



PROJECT

BY POLINA GRIN

Short Film - Documentary - Feature Film

A Neel Thakur Initiative



SHAUCHA

SHORT FILM

- 01 PROJECT TITLE:**
SHAUCHA (Purity of Body and Mind)
- 02 FORMAT:**
Short fiction film, 15 minutes
- 03 GENRE:**
Production drama / Road movie / Social parable

- 04 COUNTRIES OF PRODUCTION:**
Russia – India (co-production)
- 05 LANGUAGES:**
Russian, Hindi, English
- 06 LOCATIONS:**
Moscow (apartment, office) – India (Delhi, Himalayan village, sacred river)
- 07 TARGET AUDIENCE:**
25–45 years, festival audiences, platforms (YouTube, Vimeo, Indian OTT), as well as travel companies as potential partners

LOGLINE – PROJECT TEASER

A Moscow PR manager has 48 hours to shoot a «paradise» commercial in the Himalayas, otherwise her company goes bankrupt and her mother will forever consider her daughter lost. But the sacred river she needs to sell to tourists has turned into a dump, and the locals have stopped noticing it. A solo attempt to clean the trash fails. Then the heroine films an honest video – and accidentally becomes a mirror in which the village sees itself for the first time. A Russian gaze awakens an Indian soul: the river comes alive, tourists come not just to watch but to help, and the heroine returns home – to her mother and to herself.



PROJECT OVERVIEW

The Main Goals:

TOURISM — to show India not as a postcard but as alive, and to attract Russian tourists ready for conscious travel (volunteer eco-tours).

ECOLOGY — to raise the issue of Himalayan pollution without pathos or accusations, through a personal story and the awakening of local residents.

TRADITIONAL VALUES — through the mother-daughter line and the return home, to show that true peace is not in escape but within, and that family is the anchor point.

CULTURAL BRIDGE — to create a story where Russians and Indians speak the same language without words: the language of glances, gestures, shared pain, and shared hope.

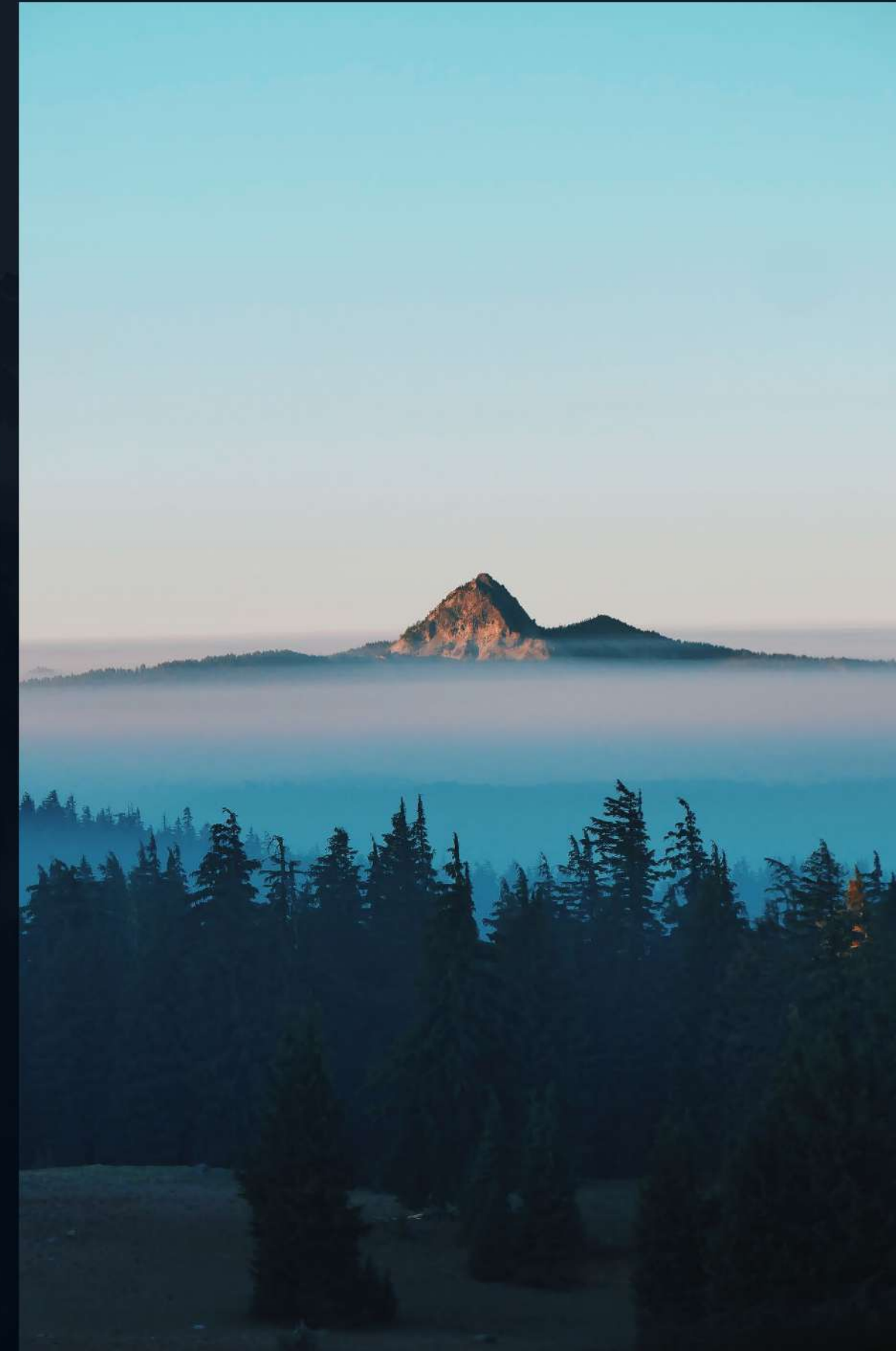
Author's Concept:

MAIN IDEA:

A person carries their main landscape inside. Wherever they run, they bring their fears, their dirt, their garbage. The external world always reflects the internal. But if one day you see this — and help others see — you can start cleaning. And then it turns out that the home you ran from was always clean. Your eyes were just closed.

CORE THEMES:


- The illusion of «the grass is always greener somewhere else»
- Focusing on the negative as a trap
- Solo heroism vs collective awakening
- Truth as a mirror
- Silence as a language of understanding



SYNOPSIS – BRIEF, EVENT-BASED

The Moscow travel agency «Russian Seasons» is on the verge of bankruptcy. Their last chance is a contract to advertise Himalayan tours. PR manager Anya gets an assignment: shoot the «ideal» Himalayan commercial within 48 hours. If she fails, the company will close.

Before departure, Anya stops by her mother's house. Her mother sits in meditation, silent. Anya irritably takes an old photograph from the wall – her mother in front of a pristine Himalayan river twenty years ago – and leaves without saying goodbye.

In the Himalayas, instead of paradise, there's a dump: riverbanks covered in plastic, children playing in trash. Anya frantically searches for angles without garbage, but in vain. Realizing the contract is at risk, she alone enters the icy water, pulls out bags with bare hands, cuts herself, but there's too much trash. Locals watch indifferently. Exhausted, she falls to her knees in the water. 

In the evening at the temple, Sachin shows the footage to the village. People see themselves from the outside for the first time. Silence is broken by a boy pointing at the screen, then at the river — his gesture makes the adults lower their eyes. Sachin takes a bag and walks toward the water. Everyone follows.

The cleanup lasts until dawn. Anya films without interfering and for the first time sees her calm reflection in the clean water. She takes out her mother's photograph, holds it to her chest. She calls her mother, says nothing, hangs up — connection restored without words.

At the Moscow office, her boss is furious about the missed deadline, but seeing the finished video — the clean river, smiling Indians, mountains of collected trash — he freezes. A month later, the company launches volunteer eco-tours.

Anya returns to the country house, sits beside her mother on a meditation mat, closes her eyes. Her mother's hand rests on her shoulder. Outside the window, birch trees and a clear sky — just like her last shot from the Himalayas.

ANYA

A cynical PR manager, running from herself and her mother. Lives on speed and deadlines. Will journey from a solo attempt to save the world to becoming a catalyst.



SACHIN

(Needed in INDIA!)

An old man who remembers the river clean. Doesn't speak English, but his gaze is understood without words. First to take a bag and walk into the water.



BOY

(Needed in INDIA!)

A child playing in garbage. His gesture «why is the river crying?» becomes the trigger for awakening.



C H A R A C T E R S

MOTHER

Quiet wisdom, bearer of truth: «the external landscape is the state of the soul.» Her photograph becomes a bridge between past and present.



BOSS

The voice of the market. Issues an ultimatum. In the end, seeing Anya's video, he risks launching volunteer tours.



VILLAGERS

(Needed in INDIA!)

A collective body. From indifference to a chain reaction of cleaning.

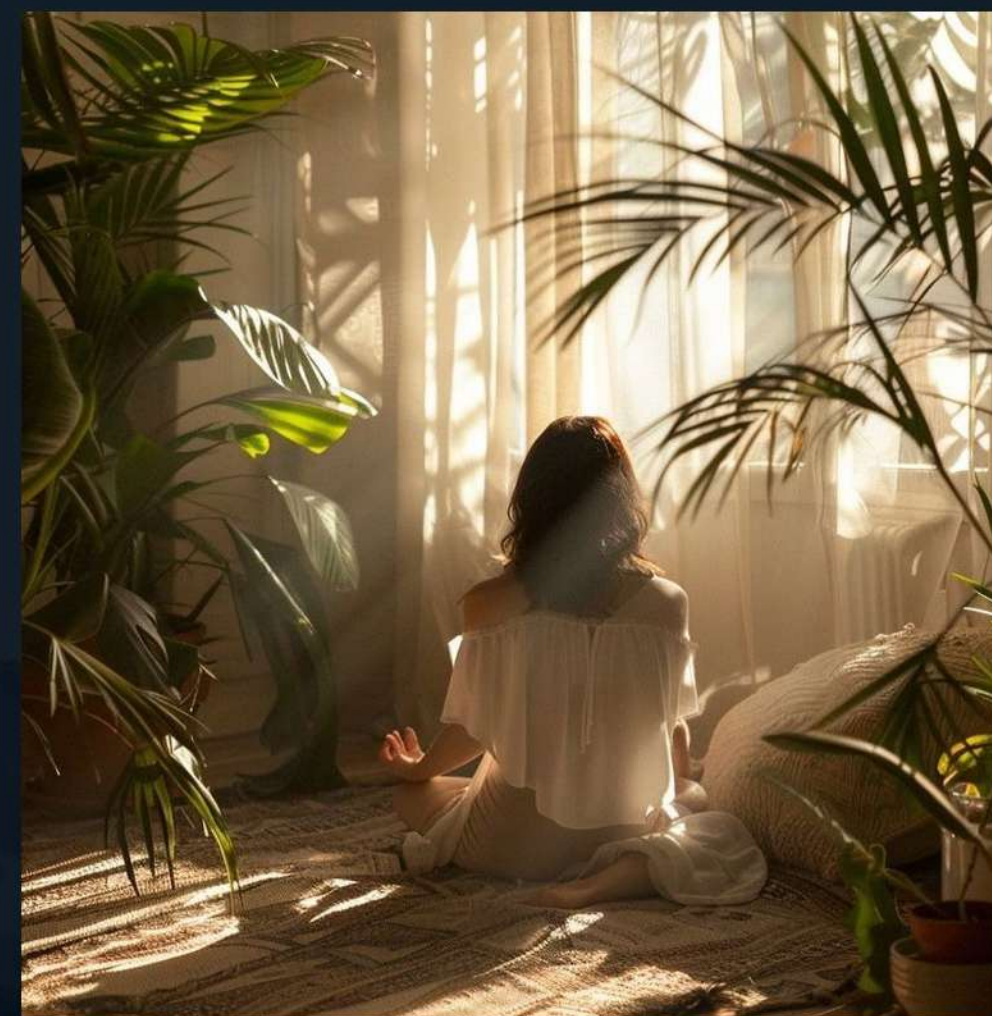




**Anya's apartment in Moscow
– night, creative mess**



**«Russian Seasons» travel
agency office – open space,
posters on walls, grey day
outside the window**



**Mother's house (suburban
or countryside) – bright
room, meditation mat,
window with a view of birch
trees**

LOCATIONS

Moscow: cold tones, gray, blue, artificial light. Finale in Russia: warm sunlight, birch trees, green



Delhi street – smog, chaotic traffic, rickshaws, people in masks, yellow-grey haze



Road from Delhi to the mountains – serpentine road, garbage on roadsides, old buses



River (where Anya enters the water) – icy water, plastic all around, locals watching from the bank

LOCATIONS

India (first shots): yellow smog, faded sun, dirty shades. Night by the fire: warm orange, contrast with cold water. Dawn after cleanup: pure light, transparent water, reflections

TARGET AUDIENCE AND POTENTIAL

WHO WILL WATCH:

FESTIVAL AUDIENCE — short films with social messages are in demand at INTERNATIONAL FESTIVALS (India, Russia, Europe)

PLATFORMS — YouTube, Vimeo, Indian OTT, TRAVEL COMPANIES — the film could promote volunteer eco-tours

EDUCATIONAL PROGRAMS — ecology and international cooperation themes

WHAT ATTRACTS VIEWERS:

Emotional story with high stakes

BEAUTIFUL IMAGERY (contrast of dirt and cleanliness)

UNIVERSAL THEMES (mother-daughter, home, self-discovery)

UNEXPECTED TWIST (heroine doesn't save but awakens)

HOPEFUL ENDING

FESTIVAL POTENTIAL:

INDIAN FESTIVALS (Mumbai Film Festival, Dharamshala Film Festival)

RUSSIAN FESTIVALS (Message to Man)

International eco-festivals

SHORT FILM FESTIVALS (Clermont-Ferrand, etc.)





WHY THIS PROJECT DESERVES SUPPORT

FOR THE INDIAN PARTNER:

Honest look at ecology issues without blame
Respect for locals (they awaken and act themselves)
Attracting Russian tourists ready to help, not just consume
Opportunity to show India to the world from a new perspective

FOR THE RUSSIAN AUDIENCE:

Response to internal search for meaning and peace
Return to family values (mother, home)
Beautiful cinema with a good ending

FOR THE INTERNATIONAL AUDIENCE:

Universal story about how one person can become a catalyst for change
Dialogue of cultures without words
Hope and faith in humanity

