

## CREATOR'S STATEMENT

AYO GORKHALI – THE KNIFE OF GOD

### WHY THIS STORY

I did not go looking for this story.

I had never heard of the Gurkhas before it entered my life. No childhood fascination. No long-held obsession. The name arrived first — unfamiliar, almost misplaced — and only later revealed its weight.

What began as confusion became recognition.

The more I learned, the clearer it became that this was not a story about heroism, empire, or war in the conventional sense. It was a story about how systems shape individuals into moral instruments. About discipline mistaken for destiny. About silence passed from generation to generation without question.

The Gurkha history did not feel constructed. It felt discovered.

The structure of the story followed naturally — not as a concept, but as a process:

Wind — arrival, intuition, disturbance.

Mountain — endurance, training, pressure, repetition.

Fire — consequence, choice, and what cannot be taken back.

This was not something I outlined intellectually. It emerged through work — scene by scene — until the shape revealed itself. Once it did, it became clear this story was not asking to be expanded — only to be told cleanly.

What ultimately drew me in was not the violence the system demands, but the certainty with which it believes in its own authority — and the silence it expects in return.

### WHY ME

Because I did not approach this material with preconceptions.

I am not drawn to military mythology, nor to the decoration of violence. My background in narrative film, documentary, and international production has trained me to observe rather than impose — to let behaviour speak before theme, to trust silence, and to resist instruction.

I understand systems — how they shape individuals, how they reward compliance, and how they quietly withdraw protection when obedience no longer serves them. I have spent years working inside such structures, where authority flows downward and moral responsibility flows nowhere at all.

This film is not driven by admiration. It is driven by clarity. What matters to me is not the act of refusal itself, but what it costs — and who is left to carry the consequences once authority moves on.

## THE GOVERNING QUESTION

A man shaped into a moral instrument must decide what ends with him.

This film does not answer that question. It holds the pressure long enough for the audience to answer it themselves.

## WHY NOW

Because we are watching systems demand loyalty while withdrawing responsibility. Because power increasingly acts without consequence — and obedience no longer offers safety.

This film follows what happens when a man understands that truth too late to remain untouched — but just in time to refuse to carry it forward.

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