TWO BRIDES
(working title)

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SUPER: 2001, NORTH INDIA

1 EXT. PHOOL’S HOUSE - DAWN

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

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

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

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

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 bahan ka sasurala dekh lo?

SAILENDAR
(curly)
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 suhaagaan 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.

EXT. MAHADEV BUS STAND – DAY

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 biscuit 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 ghunhat 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. Gauna 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.

EXT. MOVING BUS 1 – DAY

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.

EXT. BISWA BUS STAND – AFTERNOON

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 rakha.
(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 ghunhat we see from PHOOL’s POV that she sees
DEEPAK’s trousers and shoes as she follows him.

EXT. FIELD BY THE RAILWAY TRACKS - AFTERNOON

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

EXT. FIELD BY THE RAILWAY TRACKS - AFTERNOON

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 chadhoge
kaise?

DEEPAK
Apna stool laaengein, toh dus rupiya
kamti hoga?

TOUT
(mocking)
Tirain bhi apna le aao, poora bees
tho bach jaeega!

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

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

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.

INT. MOVING TRAIN - AFTERNOON

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.

I/E. TRAIN STATION - AFTERNOON

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
Swarpgaasi 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.

I/E. MOVING TRAIN - MAGIC HOUR

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.

EXT. MOVING TRAIN - NIGHT

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.

I/E. MURTI RAILWAY STATION WITH TRAIN - NIGHT

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.

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EXT. MURTI BUS STAND - NIGHT

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.

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I/E. MOVING BUS 2 - NIGHT

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.

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EXT. SURAJMUKHI BUS STOP - NIGHT

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-waalaas 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.
Suhaagrat kaa bahut tensan hai yaar,
Deepu aaye toh system thoda samjhenge.

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

BAND-WALA 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 ghunhat, 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.

I/E. DEEPAK’S HOUSE, COURTYARD – NIGHT

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
Gohd 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...
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!?

I/E. MOVING TRAIN - NIGHT

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

I/E. DEEPAK’S HOUSE, COURTYARD - NIGHT

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 peech... toh
ab hum aage hi dekhenge na?

YASODA
Tu aage tha, aur ee peech to ee
kahe nahi deki tumko?

VIDUR
Arre, saamaan badal jaaye, juta badal
jaaye, cycle-chhatari-ataichi kisi
aur ka utthaaye le aadmi. Haen?!
Doosre ka gharwali 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 ladsej ki sakal dikht hai, naa
ladsej 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
gadada 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 chaachhi 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...

INT. TRAIN AT PATILA RAILWAY STATION - NIGHT

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.

I/E. PATILA RAILWAY STATION WITH TRAIN - NIGHT

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.

I/E. PATILA RAILWAY STATION - MOMENTS LATER

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

HARKUMAR
Mili?

PARDEEP
Nahi.

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 soma pahi 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.

I/E. PATILA RAILWAY STATION - NIGHT

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.

EXT. SURAJMUKHI COUNTRYSIDE- NIGHT

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.

I/E. PATILA RAILWAY STATION - NIGHT

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! Be 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.
Pursaatnaa 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 kaah 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.

I/E. MURTI RAILWAY STATION - NIGHT

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

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 dhoondhete 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

JAYA is lying awake on a mattress that has been put for her in POONAM's room. It is dark, POONAM and BABLUV 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

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

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

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.

DADDAR
Jaagte raho!

JAYA stops, paralysed with fear. She turns around to see DADDAR 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

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

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 ghoonghat and peeps out of the main door.

27A  EXT. PATILA RAILWAY STATION - MORNING

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 kareenge, 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

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.

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)
Ghazi aur naya kameez utaar lo... varna 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 sarminda
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.

EXT. VILLAGE SQUARE - DAY

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 jindaqi 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! Agvaal kiya ladki ko,
thon?...

VILLAGE ELDER 1
Arre bhagwaan!

SATISH
Ab sarkar policewale 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.

INT. STATION MASTER’S OFFICE – DAY

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 char gaanv par Gangapur padta hai. Du Gangapur to yehi Patila mein hai. Tesan kaun sa? Rail gaadi kaha se pakdi thi tum?

PHOOL
Khet mein se...
(he reacts)
Humre gaanv ko kauno tesan 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

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 hajaar 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 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**
eman stripes for him to sit, GUNJAN points to DEEPAK.

**GUNJAN (cont’d)**
Ee hamra dost Deepak Kumar, ee ka teen din pahe 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 sikhaye deete 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.  

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  
(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 utarva 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 aphanra ka case thok de?
363, 366 mein daboche le saale ko!

MANOHAR
Kameej dekhi thi? Paidaisi gareeb ko andar daal ke humko kaa milega? Sone ki chiriyaa toh oo Pusparaaani hai...
Raajes Khanna ka ego saneema tha Dubey, Ittefaq. Hum ek baar dekke, phir agle hafte dobaara gaye... aadhe mein hi bore ho gaye, humne kaha, naa bhaiyya, “ISSE JYAADAA 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 bithaaaya lag raha hai sab!
Kissa sunn... Ek kisaan apni nayi gaay ko rassi se baandhkar le jaa raha tha. Chor uss gaay ke gajey se rassi nikaal kar ooha ek patli si gaay baandh deta hai, theek?
(Dubey nods)
(MORE)
MANOHAR (cont’d)
Ab kisaan chaal ta rahta hai, ye maan ke ki gaay toh hai piche! Jab najar padti hai toh pata chaal ta 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 aga, aur ee Puspaarani...

MANOHAR
Chor ki tirain ki hui gaay hai!

DUBEY
Daboch le saali ko?

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

EXT. SURAJMUKHI COUNTRYSIDE - DAY

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 (FBS 2) begins.

FLASHBACK

INT. PHOOL'S ROOM - DAY

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.

I/E. KULDEVI MANDIR - DAY

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

INT. PHOOL'S VILLAGE HOUSE - DAY

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

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 lobe 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

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 nikel, 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?

---

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

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 maa ke
dukaan pe chal. Oo tod nikalegi.
(to Phool)
Chota th thabse heeyan kaam karta
hu. Maai bahut dayaalu hai.

MANJU MAAI looks at him balefully.

MANJU MAAI
Bartan manjhn tu.
(to Phool)
Gaavn ka naam-oorn pata hota toh kauno
tarah pohocha dete.

CHOTU
Wahi toh. Kahti hai kisi phool ke
naam se hai ganv ka naam. Gulaab,
Kamal, Champa, Chamel, Motiya,
Kaner, Dhatura - sab poochh liya!
Fulwari ka sab phool-ey khatam ho
gaya par ee Phoolkumaari ka sarasaar
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 GHR KI
BAHU-BETI!

She laughs and PHOOL feels offended.

PHOOL
Humre saath kauno firaud nahi hua
hai, humko bahut achhi sichha de
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 apaament, 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 maaai...

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.

I/E. PATILA POLICE STATION - AFTERNOON

PARDEEP and his cronies enter with swagger.
PARDEEP
Jai Bholenath daroga babu.

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

PARDEEP
Humre sasuraar toh khabar bhiijva 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.

TRIBHUUVAN
Hua kaa?

PARDEEP
Biwi kho gaya hai humaara.

TRIBHUUVAN 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

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 ghunhat 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 baiithe 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 rahai hai...

DADDI 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
daurya pad jaayega, haan! Chalo ab
andar... munh kaa dekh rahai 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 sala!

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

I/E. MURTI POLICE STATION - EVENING

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 Tirbhuwan? Jai Hind! Aapka
fax mila hai humko. Ji- ji Jaya. Nahi
oo toh nahi mili. Par usi roj se ek
doorsi dulhan bhi gaayab hai jiska
rapat humre thaana mein kiya hai...

I/E. PATILA POLICE STATION - EVENING

TRIBHUWAN
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 gaarna 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 kijiyega.
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

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

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

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

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 DADDADADDA...

DADDADADDADDA
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

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 raks karegi? Oo aadmi ka jo khud-ai tumri raksna na kar paaya?

PHOOL
Oo khoj rahe honge humko. Bharosa rakhiye Dadi.

MANJU MAAI
Tu rakh bharosa - hum kahe rakhe bhai! Jaan na panchaam...

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 kahe 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? Bare 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

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 jaayenge 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 kahe rahti hai?

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

JAYA
Unka naam kahe 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 kahe 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

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

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.
INT. MUTI POLICE STATION - DAY

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 chupaaate. Madad kar rahe hai tumhaari.

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

MANOHAR (cont'd)
Maika Sambelaa hai theek?
(Jaya nods)
Koi pahele suna hai ee naam?
The constables shake their heads decisively.

JAYA
Pahle Indirapur thaa, 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 thaa, 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 kahe rapat nahi likhvaaye ee humko kaise pata?

He reads the ‘missing’ report from Patila, reads the lines ‘haath pe Jaya gundvaaya hai’.
MANGOAR

Hmm... Kaun nisaan, kaun godna hai sareer pe?

JAYA is tense as MANGOAR 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 MANGOAR tries to look closely, JAYA pulls her hand away shyly and shows from a little distance, so that her ‘artwork’ is not seen.

MANGOAR (cont’d)
Sreya? Naam Puspa toh Shreya kaahe gundvaaya?

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

MANGOAR 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.

MANGOAR
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!

MANGOAR
Theek. Toh Dubey ji aap inke haath kaa godna aur phase dono kaa photo khinc 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 MANGOAR wondering what to do.

MANGOAR (cont’d)
Camera hai Puspa, X-ray maseen toh hai nahi jo ghunhat ke aarpaar jhaank lega.

JAYA
Bina ghunhat ke photu nahi khichvaenge, badnaami hogi...

MANGOAR
(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
Gaav 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

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.
INT. MANJU MAAI’S HUT - NIGHT

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?!

It's 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 dukhan
khaatir? Kuchho meetha?

MANJU MAAI
Rasoi paraaya hai, theek se bana
sakegi?

PHOOL
Paraaya rasoi ko apna banana, eehe
thoh 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.

DEEPAK’S HOUSE, POONAM’S ROOM – MORNING

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

I/E. DEEPAK’S HOUSE, COURTYARD – MORNING

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.
EXT. MANJU MAAI STALL, PATILA STATION – MORNING

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
(scarred)
Hum toh aaj chutney liye hi nahi...

MANJU MAAI
(orders)
Kalakand khaao.

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

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 ghunhat.

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! Ghunhat 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

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.
I/E. FIELD BEHIND DEEPAK’S HOUSE - DAY

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. Beha sab ka saadi ka card hume 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 saap 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
Keetonasak 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, varna 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.

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

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

POONAM
Bahut jaanti ho khetibaari ka baare
mein?

JAYA
Bahut nahi... thoda...

POONAM
Bhukh hai tumri aankhon mein.

JAYA smiles and leaves.
EXT. MANJU MAAI STALL, PATILA STATION - AFTERNOON

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! Be 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 sikhate 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 ahaaj 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 madal 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 kareenge... Unka haath bataayenge.

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

Both giggle.

I/E. GHODA MAIDAN - AFTERNOON

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 tayyar hain.

MANI
Haan chalo... Aa jao 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.

EXT. GHODA MAIDAN - AFTERNOON

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 khoi 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?

Aaega!

CROWD

MANI
Hamri party satta mein waapas?

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
(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

JAYA enters POONAM’s room and hears BABELU’S voice.

BABLU
Hello? Hum Bablu bol rahe hain!

She sees BABELU 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 chhupaya kaahe tha?

JAYA
Chupaaya kahaan tha?

BABLU
Gadde ke nichey tha. Amma sab wahi chhupathi hai - lemon ka goli, khulla paisa... Baba ka photu bhi!
(Jaya is amused)
Chhupaya 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
phijool cheej dengi? Aapki saas aapko
sari de to usko paunchha bana dengi
kaa?

POONAM
Saas ke gipht ki beqadri kaahe
karengiein?

JAYA
Toh Saraswati ji ke gipht ki kaahe
kar rahe 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

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

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

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

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

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

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

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

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.
I/E. LOCAL BAZAAR - DAY

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.

I/E. LOCAL BAZAAR - DAY

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 ghunhat, a passer by, a strand of hair hides her face.

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

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.

I/E. LOCAL BAZAAR - DAY

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.

EXT. FAKIRI BABA ASHRAM - AFTERNOON

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 jhal chadhaana aur
iska ek tukda hawa mein udzaa 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

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

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

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 ghasa 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 kaake 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

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

JAYA
Kamal kakdi ki subj 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,
mischievously)
Hum aap bhi saheli ban sakte hai kaa,
amma?

DADI
Tiraai karein?

They both laugh.

EXT. LIQUOR ADDA – NIGHT

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 khoye, hum sab
milke dhoonde unko. Aur ijat 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 kahe 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

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

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

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

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

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. DEEPK’S HOUSE DEEPK’S ROOM - NIGHT

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. DEEPK’S HOUSE, DEEPK’S ROOM - NIGHT

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. DEEPK’S HOUSE, POONAM’S ROOM - MORNING

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. Its 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, humaare liye ek tho photo
banaaogi? Par kisi se kahna mat.

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

77  INT. MUTTI POLICE STATION - DAY

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.
I/E. PATILA POLICE STATION - DAY

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...

EXT. MANJU MAAI STALL, PATILA STATION - DAY

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-pchaas 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 pahli 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 rahii 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
Chchod 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

DEEPAK wakes up hungover, groggy and totally distraught. He spots the piece of paper the PAKIRI 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

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

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)
Beko bolte hain saboot! Bela ji ko bulao.

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 kahe nahi ki? Apne Bauji
ko, Pankaj ko, kauno ristedaar ko?

MANOHAR
Arre iss kahaani ke sabhi paat
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 kahe apna naam Puspa
bataai? Pati ka naam kahe Pankaj
bataai? 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 poora kaccha chittha hai humre
paas!

DEEPAK stares at her with mounting anger.

DEEPAK
Phool ko kahaan gayab ki ho?

JAYA
(crying)
Arre hum kahe 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 jhoot, naya kahani
kahe sunaa rahii 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!! Be jhoot kaa pitaara bandh
kijiye varna...
(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.

INT. MURTI POLICE STATION - NIGHT

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.
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 kaahhe raahie 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 banaaaya?

POONAM
Humse banvaayi vo. Hum Phool bhauji ko dekhie 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.

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!

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.

PHOOL goes up to MANJU MAAI.

PHOOL
Aate rahengein dadi, ab ee tesan
hamra doosra maika hai...
PHOOL bends to touch MANJU's feel 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 jaao, akele phir kho jaao 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 tesan. 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

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

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 samshelaga? 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 chaahate
hai - Organic phaarming ka naam suni
ho? Jaivik kheti! Bina dawai 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.

INT. MURTI POLICE STATION - DAY

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 hajaar 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 pahele
bhaagti, mandap se bhaagti... Railgaadi
se bhaagta hai koi?
JAYA
Bhaagne ka kaun kambakhat socha tha?
Hum toh ghunghat odhkar kismet se
samjhaata kar hi liye the ki ye haath
pakadkar humko railgaadi se utaar
diye. Kismet itta bada isara 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 pirit 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
rekh par mahendi leep ke kismet aise
badal dete hai ki har maamuli cheej
ke liye gidgidaana uska kismet 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,
bhaaghi 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,
ghanha 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 mil to humaara rukna
bekaar jaayega! Jao Deepak, tumko
humaari kasam. Jaldi jao!

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 bhaaaji
mangvaaye? Samdhi ban ke khade ho...

GUNJAN reluctantly leaves as JAYA is locked up again.

93 EXT. RAILWAY FAATAK - DAY

PARDEEP and his cronies about to cross the railway faatak, and the faatak comes down.
INT. MOVING TRAIN — DAY

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

EXT. VILLAGE ROADS — DAY

DEEPAK and his friends cycle to the station.

EXT. MURTI RAILWAY STATION WITH TRAIN — DAY

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.
INT. MURTI POLICE STATION – DAY

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

PARDEEP

MANOHAR
Baithiye, baithiye.
(he sits)
Fijool ka badnaami hoga soch ke hum paperwork kiye nahi... Ab aap hi bataaiye kaaha 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)

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 paolo,
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 chalak 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
judd jaayega list mein! Kahe apni
paresaani badhaa rahe ho bhai mere?!
(as Pardeep is about
to leave)
Gahna?... Arre gahna to rakhte jao,
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 jaægi Dubey.

Dubey nods.

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

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

98 EXT. SURAJMUKHI COUNTRYSIDE - DAY

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

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

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

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 lahreyegi toh yaad karengi tumko.

YASODA hands over a small tiffin.

YASODA
Kamalkakdi ka subj 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 rahin 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...
(Gunjjan whispers again)
Hum sab ko tumra intejaar rahega...
(MORE)
DEEPAK (cont’d)
(Gunj Jan 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