



Title: The Second Jungle House: Mowgli's Asylum
द सेकंड जंगल हाउस: मोगली का पागलखाना

Codename: Jaal (Trap)

जाल

This haunted house concept as an idea is a sequel to The Jungle House: Perils of Terror.

https://docs.google.com/document/d/11VKaDeRSk25dkj5ZLq_iICYPJF5YgbelGgbQ501ogiE/edit

Haunt Genres: Dark Fantasy, Hindi/Indian Horror, Folk Horror, Animal/Natural Horror, and Adventure

Inspired by the Jungle Book, Scary Tales, Hades: The Gates of Ruin, Psychoscareapy: Maximum Madness, Body Collectors: Recollections, Asylum In Wonderland 3D, the Hindu lore, Curse of The Naga, and horror stories that were also by Rudyard Kipling.

<https://www.gutenberg.org/files/236/236-h/236-h.htm>

<https://www.gutenberg.org/files/1937/1937-h/1937-h.htm>

https://halloweenhorrorights.fandom.com/wiki/Body_Collectors:_Recollections

https://halloweenhorrorights.fandom.com/wiki/PsychoScareapy:_Maximum_Madness

[https://halloweenhorrorights.fandom.com/wiki/Scary_Tales_\(Orlando\)](https://halloweenhorrorights.fandom.com/wiki/Scary_Tales_(Orlando))

https://halloweenhorrorights.fandom.com/wiki/Hades:_The_Gates_of_Ruin

https://halloweenhorrorights.fandom.com/wiki/Asylum_in_Wonderland_3D

Description: *Within the crumbling walls of the hellish Sayanadi Asylum in India, the man-cub Mowgli is imprisoned for living as the jungle shaped them. Hunted down by Bludeo with the aid of the British colonialists, they were cocooned in a straitjacket and wolf muzzle before being cast into this place of cruelty. Contained in a dirty padded cell, treated horribly, and mocked as a “pagal” by the staff members, they wait in the shadows where cruelty festers. But a spirit caged too long grows savage for vengeance - and in these halls, freedom comes with blood to come back beyond home. See the untamable feral child’s brutal great escape for a survival moment of carnage that truly made them a jungle legend.*

Writer’s Note

Why are there two versions of Mowgli in different genders?

For my reason why I made Mowgli a girl, it ain’t easy to find adult male actors who look small and young enough to convincingly portray as kids in theme parks and other venues for a Halloween event unlike women. But I don’t wanna stray too far from the original source material. So instead, I chose to depict Mowgli in two versions - one as a boy, the other as a girl - almost as if they were played by two different casts. Neither version chooses this transformation, nor are they forced into it; it simply happens naturally.

The concept of Mowgli switching genders nightly was inspired not only by the anime series *Ranma ½*, where the protagonist transforms between male and female by getting themselves wet with water, but also by the Hindu beliefs surrounding gender fluidity. The Hindu mythology, with its rich variety of cultural traditions, often explores themes of transformation and identity.

For my take, Mowgli’s changing form is tied to a mysterious supernatural ability, which you could interpret as either a gift from the gods or a harmless curse brought on by spirits. This expansion isn’t about the need for diversity or inclusivity, but rather a creative solution to casting challenges, a way to honor Indian culture and Hindu traditions, and an opportunity to take an artistic approach to the character.

As for the phrase, “Pagal,” it’s Hindi means “Insane” in Hindi and Sayanadi - “Shadow River” flows as a dark mirror and to Shadybrook Asylum in the HHN lore.

Selected songs as background music for the queue.

“Asylum” - Disturbed

“Paranoid” - Black Sabbath

“Crazy Train” - Ozzy Osbourne

“Institutionalized” - Suicidal Tendencies

“Ballad of Dwight Fry” - Alice Cooper

“Basket Case” - Green Day

“Metal Health” - Quiet Riot

“Madhouse” - Anthrax

“Welcome Home (Sanitarium)” - Metallica

“Feed The Wolf” - Breaking Benjamin

Facade: Walking into the area through the grandly impressive worn out but solid brick walls that ominously stretches tall into the night at the Nandana year of 1892, the eerie glow of a faint moonlight above casts the shadows and paleness over the large size of the Sayanadi Insane Asylum, as the atmosphere thickens with the ever-present mists, covering the at once surrounding area in a veil of a eerie nature of the jungle, and above the entryway is a Devanagari sign of the asylum's name that bears the looming year of 1865 as a testament of the establishment to a bygone era. The Victorian gothic exterior of the asylum itself is a curious combination called an Indo-Saracenic architecture, a fusion of a British architecture and the traditional Indian temple-like influences inspired by the Cane Hill hospital, showing a hint of the grandly impressive structure at not only the dark and the mysterious pasts but also as a reminder of the ancient era and the medieval era of India before the British arrival, as you slowly approach while noticing some of the windows that comes into view are framed with each one by the prison-like bars, and inside the building itself, a faint light that casts eerie shadows as a hint of the asylum's notoriety covered within the walls where in the middle of the personality, a haunting sound from the distance in the background, Mowgli's youthful voice echoes throughout the room from the depths of his/her prison whose cries are a unpleasant mixture of growls, moans, grunts, desperate yells, and mournful howls, echoing like a lost wolf he/she actually was despite being a human pleading for help and freedom.

Mowgli

मोगली

“Mujhe ab bahar jaane do! Main yahan ka nahin hoon! Meri sahayata karo!”

"मुझे अब बाहर जाने दो! मैं यहाँ का नहीं हूँ! मेरी सहायता करो!"

To the left side of the facade, an eerie picture paints itself of a horseless carriage and a hand-pulled rickshaw that are both vehicles bearing the asylum's name on the sides, sitting eerily open for a careful observation and examination where you can catch a glimpse of the extremely dirty and unpleasant padded cells that gives out not only a rotten scent in the air but also the nightmares into the past horrors faced by the unfortunate patients who resided in there, showing a traditional Kalighat painting of a deranged face decorated on the sides of the vehicles as a chilling representation of madness. On the opposite side of the facade, the roughly knobby and twisted jungle trees standing still as guards with tattered newspapers that are written in a Devanagari script as articles, tacked to the trees' trunks, screaming the headlines of Mowgli's capture and the following sentence to the asylum by Bludeo the superstitious and arrogant hunter that also shows the most exclamation being of the headlines with the titles such as “Wild Child Caught!” and “Mad Animal Child Taken To The Insane Asylum!” to serve the trees as a sharp reminder of the jungle and the unexpected tragic fate that Mowgli fell into after his/her victory over Shere Khan the slayed and the misanthropist Tiger Demon. Throughout the sinister scene, an eerie blend of traditional Indian music spreads out in the background that sets an unsettling backdrop to the unfolding tale with one distinct instrument occasionally mimicking the

rhythmic notes of a cuckoo clock to serve as a reminder of the sounds of insanity with its eerie ringings that dots the silence and the uncanny ups and downs before the asylum's ominous allurements gestures you to come closer, as you climb a few steps upstairs to enter the house with the haunting soundscape serving as a fearful beginning to the bone-chilling experiences that awaits within these walls of the hellish building.

What The Cane Hill Asylum looked like.



What an Indo-Saracenic architecture looks like as some examples.





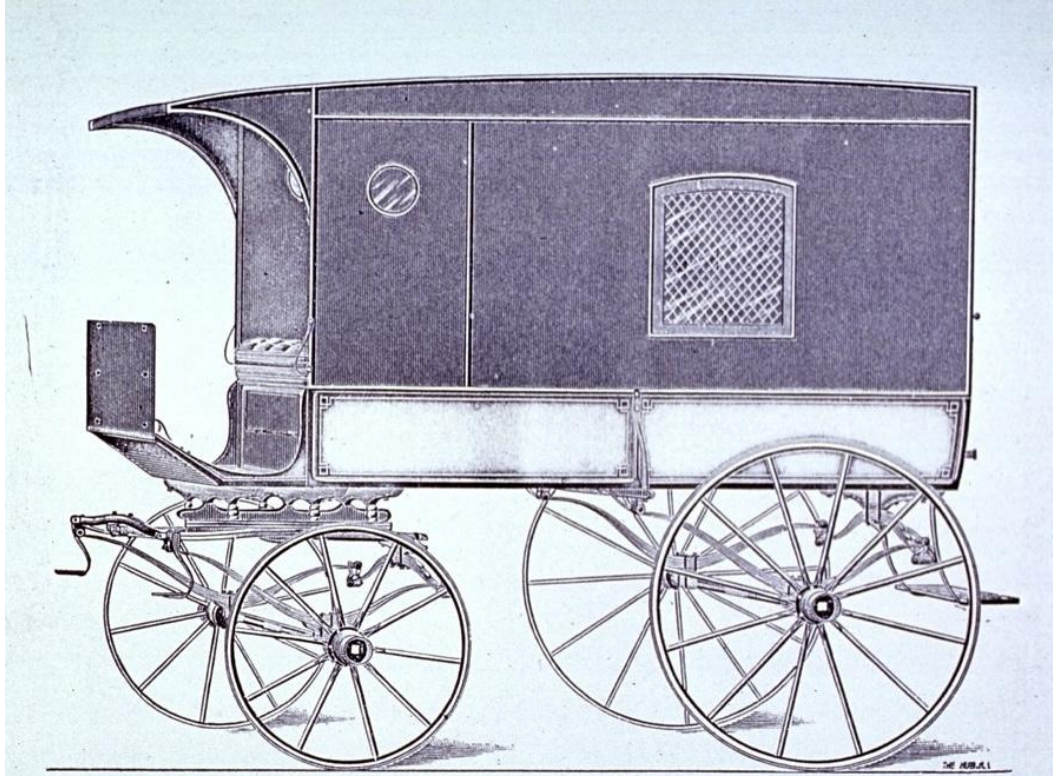
What a Kalighat painting looks like.



What The Devanagari writing looks like.

अ आ इ ई उ ऊ
ऋ ॠ लृ लृ
ए ऐ ओ औ
क ख ग घ ङ
च छ ज झ ञ
ट ठ ड ढ ण
त थ द ध न
प फ ब भ म
य र ल व
श ष स ह

What an Asylum Carriage looks like.



What a Hand-Pulling Rickshaw looks like.



The Exorcism of The Human-Cub: As you step into the first room of the asylum, the foyer welcomes you with a Victorian Indian fusion of the architecture that still carries the echoes of the

bygone era with the faint lights casting an eerie glow over the surroundings to make the shadows dance ominously in the corners, and the air thickening with a scent of the tropical plants that adds an earthy and unsettling distinct smell to the atmosphere where inside this space, you find vases of the jungle flower plants, the although variety of the eerily traditional Indian paintings on the walls that chillingly depicts the depths of insanity, pots housing tropical plants that are scattered around with their greenery as a sharp difference to the asylum's grim personality, and few wooden benches that offer a place to rest despite the uncomfortable tightness in the air that discourages any desires to fill. To the left side of the room, a harrowing sight greets you of Mowgli the wild and untamable feral child of the jungle is cocooned in a heavily thick, military-made straitjacket crafted by the British colonialists whose self-hugging prison garment features a high-neck collar, a back zipper, a waist-covering flap, a crotch strap, and the detailed network of the back straps and buckles with only his/her head and bare legs visible while the rest of their lean athletic body is ensnared in this imprisonment. Adding to the surreal scene, Mowgli's face is covered in a wolf mask called a Jashn-e-Bachpan as a reminder of the animals he/she is raised by that is also a muzzle to prevent the wild child from biting and chewing anyone, as the tall muscular male orderlies in their prison guard-like uniforms stands still around their patient, griping Mowgli firmly whose massive frames strikingly differentiates the wild child's struggle who grunts, moans, yells, howls, and cries passionately in sadness, desperately pleading with the giants to release him/her while insisting that this is not their world nor does he/she belong among the humans at all.

Mowgli

मोगली

"Mujhe ab jaane do! Main yahaan bilkul nahin hoon! Yah mera ghar nahi hai!"

"मुझे अब जाने दो! मैं यहाँ बिल्कुल नहीं हूँ! यह मेरा घर नहीं है!"

One of the orderlies responds with an authoritative bark, urging their patient to be quiet, as he dismissively refers to Mowgli as a "little animal idiot" other than calling them a "pagal" instead of acknowledging the poor wild child's plea, but little do they know that their actions are about to unleash a karmic reckoning that is coming to them soon.

Orderly

व्यवस्थित

"Chup raho, tum chhote paagal jaanvar ho! Use apna kaam karne do!"

"चुप रहो, तुम छोटे पागल जानवर हो! उसे अपना काम करने दो!"

Within this unsettling room, a Pujari priest takes the center stage who is positioning next to Mowgli and the orderlies as a figure of the spiritual authority, going on a serious mission to perform not only a treatment but also an exorcism to take on any evil intent entities that may have taken the hold of the wild child but isn't at all, giving out an air of an ancient ritual, as the

Priest invokes the divine while speaking either in Sanskrit or Hindi by reciting the names of Narasimha the Man-Lion avatar of Vishnu, a symbol of seeking to destroy evil and restore the Dharma key concept for the good in the Hindu mythology, as he searches deeply into the sacred verses of the Bhagavata Purana from the Gita scripture, a deep respectful text that narrates the tales of the good destroying over evil, as he fills in the room with an otherworldly personality, and the seriousness of the moment that hangs heavily in the air. For a dramatic twist to the exorcism, the Priest punctuates the ritual with a thunderous stomp to send shockwaves through the room that startles the guests, heightening the atmosphere of unease whose appearance of being there in this supernatural confrontation becomes almost intensely tangible that leaves with a sense of fearfulness as they witness this spiritual battle. As you prepare to move forward by getting closer to the end of the room while turning left into a small corridor part, the exorcist unexpectedly emerges from the foyer threshold on the right side, still engrossing his sacred performance, making an eerie transition before you enter the next room for the forthcoming occurrences that awaits in the insane asylum.

What the names of Narasimha looks and sounds like.

<https://youtu.be/Bew7AwrcECU?si=Mm7onM4Shb6jXNOU>

What The Straitjacket looks similar to.



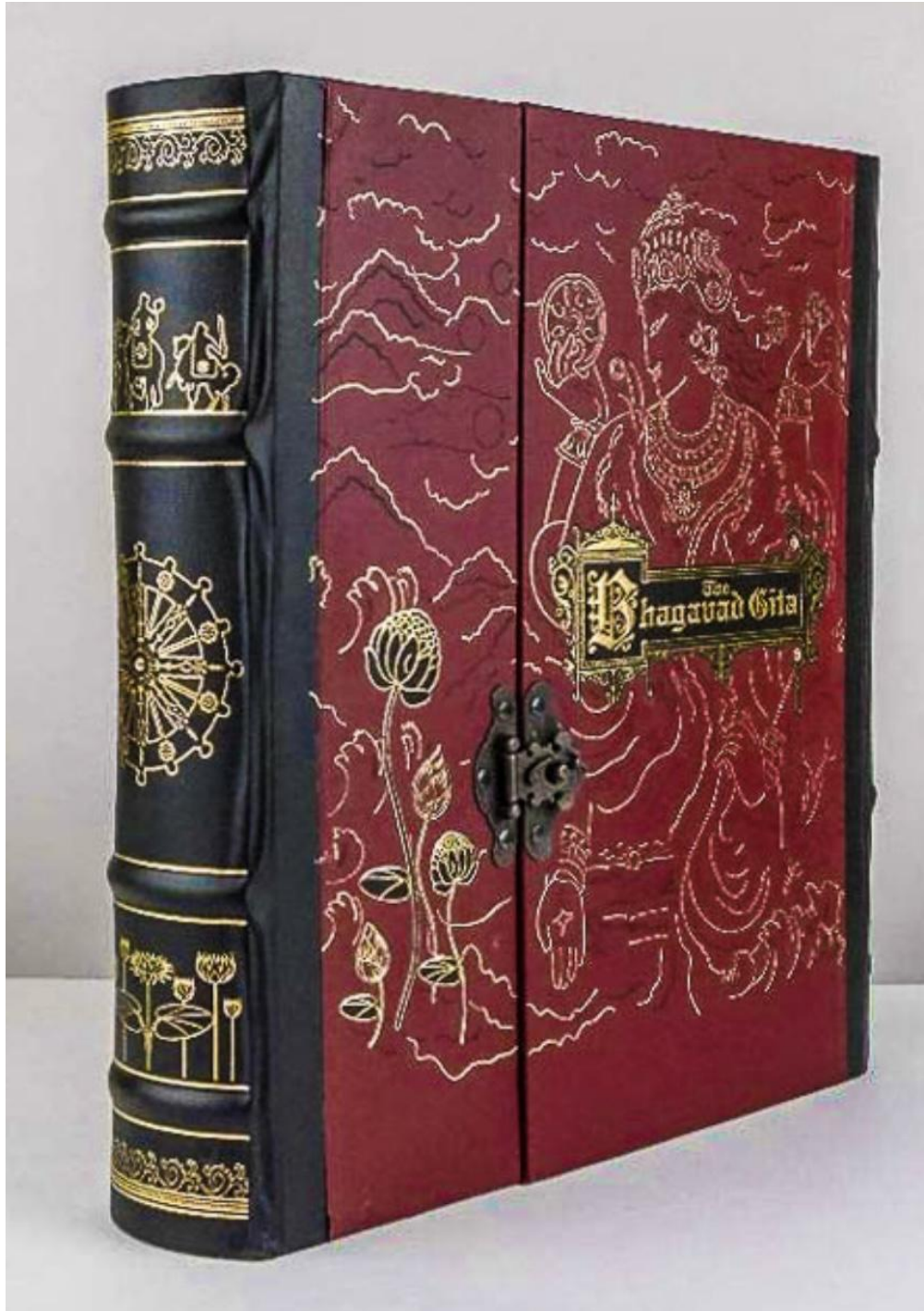
What Mowgli's Wolf Muzzle looks like.



What a Pujari Priest looks like.



What The Bhagavad Gita looks like.



The First Step of Escaping: As you venture further into the asylum, the atmospheric changes dramatically that transport you in a faintly lit, grimy corridor that evokes the emptiness and simplicity of a cellular jail that is elementally a fusion of a Victorian and an Indian architecture combined together in a sinister harmony with the minimal lights that casts eerie and flickering shadows throughout the space and the air thickening with a strong blend of mustiness, mold, and the unmistakable awful smell of feces, making each breath an unpleasant experience

where the corridor is lined with the prison-like cells that individually contains each patient who are labeled as with a derogatory term the “Pagals” for the insane whose unfortunate souls can be heard moaning, crying, grunting, and whispering to themselves that echoes throughout the space in a haunting symphony of madness, as on both sides of the straight narrow passage, the guests encounter these tormented figures in their unkempt robes and gown-like garments that shows their deranged state. Some of the look closely at the guests with their hollow empty eyes with their faces twisted into a creepy yet strangely goofy expression, as they mumble and taunt, yelling and moaning as they pass by while others are more aggressive, reaching out through the cold iron bars with their faces contorted in anger, desperation, and a hint of a murderous intention, as they beg for freedom in their voices that range from the helpless pleas to the feverish demands, eyes filled with sadness and a thirst for vengeance.

Patient

मरीज़

"Mujhe yahan se bahar nikalo! Main nark mein hoon! Ab mujhe baahar jaane do!"

"मुझे यहाँ से बाहर निकालो! मैं नरक में हूँ! अब मुझे बाहर जाने दो!"

The disorienting encounter with the patients of the asylum builds up your journey through a place where the boundaries between sanity and madness blurs, and the line between reality and nightmare becomes increasingly thin while you walk straight forward down in the cell, as the prison's darkness gestures the guests, promising more unsettling experiences that awaits in the haunted depths of this miserable state.

What a Cellular Jail looks like in India.



The cell hallway leads you without stopping to a grim sight of an open filthy padded cell where Mowgli is being held whose once plain white paddings are now coated by the stains of sweat, dirt, and blood with a threshold above the cell that is a fearful warning sign written in a

Devanagari script, cautioning of the patient's wild and perilous nature; a door to this nightmarish enclosures stands unlocked, revealing the dirty yet soiled thick padding that offers no short periods to rest from the unpleasant situations despite its comfortable look while it gives out a lingering scent of the strong odor of neglect and suffering to hold a tight grip on the guests' senses; and a small window with the view that is covered by the bars, placed frighteningly at the top of the wall, as you step into this haunting cell to find yourself in the very place where Mowgli the wild and untamable feral child of the jungle was once imprisoned. To the right side of the disgusting padded prison, the atmosphere is charged with the tightness as Mowgli stands and stomps on the lifeless corpse body of a giant orderly that is aggressively dispatched with a great brutal force by the straitjacketed wild child with his/her bare feet despite being trapped with limited movements, managed to succeed in a small victory with a jumping flip attack on the giant whose physicality is nothing short of formidable, breathing heavily with a great effort of standing despite being in the jacket with their back hunch down against the heaviness, as he/she struggles against the restraints wildy in a frantic and unrelenting way. The air is filled with the original growls, wolf howls, grunts, and animalistic screams as Mowgli is both mentally and psychologically driving at the highest brink of wildness, taking a few aggressive steps closer to the guests that may look menacing from the outside at first but a has a good purpose from the inside in confrontation, as he/she yells both passionately and emotionally with an air of anger, desperation, and issuing loudly that echoes throughout the cell a wild violent threat, accusing the guests of treating him/her horribly that puts them in a stance of resistance before you turn left to enter the next room of the hellish asylum to follow Mowgli's escape back to the jungle where they rightfully belong.

Mowgli
मोगली

"Tum mujhe ghatam kar dooge, mujhe bekar ki tarah vyavahar karke! Main tumhara bandi nahin hoon!"

"तुम मुझे खत्म कर दोगे, मुझे बेकार की तरह व्यवहार करके! मैं तुम्हारा बंदी नहीं हूँ!"

What a Victorian Padded Cell looks like.



Stripping Down For Freedom: As you move from the padded cell into the next room, a change in the atmosphere is instantly apparent that transports you to a corridor-like bedroom space where the asylum's least aggressive "pagals" are being housed whose outward behaviors reflect a sharp difference to the earlier violent encounters with the softly lit color tones of the faint blue, making an eerie yet relatively calm personality. On the right side of the room, one mental patient inside their small spartan bedrooms with each one furnished with the prison-like bars on the windows that have a dark greenery view of the thick jungles for an ominous touch who despite his/her own personal situation of difficulty appears to be in a state of controlled panic whose eyes reflect fear and desperation as he/she begs the guests with a plea for help to return home from the asylum while seeing what they witnessing in a trembling voice that was shaking their body for a bone-chilling sense, as he/she express the worsening conditions within in the asylum from their perspective.

Patient

मरीज़

"Nahin... Nahin! Nahin!!! Mujhe is jagah se nikalna hai! Kripya mujhe ghar le jao! Main is sthiti mein nahi reh sakta/sakti!!!"

"नहीं... नहीं! नहीं!!! मुझे इस जगह से निकलना है! कृपया मुझे घर ले जाओ! मैं इस स्थिति में नहीं रह सकता/सकती!!!"

On the left side of the room however takes the scene a more intense turn, as the now unmasked Mowgli with revealing pale face, the rare exotic blue eyes, and a long wild mane of the black raven hair down to the back of the chest struggles wildly in a relentless way to free themselves from the straitjacket that is wearing out despite how incredibly thick, heavy, and advance it is, as he/she thrashes and fights against the restraints like a true warrior with a determination of a intense passion whose facial expression reveals a mixture of anger, frustration, and a growing desperation to escape this hellish torment of prison for good, eyes lock onto the guests in a voice filled with a ferocious aggression, as they directly confronts the guests with a few steps forward while yelling and screaming loudly at them that echoes throughout the space while accusing them again for treating him/her horribly, and calling them bastards where this part of the room stands as a paradox inside the asylum for the glimpses of vulnerability and a rage of fury coexists to make an unsettling difference that intensifies the overall sense of fear while you move forward in the looming presence of the building's wrongful intention that remains almost tangible in your journey.

Mowgli

मोगली

"Kameenon! Kameenon! Kameenon! Mere saath bura vyavahar karne ke liye tum sab kameenon ho!"

"कमीनों! कमीनों! कमीनों! मेरे साथ बुरा व्यवहार करने के लिए तुम सब कमीने हो!"

The entrance to the second corridor-like bedroom is straight at the right end of the first that is closer to the corner while you walk through the threshold where you're greeted by a shift in the atmosphere with the lights flickering intensely to cast the unpredictable shadows and contributing to an unsettling personality, as you turn right to the near the corner of the room that lies in the spartan bedroom with your attention immediately drawn to Mowgli on the right side of the room who is now free from the imprisonment of the straitjacket, naked but furnished in a simple garment of a green langot loincloth in a shape of an underwear brief or a bikini-like two piece made of khadi as a makeshift clothing to represents a Harry Houdini-style escape that he/she achieved through a relentless effort where the wild and the untamable child of the jungle tore and ripped away parts of the self-hugging cocoon with great strength over the nights of struggling and thrashing whose newfound freedom takes on a grim and an aggressive form. Mowgli is either standing, sitting, or kneeling behind a giant orderly with some parts of the ripped straitjacket tightly coiled around his neck that was once an instrument used to restrain the poor feral child is now a weapon of karma whose bluish face and eyes widen in fearful panic bears the marks of a desperate struggle, as the orderly gasps for air and tries to tear away the constricting garment with one of his muscular arms reaching out at the guests in a plea for help, but his efforts are in vain that is becoming too tight, and the grip of the torn and ripped straitjacket ultimately proves fatal. While witnessing this bone-chilling picture, the jungle dweller's growls, grunts, and the triumphant wolf howls that echoes throughout the space serves as a backdrop to their anger and vengeance, looking directly at the guests and the orderly with the eyes intensely lock onto either of the two, uttering loudly with a chilling declaration of what

the giant gets where this part of the room summarizes the asylum's beginning to fall into chaos and brutality, as Mowgli's exacts the terrifying yet rightful vengeance to show the horrors that unfolds within these walls.

Mowgli

मोगली

"Yahi hai jo tumhe mila!"

"यही है जो तुम्हें मिला!"

The entrance to the third and final bedroom of the scene through the second threshold is straight at the left that is closer to the opposite side of the corner where it leads you to the last part of the spartan bedroom with an eerie personality, as you step through the doorway with the intense lights flickering that continues to cast their unpredictable shadows, making an atmosphere free from the windows for a oppressive and a claustrophobic feeling. Your eyes are immediately drawn to the lifeless corpse body of the giant orderly who was killed by Mowgli's relentless stranglehold and dragged into this gruesome room, lying on a blood-soaked bed whose limbs are hideously torn off that spreads out a sharply strong scent of rot hanging heavily in the air, showing the brutality of the intensifying scene as you notice the orderly's face was skinned off and the stomach cut open with an overflowing bowl of blood that leaves behind a horrifying sight to send chills down in the guests' spines. The floor beneath the limbless and the hacked up body bears more stains of blood as a grim testament to the violent struggle that took place, as the now fully unleashed Mowgli suddenly approaches the guests on a quick paste with a ferocious growl of a wolf and a primal battle cry of a true jungle dweller while carrying a chain of keys they stole from the now dead giant around on of their wrists to free the other patients, charging towards them from another threshold covered by the plain white sheets either at the very front or at the right side of the room with a large severed right leg of an orderly that is a muscular and meaty form in both of his/her hands, ready to crush the guests while swinging and slamming in the air for an attack that bathes the room in a harsh triggering light of a bright blood red color tone as the wild child thrusts towards at the guests as a reach out to unleash a terrifying scare that leaves the guests' hearts pounding and their veins throbbing in an adrenaline rush before you instinctively turn left to enter the next room while they are driven by the urgency to leave out this nightmarish bedroom and discover the horrors in the asylum to follow along with Mowgli's path to freedom for their return to the jungle.

What the Bedroom Scene is inspired by.



Mowgli



What the Langot Loincloth looks like.



Animal Liberation: As you step into the next room, a very thin fog of dust hangs in the air, making an eerie atmosphere, as the rumbling growls and grunts of a bear echoes from the distance in the background to set an unsettling tone where you find yourself in a room that resembles a usual Victorian asylum corridor with elements of an Indian temple design like in the foyer and the exterior of the house's facade with the lights flickering intensely in the colors of red and orange to cast a frightening glow. The walls leading to the bedrooms and the padded cells shows signs of destruction with the chairs, side tables, vases, painting frames, pots, and benches largely destroyed by the animals that came to liberate Mowgli, as you notice a crumbled hole in the right-side wall of a filthy padded cell coated in dirt, blood, and sweat that gives out a scent of rot where you catch a glimpse of not only Baloo's shadow shapeshifting into an aggressively menacing full-fledged bear while releasing a threatening growl with a rumbling tone but also an orderly's shadow taking a few panicked steps backward who is desperately begging for a plea to be spared in order to runaway, but he brutally gets slashed by the bear's dirty yet sharp claws and then devoured alive, as he screams loudly for help that rings in the air.

Orderly
व्यवस्थित

"Nahin! Mujhse door ho jao! Kripya mujhe mat maro! Nahin! Nahin! Nahin!!! Bachao!!!"

"नहीं! मुझसे दूर हो जाओ! कृपया मुझे मत मारो! नहीं! नहीं! नहीं!!! बचाओ!!!"

On the left side of the hall, a patient comes out suddenly in a state of utter panic and fear either from a bedroom threshold or a hole in the crumbled wall, as he/she frantically reaches out at the guests whose tears streams down on his or her face in sadness and desperation, begging for help with a plea while expressing an urgent need to escape the asylum who couldn't stay any longer for the sake of peace from the carnage that is occurring.

Patient

मरीज़

"Kripya madad karein! Main yahan chain se nahin reh sakta! Mujhe ghar vaapas le chalo!"

"कृपया मदद करें! मैं यहां चैन से नहीं रह सकता! मुझे घर वापस ले चलो!"

As you continue down the corridor, your eyes are drawn to the right side of the room again where Baloo stands as a full-fledged bear coming out from yet another crumbled hole in the wall whose terrifying yet grandly impressive form is clad in bright golden jewelry and a mukut crown that he had taken from the jungle ruins that reference his appearance to Jambavan the King of Bears with his face (pun unintended) bearing traces of blood that sharply differentiates to the luxuriousness of his accessories who in a middle of a gruesome act brutally devours another orderly that he had just encountered while on his search for Mowgli, tearing at the flesh apart, eating his prey with great hunger, and slurping up the human blood that spills whose eyes are intensely wild and filled with menace as he locks onto the guests in place, giving out a thick air with a sharply strong scent of rotten fur and blood mixed together while carrying the unsettling sounds of the aggressive grunts and growls to serve as a chilling warning to them.

What Jambavan The King of Bears looks like.



What a mukut crown looks like.



After taking a few hurried steps away from bear on the right side of the corridor, a wounded orderly in torn clothes, widen eyes with terror, and blood on his body comes out from a damaged threshold to another bedroom with a broken door as a backdrop to provide a small protection against the horrors of the falling asylum that guests couldn't help but how bad his conditions are whose appearance bears the visible marks of the recently inflicted animal attacks, as he desperately yells at the guests to leave the asylum with an urgent tone of his voice and scanning the room around frantically, showing the danger of the remaining, but when he spots Baloo despite his desperate plea, panic and disbelief washes over him with his eyes widen, realizing the grim reality of his situation as if he were paralyzed that causes him to mutter quietly to himself with deep breaths in fear and trembling that physically shivers his uncontrollable body before he quickly retreats back into the room with the destruction and the chaos surrounding him.

Orderly
व्यवस्थित

"Abhi bahar niklo! Yahan hona bahut khatarnak hai... Nahin, aur nahi ho sakta..."

"अभी बाहर निकलो! यहाँ होना बहुत खतरनाक है... नहीं, और नहीं हो सकता..."

Approaching at the end of the faintly lit corridor, your attention is drawn to a curved wall with the bars of a prison-like window view of the darkly greenish thickness of the jungle as a passageway that leads you to the next room on the left, but before you can walk through, you're about to face one last shake of terror in this scene while hearing the growlish feline sounds in the background. Coming out of another crumbled hole in the wall that is also a hidden passage on the left side of the room suddenly with a quick stleath for the guests to witness is the presence of Bagheera the panther in his humanoid form whose large feline appearance is unmistakable with a red Tilak mark on his forehead and the mysterious red spots on his body as a reflection to a Hindu deity named Durga the formidable goddess of not only war, strength and protection but also the mother of the universe and the embodiment of feminine power who is

associated with panthers. In this spine-chilling moment of shapeshifting with the panther as a humanoid, Bagheera wears a short-length lungi and an elaborate jewelry with complex patterns from the jungle ruins that adds an unsettling charm to his ferociousness, as he thrusts towards the guests for an ambush to swipe and slash at them with his razor-sharp claws in the air for a lightning-quick attack that exhibits his agility and the predatory nature of his species, releasing his intense feline roar loudly that spreads out the air and revealing his ferocious teeth to send shivers down in the guests' spines. In the middle of the adrenaline-pumping fear, the panther confronts the guests, aggressively demanding to know where Mowgli is in this building with a fasten voice of anger and contempt, ending the startling moment by calling them bastards to cement the haunting encounter that races their hearts and heightens their senses before - in an unwilling way with hesitation - you sharply turn right for you to move forward and enter the next room in the asylum for more horrors that lies ahead to follow the wild child's path to freedom for his/her return to the jungle.

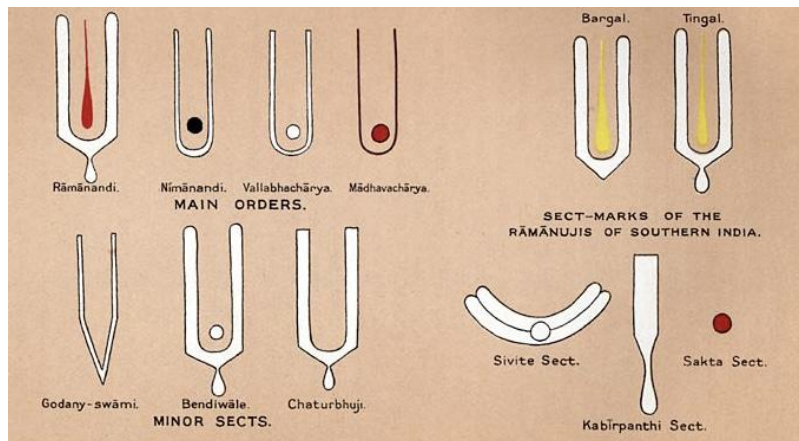
Bagheera

बघीरा

"Manav-shishu kahaan hai, kameenon!?"

"मानव-शिशु कहाँ है, कमीनों!?"

What the Tilak Marks look like.



What a lungi looks like.



What a Victorian Asylum Corridor looks like.



A Feast For The Lady Serpent: As you step into the next room, the atmosphere takes on a trippy and surreal quality with the traditional Indian music filling the air softly in the background, but unlike the previous scenes, this room is a sharply different departure from the Indian decor traits of the asylum that is instead a heavily detailed and glamorous Victorian dining room, walls layered with frames of paintings, mirrors, wooden carvings, and wallpapers of the floral patterns where the “pagals” sit at the dining table to engage in their own personal meals that differentiates between gracefulness in style and destruction with damaged furniture of chairs, vases, lamps, and side tables scattered around. At one end in the center on the left side of this chaotic picture, Mowgli sits on the long dining table with a variety of silverware next to him/her who - in a disturbingly animalistic manner of brutality - engages in a violent act by smashing, stabbing, and tearing apart the lifeless corpse body of one of the giant orderlies whose growls and grunts channels the sounds of a wolf that fills the room with an almost tangible intensity of anger directly at the wild child’s enemy while still carrying the stolen chain of keys around either of their wrists to free the “pagals,” as they vocalize that this gruesome fate is what the orderly deserves. But occasionally, Mowgli descends from the table, placing his/her bare feet onto the floor to approach the guests aggressively, as he/she releases the menacing growls and grunts while holding a severed limb to attack them terrifyingly for a crushing slam or swing in the air with a loud battle cry. The room itself is a sensory overload with the dark but colorful lights to

cast a mesmerizing glow and the detailed spiral patterns flashing around the room where in the middle of the chaos, some of warmer lights are scattered around as well to make an eerie yet enchanting personality, as the air is filled with the scents of the exotic herbs and spices to contribute an unsettling yet oddly pleasant smell.

Mowgli
मोगली

"Yahi hai jo tumhe mila!"

"यही है जो तुम्हें मिला!"

Also in the center of room while walking down further in the trippy dining room, the presence of Lady Kaa the naga is lengthily overwhelming with her long, meaty and dark psychedelic coils piled throughout the space who sits on a well carved and detailed chair at the middle of the long dining table, and next to the humanoid snake sits another orderly cocooned in a prison of coils whose head is the only visible part of his body with his faces chewed off brutally. Lady Kaa's appearance maintains an eerie allure with a gothic touch, wearing a black midriff sari dress that gives out a witchy vibe whose upper body takes on a sinuous, human-reptilian form that blurs the line between reality and mystery with her skin covered in the greenish scale that catches the eerie lights to give out a delicate yet unsettling appearance, but her head has transformed into a human form with black hair, a golden nose-to-ear jewelry attachment, and a red wedding veil. The serpent humanoid gestures invitingly to the guests, encouraging them to sit on her coils and join her for a meal in a seductive and hypnotic tone of her feminine voice that resonates beautifully in the air, and continues to eat off the orderly's face in a gruesome manner like a cannibal, as she graces a wicked smile of her face with an exclamation both to herself and the guests about the deliciousness of her meal, expressing her desire to devour him entirely.

Lady Kaa
लदी का

"Aao, mere saath baith kar ek achha bhojan khao!"

"आओ, मेरे साथ बैठ कर एक अच्छा भोजन खाओ!"

"Yah maanav ansh ekdam swadisht hai! Mujhe apne sharir mein aur chahiye!"

"यह मानव अंश एकदम स्वादिष्ट है! मुझे अपने शरीर में और चाहिए!"

As you make your way through the grand dining room while moving past the center table and towards the opposite end, Lady Kaa's hypnotized orderlies spring forth from her massive and serpentine coils on the right side of the room with the strangely creepy smiles on their faces who are not only in a joyous state despite their fates that adds to the unsettling atmosphere of the room but also under the naga's command, as they wave the kitchen knives in their grips to

attack the guests by stabbing or swiping for a swift approach whose voices take on a hypnotized and eerie tone as they gesture them to join with Lady Kaa in their trance-like state, inviting them to become servants and sacrifices for their mistress all while subtly hinting that they too will soon become part of her meal that unfolds the scene in the middle of the flashing colorful lights to intensify the disorienting and the sinisterly wicked personality.

Orderly
व्यवस्थित

“Hamaari maalakin ke naukar aur bhojan banne ke liye samarpan karo...”

"हमारी मालकिन के नौकर और भोजन बनने के लिए समर्पण करो..."

What a Victorian floral pattern looks like.



What a Victorian Dining Room looks like.

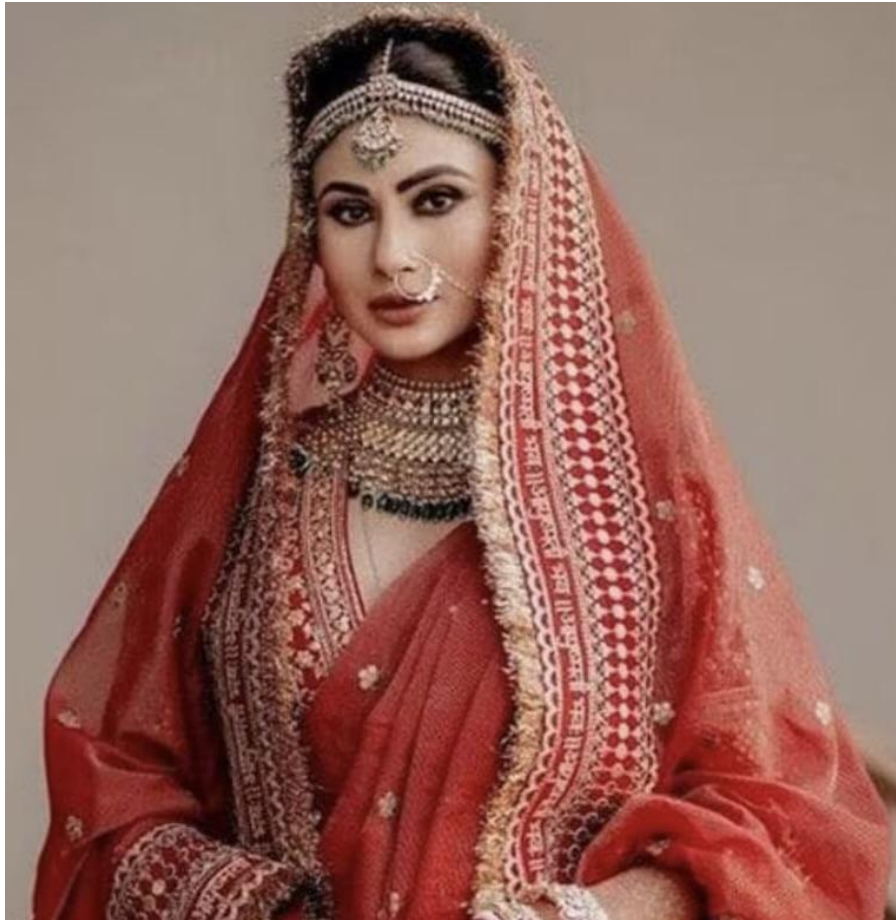


What a naga looks like.



What a Midriff Sari Dress Looks like.

What a traditional Indian Wedding Veil looks like.



Stepping to the left from the dining room as an extension with a small prison bar-like window view of darkly thick greenish of the jungle, you find yourself in a Victorian kitchen that isn't big as the previous scene but seems to stretch endlessly to make a maze-like atmosphere with the dim light casting the faint shadows that dances across the room, and an unpleasant scent of the musky odor that spreads out to add in an eerie personality where the cabinets, drawers, island table, and even the oven are all filled and layered with the shed snake skins in many different shapes, sizes, and lengths with more skins dangling from the ceiling to make an unsettling canopy that looks overhead for a sense of creepiness. The only sound in the background that reaches the guests' ears are the bone-chilling hissing sounds of a snake with a rumbling touch while walking deeply, but as you venture further into the kitchen while turning right, a sudden movement catches the guests' attentions that races their hearts with an adrenaline rush, as Lady Kaa who is now shapeshifted into a full-fledged giant python launches herself out from the pantry threshold on the left side of the room with her eyes filled with the darkly colorful patterns of the spirals and her mouth opening widely that reveals rows of her razor-sharp fangs for a thrusting and a snapping attack to catch in her preys as a startling display that triggers a burst of the psychedelic strobe lights before you walk straight into the next room to leave the nightmares

of the serpent behind for your continuous journey to follow Mowgli's path to freedom for his/her return to the jungle.

Writer's Note: Making Kaa a predator for this house idea as a concept is the only Disney inspiration that is necessary for me to do. Most particularly the 2016 Live Action-CGI remake with Scarlett Johansson for a femme fatale scare.

What a Victorian Kitchen looks like.



Monkeying & Trashing Out: Stepping into the next room that is much like the dining area, you find yourself covered in a luxurious Victorian personal, but it's impaired by the intense flickering of the lights where this space however serves as an activity and break room where the patients come in and used to unwind from their treatments that not only shows the great attention to the details but also the decorative richness that gives out the usual beauty of it. Despite the peaceful Victorian setting, the activity and break room is no longer anymore, overrun by the wild-haired and rowdy Vanara Monkeys from the Bandar-Log Pack who are the humanoids of the forest in their decorative jewels from the jungle ruins that clashes with its wild outward behavior and wicked grins, as they're on an ongoing rampage to wreak havoc by tearing everything apart with the furniture reduced into pieces of the room's once graceful in style features such as the the floral-patterned wallpapers peeled and ripped off; well detailed and carved wooden elements that are slashed and scratched; broken objects of the picture frames, the vases, the lamps, the mirrors, the walls, and the shelves; the torn books and the pages from them lying in ruins that are hovering in the air and down like snow; and feathers and cotton from the torn pillows and couches covering on the floor. In the middle of the destructive chaos, the air is filled with the harsh mixture of the primate sounds in the background with the loud hoots, hollers, and mad laughter spreading throughout the space, as some of these monkeys continue their violent glee, wielding the blood-stained animal bones as weapons in their grips, and tormenting the lifeless corpse bodies of the British nurses on the destroyed furniture whose uniforms are also stained with blood and are being attacked by the humanoid monkeys with these gruesome implements despite their deaths, as several of them become quick enough to

notice the guests with their intentions filled with violence, approaching them aggressively with mad glee, waving their makeshift weapons in the air to attack or reach out at them, and issuing the bone-chilling threats in front of them by saying that they're the next victims to die.

The Bandar-Log

बन्दर-लोग

"Tum agle ho marne ke liye!"

"तुम अगले हो मरने के लिए!"

Suddenly In the middle of the chaos from a threshold on the left side of the room, another British nurse with a smaller Varana monkey on her back abruptly bursts out into the scene who is in a state of utter panic with her eyes widen in fear, and moving around the room almost uncontrollably, as she takes every step in a dance of desperation, spinning around one moment and darting left and right, and trying to shake the monkey off of her back but couldn't while vocally trembling with terror in a panicking tone, as she yells both to herself and the very puzzled guests by saying "Get this bloody damn thing off of me!" whose frantic appearance of being there adds another layer of mayhem to the room, enhancing the atmosphere of the madness and chaos caused by the humanoid monkeys' destructive rampage for a moment of both fear and sympathy while you witness the nurse's struggles in the ongoing chaos.

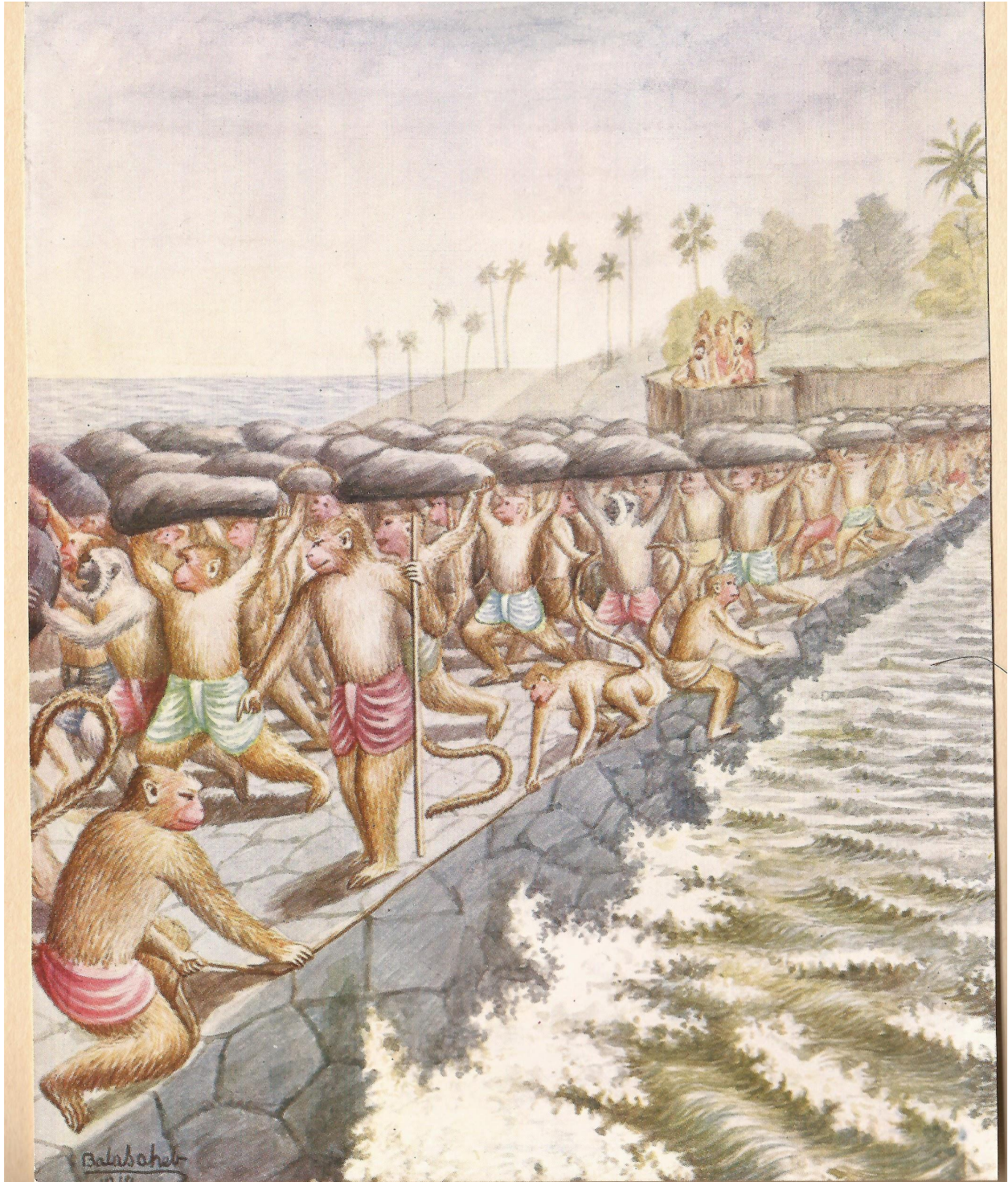
What a Victorian living room looks like.



Emerging straight from the wreckage of the activity and break area of the room, you find yourself in a disorienting S-shaped library maze filled with the bookshelves that matches almost

the full lengths of the walls close from the ceiling where these furniture hide the wicked book-holes, as some of the Vanara monkeys allows themselves to move freely by leaping suddenly to startle the guests by attacking with their blood-stained animal bones in their grips or thrusts aggressively towards them by reaching out while some of the shelves are rigged with sharp pointy bones strategically in place to make as traps, slowly pushing from both sides of the maze as if they're about to squish the guests to death before halting just short of actually doing so to make a heart-pounding sense of danger, and as while you navigate through this disturbing maze, the humanoid monkeys unpredictably keeps the guests' adrenelines pumping. Exiting upon the unusual library maze, the guests unexpectedly encounter another nurse whose condition is extremely in urgent, viciously stabbed in the stomach with the makeshift bone weapon by one of the monkeys who is weak and gasping for air, as she stumbles out from another exit of the library maze on the right side of the room, as she desperately tries to speak for help and struggles to stand upright, but her steps are slow and her voice is barely a whisper, coughing out in the pain of unpleasantly as the blood flows out from her mouth that is a haunting testament to her slow forthcoming death caused by her injuries, and also to make the their hearts race before you turn left to leave behind the monkey mayhem and proceed into the next room on your journey to follow Mowgli's path to freedom from the asylum for his/her return to the jungle.

What the Vanara Monkeys look like



What the nurses looked like during the Victorian Era.



In & Out of The Cocoon Again: Stepping into the next room with a light dampy scent, the light water dripping sounds in the background, and white tiles on the walls that are layered, you immerse yourself in the windowless hydrotherapy bathroom that is a space filled with the steaming water mists hanging thickly in the air, and the faint lights casting a gently calm effect of a dark blue personality where this room serves as a setting for one of the treatments that the "pagals" undergo their therapeutic baths. To the left, your eyes lock onto Mowgli who has been caught by one of the giant orderlies and cocooned in the thick layers of a water sheet pack that resembles a sari with decorative details and patterns, leaving only his/her head visible from this mummified prison and resting on a bed-like table complete with a pillow and additional layers of sheet as an attempt to contain the wild child's violent tendencies who is struggling very passionately, growling and grunting like a true wolf, and taking deep breaths to calm down with his/her own worries and the relentlessness that burns within whose determination shines through as the jungle dweller's mutters to themselves in the hushed soft tones quietly, declaring that they can achieve once more like before with the muzzle, the straitjacket, and the padded cell.

Mowgli

मोगली

"Main isse kar sakta hoon ki mukt ho jaun... Mujhe pata hai, main kar sakta hoon..."

"मैं इसे कर सकता हूँ कि मुक्त हो जाऊँ... मुझे पता है, मैं कर सकता हूँ..."

Emerging suddenly behind the sari curtains on the opposite side of the room in a struggling moment, another giant orderly slides the curtains open with a quick motion of an aggression that

reveals himself beside the racks that are hanging widely above who is the exact person that managed to capture Mowgli and tightly wrap him/her up in the thick cocoon of a water sheet pack with sinister smile that spreads across his face, as he triumphantly announces loudly that he has finally caught the “pagal bachcha” (crazy kid/child) and the wild child is about to head towards for a punishment that is filled with torture whose menacing outward behavior and terrifying words makes it that Mowgli’s situation is anything but pleasant while carrying the chain of keys around either of his wrists that stole from dweller, as he extends his muscular arms and thrusts menacingly towards the guests for a reach out to catch in while another threshold leads to the next bathroom scene that lies straightly ahead on the right closer to the corner as you walk through.

Orderly व्यवस्थित

"Maine aakhir kar vo pagal bacha pakda liyaa hai, aur ham use sazaa dene vale hain!"

“मैंने आखिरकार वो पागल बच्चा पकड़ लिया है, और हम उसे सज़ा देने वाले हैं!”

What a Water Sheet Pack treatment looks like.



What the Sari Curtains look like.



As you step into the second bathroom, the air thickens with an unusual mixture of dust and mist that adds an eerie and surreal atmosphere where in the right side of the room, your eyes are drawn to the water-filled bathtubs where the remains of the water sheet pack lies in scattered on the floor as a unmistakable sign that Mowgli has successfully managed to escape from another form of prison who rolled off the table, wormed through on the floor, and then liberated likely with a help of a loyal animal companion, but that friend of the wild child isn't Baloo nor Bagheera. While turning your attention to the left, you pass through a series of the curtains suspended from the ceilings where at this very moment, the guests comes face-to-face with a truly astonishing sight of Hathi the three-headed elephant who has undergo a profound shapeshift into a large humanoid figure, wearing nothing more than a dhoti, mukut crowns, and the luxurious jewelry as the reminder of the ancient jungle ruins with a long-handled Parashu battle-axe in his massive hands tightly and the razor-sharp tusks that ominously brightens with a gleam of light, as he suddenly comes out of a crumbled hole in the wall on the left side of the room and ambushes the guests with a great force of ferociousness and, the unstoppable storm of violence to attack whose presence triggers a flash of strobe lights that goes through the darkness and illuminates his nightmarish form while erupting a loud almost impossible to hear trumpet call from the elephant's mighty throat that spreads out in the air all at once. But this is not the end of this horrific experience, as Hathi retreats for a moment in a relentless follow of his quarry, coming out in front of the guests for more through another crumbled hole in the wall upfront ahead to resume his relentless follow that once again shows his humanoid appearance that widespreads with the symbolism and the mystery, referencing to both the mythical Airavata Elephant and the deep-respect Hindu deity Ganesha the remover of obstacles and the god of destruction that adds a fascinating layer of depth to the scene, making it a captivating and a mysterious encounter, as the guests gather their wits while you walkthrough another gesturing threshold to the next scene that lies directly ahead to the left in a position closer to the corner.

What an Airavata Elephant looks like.



What Ganesha looks like.



What a Parashu Battle-Axe looks like



What a Dhoti looks like.



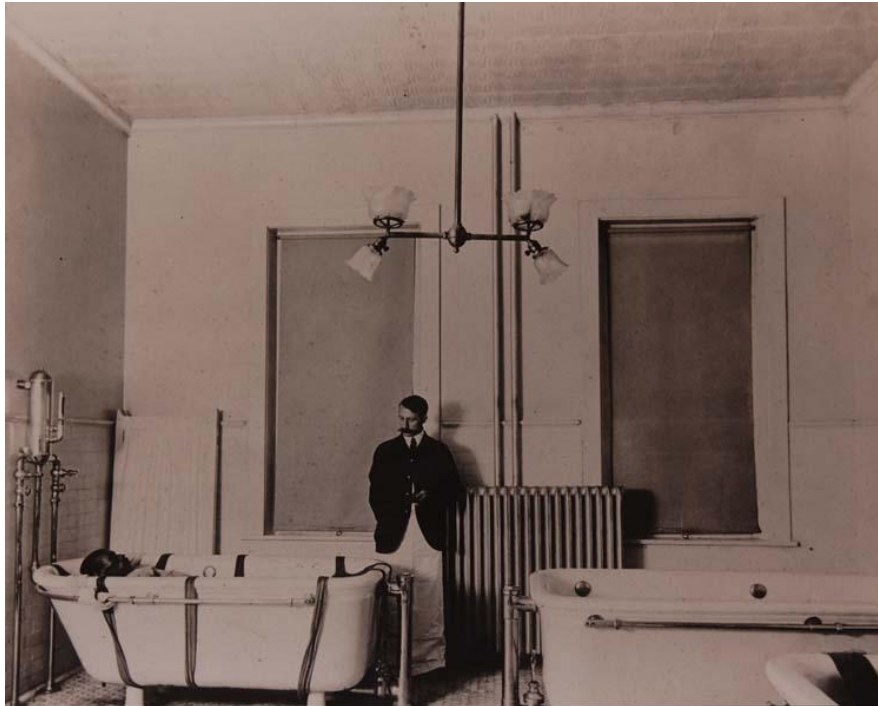
In the third and the final scene within the hydrotherapy bathroom, a grim picture unfolds before your eyes on the left side of the room where Mowgli kneels in a middle of a display that looks so aggressive, repeatedly and forcefully dunking the lifeless corpse body of one of the orderlies into the the bathtub who is the exact person that caught the wild child and put him/her in a water sheet pack, head down into the water again and again, as the jungle dweller drowns the giant to his death with great strength despite their young height, shape, and age with no mercy and a grim act that sends water splashing outward while carrying the re-stolen chain of keys around either of their wrists to free the other patients, causing droplets to lightly spray at the guests in this dark and intense moment that goes throughout the space, as Mowgli growls and grunts with the ferociousness of a true wolf whose anger is almost tangible in the air, and screams in a loud tone angrily at the now dead orderly to amplify a clear declaration that this is the punishment he deserves for the mistreatment he inflicted upon the wild child whose voice carries a menacing threat for all the right reasons to send shivers down in the guests' spines before you turn right to enter the room on your journey through the asylum for more horrors that awaits to follow the path of freedom.

Mowgli
मोगली

"Yahhee hai jo tumhein mila! Paanee mein maro!"

"यही है जो तुम्हें मिला! पानी में मरो!"

What a Victorian Hydrotherapy Bathroom looks like.



Sweet Surgical Slaughter Revenge: Stepping into the next room with the fainting lights that casts the dancing shadows on the walls, the light water dripping sounds in the background, and a decaying rotten scent of odor that smells so gruesome, you find yourself in a bloody Victorian operating room that bears the frightful remains of the surgeries performed on some of the patients, filled with the lifeless corpse bodies of the asylum's surgeons in their white gowns and bouffant hats who - like the nurses before - were also British, as the air hangs heavily with the sharp unpleasant scent of decay, and the walls layered with the white tiles that are now massively stained with blood. In this gruesome scene, some of these surgeons met their deaths when they were killed by not only at the hands of their own surgical instruments but were also rightfully claimed by Mowgli who suddenly took a hold of their tools and turned them into weapons that evidently shows the brutality of the wild child in the murderous savage of one of the surgeons whose lifeless corpse body lies hideously on the central operating table while next to this grim picture of the table stands a cart, as its own surface stained with blood and used for holding a variety of surgical instruments, which are noticeably in particular missing from it at the moment that only leaves out the empty bowls and the blood-soaked white cloths. To the left side of the room, you notice the two pairs of the wooden wardrobe-like cabinets that are placed at both ends of the side with a sink that is positioned in the middle while on the right stands a lone surgeon with his wrists painfully bound in chains, arms raised up in a vulnerable manner as if he were in a dungeon, and his knees slightly bending down that are out of shape beneath him, looking like at first it appears if he has been put through to the brutal torment and lies lifelessly as though death had already claimed him by Mowgli, but at a closer look reveals that he is still alive in extreme pain with his legs trembling and moving weakly in a groggy manner, as he looks at the guests with his eyes carrying a desperate plea for help, yearning to be rescued from the clutches of his violent patient that is unlike anyone else in the asylum. As you approach another threshold in the room, you notice that it's hanging the blood-soaked white curtains that leads you to the next part of this grim scene with the tightness in the air increasing, but without a single warning before passing through, Mowgli suddenly bursts forth from one of the cabinets with a ferocious battle cry that echoes through the eerie silence, as he/she thrusts towards the guests with a bone-chilling yell that sends shivers down in their spines, wielding a menacingly large scalpel in the vein of a razor-sharp Indian dagger called a Chilanum with one hand and the stolen chain of keys on another to free the patients that ominously triggers the small flashes of light to show the wild child's clear intention of having an aggressive attack upon anyone who comes closer to them.

What an Operating Room from a Victorian Era looks like.



What a Victorian Era Scalpel looks like.



What a Chilanum Dagger looks like



The surgical room seamlessly extends into the next scene with the flickering lights that intensifies the eerie atmosphere and the decaying scent of rot grows stronger where you find yourself in the the operating theater on the stage floor, following a U-Shaped walkway that leads to the next room with the crumbled holes in the ceilings above that reveals an unsettling view, and onto the right, a surgical table is positioned that is beside who stands behind it is none other than Narasimha the man-lion with four powerful arms, a divine entity descended into the world to restore the righteousness and to establish the cosmic order, and also the incarnation of the divine wrath who has come to redeem humanity from the forthcoming danger in his basic but elaborate attire and the decorative jewelry, having heard his name recited by the exorcist, as in this chilling revelation becomes clear that none of the patients were possessed with man-lion's realization is the true "demons" are the asylum staff members themselves. Narasimha the lion humanoid angrily growls in a rumbling tone, roaring thunderously with fury that spreads out with an echo through the space as he brutalizes a British surgeon with his bare hands and razor-sharp feline claws by opening, ripping and crushing the lifeless corpse body apart to show a brutal display as a reference to the statues and paintings that depicts him in his divine wrath, opening his mouth widely for another mighty roar to reveal rows of his razor-sharp teeth, and loudly calls a declaration in Sanskrit that evil must die as a statement of justice.

Narasimha

नरसिंह

"Pāpah Martavyam!"

"पापः मर्तव्यम्!!"

On the left side of the room, you witness the grim picture of the nurses, the orderlies, and the surgeons seated in rows where not only almost all of them met their gruesome end at the wrathful hands of Narasimha but also where Mowgli stands before them, clutching the same menacingly large scalpel while engaging in a remorseless torture of one living staff member who pleads desperately for mercy and carrying the chain of keys on their teeth to free the "pagals," but the wild child remains relentless, as he/she disregards the cries to ignore, and growling and grunting like a true wolf lost to rage. Eyeing your gaze on Mowgli's tormenting of the staff member, Narasimha suddenly thrusts forward with a terrifying roar, slashing through the air towards the guests, as the sound amplifies by the strobe lights that flickers intensely, and if your attention is drawn to the man-lion's brutalization of the surgeon rather than the opposite, the wild child looks down at the guests and swiftly swings either their left or right arm in a slashing attack, going along with a chilling yell and a canine bark before you walk straight to the next room and leave behind the harrowing scene on your continuous journey to follow Mowgli's path to freedom.

What an Operating Theater from the Victorian Era looks like.



What Narasimha looks like.



What the Narasimha Idol Statue looks like.



Justice For The Wild, The Untamable, & The Insane: Stepping away from the bloody gruesome surgical scenes, you find yourself in a full Victorian-styled office that retains its complex and glamorous details without the Indian traits similar to the previous rooms, impaired by the intense flickering of the lights with the room's sharp window view on the right of the darkly thick greenish jungle that unfolds to differentiate the clinical interior where the "pagals" meet the doctor who is also British much like the nurses, and the surgeons you have encountered before. As you step further into the asylum's doctor office, a scene of utter destruction unfolds before your eyes that is though a raging storm of violence has swept through, leaving nothing untouched with the chairs lying in pieces; the wooden carves that are layered on the lower walls slashed into as marks; the floral-patterned wallpapers hanging in tatters, peeled and ripped from the upper walls; and the small tables, vases, lamps, painting frames that once decorated the space are now shattered relics of their former selves, and as an Easter Egg patient files of the two familiar icons of Halloween Horror Nights; Jack Schmidt the Clown and Chance the Jester. The desk at the center has been violently flipped over with its contents scattered across the floor; the tall case clock was knocked down and crooked that bears the marks of a forceful impact; the books have been ripped from the shelves with the pages torn apart like the small pieces of a confetti; the important files and the patients' medical records from the once-clean desk have been shredded into a thousand pieces, littering the floor like a disturbing carpet of paper snowflakes; and even the small holes in the crumbled walls that whispers a tale of escape and rebellion, bearing the signs of a relentless assault to the show all in the room as not only a testament to Mowgli's savagery but also a reminder of the restraints - the straitjacket, the muzzle, and that padded cell - that were once deemed necessary to contain such a wild fury. On the right side of the room, a scene of intense aggression unfolds before your eyes as Mowgli relentlessly and brutally punches the doctor in the face with a closed tight ball of a fist, filling in the air with the wild child's growls and angry grunts to echo through the room as the jungle dweller yells loudly and asserting with an great feeling that he/she isn't insane nor sick despite the wild and violent nature that has taken hold, as Mowgli howls triumphantly that resonates like those of a victorious wolf while the doctor lies defensively on a fainting couch who desperately attempts to shield himself from the blows, but he is too slow and weak to avoid the dweller's relentless assault, and tries to shout back at his "pagal" to stop the destructive violence but a series of hits leaves him unable to speak coherently.

Mowgli
मोगली

"Mai pagal nahin hoon! Aap hain!"

"मैं पागल नहीं हूँ! आप हैं!"

As you continue to witness Mowgli's confrontation with his/her latest enemy, a low growling sound that resembles of a bear fills in the background for a forthcoming threat, as Baloo suddenly launches an ambush at the guests from a threshold on the left side of the room who has shapeshifted himself back into as a towering and muscular humanoid, letting out a

thunderous roar with an angry facial expression that echoes through the space, and with a few powerful swipes of his dirty yet sharp claws from his massive paw in the air at the guests to make a menacing attack, as he shouts loudly at them in the middle of the chaos, commanding them aggressively to stay away from his human friend that triggers a blinding flash of strobe lights in the confrontation.

Baloo

बालू

"Mere manav mitra se door ho jao!"

"मेरे मानव मित्र से दूर हो जाओ!"

What a Victorian Office looks like.



What a Fainting Couch looks like.



Leaving the doctor's office behind and his defeat by Mowgli while turning right, a thin layer of dust fills the air as you enter a corridor that blends the Victorian vibes with an Indian essence as the reminder of the asylum's earlier areas like the first hallway, the foyer, and the facade where here the mental patients who like the wild child have been treated horribly as prisoners than the care they needed, freed from their cells by the dweller, seeking for vengeance and justice, as they angrily unleash their pent-up frustrations, violently assaulting the orderlies and the nurses by punching and kicking aggressively while some are using surgical instruments as both tools and weapons of punishment. As you walk down further in this corridor while heading towards yet another section marked by a crumbled hole in the wall on the left side of the room, the "Pagals" aggressively emerges from not only the hole itself but also the doorways and the broken glass windows views of the darkly thick greenish jungle that seems to be impassable outside on both sides of the room, occasionally illuminated by the silver lights, as the patients converge on the guests by launching a relentless attack from all directions to race their hearts with an adrenaline rush in their veins to navigate this chaotic encounter before you reach through another hole torn in the crumbling wall to enter the next and final room of the house to see Mowgli's wild freedom from the insane asylum for his/her return back to the jungle.

Free At Last! Free At Last! Thank The Wild Jungles Almighty!: Stepping into the last room of the house, you're finally out of the asylum's grim prison of hell, as you find yourself in the thick dark jungles of India with a mossy scent that fills the air, and a fainting moonlight that casts the dancing shadows on the soiled earth floor, guided by Adaru's flickering lantern of fire that hangs from one of the tree branches with a vine suspended where Mowgli the now liberated wild and untamable feral child has not only escaped from the nightmares of the Sayanadi Insane Asylum but also has fulfilled their role as the Savage Prince/Princess, filling the air with the eerie active night sounds of the jungle, the echoing animal growls, and the distant heavy stomping sounds in the background to make the ground shake beneath the guests' feet for a vibrating effect, as the dweller suddenly bursts forth from the thick foliage in front of them on either sides of the room whose thrillingly happy yells and wolf-like howls spreads out the space in the air that reveals

his/her newfound freedom as the embodiment essence of a true jungle child, wearing a hooded cape crafted from the pelt of Shere Khan the slayed Tiger Demon that is not only an extra addition of Mowgli's clothing as a cloak that had gone missing after Bludeo's hunt and later recovered during their daring escape from the asylum but also a testament to the first task he/she completed as a success.

Mowgli
मोगली

"Haan! Main aakhir kar azaad hoon aur vaapas vahiin hoon jahaan meri jagah hai!"

"हाँ! मैं आखिरकार आज़ाद हूँ और वापस वहीं हूँ जहाँ मेरी जगह है!"

What Adaru's/Fear's Lantern looks like.



As you continue your journey through the final room of the house, you notice the vines and leaves are dangling above the canopy, gently rustling as they part to reveal the way forward with a mysterious thin fog surrounding the guests beneath their feet to add in the jungle, but before you can fully relax in Mowgli's newfound freedom, a startling surprise awaits, as the wild child's friends and mentors from the foliage Baloo and Bagheera have shapeshifted themselves into their full animal forms, letting out the thunderous roars to echo throughout the room with their faces displaying the ferocious expression, and their mouths opening widely to reveal rows of the razor-sharp teeth as they thrusts towards the guests to launch for a fearsome attack, then Hathi the three-headed elephant steps out from the thick bushes on the right side of the room, waving his long battle-axe handle for a slashing assault in the air to attack with a loud triumphant sound of his trumpet through the jungle to add in a spectacle, and finally Narasimha the man-lion with

his four powerful arms as he reaches out with a threatening roar whose aggressive feline face confronts into a vicious expression, opening his massive jaws widely to unveil the formidable rows of his razor-sharp teeth as the grand finale scare that heightens by a trigger of the strobe lights to leave the guests breathless with their hearts racing in a adrenaline rush before you turn left to exit the house in a full comprehension of how Mowgli succeeded as one of the official icons for Halloween Horror Nights while hearing Adaru's voice from the distance in the background who utters one single word that summarizes the essence of the haunting experience by simply saying "Savagery....."

https://m.youtube.com/watch?v=_hEN8g2g9qQ&t=12552s

Thanks for reading my house idea for Halloween Horror Nights! Check out my sequels to this called The Third Jungle House: Nothing Remains, and The Fourth Jungle House: Gastric Escape.

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