

प्रधान

Written by
Hemant Dhakal

Birendranagar surkhet(21700),nepal
9849379116
dhakalhemant66@gmail.com

Logline:

In a small, superstitious village plagued by mysterious disappearances, Shankhar, the son of a respected family, uncovers a terrifying conspiracy led by the village's powerful Pradhan. As caste discrimination and dark rituals threaten the community, Shankhar must confront his own family's secrets and stop the Pradhan, who plans to solve the village's food shortage through blood sacrifices.

Themes:

Caste discrimination, superstition, family loyalty, societal oppression, the fight for justice, supernatural forces.

Synopsis:

The story starts at the Poudel house, where Bikash and Shankhar are the sons of Govinda and Gauri. One day, Bikash heads out with his friends, and they scare him with the words "Churenimaai" and "Murkatta." When he reaches home, he asks his mother about it, and Gauri explains. The next morning, Govinda shows some careful discrimination toward Parvati's family, who have come to take "gheu" (grain). Meanwhile, Shankhar goes to the river, where he sees Parvati, a girl from a lower-caste family, catching fish. Shankhar and Parvati share a brief flirting moment, but when Govinda arrives, Shankhar quickly leaves.

Sita Neupane visits Gauri's house and informs her that Gauri should come the next day to work in the Pradhan's field. This sparks a conversation between Gauri and her son, Bikash. The next day, Gauri, Sita, and others go to the Pradhan's field to work, where some lower-caste people are also laboring. While they are watering the crops, Hemant, the grandson of Pradhan, shows signs of caste-based discrimination and even flirts with Parvati.

Later, Parvati's mother, Sima, sends her daughter to the Pradhan's house to inquire about a ritual involving milk. There, she meets Hemant again, who continues to flirt with her, but she doesn't like it. That evening, Shankhar's friends call him over to the "Baadi Gau," and the three of them go inside with three girls. By chance, Shankhar also enters and they engage in intimate acts. The girls' father sells Mira, his daughter, and her husband sells his wife to another man. Afterward, Shankhar returns home, sneaks into the house quietly to avoid detection, but Gauri catches him.

The next day, Gauri confronts Shankhar about what happened and becomes furious, fearing that his actions might lower his caste status. Meanwhile, Parvati is going through her menstrual cycle and, according to ritual, must sit separately, not directly touching food. She spends the night in a small house where she wakes up at midnight to find three thieves attempting to steal wood. They leave after a short while.

The next day, Bikash and Shankhar hear from Sita that Parvati is missing. Bikash's grandmother, who died while pregnant, is now considered "Churenimaa" (a spirit or ghost), and Parvati's disappearance is linked to this. After hearing this, Bikash and Shankhar go home, and Bikash tells his parents about the news. Gauri and Govinda are shocked. Bikash falls asleep and has a strange dream in which a pregnant woman chases him mysteriously, but he escapes. He wakes up feeling sick, and Gauri notices his condition.

Shankhar goes to Parvati's house, where people are looking at him suspiciously. He leaves and sits in a remote area, only to be approached by Hemant, who blames the disappearance of Parvati on his grandmother's death. This enrages Shankhar, and they begin to fight. When Shankhar returns home, he hides the scratches on his face, but Gauri notices and applies some medicine to the wounds.

In the morning, Gauri checks on Bikash, who is still weak and ill. At Mira's house, Mira and her older sister are living separately due to the menstruation cycle. Later, Gauri visits Mira's house and discovers that two girls are missing, which frightens her. She returns home. The following day, Bikash is still unwell, and Gauri decides to visit Jhakri to get some answers. Jhakri provides black rice pieces and warns that a bad soul will appear in the form of a cat that night. They wait until 11 PM, and a cat appears, which they trap in a "doko" (basket) and place stones on top of it. The next morning, they open the basket and witness the cat turning into a woman for three seconds, which surprises everyone.

Soon after, more people begin disappearing, and Gauri becomes increasingly frightened. She goes to Jyotish's house for answers, and Jyotish reads her son's fortune, finding disturbing signs about her husband's future. She returns home, unsettled by the revelations. Meanwhile, more people vanish, and the village begins to suspect Gauri. Jhakri and Pradhan discuss the disappearances and plan to perform a ritual to appease the gods. Jhakri organizes a large event in the jungle at night, where only his team is allowed to participate.

At night, Bikash wakes up and sees several fire points in the village, giving the impression that the village is burning. He feels afraid, especially when he notices that Shankhar is missing. Shankhar is heading toward the circular fire points in the jungle with his friends. They witness strange activities, such as dancing in the fire and the girls being bitten. Scared, they return home.

Shankhar arrives home quietly and goes to his room. After some time, his parents are relieved to see him asleep. The next morning, Bikash asks Shankhar where he was the night before, and Shankhar tells him about the events in the jungle, which leaves everyone shocked.

One day, Shankhar notices another missing person and heads toward the temple, where he hears a screaming sound coming from the back. He finds a locked ring, and when he opens it, he hears the same scream. Terrified, he runs back home and tells his family what happened. That night, Shankhar has a dream where Parvati and Mira's skin is broken by a man wearing a buffalo mask. He wakes up frightened and asks his mother if dreams can come true, but she tells him that they may or may not.

The next day, Shankhar returns to the temple, where he hears the same scream. On the way, he meets Hemant, who smirks with an attitude, showing his power. When Shankhar returns home and tells Gauri, she doesn't pay much attention. The following day, Bikash and Shankhar go to the temple together, and Shankhar ventures into the cave where he sees many people who appear to be near death, their bodies gaunt and emaciated. He also notices Jhakri speaking with another man. The entire cave is illuminated by multiple fire points, and Shankhar becomes terrified. He quickly leaves and directs Bikash to head home with him.

Upon returning, Gauri asks about what happened, and Shankhar tells her everything. Gauri is deeply shocked and fearful. The next day, Gauri and her two sons go to the temple. She and Shankhar enter the cave, and Gauri is horrified to see that all the missing people, including Parvati and Mira, are there. They immediately leave, and Gauri locks the ring. Upon returning home, they share the terrifying truth with Govinda, and the family is shaken.

The following day, Gauri and Govinda go to the Pradhan's house to inform him about the situation. On the way, Hemant tells them that his grandfather is not at home. They go back to the cave, where they find Pradhan for the first time, along with Jhakri, Jyotish, and several strong workers. Pradhan reveals his sinister plan to control the village's food supply by sacrificing people to the gods. He intends to balance the population with the food crisis by performing ritual sacrifices.

This revelation horrifies the Poudel family, and they fearfully return home. Later, Pradhan's workers perform a ritual sacrifice of a hen by biting off its head and offering its blood to the god statue. The cave seems strange, with large fires burning.

The next day, the Poudel family, along with others, returns to the cave to stop the sacrifice and fight against Pradhan. They succeed in defeating him and saving the lives of the village people. Two months later, Shankhar and Parvati are seen happily heading somewhere together, as the story comes to a close.

EXT.NEAR RIVER AREA OR SOME JUNGLE SIDE.EVENING(ABOUT 5-6PM)

It's around 5 or 6 p.m., and the sun is about to set. The surroundings feel like a mix of day and night, with twilight in the air. Four children are in the jungle, heading towards their house. One of them is named Bikash Poudel.

FIRST ONE CHILD

Murkatta !!!

(He shouts in a loud voice,
sounding both frightened
and confused.)

After hearing the sound, the other three children, along with Bikash, look at the child. That child has a surprised expression, his eyes wide with shock, as if he has seen something big and strange. Suddenly, he starts hurrying toward the river (which is on the way home), and the other three children follow him, also showing signs of fear.

CUT TO:

After some time, they reach the river.

SECOND ONE CHILD

Churenimaai !!!

(He also cries in a strange
way, as if he's seeing
something unusual.)

The second child suddenly starts heading toward the house, crying out 'Churenimaai!' The first child, who had previously shouted 'Murkatta!', also hurries and runs toward the house. The other two children, frightened by the fear they see in the first two, quickly follow and rush toward their house as well.

CUT TO:

EXT./INT.POUDEL HOUSE.ABOUT 6-7PM

Bikash's mother, Gauri Poudel, and his elder brother, Dilip Poudel, are inside the house. Bikash hurriedly rushes into the house.

GAURI POUDEL

(She looks at Bikash's
face, which is filled with
fear.)

K bho talai ?

(She speaks in a loud
voice, as if she is
exhausted from work.)

Bikash goes near his mother and sits beside her, looking at her with a crying expression.

BIKASH POUDEL
 murkatta dekhichhas?
 (In a small and fearful
 voice)

GAURI POUDEL
 (She looks at her son's
 face and feels he is
 terrified by something, so
 she starts describing
 Murkatta.)
 Ta janminu bhanda 3 mahina pahile
 ma saalghari tira gako thiya ,ghaas
 ko bhari bokera ghar aauna lako
 bela para yeuta manche jasto dekhe
 ,tesko tauko nai thiyena .aakha
 thiyana ,ma darako thiya ma hidna
 lako aawaj sunera ma tira aaudai
 thiyo ani ma ghaas ko bhaari
 chhoder bhagera ghar aako .

BIKASH POUDEL
 (With a surprised
 expression, he looks at
 his mother's face.)
 Mukha hudaina tesko ?

GAURI POUDEL
 Dekhena maile ,
 (pause for 0.5second)
 Ghaati mai huncha re mukh

BIKASH POUDEL
 Kasle bhanyo ghati maa hunchha
 bhanera ?

GAURI POUDEL
 Hajurbaa.
 (pause for 1second)
 Hajurbaa lai ni murkatta le
 lakheteko re ,paile paile jhan
 sarai dukha dine hare

Bikash feels both excited and a little fearful about what she
 is telling him.

BIKASH POUDEL
 Churenimaai kasto huncha ni ?
 (In a way that shows he is
 interested in knowing such
 things.)

GAURI POUDEL
 Maile dekheko chaina churenimaai
 surenimaai
 (MORE)

GAURI POUDEL (CONT'D)
 (pause about 2second and
 making her hair in that
 2second.)

Yekpatak 3 jana hataaru raati khola
 ko baato jadai the, ani thakera
 khana banauna lagexan ,khana saana
 banayera sabai khana khana lako
 thiya tei bela yeuti ramri 20-22
 umer ki kt aauche ani ma bhokai chu
 thorai khana khana dinu bhanesi 3
 jana le khana khana dinchan ani
 yekai chin maa tyo kt le pet
 kholera yekjana lai pet bhitra
 halche ani tyo dekhera baki 2 jana
 bhagera bhacheke re

Bikash is surprised by such things and feels fearful about them, yet in a way that shows he is interested in knowing more.

BIKASH POUDEL
 Kasle bhanyo ni ?

GAURI POUDEL
 Paari gaau ko bajei le bhaneko

BIKASH POUDEL
 Pet maa kahari halyo?
 (pause for 1second)
 Pet maa mukh huncha ra ?

GAURI POUDEL
 Chhodde aru .tero baau ra dai lai
 bola aba khana khane ho .

Gauri goes to another room, possibly the kitchen, while Bikash goes to call his father and elder brother for dinner

CUT TO:

INT./EXT. POUDEL HOUSE. MORNING ABOUT 6-7AM

At sunrise, Gobinda Prasad Poudel, Bikash's father, is bathing while wearing his "janai," a sacred thread worn as part of Hindu tradition. He is dressed in a dhoti around his lower body. After finishing his bath, he goes inside, takes water from a copper glass, and eats "saatu," a traditional food made from barley ("jahu"). As he finishes his meal, he hears a sound, as if someone is calling him.

CUT TO:

Gobinda Prasad Poudel appears with a dominating presence, though he remains silent. His expression seems unsettling, almost creepy, as if there is something unspoken behind his demeanor.

Gobinda steps outside the house, and shortly after, his wife Gauri follows him. Nearby, 5-6 women are sitting on the lower side, close to their home.

PARVATI SUNAR

(She is one of the women in
the group, around 18 to 20
years old.)

Baa je gheu dinu hare

Gobinda signals to his wife, Gauri, with his eyes and a nod to bring some "gheu," a type of clarified butter, and give the women about a liter. Gauri goes inside, fetches the "gheu," and approaches the group. She pours it from a height, carefully avoiding physical contact with the women, as they are from a lower caste, reflecting an act of caste discrimination. When a small amount of "gheu" remains at the bottom of the pot, Gauri hesitates, looking at Gobinda for approval. His expression discourages her from pouring the rest. Gauri then leaves, taking the pot with the remaining "gheu" inside.

CUT TO:

After 2-3 seconds, Gobinda's elder son, Shankhar Poudel, and his younger son step outside. Shankhar glances at Parvati Sunar, a girl from the group of women, who belong to a lower caste.

Parvati notices that Shankhar is looking at her, and a shy smile appears on her face. At the same time, Shankhar smiles subtly, as if he is fond of her, his smile hinting at something hidden within.

CUT TO:

After a while, the women begin heading toward their homes. Along the way, they notice milk poured into the buffalo waste section and see Gauri approaching the buffalo stall. Gauri pours more milk into the same area. The women observe this with their eyes slightly tearing up, and they swallow their saliva as they watch. Then, they continue on their way home.

CUT TO:

EXT. RIVER AREA. 5-6PM

Shankhar goes to the river for fun, and as he arrives, his eyes fall on Parvati, who is catching crabs from the river and collecting them in a "bhurlung," a type of pot made from bamboo used for gathering food.

SHANKHAR POUDEL

(He approaches her with a terrifying smile creeping from within, his expression suggesting he wants something from her.)

Kati maris ta macha?

PARVATI SUNAR

Kina chaiyo jati marenì ?

(She doesn't notice him, her focus entirely on collecting crabs and fish. When she replies, it's as if she hasn't even seen him.)

After a brief moment, she looks at him and gives a surprised smile, acknowledging his presence. She nods toward the "bhurlung" and gestures with her eyes, trying to show him how she collects fish and crabs. Shankhar then looks at the "bhurlung," which is attached to her lower back.

CUT TO:

Shankhar's gaze lingers on Parvati's lower back, his expression revealing a hint of sexual attraction. Slowly, he places his hand on the middle of her back, attempting to seduce her, touching her gently as if trying to make her feel good. But suddenly, she kicks him backward with her leg, then turns to him with a shy smile. She opens the "bhurlung" and hands it to him.

PARVATI SUNAR

(With a shy expression, her eyes suggesting she isn't resisting him)

Bahun le ni machha khanchan ra ?

SHANKHAR POUDEL

Macha hoina malai ta aru nai khana
man cha

(With a smile that hints he wants something from her, Shankhar gestures subtly, hoping she'll understand his intention.)

CUT TO:

Parvati takes a few steps forward, then sits on a flat stone, or leans against it for support, before turning to look at him.

PARVATI SUNAR

(With a subtle, suspenseful smile that hints she already knows what he wants but doesn't want to reveal it, Parvati looks at him, her expression concealing her awareness of his intentions.)

K khana man cha? Hum.

SHANKHAR POUDEL

Gangeta hau.

(His expression suggests he is trying to flirt with her.)

CUT TO:

He also moves closer to her and sits nearby, taking a crab from the "bhurlung." He eats it with ease, using his inner teeth, showing that he is quite accustomed to eating crabs.

SHANKHAR POUDEL

(While eating the crab, he looks at her and speaks genuinely.)

Kamti mitho gangeta bhetichhas taile ta,

(pause for about 1 second)

Khane ho ?

(He takes a crab from the "bhurlung," holding it in his hand as if he is trying to offer it to her.)

Then she looks at him and smiles widely, as if she is enjoying watching him.

CUT TO:

At that moment, Shankhar sees his father approaching and immediately heads home. Parvati also notices Gobinda coming toward her, so she picks up her "bhurlung" and pretends to catch fish and crabs. Gobinda glances at her as he passes by and continues toward the house.

CUT TO:

INT./EXT. POUDEL HOUSE. ABOUT 7-8PM

Everyone is inside the house when a woman named Sita Neupane(similar age like gauri) arrives. The house appears completely dark from the outside, but the inside rooms are brightly lit.

SITA NEUPANE

Gauri!
(loud sound)

GAURI POUDEL

(Gauri instantly responds,
her voice slightly louder
than usual.)

Ko ho, yeti rati rati!

Gauri comes outside and lights up the area, noticing Sita standing there.

GAURI POUDEL

Ye ta hos ,ma ta ko aayo bhanera.

SITA NEUPANE

Bholi pradhan baje ko kaa chha
hare,sabailai bolako raichan ,ta ni
aayesh bhanera .

Gauri's facial expression reveals that she doesn't want to go work at the "Pradhan's" house tomorrow, and she tilts her neck slightly in discomfort.

GAURI POUDEL

(with rude tone)

Ghar maa kati kaam chha ,kasko
kasko kaam garera sakne ho feri.

SITA NEUPANE

Malai ta janu parchha jasto chha .
(pause for a second)
Ta aaish bhane hamro ghar ko bata
aayes ni

GAURI POUDEL

Arko baato ni cha ra
(She delivers a sarcastic
remark, then pauses for a
second.)
Jaa jaa chhito aba ,baato maa feri
churenimaai le lagla ni feri
(She says it casually and
playfully.)

SITA NEUPANE

Her na feri ghar jana lako bela,la
la

After saying "la la," Sita heads toward her house, and Gauri turns off the outside light and goes back inside.

CUT TO:

Her younger son, Bikash, is listening to their conversation, but he can't see whom his mother is talking to.

BIKASH POUDEL
 (Immediately after his
 mother comes inside,
 Bikash approaches her in a
 curious manner.)
 Ko sanga boleko?

GAURI POUDEL
 (A slight smile appears on
 her lips.)
 Churenimaai!

BIKASH POUDEL
 (With a curious and
 interested expression)
 Talai pet bhitra halena ?

GAURI POUDEL
 (She laughs at his
 innocence.)
 Dai khoi?

BIKASH POUDEL
 (With a fearful and soft
 voice)
 Mathi,

GAURI POUDEL
 (In a directing or
 commanding manner)
 Khurukhuru sut aba .

Gauri walks toward her bedroom, and Bikash goes to his room, lying down in bed with a blanket wrapped around him. He tries to sleep, but his eyes are open, and he seems to be deep in thought.

CUT TO:

EXT. PRADHAN FIELD(WORKING AREA).ABOUT OF NOON(12-3PM)

In the field area of Pradhan, more than 20 people are working. Some men are cutting wood with axes, while several women are using hoes and spades to work the land. Among them are Shankhar's mother, Gauri Poudel, and Parvati Sunar, along with other women like Sita Neupane. The group consists of about 20 men and women, all actively engaged in their tasks.

Hemant, the grandson of Pradhan, is in the field to check if the workers are doing their jobs. However, his mind is completely focused on Parvati Sunar. He starts walking toward her, looking at her in a creepy manner, his gaze filled with suggestive intentions.

Everyone is busy with their work, but Bikash's eyes catch two dogs getting intimate nearby.

He immediately throws a small stone toward Parvati, aiming to get her attention and show her the scene as a sexually suggestive hint.

Immediately after that, Parvati looks at him.

HEMANT(PRADHAN GRANDSON)
(He nods his head toward the scene where the dogs are getting intimate, and his eyes follow the motion, clearly trying to show her the scene.)

PARVATI SUNAR
(After his gesture, she looks and discovers that the dogs are being romantic. Upon seeing this, she feels shy and a small smile emerges from within.)

After that, she understands the hint and refuses it, choosing to walk to the other side to focus on her work and take her attention away from his actions.

CUT TO:

The people working in the field are not actual workers but helpers for the leader, Pradhan, and they work for free. Hemant is bringing water for them, and he distributes it according to caste. He gives water directly to the upper-caste men and women, touching their hands as they take the pot to drink. For the others, he avoids direct physical contact while serving them.

The lower-caste workers are sitting separately, and Hemant pours water from above, allowing them to drink using their cupped hands without touching the pot. When he approaches Parvati, he smiles flirtatiously. Parvati opens her hands to receive the water, and Hemant pours it from above. As she drinks, she looks at him, and noticing this, he immediately puckers his lips in a kissing gesture. This makes Parvati uncomfortable, causing her to choke slightly, with the water going up her nose and down her throat. One of the others gently pats her on the back to help, and seeing this, Hemant looks at her with fear. After a few moments, she recovers completely.

When she feels completely fine, she looks at Hemant's face, which shows signs of fear and concern. Realizing that he has feelings for her, she gives a slight smile, which appears on her cheeks as she gazes at him.

After that, Hemant heads toward his home, carrying the pot. On his way, he notices that the two dogs are still stuck in their intimate position.

To help them, he throws a stone at them, hoping to separate them, but it doesn't work. He then throws 2-3 more stones at them, and finally, they break free from their entanglement. A smile appears on his face as he sees this.

CUT TO:

INT./EXT. PARVATI SUNAR HOUSE. ABOUT THE EARLY MORNING (6/7AM)

Hari Laal Sunar wakes up and steps outside, while his wife (Sima Sunar) carries a bucket of milk towards him after milking the buffalo.

SIMA SUNAR

Dudh bhitra lane ta hola ,2 din
bhai sakyo

HARI LAAL SUNAR

Kaha milchha ra
(With a slightly aggressive
tone)
Pradhan baaje lai sodhe pachhi
thaha hunchha.

SIMA SUNAR

Parvati lai pathauchu ma baaje ko
ma

Sima goes inside the house where Parvati is still sleeping. Seeing her, Sima pulls off the blanket to wake her up, which makes Parvati angry. She gets up angrily, heads outside to the water pump, quickly takes some water, and washes her face in frustration. All her actions are fast and tense, and her facial expressions clearly show the aggression building inside her.

SIMA SUNAR

K bho talai ha?
(She pauses for a second,
looks at Parvati's face,
and replies.)
Pradhan baje ko maa jaa ta

PARVATI SUNAR

(With a slightly rude tone,
she speaks, clearly
showing that she doesn't
want to do the task.)
Janna ma ta
(pause for 1 second)
Kina janu paryo ra ?

SIMA SUNAR

Bhaisi byayeko 2 din bho aaja ,kun
din ramro cha sodera aaija ta ,
(MORE)

SIMA SUNAR (CONT'D)
 (pause for a second)
 Teha mukh fulayera nabash hai
 jaathi!

PARVATI SUNAR
 (with loud sound)
 K!

SIMA SUNAR
 (with loud and aggressive
 sound)
 Tero bau k!
 (pause for a second)
 Chhitto aaija ni feri,utai namares
 ni.

After that, Parvati heads toward Pradhan's house with an angry and sad expression, while Sima and her husband, Hari Laal, continue working as usual.

CUT TO:

EXT.ON THE WAY TO PRADHAN'S HOUSE(AN AREA WITH A DRINKING
 WATER SECTION.MORNING(ABOUT 6/7/8AM)

Hemant is in the water section, bathing outside while wearing a "janai," a sacred thread worn by Hindu Brahmin and Chhetri communities. When he sees Parvati approaching, he quickly wraps himself in a towel, a cloth large enough to cover his entire body.

When Parvati comes near him, he notices that she looks upset about something, so he approaches her as she continues on her path.

HEMANT
 (with a flirtatious manner.)
 Yeti saro ris ni thik hudaina hai .
 (pause for a second and he
 looks at her)
 Kina bau le pite kya ho bihana
 bihanai .

PARVATI SUNAR
 (with a slightly rude tone.)
 Kina chaiyo ra ?
 (pause for a second)
 Baaje ghar mai hunuhunchha?

HEMANT
 (with same as previous
 flirtatious manner)
 Ko baaje ?
 (MORE)

HEMANT (CONT'D)
(with a slight smile on his lips)

PARVATI SUNAR
(with an underlying rudeness reflected in her tone.)
Baau ko baau .

HEMANT
Kasko baau ko baau ?
(again as the same manner)

PARVATI SUNAR
(She replies in the same manner as before.)
aakho ko baau ko baau .
(She also directs her hand toward her eyes.)

HEMANT
(He starts to smile a little, but his facial expressions don't fully convey his amusement as he observes her actions.)
Aakho ko baau ko baau ta chhainan
aaja ghar maa.

After Hemant's reply, Parvati becomes humorous, and her expression shows a shy smile on her face.

PARVATI SUNAR
Kaha janu bhako ra baje ?

HEMANT
Aakho ko baaje ta hijo nai thulo
choro ko maa gako hun .
(in a way that he wants to impress her.)

After Hemant's statement, Parvati feels happy talking to him, and all her aggression fades away as she looks at him with a smile.

After that, Hemant's towel accidentally falls open, but since he is wearing underwear underneath, he doesn't hesitate. When the towel slips, Parvati glances at his body and, seeing it, bites her lower lip, which suggests that she is impressed and may want to touch him.

Hemant quickly covers his body with the towel again and looks at her, causing her to turn away after catching his gaze.

PARVATI SUNAR
Sarir ta chamkeko cha ta purai

HEMANT

Timro rup ko prakash pare jasto cha
(in a flirtatious manner in
his facial expression.)

PARVATI SUNAR

(with a shy smile on her
face)

Bolna ni kati aako hola .
(pause for a second)
ghar maa dudh bhitra lanu re ,kun
din ramro cha bhanera sodhna aako .

HEMANT

Aaja ramro cha ,aaja budhabaar ni
ho .

PARVATI SUNAR

Khupai janne jasto

HEMANT

Baaje le malai sikako chan ,sabai
aacha

PARVATI SUNAR

Khupai,
(pause for 1 second)
Haat herna ni aacha ra ?

HEMANT

Umm
(He raises his eyebrows,
indicating that he has the
skill to do that work.)

PARVATI SUNAR

Mero haat herdeu na ta .

HEMANT

Poisa lagcha ni

PARVATI SUNAR

Kati lagchha ,ma sanga ta chaina
,bho teso bhaya ta naherne .

HEMANT

Arko upaya ni chha hai

PARVATI SUNAR

(with some curious tone)

K

HEMANT

(He nods his head toward her chest and, with his eyes, indicates that he is trying to suggest something about it.)

After Hemant's hint, Parvati becomes a little angry with him, gets rude, and quickly leaves, heading toward her house.

Seeing this, Hemant follows her, trying to convince her that he didn't mean to imply anything inappropriate.

HEMANT

Narisau na ho ,jiskeko ni

But she doesn't listen to him and continues heading toward the house. After a moment, he stops following her, and a shy smile appears on her face.

CUT TO:

EXT.PARVATI SUNAR HOUSE.ABOUT 8AM

Parvati reaches her house, where her mother sits outside in an unusual manner, appearing frustrated, possibly due to poverty.

PARVATI SUNAR

Baaje ta ghar maa rainachhan.

SIMA SUNAR

Ye ,

PARVATI SUNAR

Haat herauda bhagya lagidinchhan ra herne le ?

SIMA SUNAR

Tero bhagya cha ra lagna lai ,
(pause for a second)
Katina ,bhagya lagna lai ta bhagya
ni hunu paryo ni .

PARVATI SUNAR

Nakarau k timi .
(pause for a second)
Baa ko ris malai pokhne yr
(indicating with a hint of anger.)

After that, she goes inside, and her mother, Sima Sunar, smiles slightly while looking at her husband, Hari Laal Sunar. He also looks at her and smiles, indicating a sense of shyness created by their daughter's response to his wife.

CUT TO:

EXT.POUDEL HOUSE.ABOUT 6-7PM

The sky is transitioning from day to night as the sun approaches the western hill. The clouds near the hill are tinged with red, and the surrounding sky takes on shades of red and light black, signaling that the sun is about to set.

Three boys, around 18 to 20 years old, with light brown skin, are approaching the Poudel house to call for Shankhar.

The three boys, named Bire, Gopal, and Rabin, have curly hair and appear like a small gang. They carry themselves with arrogance and dominance, their confidence clearly visible in their demeanor.

BIRE
(with loud sound)
Shankhare!

Shankhar comes outside after hearing someone call out, "Shankhare!"

Shankhar's mother is outside, working on cleaning rice, separating the "chamal" from the other particles.

GOPAL
Jaam hid ghumna.
(Gopal directs Shankhar
with just a look from his
eyes.)

GAURI POUDEL
(with her usual tone)
Raat parna laako bela kai jana
pardaina.

BIRE
Yetai ho ,hawa khana jaam bhanera

GAURI POUDEL
(In a sarcastic way)
Ye,teta hawa lagena ani hawa khana
yeta aako
(pause for a second)
Chitto aaunu ni feri ,
(She turns her head toward
Shankhar and directs him
with her eyes.)
dekhis ni raat parna lako !

SHANKHAR POUDEL
La la !

Shankhar heads off from there, followed by the three others.

CUT TO:

EXT. ON THE PATH.ABOUT 6:15 TO 7PM

Shankhar, along with the three others, is heading down the path as if they are going somewhere with a purpose, but Shankhar does not even know what it is.

BIRE

Shankhare!,poisa kati bokis ta

SHANKHAR POUDEL

(With a confused sound.)

K ko poisa ho ra ,chaina ma sanga
ta poisa soisa

RABIN

(In a laughing manner)

Yesle aba bahira basera herchha

All three of them are laughing at the same time, looking at each other after Rabin's statement.

SHANKHAR POUDEL

Mula,

(pause for a second)

kaha jana lako ho ra?

GOPAL

Hid na hid ,bato jaha samma janchha
tei samma jane

BIRE

Sworga pugchhas aaja ta .

All three are laughing while looking into each other's eyes.

CUT TO:

EXT./INT. BAADI HOUSE.ABOUT 7PM

The "Baadi" is a community of lower-caste individuals where their daughters and wives work for money using their bodies, meaning through sex. Their fathers and husbands are aware of this and agree to it, participating in the business involving their wives' and daughters' bodies. It is not compulsory; it is a choice they make.

They approach the Baadi settlement, where there are two or three houses. They go near one of the houses.

Shankhar feels uneasy about the situation. The houses are lit up from both inside and outside, and four or five girls are approaching them. Two of the girls appear to be in their 20s, while the others seem to be around 14 or 18 years old.

The girls are standing and sitting near them, as if trying to impress the boys.

After 3 or 4 seconds, their fathers and husbands arrive, standing with their respective wives and daughters. The two girls, around 14 or 18 years old, are the daughters of one father, who stands behind them. The two girls in their 20s stand beside their husbands.

Shankhar looks at the 14-year-old girl, who seems so innocent and cute, but her expression remains quiet. Bire gives some money to the husband of one of the 20-year-old girls, and similarly, Rabin and Gopal hand over money to the husband of the other 20-year-old girl and the father of the 18-year-old girl. They then take the girls and go inside the house.

The other three girls seem accustomed to all of this, appearing excited, happy, and confident. However, the 14-year-old girl named Mira is extremely nervous, looking so innocent and cute, as if she doesn't even understand why she's there.

Mira's father notices that Shankhar is looking at his 14-year-old daughter, so he comes closer to Shankhar and stares at him.

MIRA'S FATHER

(In a slightly lowered voice, as if speaking only to him and Mira's father directs his eyes toward his daughter.)

Man paryo ?

SHANKHAR POUDEL

(In a confused way, as if he has no idea about what's happening, he becomes a little nervous.)

Umm

(e nods his head, indicating yes, and says "umm" softly, barely opening his mouth, so only Mira's father can hear it faintly.)

MIRA'S FATHER

Jaane bhitra?

SHANKHAR POUDEL

(In a soft and cute voice.)

Poisa chaina.

Mira's father runs his hand through his hair after Shankhar's statement, feeling uncertain about what to do. After a moment, he looks at his daughter, then at Shankhar's face.

MIRA'S FATHER

Arko patak dida ni huncha
(MORE)

MIRA'S FATHER (CONT'D)

(pause for a second)

Gauri didi le dherai shahayog garnu
bhako cha ,timlai aaja lai free bho

Mira's father directs his daughter to take Shankhar inside. His eyes and facial expressions clearly indicate to her that she must take Shankhar inside.

After that, Mira shyly comes close to Shankhar, gently takes his hand, and leads him into a room where no one else is present. Shankhar becomes extremely confused and nervous, as this is his first time experiencing such a situation.

CUT TO:

Shankhar and Mira sit on the bed, both nervous and a little excited about what they haven't yet done.

SHANKHAR POUDEL

Timro naam k ho ni ?

MIRA

(With a shy expression and
her cute eyes, she glances
at him briefly.)

Mira

SHANKHAR POUDEL

Kati barsa bhaye ni ?

MIRA

(In a cute and slightly
soft voice.)

14

After hearing that, Shankhar feels a bit shocked, realizing that she is just 14 and has come for him.

SHANKHAR POUDEL

Yo bhand pahile kasai sanga ?

MIRA

(She nods her head,
indicating that she has
not done that before.)

SHANKHAR POUDEL

(In a curious way)

Aru kati barsa ko hunuhuncha ?

MIRA

(In an excited way, as if
she wants to talk to him.)

Sumitra didi 18 ko, aru 2 ota aunty
haru 20/22 hunu bhayo hola .

SHANKHAR POUDEL

Aunty ho ra?,bihe bhai sakeko?

MIRA

(Now she feels a bit more
confident and speaks while
looking at his face.)

Tei bhako 2 ota uncle thiyo ni ,tei
uncle haru sanga bihe bhaisakeko ..

SHANKHAR POUDEL

(He looks a little
surprised, with a curious
expression on his face)

Sumitra didi timro aafnai didi ?

MIRA

(She nods her head,
indicating that the other
girl is her older sister.)

After that conversation, Shankhar becomes very surprised, his face showing confusion, and his excitement fades.

SHANKHAR POUDEL

(He looks at her face and
then gives a faint,
awkward smile.)

Ma janchu aba ,kta haru aai sake
holan

Shankhar tries to leave and heads toward the door.

MIRA

(With a cute and innocent
face)

Kina?

(pause for 1 second)

Yeti chhitai najanu na ,feri baba
risaunu hunchha.

He gets shocked, steps back from the door, and sits near her again, just as before. He starts looking at her innocent, cute face, feeling like something unusual and abnormal is happening, something he doesn't quite understand.

He looks at her, and she shyly glances back, showing a bit of interest in him, though unable to express it. After that, he moves closer to her, gently touching and rolling a strand of her hair. She immediately notices, and with an innocent look, she gazes at him from up close. Seeing this, his eyes well up with tears, and he gently hugs her, surprising her. As he hugs her, he wipes away his tears with one hand.

He gently pulls away from the hug and begins to softly touch her cheek, and she doesn't resist. He then lightly touches her hip before kissing her cheek, then her neck, and finally her lips.

She responds to him, and soon they become intimate with each other on the bed.

CUT TO:

After 10 to 15 minutes of intimacy, he comes outside to find his three friends already there, and they all hurry to go home. It is already 8 or 9 PM, and the surroundings are completely dark. Rabin turns on his flashlight, and then they head toward their house.

CUT TO:

EXT./INT. POUDEL HOUSE.ABOUT 9:30PM

After a few minutes, they reach Shankhar's house. The other three friends go their separate ways, and Shankhar arrives home feeling terrified and fearful. He enters the house quietly, trying to move like a cat so that no one will notice him.

He enters the kitchen quietly, but unfortunately, his mother notices him. She only observes as he goes to the kitchen, takes some rice and other food like butter, and tries to minimize noise to avoid disturbing his family. He starts eating, and his mother watches him without saying anything. After he finishes eating, he cleans the pot quietly, being careful to keep the noise down, and then he goes to his room to sleep. All of this is observed by his mother, who watches without taking any action. Her face shows a mix of slight anger, surprise, and amusement at her son's behavior. After a moment, she also goes to sleep.

CUT TO:

INT./EXT. POUDEL HOUSE.EARLY MORNING(ABOUT 6/7AM)

It's early morning, and the sun is rising over the distant hills. However, the sunlight hasn't yet reached the Poudel house, though the outside view has become clear even without the direct rays of the sun.

Shankhar wakes up and steps outside to wash his face with water. After washing his face, he goes back inside to a large room near the kitchen, where his mother, Gauri, is sitting beside his father, Gobinda.

Gauri looks at her son Shankhar, with his younger brother sitting beside him. She takes the wheat bread and pours two glasses of milk for her sons, placing them near both of them.

GAURI POUDEL
(With a soft and polite
voice)
Aaja ta roti bakhlo bakhlo bhayexa.

Shankhar looks at his mother's face after hearing this, but he doesn't say anything in response at the moment.

GAURI POUDEL

(With a soft and polite tone)

Hijo belka, malai ta khana nai mitho
bhayena ,aaja ni khana tesai chha
hijo kai

BIKASH POUDEL

(With an innocent and cute expression)

Karela ko tarkari thiyo ta
,tapailai man parne

GAURI POUDEL

(She speaks, looking at Shankhar's face.)

Bhayera k garnu ta ,hijo choro ghar
mai nabhayesi ,chita lagera khana
nai khayena

At that moment, Shankhar looks at his mother's face, feeling nervous and emotional after hearing her words. But no words come from his mouth at that moment.

Shankhar's father shows a bit of anger on his face due to his son's late arrival the previous night. He sits beside his wife, feeling frustrated because Shankhar is not responding at that moment.

GAURI POUDEL

Kaha gako babu ta hijo?

(pause for a second)

Ma talai k garchhu ra ,chhitai
aaija po bhaneko ta ,bhan na bhan
kaha gako this .

He doesn't even respond, and his head bows slightly downward, while his younger brother, Bikash, holds his head up.

GAURI POUDEL

(With a soft, polite, and emotional demeanor)

Mero choro hos, talai ta kei garula
ta ,galti jasle ni garcha ,taile
garda ma maaf gardina ta ,hijo kati
chinta lako thiyo tero.

At that moment, he feels a bit emotional and glances at her face, but no words come from his mouth. It seems like he is trying to speak, but he can't find the words.

GAURI POUDEL

Khola pari gako this ?

SHANKHAR POUDEL
(He nods his head,
indicating "yes.")

GAURI POUDEL
5/6 ota ghar thiya hai najikai
najikai ?

SHANKHAR POUDEL
(Again, he nods his head,
indicating "yes.")

GAURI POUDEL
Bire le yeuta dai lai poisa diyo
hola ni ?

After hearing that from his mother, he feels a bit surprised because he hasn't shared it with anyone. He looks at her face in astonishment.

SHANKHAR POUDEL
(With a surprised
expression, he nods his
head, indicating "yes.")

GAURI POUDEL
Ani 3 jana nai bhitra gaya hola hai
?

SHANKHAR POUDEL
(Again, he nods his head,
indicating "yes.")

GAURI POUDEL
(With the same politeness
as before)
Ani taile k garis ni teha ?

SHANKHAR POUDEL
(With a little, crying
expression)
Ma ni bhitra gaya mira sanga .

After Shankhar's response, Gauri immediately becomes angry, her temper rising even more than before. She stands up and, frustrated and furious, approaches Shankhar. After a brief moment, she grabs his hair roughly, causing him pain, and some of his hair falls to the ground. Then, she strikes his face forcefully, hurting him. Watching this situation unfold, her younger son, Bikash, moves away, feeling terrified and fearful.

Gobinda watches the situation unfold, and his face shows anger for the first time. However, after seeing his wife hit their son, he fears that Shankhar might get seriously hurt, so he stops Gauri by grabbing her arm and pulls her away from him.

CUT TO:

Fifteen to twenty minutes later, the scene unfolds as the younger son, Bikash, approaches a little closer, observing each person's face. Shankhar sits with fearful, tear-filled eyes, while her husband now appears calm.

Gauri approaches Shankhar and, looking at his face, gently runs her fingers through his disheveled hair to straighten it. As she does, she gazes at him with a hint of love in her eyes.

GAURI POUDEL
(With a soft and suggestive
voice, as before)
Aru kasailai thaha chha ki naai ?

SHANKHAR POUDEL
(He shakes his head,
indicating "no.")

GAURI POUDEL
(in an orderly manner)
Tiniharu lai ghara bolayes ta aaja
(pause for a second)
Ma kura garchu

SHANKHAR POUDEL
(He nods his head,
indicating "yes.")

GAURI POUDEL
Kasaile thaha payo bhane,
(pause for 1 second)
Pradhan le thaha paye bhane ta ,k
garnu hola

At that moment, her younger son, Bikash, comes closer to her and looks at his mother's face with an innocent expression.

BIKASH POUDEL
(with a cute and innocent
voice)
Aru le thaha paya k huncha ra ?

GAURI POUDEL
(with a little bit of
aggression)
Tero bau ko tauko hunchha .
(She pauses for a second
and looks at her younger
son's innocent face.)
Gau bhari bejat huncha ,tero dai ko
jaat ni ghatchha .

BIKASH POUDEL

(with the same innocent
face as before.)

Paile gheu magna aako thiya ni yeha
,bahira baseko thiya ni,
(pause for a second)
testai hunchham hami ?

GAURI POUDEL

(in a slightly frustrated
tone)

Hami hoina.yo kukur matra huncha,
(pause for a second)
Gu khane sanga sangat garesi kaha
bata umo lagincha .

BIKASH POUDEL

(in a curious way)

Tini haru paile hami jastai thiya ?

GAURI POUDEL

(speaks in a little bit
rude tone)

Tini haru testai hun
(pause for 1 second)
hamle tini haru ko sangat garyo
bhane ,tini haru lai bihe garyo
bhane hami ni testai hunchham..

She looks at her younger son and finds him to be very innocent, which helps to ease her anger and reduce her frustration a little.

GAURI POUDEL

(with a soft voice)

Taile bujhera k garchhas .tero dai
ko buddi testo chha.

After that, she goes outside, and her husband is already there. Bikash follows his mother out of the house, while Shankhar looks around, trying to clear his wet eyes.

CUT TO:

INT./EXT. EXT.PARVATI SUNAR HOUSE.ABOUT 6/7PM

The evening sky, near sunset, casts a reddish-yellow glow on the clouds hovering close to the hills. The scene looks eerie, almost like something out of a horror movie, with the light adding an unsettling, haunting touch to the landscape

Parvati sits in a distant corner outside the house, appearing to be in her monthly period, staying away as customary. After a while, her mother, Sima, comes out of the house carrying some food on a steel plate. Sima walks over to her daughter, and Parvati, holding a wooden plate—the one she typically uses during this time—begins to eat.

Sima carefully pours the food from the steel plate into the wooden plate, ensuring that the two plates don't touch to avoid physical contact. After transferring the food, Sima takes the steel plate and heads back inside the house.

Parvati takes the food from the wooden plate, where everything is mixed together, and eats it with her hands. She eats quickly, as if she is extremely hungry after a long day of work.

Parvati and her mother, Sima, strictly follow the traditional rules during menstruation. This means they cannot touch anything inside the house, nor are they allowed to touch other people, food items, or metal pots. For the five days of the cycle, they must sleep in a separate house, which is often small, made of wood, and uncomfortable to live in.

After eating, Parvati cleans her wooden plate with running water, either from a small pond or a separate water source connected by her mother, Sima, through a plastic pipe set apart from the main household supply. Once the plate is clean, Parvati places it in a designated spot, a little distance away from the house.

Now, as the sun has set and darkness begins to settle over the surroundings, Parvati prepares to leave. She heads toward the small, separate house where she will sleep, which is possibly located above the buffalo shed.

CUT TO:

EXT.ON THE WAY, BETWEEN THE HOUSE AND THE SMALL SHED.ABOUT 6:30 TO 7PM

Parvati walks along the path without any light, as the surroundings grow darker and darker. At one point, she slips and stumbles slightly but continues on her way to the shed where she must stay.

CUT TO:

EXT./INT. THAT SHED OR SEPARATE SMALL HOUSE.ABOUT 7:30PM

The surroundings are completely dark, and it's about 7:30 when Parvati arrives at the house. She enters quietly from outside and lights up the room.

She cleans the ground where she will sleep and takes a "gundri," a traditional mat made from rice straw, placing it on the ground. After that, she adds some other clothes, which resemble old, worn-out sheets rather than new bedding. Once she is settled, she turns off the light in the room and prepares to sleep.

CUT TO:

Parvati wakes up at midnight, around 1 a.m., when she hears a sound that seems like someone is stealing something. She immediately lights up the room.

She sees three men stealing tree wood, which are small pieces of the tree placed there. These men are wearing masks made from local materials, like animal skin or animal bones, which Parvati does not recognize.

The three men now notice that the girl is awake and knows everything, but they wear masks, so they are not afraid. The girl does not shout, allowing the men to continue their work, as the wooden pieces are placed in the room where she is sleeping.

After a moment, the three men have to continue their work, but one of them needs to light up the area. After the girl lights up the room, this man continues working. At that time, they pull out a knife from behind, which gets caught while they take the wooden pieces, so the man hands the knife to the girl to make their work easier. The girl feels very nervous and confused as she takes the knife from him and watches the thieves' activities.

After some time, they finish taking the wooden pieces outside, and the girl appears nervous and terrified by their actions. She holds the knife in her hand while two of the men go outside. The last man, who gave her the knife, approaches her, takes it back, and places it where it was before. He looks at the girl, who stares at him in silence, noticing her innocent character. Then, he gently squeezes her cheek and places his hand on her head, indicating that he will not harm her. However, she nervously resists his touch, and after one or two second, he also leaves from there.

She remains silent for 5 to 10 seconds, watching them as they carry the wooden pieces away. After they finish and leave, she notices that all of them are gone. A moment later, she turns off the light in the room and goes to sleep.

Now she seems like she is trying to sleep, but her eyes are still open due to fear. After 3 or 4 seconds, she finally closes her eyes and falls asleep.

CUT TO:

EXT./INT. SITA NEUPANE HOUSE.ABOUT 6PM

Bikash and his elder brother Shankhar are on their way home. As they pass by Sita Neupane's house, they continue heading toward their own.

Before passing by Sita Neupane's house, Bikash and Shankhar hear the sound of two people talking, possibly Sita and her husband. When they hear the voices from outside, they pause and begin to listen to the conversation coming from inside the house.

(The camera stays on Bikash and Shankhar outside the house, listening.)

SITA NEUPANE(O.S.)
(inside, speaking softly)
Parvati ta aile samma ni ghara
aaiki chaina re ,hijo chhaau gaki
thi ,aaja chaine.

SITA'S HUSBAND(O.S.)
(inside, as usual tone)
Katai gaki hola
(pause for a second)
,kasle bhanyo talai ?

SITA NEUPANE(O.S.)
Tei baato aako ,bichara ghar maa
sabai roko thiya .

SITA'S HUSBAND(O.S.)
Aauchhe ,1/2 din maa,talai feri
kina yeti tauko dukhai .

SITA NEUPANE(O.S.)
Malai ta pradhan baaje le bhaneko
sai lagna thali sakyao aile .

SITA'S HUSBAND(O.S.)
Tesai tauko nadukha feri.k bhaneko
thiya ra talai feri?

SITA NEUPANE(O.S.)
Poudelni bajeu churenimaai bhaki
chan re.

SITA'S HUSBAND(O.S.)
Nakara tesai ,ma yeha aauda tini
bajei marisakethin ,uti bela mareko
aile ni aauchhan .

SITA NEUPANE(O.S.)
Marda kheri dui jiu ki thin hare,7
mahina ko naani ni pet mai thiyo
re.tei bela baaje ni naai ani gaau
kaa le tei tala khola maa gadeko
hare.

SITA'S HUSBAND(O.S.)
Kasle bhanyo feri talai yeti
dharai?

SITA NEUPANE(O.S.)
Sab lai thaha chha gau bhari
,tapailai matra ho thaha nabhako .

SITA'S HUSBAND(O.S.)
Kasailai nabhan ni feri
(MORE)

SITA'S HUSBAND (CONT'D)
 (pause for a second)
 Yesto kura bahira garne hoina .

SITA NEUPANE(O.S.)
 Umm ,kasailai thaha nabhaya jasto .

The background off-screen dialogue fades, as if the people are moving away or have stopped talking altogether. Bikash and Shankhar can no longer hear the conversation.

After a moment, they head toward their house with suspicious expressions on their faces.

CUT TO:

EXT./INT. POUDEL HOUSE.ABOUT 6:30 TO 7PM

The surroundings grow darker as night approaches. After a moment, Bikash and Shankhar reach their house. Their mother, Gauri, comes outside and lights the area. She notices her sons as they arrive home.

GAURI POUDEL
 (In the ordered way)
 Kaa muntethiyau?
 (pause for a second)
 Haat dhoyera aaija aba,khana khane
 bela bhaisakyo.

Bikash and Shankhar wash their hands with water from a mug placed outside, then they go inside the kitchen.

Gauri serves rice and other cooked food on plates, along with a glass of milk for each person. She, her husband, and their two sons are sitting together at the three mat .

BIKASH POUDEL
 (He looks at his mother's
 face as if he wants to
 know something.)
 Mummy.

GAURI POUDEL
 (While eating the food)
 K.

At that moment, Bikash looks at his elder brother's face, and Shankhar signals him to keep quiet by shaking his head in disapproval. However, Bikash ignores this and starts talking.

BIKASH POUDEL
 (with curious questionable
 way)
 Hajuraama kasari mareko ho ra ?

Gauri looks at her husband's face with a questioning expression, wondering why bikash is asking like that while they are eating. He also looks at her in response.

GAURI POUDEL

(in a somewhat rude manner)

Kina chaainchha ha talai yesto kura?

(pause for 1 second)

Malai thaha chaina ,ma yeha paxi aako .

Bikash looks at his mother and doesn't dare to speak further, so he starts eating. After taking a few more bites, he gathers the courage to speak again, asking questions in a curious way, with his innocent behavior still visible on his face.

BIKASH POUDEL

Hajuraama ko ,

(Looking at his mother, he pauses for a second.)

Pet maa bachchaa ni thiyo ra ?

GAURI POUDEL

(With a slightly shocked and confused expression)

Kasle bhanyo talai ?

BIKASH POUDEL

(In an interesting way)

Baato maa audai thim ani ,kasle k bole jasto lagera suneko .sita aunty le ta tei bhandai hunuhunthiyo.

GAURI POUDEL

Ani aru k bhannu bhayo?

BIKASH POUDEL

Hamro hajuraama marne bela pet maa bachchaa thiyo re ani sangai talai khola maa gadeko re .

(At that moment, after listening to Bikash, his father, Govinda, becomes frustrated and appears angry. He scratches the sand-made floor with his fingernail.)

BIKASH POUDEL(CONT'D)

Ani aile churenimaai hunubhako cha re ,ustina ghar maa gheu lina aako didi ni haraunu bhayexa .hajuraama le pet maa halnu bhayo kya?

After hearing this from his son, Govinda becomes angry again. He quickly drinks the glass of milk and slams it down on the steel plate, making a loud sound, trying to stop the conversation between Bikash and his mother, Gauri.

Gauri notices that her husband is angry and doesn't want the conversation to continue, so she stops talking with Bikash.

GAURI POUDEL
 (With a slightly rude and
 commanding tone)
 Khurukhuru kha hai tya ,
 (pause for a second)
 Khane bela bolne hoina bhanera kati
 bhann parchha talai

Bikash realizes that his mother doesn't want to talk anymore, so he stops the conversation and continues eating. His older brother has already finished his meal and gets up. Seeing this, Bikash quickly eats his food as well. After a short while, he finishes and gets up too. His father and mother also finish eating but seem to be waiting for something.

GAURI POUDEL
 (Seriously and looking at
 her husband)
 Yeti sano keta lai kasle k k
 sunayechha,
 (pause for a second)
 Malai ni 4/5 din bho khasai nindra
 lako chaina ,jaile k k dekhchhu
 ,kaile mareko manchhe aauchhan
 ,kaile saas futkera marne jasto
 huncha .
 (again pause for 1 second)
 Jammai mareko manchhe matra
 aauchhan ,kasko k lagechha kunni
 malai .

She starts collecting the pots around her, gathering them together after eating.

GAURI POUDEL
 Bholi ta jhaakri ko maa fukna janu
 parla ,yesari ta kati din challa ra
 .

After this statement from his wife, Govinda gets up in a serious mood, cleans his hands and mouth, and goes toward the room where he usually sleeps.

After cleaning all the pots, Gauri goes to their room with her husband, where she always sleeps beside him. Her husband lies down on the bed with his eyes open, seeming lost in thought.

GAURI POUDEL
 K sochnu bhako tesari ,sutnu aba

Gauri turns off the light and lies down in bed beside her husband. After a few seconds, she closes her eyes.

But Govinda is not sleeping; it seems like he cannot fall asleep. The light is off, and his wife is already asleep, but he lies there with his eyes open, lost in deep thought.

CUT TO:

BEGIN DREAM SEQUENCE:

INT.LARGE HOUSE - LIVING ROOM.NIGHT

It's like an ancient house, with most parts damaged, giving it a horrible, eerie atmosphere. Spiders have built massive webs throughout, and everything else is completely ruined, making the place feel uncertain and unsettling.

Bikash is standing in the living room of this house, feeling terrified and nervous about the situation. He observes the house from one corner and notices something moving. It looks like someone is struggling with something.

He sees a pregnant woman, appearing to be 7 or 8 months along, with a large stomach. She looks terrified and is struggling, as if desperately searching for help. Bikash can't see her face clearly—only a blurred vision of it—but he notices her lying on the floor, struggling to move, as though she's trying to reach out for assistance.

PREGNANT WOMAN

(She is trying to speak,
but it seems that no sound
comes from her vocal
cords. It appears as
though she is attempting
to call for help in a mute
manner.)

She is now trying to come toward Bikash quickly, still lying on the floor and sliding in his direction to get help. Bikash becomes terrified and panics, desperately trying to escape. He hurriedly searches for a way out, finds one, and rushes out of the house.

EXT. OUTSIDE THE HOUSE. NIGHT

Bikash hurries, glancing back to see the woman still watching him, desperately trying to reach him from inside the house. In a moment of panic, he lifts his arms and begins to FLY, as if he's swimming through the air. His arms paddle through the atmosphere, cutting through the wind, though there is nothing beneath him. The stars above swirl in a dizzying display, and the wind rushes past his face.

As he glances back, he sees the woman standing in the doorway, silently observing him from a distance. With urgency, he flaps his arms harder, propelling himself further away from the house.

After what feels like an eternity soaring through the dark sky, he slowly begins to descend toward the ground.

EXT.NEAR THE ABYSS.NIGHT

Bikash reaches a place with a large stone and heads forward, only to find that there is nothing ahead—just a vast emptiness. It looks like the edge of the land, as if everything ends here. As he stands there, frozen in uncertainty, he suddenly feels a force pushing him toward the abyss. He begins to fall, plummeting into the dark space below in a free-fall motion. Panic surges through him as he feels an intense pain and overwhelming fear during the endless descent into the darkness.

BIKASH POUDEL
(He shouted loudly, like
someone falling from a
great height in free fall)
Aaaaaaaaaaaaaa!....

END DREAM SEQUENCE:

CUT TO:

INT. POUDEL HOUSE(BIKASH'S ROOM). NIGHT

Now, the scene shifts to Bikash's room, where he lies in bed, appearing to struggle with something. His body tenses, and his mouth is wide open as if he's shouting loudly, but no sound comes out—it's as though his scream is muted. He tries to speak, mouthing the word "aaaa," but his vocal cords produce no sound, leaving him silently gasping for help. His eyes remain tightly shut, and his hands and legs twitch slightly, moving in uncontrolled, jerky motions as if reacting to an unseen force. The movements pause momentarily, then continue, as though blood is pulsing through his body in erratic intervals.

After a few seconds, he wakes up from the dream and opens his eyes, looking extremely nervous and terrified by what he experienced. He grabs the blanket, wraps it around himself, and then lies on his side, curling his legs up toward his stomach in a fetal position as he tries to fall back asleep.

CUT TO:

INT./EXT. POUDEL HOUSE.MORNING ABOUT 7/8AM

Gauri is in the kitchen, preparing food. She cuts vegetables and then cooks them, placing everything over the fire to finish. After setting it to cook, she walks toward Bikash's room, where he is still sleeping, wrapped in his blanket.

Just before she enters, Bikash opens his eyes, but he feels exhausted and deeply scared, as though something is haunting him.

GAURI POUDEL
K bhayo talai aaja?
(pause for a second)
Bahira herta gham feri dubne bela
bhai sakyō .

He doesn't reply; he just looks at his mother with a scared and innocent expression. He appears exhausted, as if worn out from something heavy or overwhelming.

Seeing that he doesn't reply, his mother becomes a bit worried. She moves closer to him and places her hand on his forehead to check his temperature, realizing that he has a high fever.

Then, Gauri immediately leaves the room, but the scene remains focused on Bikash in his sleeping position. After 5 or 6 seconds, she returns with her husband, Govinda, and their older son, Shankhar. They all sit beside Bikash, concerned.

Then Govinda moves closer to his son, Bikash, and places his hand on his forehead. He also checks the temperature between Bikash's arm and chest, where a thermometer is usually placed. After this, a look of concern and slight pain crosses Govinda's face as he becomes more worried.

GAURI POUDEL
K bho babu talai ?
(pause for 1 second)
Tauko dukheko chha?

BIKASH POUDEL
(He nods his head to
indicate yes)

GAURI POUDEL
(By looking at Bikash's
face)
Aru kaha kaha dukheko cha ni

BIKASH POUDEL
(With a low, tired, and
sickly tone)
Sabai thau maa dukheko cha.
(pause for 1 second)
Haat khutta sabai bhachiya jasto
bhako chha.

After that, Gauri comes close to Bikash, who is lying in bed. She kneels on the floor beside him, while the rest of her body remains standing, and gently massages his hands and legs.

GAURI POUDEL
Aile thik bhayo ?

BIKASH POUDEL
(With a low, tired, and
sickly tone)
Naai,
(pause for a second)
Aaja ma marera baacheko .

GAURI POUDEL
Testo nabhan na ,k bhako thiyo ra
(pause for a second)
Naramro sapana dhekhis?

BIKASH POUDEL
Umm,jata tatai adhero thiyo ,thulo
pahad bata khaseko ,bala bala
bachhe.

GAURI POUDEL
Sapana ho ,kei hudaina,
(pause for a second)
Aru k k bhayo ni ?

BIKASH POUDEL
Yeuta thulo ghar thiyo,ani teha
yeuta pet maa bachchaa bokeko kt ma
tira aauna khodai thi,ma bhagna
khoje jati garda ni tei kt le
chodina ani ma yeuta thulo dhunga
bata tala khase ,
(pause for 1 second)
Marisakeko ma ta .

After listening to Bikash, Gauri looks at her husband, Govinda, and he looks back at her, both of them visibly scared. At the same time, Shankhar is seen with a surprised expression on his face.

GAURI POUDEL
Kehi hoina ,ta darayechhas ,sapna
ta ho,k hunchha ra .
(pause for a second)
Jaam hid ,khana kham sabai thik
hunchha.

Then Gauri gently massages her son's legs and hands. She helps him sit up by supporting his hand and head, carefully lifting him to assist him in standing.

Bikash walks toward the kitchen with the support of his mother, Gauri, while Govinda and Shankhar follow them. Once they reach the kitchen, everyone sits down together.

Gauri serves food to everyone, placing the plates in front of them. She sets an empty plate in front of Bikash, then washes his hands with water.

After that, she removes the empty plate and places the food plate in front of him. Everyone then starts eating.

CUT TO:

EXT. OUTSIDE PARVATI'S HOUSE. EVENING ABOUT 4-5PM

In front of Parvati's house, around 10 to 15 people are sitting, their faces heavy with sadness. A somber atmosphere hangs over them, as if weighed down by the fact that Parvati hasn't returned in three days.

At that moment, Shankhar arrives and walks toward the group. Everyone turns to look at him, their eyes filled with a deep, suspicious anger, as if they hold him responsible for Parvati's disappearance.

Unable to bear the weight of everyone's eyes on him, Shankhar quickly leaves and walks away.

CUT TO:

EXT. AN AREA NEAR THE FOREST WITH A SLOPING TERRAIN OR REASON. EVENING ABOUT 4:30-6PM

The area is lush with greenery, resembling a forest, with a sloping terrain below. From above, a small stream can be seen flowing at the base of the slope.

Shankhar walks to the top of the slope, where the ground is covered with short grass, making it a suitable spot to sit. He settles there, his face showing signs of pain.

A green landscape with a cool breeze flowing through makes the place feel relaxing. The wind gently tousles his hair, giving him an even more striking appearance.

After a while, Hemant arrives and sees Shankhar from behind. After a few seconds, he sits down beside him.

Shankhar notices Hemant's arrival and glances at him, only to find Hemant already looking back at him.

Shankhar extends his hand for a handshake, but Hemant glances at it with disinterest, clearly showing no intention of shaking hands. It seems as though Hemant wants to display some attitude toward Shankhar.

SHANKHAR POUDEL
(Shankhar pulls his hand
back, feeling the
rejection)
Thikai chha

HEMANT
 (with a tone that hints at
 some attitude)
 Thikai chhaina

Shankhar senses that Hemant is trying to oppose his point of view and might take a contrary opinion.

For 4 or 5 seconds, they both remain silent, but after that, Hemant starts speaking to Shankhar.

HEMANT
 Kapal ta jhaat jastai cha ta

SHANKHAR POUDEL
 (attitude in his tone)
 Xa ta

HEMANT
 Parvati

SHANKHAR POUDEL
 Umm thaha chha,

HEMANT
 K thahaa chha?
 (pause for a second)
 Hunata talai thaha nabhako k hola
 ra .

SHANKHAR POUDEL
 (rude tone)
 Kina chaiyo talai ?

HEMANT
 (hilarious yet
 disrespectful way)
 Thikai ho ,aafnai ghar ko kura ta
 sab bhanda paile thaha bhaihalne
 bho ni .

SHANKHAR POUDEL
 K aafnai ghar ko ?

HEMANT
 Tero ghar ko ,tero bau ko, tero bau
 ko aama ko ,aru ni kei chaiyo

Immediately, Shankhar's anger rises, and he feels deeply disrespected.

SHANKHAR POUDEL

(With an angry tone,
Shankhar thrusts his hand
forward, grabbing Hemant
by the chest of his shirt,
as if he's about to hit
him.)

K ko baau ko aama ?

HEMANT

(laugh and a disrespectful
attitude)

Tero baau ko aama ...

SHANKHAR POUDEL

(With the same anger as
before)

K ,chhito bhan.

HEMANT

(soft voice directly into
his ear)

Churenimaai...

After hearing Hemant's words, Shankhar's anger flares up instantly. He pushes Hemant to the ground and begins hitting him forcefully in the face.

Hemant feels the pain from Shankhar's punches and immediately raises his hands to defend himself, trying to escape. In the struggle, they both hit each other and end up sliding down the steep slope. Rolling down the sloping forest terrain, they continue fighting until they finally reach the small stream, where water is flowing nearby.

They continue fighting in the river, with Shankhar attempting to drown Hemant by forcing his face underwater. After being submerged for a few seconds, Hemant grabs a flat stone from the riverbed with one hand. As he surfaces, he strikes Shankhar in the face with the stone, causing Shankhar to fall back hard onto a large rock nearby.

CUT TO:

EXT./INT. POUDEL HOUSE.ABOUT 6:30 TO 7PM

As night approaches, Shankhar's father is outside, tying his shoe laces. At that moment, Shankhar enters the house, trying to hide his face from his father, keeping to one side as he heads inside.

Noticing that Shankhar is trying to hide one side of his face, Govinda immediately walks over to him. Shankhar stops, now using his hand to cover his face, but his father gently pulls his hand away to reveal the hidden side.

Govinda notices blood on the side of Shankhar's face that he was trying to hide, along with scratches and swelling, likely from being hit.

CUT TO:

INT. POUDEL HOUSE.NIGHT(ABOUT 8/9PM)

Gauri enters Shankhar's room, sees his injured face, and feels a wave of sadness. She takes some haledo in a pot, mixes it with water, and gently applies it to his scratched face. Shankhar wakes up with a wince, feeling the sting of the haledo on his wounds.

After some time, Gauri goes into her room, and Shankhar starts to feel better. He tries to sleep and closes his eyes.

CUT TO:

INT./EXT. POUDEL HOUSE. MORNING(ABOUT 7/8AM)

All the family members are in Bikash's room, where he is still sleeping in bed. Gauri sits beside the bed while Govinda stands nearby, watching Bikash. Shankhar also stands next to his father, with the haldi on his face still visible from where his mother applied it yesterday. Everyone looks concerned as they watch Bikash.

GAURI POUDEL
(in a small, loving tone)
K bho aaja ni sarir dukheko chha?

BIKASH POUDEL
(With his innocent, cute face, he nods his head in agreement, indicating a "yes.")

GAURI POUDEL
Kaha kaha dukheko chha ni ?

BIKASH POUDEL
 (Bikash places one hand and directs it toward the areas where he feels pain, first touching his chest, then his stomach, followed by his head, and finally his other hand and leg. Throughout this, his facial expressions convey that he is in pain, feeling weak and sick, yet maintaining a cute demeanor.)

GAURI POUDEL
 (By looking at her husband's face)
 Yeslai ta aaja ni testai chha.

SHANKHAR POUDEL
 (with a suggestive expression)
 Hijo ta jhakri ko maa lane bhannu bhathiyo ta .

GAURI POUDEL
 Thik bhaihalchhha ki bhaneko .
 (pause for a second)
 Aba bholi ni yestai bhayo bhane ta jaanu parchha.

CUT TO:

EXT. MIRA'S HOUSE. EVENING(ABOUT 6PM)

As night begins to fall, Mira sits outside, a little distance away from the house. Her father and elder sister arrive and look toward her.

MIRA
 (With a cute yet tearful voice)
 Ma ta yeklai janna.

MIRA'S FATHER
 Kina ? K le khanchha ra talai?

MIRA
 Pari gaau parvati didi hararo 3/4 din bho,ma ta yehi sutchhu.janna chhau saau.

MIRA'S FATHER
 Yesto ta hunna her ,asup huncha.
 (MORE)

MIRA'S FATHER (CONT'D)

(Mira's father directs his head toward his elder daughter, using his eyes and a nod to signal her to go to Mira.)

Ta jaa baini sanga.boini daraki chhe.

MIRA'S OLDER SISTER

(With a slightly rude tone)

Janna ma ta

(pause for a second)

Din bhari thakeko cha ,testo maa sutna k janchha.

MIRA'S FATHER

(In an ordered way)

Jaa na khuru khuru,gau maa k k bhairako cha

MIRA'S OLDER SISTER

(With a rude tone)

La la !

After her father's order, Mira's older sister walks over to her and lightly kicks her leg where she's sitting on the ground, signaling her to stand up and leave. Understanding the hint, Mira gets up and starts walking toward the small house where she must stay during her monthly period. Her older sister follows behind, her face showing a bit of anger.

CUT TO:

EXT. MIRA'S HOUSE. MORNING(ABOUT 9AM)

At around 8 or 9 in the morning, Gauri is returning from the jungle, carrying herbal medicine for her son's treatment. As she walks along the path, she approaches Mira's house and notices a crowd of people gathered there from a distance.

Gauri reaches near Mira's house and observes 15 to 20 people gathered there, all with the same sad expression, as if they are facing a serious problem that might have been coming for some time. Without saying a word, Gauri quietly approaches a girl sitting next to Sita. Instead of sitting beside her friend Sita, Gauri chooses to sit next to the other girl beside her.

GAURI POUDEL

(She tilts her head toward the girl, bringing her mouth close to the girl's ear, and speaks softly, ensuring that only the girl can hear her.)

K bhako ho ra ?

THAT ONE GIRL

(She replies in the same way, softly, just as Gauri had asked her the question.)

Hijo belka mira chhau gai ki aaja ta chaina,

(pause for a second)

Baini darai bhanera didi ni gaki raichhe 2 baini nai chhainan aaja.

GAURI POUDEL

Kahi patta ni laagena ta ?

THAT ONE GIRL

Sabai thau khoji sake hare .

(That girl moves closer to Gauri and speaks in a quiet voice directly into her ear.)

Gau maa churenimaai aako cha re, bhut le sablai lageko cha bhanchhan, parvati harako ni 6/7 din bhai sakyopatto chhaina aaja samma.

After that, Gauri is shocked by what the girl tells her, and with a surprised expression, she starts trying to leave. Around two or three women, including Sita, look at her strangely, but the others are preoccupied with their own emotions. After a moment, Gauri quickly leaves and heads straight toward her house.

CUT TO:

EXT./INT. POUDEL HOUSE. MORNING(ABOUT 9:30 TO 10AM)

Gauri reaches her house, and finding no one outside, she goes inside to Bikash's room. He is still lying in bed, looking sick and weak, with his lips completely dry and covered in patchy scratches.

She touches her hand to his forehead and realizes that he hasn't recovered yet; his condition is the same as it has been for the past three days. A moment later, her husband, Govinda, and her older son, Shankhar, arrive. Shankhar's face still shows traces of turmeric and light scars, which seem to be in the process of healing.

GAURI POUDEL

(with a tired and pessimistic expression)

Yeslai ta aaja ni testai chha.

(MORE)

GAURI POUDEL (CONT'D)

(pause for a second)

Malai ta lastai dar laachha.pari
gau kaa 2 ota kt ni chainan aaja
ghra .hijo chhau gaka re aaja
chhainan ,sabaile gau maa k k
bhanchhan.

Now Gauri feels extremely tired, her face reflecting a pessimistic expression. Her eyes show pain and are slightly wet with tears.

BIKASH POUDEL

Dabai lyaunu bho ?

GAURI POUDEL

(the same painful
expression as before)

Yeslai dabai le kaam gardaina
aba.malai ta arkai dar lai rako
chha .

After Gauri's reply, Govinda looks at her with a curious expression on his face.

GAURI POUDEL

Aaja ta jhakri ko maa janai
parchha.yesari ta hudaina aba ,

She opens her eyes with one or two drops of tears and tries to wake Bikash up to take him to the kitchen. With her help, Bikash manages to move a little toward the kitchen. Shankhar and Govinda also follow them, and they finally reach the kitchen.

Now Gauri serves food for everyone, and just like on previous days, she takes an empty plate, cleans Bikash's hands with water, removes the empty plate, and sets down the served plate.

CUT TO:

EXT. POUDEL HOUSE.DAY (ANYTIME LIKE 11-4PM)

It is now daytime, and Bikash is sitting in a chair outside the house, while his mother, Gauri, is beside him, holding a towel made of a long cotton fabric, known as "galbandi" in Nepali. His father, Govinda, is also present, and Shankhar is coming out of the house.

Shankhar is trying to close the outside door, and seeing this, Gauri looks at him.

GAURI POUDEL

Kina banda garna laagis ?
(MORE)

GAURI POUDEL (CONT'D)
 (pause for a second)
 Ta ghar mai bas ,ghar lai yeklai
 chhone haina.

BIKASH POUDEL
 (with a dissatisfied tone)
 Ma yeklai basdaina,ma ni janchhu.

After that, Shankhar closes the door, takes the key himself, and walks over to them.

GAURI POUDEL
 (She speaks to herself in a
 soft, quiet voice.)
 Kasailai kar ,kasailai rahar.

After that, Gauri takes the galbandi and forms a circle by connecting its two ends. She places her son inside the circle and, with the help of the galbandi, lifts him from the chair. She positions one part of the circle on her forehead so she can carry him, and now she carries him from behind.

Now, they all head toward the jhakri place from their house, with Gauri carrying Bikash on her back, while her husband, Govinda, and her older son, Shankhar, walk ahead.

CUT TO:

EXT. ON THE WAY TO THE JHAKRI PLACE, WHICH MIGHT BE IN A
 HILLY OR FORESTED REGION. DAY

Gauri, carrying Bikash, along with Shankhar and Govinda, are heading toward their destination. The path is difficult and the surroundings appear eerie, with the forest and caves making the area feel slightly dark even during the day. They seem tired but continue pressing on toward their destination.

CUT TO:

EXT./INT. JHAKRI PLACE.EVENING(ABOUT 4/5/6 PM)

The place looks extremely terrifying, filled with horror and mystery. It is located in a hilly area, where a cave begins. Inside the cave, an old man dressed in strange, mysterious clothes is seen, possibly meditating with his eyes closed.

Now, Gauri with Bikash, along with Govinda and Shankhar, enter the cave. The cave is dark inside, but in one corner, a continuous fire is burning, casting a faint light that allows everyone to see each other. The fire seems eternal, perhaps a divine gift. They all sit down, and after some time, the old man opens his eyes. He is known to everyone as the "jhakri."

Gauri now places Bikash in front of her and gently cradles him in her lap.

GAURI POUDEL

(She looks toward the
jhakri, subtly directing
Bikash with her eyes as
well)

Yo sano kto birami bhako 4/5 din
bho.kei gari ni thik hudaina.k
bhako hola bhandina paryo .

The jhakri now looks at Bikash and asks Gauri to lay him down on her lap. Afterward, the jhakri lifts Bikash's upper garment slightly above his stomach, revealing a small hole-like structure. He then places a few pieces of red rice on the spot.

After a few seconds, the jhakri takes the rice back and instructs Gauri to help Bikash sit up as he was before. Gauri then sits Bikash up in the same position as earlier.

The jhakri places the rice in his mouth and swallows it whole, without chewing. He then closes his eyes and rests his right hand on Bikash's forehead. It seems as though he is in deep thought, with his eyes still closed.

After a few seconds, the jhakri opens his eyes and looks at Bikash's face.

JHAKRI

(with a deep and intense
voice)

Partek din yeuta biralo aauchha,ra
aaja ni tyo biralo aaucha raati ko
11 baje. Tyo biralo lai yeuta doko
le dhakera rakhnu ra mathi bata
thulo dhunga le chepnu.arko din
bihana yeuta paniyo tatayera raato
banayera rakhnu ani doko kholne
bitikai tyo paniyo le hannu.sabai
thik hunchha.

Then the jhakri gives some black rice pieces to Gauri. She looks confused but extends her hand and takes the rice.

JHAKRI

Yo dana sutne bela sirani muni
rakhdinu.

After a moment, the jhakri closes his eyes and goes into deep thought again.

Now they all believe their work might be done. As soon as the jhakri closes his eyes, they begin to leave. They all exit the cave, and the surroundings outside seem like it's nearing nightfall. Together, they start heading back toward their house.

CUT TO:

INT. POUDEL HOUSE. NIGHT(ABOUT 11PM)

It's night, and none of them are asleep yet, as the jhakri has given them a task. It's now 11 p.m., and a black cat enters the room, seemingly coming from outside. They are all prepared, and as the cat approaches, they trap it under a "doko," a traditional basket made from bamboo pieces. After trapping the cat, Shankhar places a large stone on top to keep it contained.

Now, they all have slight smiles on their faces as they head to their rooms. However, Gauri walks to the room where Bikash is sleeping. She carefully places the black rice pieces under his pillow but does not disturb him to wake him up.

CUT TO:

INT. POUDEL HOUSE. MORNING(ABOUT 6/7AM)

Now, all the family members are sitting near the covered "doko," and Bikash appears to have recovered; he sits beside them as well. They are carrying a large spoon called "paniyo," which is made red after heating. They are now preparing to open the "doko."

Govinda carries the "paniyo," ready to strike, while Shankhar removes the stone from the top of the "doko." They are all prepared to see what is underneath. Shankhar opens the "doko," but Govinda hesitates to hit it instantly. To their astonishment, they see a woman sitting there, her body contorted into a small space. Her face reflects immense fear and pain. After two or three seconds, the woman suddenly transforms into the black cat and swiftly escapes outside, leaving no one to strike her.

Govinda is left in extreme shock, and the "paniyo" he is carrying falls to the ground automatically. His face displays a mixture of disbelief and surprise, emotions he clearly does not want to confront. He sinks to the ground, and everyone looks at Govinda, witnessing the weight of his feelings.

BIKASH POUDEL
(with an innocent and cute
expression and a sweet
tone)
Baba,ko ho tyo?

Govinda becomes very emotional, and with tears in his eyes, he gently touches Bikash's head and forehead, seeming reluctant to speak at that moment.

GAURI POUDEL
(with an emotional tone)
Talai thik bhayo ni babu ,jo bhaya
ni chhodde nachineko manchhe ho .

Now, the two sons look a little happy, but their parents' faces reveal some fear and tension. After that, they all go to their rooms. After a while, Govinda sits alone in the room, and Gauri enters, looking at his face.

GAURI POUDEL
(with a small and
questioning manner)
Maile socheko nai bhayo?

GOVINDA
(He nods his head in
acknowledgment, indicating
yes, with an emotional
expression)

Both of them fall silent for two seconds.

CUT TO:

Now, the first part of the movie is completed, and the letters of the word "INTERMISSION" are displayed on the screen.

EXT. VILLAGE HOUSE - DAY

It's a different house than the one shown earlier. In the morning, the outside is crowded with people, and it seems like there might be a problem.

After a while, Gauri arrives there, possibly on her way home. She notices a crowd of people around the house. She might be returning from the forest with a heavy load of grass on her back. She drops the grass on the ground and heads toward the house.

She gets closer to the crowd, and more than five or six women are watching her. She feels uneasy, and hears a woman's voice, but can't see who it is as the woman is hidden in the crowd. The camera focuses on Gauri.

THAT WOMAN(O.S.)
(with some crying and sad
voice)
Hijo belka samma yei thiyo .mummy
ma bahira gaye bhanera gako,aaja
yesto bhayo.

ANOTHER WOMAN(O.S.)
(with a suggestive tone)
Kei hudaina ,katai gako hola
,aauchha bholi samma .feri hamle
sabai thau kaha khojisakechham ra .

THAT WOMAN(O.S.)
 (a mix of crying and a
 slightly raised tone)
 Gau maa aru harako bhetiyeko chhan
 ra ?
 (mixing her crying with the
 softer sound)
 Aba koi aaudaina,sabai sakiyo.bholi
 tero choro ni harauchh.gau nai
 sakinchha.

After hearing the off-screen dialogue, Gauri is shocked and quickly leaves the area. She lifts the heavy load of grass onto her back and heads toward the house, moving faster and faster.

CUT TO:

EXT./INT. POUDEL HOUSE. DAY

Now Gauri reaches the house and places the load of grass beside the house where the buffaloes are. She moves in front of the house and enters inside.

Bikash is studying books, including some for classes 2 and 3, while his father, Gobinda, watches him with interest at his focused way of studying.

Gauri enters the room and immediately opens the drawer, searching for something. After a while, she finds some document-like papers, including one labeled "China"—a paper that determines people's futures and the consequences of upcoming events. She takes two of these "China" papers, placing them in a bag for her sons, Bikash and Shankhar, and prepares to head somewhere. All of her actions are noticed by her son, Bikash, and her husband, Gobinda, as well.

BIKASH POUDEL
 (in a curious manner)
 Mummy kaa jana lako?

GAURI POUDEL
 (glancing at her son as if
 in a hurry)
 Jyotish ko maa jana lako ,gau maa k
 k bhai raako chha.k hune ho bujera
 aauchhu.

BIKASH POUDEL
 Ma hi janchhu.

Bikash stands up and tries to go with his mother.

GAURI POUDEL
 (her tone indicates she's
 not willing to take him
 along)
 Hunde,keta keti jane hoina jyotish
 baa risauchhan .

Bikash stops in his tracks and steps back, returning to sit as before. His facial expression shows a mix of cute, innocent frustration, with a hint of anger at not being allowed to go with his mother.

Gauri heads from inside the house to the outside and leaves.

CUT TO:

EXT./INT. JYOTISH HOUSE. DAY

Gauri reaches the jyotish's house, located far from her own home. The jyotish is dressed in traditional clothes—a dhoti, kurta, and a tika on his forehead, with a long tuppi (a section of hair grown long at the back of his head). Gauri sees the jyotish and looks at him attentively.

GAURI POUDEL
 Baaje china hernu thiyo ,aile
 katiko fursad chhha tapailai .

JYOTISH
 Kasko herni hora?

GAURI POUDEL
 Chora haru ko .

The jyotish gestures for her to come inside, and they both walk into the house. In a large room with a mat on the floor, the jyotish sits on one side while Gauri sits on the other, facing each other.

The jyotish extends his hand to indicate that he wants to see the "China," and Gauri takes it from the small bag, holding it out to him.

The jyotish puts on his glasses for clear vision and then begins examining the "China" papers belonging to Gauri's sons.

JYOTISH
 Sabai thik chha ,sani ko dosh xa
 kei samaya pachhi thik hunchha

GAURI POUDEL
 Aru naramro ta kei chaina? Gaau
 bhari manchhe harai rako chan k
 kasto ho bhanera.

(MORE)

GAURI POUDEL (CONT'D)

(pause for a second)

Mero ta "china" ghar mai chhutechha
,"china" bina kei thaha hunchha ki
naai baaje.

JYOTISH

Haat herera ni thaha hunchha.

GAURI POUDEL

K k hune ho ,sabai herdinu ta

Gauri opens her hand and places it near the Jyotish, allowing him to see what lies ahead in her life. Jotish takes her hand, examining it closely to read her entire future. As he studies her palm, a look of shock slowly appears on his face.

JYOTISH

(hint of fear mixed with
shock appears on his face.)

Haat kaa rekha ta sabai thikai
dekhinchhan,tara yeuta rekha maa
timro buda ko dosh dekhincha.

(pause for a second)

Pradhan sanga sambanda kasto chha
ni ?

GAURI POUDEL

(a slight tremor of fear
and shock colors her tone
and expression.)

Kina ra ? Uhaa ko sabai sanga
ramrai chha .

JYOTISH

Teso bhoya kei hudaina jaau.

Gauri leaves with a confused expression, unsure of exactly what the Jyotish revealed to her. Meanwhile, the Jyotish remains there, still shocked and fearful about the troubling signs he saw in her hand and the potential consequences to come.

CUT TO:

EXT./INT. POUDEL HOUSE .DAY

Gauri arrives home and steps inside to find Bikash still there, seated and reading. Her husband and older son, Shankhar, are not around. The moment Bikash sees his mother, he sets his reading aside and approaches her immediately.

BIKASH POUDEL

(curious expression and
tone)

Baaje le k bhane?

GAURI POUDEL
K bhanni ho ra ,j dekhe tei bhane .

BIKASH POUDEL
(with a soft, curious tone.)
K dekhe ?

GAURI POUDEL
Sabai thik chha hare ,tero baau ko
garaha aaja bholi ramro chaina
bhandai the.
(pause for a second)
Khai ta aru?

BIKASH POUDEL
Agi janu bhako .

Gauri heads to her bedroom, opens the drawer, and places back the "china" she had taken before going to the Jyotish's house.

CUT TO:

EXT. AT THE HOME OF ANOTHER MISSING PERSON. MORNING(ABOUT 6/7AM)

In the morning light, Gauri walks along the path carrying a sickle and a long piece of rope, looking as though she's headed to the forest to cut grass.

Gauri notices a large crowd gathered at a distant house, and a wave of confusion and slight fear washes over her. She heads toward the house, but instead of approaching the crowd directly, she takes a different path to avoid being seen. Quietly, she reaches the house from the back and begins listening to the voices of the people without joining the crowd.

ONE MAN
(frustrated tone.)
Aba ta atti bho ,gau maa 8jana
manchhe chaina.

ANOTHER MAN
Aba k garnu ,dar huna thalyo basna

ONE MAN
Malai ta yo sab kasai ko aatma le
gare jasto laako chha

ANOTHER MAN
Aba k garne? ,jhakri baa ko maa
janu parcha aaja.

Gauri grows scared and quickly slips away from the back of the house, careful not to be noticed.

As she hurriedly leaves, faint sounds of voices still reach her ears, though she can't make out the words.

CUT TO:

EXT./INT. POUDEL HOUSE. MORNING(ABOUT 7/8AM)

Gauri arrives home quickly, without carrying any grass. Her younger son, Bikash, and her husband are sitting outside and notice her returning in a hurry, unlike her usual pace when she heads to the forest.

BIKASH POUDEL

K bho ra mummy?

GAURI POUDEL

Kei bhachhaina.

BIKASH POUDEL

Kina ani, yeti chhitai aaunu bhayo
ta ?

Gauri places the sickle and rope to one side of the house, then sits on the two-step stairway in front. She looks visibly shaken, as if deeply troubled by the events happening in the village.

Seeing this, her husband, Govinda, feels confused by her expression. He walks over, sits beside Gauri, and glances at her face, trying to understand what's troubling her.

GAURI POUDEL

(In a slightly frustrated
tone, and still shaken by
the recent events)

Gau maa 8 jana haraisakechhan.malai
ta sarai dar lachha,

(pause for a second)

Aaja feri 1jana raati
harayechha.sabaile koi aatma le
lageko bhandai chhan,aaja samma
harayeko koi ni bhetiyeko chainan.

BIKASH POUDEL

(In a curious yet fearful
tone)

Churenimaai le pet maa halyo ki ?

Gauri looks at Bikash's innocent question and watches the expression on his face as he reveals his thoughts.

GAURI POUDEL

(In the same slightly
fearful tone)

Aaja raati jhakri lai bolayera
aatma bhagaune bhandai chhan.

BIKASH POUDEL
 (In a slightly curious
 manner)
 Mummy ma ni jane hai

GAURI POUDEL
 (In a suggestive manner)
 Koi jane hoina .jhakri haru milera
 bhagauchhan.
 (pause for a second)
 Aru gayo bhane ,aatma le lagcha

BIKASH POUDEL
 (In an innocent yet
 interested way)
 Malai ta lagdaina ,ma ta sanai chhu

Gauri gazes at Bikash's face, filled with innocence in his reply and expression. She smiles slightly as she watches him.

GAURI POUDEL
 (In a humorous or sarcastic
 tone)
 Sano lai jhan chito chhopera
 lanchha.

A hint of fear can be seen on Bikash's innocent face, while his parents look at him with love, appreciating his fearful innocence.

CUT TO:

INT. PRADHAN HOUSE. EVENING(ABOUT 5/6PM)

As the sun sets, five or six people arrive at Pradhan's house, including two who were last seen at the missing person's house, one jhakri, and three others. Inside, Pradhan sits in a chair, facing backward.

Pradhan sits in the chair facing forward, his face obscured from view. At that moment, uall the people, including the jhakri, bow their heads in respect toward him, but his face remains unseen.

JHAKRI
 (with a deep voice)
 Gau maa 8 jana haraisakechhan,aaja
 samma koi ni bhetiyenan.
 (pause for a second)
 Hamle aba aaja rati jungle maa
 tesko lagi puja garne bhanera ,gau
 maa manchhe darai rako chan ,teskai
 lagi hamle aaja socheko,k garda
 thik hola bhanera yeha aako .

After that scene, Pradhan raises his hand in a gesture that indicates, "You are permitted to proceed.

After receiving permission, they bow their heads one last time in front of Pradhan and begin to leave his house.

CUT TO:

INT./EXT. POUDEL HOUSE .NIGHT (ABOUT 8/9PM)

It's around 9 PM, and Bikash is sleeping in his room with his eyes closed. A faint sound from a distance reaches his ears, though he cannot discern the exact words or meaning of the sound; it is barely audible.

After hearing the sound, Bikash wakes up and opens his eyes, feeling frightened. He approaches the window of his room and sees a distant scene with several small fires burning in various places—about ten or fifteen points of fire dot the landscape.

He immediately rushes outside the house and is shocked to see that most of the houses in the village are catching fire, with small flames flickering in various places. Scared, he glances to the other side and notices more houses burning as well. In the distance, he sees flames consuming the jungle, forming a circular pattern of fire that dots the landscape.

Bikash becomes completely terrified by the situation, and a fearful expression spreads across his face, reflecting his deep anxiety about what is happening.

Bikash sees his parents on the other side, and they are also watching the fires burning in the village and the jungle. Immediately, he rushes over to them with a scared and terrified expression.

BIKASH POUDEL
(In a terrified, fearful
voice)
Mummy! Mummy!! ,gau bhari aago
lagyo .aba ta sabai marchhan hola .

At that moment, Bikash's parents look at him, and he suddenly notices a small point of burning wood in his house as well, leaving him extremely terrified.

BIKASH POUDEL
(In an extremely terrifying
tone)
Mummy!!!!,hamro ghar maa ni aago
lagyo .

After that, he looks at his parents, who are not responding and simply staring at him. He falls silent, noticing that the fire in his house appears to have been created by his parents, arranged symmetrically with the wood placed in certain spots. It seems like a small point of fire, and he glances outside to see the fires in the village, realizing that they might be connected to the fire in his own house.

BIKASH POUDEL

Aago kina lagako ?

GAURI POUDEL

Jhakri le bhanera, aaja aatma
bhagauna laachhan re, pari jungle
maa gako chhan sabai

BIKASH POUDEL

(In an interesting voice)

Hami jana mildaina?

GAURI POUDEL

Naai, mildaina kaapne manche matra
janchhan teha .

BIKASH POUDEL

Dai chaina ta bhitra, dai jana
milchha ra ?

After Bikash's reply, Gauri feels scared and hurriedly enters the house, heading to Shankhar's room, only to find that he is not there. Her husband and younger son come in as well, their faces showing surprise and frustration, while Gauri's expression mirrors her concern. At that moment, Bikash remains silent.

CUT TO:

EXT. ON THE WAY TO THE JUNGLE. NIGHT(ABOUT 9 TO 10PM)

It is completely dark, and the scene feels terrifying and eerie. Shankhar, along with his three friends—Bire, Gopal, and Rabin—make their way toward the jungle, guided only by a torchlight. They are heading to the place where a circle of fire has been made.

SHANKHAR POUDEL

(In a slightly fearful tone)

Bholi malai ghar maa marchhan.

BIRE

(In a flirtatious and
suggestive way)

Ye mula aaimai jasto, alikati marda
huna sik.

RABIN

(In a flirtatious way)

Aaja yeslai jhanki sangai
pathaidina parchha.

(By looking at Shankhar's
face)

The other three laugh as they look at Shankhar, but his face reveals a hint of fear.

GOPAL

(In an encouraging way)

Ta mula kaafar, kei bhaya hami cham
ta .tei ni kei hudaina ,tadai bata
herumla .

In this way, a bit of courage appears on Shankhar's face, and then all four continue heading toward their destination in the jungle.

CUT TO:

EXT. JUNGLE WHERE FIRES BURN IN A CIRCULAR PATTERN.
MIDNIGHT(ABOUT 11/12PM)

It's around midnight, and the surroundings are completely dark. Shankhar, Bire, Gopal, and Rabin arrive at a spot in the jungle where a fire burns in a circular pattern. They move closer, stepping near the edge of the fire's circle, watching it intently.

They see a large, flat, red surface where the fire has already burned, leaving a glowing red coil across a wide area inside the circle of flames. The surface appears as if the coil is still burning, giving it an eerie and strange look.

Shankhar now sees a man, a "jhakri," sitting in a wooden chair, surrounded by seven or eight other people dressed in unusual clothing on their lower bodies, with their upper bodies bare. Their hair is messy and curly, and they appear to be listening intently to the jhakri. Three women are also present, their necks and hands bound with chains to prevent them from escaping.

In the darkness of midnight, a reddish glow fills the area, cast by the burning circle of fire in the jungle. Despite the late hour, the fire illuminates the surroundings with a bright, eerie light.

The women have innocent, gentle faces, yet their hands and necks are bound with iron chains, holding them in place.

Now, the seven or eight men in their strange attire approach the glowing red coil of fire. They close their eyes, as if channeling some strange inner power. After a few seconds, the jhakri, seated in the wooden chair, lets out a loud sound by striking a traditional drum. At this signal, all seven or eight men rush toward the red, burning coil and begin dancing wildly around it for about 30 seconds.

At that moment, all of them open their eyes, and one of the men grabs a long iron rod from the glowing red coil. Holding it in his hand, he continues to dance, then presses the red-hot rod to his lips, licking it before tossing it back into the burning coil. Astonishingly, his mouth and tongue remain unharmed, as if he possesses some mysterious inner power.

People believe that this inner power arises when the spirit of an ancestral god or a powerful soul enters their body. In Nepal, it is said that such extraordinary acts occur under this divine influence.

After that, one of the men picks up a large ladle that resembles a rice-serving scoop. The ladle is completely red and is placed near the burning coil at his feet. He takes it in his hand and approaches the three women.

Now, the three women become frightened as the man approaches with the reddish ladle, a look of fear evident on their faces.

The three women sit bound by iron chains around their necks and wrists, completely naked. Their lower bodies are covered by their laps, which they keep close together to conceal their private parts. They wrap thorny plants around their breasts, obscuring their natural color, and apply the thorns to parts of their faces and more than half of their chests, ensuring that their skin tone is not fully visible.

The man with the reddish ladle approaches one of the women and strikes her on the backside of her chest. Shankhar observes this activity and becomes terrified, closing his eyes. The woman lets out a loud scream, and her face appears as a faint replica, emerging slightly from her form in the presence of the man. Shankhar watches as the impact on her back begins to heal rapidly within three to four seconds. Overwhelmed by what he sees, Shankhar and his friends are filled with fear.

The man repeatedly strikes the woman on her back, and after each hit, the impact heals completely within one to two seconds. For the first time, she cries out loudly, and a faint replica of her face appears before her real face, suggesting that she is experiencing intense pain inside.

After each strike, the woman's mood and expression shift dramatically from cries of pain to a violent smile, as if the pain from the strikes has vanished. With every blow, the faint vision of her face transforms into that of another woman, appearing before her real face, and this new visage becomes increasingly joyful and exuberant.

Now, Shankhar, Gopal, Bire, and Rabin are extremely frightened by the rapid healing and the activities of the women. The man repeats the process for each woman, and the same actions occur again. Terrified by what they witness, the boys decide to leave quietly, walking in a stealthy manner to avoid being noticed. They quickly make their escape from the area.

CUT TO:

EXT. ON THEIR WAY HOME FROM THE JUNGLE. MIDNIGHT(ABOUT 1AM)

Having made their way from the jungle to their house, the boys walk slightly along their path. After covering some distance, Rabin accidentally turns on the torch, and its bright light startles Shankhar, causing him to feel scared once again.

SHANKHAR POUDEL
(with a fearful and loud
sound)
Aaaa....
(pause for a second)
Banda gar !!!

BIRE
(sound in a suggestive
manner)
Yeslai dar lagyo banda gar

After that, Rabin turns off the torch, and the four of them continue heading toward their house.

CUT TO:

EXT./INT. POUDEL HOUSE. NIGHT(ABOUT 1:30AM)

Shankhar arrives home to find the lights on outside, as his parents are worried about his absence. He quietly heads inside and glances at his parents' room, noticing they are still awake. To avoid being seen, he silently slips into his own room, ensuring they don't discover he has returned.

However, his parents look extremely stressed about their missing son, and the pain is evident on their faces.

Shankhar enters his room, where the light is already on. He goes to the bed, wraps himself in the blanket, and starts to sleep without turning off the light, hoping his parents won't notice him.

After some time, Gauri steps outside her room and notices wet footprints on the floor. Silently, she follows the footprints until she reaches Shankhar's room, where she finds him lying in bed, asleep.

She feels a surge of surprise and happiness, covering her mouth with her hand to contain her joy. She heads to the room where her husband, Govinda, is, gesturing toward Shankhar's room and signaling him to stay quiet by placing her index finger vertically against her lips.

They both quietly head to Shankhar's room and find him sleeping there, a look of relief and happiness spreading across their faces. Gauri turns off the light in his room and then switches off the outside light before they both return to their own room.

Now, their faces reveal happiness as they settle in for the night. Gauri turns off the light in their room, and they both drift into sleep.

CUT TO:

INT./EXT. POUDEL HOUSE. MORNING(ABOUT 6/7AM)

It's morning, and Shankhar wakes up, opening his eyes to see the light off. He remembers falling asleep yesterday without turning it off, feeling a bit puzzled by it. Sitting up, he heads outside, where he sees Bikash, Gauri, and Govinda, all watching him quietly. Shankhar walks over to the water area to wash his face, then turns back, noticing everyone still staring at him. He falls silent and, feeling slightly uncomfortable, tries to head back inside.

BIKASH POUDEL
(With an innocent voice)
Mummy ,hijo yo kaha gako sodhnu na

After hearing Bikash's question, Shankhar turns around, a hint of fear flickering across his face.

GAURI POUDEL
(She knows everything but
tries to act as if she's
unaware of it all.)
Ghar mai thiyo ta .

Govinda understands his wife's intentions, so he stays quiet and enjoys the moment, a hint of satisfaction visible on his face.

BIKASH POUDEL
Hijo raati k ,din maa hoina.

GAURI POUDEL
(In the same manner that
she pretends to be unaware)
Raati pani ghar mai thiyo ta
.bhitra sutirako thiyo

Bikash feels confused and a bit surprised by his mother's reply, which makes her seem unaware of it.

BIKASH POUDEL
(With a tone of slight
confusion and frustration)
Tapailai kehi thaha chaina. Malai
sab thaha chha.

GAURI POUDEL

(In the same manner that
she pretends to be unaware)

Tesai nabol ta

(pause for a second)

Hijo 8 baje nai sutna gako thiyo ,
batti nibhauna bhuleko raichha,ma 9
baje gayera batti maarera aako.kati
majale sutirako thiyo .tesai aarop
lauchhas.

Now, Shankhar feels extremely frustrated, grappling with guilt for going into the jungle last night without telling his parents. He experiences a twinge of pain inside as he reflects on his actions.

Bikash feels a bit angry that his mother is trying to hide something she knows, even though she acts as if she is unaware of it.

After that, Bikash goes inside the house with a hint of rudeness.

Now, Shankhar moves closer to his mother and sits beside her.

SHANKHAR POUDEL

(with a look of surprise
and interest)

Tapai lai kei thaha chaina hijo ko
?

GAURI POUDEL

(In the same manner that
she pretends to be unaware)

Sabai thaha chha ta .

(pause for a second)

Khana khayera ta sutna gais ,ma
bahira gaya ani tero kotha maa
herda batti balekai raichha ani
tero kotha ko batti nibhayera ma ni
sute.

SHANKHAR POUDEL

(his face reflecting
surprise and a curious
interest)

Hijo, jungle gako thiya

GAURI POUDEL

(Now, she acts as if she is
aware of those things)

Ko sanga?

SHANKHAR POUDEL

Gopal sanga

GAURI POUDEL

Aru ko ko

SHANKHAR POUDEL

Bire, rabin

GAURI POUDEL

K raichha ta jungle maa?

SHANKHAR POUDEL

(expression filled with
interest.)

Jhakri baaje aru 7,8 jana sanga
thiya ,aago mathi hidera aru lai
kuteko the.

GAURI POUDEL

(Now, her expression turns
slightly serious.)

Kaslai kuteko ?

SHANKHAR POUDEL

Nachineko manchhe.

(pause for a second)

Dar lagera chhitai aako .

GAURI POUDEL

(slightly serious in a
sarcastic way)

Chhitai bhanesi 2 baje ho ?

Now, Shankhar falls silent and quiets down after his mother's question.

Gauri looks at her son Shankhar's face, showing a mix of confusion and silent fear, then glances at her husband Govinda. After a few seconds, Shankhar also goes inside the house, and both of them watch him with serious expressions.

CUT TO:

EXT. ANOTHER MISSING PERSON'S HOUSE. DAY

It's midday, and a crowd has gathered outside the house. Another person has gone missing, adding to the growing fear among the villagers. Shankhar stands among them, watching the anxious faces around him. Everyone, including Shankhar, looks terrified and distressed, haunted by the repeated disappearances that have shaken the village.

Three people are crying, seemingly the parents of the missing person. Shankhar watches their expressions, but he doesn't hear their sobs at first—his ears are blocked by some inner noise. After a few seconds, the sound of their crying breaks through, and he feels a wave of confusion. Disturbed, he decides to leave and starts to head away from the scene.

CUT TO:

EXT. VILLAGE PATH - ON THE WAY TO SHANKHAR'S HOME - DAY

Shankhar heads toward his house, his mind troubled by what happened at the missing person's house. Confusion clouds his thoughts as he recalls everything that unfolded there, replaying the events as he walks.

He approaches the temple, a secluded place with no signs of habitation nearby. Suddenly, he hears a loud scream, freezing him in fear. Gathering his courage, he moves toward the temple, following the direction of the sound. He circles around to the back of the temple, searching for its source.

His eyes fixate on a lock ring that resembles one from a water tank, partially buried in the ground. Only the lock ring is visible above the surface. He approaches it and leans in, placing his ear close to the ring to listen. Once again, he hears a faint scream coming from inside, sending a chill down his spine. Terrified, he immediately turns and races away, hurrying back toward his house.

CUT TO:

EXT./INT. POUDEL HOUSE .EVENING(ABOUT 5/6PM)

Shankhar arrives home, his face reflecting his fear. Outside the house, his mother, Gauri, is cleaning rice the traditional way, using a "supo," a large bamboo plate designed to separate the uneaten grains. His younger brother, Bikash, sits beside her, helping by removing the unwanted bits. Their father, Gobinda, sits in a chair nearby. As Shankhar approaches, everyone looks at him with concern. He moves closer to his mother and sits down beside her.

GAURI POUDEL

(in a curious way)

K bho?

SHANKHAR POUDEL

(with a fearful face and an interest in talking)

Mummy,aaja ni yek jana harayechha.

After hearing Shankhar, Gauri looks a bit shocked and glances at Gobinda, who is also watching Shankhar with a serious expression. Meanwhile, Bikash remains focused on removing the unwanted bits from the rice.

GAURI POUDEL

Ko ?

SHANKHAR POUDEL

Parri gaau,aba ta sab le gau
chhodne kura gardai thiya .

Now Bikash notices Shankhar and listens intently to his last words.

BIKASH POUDEL
(in a curious and
interesting way)
Kasle gau chhodne ?

Now Gauri gestures to Bikash with her hand, signaling him not to speak. Bikash falls silent and simply looks at Shankhar.

GAURI POUDEL
(in a motivating yet
fearful way)
Hami kina gaau chhodne ,chhodne le
chhodorakhchhan,hamlai kei hudaina.

BIKASH POUDEL
(in an innocent voice)
Jhakri baaje ko maa jane hami

Now Gauri places her hand on Bikash's head after noticing his innocent expression and gently moves her hand there.

After that, Gauri looks at Gobinda with a serious expression, and Gobinda meets her gaze with a similarly serious look. Their expressions reveal a shared fear of what might happen next.

CUT TO:

BEGIN DREAM SEQUENCE:

INT. LARGE UNDERGROUND ROOM - DAY

It's daytime, but the underground, cave-like setting makes it feel like night. The area is dimly lit by small fires burning on sticks placed around, casting a warm, flickering glow in shades of yellow and red, filling the space with an eerie, fiery light.

Shankhar begins moving forward, following the path lit by the small fires, heading deeper and deeper into the space.

Shankhar notices a faint vision of something moving in the distance. He stops in a corner and starts watching closely.

He sees Parvati and Mira, who appear as if they've been there for a long time without food or proper clothing. They look extremely hungry, weak, and exhausted—like people drained of all energy, too tired to walk or move any further.

A man dressed in strange clothing, wearing a buffalo head structure over his own to resemble a buffalo, walks toward Parvati and Mira with a menacing gait. His hands have sharp, blade-like nails, and he approaches them slowly.

Seeing this, Parvati and Mira become terrified, their faces reflecting utter fear. With zero energy left, they appear completely helpless as the man approaches them.

The man comes close to them, extending his blade-like nails to tear away their clothes. Parvati and Mira, with no energy left, desperately cover their chests and lower bodies with their hands, their faces reflecting overwhelming fear and exhaustion.

With little to no energy left, Parvati and Mira struggle to cover their chests with their hands. The exhaustion and pain are evident in their eyes, reflecting just how weak and tired they are.

The man places his hand, with its sharp, blade-like nails, on Mira's body and drives them in, gripping her back. He tears a long strip of skin from her body.

The girls appear as though they have no energy left to cry, their eyes dry and empty of tears.

The man does not stop; he continues to pull the skin from their bodies. Their skin turns bright red, with only a small amount of blood flowing, and they appear completely helpless, unable to do anything as they endure the pain.

Seeing this, Shankhar is overcome with fear. He covers his mouth with his hand to prevent himself from shouting or crying out. Moving quietly, like a cat, he carefully steps away, trying not to draw attention from the man. After a few moments, he feels he's out of the man's sight and starts running as fast as he can, desperately trying to escape.

END DREAM SEQUENCE:

CUT TO:

INT. POUDEL HOUSE .NIGHT(ABOUT 4/5AM)

It's night, and the scene appears in a clear black-and-white tone, illuminated by the moonlight. Shankhar's body is visible, and it seems as though he is in a deep sleep.

Shankhar starts to move his fingers slightly, one by one, as blood circulation returns to his hands. After a few moments, his legs twitch, and then, with a sudden motion, he opens his eyes. His face is filled with terror and fear. He wakes up a little, looks outside, and sees the moonlight shining through. After a moment, he lies back down in bed, wraps himself in the blanket, and falls asleep again.

CUT TO:

INT./EXT. POUDEL HOUSE .MORNING(ABOUT 7/8AM)

Gauri is outside the house, cleaning her son's clothes with water. After a while, Shankhar steps outside, appearing as though he is just waking up.

GAURI POUDEL
 (She speaks in an indirect way)
 Aaja ta kina chhitai uthis ta .
 (pause for a second)
 10 baje samma suteko bhaya ni hune

Shankhar looks at his mother and notices a hint of playfulness in her tone, making him smile slightly—a smile that seems almost practiced. He walks over to where she is by the water, scoops some up to rinse his mouth, and then sits beside her, as if he wants to talk.

GAURI POUDEL
 K bho? Raati nindra pura pugena kya ?

SHANKHAR POUDEL
 (in an intrigued tone, with a hint of fear)
 Sapna maa bhako sabai milchha?

GAURI POUDEL
 (She speaks in a busy manner while cleaning the clothes, talking to her son)
 Malai k thaa. Kaile kaai ta mero ni mileko hunchha.
 (pause for a second)
 Kina k dekhis ra?

SHANKHAR POUDEL
 (He speaks as if he's trying to hide something)
 Kei hoina aaja khasi ko masu khako sapna dekheko thiya.

GAURI POUDEL
 (She continues talking in a busy manner as she cleans the clothes.)
 Dui poisa ko buddi chaina ,kasle dinchha talai khasi ko maasu.

Shankhar heads back inside, while Gauri continues with her work, cleaning the clothes.

CUT TO:

EXT. PATH TO THE TEMPLE - DAY

Shankhar heads toward the temple where he heard the screaming sound yesterday. He arrives at the temple and then moves to the back, where the sound came from.

His eyes fix on the ring lock where the sound came from, and he watches it closely.

He starts pulling on the ring, trying to lift it to discover the source of the sound. He pulls harder, using all his strength, but is unable to lift it.

He looks at the ring and stops trying to pull it out. Instead, he begins moving it in a circular motion, hoping it will loosen. After a moment, the ring starts to move, and then he manages to pull it out.

After that, he looks inside the ring lock hole and sees a steel staircase leading down into darkness. The scene below is pitch black, and after a few seconds, he clearly hears a girl's scream echoing loudly from deep within.

Immediately upon hearing the scream, he is shocked and terrified. He steps back from the ring hole in fear, and then cautiously places the circular lock ring back over it.

After placing the lock ring back, he immediately leaves the spot and heads toward the house with a hurried expression.

CUT TO:

EXT. ROAD FROM TEMPLE TO POUDAL HOUSE - DAY

Shankhar heads towards his house from the temple area, where he heard screams an hour ago. He feels a little better now as he moves further away from the temple, though fear is still visible on his face. His head movement, however, appears calm and normal.

Hemant approaches from the opposite direction, and Shankhar sees him, stopping in his tracks with the same fearful expression. Hemant also notices Shankhar and stops, staring back at him.

Hemant looks at Shankhar and notices the fear on his face, assuming it's from their last confrontation. Seeing this, Hemant smiles smugly, glances at him with a hint of arrogance, and then walks away.

Shankhar is left confused, the fear still visible on his face. After Hemant leaves, he also starts heading towards his house.

CUT TO:

EXT./INT. POUDEL HOUSE. EARLY NIGHT

The Poudel family is gathered, seated together and eating. All the men are focused on their meals, each busy with the act of eating.

At that moment, Shankhar looks at his mother's face and stops eating, as if he wants to say something to her. His mother notices this and realizes he is trying to tell her something.

GAURI POUDEL

(In a questioning manner,
while eating his food
absentmindedly)

K bho?

SHANKHAR POUDEL

(With interest and
innocence evident in his
expression)

Jamin muni ni manchhe hunchhan ra ?

After Shankhar's reply, Bikash looks at both Shankhar and his mother's faces, filled with interest, while his father, Govinda, ignores the conversation and continues eating.

GAURI POUDEL

(In a slightly rude manner)
Jamin muni ni k ko manchhe hunchhha
ra feri,raachhes hunchhan raachhes.

SHANKHAR POUDEL

(In a curious manner)
Raachhes ko hami jastai bolchhan?

GAURI POUDEL

(In an ignorant manner)
Kasle bhanchha talai yesto kura ?

SHANKHAR POUDEL

(With the same interest in
talking as before)
Maile suneko ,rachhes karairako
jamin muni bata

GAURI POUDEL

(Gauri chuckles softly
while looking at her
husband)
Kaha sunis?

SHANKHAR POUDEL

Pari mandir pachhadi.2din bho,bholi
jamla ma dekhaidinchhu kaha ho .

GAURI POUDEL
 (Gauri looks as if she
 wants to stop the
 conversation)
 La la khup dekhichhas ,bholi jamla

Gauri notices that her younger son, Bikash, is watching and listening to their conversation with full interest and curiosity.

GAURI POUDEL
 K bho talai feri ,khurukhuru khana
 chhoder a khana baseko manchhe ni.

After hearing their mother's reply, both of them continue eating. Meanwhile, the younger son, Bikash, occasionally watches them with the same curiosity while eating.

CUT TO:

EXT. POUDEL HOUSE .DAY

There is no one outside the house. After a few seconds, Shankhar steps out, moving carefully to avoid being noticed. Following him, his younger brother Bikash also slips outside, moving stealthily like a cat, glancing left and right to check his surroundings.

They don't find anyone outside the house, and they quickly start toward the path to the temple they discussed last night.

CUT TO:

EXT./INT. TEMPLE - NEARBY-DAY

Shankhar and Bikash reach the area near the temple and start heading toward it.

They wear expressions of curiosity mixed with a hint of fear. After a while, they reach the ring that Shankhar opened the previous day. Shankhar places his ear close to the ring, trying to hear the sound he heard before.

BIKASH POUDEL
 (with a curious and
 innocent expression)
 Rachhes karayo?

Shankhar raises his hand slightly, signaling Bikash to stop talking, and leans in as if he's about to listen for that sound.

Shankhar starts to open the ring, and after a moment, he successfully opens it.

SHANKHAR POUDEL
 (in a suggestive and
 somewhat controlled manner)
 Ta yehi bas.

BIKASH POUDEL
 (in an innocent and fearful
 manner)
 Ani ma?

SHANKHAR POUDEL
 (He takes a torch from his
 back and hands it over to
 Bikash)
 2 jana jana mildaina.ta yei basera
 bhitra dekha.

BIKASH POUDEL
 (Bikash takes the torch
 with a confused expression)

Shankhar begins to climb the steel vertical staircase, and then Bikash, with a fearful expression, lights the path from the top of the stairs. Bikash continues to descend the staircase.

Shankhar reaches the ground, where the light from Bikash is still visible. He moves to the side of the staircase, and Bikash, unable to see Shankhar, waits while continuing to light up the area.

Shankhar sees a cave-like structure beneath, vast and frightening, large enough for hundreds of people to walk through and live without disturbance. He heads inside and finds many people chained, looking like they haven't been fed in a long time. They appear extremely thin, nearly lifeless, and gaze at him with fear, as if silently begging for help.

The entire cave is illuminated by fire points scattered throughout. Shankhar notices a slightly brighter area in one corner, where two people are present. One person sits in a chair, facing away to prevent Shankhar from recognizing him, while the other is a jhakri. Realizing this, Shankhar is overwhelmed with fear and tries to leave. He moves cautiously, his expression filled with fear.

Bikash continues to light up the staircase and sees his brother Shankhar coming up faster and faster.

Bikash comes out from the staircase, and with a fearful expression, he closes the ring.

BIKASH POUDEL
 (With excitement and fear)
 K bho?, rachhes aayo?

SHANKHAR POUDEL
 (With a hurried and
 controlled manner, mixed
 with fear)
 Chito hid

Following Shankhar's orders, both he and Bikash hurry back toward the house.

CUT TO:

EXT./INT. POUDEL HOUSE. EVENING

It is the time when the sun is about to set, and the setting sun is visible. Shankhar and Bikash reach the house, where their mother is sitting outside, looking a bit angry.

Both of them look fearful as they sit outside the house, each in a different position.

GAURI POUDEL
 (In a slightly angry manner)
 Kaha gathis?
 (while looking at her
 younger son, Bikash's face)
 Ta chai kaha gathis?

BIKASH POUDEL
 (with a fearful expression)
 Hijo bhaneko thau maa.

GAURI POUDEL
 (in a questioning manner)
 K dekhis ta ?

BIKASH POUDEL
 Ma gayena ,
 (pointing his hand toward
 the elder brother,
 Shankhar)
 Yo gako

GAURI POUDEL
 (looking at her son
 Shankhar in a questioning
 way)
 K dekhis taile chai?

SHANKHAR POUDEL
 (fear shows on his face,
 but with an interest in
 speaking)
 Gufa jasto raichha bhitra ,dherai
 manchhe thiya ,herda kheri sabai
 manchhe marna lako jasto the,
 (MORE)

SHANKHAR POUDEL (CONT'D)

(pause for a second)

Ani jhakri baaje ni thiya arko
manchhe sanga kura gardai....

(He stops speaking
abruptly, fear visible on
his face, and nervously
swallows.)

Now Gauri feels a bit of fear, which shows on her face.

GAURI POUDEL

Sachhai dekhis ta ?

SHANKHAR POUDEL

Dekheko ta ani ,malai ta dar lagera
aai haale .

GAURI POUDEL

(in a suggestive way)

Kasailai nabhanes hai yo kura,

(pause for a second)

K raichha bholi jamla.

Everyone has fear on their faces, and now Gauri's face also reveals some fear.

Now Bikash and Shankhar go inside the house, but Gauri sits outside, looking as though she is feeling some fear about what may come in the future.

CUT TO:

INT./EXT. POUDEL HOUSE .DAY

Gauri steps outside the house, followed closely by her elder son, Shankhar. They are heading toward the temple they discussed yesterday. Her younger son also joins them, carrying a torch and stepping forward to catch up with them.

Gauri sees her younger son, Bikash, slowly coming toward them, carrying a torch.

GAURI POUDEL

(in a suggestive and
questioning manner)

Kaha jane ho ta chai?

BIKASH POUDEL

(in an innocent and cute
manner)

Ma ni jaane....

GAURI POUDEL
 (in an orderly or
 suggestive manner)
 Ta chai kina jana paryo?
 (pause for a second)
 Keta keti jane hoina.

BIKASH POUDEL
 Hijo gako ta ani.

GAURI POUDEL
 (in an orderly way)
 Hijo gayera hunchha, aaja k po
 hunchha ,khurukhuru ghar mai bas

SHANKHAR POUDEL
 (in a suggestive and
 advising manner)
 Jana dinu,mathi basera torch
 dekhauchha.

After that, Gauri says nothing to Bikash. She and Shankhar continue on their way, and Bikash follows them. This time, they don't resist or try to stop him, and after a while, all three walk together.

CUT TO:

EXT./INT. TEMPLE - NEARBY-DAY

Shankhar, Bikash, and their mother, Gauri, reach near the temple. As on previous days, Shankhar and Bikash go toward the ring, and Gauri follows them. Finally, they all arrive at the ring they discussed the previous evening.

GAURI POUDEL
 (Pointing toward the ring
 with her hand and facing
 her son, Shankhar.)
 Yei ho?

SHANKHAR POUDEL
 (He nods his head as a sign
 of yes)

After that, Shankhar opens the ring as he did on previous days. Once it's open, everyone there looks at each other, a hint of fear appearing on each of their faces.

Gauri now sees a steel staircase below. Shankhar begins to descend, and Gauri follows. She notices her younger son, Bikash, also trying to go down, and she stops him.

GAURI POUDEL
 (in a strongly suggestive
 manner)
 Ta tei bas, mathi basera torch
 dekhaa

BIKASH POUDEL
 (in a requesting manner)
 Ma ni jaane....

GAURI POUDEL
 (in a slightly angry way)
 Chup lag, bhaneko namaan na teha

After his mother's words, Bikash falls silent and stays outside, lighting up the staircase with his torch as he watches his mother and brother go down.

Gauri also descends the staircase, following Shankhar, and after a while, they both reach the underground cave.

Shankhar slowly heads inside, and Gauri follows him.

As they head inside, they see a bright area lit by fire torches, with many people chained up. The people appear extremely thin, exhausted, and close to death, with no energy left. Seeing this, Gauri becomes terrified, and Shankhar is also deeply shaken.

Their eyes fall on a girl who is completely naked, her chest extremely thin, showing no fat. However, her lower body remains covered from view.

They continue heading deeper inside, and all the chained people appear to be silently pleading from within to be set free.

Their eyes now fall on a group of 7 or 8 girls and boys from their neighborhood, including Parvati and Mira. Like the others, they appear extremely thin and near death. Only Parvati's and Mira's faces are visible for recognition, while the chests of the other girls and boys are exposed, revealing the same frail condition. Seeing this, both Gauri and Shankhar are overcome with shock, confusion, and fear.

Their eyes move to the corner, where they see a shaman (Jhakri) talking to another man whose face is hidden but whose body is visible, turned away from them. Recognizing the shaman, Gauri becomes terrified, gripped with fear.

Gauri signals to Shankhar to leave, and they both slowly make their way back, careful not to attract the attention of the two men. They reach the staircase and start to climb up, where Bikash is still lighting the way from above.

Gauri and Shankhar reach outside the ring, and Shankhar hurriedly closes it.

Fear is visible on both their faces, while Bikash looks confused, as he still hasn't seen what happened inside.

Shankhar and Gauri immediately leave the place, and Bikash follows them.

BIKASH POUDEL
(in a curious and
interesting way)
K bhayo bhitra ?, rachhes aayo ra ?

GAURI POUDEL
(in a suggestive way)
Kehi hoina ,ghara baba yeklai
hunuhunchha chhito hid

After that, they all start heading toward the house, and fear is evident on their faces.

CUT TO:

INT. POUDEL HOUSE. EARLY-NIGHT

It is around 7 or 8 p.m., and all the family members are in the kitchen. Gauri is serving food, while Bikash looks at his mother.

BIKASH POUDEL
(in an interesting way)
Teha bhitra k thiyo k?

Gauri stops serving food after Bikash's remark and looks at her husband. Govinda also looks at her.

GAURI POUDEL
(with a slightly fearful
expression)
Malai ta aaja sarai dar lagyo.

Govinda looks at his wife with a confused and serious expression, and Bikash also notices the exchange.

GAURI POUDEL
(with a slightly slow and
somewhat fearful tone)
Jhakri ta malai ramro manchhe
lagthiyo,aaja dekhesi thaha bhayo.

In response to his wife, he looks at her with curiosity.

BIKASH POUDEL
(with full interest)
Kina ra ?, jhakri baaje raachhes
hun ra ?

GAURI POUDEL
 (with a halted voice and a
 little bit louder)
 Nakarana ta....

At that moment, everyone notices Gauri, and her husband watches her curiously.

GAURI POUDEL
 (while looking at her
 husband)
 20/30 jana bhandu badi manchhe
 thiya, sabai marna lako jastai
 thiya,
 (pause for a second)
 Hamro gau ko parvati, pari gau mira,
 7/8 jana harako sabai tei thiya,
 bichara haru khana napayera marna
 lako jasto thiya ,kapada ni
 thiyena.....

Gauri serves each plate of food and places them near everyone, but Bikash looks at her curiously. Govinda looks at the food, seeming uninterested in eating, and then glances at Gauri. Meanwhile, Shankhar starts eating.

GAURI POUDEL
 (in a serious tone)
 Jhakri ta paapi chhan kya ,ko arko
 manchhe sanga kura gardai
 thiya, sabai manchhe lai banera
 rakheko ,
 (pause for a second)
 Yesari ta hunna, gau maa sab lai
 bhanesi k ho thaha hunchha, tetro
 manchhe marna lako chhan, saas matra
 fereko chhan.

After Gauri's reply, her husband becomes very serious. He looks at the food plate, places his finger on it, and motions toward the rice, as if signaling that he has no desire to eat it.

Meanwhile, Bikash continues to watch his mother's face curiously.

GAURI POUDEL
 (in an orderly way)
 K bho talai ,khurukhuru kha na.

After that, Bikash starts eating the food, while Shankhar has almost finished his meal.

Then, Gauri tries to eat the food, taking a few bites. It seems like she is eating out of necessity rather than interest. Govinda looks the same.

CUT TO:

INT. POUDEL HOUSE. NIGHT

It is about 9 p.m., and Govinda is in his room, deep in thought.

Gauri comes to the room, and Govinda gives a fake smile to his wife. She lies down on the bed, wrapping herself in a blanket and starting to sleep. It is about 9 p.m., and Govinda is still in his room, deep in thought.

After a moment, Govinda also lies down on the bed. Gauri places her head on his shoulder, and finally, she closes her eyes, seeming to fall asleep.

Govinda looks at her as she sleeps, feeling a little bit happy. After a moment, he seems unable to sleep, his eyes still wide open, filled with deep, serious thoughts.

CUT TO:

EXT. POUDEL HOUSE .DAY

Gauri and her husband, Govinda, come outside the house, appearing as if they are about to go somewhere. They begin heading down the path.

Gauri hears a sound and realizes someone is following them. She turns to see her younger son, Bikash, trailing behind with a slow, careful walk, while her older son, Shankhar, watches with a look that says, "Once my parents leave, I'll leave the house too." Gauri quietly observes all of this.

GAURI POUDEL
(asks with a curious tone,
looking at Bikash)
Kaha jane ta chai?

BIKASH POUDEL
(with a cute and innocent
tone)
Ma ni jaane.

GAURI POUDEL
(with a strongly suggestive
and advisory tone)
Jaane hoina ta, hami pradhan baaje
ko maa gayera aaihalchham,dai
sangai bas ghar maa

Gauri looks at Shankhar's face, noticing his hurried expression, as if he's eagerly waiting for his parents to leave the house so he can go as well.

GAURI POUDEL
 (looking at Shankhar's face
 in a deliberate manner)
 Ta chai k dhukera base chhas ,kai
 jaane hoina ni ferī khurukhuru ghar
 mai basne 2 bhai.

At that moment, Bikash heads back toward the house, and Shankhar, who is watching from the doorway, also goes inside. Seeing this, Gauri and her husband, Govinda, continue on their way.

CUT TO:

EXT. ON THE WAY TO PRADHAN'S HOUSE. DAY

Gauri and her husband, Govinda, head toward Pradhan's house when they see Pradhan's grandson, Hemant, approaching them. They stop and look at him as he comes closer.

GAURI POUDEL
 (while looking at Hemant's
 face)
 Baaje ghar mai hunuhunchha?

HEMANT
 Naai,baaje ta 2 mahina bhai sakyo
 ghar mai basnu hunna.
 (pause for a second)
 Kina ra ?

GAURI POUDEL
 (she acts as if she doesn't
 want to reveal anything,
 speaking in a guarded,
 hidden way)
 Kei hoina ,baaje sanga sano kaam
 thiyo.

After that reply, Gauri and her husband continue on their way, while Hemant watches them for a few seconds, observing them with a suspicious look.

CUT TO:

EXT. TEMPLE - NEARBY-DAY

Now, as they return home and approach the nearby temple, Gauri looks at it, and then Govinda also looks in that direction.

Gauri heads toward the back side of the temple, and Govinda follows her. As Gauri did the previous day, she reaches the locked ring and opens it. Now, both of them descend the steel vertical staircase.

Now, both of them reach the ground and start noticing some fire points used as light sources there.

Now, they don't see the people who were there on their last visit, and the place looks empty, with only the chains remaining.

The fire pits also look dim, and in some places, they aren't burning at all. The place feels lonely and silent.

They feel a slight fear from the loneliness and, looking a bit farther, see five or six people in the distance. The view is blurry at first, but then they barely make out that one of them is the familiar jhakri.

They head toward them slowly and silently, approaching carefully from one side. As they get closer and take in the scene, their faces show surprise, as if they're seeing something completely unexpected.

Now the scene shifts to what they are seeing: Pradhan sits on a wooden chair, exuding an air of complete authority. This is the first time Pradhan's face appears on screen. Four or five people stand on a slightly lower level around him; among them are a jhakri and a jyotish, while the others seem to be guards and workers, each looking unusually strong and intimidating.

Gauri and her husband, Govinda, look extremely surprised and fearful in that situation. Just as Gauri starts to make a sound, Govinda quickly covers her mouth with his hand. After a few seconds, she calms down, and both of them continue watching the scene with Pradhan and the five others.

CUT TO:

Now, three people appear, approaching Pradhan from the other side. They are also Pradhan's workers, and it looks like they have just finished some task.

(There are a total of six workers: three who have just arrived and three who were already there. Let's call the newly arrived workers the First, Second, and Third Workers, and the ones already present the Fourth, Fifth, and Sixth Workers.)

FIRST WORKER

(in a deep voice, looking at Pradhan)

Mareka 2 jana lai jalayera
sakiyo, baki ko halat thikai chha.

SECOND WORKER

(looking at Pradhan)

"Bali" dina ko lagi sabai tayar
 chhan, bholi bhane anusar nai
 hunechha.

Upon hearing the word "bali," the jhakri and jyotish become both scared and surprised, acting as if they were unaware of such things.

JHAKRI

(with a surprised
 expression, looking
 towards Pradhan)

Bali?

PRADHAN

(Pradhan gestures with his
 hand, directing his
 workers to leave. After
 that, all six workers exit
 the scene from the back)

JHAKRI

(with a dissatisfied tone,
 looking at Pradhan)

Bali dine kura ta kaile bhayena
 ,jaba gau maa sabailai khana pugne
 falchha ani ta chhodne ho.

PRADHAN

(in a deep voice)

Jaba gau maa fal ra manchhe bich
 santulan hunchha taba samma yehaka
 sabai marisakchhan, yehako bhandar
 riti sakyō.

JYOTISH

(in an upset tone)

Manchhe ko bali diya ta hami thulo
 paap maa prchhau.

PRADHAN

(in a deep voice)

Garibi le samaj ko santulan
 bigarchha, hazaar bachna lai 100 le
 tyag garnu parchha. aaja sabai gau
 maa khushi chhan kinaki koi pani
 bhokmari le marenan,

JYOTISH

(with a slightly crying
 voice)

Yo ta paap ho.

PRADHAN

(in a deep and dominating voice)

Maata lai bali hudai chha, kunai
paap hudaina, maata khushi
hunuhunchha.

JHAKRI

(in an upset tone, talking to Pradhan)

Uniharuko ghar maa k bitchha hola ?

PRADHAN

(in a deep voice, in an arrogant and disrespectful way)

Garib ra tallo jaat ko ghar maa
janma linu nai uniharuko bhul
thiyo.

(pause for a second)

Pet ko lagi bau le 14 barsa ki
chori ko ijjat bechchha, bibaha
bhayesi usle dherai sanga sambanda
banaunu parchha, jun ghar maa khane
chamal chhaina tei ghar maa 7 jana
chori janminchhan,

(Take a deep breath and
pause for a second.)

Bhokmari maa pet ko lagi manchhe
maarna tayar hunchhan, yesle samaj
ma himsak pan lyauchha, yo samaj ko
rule lai todera jaba manchhe
janchha yeha koi baki hudaina.

JHAKRI

(in a rude tone)

Bali chai kina?

PRADHAN

(in the same dominating and violent tone)

Jaba shiriti ko santulan bigrinchha
,yeuta yug paribartan hunchha, 2
jana marisake, khana ko kami le
sabai marchhan yeha ni, bholi mata
ko lagi 63 ota bali hunchha, bali ko
lagi ragat ra saas jasko ni
hunchha.

JYOTISH

(with an upset tone)

Yo ta sarasar riti ko hanan bhayo.

PRADHAN

(in a dominantly suggestive manner)

Samaya le riti ni paribartan
hunchha.

(pause for a second)

Dasyau satabdi maa ,jaba bau ko
haat khutta chalna chhodthe choro
le bau lai jungle maa lagera
chodthiyo,usko choro le tei dekhcha
ra pachhi bau lai jungle maa
chhodchha,suruma khana khana
nabhayera bau lai jungle ma
chhodthe aile tyo riti banyo.jungle
maa baag bhalu ko bhojan hune
bhayera tyo siristi mai aayo.aile
khana chha tara ghar maa budo
manchhe chhaina,manchhe tei bhumari
ma fasisakyo ra tei aaja riti chha.

JYOTISH

(in a rude and extremely
disrespectful tone)

Yo sab garna lai bhagwan chhan , ra
bhagwan yo kaile chahadainan.

PRADHAN

(in a slightly louder
voice, in the same manner
as before)

Bhagwan yeuta bishwash ho, yo kaam
kasai na kasai le ta garnai parchha

(Pause for a second and
breathe as if tired)

Churenimaai yeuta bhram ho,ma yo
kura lai riti banauna chaahdaina
the.manchhe murkha hunchha aaja
bhokmari maa diyeko bali lai ni
aafno riti sochchha ra tyo nai lagu
hunchha ,poudelni didi bachha
sangai mareko sablai thaha thiyo.ra
tei lai churenimaai ko naam diyera
gau maa manchhe harauna
thaale,bhagwan ra bhut maa biswash
garne manchhe chitai bishwash garyo
,tei churenimaai le aaja yeuta
galat riti banna bata bachaayeko
chha.

CUT TO:

After hearing Pradhan's statement, both Gauri and her husband, Govinda, are extremely surprised. Govinda holds his head with both hands, as if realizing he has made a big mistake and had many misconceptions about things.

Gauri's eyes move to a corner where both her sons are listening to Pradhan speaking with the jhakri and jyotish.

She feels scared upon seeing this and touches her husband, signaling him that their sons are there. Both of them grow fearful, and they all move slightly, stepping out with a cold, steel-like stare.

After they all come out, Shankhar immediately closes the ring, and they all head towards the house without saying a word.

CUT TO:

INT. POUDEL HOUSE .NIGHT

It is early night, and the whole family—Gauri, Bikash, Shankhar, and Govinda—are gathered. Gauri is serving the food, while the other family members exchange uneasy glances, their faces filled with fear, confusion, and a sense of strangeness towards each other.

Gauri places a plate of food in front of each family member, but they all look fearful and reluctant to eat, exchanging uneasy glances with each other.

BIKASH POUDEL
(with a fearful and
innocent tone)
Mummy, bholi sabai marchhan?

Upon hearing that, Gauri falls silent, and her father, Govinda, places his hand on Bikash's head, gently moving it to comfort him, so he feels better and safe.

Now, Bikash and Shankhar begin to eat the food, but Gauri and Govinda's faces show visible tears.

CUT TO:

INT. SECRET, LARGE CAVE HALL - TEMPLE - NIGHT

This is the place where all the near-death individuals are chained with iron chains. The six strange-looking workers are visible, their appearances unsettling.

The fire pits illuminate the place, casting light on the surroundings. A large fire burns, with human bones visible within the flames. On the other side, a massive statue of a god stands, while the six workers are seen near it.

A large bamboo cone-shaped pot, or "doko," is seen, and the sound of a rooster's "kukhurika..." echoes from inside. The workers exchange knowing expressions, and one of them opens the "doko," grabbing the hen with a violent, twisted smile.

Then, another worker grabs the hen by its legs, and with violent force, he separates its head with his mouth, biting down with intense cruelty.

Blood pours out forcefully as he throws the hen in front of the statue of the god. All of them stare at the hen, their expressions twisted into violent smiles.

CUT TO:

INT./EXT. POUDEL HOUSE .DAY

Bikash and his older brother, Shankhar, are inside the house, preparing to leave. They seem eager to head to the temple and move quickly toward the main door. As they approach, they pause briefly and, in a stealthy manner, glance left and right to check if their parents are nearby.

They don't see their parents outside, so they immediately sprint toward the temple.

Gauri and her husband, Govinda, are working outside when they see their sons sprinting away. They exchange a look, surprised and fearful, deeply concerned about what the future might hold.

CUT TO:

INT. TEMPLE CAVE - DAY

Gauri and her husband arrive at the cave, descending the staircase to reach the ground. As they head inside, they see the fire points burning as they have on previous days, but no one is nearby—not the bodies, Pradhan, the shaman, the astrologer, or Pradhan's workers. They feel a slight sense of surprise.

They now notice the back wall of the cave, revealing what appears to be another cave within—a doorway leading deeper inside.

They move silently toward the wall-like entrance and step inside, surprised to find yet another cave within. The space is dimly lit by fire points, revealing a large statue of a regional god. Beside it, a massive fire burns, casting an eerie glow over the scene. Nearby, several people lie in a state of severe starvation, appearing close to death. Gauri and Govinda spot Pradhan and his workers, along with a large sword near the statue, possibly meant for a ritual sacrifice of everyone here—including Parvati and Mira. However, their sons are nowhere to be seen, and a look of intense fear crosses their faces.

Gauri glances toward another corner and spots the astrologer and shaman seated, looking terrified by the scene before them. Beside them, she notices her sons hiding, only the tops of their heads visible. Govinda also notices their sons, and a bit of relief softens the fear on their faces.

Pradhan gestures to his workers to bring the people forward for sacrifice. One of the workers approaches Parvati, dragging her painfully toward the altar. Parvati, too weak to resist, appears resigned to her fate, her expression one of hopelessness. The other people share the same look of despair. Parvati, unclothed, is positioned in a way that conceals her chest and lower body. The worker brings her near the large sword and positions her beside the statue, as though preparing her for a ritual sacrifice.

Seeing this, the astrologer and shaman begin to move toward the exit. Pradhan directs the worker to cut Parvati's neck, signaling the start of the sacrifice for the god.

At Pradhan's command, Shankhar suddenly charges toward the workers in anger. The astrologer and shaman freeze in their tracks, watching in shock, while Bikash observes his brother with surprise. Shankhar reaches the worker and tries to fight him, but the man is large and muscular, and soon, other workers join in, easily restraining Shankhar, laughing as they hold him back. Shankhar struggles, trying to hit them any way he can.

Seeing this, Shankhar's father, Govinda, appears frustrated, with a hint of restrained anger on his face, while his wife's expression clearly shows fear.

Shankhar bites the arm of the worker restraining him, causing the man to grow angry and grab Shankhar by the neck, as if to strangle him. Seeing this, Gauri and her husband become furious and rush toward them. Gauri pleads for Shankhar's life, but her words have no effect. Enraged, Govinda begins striking the workers one by one, but their strength and size are too much for him, preventing him from landing further hits.

A worker strikes Govinda with a long iron rod as Gauri continues begging for their lives. Witnessing this, the astrologer and shaman grow emotional and angry, while Bikash, overwhelmed with rage, charges at Pradhan and begins hitting him with his small fists. Pradhan, amused, smiles cruelly and kicks Bikash, knocking him to the ground.

Seeing this, the shaman becomes emotional and furious, rushing toward the workers. Meanwhile, the astrologer, looking weak, closes his eyes in deep prayer, calling on the god for help. The shaman begins fighting the workers, kicking one of them into the fire. Enraged, Pradhan and the other workers attack the shaman forcefully, beating him until he becomes completely drained of energy.

Seeing the situation, Pradhan becomes furious and issues a harsh command to his workers.

PRADHAN

(With a deep, commanding voice and an angry expression, Pradhan directs his workers.)

Bali sab ko chadchha, koi ni baki hunu hudaina.

Hearing Pradhan's command, Govinda, lying on the ground, becomes furious. Spotting a worker ready to kill Parvati, Govinda grabs a knife from a nearby corner, charges at Pradhan, and slashes his neck, severing his head from his body. Pradhan's body collapses, his head hitting the ground. Govinda lets out a powerful, frustrated roar—the first time his voice is heard on screen.

GOVINDA

(With a loud, intense, and frustrated roar, his voice filled with overwhelming anger.)

Aaaaaaaaaa.....

All the workers stare at Govinda in shock, frozen in place with surprise. With Pradhan dead and no further orders, they release Shankhar from their grip. Gauri stands up, and Bikash, lying on the ground, looks at his father with an innocent, awestruck expression. The shaman takes a long, calming breath, finally at peace.

After a few seconds, the astrologer opens his eyes from his deep prayer and sees Pradhan's severed head in front of him. A small, relieved smile appears on his face.

After that, Shankhar approaches Bikash, helping him stand up from the ground. The scene reflects the deep bond of love between the brothers.

The scene shifts to the people who were near death. Their faces, once tired and worn, now show a slight sense of calm after Pradhan's death.

CUT TO:

The words "2 months later" appear on the screen.

EXT. POUDEL HOUSE. DAY

Gauri and her husband, Govinda, are sitting outside the house, basking in the sunlight. Shankhar comes out of the house, dressed in new clothes, looking as though he is about to go somewhere.

SHANKHAR POUDEL
 (Shankhar looks at his
 mother's face and smiles
 happily.)
 Mummy, ma janchhu hai?

GAURI POUDEL
 (In a casual, questioning
 manner.)
 Kaha jane ho yeti chitikka parera?

SHANKHAR POUDEL
 (In a smiling manner.)
 Sathi haru sanga.

GAURI POUDEL
 (In a flirting, loving
 manner.)
 Ye sathi sanga ni yeti ramro
 bhayera janu parchha.

Bikash leaves, and Gauri and Govinda exchange a subtle smile,
 gazing into each other's eyes.

CUT TO:

EXT. NEAR A LARGE PIPAL TREE - DAY

Shankhar appears to be waiting for someone. After a few
 seconds, he sees Parvati approaching him. She is wearing new
 clothes and looks even more beautiful than before.

Parvati approaches him and gives him a smile.

SHANKHAR POUDEL
 (in a smiling way)
 Ghar maa k bhanis ta ?

PARVATI SUNAR
 (with a cute smile)
 Sathi sanga jaane .

SHANKHAR POUDEL
 (in a flirting way)
 Tero sathi chaai ko ho .

After that, they both smile at each other and continue
 walking down the path.

CUT TO:

The post-credit scene for the next
 part appears on the screen.

INT. LARGE ANCIENT BUILDING - NIGHT

It's nighttime, and the building is lit by fire points. The scene looks intensely violent.

There are many workers, including the one who was present during Pradhan's death. All the workers are armed with different weapons, appearing violent and strange.

Hemant appears on the screen, heading toward the workers. He stops after a moment.

HEMANT
(with a deep, strong voice)
Baba...

The scene shifts to the main character, Hemant's father and Pradhan's son. He stands as the next Pradhan of the village, looking strange, more powerful, and violent. His expression is filled with intensity and aggression.

CUT TO:

Synopsis:

The story begins in the Poudel household, where Bikash and his older brother Shankhar live with their parents, Govinda and Gauri. One day, Bikash is frightened by his friends, who mockingly refer to him as "Churenimaai" and "Murkatta." When he returns home and asks his mother, Gauri, about these words, she explains the village superstitions surrounding spirits. This marks the beginning of Bikash's journey into the world of village customs, old traditions, and dark secrets.

As the days pass, the village's deep-rooted caste discrimination becomes more apparent. Govinda harshly discriminates against Parvati's lower-caste family, while Shankhar flirts with Parvati by the river, despite knowing the rigid boundaries set by society. Meanwhile, Gauri receives word from Sita that she must come to work in Pradhan's fields, where caste-based discrimination is rampant.

In the Pradhan's field, Bikash and Shankhar witness Hemant, the Pradhan's grandson, flirt with Parvati and show disdain toward the lower-caste workers. This behavior sets the stage for a growing tension as Bikash and Shankhar become increasingly aware of their village's oppressive dynamics.

The story takes a dark turn when Parvati goes missing, and Bikash's grandmother is rumored to have become a "Churenimaai" after her death. Strange dreams plague Bikash, and he begins to feel a deep sense of foreboding. Gauri becomes concerned as Bikash falls ill and dreams of a mysterious pregnant woman chasing him.

Shankhar investigates Parvati's disappearance and uncovers a chilling link to a secret underground ritual. He and Bikash discover a hidden cave where the missing villagers, including Parvati and others, are held in captivity, under the control of Pradhan and his followers. They learn that Pradhan plans to sacrifice villagers to appease the gods and solve the village's food shortage crisis.

As the plot unravels, Gauri and her sons confront Pradhan, discovering that his ultimate goal is to use sacrifices as a means of balancing the food supply. The family fights back, risking their lives to expose the truth and save the village.

In the final confrontation, the Poudel family, along with the villagers, confront Pradhan in the ritual cave. After a tense battle, they defeat Pradhan and stop the ritual, saving the lives of those who were about to be sacrificed. The movie ends two months later with Shankhar and Parvati seen leaving the village together, suggesting hope and a possible new beginning, despite the dark history that has plagued the community.