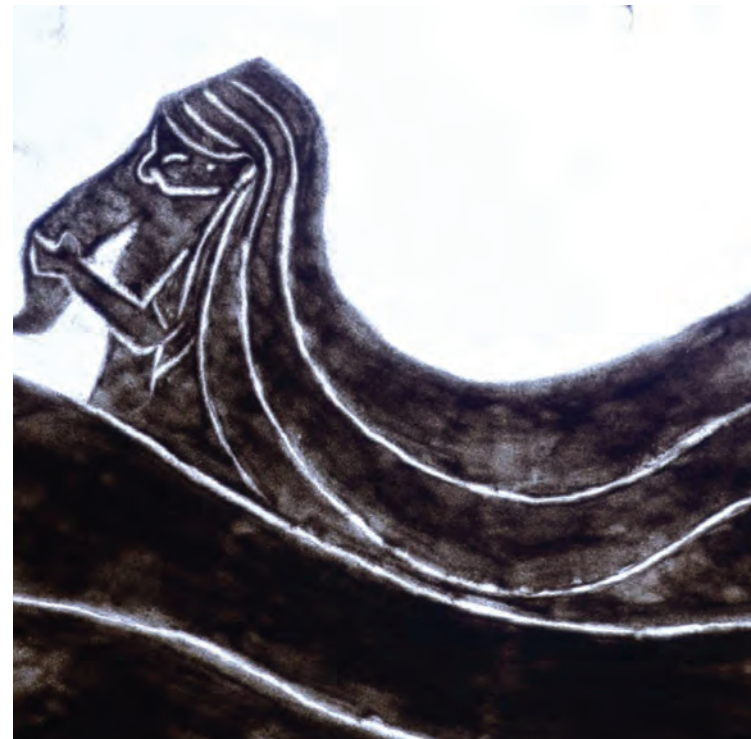


## WHERE THE LINE MEETS

**IRA NAMBIAR**

Digital Media Arts

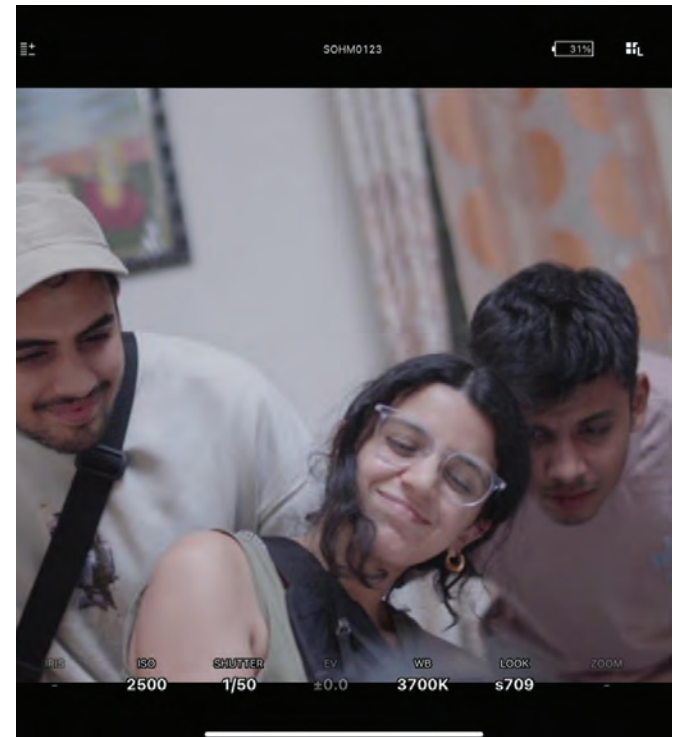
iranambiar29@gmail.com







An unexpected visit from her estranged son Shravan makes Shalini question her contentment with her life as a housewife. The film deals with the themes of internal and external rebellions—the gulmohar symbolizes identity and independence. The individual is the first political unit, and the house is the next. Before we act out our ideas of rebellion, tackling larger ideas, shouldn't we look at our homes? What's power and equality in a family? What's rebellion, and more importantly, what's identity?.



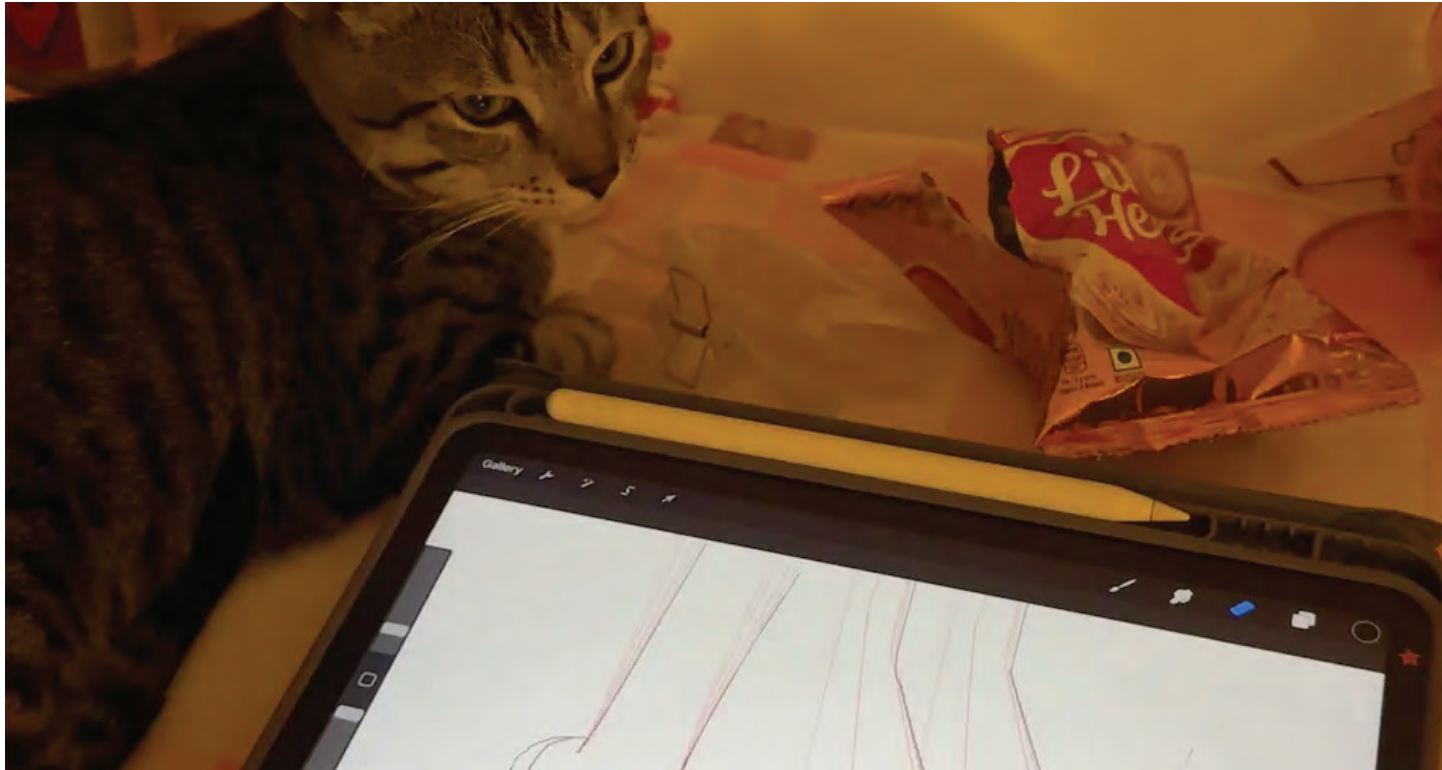
**GULMOHAR**

**SOHAM BADOLA**

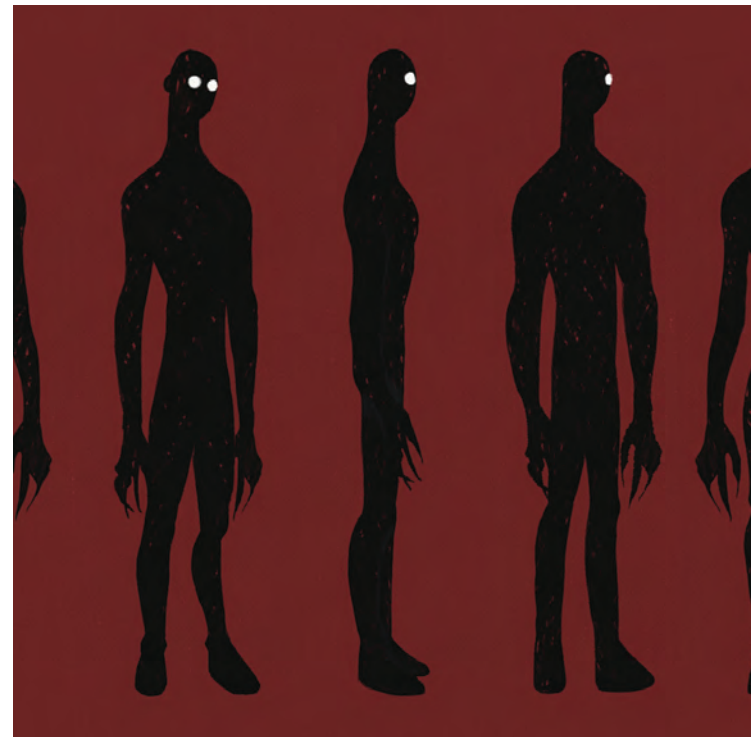
Film

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Bound is a psychological animated short exploring the lingering grip of trauma after intimate partner violence. The film delves into the emotional complexity of abuse—not just the physical escape, but the internal unraveling that follows. Through surreal, shifting spaces and symbolic imagery, it examines how fear, control, and attachment can distort one's sense of reality and self. The recurring presence of a shadowy beast represents the cyclical, consuming nature of trauma, while the protagonist's journey reflects the tension between being pulled back by past bonds and choosing to move forward..



## BOUND

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