

TWO BRIDES
(working title)

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SUPER: 2001, NORTH INDIA

1 EXT. PHOOL'S HOUSE - DAWN

1

In a modest village house decorated for a wedding, a bright eyed bride PHOOL (18) is surrounded by village women who cry as they perform rituals for her *bidaai*. Their wailing makes PHOOL uncomfortable, and as they crowd and fuss over her she begins to feel suffocated.

PHOOL

Saans nahi aa rahi!

The groom DEEPAK (24) sits next to her, and observes the rituals. Her aunt GEETA, with complete disregard, puts a mithaai into her mouth as part of a ritual. A small packet/batwa of betelnut, rice grains, haldi and dubha leaves is tied to the edge of PHOOL's sari pallu by the same aunt GEETA.

GEETA

Ee khoicha pati ka raksaa aur mangal
ke liye hota hai. Sambhaalkar rakhna,
haen?

PHOOL nods. Aunt GEETA then pulls a veil over Phool's face and the visuals around her blur. As she looks around getting used to seeing through the ghunghat, the women begin to lead PHOOL and DEEPAK out towards the open courtyard.

2 EXT. PHOOL'S HOUSE - DAWN

2

DEEPAK wears a loose suit, with a cheap sehra. He looks a bit awkward with all the crying around him. Phool's uncle SASIDHAR talks to him.

SASIDHAR

Kal subah daak-khaane ke phone se
aapke ghar baat hui Deepak babu.
Aapke amma baau ji aur saara baraati
parso hee pahunch gaye they.

DEEPAK nods and smiles, but looks concerned as PHOOL walks carefully with her ghunghat. They both go over to her grandmother for blessings who is also crying.

PHOOL'S GRANDMOTHER

(to DEEPAK)

Bas ee samjha ki gau-daan aur kanyaa-
daan saath-ey kar diye beta... bityaa
kaa hai, gaay hai gaay. Dhyaan
rakhna.

DEEPAK nods and smiles. They take blessings of the other elders present. The women continue to wail and hug PHOOL one by one.

From PHOOL'S POV, we see DEEPAK'S legs calf-down, as he performs a ritual of crushing a clay vessel full of ash with his foot.

2A EXT. PHOOL'S HOUSE - DAWN

2A

They troop out through a gate decorated with banana leaves, and cross a rickety bridge, the relatives and neighbours trailing behind them. One relative carries their suitcase and duffel bag. As they walk, PHOOL trips over a stone.

GEETA

Arre, sambhalke. Lagi kaa, Phool?

(she nods no)

Ek baar ghunghat le liye toh phir
aage nahi, neechey dekhke chalna
seekho!

PHOOL walks on carefully, as they all make their way across.

2B EXT. ROAD OUTSIDE PHOOL'S VILLAGE - DAWN

2B

On the other side of the bridge Phool's brother SAILENDAR (19) waits on a motorcycle and makes space for PHOOL and DEEPAK to ride pillion. Her parents and a few relatives get into a waiting tempo with their luggage.

PHOOL turns to see her house on the other side of the bridge slowly disappear behind her.

PBS 1 Begins.

3 EXT. RIVERBANK - DAY

3

They reach a ghat by the river. They all disembark and as they turn to head down SAILENDAR starts his bike again.

DEEPAK

Tum bhi chalo Sailendar, chhoti bahin
ka sasuraal dekh lo?

SAILENDAR

(curtly)

Tyusan janaa hai.

As SAILENDAR leaves, SASIDHAR apologetically explains -

SASIDHAR

Science le rakhi hai na!

CUT TO:

Their luggage is loaded onto the small boat, as DEEPAK and PHOOL take blessings from the elders.

PHOOL'S MOTHER cries as she holds her close, and her father is being stoic through his emotion.

GEETA

Sadaa suhaagan raho. Ab agli baar
teen hokar aana, haen?!

DEEPAK helps PHOOL get onto the boat and they settle between other passengers. DEEPAK very considerately makes sure she has some space, though now he is aware that their shoulders are touching. Deepak takes off his sehra and puts it inside the bag. As the boatman pulls away from the bank, we see tears in PHOOL's eyes as she watches her family slowly shrink on the horizon. When they disappear, she pulls her veil down and her head hangs low. She instinctively checks for the khoicha tied to her sari and closes her fist around it. DEEPAK notices this and smiles gently. **PBS 1 continues.**

4

EXT. MAHADEV BUS STAND - DAY

4

The couple walk up a slope and arrive at a bus stand. It is fairly crowded. DEEPAK makes sure PHOOL finds a spot to sit in the shade.

DEEPAK

(softly)

Bus aaney mein der hai... chai biscut
chahi ka?

(she shakes her head)

Nimbu paani?

(She shakes her head)

Siraf paani?

(she nods yes)

Baitho eeha, hum leke aate hain.

PHOOL is worried as she watches him walk away, her eyes straining to see him through the veil as he disappears round the corner. Three young men sitting nearby notice her alone, and decide to tease her. They come close and make comments about her being alone. She immediately stiffens and looks frantically through her ghunghat for DEEPAK. They sing some bawdy song, and PHOOL panics and her eyes dart around trying to find DEEPAK in the crowd.

The bus luckily arrives and the three men run to get in among all the other people who were waiting. There's pushing and shoving as people try to get in. There is no room in the bus so the BUS CONDUCTOR ushers people to climb atop. PHOOL wonders where DEEPAK is and what should she do - when he runs up to her, and urges her to climb up the ladder. She starts climbing nervously as he struggles with their bags. She looks back at him, and he urges her on -

DEEPAK (cont'd)

Arre aa rahe hain na, jagah roko
humaara - phail kar baithna thoda,
haen!

She settles down facing the back of the bus, and DEEPAK pushes through to sit beside her, relieved. He smiles at her, showing her the water packets and some pakoras wrapped in a newspaper, but she looks away, annoyed by the worry he had caused. He nudges her again, but she doesn't respond. He bites open the water packet and offers it to her again. She contemplates it. He leans closer and nudges her with a smile, and we can tell she's smiling. She takes it and drinks it under her veil. He smiles and drinks his own packet.

As more passengers get on, DEEPAK tells PHOOL.

DEEPAK (cont'd)

Bheed bahut hai. Gahna utaarkar humko
de do... Chori na ho jaaye.

She dutifully removes the bangles, earrings, necklace and gives it to him.

DEEPAK (cont'd)

Hamre eeha kahaawat hai -
'jewar chori, dui dukh paana -
chhota dukh chori, bada dukh thaana'!

He looks at her as if waiting for more, but she protectively touches the mangalsutra and says no. He smiles, understanding her faith in the sacred mangalsutra. He looks around, ties the jewellery discreetly in a kerchief, and puts it in his jacket pocket. As the bus starts and begins to move, he puts an arm around her to hold the side railing, settling closer to her.

5 EXT. MOVING BUS 1 - DAY

5

The newly-weds travel cattle class atop a bus with all kinds of other co-passengers and their luggage - including a goat. PHOOL relaxes a bit against DEEPAK as the bus rattles off down the bumpy road, leaving clouds of dust in its wake. As they eat the pakoras and chat, PHOOL now looks happy, seeing the passing landscape through her veil. **PBS 1 continues.**

6 EXT. BISWA BUS STAND - AFTERNOON

6

DEEPAK shakes PHOOL who is asleep on his shoulder, as the bus has stopped and the conductor is yelling for people who want to take the train to get off. They climb down the ladder in the middle of nowhere. As there are fields all around, DEEPAK asks the conductor which way to go. The BUS CONDUCTOR points towards a path going through the fields. As the bus starts to leave, PHOOL suddenly remembers her khoicha. She anxiously looks around to see if it has fallen somewhere and is about to run behind the bus. DEEPAK watches her panic with a mischievous smile, and finally reaches into his trouser pocket to pull out the crumpled packet. She takes it from him with utter relief.

DEEPAK
 Khul gaya tha toh hum rakh liye. Abki
 sambhal ke rakhna.
 (suggestively)
 Hamri rachha isi se hogi...

He can tell she's smiling, as she ties the khoicha into her pallu. They start walking. DEEPAK walks a few steps ahead. Through the ghunghat we see from PHOOL's POV that she sees DEEPAK's trousers and shoes as she follows him.

7 EXT. FIELD BY THE RAILWAY TRACKS - AFTERNOON

7

PHOOL and DEEPAK walk through fields, smiling and talking.
PBS 1 ends.

7A EXT. FIELD BY THE RAILWAY TRACKS - AFTERNOON

7A

PHOOL and DEEPAK arrive at a tin shed that functions as an unofficial train stop by the railway tracks. Run by a TOUT with his few chelas, the shed has some people who are waiting there, including an old couple AMMA and BABA (70s). DEEPAK can see a number of stools resting just a little away from the tracks. An old ghee tin serves as a bowl in which people drop 20 rupee notes.

DEEPAK
 (to Tout)
 Train rukwaaye ke bees rupiya?!

TOUT
 Aadha to agle faatak ke guard ko
 jaata hai, oo jhandi dikhaaega tabhi
 to bina tesan gaadi rukega.

DEEPAK
 Aur aadha?

TOUT
 Estool ka, varna tirain pe chadhogey
 kaise?

DEEPAK
 Apna stool laaengein, toh dus rupiya
 kamti hoga?

TOUT
 (mocking)
 Tirain bhi apna le aao, pooraa bees
 tho bach jaaega!

His chelas laugh and DEEPAK looks embarrassed, checking to see if PHOOL has heard this insult. He puts money in the bowl and comes to sit near her.

The train is heard coming, and the TOUT instructs a lad.

TOUT (cont'd)

Jaa bey Bisnu! Chaar-chha ko udhar se chadha... Belpur-Katariya waale aage aana!

7B EXT. FIELD BY THE RAILWAY TRACKS WITH TRAIN - AFTERNOON

7B

The train approaches and slows down as a red flag is waved, the TOUT counts the notes, and his chelas place stools at the exact spots where the doors of the train will stop. BISNU shuffles people into groups of 4-5 at each stool. The stool is at just the right height for people to climb on.

The train stops. The passengers all get hurriedly pushed onto the train. PHOOL helps AMMA climb the stool and passes her the luggage, as DEEPAK follows with their luggage. DEEPAK hoists PHOOL and the bags and gets in himself, and the train almost immediately starts. AMMA and BABA settle themselves in the passage near the door.

8 INT. MOVING TRAIN - AFTERNOON

8

The couple walk through the bogie which is already packed to capacity. People watch the new entrants with interest. They stop at a compartment which is slightly less packed. Passenger 1 (Smart Alec) nudges G Man -

SMART ALEC

Ee lo! Tritiya pe bali hua ek tho aur joda aa gaya. Subh din pe saadi karke jaise sankar parvati ban jaaye sab.

Scattered laughter. DEEPAK requests G Man, gesturing towards PHOOL -

DEEPAK

Aye bhaiyya tanik bithaayi lo, ladeej hain.

SMART ALEC

Baithne de re, teen ghanta se gaand jamaakar baitha hai!

G man gets up for PHOOL to sit. DEEPAK continues to stand. One of the passengers (newspaper man) is reading a local Hindi newspaper which has a headline about '*Pradhan Mantri Atal Bihari Vajpayee*'. Like DEEPAK and PHOOL, there are two other newlywed couples seated in the same bogie. The brides wear the same kind of red saris with a ghunghat covering their faces, mehendi and bangles. Among them is the family of HARKUMAR (65), SARLA (55), a heavy set man PARDEEP (32) and his bride JAYA (21).

PARDEEP looks busy with his new mobile (Nokia 2810). SARLA touches DEEPAK's suit and comments to HARKUMAR:

SARLA
Pardeep ka iss se achha hai.

DEEPAK looks annoyed and takes a step back, to protect his suit from the prying lady. PARDEEP just smirks.

SARLA (cont'd)
(to DEEPAK)
Saadi mein kaa mila?

As soon as she asks this, everyone looks at DEEPAK. DEEPAK wilts under the pressure but the passengers are unfazed, it's a very casual, normal conversation for them.

SMART ALEC
Motorcycle toh common chal raha hai
aajkal.

The other groom (besides Deepak and Pardeep) says -

GROOM 1
Humko bhi mila hain, tank-phull!

SARLA
(gloating)
Hamko toh motor-cycle, dedh laakh
cash, aur mobile mila!

DEEPAK looks awkward as everyone is still looking at him. PARDEEP has been getting increasingly frustrated with his phone, remarks to JAYA -

PARDEEP
Mobile toh mila, ab tower ka humre
bauji lagvaayenge?! Rakho apne paas.

He gives the phone to JAYA, who puts it in her purse. SARLA turns to DEEPAK again.

SARLA
Tumko kaa mila bataaye nahi?

DEEPAK looks away. Everyone looks disappointed in him.

SARLA (cont'd)
Jaroor ladke mein kauno khot hoga...

HARKUMAR nods. The train keeps moving through the rural countryside.

9 INT. MOVING TRAIN - AFTERNOON

9

One hour later. There has been a shuffle in the seating. PHOOL has moved towards the middle of the seat, BRIDE 1 is at the window with GROOM 1 beside her, and DEEPAK has managed to find a seat at the edge.

The passenger reading the newspaper, now reads a different page - a headline reads "Wedding party duped by local gang". The train slows down nearing a station, DEEPAK whispers to PHOOL, gets up and goes to the toilet.

10 I/E. TRAIN STATION - AFTERNOON

10

The train pulls in at a station. BRIDE 1 and GROOM 1 get up to leave. PHOOL makes way for them to pass and slides to the empty seat by the window where BRIDE 1 was sitting. A 'thanda pani wala' jumps inside the bogey selling chilled water pouches from his thermocol box.

THANDA PANI WALA

Thanda paani bolo... paani bolo!

PARDEEP stops him.

PARDEEP

De oye - ek pakit paani de.

PARDEEP gets up to pay for the water and settles on the opposite side, next to PHOOL, since the seats are now empty. He gestures to JAYA to also move next to him. PHOOL can't protest and the compartment fills up entirely, right up to people sitting on the top bunk. Three friends enter the bogey leaving no space for Deepak to sit.

Simultaneously Watermelon man, who is seated the other side window seat, calls out to a FRUIT VENDOR on the platform where the train has stopped.

WATERMELON MAN

Aye santra kaise diya?

FRUIT VENDOR

Pandrah ka teen...

WATERMELON MAN

Swargvaasi lag rahe hai santre.
Tarbooj kaisa diya?

The WATERMELON MAN's WIFE, who is lying down on the top bunk, chimes in:

WATERMELON MAN'S WIFE

Santra lo na...

FRUIT VENDOR

Meetha hai, le lo. Bees ka diya.
Jaldi lo, gaadi nikal jaayega...

WATERMELON MAN

Laa de.

The train jolts to a start. WATERMELON MAN hurriedly pays and takes the watermelon in his hands.

As the train leaves the platform, he realises he is stuck with his arms outside the window holding the watermelon and can't bring it in unless the train stops.

WATERMELON MAN'S WIFE

Kahe they santra lo!

Everyone notices the watermelon man and chuckles. DEEPAK appears wiping his face with his hanky, seeing his bride where he left her (he thinks), but no seat left for himself.

11 I/E. MOVING TRAIN - MAGIC HOUR 11

Another couple of hours have passed. The train races through an expanse of fields. Inside the compartment, the sunset flashes through the windows. Some people have dozed off, and DEEPAK has found a bit of space at the edge of the seat to sit.

12 EXT. MOVING TRAIN - NIGHT 12

The train clatters through the night, casting shadows on the passing landscape. Everybody is asleep, including DEEPAK and PHOOL.

WATERMELON MAN'S WIFE

Aaja beta binnie, so ja!

A man switches off the light in the compartment.

13 I/E. MURTI RAILWAY STATION WITH TRAIN - NIGHT 13

The train approaches a station and halts with a jerk that wakes DEEPAK up. He rubs his eyes and glances out of the side-seat window. It is 'Murti', his station. In the dimly lit compartment DEEPAK panics, pushing between people's legs to get to the bag under the seat. He shakes JAYA by the knee to wake her up, thinking it is PHOOL.

DEEPAK

(over the train horn)

Utho! jaldi! Tesan aa gaya!

JAYA gets up in a panic, as DEEPAK pulls out the bag, and follows him towards the door. They push their way over people sleeping on the floor and get off. AMMA and BABA have already got off and are walking towards the exit. The train horn sounds - indicating the train will leave soon. Once off, DEEPAK immediately moves towards the station exit.

DEEPAK (cont'd)

Jaldi chalo! Aakhri bus hain, nikal jaayega.

JAYA stops momentarily disoriented by his voice. The train starts moving out of the station. JAYA looks at the train go and then turns to see DEEPAK near the exit shouting -

DEEPAK (cont'd)
Arre kaa hua! Chalo!

JAYA rushes towards the exit to catch up with DEEPAK.

14 EXT. MURTI BUS STAND - NIGHT 14

The night bus to Surajmukhi is about to leave. "Pushpa Travels" is written prominently on the outside. DEEPAK waits outside with the luggage and lets JAYA climb on to the bus first. Once DEEPAK gets inside, he sees that most of the seats are taken. AMMA and BABA sit down on the only two empty seats next to each other. DEEPAK gestures JAYA to sit down on an empty seat towards the front and he himself sits down on the only other seat available, a couple of rows behind her.

15 I/E. MOVING BUS 2 - NIGHT 15

The bus starts moving and makes its way through the dark under-lit roads - with weird disco lights and Bhojpuri music playing in the bus.

16 EXT. SURAJMUKHI BUS STOP - NIGHT 16

GUNJAN, BILAS and RAGHU are waiting for the bus to arrive at a bus stop by the main road opposite a tea stall. There are five band-waalas sitting on their haunches, looking bored and smoking beedis. BILAS looks impatient, he is checking his watch time and again. GUNJAN looks at him and gestures 'what's wrong?', BILAS replies apprehensively.

BILAS
Agle maheene hamra bhi biyah hain na.
Suhaagraat kaa bahut tensan hai yaar,
Deepu aaye toh system thoda
samjhenge.

GUNJAN rolls his eyes as one band-waala walks up to them.

BAND-WAALA 1
Bhaiyya hum jaaye?

GUNJAN
Bhapp! Abbe tumre bharose gaana
taiyyar hua hain aur tum...
(spots the bus)
Aa gayi, bus aa gayi!!

We see the bus approaching at a little distance. The three friends and bandwallahs get up. The bus, with the prominent "Pushpa Travels" sign, stops.

The band launches into a popular tune. DEEPAK and JAYA step down to the loud off-key melody. The boys hug DEEPAK and welcome his bride.

JAYA looks back to see if the parents have alighted but is caught in the commotion and is forced to pay attention to RAGHU.

RAGHU
Bhauji swagat hai!

She does a namaste. They take the luggage from DEEPAK's hand and start walking towards the village like a small baraat. BILAS tries to find a moment with DEEPAK while walking..

BILAS
Aur sab...
(clears his throat)
Jo hai... sahi se... matlab... sahi se ho
gaya? Kaise kiya...

But the conversation is interrupted by RAGHU.

RAGHU
Arre abhiye sab pooch lo ge kaa?
Chalo ab jaldi!

BILAS
(softly, to himself)
Phak saala!

They start walking towards the village. The band keeps playing some irrelevant song. JAYA is following the men, and seems confused. From her POV, under the ghunghat, she sees DEEPAK and the others - calf-down walking 4 steps ahead of her. Like PHOOL, JAYA sees DEEPAK's trousers and shoes only. She stops for a moment as she notices a milestone on the road which says 'SURAJMUKHI 1 KM' in Hindi. The boys stop and look behind towards her. JAYA resumes walking.

17 I/E. DEEPAK'S HOUSE, COURTYARD - NIGHT

17

They approach a little village house has been modestly decorated with a sparse toran, garlands and some diyas. Some neighbours have gathered outside the gate in the lane. Seeing DEEPAK and JAYA approach, two 6-8 year old kids BABLU and HARI who were at the gate, shout facing the house -

BABLU
Nayi chachi aa gayi! Nayi chachi aa
gayi!

Upon hearing this, the women in the courtyard get busy. Some of them start playing dholak and manjeera with full gusto and start a traditional song to welcome the bride. All the women present are in small, medium or big veils.

The older women have smaller veils than the younger. Among these women we see DADI and YASODA.

DEEPAK's father VIDUR (55) feels relaxed on seeing them.

VIDUR

Bahut der kiye Deepak?

DEEPAK

Bakhat pe kuch chalta kahaan hai ee
des mein Bauji. Parnaam. Godh laagi
Amma.

JAYA and DEEPAK take blessings and enter the gate of the house, and the bandwalas give way to the dholak and manjeera. Grandmother DADI (65) is happy to see them, while grandfather DADDA (70) - who always sleeps on a charpai in the courtyard - just watches. DEEPAK and JAYA take their blessings.

DADI

Hum to kabse chinta mein the ki kaa
huwa. Yasoda! Mandir me mannat ka ek
tho diya baar de!

YASODA

(aside, but loudly)
Roti se jaada ghee inke mannat ka
diya pi jaata hai! Aye Poonam, puja
ka thaal leke aa.

DEEPAK

Godh laagi dadi. Dadda parnaam.

DADDA, eyes half open, simply lies on the cot, hardly flinching. DADI nudges him.

DADDA

Jaagte raho!

DADI

(Face palms)
Arey aaj toh 'Jeete raho' kah dete!

DEEPAK's sister-in-law POONAM (28) brings the puja ka thaali as YASODA leads JAYA to the courtyard decorated with a big rangoli and lights for their welcome.

DEEPAK

(to Poonam)
Sarvan Bhaiyya sahar pohoch gaye kaa
Bhauji?

POONAM nods. YASODA and others place a pot filled with rice and a plate of red alta on the rangoli. As per tradition, JAYA kicks the pot to spill the rice and then steps on the plate. The singing continues as JAYA is escorted by YASODA further into the courtyard, leaving behind a trail of red footsteps.

JAYA is in a deep confusion as she listens to DEEPAK's conversation with his family members. She tries to peep out through the opening of her veil, and is looking uncomfortable and fidgety.

DADI
Hum puja karenge!

YASODA
(muttering)
Jinagi khatam ho gaya, ichha khatam
nahi huwa. Lo kar ko!
(to Poonam)
Humre terahvi ka puja bhi inhi se
karvaana!

DADI and Yasoda have a little banter regarding the puja thali. Finally, Yasoda takes the thali and does an aarti on DEEPAK. She puts a tika on DEEPAK's forehead and turns to JAYA.

YASODA (cont'd)
Ghunghat ab upar kar lo beta, sabhi
gharwaale hi hain!

YASODA has sindoor in her fingers ready to apply a tika to her, holding the thali. But JAYA is visibly flustered and fidgety. YASODA notices this.

YASODA (cont'd)
Ka hua? Ghunghat hataao Phool...?

Everyone looks at her, puzzled. We build the moment. JAYA stands there like a stone for a while, and then slowly lifts her veil. Everyone is stunned. DADI's smile changes to shock. YASODA gasps in audible shock and drops the thali with a loud clatter.

YASODA (cont'd)
Arre Devi maiyyaann!

We see JAYA for the first time. JAYA (20) looks nervous, but her pretty eyes have a kind of intelligence as she tries to figure out how this happened. DEEPAK stares at JAYA in disbelief and shock. No one can say anything, and the musicians go silent as everyone stares at her.

YASODA (cont'd)
Ee kaun hain re?!...

DEEPAK
Tum... tum... kaun?

JAYA
Hum...tum... hum tirain mein...

17A DEEPAK freezes, *flashing back to the sequence of events in the train - his hurry when reaching for the bag, shaking her hand thinking its PHOOL's and going through the crush of people, and getting off the moving train. He realises at that moment that he must have left PHOOL on the train and brought home the wrong bride.* He stares at her in shock, and she looks back at him, almost reading his mind.

DEEPAK

Toh hamri Phool kahan hain!?

18 I/E. MOVING TRAIN - NIGHT

18

PHOOL is still asleep by the window on the train as it hurtles on in the darkness, PARDEEP asleep next to her.

19 I/E. DEEPAK'S HOUSE, COURTYARD - NIGHT

19

BABLU stares at JAYA, as a curious crowd looks on. In the stunned silence of the house we hear BABLU -

BABLU

Chachi badli ho gayi? Chachi badli ho gayi!

His friend HARI runs behind him chanting the same tune.

HARI

Chachi badli ho gayi!

YASODA

Ay Bablu, ruk! Poonam, rok usko!

The crowd slightly disperses as gossip begins on the matter. A shell shocked DEEPAK almost collapses as he sits on his haunches. His friends surround him.

RAGHU

Bhauji hi gumaaye diye?

BILAS

Oh phak!

DEEPAK sits holding his head in his hands. JAYA feels bad for him, looking sort of apologetic for the situation. YASODA glares at JAYA while DADDA is chuckling, enjoying the confusion from his khaat. VIDUR is enraged.

VIDUR

Humre baap dada bhi nahi suney aisa gajjab kiye ho tum Deepak! Arre saath kaun chal raha hai woh kaise pata nahi chala?

DEEPAK

Bauji hum aage the... ee peeche.. toh
ab hum aage hi dekhenge na?

YASODA

Tu aage tha, aur ee peeche to ee
kaahe nahi dekhi tumko?

VIDUR

Arre, saamaan badal jaaye, juta badal
jaaye, cycle-chhatari-ataichi kisi
aur ka uthaaye le aadmi. Haen?!
Doosre ka gharwaali kaise utha laata
hain koi?

DEEPAK

(trying to make sense
of it)

Ab Bauji... kad-kaathi ek jaisa, laal
saadi ek jaisa... aur phir ghunghat tha
toh...

VIDUR

Chup ekdum!... Ghunghat tha!

There's silence.

JAYA

Theek toh kah rahe hain.

Everybody turns to look at JAYA, stunned at the audacity of a woman speaking out of turn. The women are particularly shocked, but JAYA continues to their embarrassment -

JAYA (cont'd)

Iss tambu jaise ghunghat ke paar naa
toh ladeej ki sakal dikhti hai, naa
ladeej ko joote ke alaawa kuch dikhta
hai...

DADI

Arre toh joota hi pahchaan leti?!

JAYA

Pati bhi naya, joota bhi naya... Kaise
pahchaanti? Ek toh tirain mein itna
bheer! Upar se dabba mein teen-chaar
saadiwala joda aur tha. Koi bhi
gadbad nahi jaayega kaa?

Awkward silence. DEEPAK notices how bravely she stood up for him despite being in trouble herself.

JAYA (cont'd)

Aur woh jo tirain mein rah gayi hain
woh bhi toh ghunghat mein hain. Usko
toh saayad pata bhi nahi hoga ki ye
nikal gaye hain.

DEEPAK looks panic stricken.

DEEPAK

Aise kaise pata nahi chala humko?!
Bauji... hum tesan ja rahe hain.

DEEPAK rushes to leave.

RAGHU

Ruk Deepu! Hum bhi aate hain.
(turns to Gunjan and
Bilas)

Chal!

GUNJAN, who seems taken with JAYA, looks at her and remarks -

GUNJAN

Inka ka karein...?

Everyone exchanges a look, undecided. DEEPAK and RAGHU leave on their cycles in the background.

GUNJAN (cont'd)

Inki bhi toh dhundhaai ho rahi hogi?
Saath le chalein?

VIDUR

(bursts out)
Itta raat ko double seat cyclebaaji
karoge kisi aur ki aurat ke saath!
Chapaat saala! Ee raat yehi rahegi.

The women are taken aback. YASODA wants to object but DADI jumps in complaining -

DADI

Ghar-baar, jaat paat ka kuch pata
thikaana hai nahi, aise kaise ghar
mein... (rakhlenge)

VIDUR

(interrupts)
Ab jab tumra pota jaat paat pooche
bina haath pakad ke le aaya hain toh
jimmedari banta hain ki nahin? Ki
chhod de bechaari ko rasta pe?

POONAM nods. VIDUR turns to JAYA -

VIDUR (cont'd)

Kaa naam hai tumra?

JAYA looks around for a moment.

JAYA

Pu... Puspa. Puspaaraani.

VIDUR

Pati ka naam?

JAYA is fidgety and looks down at her hand.

YASODA

Koi aurat apna munh se pati ka naam
leti hai kaa?

JAYA

Pankaj.

The women of the house, especially POONAM exchange a look,
stunned at her coolness and composure.

VIDUR

Maika?

JAYA

Sambelaa.

VIDUR

Oo kidhar padta hain?

JAYA

Ch...Chhatisgarh.

VIDUR looks at GUNJAN. This is clearly going to be tough.

VIDUR

Kaun tesan sasuraar ja rahi thi?

JAYA takes a moment to think, then shakes her head.

VIDUR (cont'd)

Ghare pe kauno phone hain?

JAYA

Haan...

VIDUR

Number bataao. Likh re Gunjan.

He looks for a small diary and pen and notes.

JAYA

6.5.2.3.5...

BABLU

(to Hari)

Badalwa chaachi to angrej baa!

She stops taking a calculated pause, he waits then looks up.

GUNJAN

Aage?

JAYA
(as if recalling)
7.9.

BILAS
79 unaasi hota hai ki nawaasi?

JAYA
Unaasi.

GUNJAN
Itta bada aankda yaad raha - woh bhi
angreji mein, bahut bada baat hain.

VIDUR
Tesan pe kauno phone wala khula ho
toh inke ghar khabar karo... Bhaago ab!
Aye Poonam, ee tumre kamra mein
rahegi.

POONAM nods. GUNJAN leaves with BILAS. The distant sound of a train overlaps on to the next scene...

20 INT. TRAIN AT PATILA RAILWAY STATION - NIGHT

20

The train stops at Patila Railway Station. HARKUMAR wakes up PARDEEP.

HARKUMAR
Chalo beta. Saaman utaaro!

PARDEEP tugs PHOOL'S arm thinking its JAYA -

PARDEEP
Utho ab! Tesan aa gaya...

PHOOL opens her eyes disoriented. PARDEEP is managing the bags, as his parents get up and go with the exiting crowd. PHOOL and PARDEEP get down after them. They go in separate directions on exiting.

20A I/E. PATILA RAILWAY STATION WITH TRAIN - NIGHT

20A

PARDEEP spots his parents ahead and puts their bags down next to them. PHOOL realises DEEPAK is not around and begins looking for him inside the train through the window bars. In the background PARDEEP looks around and shouts.

PARDEEP
Jayaaaaaa!

The crowd scatters as the train whistle blows. PHOOL panics, lifts up her veil to see more clearly. PARDEEP keeps shouting "Jaya! Jaya!". As the crowd thins he spots PHOOL in her bridal attire and mistakes her for JAYA. He goes towards her.

PARDEEP (cont'd)
Arre o Jaya!!!

PHOOL turns to him, and he sees her face.

PARDEEP (cont'd)
Maaf karna, humko laga kauno aur
hain...
(interested in a
creepy way)
Kho gayi ho?... Hum madad kar de?

PHOOL is distinctly uncomfortable and moves away from him. The train starts pulling out of Patila. PHOOL scans the faces of everyone sitting by the window as the train moves faster and leaves the station. She stands there, shocked, wondering what to do. She sees that people are moving towards the exit, so she heads that way.

21 I/E. PATILA RAILWAY STATION - MOMENTS LATER

21

PARDEEP walks towards his parents who have settled on a bench, tired of waiting.

Mili?
HARKUMAR

Nahi.
PARDEEP

He digs in his pocket for his phone.

PARDEEP (cont'd)
Bhakk saala - phone bhi ohi ke paas
hai!

SARLA
Hamko de dete, par nahi, biwi aate hi
amma toh kaatne daudti hai na!

PARDEEP's cronies SHAMBHU, SUDHIR & MOHIT approach with a coolie, touch parents' feet etc.

SHAMBHU
Kaa hua Pardeep bhaiyya? Paresaan
dikhte ho?

PARDEEP
Jaya nahi mil rahi sasuri. Dekho
jara...

As the cronies get going to search, PARDEEP calls back SHAMBHU.

PARDEEP (cont'd)

Oye Sambhu! Edhar aa. Duno ko leja
Gokulpur.

SARLA

(as they leave)

Theek se dekhna, humra chadhaaya huwa
mangalsutra-kangan samet dahej ka
pandrah tola sona pahni hai... Ek toh
thakaa haara sab, ab ee dhoondhai ka
khitpit!

SHAMBHU and the COOLIE take off with the parents. PARDEEP settles down to drink from a quarter bottle after telling the others to search for JAYA.

22 I/E. PATILA RAILWAY STATION - NIGHT 22

PHOOL comes to the exit gate desperately looking for DEEPAK. A drunkard lies on the ground and stares at her. Outside, a group of rickshaw drivers accost her and start asking her loudly where she wants to go, etc. PHOOL is terrified and rushes back inside to hide.

23 EXT. SURAJMUKHI COUNTRYSIDE- NIGHT 23

Riding along the dark mud path DEEPAK and RAGHU cross the closed small tea stall of Surajmukhi bus stand on their cycles, and vanish into the darkness.

24 I/E. PATILA RAILWAY STATION - NIGHT 24

MOHIT and SUDHIR look for JAYA in different sections of the station : toilet, train shed, behind closed stalls on the platform. As they cross the main section shouting "Jaya", MOHIT sees PHOOL sitting on a bench, her veil pulled back.

MOHIT

Sudhir! Ee laal 'engine' koun hain
re? Patri chhod, tesan pe kaahe chadh
baitha hai? Bhabhi toh nahi?

SUDHIR

Bhabhi hoti toh 'jaya jaya' ki pukaar
pe jawaab deti na?

(Mohit advances
eagerly)

Chal jaldi, bhadkega Pardeep! Ek toh
suhaag raat pe biwi kho gaya hain.
Pursaan dhara ka dhara rah jaayi
sarir mein!

They snigger as they cross her from behind and start searching again. PHOOL has heard their conversation. She is frightened and begins to look around for help.

MOHIT and SUDHIR look in and around the ladies' toilets, then finally give up. As they walk back they look across to the bench where PHOOL was seated. But it is empty now.

MOHIT

Arre! Kidhar gayi? Bhoot thi kaa?!

SUDHIR

Chal be! Bhoot-voot kuchho nahi hota.

MOHIT

Oo dulhan ke jode mein thi dekhe nahi kaa? Suna hai - suhagraat pe jo aurat ka santos na mile pati se, uu daayan bannkar raat bhar bhatakti hai!

SUDHIR

Bhakk saala! Aurtan mein koi santos-vantos na hoye! Khaali hoye hum, bhar jaaye woh! Phir kaahe daayan banegi sasuri? Chal!

PHOOL peeps out from behind a penguin-shaped dustbin which says 'USE ME' after they cross her. MOHIT and SUDHIR reach the main exit where PARDEEP comes walking from the other side, downing what's in the quarter bottle.

SUDHIR (cont'd)

Kahin nahi hai, aakhir tak dekhe.

PARDEEP

Bhaad mein jaye. Kal tak nahi mili toh thaane aur uske maike khabar bhej denge. Waise bhi dahej ka fatfatiya toh aa chuka hai ghar mein!

(everyone laughs)

Chal, hum Dolly ke ghar ja rahe hain...

(seeing Sudhir's surprised reaction)

Ab suhagraat hai, manaana to padega na?

They all laugh naughtily as they go out through the main exit. Hearing the fading laughter, PHOOL breathes a sigh of relief and leaves to find a better place to hide.

25 I/E. MURTI RAILWAY STATION - NIGHT

25

DEEPAK and RAGHU reach the station. They park their bikes outside and walk towards the station.

RAGHU

Murti tesan utarna hai bataaye the ka Bhauji ko?

DEEPAK

Bataane ka kaa matlab? Uske ghar se
motorcycle pe Ranighat, phir naav se
Mahadev bus adda, phir bus se pohuche
kauno khet ke paas, jahaan estool se
chadhe tirain mein! Phir tirain se
Murti tesan tak, ooha se bus pakad ke
Surajmukhi bus adda, phir paidal -
tab toh ghar padta hai hamaara!

RAGHU

(nods)

Itta yaad rakhne ka dimaag thodi hota
hai ladeej log mein.

25A I/E. MURTI RAILWAY STATION - NIGHT

25A

They reach the main waiting area. The station seems empty
except for a guard sleeping under a blanket. DEEPAK goes
towards him while RAGHU goes ahead to search elsewhere.
DEEPAK shakes the GUARD. He wakes up and pulls down his
blanket.

DEEPAK

Phool naamki kisi kaniya ko dekhe ho?
Laal sari pahni hui hai?

The GUARD shakes his head and goes back to sleep under the
blanket. DEEPAK walks away dejectedly. GUNJAN and BILAS
arrive and all of them search in different areas
unsuccessfully : relay room, washroom, different corners of
the platform.

The friends regroup and walk towards the exit, feeling
frustrated. DEEPAK looks like he is about to break down.

RAGHU

Hum dhoondh nikaalega Bhauji ko. Dil
chhota mat kar Deepu...

They exchange a helpless look. As they cross the waiting area
again, DEEPAK remembers something and turns to GUNJAN.

DEEPAK

Oo... Jo kaniya ghar mein hai... Oo
ka naam kaa hai?

GUNJAN

Puspa.

DEEPAK goes to wake up the sleeping guard again.

DEEPAK

Kauno Puspa naam ki kaniya ko
dhoondhte aaya tha kaa?

The GUARD once again pulls down the blanket, he seems really irritated.

GUARD

Khoyi kaun hai bhai, Phool ki Puspa?

DEEPAK has no energy to explain. He exits with his friends.

26 INT. DEEPAK'S HOUSE, POONAM'S ROOM - NIGHT

26

JAYA is lying awake on a mattress that has been put for her in POONAM's room. It is dark, POONAM and BABLU are asleep on the bed. She can hear the last murmuring conversation of YASODA and VIDUR, and then there's silence. JAYA waits for a few moments. Then she gets up and tiptoes out of the room.

26A INT. DEEPAK'S HOUSE - DADI'S ROOM - NIGHT

26A

JAYA crosses DADI's room where she is fast asleep and goes out into the veranda.

26B INT. DEEPAK'S HOUSE - VERANDA - NIGHT

26B

An oil lamp is still burning in the kitchen nearby. By the dim light she reaches into her bag and takes something out.

GAURI

Mooooo!

JAYA turns to see GAURI, the buffalo tied next to the verandah, staring at her. She tiptoes even more carefully towards the kitchen.

DADDA

Jaagte raho!

JAYA stops, paralysed with fear. She turns around to see DADDA sleeping on a charpai in the middle of the verandah, his eyes half open. She cannot make out if he is asleep or awake. Seeing him quiet she tiptoes out to a lamp in the courtyard and holds up what's in her hand - its PARDEEP's mobile phone. She takes out the SIM card and puts it into the flame and watches it melt. She smiles mysteriously.

A27 I/E. PATILA RAILWAY STATION - MORNING

A27

Early morning, a train hurtles past Patila Station without stopping. No one is on the platform except a sweeper sweeping away. The sound carries over to...

27 INT. PATILA RAILWAY STATION, LADIES TOILET - MORNING

27

Inside the ladies' toilet, PHOOL wakes up. She has spent the night sitting on a covered commode. She comes out into the corridor of the toilet and checks her face in a dirty mirror. Her kajal has smudged leaving tear-marks on her cheeks. She removes her bindi and sticks it on her hand. She splashes her face with water, puts on her bindi, adjusts her ghonghat and peeps out of the main door.

27A EXT. PATILA RAILWAY STATION - MORNING

27A

PHOOL walks on the main platform. The station is empty apart from a sweeper and a few coolies. She looks at her mehendi and thinks about DEEPAK. Suddenly she hears a train approach the station. She stands up with some hope and anxiety, but the train doesn't stop here. She looks at the passing train, hopelessly and turns around.

She sees a disheveled handicapped man at her feet on a wheel board and shrieks in terror and runs away from him. The man drags himself on the board and follows her. PHOOL keeps running in raw terror - and bumps into a young boy called CHOTU. She hides behind him. CHOTU has the cheery and confident air of an adult.

CHOTU

Aye Abdul! Kaahe peechhe pada hai
bey? Darr gayi dekh bechaari...

PHOOL peeps out from behind CHOTU and looks at ABDUL with tears in her eyes.

CHOTU (cont'd)

Gaadi se gir gaya tha toh pair kat
gaya... Eeha thoda aage mila tha
patri par. Tab-ey se heeyan hai.
Jitna dikhta hai utna daraavna hai
nahi. Kahaan jaana hai tumko?

(she just stares at
him, helplessly)

Kho gayi ho?

(she nods hesitantly)

Hum madad karenge, chalo... Arre
chalo! Daro mat... Aao...

PHOOL is unsure, but CHOTU is just a child so she follows him, still suspicious of ABDUL.

28 INT. DEEPAK'S HOUSE, YASODA'S ROOM - MORNING

28

A bunch of keys dangle on the door of an almirah. Someone is watching YASODA as she arranges something inside the locker. The POV scans the locker, taking note of what is in it.

YASODA feels the gaze on her back and turns around - to see JAYA standing unusually close to her with a small bundle of clothes and jewellery. She has changed into POONAM's sari.

YASODA

Arre! Hum darr gaye!

YASODA turns around and notices JAYA in a different sari.

JAYA

Poonam didi ne sari di mujhe. Amma ji, ee sambhaalkar rakh dogi? Jaate bakhat le lenge aap se.

YASODA hesitates, then takes it from her and puts it in the almirah. Outside, DEEPAK's friends have come on their cycles and are ringing the bell to call him.

DEEPAK (O.C.)

Aaya!

YASODA shuts the cupboard and rushes out.

YASODA

Ruk Deepu! Du tho roti leke ja...

JAYA looks at the keys dangling, thinking fast.

29 I/E. DEEPAK'S HOUSE, COURTYARD - DAY

29

Outside, YASODA rushes into the kitchen. VIDUR is about to go out when he sees DEEPAK emerge from inside the house.

VIDUR

Idhar aao.

DEEPAK goes towards VIDUR, who checks him from head to toe, notices the watch and the shirt.

VIDUR (cont'd)

Ghadi aur naya kameez utaar lo... warna police utaar lega... thaana mein samasya bataao haisiyat nahi.

DEEPAK obediently begins to change the shirt as VIDUR leaves.

JAYA comes out of the room adjusting her pallu and veil and comes face to face with DEEPAK as he buttons his old kurta. Its an awkward moment for DEEPAK who is feeling very guilty.

DEEPAK

Tum bhi... thaana chalo? Ekke baar mein saara poochha-paachhi ho jaayega.

She thinks a moment, then shakes her head firmly.

JAYA

Darr lagta hai.

DEEPAK

Kal raat toh koi phone nahi mila, hum
aaj tumre ghar khabar kar denge ki
tum theek thaak ho.

(regretfully)

Hum apna galti par bahut sarminde
hain. Tum fikar nahi karna, Phool
mile na mile, hum tumko sahi thikaane
pohocha denge, ee baada hai tumse.

She nods, touched by his earnestness. They stand awkwardly for a moment. YASODA comes and gives him a rotis tied up in cloth which he puts it in a bag and leaves. JAYA watches him go, looking thoughtful.

30 EXT. VILLAGE SQUARE - DAY

30

VIDUR is sitting with a few elders of the village and a neighbour, SATISH (50). DEEPAK and his friends cycle past them as they play their dice game. VIDUR looks worried.

VIDUR

Kabhi jindagi mein nahi socha tha ki
thaana ka chakkar lagaana padega.

SATISH

Jaun paristiti hain chaaro taraf
Bidur Bhaiyya, thaana chhodo, saayad
adalat aur jail bhi jaana pade
Deepakwa ko.

VIDUR

Haen?!

SATISH

Galti se jis aurat ko saath leke aaya
hai Deepak - oo bhi toh saadisuda
hai? Deepak ke jaisa uska gharwala
bhi to Puspaa ko khojte thaana
jaayega. Oo agar bole ki Deepak uski
biwi ko jabran bhaga kar le aaya!
Utha liya! Agvaa kiya ladki ko,
toh?...

VILLAGE ELDER 1

Arre bhagwaan!

SATISH

Ab sarkar policewaale ko danda di hai
pichhwaade mein daalne ko, toh bina
ghusaaye maanegi thodi?

VILLAGE ELDER 2

Satis khelo bhai, tumri baari hai.

VIDUR looks very worried.

31 INT. STATION MASTER'S OFFICE - DAY

31

In a register meant for "Khoya hua saamaan" there is a list of lost articles : Peeli attaché, Hara canvas bag, mobile phone, ghee ka dabba. 'Srimati Phool Kumari' gets written next on the list. CHOTU and PHOOL sit in front of the STATION MASTER.

STATION MASTER

Pati ka naam?

(she stares at him)

Arre ab naam nahi logi toh dhoondenge kaise?

Phool shows her hand, where DEEPAK's name is written with mehendi, STATION MASTER writes in his diary.

STATION MASTER (cont'd)

Deepak?

(she nods)

Tum nikli kahaan se thi?

PHOOL

Ghar se...

(he reacts)

Gangapur se.

STATION MASTER

Iss des mein jahaan Gangaji nahi behta ooha bhi har chaar gaanv par Gangapur padta hai. Du Gangapur to yehi Patila mein hai. Tesein kaun sa? Rail gaadi kaha se pakdi thi tum?

PHOOL

Khet mein se...

(he reacts)

Humre gaanv ko kauno tesein nahi lagta. Khet ke beech mein rail ka patri tha ooha se chadhaaya humko.

STATION MASTER

Aur utri Patila?

(she nods)

Pati ke saath utri na tum?

(she nods)

Phir woh gaayab ho gaya?

(she nods)

Toh matlab chance hai ki tumhaara sasuraal Patila mein hi hai, baraabar?

PHOOL takes a moment to process the logic. CHOTU nods so PHOOL also nods nervously.

STATION MASTER (cont'd)

Hum aas paas ke gaon ka naam lete
hain, saayad kauno yaad aa jaaye.

(Phool listens)

Chhatihari-Garauni-Jiul-Khabariya-
Banapuri-Riwal-Netiyali-Mangatiya-
Lagauli-Silpainti... in mein kauno naam
suni ho?

PHOOL shakes her head and tries to remember.

PHOOL

Kauno phool ke naam pe tha...
Sasuraal...

STATION MASTER

Par phool toh tumhara naam hai na?

(She is blank)

Ee ka to naam, number kuchho yaad
nahi, hum kaise dhoondhe? Aye Chotua,
isko thaane hi le jaao.

A terror grips PHOOL on hearing the police's name.

PHOOL

Nahi hum thaane nahi jaayenge, oo
humka dhoondhte huye aayenge... Par
hum thaane nahi jaaenge!

STATION MASTER

Kaahe nahi jaaogi?

PHOOL speaks, as if reminding herself.

PHOOL

"Jewar chori, dui dukh paana,
chhota dukh chori, bada dukh thaana."

The STATION MASTER and CHOTU exchange a look.

32 I/E. MURTI POLICE STATION - DAY

32

A WOMAN is singing a folk song in a police station, and we reveal that she is sitting in front of INSPECTOR MANOHAR, the chief at Murti Police Station who is counting a bundle of notes. She sings despite the visible stress on her face. When DEEPAK, GUNJAN, RAGHU and BILAS enter the police station, the singer stops singing and looks at them.

MANOHAR

Arre... Gaane ka dus hazaar kam kiye
hain madam.

MANOHAR gestures her to continue singing, so she resumes. A tough woman cop BELA JI directs DEEPAK and friends to sit on a bench by the door, then leaves. MANOHAR moves his head to the tune, all the while counting money.

He finds two torn notes, gets them exchanged with the manager, then makes a neat bundle of the money and puts it in his front pocket. He gestures to a COP, and a YOUNG BOY of around 19-20 is brought forward by a CONSTABLE. MANOHAR looks at the boy.

MANOHAR (cont'd)

Dobaara pi ke maar pitaayi nahi
karna, mummy ko problem hota hai.

The SINGER WOMAN gets up to leave, MANOHAR too gets up, folds his hands in namaskar, touches her feet and she leaves with her son, relieved.

A constable gestures to DEEPAK and his friends that they can go up to the inspector. GUNJAN takes charge and walks up to the table.

GUNJAN

Sir, hum Gunjan.
(Manohar ignores him)
Hum MLA sahab ke khaas hain...

MANOHAR gestures for him to sit, GUNJAN points to DEEPAK.

GUNJAN (cont'd)

Ee hamra dost Deepak Kumar, ee ka
teen din pahle biyaah hua, kal raat
vidaa kara ke laut raha tha. Raaste
mein biwi kho gayi.

MANOHAR looks at DEEPAK and asks -

MANOHAR

Kaise be? Hum to bahut saal se try
kar rahe hain, kho hi nahi rahi
sasuri...

The constables start laughing. The senior constable DUBEY tells BILAS and RAGHU:

DUBEY

Sir majaak like karte hain...

The boys start laughing when abruptly MANOHAR stops smiling and says -

MANOHAR

Pandrah hajaar.

GUNJAN looks at DEEPAK, who digs in the hidden pocket in his pants and takes out 5 thousand and hands it to MANOHAR, who counts and looks at GUNJAN.

MANOHAR (cont'd)

Paanch hai, baaki ka dus?

BILAS
(interrupting)
Ee bhi gaana gaa dega sir...

MANOHAR turns his cold gaze to BILAS and says -

MANOHAR
Tum gaao...

BILAS
(suddenly awkward)
Oh phak. Humko nahi aata...

MANOHAR
(smiles)
Hum sikhaaye dete hain...Bela Ji!

Bela Ji hits BILAS with a lathi on his posterior. Bilas shouts - "aaaaa!". MANOHAR turns back to GUNJAN.

GUNJAN
Sir aap kahe to hum MLA sahab se
phone kara de?

MANOHAR sighs, he knows he will have to pursue the case if MLA calls. MANOHAR puts the money in his pocket and says -

MANOHAR
Dubeyji, register laaiye.

CUT TO:

DUBEY writes in the register, DEEPAK sits and narrates his story, MANOHAR is all business now. need to add Deepak saying his name

DEEPAK
Sahab hum Surajmukhi gaon se hoon.
Chaar roj pahile, sattaayis tarikh
ko, mera saadi hua, Gangapur ka
Phoolkumari se. Saadi ke agla hi
subah humra phamily sab waapas laut
aaya. Hum du din sasuraal mein rukey.

MANOHAR
(sipping his tea)
Biwi ke saath du din rahe na?
(DEEPAK nods)
Chalo saadi ka kharcha thoda toh
vasool hua!

DUBEY chuckles loudly, and DEEPAK is embarrassed.

DEEPAK
Kal bidaai tha. Hum Belpur-Katariya
express par chadhe aur Murti tesan
utrey. Phir bus pakadke ghar pahuche.
(MORE)

DEEPAK (cont'd)

Ghar pohuch ke dekha, toh jisko hum
ghar le aaya oo humri dulhan Phool
nahi thi!

MANOHAR

Toh kaun thi?

DEEPAK

Puspa, kauno aur ka dulhan.

He exchanges a look of interest with DUBEY.

MANOHAR

Arre bhenchod! Matlab siraf apniwaali
ko kho nahi diye ho, doosre kisiki
utha bhi laaye ho!?

(cops laugh)

DEEPAK

Jaan boojh ke nahi kiye sahab...
galti se. Sapna mei bhi nahi pata ki
oo Phool nahi Puspa hai.

MANOHAR

Ee Puspa kiski biwi hai bey?

GUNJAN

Kauno Pankaj ki.

MANOHAR

Accha?... Ladki ka kaa naam bataaya?

DEEPAK

Pusparaani.

MANOHAR

Usko kaahe nahi laaye?

DEEPAK

Thaane ka naam se dar gayi sir.

MANOHAR

Thaane mein kaun sa dar ka baat hai
bey?

DEEPAK looks back at BILAS who is still grimacing in pain.

MANOHAR (cont'd)

Apni waali ka photo hai?

DEEPAK

Hai.

DEEPAK takes out a photograph wrapped up in a piece of newspaper from his kurta's pocket. He opens and gives it to MANOHAR. He looks at the photograph while taking a sip of tea and almost freezes. He somehow manages to gulp down the tea - speechless.

DEEPAK and PHOOL stand side by side in a wedding dress in the photograph. But PHOOL is in a big veil covering her head, face and almost half of the upper body. MANOHAR looks at the photograph and then at DEEPAK.

MANOHAR

Bahut sundar hai...

DEEPAK feels proud and shy, while MANOHAR sighs in despair at the lost sarcasm. He returns the photo.

MANOHAR (cont'd)

Kauno nisaani hai? Til? Massa? Chot ka nisaan?

DEEPAK

Naak ke nichey til hai. Sarson baraabar.

MANOHAR

Photo mein miss kar gaye hum... Likho til hai naak ke nichey, sarson baraabar.

Again the sarcasm is lost on DEEPAK.

MANOHAR (cont'd)

Kitte ka jewar pahni hai?

DEEPAK

Sabhey utarvaa liye the, bas mangal-sutra hai.

MANOHAR

Aur jisko ghar le aaye ho, oo kitte ka pahni hai?

DEEPAK

Oo pahan rakhi hai theek-thaak.

MANOHAR processes this information with interest.

MANOHAR

Kahaan ki hai?

GUNJAN

Chhatisgarh ki. Maike phone hai, par har baar galat number lag raha hai. Aur usko sasuraar gaanv ka naam yaad nahi.

MANOHAR smells a rat.

MANOHAR

Yaad nahi? Achcha... Chalo hum dhundhaai suru karte hain, tum jaao. Kal iss Pusparaani ko lekar aana, theek?

DEEPAK

(joins hands)

Phool kabhi apna ghar se akele mandir
bhi nahi gayi hai. Bahut saant aur
bholi hai sahab. Usko khoj nikalo.

MANOHAR

Haan theek hai jao!

DEEPAK nods. He and his friends fold hands and leave from there. MANOHAR looks thoughtful.

DUBEY

Sir issi pe apharan ka case thok de?
363, 366 mein daboch le saale ko!

MANOHAR

Kameej dekhi thi? Paidaisi gareeb ko
andar daal ke humko kaa milega? Sone
ki chiriya toh oo Pusparaani hai...
Raajes Khanna ka ego saneema tha
Dubey, Ittefaq. Hum ek baar dekhe,
phir agle hafte dobara gaye... aadhe
mein hi bore ho gaye, humne kaha, naa
bhaiyya, "ISSE JYAADA ITTEFAQ NAA HO
SAKE"!

DUBEY

Samjhe nahi sir.

MANOHAR

(trying to fit the
jigsaw)

Ek paraayi aurat ek paraaye aadmi ke
saath tesan se lekar, bus se lekar,
uske ghar tak saath aayi aur dono me
se kisi ko pata nahi chala.

(scoffs)

Ladki ko sasuraar gaanv nahi pata,
ghar ka number galat hai... thaane ka
naam sunnkar dar gayi. Ittefaq ka bhi
saala koi limit hota hai!

DUBEY is enlightened, impressed and yet a bit confused.

DUBEY

Aisa bhi toh ho sakta hai Puspa
saayad sach me galti se aa gayi ho?

MANOHAR

Baitha bithaaya lag raha hai sab!
Kissa sunn... Ek kisaan apni nayi gaay
ko rassi se baandhkar le jaa raha
tha. Chor uss gaay ke galey se rassi
nikaal kar ooha ek patli si gaay
baandh deta hai, theek?

(Dubey nods)

(MORE)

MANOHAR (cont'd)

Ab kisaan chalta rahta hai, ye maan ke ki gaay toh hai piche! Jab najar padti hai toh pata chalta hai ki 'abbe bhenchod, ee toh hamaari gaay hai hi nahi'! Kisaan daudta hai apni waali ki talaas mein - itne me idhar se ee chor ki *tirain* ki hui gaay bhi daud jaati hai! Woh milti hai chor ko 3-4 din baad, uske tabeley pe! Hui na teri gaay meri aur meri to hai hi mere baap ki!

DUBEY

Matlab Phoolkumari ho gayi hai agua, aur ee Puspaarani...

MANOHAR

Chor ki *tirain* ki hui gaay hai!

DUBEY

Daboch le saali ko?

MANOHAR

Arre *propheesanal* criminal hogi toh baithi thodi hogi tumri raah dekhte huye! Deepak Kumar jab tak ghar pohochega uske pahle ye wali chidiya ho gayi hogi furrrrrrr! Bulaaye hai na kal, dekho aati hai ki nahi!

33 EXT. SURAJMUKHI COUNTRYSIDE - DAY

33

DEEPAK cycles home from the police station with his friends. He notices a lady in ghoongat. He sees PHOOL and himself in them. **A love song (PBS 2) begins.**

FLASHBACK

34 INT. PHOOL'S ROOM - DAY

34

DEEPAK wakes up in the morning to see PHOOL sleeping soundly next to him. He looks with love at her sweet face in repose. He takes a strand of hair off her face, and runs a finger along her cheek. She frowns and stirs in her sleep.

35 I/E. KULDEVI MANDIR - DAY

35

PHOOL in ghoonghat, does puja in front of the deity. DEEPAK looks happy by her side. PHOOL's family is seen around them.

35A INT. PHOOL'S VILLAGE HOUSE - DAY

35A

DEEPAK is now having breakfast, PHOOL is serving him kalaakand. He asks her softly -

DEEPAK
Tum banaayi?

She smiles and runs in the kitchen, and DEEPAK eats with a smile. He tastes the sweet - its delicious.

36 EXT. PHOOL'S VILLAGE HOUSE - DAY

36

DEEPAK and PHOOL are sitting under a beautiful tree near PHOOL's house.

DEEPAK
Englis bol ke bataaein?
(Phool nods)
Kal hum cooler ke motor ki binding
kara ke aaye!
(She's silent)
Phull nahi hai, par hamre yahan to
itta bhi bas hum-ay bolte hain...
(she's quiet, an
awkward pause)
Poori Englis bol ke bataaein?

PHOOL nods, DEEPAK looks around, and when he is sure no one can hear them, he leans in towards her and softly whispers.

DEEPAK (cont'd)
I love you...

There is an audible gasp from PHOOL, and she giggles.

PBS2 ENDS AS DEEPAK REACHES HOME.

37 I/E. DEEPAK'S HOUSE, COURTYARD - DAY

37

DEEPAK reaches home and finds BABLU outside. BABLU shouts in his usual cheerful tone.

BABLU
Badalwa chachi bhi kho gayi!

DEEPAK
Kaa?!

DEEPAK enters the gate and sees YASODA, VIDUR and POONAM looking tense.

DEEPAK (cont'd)
Ee Bablu kaa kah raha hai Amma?

YASODA
Oo Puspaarani... Tum ooha thane nikle,
oo eeha mandir gayi - bas mandir ki
hokar rah gayi.

DEEPAK

Akele kaahe jaane diye?

YASODA

Arre! Bhakti karne ka phursat hai
kisko ghar mein?

VIDUR

Satees ka cycle pe poora gaanv dekh
aaye hum, kahin dikhi nahi.

DEEPAK looks along the dusty deserted village road in
despair.

DEEPAK

Kauno sunega to kaa kahega... Kaise
gair-jimmedaar log hain? Du din mein
du aurat khowa diye?

38 I/E. MANJU MAAI STALL, PATILA STATION - AFTERNOON

38

PHOOL sits in front of MANJU MAAI (62-65), with her wiry grey hair and no-nonsense look. She has a gruff exterior but a soft heart. She watches PHOOL eat some bread pakoda hungrily, as CHOTU is eating too. MANJU MAAI is deliberating over the story she has just heard.

MANJU MAAI

Aisa durghatna to pahli baar sune
hum.

CHOTU

Tabhi to hum bole ki Manju maai ke
dukaan pe chal. Oo tod nikalegi.

(to Phool)

Chota tha tabbe se heeyan kaam karta
hu. Maai bahut dayaalu hai.

MANJU MAAI looks at him balefully.

MANJU MAAI

Bartan maanjh tu.

(to Phool)

Gaanv ka naam-oom pata hota toh kauno
tarah pohocha dete.

CHOTU

Wahi toh. Kahti hai kisi phool ke
naam se hai gaanv ka naam. Gulaab,
Kamal, Champa, Chameli, Motiya,
Kaner, Dhatura - sab pooch liya!
Fulwari ka sab phool-ey khatam ho
gaya par ee Phoolkumaari ka sasuraar
nahi mila! Maika kaun sa Gangapur hai
ee isko pata nahi. Aur oo mil bhi
jaaye to isko jaana nahi!

MANJU MAAI

Kaahe bey?

PHOOL

Bahut badnaami hogi... sab kahengey ki
Phool mein hi kauno dos-gunaah hoga
ki pati tesan par chhod aaya...

MANJU is about to correct her when she notices a frequent customer RAKESH get up to get chutney again.

MANJU MAAI

Kitta samosa liye hain?

RAKESH

Do.

MANJU MAAI

Toh chauthi baar chutney kyu le raha
hai? Chutney chaatne ki cheej hai.
Peene ki nahi. Gatko mat!

MANJU MAAI gives him a stern look and he walks back scared.
MANJU MAAI turns to PHOOL.

MANJU MAAI (cont'd)

Gaanvwalo ka baare mein ghar-ey
jaakar sochna, haen? Pahle khoj-khaaj
ke maike chali ja chup chaap.

PHOOL

Bhale ghar ki bahu-beti bina pati ke
maike nahi jaati.

MANJU looks annoyed and amused in equal measure, she has heard this before.

MANJU MAAI

Firaud ka matlab jaanti ho?

(Phool shakes her
head)

Kisi ko thagney ko, ullu bananey ko
angreji mein firaud kahtey hain...

(Phool looks
confused)

Ee des mein ladki log ke saath
hajaaro saal se ek firaud chal raha
hai, oo kaa naam hai - BHALE GHAR KI
BAHU-BETI!

She laughs and PHOOL feels offended.

PHOOL

Humre saath kauno firaud nahi hua
hai, humko bahut achhi sichha dee
gayi hai, bahut achha banaaya gaya
hai!

MANJU MAAI looks at her for a moment, amused. Then she calls the CHOTU -

MANJU MAAI
Salman Khan ka pata bata Chotu?

CHOTU
(promptly)
Gailaksee apaatment, Bandra, Bambai!

MANJU MAAI now looks condescendingly at PHOOL.

MANJU MAAI
Lawaaris Chotu bambai ka pata yaad
rakh sakta hai, par tum apne ghar ka
nahi. Tumri amma ne tumko achha nahi
banaaya hai, budbak banaya hai!

This hurts PHOOL even more and now she argues with MANJU MAAI.

PHOOL
Hum budbak nahi hain! Humko ghar ka
sab kaam aata hai dadi, kapda silna,
khaana banana, bhajan keertan-

MANJU MAAI
(interrupting)
Ghar-ey jaana aata hai?

PHOOL is silent, she has no answer, is drawn to tears.

MANJU MAAI (cont'd)
Budbak hona saram ka baat nahi hai,
budbak hone pe garv karna saram ki
baat hai!...
(to Chotu)
Le ke jaa isko heeyan se!

CHOTU
Kahaan jaayegi? Aap du din rakh leti
Manju maai...

MANJU MAAI
Arre chal bhaag eeha se! Dharamsaala
khole hai ka hum? Kandha pe baithaao
toh turant kaan-ey me mutengey!

PHOOL has tears in her eyes, but a look of anger and hurt pride on her face too.

PARDEEP and his cronies enter with swagger.

PARDEEP

Jai Bholenath daroga babu.

TRIBHUVAN

Arre Pardeep bhaiyya subah subah ka
kaand kar diye ki thaana aana pada.
Phirse maar marod diye kaa kauno ko?

PARDEEP

Humre sasuraar toh khabar bhijva diye
hai, socha aapko bhi bata de, varna
pahli ko jalaane ka iljaam lagaaye
the, bolenge doosri ko bhi nigal
gaya. Beforehand rapat likh lo.

TRIBHUVAN

Hua kaa?

PARDEEP

Biwi kho gaya hai humaara.

TRIBHUVAN laughs out, but PARDEEP is grim, so he realises he
is serious. He sobers up and begins to write.

40 I/E. DEEPAK'S HOUSE, COURTYARD - AFTERNOON

40

BABLU comes running into the veranda where the rest are
sitting, crestfallen.

BABLU

Mil gayi! Badalwa chachi mil gayi!

As they all come out -

YASODA

Chup kar, oo chachi nahi hai teri!

They can see JAYA is walking back to the house, but her veil
is down so DEEPAK rushes out to her and tries to peer inside
the ghunghat from below -

DEEPAK

Tum Puspa ho?

(she nods, lifting
her veil)

Arre kahaan chali gayi thi?

JAYA

Bol hi ke toh gaye the ki mandir ja
rahe hai, keertan mein hi toh baithe
the.

YASODA

Paanch ghanta keertan ki? Sasuraar
jaaye ke hai ki seedha swarg?!

DADI

Khud toh mandir jaaye ke naam pe moch
aa jaati hai, jo ho ke aayi hai o pe
chilla rahi hai...

DADDA chuckles, but DADI isn't amused.

VIDUR

Mandir toh gaye the hum! Hum toh nahi
dekha tumko?

JAYA

(looking innocent)

Naye hai na, isiliye ghunghat lamba
kheench ke rakhe the.

VIDUR

Arre jaan le lega ee ghunghat sasura!

DEEPAK

Aur daanto humko, ki Phool badli ho
gayi toh kaise pata nahi chala - ab
pata chala ki kaise pata nahi chala?

YASODA

Ulta jawab nahi do Bauji ko Deepu!
Dekh Puspa, ved-puraan kahta hai
Bhagwan har jagah hai, theek? Kal se
ghar-ey mein darsan kar lo! Ee roj
roj koi kho jaayega toh humko dil ka
daura pad jayega, haan! Chalo ab
andar... munh kaa dekh rahi hai, chaa
chadhaa Poonam, sab bhukhe hai!

(keeps muttering)

Oo haraami jyotis maharaj
Bedparkasawa se dachhina waapas
maango! Kaun mahurat mein saadi
karvaaya raam jaane, chapaat saala!

As they all go in to eat, JAYA quietly sneaks into the room.
She takes out DEEPAK's ration card from under her pallu and
slips it back into YASODA's cupboard. She can hear the men in
the veranda -

VIDUR (O.C.)

Kaa bole daroga?

DEEPAK (O.C.)

Bole khojenge.

JAYA comes and stands in the veranda, listening to them.
DEEPAK speaks up for her benefit -

DEEPAK (cont'd)

Puspa ka ghar phone kiye hum - baar
baar galat number aaya...

(to Jaya)

(MORE)

DEEPAK (cont'd)
 Darogaji kal thaane bulaaye hai,
 tumko aana padega Puspa.

JAYA looks worried.

VIDUR
 Phool ke maike taar kar de ka?

DEEPAK
 Uss mein likhenge ka? Ki humse Phool
 kho gayi? Humko maaf kar do?

VIDUR
 Hmmmm... Ruk hi jaa du roj, bhagwaan
 kare Phool ka pata lag gaya toh
 bataane chhupane ka samasya hi khatam
 ho jaayega.

41 I/E. MURTI POLICE STATION - EVENING

41

A paper coming out of an old fax machine reads "GUMSHUDA".
 DUBEY pulls it out and reads the details - "Smt. Jaya Pardeep
 Singh, Belpur-Katariya Express... Nishaani - Haath mein "Jaya"
 gundvaaya hai, Photo awaited." DUBEY gives the fax to MANOHAR
 who reads it with acute interest and attention.

MANOHAR
 Register la toh Dubey!

He brings it to him. MANOHAR reads the report filed by DEEPAK
 and tallies it with the fax - the matching date and the name
 of the train. He picks up the landline and calls up Patila
 police station from the number of the fax.

MANOHAR (cont'd)
 Murti thana se Inspector Manohar bol
 rahe hai.
 (reads the name)
 Inspector Tirbhuvan? Jai Hind! Aapka
 fax mila hai humko. Ji- ji Jaya. Nahi
 oo toh nahi mili. Par usi roj se ek
 doosri dulhan bhi gaayab hai jiska
 rapat humre thaana mein kiya hai...

41A I/E. PATILA POLICE STATION - EVENING

41A

TRIBHUVAN
 Ek hi gaadi pe se do dulhan?! Ee wahi
 Chandpur waali dulhan gang toh nahi,
 jo naqli saadi kar ke jewar leke
 gaayab ho jaati hai?

MANOHAR
 Ho sakta hai... Par dikkat ee hai ki
 humri waali Phoolkumari jo hai oo
 saara gahna utaar ke gaayab hai...

TRIBHUVAN

Humri waali Jaya toh pandrah tola
sona aur mobile phone lekar gaayab
hai.

MANOHAR

(alert)

Kitta?

TRIBHUVAN

Pandrah tola.

MANOHAR

Rapat ho gaya?

TRIBHUVAN

Rough kiya hai.

MANOHAR

Abhi rough hi rakhiyega, aur jara
ladki ka photu fax kijiyege.
Theek? Jai Hind!

MANOHAR is contemplative as thinks aloud on seeing the fax
and DEEPAK's FIR.

MANOHAR (cont'd)

Dubeyji, jara pata karo, aas paas ka
thaana mein Pankaj naam ka koi aadmi
Puspa ki gumshudgi darj karaaya hai
kaa? Ee Pusparaani par jara najar
rakhna padega.

He is trying to focus on what could be the game plan.

42 EXT. MANJU MAAI STALL, PATILA STATION - NIGHT

42

MANJU MAAI shuts down her shop. She sees PHOOL walk away with
CHOTU and ABDUL down the platform, and looks thoughtful.

42A INT. PATILA STATION, PUMP ROOM - NIGHT

42A

CHOTU brings PHOOL to the pump room, where he sleeps.

CHOTU

Ee kamra ko tesan mein sab Chotu
Mahal kahte hain... Aaj tum Chotu
Mahal ki guesht ho!

PHOOL nods, she is touched by his generosity. Meanwhile CHOTU
waves to ABDUL.

CHOTU (cont'd)

Chalo Abdul aaj ka chhutti

ABDUL smiles. PHOOL watches CHOTU help ABDUL off his board. He unties his leg and PHOOL stares in horror that ABDUL is not actually handicapped.

PHOOL
(shocked)
Yeh toh...

CHOTU
(smiles)
Langdaa nahi hai, bahut tej bhaagta hai!

ABDUL grins from ear to ear.

ABDUL
Hamaara toh ghar ka naam hi khargosh hai

ABDUL keeps his wheel board aside, stretches his legs and lies down.

ABDUL (cont'd)
Chalo good night!

PHOOL is still stunned, CHOTU chuckles and tells her.

CHOTU
Ee dunia bahut-ay ajeeb hai, eeha jo
jaisa dikhta hai, vaisa hota nahi
hai, jaisa hota hai, vaisa dikhtaa
nahi...

43 INT. DEEPAK'S HOUSE, POONAM'S ROOM - NIGHT

43

JAYA lies wide awake while POONAM and BABLU are asleep. JAYA gets up and this time tiptoes out the other door towards the back of the house.

43A EXT. DEEPAK'S HOUSE, BACK SIDE OF THE HOUSE - NIGHT

43A

Once outside, she takes out a brand new SIM card pack tucked inside her blouse, and puts it into the phone.

GAURI
Moooooooo!

JAYA freezes and turns to see GAURI the buffalo is tied at the back of the house. From the front of the house, she hears DADDA...

DADDA
Jaagte raho!

JAYA curses her luck and waits for a few moments of silence. Then she switches on PARDEEP's phone, and there is a smile on her LED lit face.

44 EXT. MANJU MAAI STALL, PATILA STATION - DAY

44

The next day CHOTU and ABDUL are having their morning tea and pav at MANJU MAAI's stall. PHOOL nervously approaches MANJU MAAI with her khoichha.

PHOOL

Dadi, ee...ee humra khoichha - isko dukaan mein sambhaal ke rakhengi?

MANJU MAAI

(taking it)

Haldi, doobha aur muthhi bhar chawal ka daana se raksa karegi? Oo aadmi ka jo khud-ai tumri raksa na kar paaya?

PHOOL

Oo khoj rahe honge humko. Bharosa rakhiye Dadi.

MANJU MAAI

Tu rakh bharosa - hum kaahe rakhe bhai! Jaan na pahchaan...

She casually flings the potli in her cash box and gets back to business.

MANJU MAAI (cont'd)

Suhaagraat mana liya, gahna utarwaa liya, torase peechha chhuda liya, ab kaahe khojta aayega oo?

PHOOL sits dejected. The regular customer RAKESH is there too, he gets up to take the chutney again, MANJU MAAI looks at him and he gets scared and stops.

MANJU MAAI (cont'd)

(encouragingly)

Le lo, ek baar to leyi lo...

RAKESH is too scared, he timidly shakes his head.

MANJU MAAI (cont'd)

(commands)

Lo!

He hurriedly takes the chutney. The crowd is now growing at the stall. MANJU is barely managing.

MANJU MAAI (cont'd)

Haan babu, kuccho man banaaye? Bared pakoda?

(MORE)

MANJU MAAI (cont'd)

- Aye Phool, munh sujaake baithi hi
rahegi kaa? Du tho bared pakoda garma-
garam tal de chal jaldi!

PHOOL is surprised, but readily gets to work. CHOTU smiles at her, he knows this is an encouraging sign from MANJU MAAI.

45 I/E. DEEPAK'S HOUSE, POONAM'S ROOM - MORNING

45

BABLU has scattered felt pens around as he draws in a book, all dressed for school. JAYA is getting ready to go to the police station while POONAM is doing some household chores.

JAYA

Maaji bataayi Sarvan Bhaiyya sahar
mein chaukidaari ka naukri karte hai.

(Poonam nods)

Akele rahte hai wahaan?

(Poonam nods)

Aap nahi jaayengi unke paas?

(Poonam shakes her
head)

Bada naaj hua unpar - goonga aurat se
saadi karne ke liye bahut himmat
chahiye.

POONAM

(surprised)

Hum goonge nahi hai!

JAYA

(giggling)

Aise hi chhed diye aapko. Goongi nahi
to itni chup kaahe rahti hai?

POONAM

Bablu ke papa toh hai nahi, aur hai
kaun jisse baat kare?

JAYA

Unka naam kaahe nahi leti aap?

POONAM

Pati ka naam nahi lete. Uss din tum
sabke saamne apne pati ka naam li,
hum to danng hi rah gaye.

JAYA

Ab accha khaasa naam rakhe hai to
kaahe e-ji o-ji kahte ghoomenge? Kisi
se milti hai toh ram ram kahti hai
naa, luv-kus ke papa, luv-kus ke papa
thode kahti hai!

POONAM, taken aback, bursts into giggles. JAYA laughs along.

POONAM

Kaise ajeeb baatein karti rahti ho!

POONAM leaves, and JAYA notices that BABLU is staring at her.

JAYA

(amused)

Kaa dekh rahe ho dur se tagar tagar?

BABLU

Kal Hari ka chappal kauno mandir se utha liya, toh uska Bapu mandir se kisi aur ka chappal utha laaya.

JAYA

Arre aise kaise?

BABLU

Bola, chappal pe kauno ka naam thode likha hai, jo jiske ke pair mein oo usi ka chappal! Hari bola waise hi ab aap hi humaari chachi hai - aap par bhi kauno naam thode likha hai?

POONAM (O.C.)

Bablu chal! Eskool nahi jaana kaa?

He runs off. JAYA is thoughtful. She thinks for a beat, hatching a plan.

(ALT)

JAYA parts her bangles and reveals a tattoo near her wrist which reads : "JAYA". Then she looks at Bablu's felt pens lying around and hatches a plan.

45A EXT. DEEPAK'S HOUSE, COURTYARD - MORNING

45A

JAYA emerges from the room in a full-sleeved sweater, pulling more bangles onto her wrist. DEEPAK and his friends wait on their cycles. JAYA climbs on behind DEEPAK on his cycle and pulls a long veil on her face.

46 I/E. MURTI POLICE STATION - DAY

46

DUBEY is on the porch of the police station. He sees DEEPAK arrive there with JAYA and his friends, and runs in.

DUBEY

Sir kisaan aaya hai, apne piche chor ki gaay lekarke!

MANOHAR looks disappointed yet intrigued.

46A INT. MURTI POLICE STATION - DAY

46A

GUNJAN, BILAS and RAGHU sit on a bench near the door, while JAYA sits on a chair opposite MANOHAR looking nervous. Her veil saves her face at the moment. DEEPAK sits beside her. MANOHAR is having paratha for breakfast and is trying to open the lid of a pickle jar. The lid is too tightly shut, so MANOHAR hands it to BELA JI. He stares hard at JAYA as BELA JI easily opens the jar.

MANOHAR

(gesturing to her)

Bela ji... Sports quota hain... hum jo poochhein sach bataaiega - varna ye poochhengi.

JAYA glances at BELA JI, who looks menacing. JAYA keeps her eyes down, swallowing nervously. MANOHAR looks at DUBEY to make sure he is ready to take notes. He turns to JAYA.

MANOHAR (cont'd)

Naam?

JAYA

Pusparaani.

MANOHAR

Pita ka naam?

She looks up and sees a frame of Rajendra Prasad on the wall.

JAYA

Rajendarparsad.

MANOHAR

Ghar ka jo number likhvaayi ho, oo toh kisi Satyadev darjee ka hai. Apne hi ghar ka number galat yaad kar liya?

DEEPAK looks at her nervously. She does not reply.

MANOHAR (cont'd)

Sakal chupaani padey aisa kuch ki ho kaa?

(she shakes her head)

Haan to ee jo ghunghat hai, tanik upar utha lo, haen. Daaktar aur daroga se kuch nahi chupaate. Madad kar rahe hai tumhaari.

She pulls back her veil to her forehead and holds the edge by her teeth covering one side.

MANOHAR (cont'd)

Maika Sambelaa hai theek?

(Jaya nods)

Koi pahle suna hai ee naam?

The constables shake their heads decisively.

JAYA

Pahle Indirapur tha, phir Atalnagar,
phir Mayaganj. Humaare heeyan Sarkar
ke saath saath gaanv ka naam bhi
badalta rahta hai.

MANOHAR accepts her answer as DUBEY nods understandingly.

MANOHAR

Prades Chhattisgarh?

DUBEY

Oo bhi to ek saal pahle Madhya Prades
tha, sir.

Manohar glares at him for giving unwanted information.

MANOHAR

Jaun train mein chadhi - Belpur-
Katariya Express, oo to Chhattisgarh
se aati jaati hai nahin! Kahaan se
pakdi tum train?

JAYA is nervous, she forms an answer and replies with as much calm as she can muster.

JAYA

Pati pakdaaye wahi se pakad liye.
(beat)
Waise iske pahle du-teen gaadi
badalkar iss pe chadhey the.

MANOHAR

Oo kaun bataayega?

JAYA

Aap pooche nahi toh...

MANOHAR

Sasural gaanv ka naam kaa hain?

JAYA

Yaad nahi...

MANOHAR

Pati ke gaanv ka naam yaad nahi?
Humko bataao - du din ho gaya biwi
khoye, tumra pati - Pankaj koi thaana
mein rapat nahi likhvaaya? Kaahe?

JAYA

Ab oo kaahe rapat nahi likhvaaye ee
humko kaise pata?

He reads the 'missing' report from Patila, reads the lines
'haath pe Jaya gundvaaya hai'.

MANOHAR

Hmmm... Kauno nisaan, kauno godna hai sareer pe?

JAYA is tense as MANOHAR looks at her. We amp up her nervousness. She meekly removes the bangles from her right hand, and puts them on the table. She holds out her forearm, slowly pulls up the sweater sleeve and shows her wrist on which there is a small tattoo in Hindi that says "SHREYA". DEEPAK leans forward to see it, surprised. When MANOHAR tries to look closely, JAYA pulls her hand away shyly and shows from a little distance, so that her 'artwork' is not seen.

MANOHAR (cont'd)

Sreya? Naam Puspa toh Shreya kaahe gundvaaya?

JAYA

Bachpan mein daddu Sreya kah ke bulaate the, wohi gundvaaye hai.

MANOHAR stares at her for a second longer. There seems something amiss, and he tries to figure out what. He looks at the fax and realises that the tattoos do not match, but there is a tattoo nonetheless.

MANOHAR

Belaji, inko le jao andar...

Jaya stiffens upon hearing this.

DUBEY

Belaji toh police line gayi hai. Sports quota ko naaste mein kela andaa milta hai na!

MANOHAR

Theek. Toh Dubey ji aap inke haath kaa godna aur phace dono kaa photo khinch ke, aas paas ka saara thaana mein bhijwa do.

DUBEY ushers her. Takes out a camera. JAYA stands against the wall showing her tattoo - but pulls her veil down. DUBEY looks at MANOHAR wondering what to do.

MANOHAR (cont'd)

Camera hai Puspaji, X-ray maseen toh hai nahi jo ghunghat ke aarpaar jhaank lega.

JAYA

Bina ghunghat ke photu nahi khichvaenge, badnaami hogi...

MANOHAR

(losing it)
Saala des hai ki kaa, haen?
(MORE)

MANOHAR (cont'd)

Gumnaami se jyaada badnaami ka darr
hai log ko!... Arre bina photu koi
pahchaanega kaise? Pohochaayenge
kaise tumko pati ke ghar? Anpadh
jaahil sabke sab... Utha ghunghat Dubey
aur kheench photu!

DUBEY comes to closer to him, says softly, a little hesitant.

DUBEY

Gaanv khede ke log jara jyaada hi
sensitib hote hai sir... ladeej ke
sammaan ka baat hai na, toh
jabardasti nahi kar sakte...

MANOHAR

(frustrated)

Theek hai, jaaiye, ungli ka nisaan
deke jaaiye!

JAYA relaxes thinking she's off the hook. DUBEY puts the
inkpad in front of her. She puts a thumb impression. GUNJAN
is filling out the details on behalf of DEEPAK. We can see
MANOHAR in a whirl of thoughts. He can feel it in his bones
that he is being lied to. He looks at the fax and then at
JAYA. They get up and leave and when they're at the door, on
an impulse MANOHAR suddenly calls out -

MANOHAR (cont'd)

Jaya!

JAYA turns around on impulse and looks at him, and realises
immediately that she's made a mistake. There's a moment of
suspense before she says, with great composure -

JAYA

Humaari choodi... aapke mej pe rah
gayi.

She goes in and takes her bangles and walks out, looking
relieved. MANOHAR looks at her go with a suspicious smile.
DUBEY looks at the fax on the table and sees how MANOHAR has
drawn Shreya over the name Jaya. He looks at him in utter
reverence.

MANOHAR

Jaya jaya jaya jaya he!

MANOHAR leans back with a sly smile on his face.

INTERVAL

47 EXT. MANJU MAAI'S HUT - NIGHT

47

PHOOL helps MANJU MAAI carry her stuff as they walk down a
slum road and arrive at MANJU MAAI's hut. She opens her door.

47A INT. MANJU MAAI'S HUT - NIGHT

47A

MANJU MAAI walks in and switches on a lamp as PHOOL enters.

MANJU MAAI

Aa ja.

(pointing around the room)

Soch le, eeha rahegi ki tesan hi achha tha?!

Its a tiny room, very sparse but neatly kept. PHOOL is very moved by her generosity, and sits down with a smile.

MANJU MAAI (cont'd)

Bhookh laga hai?

(Phool nods)

Aata pada hai, roti bana le. Ek tho hamre liye bhi bana dena.

PHOOL smiles and gets to work. There is a ball of kneaded flour in a vessel, she starts making a smaller ball for rotis. MANJU MAAI watches her as she settles down, putting away her things, and looks for a beedi while she is welcomed by her cat.

PHOOL

Akele rehti ho dadi?

MANJU MAAI

Haan. Bhagaay diya sabko! Marad, beta - sabko. Ek to saale sab baithke humri kamaayi khaaye, upar se daru peeke humhi ko maare! Upar se kahe 'jo pyaar kare hai oka maarne ka haq hota hai'! Huh! Ek din hum bhi ghuma ke haq jataa diye!

She laughs, and lights up a bidi. PHOOL listens, fascinated by her story. She grinds a paste in the mortar pestle of salt, chilies and garlic as a roti cooks on the tawa.

PHOOL

Darr nahi lagta akele?

MANJU MAAI

Tch! Khud ke saath akela khusi se rahna sab se muskil hota hai Phool. Oo seekh liye toh phir koi tumko taklif nahi pahucha sakta.

Suddenly a thought strikes her.

MANJU MAAI (cont'd)

Achcha sunn, 'Mogra'? Mogra hai kaa gaanv ka naam?

(Phool shakes her head)

(MORE)

MANJU MAAI (cont'd)

Bhawra banaa ke rakh di hum sabko!
Hum aur Chotu poora din phool-ey
khojte rahte hai! Chalo tumre kaaran
chaar naya phool se pahchaan toh hua.

MANJU MAAI finishes her beedi and tastes the chutney.

MANJU MAAI (cont'd)

Chutney accha banaayi ho... Tej. Haath
mein suwaad hai tumre.

PHOOL

Hum kal kuchh bana du kaa dukaan
khaatir? Kuchho meetha?

MANJU MAAI

Rasoi paraaya hai, theek se bana
sakegi?

PHOOL

Paraaya rasoi ko apna banana, eehe
toh cheej sikhaayi hai amma.

MANJU MAAI looks at her with a concealed and measured affection.

MANJU MAAI

Sun... byaah ka kapda badalegi ki
nahi? Humre paas khaas kuch hai nahi
par dekh le...

PHOOL

Nahi dadi... oo jab lene aayenge toh
pahchaanenge kaise?

47B INT. MANJU MAAI'S HUT - LATER

47B

MANJU MAAI snores soundly while PHOOL diligently prepares kalakand by stirring it in a pot. In another pot where the kalakand is already prepared, she sprinkles some condiments on it.

48 I/E. DEEPAK'S HOUSE, COURTYARD - MORNING

48

DEEPAK pulls on his sweater, getting ready to head out. He looks depressed, like he hasn't slept in days.

DADI

Deepu beta, itna bhore bhore kaha
chala re?! Ruk ja! Du tho roti kha
le... Aye Yasoda!

DEEPAK

Humko der ho raha hai dadi.

YASODA comes out.

YASODA

Jab der ho raha hai to kaahe roti-
roti kar rahi hain!?

(to DEEPAK)

Dahi chooda khaaye le beta?

DADI

Ab dahi chooda khaaye mein der nahi
hoga?! Tu bhi ab dugo ki saas hai
yaad rakhna! Sab yahi bhugatna hai.

YASODA

Waise bhi kaun sa aiyyasi kar rahe
hain? Kismat ka rajaai hi poora
chuhaa kutar gaya hai!

She keeps muttering in the background, as DEEPAK cycles away.

48A DEEPAK'S HOUSE, POONAM'S ROOM - MORNING

48A

JAYA overhears this as she gets out of bed, and checks that
her phone is hidden under the mattress. She heads out.

48 I/E. DEEPAK'S HOUSE, COURTYARD - MORNING

48

DADI feeds GAURI the buffalo in the background.

DADI

Aye Gauri! Aajkal raat mein kaahe
chillati rahti hain re?!

JAYA becomes slightly anxious and looks over at DADDA. She
softly asks YASODA who is making roti in the kitchen.

JAYA

Amma, ee Dadda aadha aankh khula rakh
ke sote hain ya jaagte rahte hai?

YASODA

Dadda ki dadda jaane. Paitees saal
Kalkatta mein jo chowkidaari kiye hai
oo ghus gaya hai khoon me. Din-raat
ka bhaan bhula diye hai. Jaage-soye
bas ek hi baat -

DADDA (O.C.)

Jaagte raho!!!

They giggle. JAYA looks at him, he stares back. She feels
uncomfortable.

49 EXT. MANJU MAAI STALL, PATILA STATION - MORNING

49

PHOOL arranges a thaal full of kalakand in the display among the regular items at MANJU MAAI's stall. Some customers are having their breakfast, RAKESH is there too.

MANJU MAAI
(to Rakesh)
Eeha aao.

RAKESH
(scared)
Hum toh aaj chutney liye hi nahi...

MANJU MAAI
(orders)
Kalakand khao.

RAKESH
Bas paanch rupiya tha, samosa kha liye.

MANJU MAAI
Ek chammach phiree hai, le lo.

She serves it to him.

PHOOL
Aap toh pahile chakh lo?

MANJU MAAI
(laconic laugh)
Munh meetha kare jaisa kuchho khaas hai nahi humri jindagi mein!

Turns to RAKESH.

RAKESH
First kilaas. Bahut achcha hai!

PHOOL smiles at the validation.

MANJU MAAI
Lo ek aur chammach khao.

RAKESH takes another spoonful. CHOTU comes running in.

CHOTU
Paarijaat?

PHOOL thinks for a moment and says no.

CHOTU (cont'd)
Nalini? Raatrani?

She says no. CHOTU leaves from there disappointed.

50 EXT. HANIF'S SHOP - DAY

50

DEEPAK and BILAS walk through the market, ask around at different places, and stop at a mattress shop owned by HANIF. DEEPAK shows him the photo of PHOOL in a ghunghat.

DEEPAK

Bhaiyya biwi kho gayi hai humri...
dekhe ho?

HANIF himself is comfortably lying on a stack of mattresses and gives a long lingering look to the photograph, and says -

HANIF

Ee mein kaa dekhein! Ghunghat se
phull phace dhaka hua hai! Arey phace
hi to sab kuchh hota hai, phace dhak
dena matlab pahchaan dhak dena...

Just then ABIDA, Hanif's wife, face covered in burkha, comes to HANIF with a cup of tea.

ABIDA

Chai.

While offering the tea to her husband she looks at the photograph. ABIDA, HANIF, BILAS and DEEPAK look at each other and become silent at the irony of it all.

50A EXT. CORNER TEA STALL OPPOSITE MOSQUE - DAY

50A

RAGHU has joined DEEPAK and BILAS at a tea stall.

RAGHU

Tesan ho ke aaye. Itta toh gaadi
tesan nahi aata yaar jitta hum aa
rahe hain!

DEEPAK

Toh kaa karein? Dhoondhna chhor de?

RAGHU

Hum ee kah rahey hain ki Gunjan MLA
Mani Singh ka khaas hai. Tum ek baar
unse mil lo, hain?

BILAS

MLA thaana phone kar diye to presser
padega.

They look at DEEPAK. He is pressured to agree.

51 I/E. FIELD BEHIND DEEPAK'S HOUSE - DAY

51

JAYA looks at the sky. Birds are flying in the golden light. She softly sings a few lines from a folk song, letting her veil fall back. A breeze blows and she opens her beautiful long hair. She walks through the field. GUNJAN arrives at the edge of the field and watches her, enchanted. She notices him and gets shy, and stops singing.

GUNJAN

Meetha gaati ho.

She smiles simply.

JAYA

Aap bhi kheti karte hai?

GUNJAN

Nahi nahi, hum toh pirinter hain -
card-poster sab chhaapte hain. Eeha
sab ka saadi ka card humei chhape
hain, bas apni ka nahi...

JAYA

Kaahe?

GUNJAN

(blushes)

Ab tak hui hi nahi. MLA sahab ka bhi
saara posterbaaji hum hi dekhte hain.

JAYA

Publicity?

GUNJAN

(impressed)

Aap ne inter kiya hai?

(she nods)

Ek hi saal mein ho gaya hoga?

(she nods again)

Baaton se pata chalta hai!

(a thought strikes)

Itti padhi likhi hain to thaane mein
angootha kaahe lagaayi?

Their conversation is interrupted as they hear VIDUR's voice.
JAYA puts on her veil.

VIDUR

Aa gaye Gunjan?

GUNJAN

Huh?... Haan ji Chachaji.

They walk towards him.

VIDUR

Grahan samay saanp nikla hai Gunjan!
Kismat ka tarah fasal mein bhi keeda
pad gaya hai. Deepak waise hi
paresaan hai, tumhai dost log keet
naasak chhidak do toh saayad fasal
bach jaaye humra. Ee umar mein jaada
kaam nahi hota ab.

GUNJAN

Hum dekh lenge Chachaji.

JAYA

Keetnasak jahar hota hai. Keede ko
toh maarega par dhaan ka posan bhi
maar dega.

VIDUR is embarrassed by her interruption, exchanges a look
with GUNJAN. POONAM pays attention to this while feeding the
cattle. JAYA goes and checks the insects on the crop.

JAYA (cont'd)

Keede ko maarne ka aur bhi tareeka
hai.

GUNJAN

Ab chappal le ke ek ek keeda kahan
tak maariega!

Gunjan chuckles but Jaya remains serious.

JAYA

Hum chappal ka nahi, sticky trap ka
baat kar rahe hain.

GUNJAN

Esticky trap?

JAYA

Tel ke dabba ka ek taraf ka patraa
saaf karke usko peela rang laga do...

Vidur and Gunjan exchange looks.

VIDUR

Dabba ka haath peela karne se humko
kaa milega ji!

JAYA

Rang sookhne ke baad uspar gondh ya
laai laga ke, patre ko fasal ke ek
haath upar lakdi par khada kar do...
bas! Ye keeda peela rang se aakarsit
hota hai. Khudai aake chipak jaata
hain. Aur khet mein baans se du-teen
taar ka line baandh do... jaise saadi
byaah mein pangat baithti hai na
khaane?

(MORE)

JAYA (cont'd)

Bas vaise hi chidiya log pangat mein
baith ke keede log ko khaayega.
Kudrati paresaani ka samadhan bhi
kudrati hona chahiye, warna santulan
bigadta hai.

GUNJAN and VIDUR look totally stunned. GUNJAN asks earnestly.

GUNJAN

Tum bahut Krisi-Darsan dekhi ho kaa?

JAYA

(realises she has
said too much)

Humaare Bauji ka bahut bada kheti
hai. Sahar se log sikha karke gaye
the toh...

She goes back towards the house, leaving everyone in awkward
silence. POONAM is particularly impressed.

52 EXT. DEEPAK'S HOUSE, BACK SIDE OF THE HOUSE - DAY

52

JAYA comes from the field and helps POONAM feed the cattle.

POONAM

Bahut jaanti ho khetibaari ka baare
mein?

JAYA

Bahut nahi... thoda...

POONAM

Ee jo tha oo thoda tha?

JAYA

Bachpan se thoda thoda Bauji ka khet
bikta dekhte rahe hum... Jo jameen sona
ugaa sake, oo humaari ma ka sona
bikwati rahi... Woh isliye ki humaare
des mein kisaan du cheej pe chalta
hai didi, mehnat aur biswaas... phir
chaar kitaab padhe to samajh aaya ki
kheti biswaas ka nahi bigyaan ke
sahaare hona chahiye. Toh krisi
bigyaan ke baare mein thoda seekh
liye.

POONAM

Bhukh hai tumri aankhon mein.

JAYA smiles and leaves.

53 EXT. MANJU MAAI STALL, PATILA STATION - AFTERNOON

53

PHOOL cleans some plates and glasses, while MANJU MAAI in the background fills samosas. CHOTU comes there with an empty canister and counts the money in his pocket.

CHOTU

Ek sau baarah chai bika hai. Niche dekh chota sa kitaab hai. Ome likh de - number likhna aata hai na?

(she nods)

Aa gaya na kaam? Kaame - kaam sikhata hai re. Tu phaaltu ka chinta karti hai.

PHOOL

Tum kitna saal se kaam kar rahe ho Chotu?

CHOTU

Saat saal ka tha tab se.

PHOOL

Anaath ho?

CHOTU

Tch tch! Amma Baba hai, bhai bahan hai. Har mahine unko paisa bhejte hai hum.

PHOOL

Itte chote hokar bhi itta jimmedaari utha liye Chotu!

CHOTU

Naam par nahi jaana! Ee jo thele- dukaan par Chotu hote hai na, oo aksar apne ghar ke bade hote hai!

He leaves smiling. PHOOL looks thoughtful, turns to MANJU MAAI.

PHOOL

Hum ladkiyo ko kaahe mauka nahi dete hai dadi? Na duniya dikhaate hai, na kaam sikhaate hai. Hum majburi mein itta kuch seekh gaye, marji se kaa kuch nahi kar lete. Kaahe humko itna laachar bana dete hai?

MANJU MAAI

Darr se saayad!

(Phool looks puzzled)

Dekh Phool, aurat anaaj uga bhi sakti hai, paka bhi sakti hai, ghar ka kaam bhi aata hai, baahar ka bhi, baccha paida bhi kar sakti hai, bada bhi kar sakti hai.

(MORE)

MANJU MAAI (cont'd)

Kamaaye bhi jaanti hai aur kifayat bhi... Dekhne jaaye to aurato ko mardo ki kauno khaas jarurat waise hai nahi. Par ee baat aurato ko pata chal gayi toh marad bechaare ka baaja nahi baj jaayega?! Isiliye toh 'bhaley ghar ki bahu-beti' ... ee maidal dekar chup karaa dete hai aurato ko. Ab samjhi, ka firaud chal raha hain?!

She laughs as PHOOL smiles but processes this information.
After a moment -

PHOOL

Hum tay kiye hain Dadi, ghar jaakar bhale hi chhota mota, par koi na koi kaam jarur karenge... Unka haath bataayenge.

MANJU MAAI

Unka?!... Pahle 'unka' naam lene se suruaat kar, oo bhi bahut hai!!

Both giggle.

54 I/E. GHODA MAIDAN - AFTERNOON

54

A political rally is about to start in a maidan. DEEPAK and friends follow MAHESH (45), the personal assistant of the MLA, to the MLA's car waiting outside the ground. The MLA - MANI SINGH (55) lowers his window from inside the car. MAHESH whispers something in to MANI's ear showing DEEPAK and friends. MANI smiles.

MANI

Deepak Kumar kaun hai?

DEEPAK does a namaste to him.

MANI (cont'd)

Tumhara biwi kho gaya hai?

DEEPAK

Haan sahab.

MANI

Hmm... Bhot dete ho na humare party ko?

RAGHU

Saat logo ka parivaar mein se samjhiye ki bees-baees bhot jaata hai aapko.

DEEPAK

Humra barso pahle maraa hua chacha
chachi ko bhi elecsan card pe jinda
rakhne ka taakat hai aap mein MLA
sahab, humri jinda patni ko khoj
nikaaliye.

MAHESH gestures to MANI that he has to leave.

MAHESH

Netaji... Manch taiyyar hain.

MANI

Haan chalo... Aa jaao sab. Hum dekhte
hain.

MANI SINGH gets out of the car and walks towards the stage.

MANI (cont'd)

(to DEEPAK)

Tum upar aao manch par.

They all follow him out, a bit nervous.

55 EXT. GHODA MAIDAN - AFTERNOON

55

In the maidan villagers and party workers are attentively sitting and standing on the ground. In the posters MANI is seen with a pigeon perched on his hand, which is the party symbol. BILAS and RAGHU are standing off stage on one side, while DEEPAK stands at the back of the stage as MANI SINGH enthusiastically delivers a speech.

MANI

Humari virodhi parti ne rajneeti ko
gundaagardi banaake rakh diya hai.
Yeh log bhot mein humse jeet nahi
paayenge jaanke, humari party ke
karmakartao ko daraane ke liye unke
ke saath ghinona harkat karne lage
hai. Dekhiye inko... Arre bhai bulao
isko...

MANI points towards DEEPAK and DEEPAK freezes, nervous. He is brought to the front of the stage next to MANI SINGH and garlanded.

MANI (cont'd)

Virodhi party ke gunday humare party
ke karmakarta...

(looks at him)

Kya naam hai?

DEEPAK

Deepak Kumar.

MANI

Deepak Kumar! Virodhi party ne Deepak ji ki biwi ka apaharan kiya hain!

(DEEPAK turns to him
shocked)

Sirf Deepak Kumar ki biwi nahi khoyi hai - loktantr khoya hai... samajwaad khoya hai... des kaa vikaas khoya hai... janta ka viswaas khoya hai!

As he says all this, we see BILAS and RAGHU talking among themselves

BILAS

Bahut cheej missing hai yaar...

MANI

Hamre saath kahiye, lok-tantr waapas?

CROWD

(led by Mahesh)

Aaega!

MANI

Janta kaa viswaas waapas?

CROWD

Aaega!

MANI

Hamri party satta mein waapas?

CROWD

Aaegi!

MANI seems to be ending his speech doing a namaste, DEEPAK steps towards him to request -

DEEPAK

Sahab ee loktantr bagairah toh jaroori hai, par ek baari mera patni kaa naam aap mike pe kah dengein toh...

MANI nods and turns back to the mic.

MANI

Deepak Kumar ki patni humaari hi nahi poore Murti ki bhauji hai. Hum Deepak ki Jyoti dhoondh ke rahengein!... Deepak ki Jyoti?

CROWD

Dhoondh ke rahengein! Deepak ki Jyoti dhoondh ke rahengein!

DEEPAK

(tries to correct)

Phool! Phool, Jyoti nahi Phool...

His voice is drowned in the naarebaazi. He gets angry and walks off the stage. BILAS runs to him, but DEEPAK pushes him away and walks away from all of them.

56 INT. DEEPAK'S HOUSE, POONAM ROOM - AFTERNOON

56

JAYA enters POONAM's room and hears BABLU's voice.

BABLU

Hello? Hum Bablu bol rahe hain!

She sees BABLU has her phone in his hand and is play-acting as if he is talking to someone. She panics, quickly shuts the door, and snatches the phone from his hand.

BABLU (cont'd)

Arre!! Humko bina taar ke phone se baat karna hai...

JAYA

Taar waale se kiye ho kabhi?

(Bablu shakes head)

Pahle taar-waale se baat karna seekhna padta hai, phir ee waale se baat kar paate hain!

BABLU

Kahaan se aaya?

JAYA

Humaara hai.

BABLU

Toh chhupaaya kaahe tha?

JAYA

Chupaaya kahaan tha?

BABLU

Gadde ke nichey tha. Amma sab wahi chhupaati hai - lemon ka goli, khulla paisa... Baba ka photu bhi!

(Jaya is amused)

Chhupaaya nahi to sab ko dikha de? Amma!

JAYA

Shhhh! Shaitaan!... Baitho yahaan. Dekho isko, is mein ek bahut hi badhiya khel hai...

She shows him a game. He is already hooked.

JAYA (cont'd)

Tumko roj thodi der khelne denge par kisi ko iske baare mein kuch bataana nahi... Kaa samjhe?

BABLU contemplates and nods.

JAYA (cont'd)
Khaao kasam...

BABLU
Kiski khaaye?

JAYA
Lemon goli ka kasam khaao?

Now that's a vow he cannot break since the candy seems dear to him. After thinking for a second he relents and holds his throat.

BABLU
Lemon goli ka kasam. Ab do khelne?

JAYA
Abhi nahi. Raat mein denge. Ab
bhaago...

He runs off. She heaves a sigh of relief. She hides the phone and then out of curiosity she digs under POONAM's mattress - to find a hand drawn sketch of SARVAN. As she admires it POONAM enters.

JAYA (cont'd)
Ee aap banaayi hain?
(she nods)
Bablu ke papa hai?

POONAM
(nods)
Sarvankumar!
(both laugh)
In ka akele ka ek hi photo tha... oo
raasan card mein lag gaya, toh dekhne
ka man karta tha... Kaa karte, khuda-
aye bana liye!

JAYA
Aur kaa kaa banaayi hain?

POONAM
Kuchho nahi, ee phijool kaam ke liye
samay hi kahaan hai?

JAYA
Kala phijool hai?
(Poonam shrugs)
Aapke paas kala kahaan se aayi?

POONAM
Ee toh apne-aap aa jaati hai...

JAYA

Apne aap aa jaati to sabko aati na?

(Poonam thinks)

Kala Saraswati deti hain. Devi Ma
phijsool cheej dengi? Aapki saas aapko
sari de to usko paunchha bana dengi
kaa?

POONAM

Saas ke gipht ki beqadri kaahe
karengain?

JAYA

Toh Saraswati ji ke gipht ki kaahe
kar rahi hain?

POONAM gets what she's saying, looks at SARVAN's picture,
and smiles at JAYA.

JAYA (cont'd)

Bajaar ja rahe hain. Aapko kuchh
chahiye?

POONAM refuses. JAYA smiles and leaves for the market.

57 EXT. DEEPAK'S HOUSE, COURTYARD - MOMENTS LATER

57

As JAYA leaves the house we see MANOHAR and DUBEY, in plain
clothes, follow her on a modest motorcycle with faces hidden
behind a gamchha.

PBS 3 begins (song of searching and confusion).

58 EXT. SURAJMUKHI MANDIR - AFTERNOON

58

JAYA is sitting at a secluded corner outside the temple,
being watched from a distance by MANOHAR and DUBEY.

DUBEY

Iss bakhat mandir kaahe aayi hogi?

JAYA takes out a mobile phone, dials a number and starts
talking. MANOHAR takes out a basic camera to click her photo.

MANOHAR

Kyun ki mandir hi ek jagah hai poorey
ilaka mein jahaan mobile ka tower
ooncha pakadta hai.

DUBEY

(shocked)

Mobile phone?

MANOHAR keeps trying to get a picture, but misses. JAYA
finishes her call and leaves.

59 I/E. LOCAL BAZAAR - DAY 59

MANOHAR and DUBEY have hidden behind a corner in the market. JAYA looks around to check that no one is observing her and enters 'Agarwal' jewellery shop. MANOHAR and DUBEY note this. Once she leaves, DUBEY follows her while MANOHAR enters the shop.

60 INT. JEWELLERY SHOP - DAY 60

As soon as MANOHAR enters, the JEWELLER jumps to attention. MANOHAR explains the issue to him. The JEWELLER brings out a single bangle from the tijori. MANOHAR takes a picture of the bangle with his camera.

MANOHAR

Isko bechna nahi. Jarurat pada toh
lene aayenge... Kaa samjhe?

The JEWELLER nods, tense.

61 EXT. LOCAL BAZAAR - DAY 61

MANOHAR and DUBEY continue to follow JAYA. She then goes to a cyber cafe. The cops exchange a look. The moment she leaves, they enter.

62 INT. CYBER CAFE - DAY 62

MANOHAR asks the manager which computer JAYA just used and then checks the computer. The browsing history has been erased. He turns around to DUBEY.

MANOHAR

Sab mita diya chorni ne... Kaa kar
rahi hogi?

He is growing more and more suspicious.

63 EXT. LOCAL BAZAAR - DAY 63

DEEPAK shows PHOOL's photo at a sawmill and a metal workshop in the market. Both shopkeepers can't help.

64 INT. PATILA RAILWAY STATION, LADIES BATHROOM - DAY 64

In the bathroom, PHOOL is on a break - she washes her face and gets ready to resume work. Her energy has changed, she is coming into her own as a working woman.

65 I/E. LOCAL BAZAAR - DAY

65

JAYA seeks directions from locals and keeps moving. She passes a rundown cinema having the poster of movies 'Dhadkan' and 'Kaho Na Pyaar Hain'. JAYA suddenly spots DEEPAK, RAGHU, BILAS cycling over the bridge. Deepak is showing people Phool's photo and walking away disheartened. JAYA hides so DEEPAK can't see her. MANOHAR and DUBEY see this and grow even more suspicious.

66 I/E. LOCAL BAZAAR - DAY

66

JAYA buys clothes at a salwar kameez stall and tries on earrings. Throughout, MANOHAR has been trying to click her pictures. He does not realise it but every time her ghunghat, a passer by, a strand of hair hides her face.

67 I/E. MANJU MAAI STALL, PATILA STATION - DAY

67

PHOOL is at work at the stall. A customer gives her money which she puts in the cash box. She sees the khoichha and becomes sad, thinking of DEEPAK.

68 I/E. LOCAL BAZAAR - DAY

68

MANOHAR and DUBEY continue following JAYA as she goes into a post office. After she comes out, DUBEY runs to the post office, while MANOHAR follows her.

69 EXT. FAKIRI BABA ASHRAM - AFTERNOON

69

A tantrik looking FAKIRI BABA is seated under an old tree. DEEPAK appears very distressed before him. BILAS touches his feet. RAGHU is sitting behind them.

BILAS

Baba ee hamra dost Deepak hai, naya
naya biyaah hua aur...

FAKIRI BABA raises his hand, gesturing that 'no need to say, I know it all' and takes out a pudia.

FAKIRI BABA

Ee pudiya seeghr-patan ka raam-baan
ilaaj hai, din mein do baar khaana...

DEEPAK

Arre hamri patni kho gayi hai aur
aap...!

FAKIRI BABA again does the same gesture, shut up, I know it all and this time gives DEEPAK a small piece of paper.

FAKIRI BABA

Doobte sooraj ko jal chadhaana aur
iska ek tukda hawa mein udaa dena,
jis disa mein udey usi disa mein
patni milegi...

DEEPAK stares at the little piece of paper disappointed, as
BILAS touches the FAKIRI BABA's feet and he gives Bilas the
pudia.

FAKIRI BABA (cont'd)

Jab patni mil jaaye tab isko ee
pudiya do baar de dena.

70 EXT. LOCAL BAZAAR BUS STAND - DAY

70

JAYA is making enquiries at a travel agent booth. MANOHAR and
DUBEY observe her. MANOHAR gestures to DUBEY that the 'bird
is preparing to fly'. JAYA comes out and gets into a tam-tam
and leaves. MANOHAR finds her very fishy. They follow the tam-
tam.

71 EXT. MURTI RAILWAY STATION - EVENING

71

DEEPAK sits alone and on a broken bench at the station. He
stares hopelessly at a passing train that doesn't stop.

PBS3 ends.

72 EXT. FIELDS BESIDE DEEPAK'S HOUSE - EVENING

72

The cops spy on GUNJAN who is setting up a bird perch with
JAYA's help. 4 or 5 sticky trap standees can be seen in the
background. The two laugh and chat, and there is an easy
chemistry between them. MANOHAR and DUBEY exchange a look.

MANOHAR

Ek bakra abhi halaal hua nahi, ki
doosre ko ghaas daala ja raha hai...

DUBEY

Kisi Hema Tripathi ko paanch-paanch
hajaar ka paanch money order bheji
hai, Aalamsarai mein. Ek hi insaan ko
koi paanch money order kaahe bhejega?

MANOHAR

Tumri akal ka jaise ek limit hai na
Dubey, vaise sarkar money order par
bhi limit rakhi hai paanch hajaar ka...
Paanch alag money order karke oo
pachhees hajaar bheji hai.

DUBEY

Sahab humaara gut pheeling hai ki
iska vyavahaar theek nahi hai, daboch
le ka isko?

MANOHAR

Court me tumhaare gut pheeling ka
patang banaakar udaayenge magistrate
sahab. Saboot kaun jama karega?
Babuji humaare? Negative dhulwaa ke
kangan ka photo Patila thaana bhejo.
Pata karo ki kangan Pardeep ki biwi
Jaya ka hai ki nahi.

73 INT. DEEPAK'S HOUSE, COURTYARD - NIGHT

73

YASODA, DADI, POONAM and JAYA are about to finish eating
dinner.

JAYA

Kamal kakdi ki subji bahut acchi bani
hai Amma, badiya swaad hai.

YASODA

(delighted)

Lo bolo, khaane ka bhi koi tareef
karta hai?!... Humri Amma banaati thi
aisa, pyaaj lasoon ke chhaunk wala.
Humko bahut accha lagta hai par Deepu
aur uske Bauji chhootey bhi nahi, to
banaana hi chhod diye.

JAYA

Chhod kaahe di? Aapko to pasand hai.
Apne liye banaati.

YASODA and DADI exchange a look.

YASODA

Toh ab kaa aurato ke pasand ka khaana
banega?!

(they laugh, then she
grows sad)

Dikkat ee hai ki humko ab oo bhi yaad
nahi ki humko kaa pasand hai...

They start collecting the plates and bowls and getting up.

YASODA (cont'd)

Bablu kahaan hai?

JAYA

Er.. eskool ka kaam kar raha hai.

DADI

Aajkal jaada hi padhne laga hai
ladka. Dhyaan rakh, galti se daaktar
engineer na ban jaaye Poonam!

They all smile. It is a rare relaxed moment in the house. JAYA has brought out a paper bag for POONAM. She opens the paper bag and looks at JAYA with delight. She takes out the rolled paper and sketch pencils. YASODA and DADI watch JAYA and POONAM talk and giggle among themselves. Jaya shows her the earrings she bought and wears them.

YASODA

Kitte din baad Poonam ka hasi suney.
Sarvan sahar naukri karne ka gaya,
iska muskuraana tak chhoot gaya.

DADI

Heeyan hai bhi kaun uske saath hasi
majaak karne waala...

YASODA

Hmmm...

(looking at them)

Pararthana karo Amma, ki Phool jab
bhi aaye, saheli banke aaye... auratein
saas, nanad, jethani-devrani ban
jaati hai. Saheli nahi ban paati ek
doosre ki.

(to Daadi,
mischeivously)

Hum aap bhi saheli ban sakte hai kaa,
amma?

DADI

Tiraai karein?

They both laugh.

74 EXT. LIQUOR ADDA - NIGHT

74

DEEPAK, BILAS, GUNJAN and RAGHU are sitting in a small local bar. A half finished bottle of alcohol sits on the table. They look a little drunk. A random guy walks past.

RANDOM GUY

Aur Deepak? Dulhan mili?

DEEPAK doesn't even bother to reply, GUNJAN rebukes the man -

GUNJAN

Tumko kaa hai? Bhaag eeha se!
(consolingly)
Bhauji mil jaayegi yaar...

DEEPAK nods, morose.

RAGHU

Yaar Deepu ego baat bole? Aaj chaar din ho gaya Bhauji ko khoje, hum sab milke dhoonde unko. Aur ijjat se dhoondhe! Par ab nahi mil rahi toh kaa kare? Phool Bhauji ko bhi kauno tareeka se aana hota, toh ab tak aa hi gayi hoti, hai ki nahi?

DEEPAK stares at him, his worry mounting. BILAS looks at RAGHU and nods, as RAGHU's drunken theory makes sense to him.

GUNJAN

Ab bas kar Raghu, tumko chadh gaya hain!

RAGHU

Haan chadh gaya hain. Tabhi toh sahi baat bol raha hu. Humko ab Bhauji ka theek thaak hona thoda muskil hi lag raha hai.

(they exchange looks)

Arre dalle ghoomte hai gully gully.
'Ram teri Ganga Maili' mein kaise dhar liya tha oo log gora chitta Mandakini ko? Haen Bilas?

GUNJAN

Arre filam mein Bilas ooha tak pohucha hi kaha kabhi - jharna mein Mandakni ko nhaate dekh ke tikat vasool ho jaata tha iska!

They all laugh except DEEPAK who has gone into a zone.

BILAS

Phak saala!

RAGHU

Ee tum kaa phak phak bolte rahte ho bey?

BILAS

Arre gaanv mein hum jisko bhakk bolte hai, sahar mein usko phak bolte hai. Sukh mein, dukh mein, ascharya mein aur sadme me bhi, aisa jor se - oh phak!

All acknowledge the new information.

BILAS (cont'd)

Par baat toh sahi hai - jaanwar jaag pada hai sab mein. Teen-chaar saal ka bachhi ko bhi nahi chhodte haiwaan saale, toh yeh toh...

RAGHU

Uparwaala sab hisaab baraabar hi
karke saara jugaad kiya hai oo toh
saaf hai. Toh ab samjhaayi le mann ka
aur chup chaap Puspa ke saath biyaah
kar le.

GUNJAN looks shocked at RAGHU.

GUNJAN

Paglaa gaya hai kaa?! Saadi na hui
majaak ho gaya? Pooja-mantar-saat
fero ka kauno matlab hai ki nahi?
Peeke ulta-sidha jo khopadiya mein
aaya bak raha hai!!

RAGHU

(to GUNJAN)

Iska ghar phir se bas raha hai - ome
teri kaahe gaand jal rahi hai bey?!

(to DEEPAK)

Saala heeyan ee bhauji ke kaaran daru
piye baitha hai, pata chala oo kisi
aur ke saath tik ke ab tak imli kha
rahi hai hogi!

RAGHU and BILAS laugh, but DEEPAK gets incensed hearing this.
He grabs RAGHU's collar and slaps him. BILAS tries to stop
him and gets slapped himself. Some glasses fall and break,
and GUNJAN finally holds DEEPAK, who is too drunk to continue
with the fight. DEEPAK pushes him and staggers out of the
bar.

BILAS

Tum toh dil pe le liye bhai! Hum toh
aise hi badbadaa rahe the! Aye Deepu!

GUNJAN

Deepu... ruk ja! Deepu!

DEEPAK gets on his cycle and drunkenly zig-zags away.

74A EXT. VILLAGE ROADS - NIGHT

74A

DEEPAK cycles drunkenly through a narrow dirt path. He loses
control and falls.

75 INT. DEEPAK'S HOUSE POONAM'S ROOM - NIGHT

75

By the light of a torch JAYA puts some stuff in a bag.

75A EXT. DEEPAK'S HOUSE, POONAM'S ROOM - NIGHT

75A

JAYA softly closes the door behind her, and sneaks towards
the back lane.

She sees DEEPAK, drunk and dazed, wheeling his cycle towards her. He's stumbling and bleeding, and she hurries to help him. Putting the cycle down on the ground, she helps DEEPAK stand and leads him towards his room.

75B INT. DEEPAK'S HOUSE DEEPAK'S ROOM - NIGHT

75B

JAYA helps DEEPAK lie down and he continues to hold on to her hand. She is aware of the proximity between them, and there's a moment as she looks at him with affection. But as she takes her hand away he whispers - "Phool...". Her look softens out of pity for this man who is so troubled for the woman he loves. She covers him with a razai and notices a newspaper wrapped square falling out of his pocket. She takes it out, unwraps it and sees a picture of DEEPAK and PHOOL on their wedding day. She feels guilty.

75C EXT. DEEPAK'S HOUSE, DEEPAK'S ROOM - NIGHT

75C

JAYA comes out of Deepak's room, picks up the cycle from the ground and places it against the side of the wall. She picks up her bag, and after a moment of hesitation, goes back into Poonam's room and shuts the door.

76 I/E. DEEPAK'S HOUSE, POONAM'S ROOM - MORNING

76

GUNJAN is speaking to VIDUR near the fields. JAYA is combing her hair outside the room. Their eyes meet and a smile is exchanged, when POONAM comes and shows JAYA a sketch she's made. It's a sketch of BABLU - a fairly good resemblance for an amateur artist. JAYA looks at it, she then looks at GUNJAN and demurely tells POONAM.

JAYA

Didi, humare liye ek tho photo
banaaogi? Par kisi se kahna mat.

POONAM looks at her curiously, and JAYA gives her a secret smile.

77 INT. MURTI POLICE STATION - DAY

77

We pull back from an array of pictures on MANOHAR's desk. None of JAYA's pictures give an indication of how she looks. Some are blurred, some show just her lips, an eye, a strand of hair over her face, a passer by covering her. DUBEY looks at him sympathetically. Just one picture - that of the gold bangle has come out well. He gives it to DUBEY and throws the rest in the dustbin.

78 I/E. PATILA POLICE STATION - DAY

78

We pull back from a picture of the gold bangle on the fax machine in Patila Police Station. A Hawaldar takes it to INSPECTOR TRIBHUVAN who stares at it, then picks up his phone and dials.

TRIBHUVAN

Hello? Pardeep bhaiyya? Ek kangan ka photo aaya hain, jara aake identiphy kariye ki aapki patni ka hain kaa...

79 EXT. MANJU MAAI STALL, PATILA STATION - DAY

79

PHOOL is sitting listlessly at the stall looking at the mehendi fade from her palm. CHOTU comes there to collect tea in a steel canister. PHOOL starts to pour fresh tea into it.

CHOTU

Ab Baarahbajaiya Express aayegi. Iss me jaada uthta hai chai. Chaalis-pachaas cup bhar de... Accha du naam dhoondhe the - Palaash?

(Phool shakes her head)

Papita? Papita naam tha?

PHOOL seriously considers for a moment.

MANJU MAAI

Arey papita phal ka naam hai phool ka nahi! Gaanv ka naam phal se hai ki phool se?!

PHOOL

(dejected)

Chhod do dimaag kasna Chotu. Ego naam theek se yaad na rakhne ka yahi sajaa hai. Thoda padh likh liye hote to itta chota baat pahaad jaisa samasya na ban jaata.

CHOTU

Aur kitna raah dekhegi? Ab toh police thaana chal.

PHOOL realises that now it is high time she takes help from the police. A CUSTOMER takes a big spoonful of chutney from the counter.

PHOOL

Arre chutney chaatne ki cheej hain. Peene ki nahi. Gatko mat!

CHOTU and MANJU MAAI exchange a grin.

CHOTU
Shabaash! Seekh gayi?

PHOOL
(smiles sadly)
Jindagi kilaas le rahi hai, seekhna
hi padega. Kaa lagta hai tumko Chotu,
itta din hum aawara ka tarah ghar se
baahar rahe, tesan pe soye, oo mil
bhi gaye toh ka apnaayenge humko?

MANJU MAAI
Chhod oo gaya tujhe tesan par.
Patidev apnaaye bhi toh iss bakhat tu
thukraa dena!

CHOTU runs off to work. PHOOL looks at the incoming train expectantly, when MANJU MAAI says -

MANJU MAAI (cont'd)
Sun! Ee rakh...

She holds out some money to PHOOL. PHOOL hesitates, but MANJU MAAI insists and puts it in her hand.

MANJU MAAI (cont'd)
Kalaakand safachat ho raha hai.
Mahnat ka paisa hai, rakh.

PHOOL looks at the money in her hands (about 200 rupees in various denominations) and feels empowered with her first income ever. She gently puts it in her sari ka pallu and ties a tight knot just like she did to her khoichha.

80 INT. DEEPAK'S HOUSE DEEPAK'S ROOM - DAY 80

DEEPAK wakes up hungover, groggy and totally distraught. He spots the piece of paper the FAKIRI BABA had given him, which has slipped out of his pocket and is lying on the bed. He considers giving it a shot.

81 EXT. SURAJMUKHI COUNTRYSIDE - AFTERNOON 81

JAYA meets GUNJAN at an appointed spot and hands him the rolled up sketch. He opens it and smiles on seeing it. It seems a romance is brewing. She climbs on the back of his cycle and they head off somewhere.

82 INT. MURTI POLICE STATION - AFTERNOON 82

JAYA's photo comes out of a fax machine. DUBEY tears off the page and hurriedly hands it over to MANOHAR. MANOHAR takes a look at it. He feels jubilant. He calls up INSPECTOR TRIBHUVAN with JAYA's photograph in his hand.

MANOHAR

Jai Hind, Manohar bol rahe hai... Haan,
photo mil gaya hai. Dhanyabaad.

82A INT. PATILA POLICE STATION - AFTERNOON

82A

TRIBHUVAN

Kangan bhi Jaya ka hi hai, Pardeep ki
Mataji identiphy kar li hai.

MANOHAR

Theek. Hum khabar karte hain aapko.
(hangs up, looks at
Dubey)
Eeko bolte hain sabot! Bela ji ko
bulaao.

He has the keen look of a hunter in his eye.

83 EXT. VILLAGE FIELD - EVENING

83

DEEPAK has a pot full of water and the paper, which BABA gave him, and stands facing the setting sun. He puts the pot and paper down to roll up his shirt sleeves. Just then a breeze blows and the paper falls into the water in the pot. DEEPAK rolls up his sleeves and notices that the paper is now soggy and wet. Irritated, DEEPAK tries to dry the wet paper on his shirt. Then he tears a small piece off it and tries to throw it in the air, but it falls on the ground instead of flying. He tears another piece and tries to make it fly, but it falls down too. DEEPAK gets really frustrated. He kicks the pot of water and throws the paper, and shouts out loud in anger.

84 I/E. DEEPAK'S HOUSE COURTYARD- EVENING

84

DEEPAK dejectedly nears the house, and sees the police jeep parked outside. Some people are gathered outside and he rushes in. He sees his family solemnly gathered in the courtyard. JAYA looks scared, she's being handcuffed by BELAJI at the centre of a storm with DUBEY and MANOHAR present. MANOHAR is playing with BABLU. BABLU is standing and both have fingers on the chair's armrest, making them fly with the rhyme.

MANOHAR

Gaiyya udd! Haathi udd, Chidiya udd!

BABLU lifts his finger but MANOHAR grabs his finger.

BABLU

Aap humri chidiya udne kaahe nahi de
rahe?

MANOHAR

Police waale hai na - chidiya ko udne nahi de sakte!

JAYA looks at DEEPAK with tears in her eyes and he is instantly aware that something is terribly wrong.

DEEPAK

Ee sab kaa ho raha hai?

MANOHAR shows him the photograph of JAYA from the fax. He taps with his stick on JAYA's wrist. She turns her arm to show a smeared tattoo which reads JAYA instead of SHREYA.

DEEPAK (cont'd)

Jaya?

MANOHAR

Srimati Jaya devi... tritiya ke din inki Patila ke Pardeep Singh se saadi hui, siraf naam ki. Saadi ke baad saara jewar le kar ee bhaag gayi, aur police se bachne ke liye itte din se tumre ghar mein chhupi hai.

JAYA

Nahi, ye jhoot hai!

YASODA

(Showing the phone)

Ee chupaayi thi!

She hands it to BELAJI as DEEPAK looks at JAYA, shocked and confused.

DEEPAK

Tumre paas phone tha? Toh tum khud ghar phone kaahe nahi ki? Apne Bauji ko, Pankaj ko, kauno ristedaar ko?

MANOHAR

Arre iss kahaani ke sabhi paatr kaalpanik hai Deepak bhaiya! Na koi Bauji hai, na koi Pankaj hai, aur na koi Sambelaa gaanv hai. Peshevar chor hai ye.

JAYA

Hum koi chor-vor nahi hai! Humaari baat...

MANOHAR

(interrupting, angry)

Toh yahaan kaahe apna naam Puspa bataayi? Pati ka naam kaahe Pankaj bataayi? Kangan becha na Agarwal sunaar ke paas?

(MORE)

MANOHAR (cont'd)

Oo paisa money order kiya na apna gang member Hema Tripathi ko... Kiya ki nahi?

(Jaya looks shocked)

Tumra poor kachha chittha hai humre paas!

DEEPAK stares at her with mounting anger.

DEEPAK

Phool ko kahaan gayab ki ho?

JAYA

(crying)

Arre hum kaahe gaayab karenge Phool ko? Hum toh khudai galti se tirain mein se aapke saath utre the...

MANOHAR

Toh galti sudhaari kaahe nahi? Ek ke baad ek naya jhooth, naya kahani kaahe sunaa rahi thi?

DEEPAK

Aur hum khud ko dos diye jaa rahey they ki hum apni Phool ko pahchaanne mein galti kaise kar diye!

JAYA

Arre galti se hi aaye hum...

DEEPAK

(angry, folds his hands)

Bas!! Ee jhooth kaa pitaara bandh kijiye warna...

(he is choked)

Arre dhokha ka bhi saala koi limit hota hai!

JAYA

Humaari baat toh suno Deepak, humne koi dhokha...

DEEPAK

(interrupting)

Bahut chutiya bana liya Puspa - Jaya - arre jo bhi naam hai tumra! Pahle se bahut paresaan hain, ab aur nahi bhatkaana!

DUBEY comes out with a potli of JAYA's jewellery.

DUBEY

Sir ee chori ka gahna baraamad hua hai.

JAYA

Ye humaara gahna hai...! Deepak, hum pe
bharosa karo, suno humaari baat...

DEEPAK

Daroga ji...

DEEPAK gestures that please take her and turns away. JAYA realises that nobody believes her. She looks helpless as MANOHAR puts the phone and jewellery in a plastic bag with finality.

BELA JI

(taking her away)

Chal!

MANOHAR

Aap log Phool ki jagah kaanta le aaye
they... hum nikaal diye.

DEEPAK

Aur hamri Phool?

MANOHAR

Kaarwahi chal rahi hai, milte hi
bataenge.

They leave, and the entire family watches as JAYA is put into the police jeep. BABLU begins to cry, and POONAM also has tears in her eyes. The neighbours who have gathered to watch slowly melt away, gossiping. The family returns to the house, a heaviness in the air. All look terribly upset.

85 INT. MURTI POLICE STATION - NIGHT

85

As BELA JI removes the handcuffs, JAYA strains to talk to MANOHAR who settles at his desk.

JAYA

Daroga ji, humko jaane dijiye! Haath
jodte hai! Humaara saara gahna chaaho
toh aap rakh lo par humko jaane
dijiye... humaari baat toh suniye!

MANOHAR gives her a non-committal look and dials a number.

MANOHAR

Hello, Jai Hind Inspector! Haan ji,
mil gayi woh...

BELA JI locks the door of the cell and marks a black board next to it (adds one next to 'chor'). JAYA looks helpless behind the bars.

86 INT. DEEPAK'S HOUSE, COURTYARD - MORNING

86

A sad, morose day dawns at DEEPAK's house. All are quiet. BABLU comes out with a text book on Organic Plant Science and hands it to DEEPAK.

BABLU

Puspa chachi ee bhool gayi humre baste mein.

YASODA

Uu chachi na hai teri!

DEEPAK looks at the textbooks, baffled. GUNJAN, BILAS, RAGHU enter the house.

GUNJAN

Hum kaa suney re! Puspa ji ko police le gayi?

DEEPAK

Uska naam Puspa nahi Jaya hai...

YASODA

Kisi thag gang ki chor nikli!

BABLU

Phool chachi ko agua ki hai!

GUNJAN

Bhapp! Agua ki hai toh Phool bhauji ko dhoondh kaahe rahi hai?

DEEPAK looks at him frowning. GUNJAN takes out a poster from his bag which has PHOOL's sketch on it, a telephone number and DEEPAK's Surajmukhi address. DEEPAK looks at the poster shocked, as the other family members gather round.

DEEPAK

Ee kaun banaaya?

POONAM

Humse banvaayi vo. Hum Phool bhauji ko dekhe the na, biyaah ke bakhat...

GUNJAN

Sadar bazaar mein computer pe Bhauji ka ee poster banaayi aur humre paas chhapvaayi. Phir har jagah isko chipkaney ke liye boli woh.

YASODA

Ee sab kaa chal raha hai? Humko toh kuchho samajh me nahi aa raha!

All are confused. Suddenly DADDA calls out.

DADDA
Jaagte raho!

DEEPAK stares at the poster, torn by doubt.

87 EXT. MANJU MAAI STALL, PATILA STATION - MORNING

87

RAKESH comes rushing and shows PHOOL's poster to MANJU MAAI.

RAKESH
Ee yahi ladki hai kaa?

MANJU MAAI
Padh ke bata...

RAKESH
Phool kumari mile toh sampark karo
Deepak Kumar, Gaanv *Surajmukhi*...
Phone number bhi diya hain...

MANJU MAAI is delighted upon hearing this. PHOOL runs to MANJU MAAI to see the poster herself. She is so overwhelmed that she starts crying. CHOTU comes along curious to know what's going on.

PHOOL
Surajmukhi! Surajmukhi naam hai humre
sasuraar gaanv ka, Chotu -
Surajmukhi!

88 INT. STATION MASTER'S OFFICE - MORNING

88

The STATION MASTER is dialing DEEPAK's number to no avail.

STATION MASTER
Ee number pe koi phone uthaa nahi
raha.

Everyone looks very disappointed.

STATION MASTER (cont'd)
Ye Ambreli Katariya khadi hai, voh
jayegi Murti... Dus minit mein niklegi.
Bhej dein isko?

PHOOL looks at MANJU MAAI and CHOTU, undecided and emotional.

89 EXT. PATILA STATION WITH TRAIN - DAY

89

PHOOL goes up to MANJU MAAI.

PHOOL
Aate rahengein dadi, ab ee tesan
hamra doosra maika hai...

PHOOL bends to touch MANJU's feet for blessings but MANJU MAAI catches her and hugs her instead.

MANJU MAAI
Jeeti reh, khush reh.

She hugs CHOTU, high-fives ABDUL and runs towards the train. The train has started moving and all of them run behind her.

STATION MASTER
Chotua ko saath leke jao, akele phir
kho jaaogi Phool!

MANJU MAAI touches him on the shoulder, stopping him as if saying this is her journey, let her undertake it herself. PHOOL catches the handle and jumps onto the train. The STATION MASTER and CHOTU run beside her and ABDUL drags himself waving.

PHOOL
Chotu uu number pe unko phone karte
rahna. Lagey to kahna Phool nikal
gayi hai Surajmukhi aane.

STATION MASTER
Yahaan se nauvaah bada tasan. Bhairwa
ke baad aayega - Murti! Gintey rahna!

PHOOL bids goodbye to all the people waving up at her, emotional. Then looks ahead as the train speeds up.

90 INT. MURTI POLICE STATION - DAY

90

MANOHAR looks with interest at the 'Organic Farming' textbook, the hostel receipt of Dehradun, and PHOOL's poster, as DEEPAK and friends look on. JAYA is brought out of the cell and they all turn to look at her, a million questions in their eyes. MANOHAR still looks suspicious. JAYA spots the textbook on the table and looks thoughtful.

FLASHBACK :

91 INT. JAYA'S HOUSE - DAY

91

JAYA's mother KALPANA (40s) throws the same textbook on the bed angrily, and shouts at JAYA. We can see two younger sisters in the background.

KALPANA
Kheti baari padhegi? Paagal ho gayi
hai kaa? Saadi hai hafte bhar mein...
Khet dekhegi toh chulha chauka kaun
sambhelaga? Pati tumhaara? Aur khet
bech ke jo dahej ka intejaam kiye
hain uska kaa?!

JAYA

(pleading)

Bheed mein jodkar bhed mat banaao
humko Amma. Awwal aaye hai hum aath
sau ladka aur chhiyaasi ladkiyo mein!
Dehradun jaake course karna chaahte
hai - Organic phaarming ka naam suni
ho? Jaivik kheti! Bina dawaai aur
keetnaasak ke khetibari. Aaj se dus
saal baad uska danka bajega likhva ke
le lo humse. Pandrah din baad
daakhile ka tareekh hai...!

KALPANA

(with finality)

Aur hafte bhar mein biyaah ka.
Ladka acchhe ghar ka hai, ameer hai,
prem se baat karogi to saayad aage
padhne bhi dega.

JAYA

Aur nahi padhne diya toh?

KALPANA

Toh bhaagya tumhaara.

(threatening)

Hafte bhar ma tumhaari doli nahi uthi
toh humaari arthi uthegi. Tumhaare
bauji ki kasam.

JAYA keeps staring at her with tears in her eyes, hating the fact that she is being manipulated, and we dissolve to a teary eyed JAYA in the present.

92 INT. MURTI POLICE STATION - DAY

92

Everyone listens intently.

JAYA

Ambrai gaanv mein Hanuman Mandir ke
saamne ghar hai humaara. Saadi bhi
asli, aur usko karne ka dukh bhi
asli... Saadi ke bakhat ristedaar se
pata chala ki bachha na hone ke
kaaran Pardeep ki pahli biwi jal ke
marr gayi thi. Ab jal gayi ki jalaayi
gayi, oo toh bhagvaan jaane.

(all exchange a look)

Dahej mein dus hazaar kam tha toh sab
ke saamne humaari amma ko gaali de
diya, ab aisa aadmi humko aage kahaan
padhne deta?

DUBEY

Itta problem tha to saadi ke pahle
bhaagti, mandap se bhagti... Railgaadi
se bhaagta hai koi?

JAYA

Bhaagne ka kaun kambakhat socha tha?
Hum toh ghunghat odhkar kismat se
samjhauta kar hi liye the ki ye haath
pakadkar humko railgaadi se utaar
diye. Kismat itta bada isaara kare
phir bhi hum wapas laut jaaye itte
bade chutiye thodi hain hum?!

The boys grin, GUNJAN is in awe. DEEPAK looks convinced.
MANOHAR still looks suspicious, unconvinced.

JAYA (cont'd)

Aap police ki najar se dekhe isliye
har baat mein chori dikhi aapko. Hema
Tripathi bahan hain humaari - ek woh
hi hai jo hum se humdardi rakhti hai...
Kangan bech ke didi ko money order
bheje taaki woh humaare liye course
aur hostel ka fees bhar sake.
Computer ka dukaan se course ka
application pirint kiye hum... Teen din
mein course suru ho raha hai hamara.

JAYA picks up the textbook and flips through the pages to
find a registered post receipt and some travel tickets tucked
inside. She holds a bus ticket and two train tickets.

JAYA (cont'd)

Ye dekhiye. Murti se Patna, Patna se
Dilli, Dilli se Dehradun... Aaj saam
ko humaara bus hai...

DEEPAK is still terribly confused, and a little upset.

DEEPAK

Itta jhooth boli, ek baar sach bol
deti?

JAYA

Sach bolte toh kaa maan jaate? Rahne
dete humko akele? Kaa maange the hum
apni sagi maa se? Thoda bakhat? Oo
bhi kaahe? Padhne ke vaaste, kuch
banne ke vaaste - mila? Humaara
samaaj hi aisa hai. Ut-pataan jhooth
galey utarta hai par eko saada sach
nahi pachta kisiko. Ladki ke haath ka
rekha par mahendi leep ke kismat aise
badal dete hai ki har maamuli cheej
ke liye gidgidaana uska kismat ban
jaati hai. Humko siraf ek hafta
chhupe rahna tha, par poori duniya
jut gayi na humko ghar pohochaane
mein?... Inspector sahab hum churaaye
hai to bas ek mauka churaaye hai apne
liye jindagi se!... Yahaan se bhi nikal
hi rahe the hum!

(MORE)

JAYA (cont'd)

Par Deepak ko itta paresaan dekhe
Phool ke liye, toh laga madad karna
chahiye. Tabhi toh poster chhapvaaye
hum taaki koi Phool ko dekha ho toh
humaare phone pe...

A sudden realisation that her phone has been confiscated.

JAYA (cont'd)

Arre hey bhagvan - humaara phone
kidhar hai? Jaldi dekho poster padh
ke saayad koi phone kiya ho!

DUBEY brings out the plastic bag which has her ornaments,
phone etc. She reaches out for it but MANOHAR takes it.

MANOHAR

(Checking it)
Baara missed call.

JAYA

Lagaiye na number!

They all excitedly watch MANOHAR.

MANOHAR

(dials)
Hello - haan iss number pe phone kiye
they aap... hello... Phoolkumari? Haan
haan... awaaj cut raha hai aapka...
kahaan? Patila tesan? Accha... train
ka? Hello! Hello??
(loses connection)
Arre yaar!

MANOHAR calls the number again but it doesn't connect. DEEPAK
impatiently asks.

DEEPAK

Kaa bataaya saab? Phool mili?

MANOHAR

Lagta hai poster kaam kar gaya.
Phoolkumari Patila tesan par hai.
Daudo ab.

DEEPAK is ready to leave, and in her excitement JAYA wants to
join him too, but MANOHAR stops her.

MANOHAR (cont'd)

Chor nahi ho, par saadisuda ho,
bhaagi hui ho apne pati se. Oo rapat
likha hai. Case close toh karna
padega na?

JAYA

Matlab?

MANOHAR

Pardeep aa raha hai tumko lene...

JAYA

(suddenly scared)

Usko kaahe bataaye? Hum nahi jaayenge
Inspector sahab! Hum bole the aapko,
gahna paisa sab le lo par uske saath
mat bhejo humko!

MANOHAR pays no heed so she asserts herself a little more strongly.

JAYA (cont'd)

Baalig hai hum, aap humaare saath
jabardasti nahi kar sakte!

DEEPAK

(protectively)

Oo nahi jaana chaahti sahab... Aur oo
nahi jaayegi.

MANOHAR

Biwi phirse ghum jaaye uske pahle tum
jaaoge ki tumko bhi rok le?

DEEPAK

Nahi saheb, Jaya ko yahaan aise
chhodke nahi jaayenge hum.

MANOHAR

Bela ji.

BELA JI takes JAYA away. JAYA urges DEEPAK to leave.

JAYA

Hum siraf Phool ke liye ruke they
Deepak, oo nahi mili to humaara rukna
bekaar jaayega! Jaao Deepak, tumko
humaari kasam. Jaldi jaao!

DEEPAK is reluctant, but JAYA's urging forces him to agree.
DEEPAK walks out, but GUNJAN is looking at JAYA.

MANOHAR

Aur tumre liye kaa poori bhaaji
mangvaaye? Samdhi ban ke khade ho...

GUNJAN reluctantly leaves as JAYA is locked up again.

93 EXT. RAILWAY FAATAK - DAY

93

PARDEEP and his cronies about to cross the railway faatak,
and the faatak comes down.

94 INT. MOVING TRAIN - DAY 94

PHOOL looks out eager and anxious as the train makes its way towards Murti. She passes by a station, counting it.

95 EXT. VILLAGE ROADS - DAY 95

DEEPAK and his friends cycle to the station.

96 EXT. MURTI RAILWAY STATION WITH TRAIN - DAY 96

DEEPAK, RAGHU, BILAS and GUNJAN almost dump their cycles outside the station and run onto the platform. A train is leaving the platform as passengers get off it. DEEPAK runs to the guard sitting there.

DEEPAK

Ee gaadi Patila jaayegi? Jaldi bolo bey...!

GUARD

(clucks his tongue)

Oo toh kab ki nikal gayi, ee Khabariya jaati hai.

DEEPAK

Patila ki agli tirain kab hai?

GUARD

Raat nau baje.

DEEPAK looks frustrated, disappointed. The train has pulled out of the station.

DEEPAK

Arre yaar!... Ab kaa kare, bus le le?

GUNJAN

Haan haan chalo, kuch karte hain...

They move towards the exit in a hurry. As he is about to leave the platform, he hears a desperate call.

PHOOL (O.C)

DEEPAK!!!

DEEPAK freezes on hearing the voice. He looks towards the platform and sees PHOOL on the other side through the crowd of exiting passengers. DEEPAK is overwhelmed and runs towards her. PHOOL also runs towards him and hugs him in a tight embrace. Its a tearful happy reunion.

97 INT. MURTI POLICE STATION - DAY

97

PARDEEP enters the police station, a couple of his cronies with him. He approaches MANOHAR.

PARDEEP

Inspector Manohar? Pardeep Singh,
Patila se. Inspector Tirbhuvan bheje
hai.

MANOHAR

Baithiye, baithiye.
(he sits)
Fijool ka badnaami hoga soch ke hum
paperwork kiye nahi... Ab aap hi
bataaiye kaahe ka case banaaye -
chori ka, bhaagne ka, ki kho jaane
ka?

PARDEEP slides a bundle of notes towards him that delights MANOHAR.

PARDEEP

Kho jaane ka.

MANOHAR

Laiye Bela ji, Jaya ko laiye.

JAYA is brought out. She looks defiant, though one can tell that she's worried and doesn't meet PARDEEP's eye. PARDEEP walks up to her with bitter contempt.

PARDEEP

(softly to her)
Aur PT Usha...

He slaps her with raw power, she staggers backwards shocked, her lip bleeding. MANOHAR silently looks on. His subordinates are shocked at his inaction. MANOHAR shows no emotion.

PARDEEP (cont'd)

Ee siraf munh dikhaayi tha... Charbi
ghar chalkar utarengey tumra. Gahna
kidhar hain?

MANOHAR takes out the potli from his drawer and slides it towards PARDEEP.

MANOHAR

Ek kangan to ye bech chuki hain.

JAYA

Gahna humaara hai! Bauji ke khoon
paseene ka hai! Khet bech ke khareeda
Amma ne...

PARDEEP

(Pocketing the potli)

Dahej dulhe ka hota hai. Kangan toh phir se vasoolenge tumri Amma se, tum ghar toh chalo rani.

(prepares to leave)

Dhanyavaad Inspector Sahab, bahut madad kiye aap.

MANOHAR

Hum toh bas duty kiye apna.

PARDEEP walks, pulling JAYA along. MANOHAR stops them.

MANOHAR (cont'd)

Ek minute Pardeep ji - duty poora nahi hua abhi. Ye bhagi, aap FIR darj kiye, humko mili, hum lautaye. Case khatam hua. Oo mil gayi ek baat hai, par oo lautna nahi chahti oo ek naya aur alag masla hai. Maidam baalig hai, man-marji ki maalik hai, jabardasti nahi kar sakte. Aur abhi-abhi jo ye aap kiye ho - police station mein dahej lene ki baat, police station mein aurat par haath uthane ki himmat, dhamkaana, daraana - ye *apradh* hai Pardeep Babu.

JAYA is stunned, PARDEEP gets angry.

PARDEEP

Ee ka chutiyapa hai bey?

MANOHAR

Kaanoon kahte hai isko... Ye agar dahej ka, phijical abuse ka rapat likhaati hai, toh humko andar karna padega aapko. Khud ko ginn kar -

(looks around and counts)

Ek... do... teen... chaar gawaah hai humaare paas. Aur phir iske upar se puraana afwaa ko jor milega... File khulega - pahli biwi jal gayi thi ki jalaayi gayi thi... Samajh rahe ho na?

PARDEEP

Isko lautane ka niyat nahi lagta aapka, Inspector Sahab!

MANOHAR

Niyat humaara is case ko poora tarah se bandh karne ka hai.

(MORE)

MANOHAR (cont'd)

Toh aapas mein sulah karne ka aakhri mauka de rahe hain... Ya toh jaao jail aur court kacheri ka jhanjhat paalo, ya chup chaap isko jaane do. Iska ajaadi ke badle aapke khilaaf rapat nahi likhenge ee jubaan dete hain. Aur agar jindagi mein kabhi isko dhoondh karke paresaan karne ka kosis kiye, toh duniya ke koi bhi kone se khud chalkar aayenge tumko hathkadi lagaane. Ee vaada hai tumse.

JAYA has tears of joy and relief. PARDEEP boils with anger because he knows he's been cornered.

PARDEEP

Hum dekh lenge aapko...!

MANOHAR

Arre on duty afsar ko dhamki dena bhi judh jaayega list mein! Kaahe apni paresaani badhaa rahe ho bhai mere?!

(as Pardeep is about to leave)

Gahna?... Arre gahna to rakhte jaao, warna ab chori ka case banega.

PARDEEP flings the potli on the table and sees the bundle of notes.

PARDEEP

Humara paisa?

MANOHAR

Oo riswat toh nahi tha?... Oho... Tab toh aap ko jail me daalna padega!

PARDEEP storms off. JAYA is relieved and shellshocked. MANOHAR hands her a kerchief. She wipes her bloody lip. JAYA picks up the potli of jewels and slides it to MANOHAR.

JAYA

Thank you.

She turns to leave, when MANOHAR slides the potli back at her.

MANOHAR

Padhai achche se karna.

JAYA is surprised and emotional at his change of heart. She opens the potli. Takes out a kangan and slides it to him.

JAYA

Ee hamara nahi hai.

She is about to leave when she stops, turns back and removes the Mangalsutra from her neck and places it on the table.

JAYA (cont'd)
 Aur ab ee bhi... Thank you.

JAYA does a namaste and leaves. MANOHAR pockets the jewellery and has a respectful amusement on his face.

MANOHAR
 Ee ladki bahut door jaaegi Dubey.

Dubey nods.

DUBEY
 Haan sir! Dehradun 800 kilometre ke
 aas paas toh padega.

Manohar opens his mouth with a retort, but laughs and lets it pass and sits back on his chair.

98 EXT. SURAJMUKHI COUNTRYSIDE - DAY 98

DEEPAK cycles briskly with PHOOL seated in the front, both happily smiling. Behind them, GUNJAN carries JAYA on his cycle, both happily smiling too.

99 I/E. DEEPAK'S HOUSE - DAY 99

A happy family reunion. PHOOL gets hugs from YASODA, DADI and POONAM. Meanwhile, BABLU sets the village telegraph in motion one last time...

BABLU (O.C.)
 Phool chachi mil gayi!

HARI and other children repeat the same news as it echoes in the distance.

100 INT. MANJU MAAI STALL PATILA STATION - DAY 100

MANJU MAAI, CHOTU, ABDUL and RAKESH are waiting anxiously at MANJU MAAI's shop, the STATION MASTER comes running and announces.

STATION MASTER
 Humaari Phool ghar pohoch gayi!

They all rejoice. MANJU MAAI has tears in her eyes. She feeds everyone a piece of kalakand.

MANJU MAAI finally sits down and eats one piece herself with absolute relish and joy in her eyes. Just then a CUSTOMER hands her some money, and when she opens her cash box she sees PHOOL's khoiccha there - she smiles to see it at the memory of PHOOL through her tears.

101 EXT. LOCAL BAZAAR BUS STOP - EVENING

101

The entire Surajmukhi gang has come to drop JAYA at the bus stop. JAYA is wearing the salwar kameez she had bought earlier at the bazaar. POONAM hugs her lovingly and gives her a rolled up sketch of JAYA. Her eyes well up on seeing it. She touches VIDUR and YASODA's feet.

VIDUR

Khet me fasal lahrayegi toh yaad
karenge tumko.

YASODA hands over a small tiffin.

YASODA

Kamalkakdi ka subji aur roti hai.
Pohuch ke khabar dena..

They hug. JAYA turns to BABLU.

JAYA

Aye chawanni, sahi se padhna, phir
humaare hi collage mein daakhila
lena.

He smiles and nods. PHOOL touches JAYA's feet. JAYA stops her.

JAYA (cont'd)

Arre! Ee kaa kar rahi ho?

PHOOL

Aap nahi hoti to hum kabhi na milte.

JAYA

(hugging her)

Tum nahi hoti toh humko hum nahi
milti.

They all smile. The BUS CONDUCTOR says its time, and JAYA climbs up and looks at DEEPAK -

JAYA (cont'd)

Bahut takleef diye aapko, maaf kar
dena.

DEEPAK

Sapna dekhne ka maafi nahi maangte.

GUNJAN whispers something to DEEPAK.

DEEPAK (cont'd)

Apna ghar samajhke aati rehna...

(Gunjan whispers
again)

Hum sab ko tumra intejaar rahega...

(MORE)

DEEPAK (cont'd)
(Gunjan whispers
again)
Chitthi likhte rehna!

Everyone laughs. GUNJAN blushes as JAYA exchanges a look and a hint of a smile. JAYA waves from the door as the bus leaves them behind. She looks out at the road ahead. Her windswept face glows with the first taste of freedom.

Meanwhile the family gets onto a tam-tam to head back to the village, but DEEPAK and PHOOL choose to walk down the road together, laughing and catching up.

THE END