

जड़िया

(THE SHEPHERD)

A FILM BY SIDDHARTH CHAUHAN

THIS IS A STORY OF



A resilient WOMAN, who believes that her missing husband is alive and will return home one day.

A devious young BOY, who weaves a web of lies about his missing father.

An old MATRIARCH, who thinks her daughter in law has killed her son & seeks revenge.

& a mysterious SHEPHERD, who enters their world & becomes a prime suspect for a murder which has not been committed.

IT'S THE STORY of a MURDER, but there is no police, the family members become detectives instead.

IT'S THE STORY of a CHAOS which each character grapples with, in confusion & suspicion.

IT'S THE STORY of a DECEPTION, that delves into the raw emotions of love & loss in a family.

IT'S THE STORY of a PLACE, untouched by mainstream cinema &

THE STORY of a FAMILY, yearning to know the truth so that they can live a simple and kind existence.

IT'S A TRIANGLE

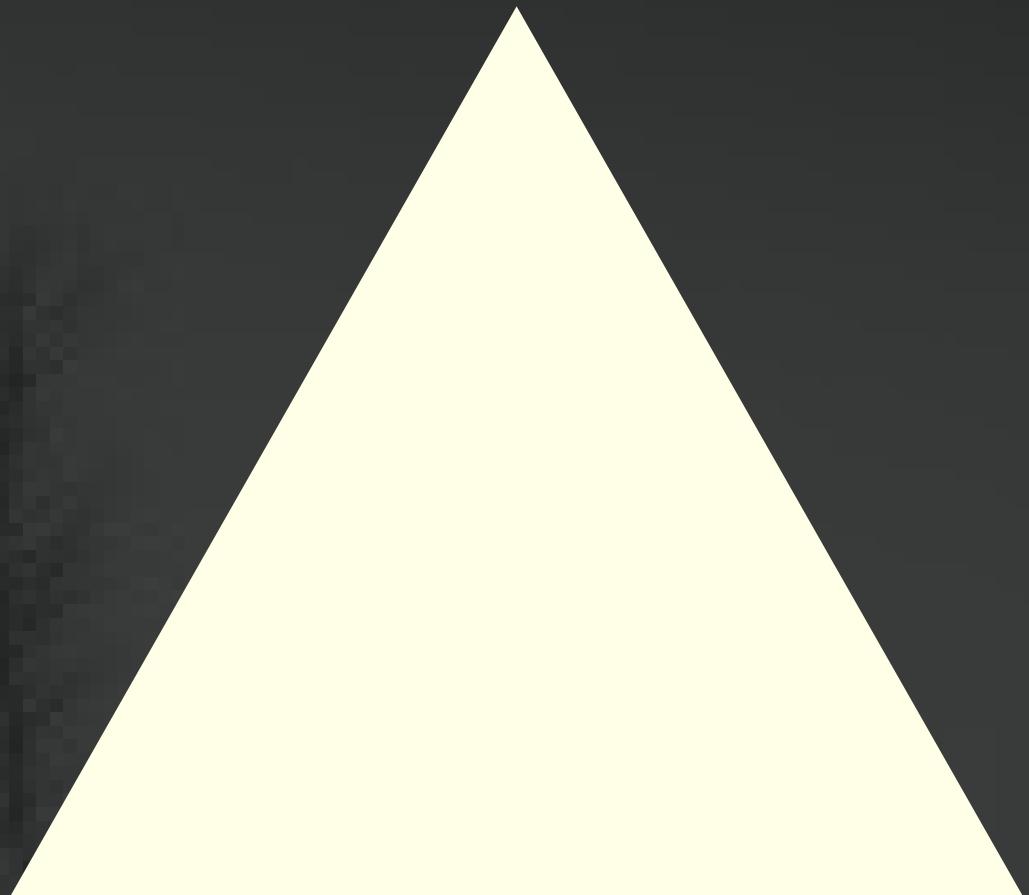
In which we investigate 3 main characters of our story and their possible involvement in the murder.

Or wait. Maybe it's a circle. In that 'Gadariya' comes full circle. And yet this story has three main points, so that makes it a triangle, right?

But what kind of triangle? Equilateral? Isosceles?

Does it matter? Are there different kinds of circles?

Clearly geometry isn't my strength. So let's just say it is a triangle and move on to other, less shape related, issues.





THE BOY WHO CRIED WOLF

The tale concerns a shepherd boy who repeatedly fools villagers into thinking a wolf is attacking his flock. When an actual wolf appears and the boy calls for help, the villagers believe that it is another false alarm, and the sheep are eaten by the wolf.

The story dates from Classical times, but since it was recorded only in Greek and not translated into Latin until the 15th century, it only began to gain currency after it appeared in Heinrich Steinhöwel's collection of the fables and so spread through the rest of Europe. For this reason, there was no agreed title for the story.

This tale gave birth to the English idiom "to cry wolf", defined as "to give a false alarm".

IN ANUITSHELLI

Set in a remote Himachali village, based on 'The Boy Who Cried Wolf', a gripping WHODUNNIT TALE unfolds with a fresh twist on a classic revenge story!

A young Boy (KHEMU, 10) lies about witnessing his father's murder. Believing it to be true, his eccentric Grandmother (ZUNCHI, 65), starts encouraging him to investigate and find out who has done it. A Stepwife (TOTA, 30), is in absolute denial of the murder. Does she know something? Doubts and suspicions swirl, causing more chaos. Scared of the consequences, Khemu continues to spin a fabric of falsehood creating confusion in the family as well as the village. This is when a mysterious Shepherd (GAAMI, 35) enters their world and becomes a prime suspect. In no time, every family member turns into a potential suspect, tearing the very fabric of their bonds.

SHEPHERD - LIAR
(*Son*)



WOLF - PREDATOR
(*Visitor*)

SHEEP - FALSE VICTIM
(*Father*)

VILLAGERS - REAL VICTIM
(*Mother, Grandmother*)

THE STORY



THE PALANQUIN OF LORD KAUZZAKHA

THE REVERED GUARDIAN DEITY
IN THE MYSTICAL VILLAGE OF
KAWAR, EMBODIES THE ESSENCE
OF PROTECTION AND COSMIC
BALANCE.

ADORNED IN GOLDEN ROBES AND
SURROUNDED BY AN AURA OF
DIVINE ENERGY, KAUZZAKHA IS
A SYMBOL OF THE VILLAGE'S
SPIRITUAL ANCHOR.

DEVOTEES BELIEVE THAT LORD
KAUZZAKHA WATCHES OVER
THEM, ENSURING THE
HARMONY OF ITS PEOPLE AND
THE DELICATE EQUILIBRIUM OF
NATURE.

KAUZZAKHA INTERVENES IN
THE LIVES OF THE VILLAGERS,
GUIDING THEM THROUGH
TRIALS AND TRIBULATIONS.



ACT I

Khemu, a young boy with an imagination as wild as the forest that surrounds him, spins tales about his father's demise at school, hoping for sympathy and a coveted role in a play. Zunchi, attuned to the rhythms of nature, discovers blood oozing from a mushroom in the forest. Tota's encounter with Gaami, a shepherd from her past, adds another layer of mystery. The village, guided by divine intervention, conducts a trial where a liar faces brutal punishment. Khemu, witnessing the severity, rushes home, driven by fear of consequences.

As morning light breaks, a vulture crashes against the window, a harbinger of ill fortune. Tota, seeking answers, consults a priest who confirms the bad omen. In the nearby forest, a gunshot rings out. Khemu, claiming to have witnessed his father's shooting, sends shockwaves through the family. Yet, upon reaching the supposed crime scene, nothing substantiates his claim. Tensions escalate when Tota, returning from the temple, senses Zunchi's presence, dragging her back into the estate.

Following the priest's instructions, Tota, amidst an eerie atmosphere, cremates the vulture in their backyard. Khemu and Zunchi, troubled by the unfolding mysteries, watch the pyre, casting ominous glances at one another. As night falls, Tota shares her anxieties with Khemu—his father was supposed to return, and the vulture's death mirrors a past tragedy. Unbeknownst to them, the forest outside their window hides a lurking shadow, setting the stage for the mysteries to deepen.

ACT II

The village whispers with unsettling tales. Tota, Khemu, and Zunchi hear of a half-eaten body found in the forest, identified by a familiar ring - it belongs to Tota's husband. Zunchi curses Tota for bringing misfortune, and Tota, driven by denial, refuses to accept her husband's death without concrete proof. The villagers prepare for the upcoming Sawan Mela, a time for couples to reunite. Ravi, a classmate, threatens to expose Khemu's lies, while ominous feelings persist.

Amidst the dense green expanse, Khemu meets Tota and Gaami, with Tota performing the last rites for the vulture. Khemu, noticing Tota's stolen glances at Gaami, believes his father's ghost is haunting him. Charu, a friend, introduces a new layer by sharing her husband's disappearance, linking it to the mysterious ring. Gaami reassures Khemu about ghosts and encourages him to confront his fears. Tensions rise as Zunchi and Khemu, suspecting Tota's involvement, contemplate the identity of the murderer. Khemu discovers a gun at the murder site, further intensifying suspicions. The family dynamics become strained as Khemu observes Tota's proximity to Gaami. Zunchi, growing paranoid, questions Khemu about Tota and Gaami's potential affair.

Khemu, feeding on Zunchi's fears, proposes a plan to discover the truth. The plan involves Khemu manipulating Gaami and Tota to confess their love. Zunchi, losing faith, takes drastic action. She shoots Gaami, but the bullet hits him in the leg.

ACT III

Zunchi revels in the chaos she's created, believing it exposes Tota's true intentions. Tota, deceived by Khemu's lies and Zunchi's manipulations, confronts Gaami. Khemu, sensing the unfolding chaos, makes a shocking revelation—he saw the killer with his own eyes. Zunchi, alarmed, and desperate to protect her lie, pulls out a gun, coercing Tota into believing her version of events.

The confrontation escalates into a chase, with Tota and Gaami running for their lives. Zunchi doubts Khemu's honesty and confronts him, threatening to expose him to the deity. Khemu, caught in a web of lies, refuses to confess. Zunchi, resigned and hopeless, narrates the story of the 'Boy who cried wolf!'-a story that becomes a prophetic echo. As Tota seeks refuge in the temple, seeking protection from the guardian deity, Khemu follows them and burns the temple in order to kill the possibility of them surviving or their marriage taking place, the very next morning. Tota and Gaami escape and get married in Gaami's village, the next day.

In the estate, Khemu is coerced by Zunchi to go & find Tota & Gaami and kill them, or else they will get arrested. As Khemu walks out in fury with the Gun, he spots a figure approaching—a cloaked presence. Thinking it must be Gaami, he shoots. A gunshot echoes through the estate, revealing a devastating twist - it's not Gaami but Khemu's father. He finally returned, but now lies lifeless on the ground. The revelation shatters Zunchi and as she howls in pain, unable to digest the irreversible consequences of his actions, Khemu also kills himself. Meanwhile the Village Priest arrives & accuses Zunchi of all the murders.

INTENT NOTE

When my mother told me the story of 'The Shepherd Boy who cried Wolf!' at the age of 7, it left an indelible mark on me. Even today, as a storyteller, I am fascinated by its power and timeless message. This story has a special place in my heart, and as I grew older, I was captivated by the dual meaning it holds.

For me, 'The Shepherd Boy who cried Wolf!' represents two distinct messages, which I have woven into the fabric of my script:

- 1.** It is difficult to believe a liar, even when they speak the truth.
- 2.** If a lie is repeated often enough, it can become the truth.

The need for 'closure' drives this film. The characters are like us, looking for answers, trying to understand why something happened. Through the lens of this film, I aim to explore human emotions like love, loss, betrayal, and the yearning for truth and redemption. 'Gadariya', has swiftly evolved over the past few years, growing from my short film 'The Flying Trunk' which also explored similar themes.

One of the reasons why I wanted to tell a story like this was because I wanted to show how, children wield an underestimated political force at homes. Their innocent requests often spark negotiations, reshaping family dynamics. From bedtime battles to mealtime preferences, kids exercise a great influence over all the elders. For me it was fascinating to see the journey of a child who is aware of the power he holds but is obviously not equipped with enough wisdom or maturity to know how to use that power in a non destructive way.

THE WORLD OF GADARIYA

The landscape and architecture of a place embody the identity of its people and their culture, including their isolation, prejudices, and superstitions. And that's why I am committed to filming this story in the village where it was born - the Kawar Village in Himachal Pradesh. Through powerful performances and atmospheric visuals, 'Gadariya' will immerse viewers in a world of mystery, where the characters' relentless pursuit of truth unveils the darkest corners of the human soul.

The mysterious world where this film is set, is totally detached from the conventions of the modern world. Its inhabitants lead a humble existence, dwelling in wooden houses that blend harmoniously with the natural surroundings. These rustic abodes reflect the simplicity and humility of the people, who are bound by traditional customs and rituals passed down through generations. The absence of technology creates an atmosphere of mystique, as the world remains untouched by the fast-paced advancements that characterize the outside world. In this enigmatic realm, the line between reality and the supernatural becomes blurred.

Strange occurrences and unexplainable phenomena are not uncommon, leaving the inhabitants in a perpetual state of awe and wonder. As the story unfolds, the world itself becomes a character, an integral part of the narrative. Everyone finds solace in their guardian deity Lord Kauzzakha. Their faith becomes a compass, guiding them through the surreal and the ordinary. Imagine the sensation of a divine force intervening. It's an ethereal touch, an awareness that you've stepped into the realm of the divine - a place where the ordinary laws of existence yield to the whims of a god-like entity. It's a feeling of insignificance and awe, where the air crackles with an otherworldly energy, and the very ground seems to vibrate with the potential for miracles or mysteries.

THE EXPERIENCE

Watching "Gadariya" is a journey into a world woven with MYSTERY, where each frame is a brushstroke PAINTING of the complexities of human relationships. "Gadariya" promises to be an immersive experience.

The film's primary target audience is those who are intrigued by CRIME, MURDER and SUSPENSE. The captivating atmosphere, the intricately woven plot, and the web of secrets will keep them engaged and guessing until the very end. The UNIQUE SETTING of this story and the intriguing storyline will captivate individuals who are drawn to the allure of the unknown and appreciate narratives that challenge their perceptions. The remote world depicted in "Gadariya," with its rustic wooden houses and mystical elements, offers a visually stunning backdrop.

"Gadariya" is sure to resonate with cinephiles and individuals who appreciate thought-provoking narratives that delve into the human condition. The exploration of emotions such as love, loss, revenge, betrayal, and redemption will strike a chord with those who seek deeper meaning in storytelling.

Ultimately, "Gadariya" has the potential to appeal to a wide range of audiences due to its blend of emotional depth, and visual beauty. Whether you are a fan of thrilling mysteries, thought-provoking dramas, or simply someone who enjoys being transported to a different world through cinema, this film offers something unique and compelling.

WRITER-DIRECTOR: Siddharth Chauhan

GENRE: Murder Mystery / Drama

RUNNING TIME: 120 Mins

FORMAT: Digital

ASPECT RATIO: 16:9

COLOR / BLACK & WHITE: Colour

LOCATION(S): Himachal Pradesh, India

SHOOTING DAYS: 40

SEASON: Monsoons



गडरिया

SHEPHERD

આજીવી

PÂTRE

羊飼い

SCHÄFER

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