

DHARMA PRODUCTIONS

JUNGLEE PICTURES



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DIALOGUE **MEGHNA GULZAR**

BASED ON THE NOVEL "CALLING SEHMAT" BY HARINDER S SIKKA

**FADE IN:**

1

**INT. PAK ARMY HQ - SITUATION ROOM - EVENING**

**Title Card: February 1971. Pakistan.**

A series of pictures, black-and-white, low exposure but clearly outlining two figures and faces that are in deep conversation are seen on an old fashioned projector screen. Uniformed top brass from all the defense services (Army, Navy and Air Force) and Pakistan's Intelligence sit around a table, being briefed by BRIGADIER SYED (57), tall hard-eyed with a striking military bearing in his uniform. The meeting is already in session. Syed clicks a button to zoom in on one of the men in the projected photograph.

**SYED**

Bangaal mein aazaadi ki tehreek zor  
pakad rahi hai. Vahaan Awami League  
ki khufiya Military Council ke  
rehnuma ye shakhs hain - Colonel  
Usmani.

Lt. GENERAL AMIR BEIG (68), grey-haired with cold eyes looks at the image.

**BEIG**

Election bhi jeet chuke hain. Inki  
neeyat kya hai?

The other senior leaders at the table murmur similarly.

**SYED**

Mujibur Rahman ne apne saath kuchh  
aise log jama kar liye hain, jo ab  
apne-aap ko Mukti fauj kehlate  
hain...  
(looks around)  
Mukti - aazaadi..

Sniggers around the room. Syed clicks for the picture to zoom in to the other face, only partially seen.

**SYED (CONT'D)**

Aur ye shakhs hai Khalid Mir...  
Iski padtaal rakhna bahaut zaroori  
hai. Ye Hindustan ke Intelligence  
ke bade afsar hain...

Murmurs around the room. Lt. General Beig looks taken aback.

**BEIG**

Usmani aur Mujibur Rehman Hindustan  
se baat kar rahe hain?

Syed nods.

**SYED**

Hamein mautbar zariye se maaloom  
hua hai ke Hindustani vazir-e-azam  
bhi Bangaal ko leke koi program  
bana rahi hain...

**BEIG**

(cuts in)

Lekin unke paron se hava nikalna  
humein bhi aata hai! Khaariaan se 2  
Infantry Divisions ko Bangaal  
ravaana karne ki soch rahe hain.

Everyone looks interested. On the grainy image of Mir on the projection.

**CUT TO:**

2

**EXT. STREETS OF RAWALPINDI - EVENING**

A black sedan car drives through the streets of Rawalpindi, passing interesting visuals, distinctive shops. Seated inside is HIDAYAT KHAN (51), thoughtful and pensive.

**CUT TO:**

3

**EXT. MAIN BAZAAR - EVENING**

The car stops in a market place. NAFISA (45), attractive with world-weary eyes, standing at the cashier counter nods her head in acknowledgement. Hidayat reciprocates and moves into to shop. He's greeted by SARVAR (50), wise-eyed, salt-and-pepper hair, dressed in local attire, who greets Hidayat warmly.

**HIDAYAT**

Salaamalekum! Ek kilo sohan halva  
chahiye Sarvar bhai...

**SARVAR**

Ji sarkar - ek carton abhi abhi  
aaya hai Multan se...

Hidayat watches as Sarvar packs up the box.

**HIDAYAT**

Iss baar hum apni beti ko bhi  
chakhaane vaale hain...

Hidayat coughs slightly. Sarvar nods to Hidayat as he hands the box to him. Hidayat pays up and leaves.

**CUT TO:**

4 **EXT. PAK ARMY HQ - EVENING**

Hidayat's car is seen entering the gates of the Army HQ.

**CUT TO:**

5 **INT. PAK ARMY HQ - EVENING**

A cough escapes Hidayat despite his effort to control it. He holds his side, waiting for the spasm to pass. A young SOLDIER looks at Hidayat.

**SOLDIER**

Kuchh laaun janaab? Brigadier Sahab  
nikalte hi honge...

Hidayat shakes his head in the negative, smiling with effort. As if on cue, an inner door opens and Syed marches out. The Soldier, and others around, immediately stand to attention. Syed barely notices them, moving to Hidayat, smiling with warmth.

**SYED**

Aah yaar mera! Khushaamdeed!

Hidayat gets to his feet and returns Syed's embrace as he sputters into another bout of coughing.

**SYED (CONT'D)**

Kya baat hai? Tabiyat kuchh naasaaz  
lagti hai...

The two men move to the door.

**HIDAYAT**

Ho jaaegi... Theek ho jaaegi...

The moment, they are alone, Hidayat turns to Syed.

**HIDAYAT (CONT'D)**

Aap sunaayein... sab khairiyat hai  
na?

**CUT TO:**

5A **INT. PAK ARMY HQ - CORRIDOR - EVENING**

As they walk down the corridor, Syed looks to ensure there is no one around. Offering laung to Hidayat from a dibbi, Syed says in a low voice -

**SYED**

Hidayat... hamaare beherya afsar  
Rusul Amin par tumhari pichhli  
khabar bilkul sahi nikli.

**(MORE)**

**SYED (CONT'D)**

Woh gaddar Pakistani navy chhodkar  
Mukti fauj se ja juda hai.

Hidayat simply nods in acknowledgement. As Syed leans closer and says -

**SYED (CONT'D)**

Apne mukhbir se kuchh aur  
information nikalva ke do...

**HIDAYAT**

Kis baare mein?

**SYED**

Hindustan Mujibur Rehman ki madad  
kar raha hai... uski azaadi ki  
hasrat पूरी karne ke liye...

Hidayat looks surprised.

**SYED (CONT'D)**

Unka plan kya hai... pata lagaana  
hai...

**HIDAYAT**

Hmmm...

**SYED**

Agar India ne hamare androoni  
maamlaat mein dakhil diya... toh ye  
dakhilandaazi bahaut mehengi padegi  
unhe...

Hidayat nods.

**HIDAYAT**

Main badi ehtiyaat se iski khabar  
nikalunga aur aapko ittala kar  
doonga...

**SYED**

Vaise, iska ek pehlu aur bhi hai  
Hidayat... personal... ke aisi koi  
information agar main hasil kar  
loon, toh mera next Major General  
hona kisi hadd tak yakini ho  
jaaega!

**HIDAYAT**

Inshallah, aisa hi hoga Syed  
bhai... Main aaj hi Kashmir vaapas  
jaa raha hoon... pahonchte hi  
khabar nikaalna shuru kar doonga...  
(then)

Aur haan... agle jumme kuchh aur  
khacchar sarhad paar karenge, uss  
mein aapka Kashmiri gaaleecha...

**(MORE)**

**HIDAYAT (CONT'D)**

aur zafran... Inshallah, voh bhi aa  
jaaega!

Syed smiles, pleased.

**SYED**

Navaazish aapki! Allahtaala taufeeq  
de aapko... aapke business mein  
taraqqi de... aur hamaari paaq  
dosti bani rahe. Pakistan se aapka  
bhaichaara qaayam rahe!

**HIDAYAT**

Hamesha Syed bhai! Badkismati se  
hamaari sarhad ki lakeerein vahaan  
nahin hain, jahan kheenchi jaani  
chahiye theen...

**SYED**

Voh bhi badal jaaenge. Aur bachpan  
ki tarah, hamaare ghar ke aangan  
phir jud jaaenge, Inshallah!

Hidayat looks thoughtful at Syed's cryptic but confident  
words.

**CUT TO:**

5B

**EXT. PAK ARMY HQ - COMPOUND - EVENING**

Syed and Hidayat step out into the compound and walk towards  
Hidayat's waiting car.

**SYED**

Ab hamaare laaik koi khidmat ho to  
bataaein.

Something makes Hidayat come to a decision. He turns to Syed  
as they reach the car and stand by it. The DRIVER is standing  
a small distance away, at attention.

**HIDAYAT**

Syed bhai... Ek khwaaish hai... jo  
guzaarish bhi ho sakti hai...

Hidayat coughs a little again as he says this. Syed looks at  
Hidayat with concern and perplexity.

**HIDAYAT (CONT'D)**

Yun hai... mere lung mein tumour  
mila hai... cigarette vigrette toh  
kabhi pi nahin...  
(laughs)  
Shaayad zindagi ke kash kuchh lambe  
le liye...

Syed places a hand on Hidayat's arm, clearly affected by the news.

**SYED**

Main doctor toh nahin... ek dost ki  
haisiyat se kisi kaam aa sakun to  
kahein...

Hidayat looks at Syed, a small smile on his face.

**HIDAYAT**

(draws a breath)  
Jis tarah mere kandhey par haath  
rakha hai... main chahta hoon meri  
beti Sehmat ke sar pe haath rakh  
dein... Aur apne chhote bete Iqbal  
ke liye, apni panaah mein le lein  
usey...

**CUT TO:**

6 **EXT. STREETS LEADING TO PAK BORDER - NIGHT**

The car zooms through the liquid streets with the moon  
beaming blue.

**CUT TO:**

7 **INT/EXT. HIDAYAT'S CAR - NIGHT**

Hidayat sits in the back seat, looking out as the car zooms  
through the dark roads. His words to Syed play back in his  
head.

**HIDAYAT (O.S.)**

Badi paaq rooh hai Sehmat... Jis  
ghar mein hogi, uss ghar ki aabroo  
ban jaaegi.

**CUT TO:**

8 **EXT. PAK ARMY HQ - COMPOUND - EVENING**

Syed looks at Hidayat, stricken by his words and the offer.

**HIDAYAT**

Jaanta hoon, mere har ek lafz mein  
baap ka laad goonjta hai... lekin  
Sehmat ke baare mein kahi meri har  
baat aap sacch paaenge...

Syed smiles with the understanding of a father. Hidayat takes  
Syed's hands in his.

**HIDAYAT (CONT'D)**

Zindagi mein jo bhi kiya ya paaya,  
bhai sahab...

**CUT TO:**

9 **INT/EXT. HIDAYAT'S CAR - INDIAN BORDER AREA - DAWN**

The car drives through a mountainous countryside as a border post appears in the distance.

**HIDAYAT (O.S.)**

...mera sabse bada fakhr meri  
Sehmat hai!

A strange smile skews his handsome face. Hidayat's driver presents the documents to the guard at the border post.

Hidayat gets out of the car and crosses over to the Indian side. At a distance another car awaits him. He gets in and drives away into the breaking dawn.

**CUT TO:**

10 **EXT. HIDAYAT'S HOME - AFTERNOON**

**Title Card: February, 1971. Srinagar, India.**

A nondescript car is parked in the compound of a beautiful bungalow. Beside it is the black car that Hidayat had traveled in from Pakistan.

**MIR (O.S.)**

Main kya kahoon Hidayat... Ajeeb  
baat kar di tumne...

**CUT TO:**

10A **INT. HIDAYAT'S HOME - LIVING ROOM - AFTERNOON**

KHALID MIR (45), statuesque and imposing in his demeanor, looks at Hidayat in disbelief.

Standing by Mir is MAJOR NIKHIL BAKSHI (24), a silent, junior observer. SAIRA, the helper, is setting up tea on the large centre table in the room.

Hidayat - dressed in Kashmiri attire - an exquisite shawl covering his shoulders, coughing intermittently, looks resolute even as Mir reacts in shock.

Mir shakes his head in a firm negative.

**MIR**

India ke liye suraag lagaana, uske liye Pakistan mein contacts banaaye rakhna, aur baat hai. Lekin ek masoom ladki ko, jisey jaasoosi ka ilm bhi nahin... usey ek Pakistani Brigadier ke ghar me byahna...

(shakes his head again)

Beti hai tumhaari Hidayat!

**HIDAYAT**

Ek Hindustani pehle hai...

Mir looks at him in silent awe as Hidayat adds -

**HIDAYAT (CONT'D)**

Aap nahin jaante ye vaqt Hindustan ke liye kitna aham hai... aur kitna khatarnaak ho sakta.

Mir looks alarmed.

**HIDAYAT (CONT'D)**

Bangal mein Hindustan ki madaakhlat ki bhanak padh chuki hai unhe. Aur vo usey bardaasht nahin karenge. Pakistan ko tootne nahin denge. Hamaare khilaaf vo koi badi scheme taiyaar kar rahe hain.

**MIR**

Kaisi scheme?

He coughs severely, then composes himself.

**HIDAYAT**

Mir Sahab, ye maloom ho jaata to apni beti ki jaan kyun daav par lagata? Meri beemari ne mujhe majboor kar diya hai ki main iss mission ko uske anjaam tak nahin pahoncha paaunga... Aur un logon ka jo yaqeen mujh par hai, voh mere elaava sirf meri beti par ho sakta hai.

**MIR**

Lekin agar...

Just then, TEJI (45) - an elegantly dressed, beautiful woman enters the room with refreshments. Mir goes silent. Teji looks at Mir and smiles, clearly unaware of what her husband plans.

**TEJI**

Aap khaana kha kar jaaenge na Mir bhai?

Mir smiles apologetically.

**MIR**

Iss baar nahin bhabhi... Dilli mein  
bureau ki ek zaroori meeting hai.  
Bas niklunga.

**TEJI**

Phir mewa bhijvati hoon.  
(to Hidayat)  
Khilaakar bhejiyega. Khaali pet  
iraade nahin bharte!

Hidayat nods. Teji leaves, smiling.

**MIR**

Teji ka kya khayaal hai?

**HIDAYAT**

Voh to chahti hai khana khaake  
jaaein...

Mir darts an impatient look at Hidayat. He is quiet for a moment and then asks -

**MIR**

Aur Sehmat se poochha tumne?

**HIDAYAT**

Humse kya poochha tha walid sahab  
ne? Bas bata diya tha... aur sikha  
diya tha.

**MIR**

Tumne bataaya beti ko? Ki uski  
kismat mein kya likh rahe ho?

Hidayat is silent for a moment before he speaks -

**HIDAYAT**

Bataaunga. Bataunga main... aur  
sikhaenge aap. Mauqa denge usey, to  
khud hi dekh lenge. Tez dimaag aur  
nadar mann hai uska. Jo main  
mukammal nahin kar sakunga, voh  
Sehmat karegi.

There's fierce pride in Hidayat's voice and eyes as he speaks. Mir looks at Hidayat, clearly affected by his words.

**HIDAYAT (CONT'D)**

Tumhe bhi vahi keh raha hoon, jo  
Brigadier Syed se kaha hai...

Hidayat smiles.

**HIDAYAT (CONT'D)**

Meri zindagi ka sab se bada fakhr  
hai, Sehmat.

Mir looks thoughtful. Nikhil Bakshi watches the two men,  
stricken by what he's hearing.

**CUT TO:**

11

**EXT. INS VIKRAMADITYA - ARABIAN SEA - DAY**

**Title Card: December 2017.**

NIKHIL BAKSHI (71), a Lt. General now, older but his features still recognisable as the young officer of back then, looks down from the make-shift podium on the aircraft carrier's deck, as he speaks to the young men standing before him - eager young officers with a rare pride on their faces. Also among the listeners are colleagues from the Army, Air Force and Navy, senior and junior both. The ship's deck has been decorated for a celebration.

**BAKSHI**

Chhayaalis saal hue... hamaari  
teenon faujon ne mil kar Pakistan  
ke khilaaf sann ikkhattar (71) ki  
jung jeeti thi. Aur Pakistan ka ek  
tukda alag kar diya tha.

A cheer goes around the audience. The young officers listen in rapt attention as Bakshi orates-

**BAKSHI (CONT'D)**

(looks around)

Main bahaut se naye young officers  
dekh raha hoon, jo uss vaqt paida  
bhi nain hue thay. Aur kuchh  
seniors abhi god mein thay!

Bakshi smiles nostalgically as a shadow of reminiscence crosses his face.

**BAKSHI (CONT'D)**

Jin senior officers ne voh jung  
dekhi hai, vo uss vaqt ki  
qurbaaniyaan bhool nahin sakte.

Senior defense people nod, eyes reflecting their memories.

**BAKSHI (CONT'D)**

Sirf vahi nahin jo jung mein ladey  
 thay... balki voh bhi jo front se  
 door apni jaan par khel kar hamaare  
 faujon ki madad kar rahe thay -  
 hamaare Intelligence bureau ke  
 diler agents! Unke bemisaal  
 kaarnaamein ab bhi yaad aate  
 hain...! Un mein, bees saal ki ek  
 ladki bhi...

A couple of young officers standing by a Colonel, look at each other.

**YOUNG CADET 1**

Bees saal ki ladki... hamaari  
 intelligence mein?

**YOUNG CADET 2**

Possible ho sakta hai kya? Ainvayi!  
 Koi kahaani ban gayi hogi...

The Colonel turns to the youngsters, eyes hooded, voice impassive.

**COLONEL**

Bahaut si aisi kahaniyaan sunne ko  
 milengi training ke dauran...  
 stories that will make soldiers out  
 of you all. Kuchh man-ghadant  
 honghi, kuchh fun-ghadant bhi honghi.  
 (beat)  
 Aur kuchh aisi real honghi ke sunkar  
 chaunk jaaoge - ki aisa bhi hua  
 tha!

**CUT TO:**

12

**EXT. DELHI UNIVERSITY GROUNDS - EVENING**

**Title Card: January 1971, New Delhi.**

Lush green lawns of Delhi University. Students dot the campus. A pair of bare feet are seen walking in the grass. A bunch of squirrels are feasting on some peanuts.

A baby squirrel is seen chasing a peanut onto a sidewalk. It scrambles onto the road outside and freezes in fear as a scooter zips by.

A pair of eyes turns to see the squirrel.

SEHMAT - 20-year-old, strikingly pretty, rushes to the squirrel and manages to pick it up before it can scurry further into the road. Still kneeling on the road, she checks the baby to see if it's hurt, then spots the peanut it was chasing that's close by.

She moves to pick up the peanut, completely unmindful of the car that is seen speedily approaching her in the background.

**MITALI (O.S.)**

Sehmat!

MITALI, a pretty 21-year old girl rushes towards her and shoves her off the road, seconds before the oncoming car drives by.

They tumble onto the sidewalk.

**MITALI (CONT'D)**

Dhyaan kahan hai tera, bewakoof?!

Sehmat, still holding gently onto the baby squirrel, disguises her own trepidation at what just happened.

**SEHMAT**

(smiles)

Gilhari par.

Sehmat places the squirrel back onto the lawn, where it scurries away to its family.

As Sehmat gets to her feet, a searing pain arrests her steps. Mitali notices Sehmat's bleeding foot. A shard of glass is embedded in her sole.

**MITALI**

Oh ho!

Sehmat hobbles to a bench nearby and rests her foot on her other knee. Sehmat looks away from the bleeding wound.

**SEHMAT**

Tu nikaal... Mujhe toh khoon dekh  
ke chakkar aa raha hai...

**MITALI**

(rolling her eyes)

Darpok!

Mitali tries, but even she's unable to face all the blood.

**CUT TO:**

13

**INT. DELHI UNIVERSITY - CORRIDOR - EVENING**

Sehmat hops on one leg, holding onto Mitali's shoulder for support as they move down the corridor.

**MITALI**

Tetanus ka injection lagva lena  
chahiye tujhe...

Sehmat looks alarmed.

**SEHMAT**

Sui nahin baba!

**MITALI**

Uss kaanch ke tukde se toh kam  
chubhegi...

Mitali stops near the guard's desk in the corridor and reaches out for the telephone diary.

**MITALI (CONT'D)**

Dr Kapoor iss vaqt clinic mein  
milne chahiyein...

**SEHMAT**

(cuts in)  
151874

The guard at the desk is startled. Mitali smiles -

**MITALI**

(referring to Sehmat)  
Pata nahin? College ki telephone  
directory hai... ek baar number  
dekh le ya dial kar le, bhoolti hi  
nahin, namooni!

Sehmat smiles nonchalantly as Mitali moves to the phone to dial.

**CUT TO:**

14      **EXT. HOSTEL - ENTRANCE - EVENING**

Mitali helps Sehmat walk towards the hostel. Sehmat's foot is now bandaged, but she's walking better than before.

A Hostel helper comes looking for Sehmat.

**MAID**

Sehmat... Miss Sehmat Khan! Phone  
hai aapke Abba ka... Office mein...

Sehmat reacts and turns to Mitali. Mitali nods at her, telling her to not get alarmed. They hurry into the hostel with the Maid.

**CUT TO:**

15      **INT. HOSTEL ROOM - EVENING**

Sehmat is packing her bag in a panic as Mitali is helping out, yet trying to keep her calm. She softly straightens the crease between Sehmat's eyebrows.

**MITALI**

Itni chunnat mat dal maathe pe...  
Aisi koi fikr ki baat hoti toh vo  
bata dete..

**SEHMAT**

Nahin bataya, isiliye toh darr rahi  
hoon... Iss tarah fauran aane ke  
liye kaha...

Mitali smiles at her as she picks up her packed bag.

**MITALI**

Fatafat. Fauran. Buzurgon ki aadat  
hoti hai. Chal... sab sahi hoga.

Sehmat draws a deep breath as the girls get out of the room  
and walk down the hostel corridor.

**TEJI (O.S.)**

Kab tak rukegi?

**CUT TO:**

16

**INT. HIDAYAT'S HOME - LIVING ROOM - EVENING**

Teji puts her cup down, looking at Hidayat, chiding. They are  
sitting at tea, but Teji looks agitated and excitable now.

**TEJI**

Sehmat kab tak rukegi?

**HIDAYAT**

(startled)

Hun?

(after a pause)

Dekhte hain...

**TEJI**

Aur tum bhi ab bata rahe ho... ke  
kal pahonchegi! Navratron ke din  
hain aur usey Gushtaba pasand hai.  
Non-veg kaise banaungi uske liye?!

Teji is on her feet and walking straightening her clothes,.  
She calls out -

**TEJI (CONT'D)**

Saira! Hamid se kaho gaadi nikale.  
Dukaane bandh hone mein abhi vaqt  
hai. Aur kal ke liye rajma bhigo  
do... Pata nahin itne kam vaqt mein  
theek se galenge bhi ke nahin!

Hidayat moves to his wife and takes her arm.

**HIDAYAT**

Baith jao, Teji...

**TEJI**

Bas baazaar hoke aati hoon... Usey  
mojriyaan bhi chahiye theen...

**HIDAYAT**

(firmer now)

Teji... baith jao. Please.

Something about his voice makes Teji react.

**TEJI**

Voh theek toh hai na?

**CUT TO:**

17

**EXT. BUS STATION, SRINAGAR - DAY**

Sehmat is seen rushing through the crowd. Her face breaks into a smile as her eyes find Hidayat waiting towards the entrance of the bus stand. She reaches him and he hugs her tight, as she exclaims in releif -

**SEHMAT**

Shukr hai Allah ka! Aap toh theek  
lag rahe hain! Ab Ammi ko dekh loon  
toh saans aaye!

Hidayat smiles.

**CUT TO:**

18

**INT. HIDAYAT'S HOME - LIVING ROOM - DAY**

Sehmat comes out of the bathroom, her face dripping wet. Teji reaches her and hands her a towel. Hidayat is standing by the window, pensive.

**SEHMAT**

Aapki urgency ne toh darra hi diya  
tha Abbu...

Hidayat smiles faintly. Teji moves to the door.

**TEJI**

Khaana lagaati hoon...

**SEHMAT**

Lokaat hain Maa?

**TEJI**

(wan)

Ye lokaat ka mausam nahin hai  
beta... badam ka sharbat banvaaya  
hai.

She looks at her mother - she is sullen. Sehmat is puzzled,  
sensing something.

**SEHMAT**

Sab khairiyat toh hai na?

Hidayat steps in.

**HIDAYAT**

Haan... Chalo kuchh kha lein...

**SEHMAT**

Abbu... mujhe abhi bataiye, please!

Hidayat and Teji exchange looks. Teji looks drawn, pained.

**HIDAYAT**

Bechaini ki koi baat nahin hai  
beta... Koi Jehlum nahin jal utha!  
(attempts a smile)

Sehmat is only momentarily placated.

**CUT TO:**

19

**INT. HIDAYAT'S HOME - STUDY - LATER**

Teji is refilling Sehmat's glass with badam sharbat. Her hand quivers. Sehmat is listening attentively as Hidayat explains, his voice soft and trembling -

**HIDAYAT**

Karobar ke liye jo Pakistan aana  
jaana hota hai, uss mein hamaare  
Intelligence Bureau ke liye main jo  
kaam karta hoon, tum jaanti ho...

Sehmat nods.

**HIDAYAT (CONT'D)**

Iss baar jo main uss taraf gaya,  
toh mujhe ek bahaut bada khatra  
Hindustan par mandlata nazar  
aaya...

Sehmat looks alarmed.

**SEHMAT**

War? Phir se?

**HIDAYAT**

Jung ke haalaat toh Bangaal mein ho rahe hain... Aur Hindustan usme shaamil na ho, isiliye Pakistan aisa kuchh karna chahta hai, ke Hindustan ko apaahij kar de!

**SEHMAT**

Aisa kya kar sakte hain voh?

Hidayat is silent for a beat. Then,

**HIDAYAT**

Pata nahin. Ye saara maamla kuchh mahinon ka lagta hai... aur mere paas kuchh mahine bache nahin hain...

Sehmat looks stricken. She sits by her father and takes his hand. She looks at her mother.

**SEHMAT**

Maa?

Teji is trying hard to hold her tears.

**TEJI**

Mujhe inhone kal raat bataaya, jo ye 4 mahine se jaante thay -  
(her tone hardens)  
Inke lung mein tumor hai. Aur vo badh raha hai. Lekin apni biwi ko iss kaabil nahin samjha ke vo share kar sakey... khayaal kar sakey...

Sehmat's tears stream her face. Her voice is choked.

**SEHMAT**

Aapne pehle kyun nahin bataaya  
Abba? Main aapke paas aa jaati...

**HIDAYAT**

Isiliye toh ab bulaaya tumhe...

Teji looks away as she says -

**TEJI**

Nahin... isiliye nahin bulaaya...

Sehmat looks taken aback. Hidayat looks feebly at Teji. Takes a deep breath before he explains -

**HIDAYAT**

Sehmat beta... Hamaara kisi bhi aafat ke liye taiyaar rehna zaroori hai. Main chahta hoon tum meri jagah le lo. Hindustan ki aankh aur kan ban kar Pakistan mein raho.

**TEJI**

(snaps in)

Kis tarah... ye bhi bataao.

**HIDAYAT**

Bata raha hoon Teji... Sab bata  
raha hoon.

He take a gulp of water from the glass lying near by. Hidayat remains silent for a few moments. He looks at Teji, then speaks - his words sharp, intense, measured.

**HIDAYAT (CONT'D)**

Pakistan mein mere waaqif,  
Brigadier Syed...

**TEJI**

(cuts in)

Vo unse mil chuki hai... aapke  
store mein aaya karte thay.

Sehmat, wrapped in suspense, only nods.

**HIDAYAT**

Hukumat ke high circles mein bhi  
unka bahaut rasookh hai. Aur iss  
kaam ke liye vahan tak pahonchne ka  
iss se behtar rasta mujhe nazar  
nahin aaya.

(beat)

Maine unke chhote bete Iqbal se  
tumhaare niqaah ki baat kar di  
hai...

Sehmat looks at her father, his words slowly sinking into her.

**CUT TO BLACK:**

20

**INT. HIDAYAT'S HOME - SEHMAT'S ROOM - NIGHT**

A light is switched on. Sehmat is lying on her bed playing with the lamp switch, turning the light on and off. Her father's words ring in her ears.

**HIDAYAT (O.S.)**

Bureau se go-ahead mil gaya hai. Ab  
faisla hum par hai.

Sehmat's eyes are staunch. Focused.

Just then, there's a knock on her door. The door opens and Hidayat steps in. He looks distraught.

**HIDAYAT (CONT'D)**

Tum kal subah college laut jao  
beta.

Sehmat looks confused as she sits up. Hidayat walks up to her, his eyes are bloodshot.

**HIDAYAT (CONT'D)**

Pata nahin kya soch raha tha  
main... tumhein iss khatre mein  
daalne ka khayaal bhi kaise aaya  
mujhe...

Her father's guilt overwhelms Sehmat.

**SEHMAT**

Abbu, aap khud ko mulq ke liye  
khatre mein kyun daalte hain?

**HIDAYAT**

Vo mere abbu ki ravaayat thi. Jo  
hamse kaha gaya, jaise sikhaya  
gaya, humne kiya. Lekin tumse vahi  
karana, galati hai.

Sehmat is silent for a moment. As Hidayat is about to speak up again, Sehmat says -

**SEHMAT**

Theek hai Abbu, aap kehte hain to  
main college laut jaati hoon.  
(pauses)  
Lekin mere abbu ne bhi vahi taleem  
mujhe di hai... ke watan ke aage  
kuchh nahin. Khud bhi nahin.

Sehmat looks intently at her father as she says -

**SEHMAT (CONT'D)**

Aur agar woh galati hai, toh phir  
desh ki hifaazat ke liye beton ko  
fauj mein daalna bhi galati hai.

Hidayat is taken aback. Sehmat just smiles and takes her father's face in his hands. She kisses his forehead.

**CUT TO:**

21

**EXT. HIDAYAT'S HOME - GARDEN - DAY**

Mir walks into the garden towards where Teji and Hidayat are seated. Sehmat approaches the seating area. Mir greets Hidayat, Teji, and kisses Sehmat on the head, clearly fond of her. Hidayat nods at Mir, indicating Sehmat has been told.

Mir looks at Sehmat, then at Teji.

**MIR**

Teji ji?

Teji mechanically begins to pour tea for everyone, her voice chokes as she says -

**TEJI**

Ji bhai saab. Humne hamaari iklauti  
beti ko bata diya hai ke hum usey  
dushman ke ghar byaah rahe hain...

Sehmat takes the teapot from Teji and continues to make the tea.

**TEJI (CONT'D)**

Aur uss se yeh bhi keh diya hai ke  
Pakistan mein rehke, Hindustan ki  
jaasoosi karo, bina kisi ko shak  
hue. Apne shauhar ko bhi nahin.

Mir looks at her, silent, blank.

**TEJI (CONT'D)**

Kyunki agar kisi ko pata chal gaya  
toh voh... voh kya karenge meri  
beti ka... bas yeh hi nahin bata  
paaye Mir bhai! Kya karenge uska?  
Aap bataiye!

Teji breaks into sobs. Hidayat places a hand on hers to console her. Mir speaks solemnly.

**MIR**

Main aapka khauff samajh sakta hoon  
bhabhi. Lekin Sehmat akeli nahin  
hogi vahaan par. Vahaan hamaari  
ground team usko poori tarah se  
support degi. Aur hamaara sara  
system uss par nazar rakhega. Uske  
ek ishaare par ussey vahan se  
nikaal liya jaaega.

Teji doesn't seem convinced, still sobbing. Mir turns to Hidayat.

**HIDAYAT**

Teji, manzar itna khauffnak nahin  
hai, jitna tum dekh rahi ho... Main  
bhi toh yahi karta tha...

**TEJI**

Toh Sehmat bhi vahi kare... tumhara  
karobar dekhe! Uske liye Syed ke  
ghar mein byaahne ki kya zaroorat  
hai?

Before Hidayat or Mir can reply, Sehmat speaks.

**SEHMAT**

Bahu isiliye, kyunki Abbu ke paas  
waqt nahin hai...

Mir looks at Sehmat, impressed by her clarity. He glances at Hidayat, who looks at him, as if to say 'I told you so'.

**MIR**

Sehmat... soch lo... tumhein bahaut  
kuchh qurbaan karna padega iske  
liye...

Sehmat looks at Hidayat and Mir, and her mother across her.

**SEHMAT**

Sab qurbaan ho sakta hai... Watan  
nahin...

Hidayat looks at Sehmat, burdened. Teji is a picture of desolation.

**CUT TO:**

22 **INT/EXT. BUS - DAY**

The countryside whizzes by. Sehmat looks out the window, her eyes unseeing.

**MIR (O.S.)**

2 din mein set-up taiyaar ho jaaega  
- aur tumhaari training shuru kar  
denge.

**CUT TO:**

22A **INT. HIDAYAT'S HOME - STUDY - DAY**

Sehmat is seated in Hidayat's chair in the study. Hidayat stands behind her, near the window. Mir leans on the desk as he speaks, his voice low and foreboding.

**MIR**

Tumhaara rishta Pakistan mein kyun  
hua, ye sirf hum jaante hain  
Sehmat. Toh sahelion ko bataane ke  
liye, koi munaasib kahaani soch  
lo...

**CUT BACK TO:**

22B **INT. BUS - DAY**

Sehmat wraps her shawl tighter around her, seeking comfort in it's warmth.

**CUT TO:**

23

**INT. TRAINING BASE - CONFERENCE ROOM - DAY**

Thick wooden doors swing open and Mir enters the conference room, with Bakshi a step behind. Sehmat looks up and gets to her feet.

**MIR**

Good morning.

Mir nods to her to sit. He takes a seat across her. Bakshi keeps standing.

**MIR (CONT'D)**

Ye Nikhil Bakshi hain. Ye aapki training mein hamesha aapke saath rahenge.

(To Nikhil)

Aur aap, Sehmat Khan.

Sehmat nods slightly in acknowledgment. Mir continues impersonally, a sharp contrast from his demeanor back at Hidayat's home.

**MIR (CONT'D)**

Training se pehle kuchh zaroori instructions aapko bata di jaaen: Sabse pehle toh ye ki as a field agent, aapke gird ek lakshman-rekha kheench di jaaegi - jiske baahar khatra hai. Aapke saare action usi rekha ke andar honge. Aur apni marzi se koi action nahin lengi aap. Kyunki apka kaam sirf relay race ka kaam hai - jo khabar aapko haasil ho, vo aagey pass karte rahiye. Aankh aur kaan har vaqt khule rahein. Clear?

Sehmat nods.

**MIR (CONT'D)**

Kabhi kisi mauke par agar aisa lage ki tumhaara raaz faash ho raha hai, toh samajh lo ki ho chuka hai! Apne instincts par bharosa karna. Aur hamein ittala karna. Hum fauran tumhein nikalne ka raasta saaf kar denge.

Sehmat looks at Mir, evenly.

**SEHMAT**

Aapko lagta hai, main ye kar nahin paaungi. Hai na?

Mir meets her eyes, sharp and astute.

**MIR**

Abhi keh nahin sakta.

(stands up)

Training shuru karo. Mahine bhar  
baad yahi savaal mujhse dobara  
poochhna. Tab javaab doonga.

Sehmat is silent. Mir gestures to follow him out of the room.

**CUT TO:**

24

**INT. INDIAN INTELLIGENCE BUREAU - SITUATION ROOM - DAY**

A room with monitors and people around. Sehmat looks around as Mir speaks -

**MIR**

Mukhbari kehte hain isey...  
Surveillance.

At the far end of the room is an island table where different kinds of equipment are laid out. Sehmat, Mir and Bakshi stand around it. In front of her is a projection screen, beside it is a blackboard.

**MIR (CONT'D)**

Kai tarah se hoti hai. Ek physical -  
kisi pe nazar rakhna... kuchh doori  
se...

Sehmat listens as Mir speaks on. He clicks a screen where an image of a man watching someone across the street is seen. The man is using a pair of binoculars.

Mir holds up the same pair of binoculars from the table. Sehmat looks at it.

**MIR (CONT'D)**

Remote surveillance mein doori badh  
jaati hai. Aur nazar rakhne ke  
bajaaye kaan lagate hain. Bugs...

An image of bugs in a room and someone listening with headphones is seen.

Mir picks up a headphone from the table.

**MIR (CONT'D)**

Magar har haal mein apne chaugirde  
se chaukanna rehna zaroori hai.

Sehmat listens, focussed. Standing by her side, Mir tosses the headphone at her. It catches Sehmat at the side of her head. She exclaims in pain.

**MIR (CONT'D)**

Yahi bata raha tha... chaugirdey se  
 chaukanna rehna hai... ki do aankh  
 saamne, do kandhon par aur aur ek  
 guddi par...

(he touches the back of  
 her head)

Yahaan... hamesha khuli rehni  
 chahiyein.

Sehmat looks at him, rubbing her head.

**CUT TO:**

25

**INT. TRAINING BASE - LECTURE ROOM - DAY**

Mir is sitting across Sehmat on a study table. Nikhil Bakshi is sitting at another desk alongside. Sehmat - a slight bruise on her head where she was hit - has the Morse Code equipment in front of her.

**MIR**

Hum tumhein tabhi contact karenge  
 jab tum ishaara dogi. Varna nahin.  
 Aur direct communication...  
 phone... kabhi nahin. Pakda ja  
 sakta hai.

Mir gets up and goes towards the blackboard to write.

**MIR (CONT'D)**

Jo bhi information aayegi, Morse ke  
 zariye se. Unit install karne ke  
 baad, test message bhejna, taaki  
 hamein ittalla ho jaaye.

The blackboard says 'Morse Code'. Mir taps - a sheet in front of her has the Morse symbols for each alphabet.

**MIR (CONT'D)**

Ek ek alphabet ka ek ek sign  
 tumhein zabaani yaad karna hoga.

Mir writes 'Danger' on the blackboard. Bakshi steps forward to demonstrate the tapping on the morse unit.

**BAKSHI**

Dots ke liye halka tap, dash ke  
 liye thoda lamba tap kariye...

Sehmat begins to painstakingly tap the code. She makes a mistake, shakes her head. The timer says 5 minutes. Bakshi looks at Mir.

**CUT TO:**

26      **INT. TRAINING BASE - CONFERENCE ROOM - NIGHT**

Photographs are being shown on projection.

**MIR**

Inhein pehchaano, aur naam yaad rakho. Kabir Murtaza, unki wife Pallavi. Rawalpindi mein hamaare First Secretary hain aur tumhare prime contact bhi. Lekin vahi - directly kabhi nahin. Unless emergency ho. Switchboard number par call karogi. Do ghanti aur kaat dogi. Tumhein secure line se phone kiya jaaega.

**CUT TO:**

27      **INT. TRAINING BASE - CANTEEN - DAY**

Mir, Bakshi and Sehmat are having lunch at the cafeteria. Mir walks to the table with his tray. He tosses a salt shaker at Sehmat. She is hit on the side of the face with it. Mir shakes his head at her.

**CUT TO:**

28      **INT. TRAINING BASE - SHOOTING RANGE - DAY**

Sehmat enters the shooting range. She is given a pair of noise blocking headphones. She looks at the gun.

**MIR**

Bahaut se kaam jo shaayad na karne padey... phir bhi seekh lene bahaut zaroori hote hain.

Sehmat shoots at the target. Mir corrects her stance, the way she holds the gun.

**CUT TO:**

29      **INT. TRAINING BASE - CONFERENCE ROOM - NIGHT**

Photographs of Syed's family are on the projection screen.

**MIR**

Tumhaare sasural vaalon ke code names...

(pointing to Syed)

Brigadier Syed. The Eagle.

(to Mehboob)

Major Mehboob Syed. The Cat.

(Munira)

**(MORE)**

**MIR (CONT'D)**

Unki wife, Munira. The Mouse.  
And...

We don't see the last photograph as it casts its shadows on Sehmat's face.

**CUT TO:**

30 **EXT. TRAINING BASE - RUNNING GROUND - TWILIGHT**

Sehmat is on the training ground, running. It's not even dawn yet. Mir is running with her. Bakshi is standing on the sidelines. Yawning.

Sehmat is almost breathless, Mir isn't even breaking a sweat.

**CUT TO:**

31 **INT. TRAINING BASE - LECTURE ROOM - NIGHT**

A ladies vanity case lies open on the desk. It has listening devices, wires etc in it, along with cosmetics and toiletries. Sehmat is still tapping on the Morse Code machine. Still making mistakes.

**CUT TO:**

32 **INT. TRAINING BASE - LECTURE ROOM - DAY**

The tables and chairs have been moved to one side. Sehmat is being taught self-defense techniques. Mir is watching intently as she is being taught how to hit at someone who comes at her from behind or her blind side.

At one point, she is thrown on the floor by her trainer. Mir comes to her as she is picking herself up.

**MIR**

(putting a smile on her  
lips with his fingers)  
Chaahe jo bhi ho raha ho tumhaare  
saath, ek nayi bahu ki muskuraahat  
hamesha tumhaare chehre pe rehni  
chahiye.

**SEHMAT**

(droll)  
Zyaada muskuraane se gaal dard  
karte hain.

Sighing, Sehmat smiles robotically as the trainer returns to grip her. Keeps the smile intact. It's a big and wide smile. She massages her cheeks after a bit! Mir hides a grin.

**CUT TO:**

33      **INT. TRAINING BASE - SEHMAT'S QUARTERS - TWILIGHT**

Sehmat is sleeping in her room, exhausted. She reacts to a knock on the door. Looks at the watch. It's 4 a.m. She groans and gets up.

**CUT TO:**

34      **INT. TRAINING BASE - SHOOTING RANGE - DAY**

At the shooting range, Sehmat has headphones on as she fires her last shot. She begins to reload her pistol. Mir enters the range from behind, unknown to Sehmat. As he reaches behind her, Mir suddenly flicks the pistol out of Sehmat's hand. Grabbing her by the neck, he spins her and topples her to the ground. Caught unaware, hurt and angry, Sehmat throws off her headphones and clutches her face.

**SEHMAT**

(screaming)

Uff! Headphone pehne hue thay!!!

**MIR**

Headphones sound cancel karte hain,  
nazar nahin. Baaki aankein khuli  
rakho.

Sehmat is tired and beat.

**SEHMAT**

Koshish kar rahi hoon! Dus din mein  
koi **mirakal** toh nahin kar sakti...  
Kitne berehem hain aap!

**MIR**

(cold)

Itna berehem ki janta hoon, agar ye  
karishma na kar sakin toh iska  
shikaar bhi tum hi hogi. Main  
nahin. Nikhil nahin. Hidayat Khan  
nahin. Sirf tum!

Mir holds out his hand to her. She doesn't accept. He grabs her arm and yanks her to her feet. Staring right into her eyes he says ominously -

**MIR (CONT'D)**

Ek bhool, ek chook hui aur tumhari  
laash zameen par padi hogi.

He picks up her gun, fallen on the floor. She looks at him, angry, upset.

**MIR (CONT'D)**

Ye round middle target se shuru karo.

He hands her the gun. Sehmat starts shooting - angry, humiliated. Mir looks at the target board. Sehmat's wrath is evident on it.

**CUT TO:**

35

**INT. TRAINING BASE - SEHMAT'S QUARTERS - NIGHT**

Sehmat sits in on the floor, leaning against the bed. She has the phone beside her. She seems to come to a decision, picks up the receiver and dials.

**SEHMAT**

Ek urgent call lagani hai.  
Sirinagar...

**OPERATOR (O.S.)**

Number bataiye.

Sehmat opens her mouth to give the number, then closes it. She realizes she can't do it, she can't give up.

**SEHMAT**

Sorry. Abhi nahin.

She hangs up. Her fingers curl to fists by her side.

**CUT TO:**

36

**INT. TRAINING BASE - LECTURE ROOM - DAY**

Sehmat stands in the lecture room, shoulders squared, her chin determined. She is given a list of telephone numbers.

**MIR**

Ye telephone numbers kahin bhi  
likhe nahin jaaenge. Inhein  
yaadaasht mein gudva do. Kahin kisi  
naam, patey ki galati nahin hogi.  
Jitna vaqt lage, yaad kar lo.

A smile spreads across Sehmat's face as she looks at the numbers. She takes the paper in her hand, reads through it and hands it back to Mir. He looks surprised.

**MIR (CONT'D)**

Aaj ka poora din sirf isi exercise ke...

**SEHMAT**

(cuts him)

Ready.

Mir draws a breath. He takes the paper.

**MIR**

Delhi Bureau...

**SEHMAT**

138579

**MIR**

Switchboard number.

**SEHMAT**

56829

**MIR**

Code?

**SEHMAT**

Country 92... City 51

Mir looks taken aback. As does Bakshi.

**MIR**

Ye list pehle dekhi thi tumne?

Bakshi steps in as Sehmat simply smiles -

**BAKSHI**

Impossible Sir. Abhi taiyaar karke  
laaya hoon.

Mir turns to her defiantly and asks more numbers.

**MIR**

Sarvar?

Sehmat rattles off the answers.

**SEHMAT**

56372

**MIR**

Agency Headquarter?

**SEHMAT**

52760

There is a small triumphant glint in her eye. She feels good about something, her confidence is back.

**CUT TO:**

37      **INT. TRAINING BASE - LAB - DAY**

Mir holds out a small pellet.

**MIR**

Ricin... Ek kism ka zeher. Agar koi aisi situation aaye ke kisi ko raah se hata dena hai, tab kaam aayega.

**SEHMAT**

(cuts in)

Hata dena matlab? Maar dena?

**MIR**

Koi problem hai?

**SEHMAT**

Nahin honi chahiye?

Mir hides a smile. He continues showing her how to arm the umbrella.

**CUT TO:**

38      **INT. TRAINING BASE - SEHMAT'S QUARTERS - NIGHT**

Sehmat is practicing the Morse with tapping her fingers on the bedside table. The book is beside her. She has a list of words and she's tapping them in Morse. She looks at the book and smiles, happy.

**CUT TO:**

39      **INT. TRAINING BASE - LECTURE ROOM - DAY**

Sehmat is tapping on the machine. The timer shows 25 seconds. Bakshi looks impressed.

**BAKSHI**

Pacchis second.

Mir looks at her, not revealing any emotion.

**CUT TO:**

40      **INT. PUBLIC LIBRARY - EARLY MORNING**

It is an actual simulation where she has to install surveillance equipment in a library. As Sehmat is about to slip out, Mir points to a piece that's fallen on the ground. Voices are heard outside. Sehmat crouches, makes her way to the door, sticks the last piece under the pelmet of the door and escapes just as people enter the room. She's done it in record time.

**SEHMAT**

Aksar log jaate-jaate darvaaze par  
khade hokar baat dohraate hain...

Mir's eyes glint with amusement. Bakshi grins.

**CUT TO:**

41

**INT. TRAINING BASE - STAIRCASE - DAY**

Sehmat is talking to Bakshi while they walk down the stairs. They reach the landing, a bunch of people emerge from a room on one side. Among them is Mir. He's in Sehmat's blind spot and comes to tackle her from behind.

Sehmat, extremely alert, turns, and grabbing Mir in the exact manner that the self-defense trainer displayed, downs Mir to the ground and immobilizes him! There's pin drop silence as everyone around looks at Mir fallen and Sehmat holding his hand in a deadlock. Mir allows himself a smile. This time, Sehmat gives out a hand up.

**CUT TO:**

42

**EXT. TRAINING BASE - GROUNDS - EVENING**

Sehmat and Mir sit on the stairs, glasses of tea in hand.

**MIR**

Tamaam instructions ke baavajood,  
tumhe sab se zyaada, khud par  
depend karna hoga. Apne instinct pe  
aitbaar karna. Tumhaara ehssaas  
tumhe bataaega ke tumhein kya  
karna hai.

Sehmat looks at Mir.

**SEHMAT**

Ek savaal phir se poochhun aap se?  
(after a pause)  
Aapko lagta hai main ye kar  
paaungi?

He is silent for a beat, then looks at her.

**MIR**

Yakeen hai.

A tired happy smile spreads across Sehmat's face.

Mir looks at her, a quizzical expression on his face.

**MIR (CONT'D)**

Ek savaal main poochhun? Kyun raazi  
hui tum ye karne ke liye?

Sehmat looks at him, surprised at the question.

**MIR (CONT'D)**

College mein padh rahi thin...  
socha toh hoga kya karna chahti  
ho... kya ban-na chahti ho...  
Tumhaare apne khaab honge zindagi  
ke...

Softly, Sehmat explains-

**SEHMAT**

Mere Abbu, aur unke abbu, jo  
aazaadi ki jung mein lade thay...  
Poochha tha maine unse - kyun  
laathi khaate hain... maheenon jail  
kaat-ke aate hain. Hans ke bole -  
"Mulk ke saamne mujhe apna aap  
nazar nahin aata... main hi toh  
mulk hoon... Hindustan hoon..."  
(pauses intently)  
Unhi ka khoon meri ragon mein bhi  
hai na?

She looks at Mir. Who just looks at her in silence.

Sounds of a wedding orchestra fade in.

**CUT TO:**

43 **EXT. HIDAYAT'S HOME - EVENING**

The house is beautifully decorated with flowers and lights and streamers. Beautifully dressed people throng the landscaped lawns, children run around, music plays via a live band and wedding songs are being sung. Hidayat, looking weaker, thinner, is overseeing things. Just then, a bunch of youngsters come running up to him.

**YOUNG WOMAN**

Baaraat aa gayi chaachu!

Hidayat hurries towards the gate.

**CUT TO:**

44 **INT. HIDAYAT'S HOME - SEHMAT'S ROOM - EVENING**

Standing at the window, dressed in bridal finery, henna in her hands, Sehmat looks out the window.

**POV:**

Brigadier Syed gets off the car and meets Hidayat warmly, hugging him. He introduces Hidayat to MEHBOOB (32), a good looking man with a serious face and military bearing.

MUNIRA (24), a pretty young woman with smiling eyes stands with Mehboob, evidently his wife. And finally, getting off the car - is a tall, well built young man. He greets Hidayat. IQBAL (26), a handsome young man with a face that's more like an artist's than a soldier's smiles and embraces Hidayat warmly.

Hidayat takes from the tray held by a relative standing next to him, a peacock feather with a gold thread. He pins it on Iqbal's turban.

Sehmat looks at the man who will be her husband.

As if drawn by something, Iqbal looks up the house, towards the window that Sehmat is at. Sehmat immediately moves away, although she knows he cannot see her. She turns and sees Mitali standing beside her.

Mitali tries to tease Sehmat about peeping on her would-be husband. But Sehmat's face is a smiling mask.

There's a movement at the door and Teji enters the room. She's carrying a small tray.

**MITALI**

Aaiye aunty... Main abhi aati  
hoon...

Mitali leaves the room, giving mother and daughter some privacy. Teji places the tray on the bed and picks up a small ornament from it.

**TEJI**

Ye tumhaari naani ke dehjoor  
hain...

Teji fastens the ear ornament on Sehmat. Sehmat looks into the mirror and straightens it. Teji scans Sehmat's face.

**TEJI (CONT'D)**

Beta... Keh do agar zara sa bhi  
shuba ho mann mein...

**SEHMAT**

(cuts in)  
Nahin Maa... Do khaandaanon ka  
savaal hai. Aur Abbu ke maqsad  
ka...

**TEJI**

Lekin uss khaandaan se to daga hogi  
na...

**SEHMAT**

Hindustan se to wafaa hogi.

Teji looks at her daughter, clasps her hands tightly in her own. Then nods and moves to the door.

**TEJI**

Mitali ko bhejungi bulaane ke liye.

She leaves the room. Suddenly, the music picks up, louder, celebratory. Sehmat reacts. She shuts the window. The music still is heard, loud and clear. Sehmat's face reveals her anxiety. She moves to the bathroom door.

**CUT TO:**

45      **INT. HIDAYAT'S HOME - SEHMAT'S BATHROOM - EVENING**

Sehmat is anxious, she looks at her reflection in the mirror and tears brim in her eyes.

There's a knock on the door. Sehmat snaps out of it.

**SEHMAT**

Aayi...

She slowly composes herself, breathing deep and long. She pulls out a piece of tissue, fixes her face. She fixes her 'bahu' smile on her face and moves to the door.

**CUT TO:**

46      **INT. HIDAYAT'S HOME - SEHMAT'S ROOM - EVENING**

Sehmat's face reveals no trace of the breakdown. Mitali takes Sehmat's hand in hers. The two walk out the room.

**CUT TO:**

47      **INT. HIDAYAT'S HOME - LIVING ROOM - NIGHT**

The wedding rituals are conducted. Sehmat is sitting on one side of the curtain with her parents, Iqbal on the other with his family.

The QAZI places Iqbal's hand in Hidayat's and makes Iqbal take the vows.

Sehmat - behind her veil - responds to the Qazi's question.

**SEHMAT**

Qubool hai.

The curtain between the two is dropped. Sehmat looks at Iqbal, and he at her - the veils are still on.

**CUT TO:**

48      **EXT. HIDAYAT'S HOME - DAY**

Fresh in a resplendent traditional attire, Sehmat hugs her father tight as they stand in the foyer, ready to bid goodbye. She does not allow herself to cry. Hidayat kisses her head, clasping her hand, unable to let go even as Sehmat hugs her mother and looks at Mitali. Tears fall down Teji's face, Mitali holds a protective arm around Teji's shoulder.

Hidayat still has Sehmat's hand clasped in his, as Sehmat moves to Syed's car and sits. Hidayat looks at Sehmat and finally lets go of her hand. Teji hands Hidayat a Quran wrapped in gold and green. Hidayat gives Sehmat the Quran. She holds it close to her chest.

Syed smiles at Hidayat, touches his shoulder.

Syed gets into the car. Iqbal gets in on Sehmat's other side.

The cars leave.

**CUT TO:**

49      **INT/EXT. BORDER CROSSING ROAD - DAY**

The Syed's motorcade travels through the streets. At the border, papers are shown.

Iqbal offers his hand to help Sehmat out of the car. She takes it hesitantly and retracts it back almost immediately.

The soldiers offer congratulations as the family crosses the border and gets into two other waiting cars.

The journey resumes.

**CUT TO:**

50      **INT. SEHMAT'S CAR - PAKISTAN COUNTRYSIDE - DAY**

Sehmat looks out her window, her eyes revealing her emotion as she sees the border post recede as the car drives into Pakistan.

**CUT TO:**

51      **EXT. ENTERING RAWALPINDI - EVENING**

The landscape changes around Sehmat as the car nears Rawalpindi.

**CUT TO:**

52      **EXT. CANTONMENT AREA - NIGHT**

The Syeds' cars drive through the structured and landscaped cantonment area in Rawalpindi and enter a secure gateway that houses the senior-most brass of Pakistan's army.

**CUT TO:**

52A      **INT. SEHMAT'S CAR - NIGHT**

Sehmat looks out, discreetly, through the window catching sight of uniformed soldiers saluting as the vehicles pass.

**CUT TO:**

53      **EXT. SYED HOUSE - NIGHT**

The cars enter a gate, move through a long driveway until they reach a flight of steps leading to an entrance.

**CUT TO:**

54      **EXT. SYED HOUSE - PORCH - NIGHT**

There is staff waiting at the Porch. Syed gets off, from his car. Sehmat covers her face in her ghoonghat and moves to get off, when Iqbal touches her shoulder. She stiffens up. Visibly. And Iqbal notices.

**IQBAL**

Sorry... Zara rukiye.

Sehmat sits back. They wait in the car, while Munira organises things with the staff waiting outside. She takes a gift-wrapped parcel and an envelope from Salma, the maid standing at the porch and moves towards Sehmat's car.

Munira then taps on the window on Sehmat's side. Sehmat steps out of the car, not taking Iqbal's hand. Iqbal doesn't react, and stands by Sehmat's side. Munira removes Sehmat's nazar. Sehmat hands Munira the Quran that Hidayat had given her. Munira lifts Sehmat's ghoonghat -

**MUNIRA**

Khush aamdeed! Khush aamdeed!

Munira hands the gifts to Sehmat. Sehmat smiles at Munira. She looks at Syed and Mehboob standing by. She moves to touch their feet for their blessings. Syed stops her.

**SYED**

Hamaare yahaan betiyaan badon ke paanv nahin chhootin...

Sehmat nods, hiding her reaction to the words. Syed touches her head in blessing, as does Mehboob. Munira leads her towards the door. Iqbal follows.

**CUT TO:**

55

**INT. SYED HOUSE - LIVING ROOM - NIGHT**

The household staff is all lined up, smiling in welcome of the new member.

Munira introduces Sehmat to everyone. At the end of the line-up of the smiling faces is a closed face, that doesn't seem too happy about Sehmat. ABDUL (60), clearly a senior helper nods at Sehmat, polite but cold.

**MUNIRA**

Abdul se milo Sehmat... Ghar ke sab se puraane mulaazim hain. Iqbal ko paal ke bada kiya hai, isliye bade possessive hain unke liye. Inke haath ki biryani khilaaenge aapko...

Sehmat smiles at Abdul, but sees the suspicion and wariness in his eyes. She realizes this is someone she needs to keep an eye on. Abdul looks beyond Sehmat, at Iqbal and smiles warmly at him.

**SYED**

Sehmat beta, aapka naye ghar, naye khaandaan, naye mulk Pakistan mein istakbaal hai! Allah barkat de aapko! Iqbal, sambhaal ke le jaao bahu ko...

**CUT TO:**

56

**INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - NIGHT**

Sehmat is sitting on her bed, changed into a delicately embroidered salwar kurta. Her head still covered in a beautiful odhni. It's a beautiful large room, done up elegantly. Apart from the bed and a desk and chair, there's a sitting area with a large couch and chairs by a window that overlooks the lawn. Sehmat reacts as the bathroom door opens and Iqbal steps out. He has changed into a simple kurta pyjama for the night. He moves to the other side of the bed from where Sehmat is sitting and picks up a pillow.

As he walks away from the bed, Sehmat reacts, alarmed.

**SEHMAT**

Kahaan ja rahe hain aap?

Iqbal turns to her, grave and serious.

**IQBAL**

Yahin hoon... sofay pe. Ye beech ka  
darvaza bandh kar doonga aapki  
privacy ke liye...

He gestures to the partition door that divides the room, that  
Sehmat had not noticed. Sehmat is silent, stumped.

**IQBAL (CONT'D)**

Vaalden ne toh laakar mila diya.  
Lekin hum bhi toh sabr se jaan lein  
ek doosre ko... Uske liye waqt  
lagega aapko...  
(beat)  
Aur mujhe bhi.

He shuts the partition door between the two areas. Just as  
he's about to close it completely, Sehmat speaks up.

**SEHMAT**

Ye thoda sa khula rehene dijiye?

Iqbal doesn't reply, but he leaves the door just a tad ajar.  
Sehmat lays down in bed, looking at the ceiling, her face a  
riot of emotions, trying to make sense of all that's happened  
in the last few weeks.

Just then, music begins to play. It's the saxophone riff of  
Nina Simone's 'I put a spell on you'.

**IQBAL (O.S.)**

I hope you don't mind...

**SEHMAT**

Ji nahin. I don't.

Sehmat finds herself relaxing with the music. Her eyes close.

On Sehmat and Iqbal, the half open door between them, the  
proverbial border between the countries they belong to.

**CUT TO:**

57

**INT. SYED HOUSE - KITCHEN - MORNING**

Sehmat is cooking, a helpless young maid (SALMA) trying to  
tell her not to but Sehmat brushes her protests away.

**SEHMAT**

Tum table laga do jaakar Salma...  
Tab tak nashta taiyaar ho jaaega.

**ABDUL (O.S.)**

Mohtarma... ye aap kya kar rahi  
hain kitchen mein?

Abdul enters the kitchen and looks at Sehmat cooking, a displeased expression coming into his eyes.

**ABDUL (CONT'D)**

Aapko takalluf karne ki zaroorat nahin hai...

**SEHMAT**

Takalluf Kaisa chacha... jaldi utth gayi thi to socha nashta taiyaar kar leti hoon. Sab ke liye parathe bana liye... Aur kahwa...

**ABDUL**

Magar aap jaanti bhi hain, nashta kab karte hain sab? Aur kya kya lete hain nashte mein?

Sehmat is a bit stifled.

**ABDUL (CONT'D)**

Avval toh sab ek saath hi nashte par baith-te hain, aur sab ko garm garm toast chahiye. Do-am, bade sahab porridge aur taaza juice lete hain. Mehboob bhaijaan cornflakes aur doodh lete hain, aur chhote sahab doodh bilkul pasand nahin karte. Daliya lete hain naashte mein.

**SEHMAT**

Oh... Toh... parathe hum log lunch mein kha lenge. Aap bhi chakhiyega chacha... acchhe bana leti hoon.

**ABDUL**

(cuts in)

Aap pakaane ki zehmat na karein. Har subah Munira saheba hamein bata deti hain. Lunch, Dinner sab taiyaar ho jata hai.

(beat, with bite)

Agarchey aapne gharane ki zimmevari le li hai unse toh...

Sehmat goes quiet, realizing it was best.

**SEHMAT**

(with a bahu's smile)

Maaf kijiye... Maine khalal diya kitchen mein... bina poochhe.

She leaves the kitchen. Abdul looks on, inscrutable.

**CUT TO:**

58      **INT. SYED HOUSE - DINING ROOM - DAY**

Breakfast table. The men are having breakfast, Munira and Sehmat serving them. Sehmat, consciously defers to Munira, standing one step behind the young woman, almost hovering in the background and letting Munira take charge.

**MIR      (O.S.)**

Dil jeetne ki jaldi mat karna. Voh  
kaam nahin aati, khushaamad lagti  
hai. Do-teen hafte do... har cheez  
apne aap jagah par baithne  
lagegi...

Sehmat remembers this, a wry smile on her face at how right Mir's words were.

**CUT TO:**

59      **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - DAY**

Iqbal takes out his belt from the cupboard. Sees his pistol lying among his clothes. Secures the cover of the gun and puts it into the drawer.

Sehmat notices carefully as she begins to help Iqbal get ready. She hands him his wallet, beret and bag that are lying on the bed. Iqbal is as serious as ever, consciously ensuring he doesn't touch her even by accident. Sehmat sighs, knowing it was her actions.

**MIR      (O.S.)**

Sab ke aane-jaane ki timing yaad  
karna... aur jitna mumkin ho -  
kahaan jaate hain, meetings kahan  
karte hain...

As Iqbal leaves, Sehmat looks at the bedside clock. 9:05am.

**CUT TO:**

60      **INT. SYED HOUSE - DAY**

Munira is arranging flowers in the vases around the house. Sehmat helps her, again deferring to her. Munira notices this and grins at Sehmat.

**MUNIRA**

Maine suna, subah kya hua kitchen  
mein...

**SEHMAT**

Main toh acchhi neeyat se gayi...  
unke kaam mein khalal nahin dena  
chaahti thi...

**MUNIRA**

Khalal-valal kuchh nahin... Abdul miyan kuchh zyaada hi possessive hai iss khaandaan ko leke. Par tum bahu ho.

**SEHMAT**

Jab aap aayi thin tab bhi aise hi thay?

**MUNIRA**

Kuchh kuchh... lekin tum shaayad...

**SEHMAT**

Indian hoon, isiliye...?

**MUNIRA**

Ho sakta hai... Lekin voh khud bhi toh Indian hai. Batwaare ke baad hi Pakistan aaye...

Sehmat stores this information.

**MUNIRA (CONT'D)**

Shukr hai tum aa gayin... warna bahaut akela lagta tha...

Sehmat reacts to the sadness in Munira's voice.

**CUT TO:**

61      **INT. SYED HOUSE - STUDY - LATER**

4:15pm. Four senior army men go into the study. A tray of tea and biscuits goes into the room. As Sehmat passes the room, just as the server comes out, she sees the men deep in discussion.

**CUT TO:**

62      **EXT. MASJID - DAY**

Sehmat and Munira, both in burqas, walk down the mosque and towards the car. Sehmat's eyes fall on a florist shop.

**FLASHCUT TO:**

62A      **INT. TRAINING BASE - CONFERENCE ROOM - DAY**

More photographs on the projector screen:

**MIR**

Saadiq. Masjid ke baahar iski  
phoolon ki dukaan hai.

**CUT BACK TO:**

62B **EXT. MASJID BAZAAR - DAY**

SAADIQ (29), the florist is attending to some customers. Saadiq spots her, recognizing Sehmat. Her eyes light up and instinctively, she walks towards the shop. Behind Sehmat, the Driver ISMAIL (48) and the Orderly who's with Munira and her, react. Saadiq realizes this and hurries away to the inside of the shop. Sehmat is nonplussed. She's about to speak when she senses something and stops. She turns slightly and looks towards her blind spot. The Orderly is walking towards her. Sehmat is alert. She moves past Saadiq's shop, to a dupatta vendor, as if that's where she was headed all along. As Munira reaches her, Sehmat asks casually -

**SEHMAT**

Khoobsurat hain na?

**MUNIRA**

Ek aur dukaan hai main market  
mein... resham, chiffon, jaal... ek  
se ek naayaab dupatta milta hai  
vahaan... challenge...

Sehmat nods and walks on with Munira towards the car, her eyes clouded. The Orderly follows them.

**CUT TO:**

63 **INT. SYED HOUSE - STUDY - DAY**

Syed is in the study with the men who come to meet him. This time, Sehmat comes in with the tray of tea and refreshments. Syed smiles at her. She quietly leaves. Across the hall, she sees Abdul standing, watching her.

**CUT TO:**

64 **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - NIGHT**

The partition door is barely pulled now. Iqbal plays music. Another jazz album. Sehmat sits by the door and listens. Next to the record player lies an ornate cigarette case. Iqbal opens and takes out a cigarette. Sehmat is both surprised and disapproving. Iqbal notices. He puts the cigarette back in the case. She smiles, tentative. A beat later, he smiles back.

**SEHMAT**

Aap sirf jazz music hi sunte hain?

**IQBAL**

Western classical bhi acchha lagta  
hai mujhe... rock and roll aur  
ghazal bhi... Lekin jazz music ka  
kuchh aur hi asar hota hai mujh  
par.

**SEHMAT**

Bilkul... Vahi asar mujh par  
Hindustani classical music... ka  
hota hai...

She stops short suddenly realizing it sounds like she's  
pushing for Indianism. Iqbal looks amused.

**IQBAL**

Arre... Hindustan mein pali ho toh  
vahin ki cheezein pasand karogi  
na...

Sehmat looks at him and can't help but smile.

Louis Armstrong sings 'What a wonderful world'.

**CUT TO:**

65 **EXT. MAIN BAZAAR - EVENING**

Sehmat and Munira are shopping at the marketplace. As they  
walk by, Sehmat looks at the shop that says 'Sarvar Grocery  
and Dry Goods'. (Seen earlier with Hidayat too).

**FLASHCUT TO:**

65A **INT. TRAINING BASE - CONFERENCE ROOM - DAY**

Sehmat's face is tinted with the shadows of the photographs  
that are being projected on the screen.

**MIR**

Sarvar - Main bazaar mein pansaari  
ki dukaan karte hain, grocery ki.  
Aur Hidayat Khan saab ke sab se  
mautabar dost. Kahin koi gadbad ho  
jaye toh fauran usey contact karo.

**CUT BACK TO:**

65B **EXT. MAIN BAZAAR - EVENING**

Sehmat remembers not to react this time and continues walking  
with Munira.

**CUT TO:**

66 **EXT. SYED HOUSE - TERRACE - DAY**

Sehmat moves amid the clothes that have been hung out to dry. She loops a thin clothes hanging wire all around the terrace. She looks around and spots a pipe that's embedded on the side of the wall and running down to the ground level. She steps on a stone to give her added height and looks down the pipe. Satisfied, she pulls out a wire, attached to what looks like an antenna and clips it to the side of the pipe, so it is concealed from sight and drops the wire down along the pipe.

**CUT TO:**

66A **EXT. SYED HOUSE - DAY**

Her hair wet from the shower, dressed in just a salwar kurta without dupatta, Sehmat pulls in the wire that's dangling outside her bathroom window.

**CUT TO:**

66B **INT. SYED HOUSE - SEHMAT'S BATHROOM - DAY**

Sehmat is looking around in the bathroom. Her vanity case lies open on the counter. She has the Morse unit in her hand. She explores a couple of places, then shakes her head. They are too risky and can be seen. Frustrated she sits on the covered pot and draws a breath, when she spots a ledge running around the top half of the bathroom. She gets on top of the commode to look.

Just then, outside, Iqbal opens the bedroom door and enters. Sehmat hears footsteps approach the bathroom and realises she hasn't locked the door. She can't get to the door in time. She steps down and pulls her kurta off, as if she's not dressed from the shower yet. Iqbal opens the door, sees her state of undress and averts his eyes, gentlemanly and chivalrous.

**IQBAL**

Sorry... Darvaza lock nahin...

Sehmat, red-faced, just stands with her head lowered. The Morse unit hiding within the kurta in her hands and only exhales when Iqbal backs out of the bathroom door.

**CUT TO:**

67 **INT. SYED HOUSE - DINING ROOM - NIGHT**

The family is at dinner. The mood is grim. Syed looks angry, he snaps at the maid when she spills a little water while serving.

**SYED**

Kya kar rahi ho? Aankein nahin hain  
kya?

Everyone is silent, despondent.

**MEHBOOB**

Abba... aap Lt General Beig se baat  
toh kar sakte hain...

Syed shakes his head, angry.

**SYED**

Beig ne faisla kar liya hai. Voh  
Farooqui ko Islamabad bula raha  
hai.

**MEHBOOB**

Abhi tak toh promotion ke liye aap  
donon ke naam hain Abba... Ho sakta  
hai Farooqui mana kar de...

**SYED**

Farooqui paagal nahin hai. Kaun  
bewakoof Pakistan Armed Forces mein  
promotion inkaar karega?

Iqbal and Munira are silent. A beat later, Sehmat speaks.

**SEHMAT**

Abba... Main kuchh arz karoon...

Syed looks at her still irritable. Both Mehboob and Munira  
seem disapproving of Sehmat speaking up at this moment.  
Iqbal, is concerned for her. But Sehmat has a calm  
assuredness about her as she speaks.

**SEHMAT (CONT'D)**

Abbu kaha karte thay, ummeed aur  
koshish toh choli-daaman ki tarah  
saath saath hotay hain...

Syed reacts to the subtle reminder of Hidayat.

**SEHMAT (CONT'D)**

Kyun na Generel Beig ke ehtaraam  
mein, daavat rakhi jaaye... Waqt  
haath se chhodna nahin chahiye, jab  
tak guzar nahin jaata... Abbu kehte  
hain...

Iqbal looks at Sehmat with a soft smile, eyes filled with  
pride. Syed speaks after a thought.

**SYED**

Tumhaare Abbu bahaut door andesh  
insaan hain...

**(MORE)**

**SYED (CONT'D)**

(draws a breath)

Chalo... koshish karne mein kya  
harj hai?

Sehmat's eyes - lowered as they are - gleam in triumph. This is exactly what she wanted.

**CUT TO:**

68 **EXT. MAIN BAZAAR - DAY**

Sehmat's car comes to a halt at the usual place.

**CUT TO:**

68A **INT. SEHMAT'S CAR - DAY**

Sehmat looks at the driver.

**SEHMAT**

Kahin park kar lo... mujhe ghanta  
bhar lag jaaega...

Ismail nods. Sehmat gets off.

**CUT TO:**

69 **EXT. MAIN BAZAAR - DAY**

Sehmat walks into a shop. She walks out from a back door, now in a burqa.

Sehmat walks through the streets, veering, changing directions - ensuring that no one follows her.

She moves to a stand where several rickshaws are waiting. She sees one, a little away from the others, beneath an awning. She looks at the Rickshaw puller.

**FLASHCUT TO:**

69A **INT. TRAINING BASE - CONFERENCE ROOM - DAY**

Another photograph.

**MIR**

Ye ricksha vaala Imtiyaz hai.  
Sarvar ke saath kadi judi hui hai.

**CUT BACK TO:**

69B **EXT. MAIN BAZAAR - DAY**

Sehmat moves to Imtiyaz.

**SEHMAT**

Surajmukhi ke phool chahiyein bhai  
saab... daavat ke liye.

Imtiyaz reacts to the words, evidently code. He nods to Sehmat. She gets onto the rickshaw, and pulls her veil down over her face.

**CUT TO:**

70 **EXT. FLORIST'S SHOP - DAY**

Sehmat gets off the rickshaw and looks directly at Saadiq. He acknowledges her and goes into the back room of his shop. Sehmat enters the shop.

**CUT TO:**

70A **INT. FLORIST'S SHOP - INNER ROOM - DAY**

Sehmat makes her way from the front to the back room of the shop. Saadiq is already on the phone. He speaks into it.

**SAADIQ**

Ek minute, rukiye... phone deta  
hoon.

Saadiq hands the phone to Sehmat.

**SEHMAT**

Baat ho sakti hai?

**CUT TO:**

70B **INT. FIRST SECRETARY'S OFFICE - DAY**

**Title Card: Indian Embassy, Pakistan.**

KABIR MURTAZA is on the phone. The door is locked.

**KABIR**

Ji. Ye line mehfuz hai.

**I/C:**

**SEHMAT**

Brigadier sahab jis promotion ki ummeed kar rahe thay, voh abhi tak davaandol hai. Ho sakta hai, na ho...

I/C:

**KABIR**

Toh?

I/C:

**SEHMAT**

Mujhe Lt General Beig ke mutaaliq malumaat ki zaroorat hai...  
Complete information. Ghante bhar ke andar... Please.  
(beat)  
Aur South se kahiye sohan halwa ke badle kuchh bhijva dein.

CUT TO:

71 **INT. SYED HOUSE - LIVING ROOM - EVENING**

Munira and Sehmat are sitting among many opened packages. Munira is exclaiming with joy over one thing after another.

**MUNIRA**

Mashallah! Inn mojriyon ki kadhai kitni baareek hai! Tumhaare Abbu toh mujhe bhi bigaad rahe hain!

Sehmat smiles. Just then, they hear the sound of a car coming in.

**SEHMAT**

Abba aa gaye...

Munira pulls out a gift-wrapped package.

**MUNIRA**

Unke liye yeh bheja hai...

Sehmat smiles as she gets to her feet with the package.

CUT TO:

72 **INT. SYED HOUSE - SYED'S BEDROOM - EVENING**

Syed opens up the shawl from the wrapping. He nods in approval to Sehmat. Sehmat smiles and leaves the room.

As the door shuts behind Sehmat, Syed cuts all the light in the room and switches on just the table lamp.

He holds up the shawl under the light. And lettering becomes visible. It's a note written in urdu on the shawl. As he reads the Urdu writing, a smile spreads across Syed's face.

**CUT TO:**

73

**EXT. LAKESIDE ENTRANCE - EVENING**

Lt General Beig's vehicle pulls up. Beig gets off and is met by Syed. Syed leads Beig towards the lawn.

**SYED**

Assalam aalekum! Khush aamdeed Sir!

**BEIG**

Valeykum asalaam Syed...

**SYED**

Iss taraf tashreef laayein...  
sir...

**CUT TO:**

74

**EXT. CANTONMENT AREA - LAKESIDE - EVENING**

A party has been arranged by a lawn near the lake. Tables are laid out with staff manning them.

Syed and Beig walk towards the banks of the lake.

**BEIG**

Mukti fauj ki uss training camp ki  
jagah bilkul sahi nikli Syed.  
Inshallah agli baar hum unke faraar  
hone se pehle pahonch jaaenge.  
Bahaut khoob!

(beat)

Tumhaare maalumaat ke zariye kamaal  
ke hain.

Syed hides a smile and nods gravely. Turning the mood casual, Syed asks -

**SYED**

General Sahab... suna hai fishing  
ka bahaut shauq hai aapko...?

**BEIG**

(laughs)

Fishing toh hum har maamle mein  
karte hain Syed saab... Shauq hi  
nahin, hamein junoon hai!

Beig laughs at his own joke.

**SYED**

Toh shaug farmaiye... humne jheel  
bichha di hai - aur kaante bhi  
haazir hain...

Syed ushers Beig towards the lakeside where two sets of fishing gear are readied for use. Beig looks thrilled.

**BEIG**

Syed miyan tumne toh humaari kamzor  
rag par haath rakh diya! Chaliye,  
ho jaaye...!

Sehmat, looking pretty and polished - but uncharacteristically provocative in her attire is helping Munira set up the tables, along with the staff - including Abdul. Sehmat catches Syed's eye and smiles.

Iqbal and Mehboob stand by, along with Beig's entourage as Beig and Syed fish and laugh and crack jokes together. Iqbal exchanges a look with Sehmat. Both smile.

**CUT TO:**

75

**EXT. CANTONMENT AREA - LAKESIDE - NIGHT**

The fish caught by Beig and Syed are being cooked on a spitfire. Many other senior Army officers are also around now, along with dignitaries and officials from other embassies including Americans and Europeans. Sehmat is being introduced to the guests by Iqbal.

Also at the party are Kabir Murtaza and his wife PALLAVI. Syed is making the introductions.

**SYED**

...Aur yeh Hindustani Embassy se  
First Secretary Kabir Murtaza, aur  
unki misses Pallavi ji...

(to Kabir)

Kabir Sahab, aap ke yahaan se iss  
baar voh haapus...? Haapus kehte  
hain na? Haapus nahin aaye?

**KABIR**

Ji bas pakk rahe hain... Aa  
jaenge...

Sehmat's face shows no trace of recognition. She greets them. Then moves on. As do Kabir and Pallavi.

Munira and Mehboob walk up with another senior looking Army man and his wife - COLONEL IFTEKAR SIDDIQUI and his wife SURAIYA.

**MEHBOOB**

Sehmat, aap hain Colonel Iftekar  
Siddiqui... family ke bade purane  
dost hain...

Munira holds the wife's arm, affectionately.

**MUNIRA**

Aur aap hain Suraiya Begum. Ye Army  
Wives Association ki Vice Chairman  
bhi hain.

Sehmat greets them with warmth.

**SURAIYA**

Tum Kashmir se ho na?

**SEHMAT**

Ji...

**SURAIYA**

Ek baar gayi hoon main... Dal Lake  
bahaut acchhi lagi mujhe.. Ek hafta  
boathouse mein rahi...

**SEHMAT**

Ji... par aisi macchhiyaan Dal main  
nahin miltin...

**SURAIYA**

Ye dekho... ladkiyan jis ghar  
jaaein, vahin ki ho rehti hain...

Sehmat smiles as Iqbal beams with pride.

At a distance, Beig, along with Syed, is gorging on the fish  
that has been cooked. Sehmat reaches the men and hands Beig a  
glass of lemonade with fish-shaped ice cubes swirling in it.

**SEHMAT**

Aadaab... Khushi hui aapko macchhi  
pasand aayi...

**BEIG**

Hamare toh mazey aa gaye! Iss  
macchhi mein toh hamein kaante bhi  
nahin pata chaley!

**SYED**

Iska saara credit issi ko jaata  
hai...

**BEIG**

Bhai, kuchh toh sahi kiya,  
Hindustan ne!

The others laugh again. Iqbal glances at Sehmat. She smiles  
politely, not rising to the bait.

**SEHMAT**

Hamaare Abba huzoor ki badaulat...  
 (gestures to Syed)  
 Aapse bahaut lagaav hai unhein...  
 Hamesha aapki tareef karte hain...  
 Unhi ka hukm tha ki aapki khidmat  
 mein koi kami na reh jaaye...

Beig looks at Syed, clearly moved by what he's hearing. Syed looks at Sehmat, his eyes twinkling. Abdul, standing a small distance away, looks towards Sehmat, his habitually dour expression softening.

**CUT TO:**

76 **INT. INDIAN INTELLIGENCE BUREAU - MIR'S OFFICE - DAY**

A similar smile is on Mir's face. He is on the phone.

**I/C:**

76A **INT. FIRST SECRETARY'S OFFICE - DAY**

**KABIR**

Aapne toh kaha tha, voh experienced nahin hai. Palak bhi nahin jhapki pehchaan mein.

**MIR**

Expert agent nahin hai. Par acchhi student thi.

**KABIR**

Brigadier Syed ab Major General ho gay hain.

**MIR**

Theek hai Kabir. All good so far.

Mir hangs up.

**CUT TO:**

77 **INT. SYED HOUSE - SEHMAT'S BATHROOM - EVENING**

In the bathroom, Sehmat locks the door, then turns on the shower. She installs the Morse Code device on the ledge that runs along the top half of the bathroom wall. It's unseen from every angle. To complete the concealment, she puts out a hairdryer on the counter, and connects it's plug going into the electric socket. She types out a short test message.

**CUT TO:**

77A **INT. TAILOR SHOP - LAHORE - EVENING**

A busy embroidery shop in a crowded market in Lahore. A serious looking man is diligently at his work. He is distracted by something in the drawer of his sewing machine. A small light-bulb, fixed to a wooden box, is blinking in short and long bursts. He takes his measurements notepad and begins to note down the dots and dashes.

**CUT TO:**

77B **INT. PERFUME SHOP - DUBAI - EVENING**

A perfume trader is speaking on the phone.

**PERFUME TRADER**

Dulhan begum muskuraa rahi hain.

**CUT TO:**

77C **INT. INDIAN INTELLIGENCE BUREAU - MIR'S OFFICE - EVENING**

Mir reads from a piece of paper.

**MIR**

Gaal dard kar rahe hain.

Mir smiles as Bakshi looks on amused.

**FADE OUT.**

78 **INT. SYED HOUSE - STUDY - NIGHT**

Syed is sitting in the room, working alone. Sehmat passes and looks in. She hears Syed coughing a bit. She moves to the dining table. Syed coughs, more severe now. Sehmat hurries into the room with a glass of water. She looks at the watch.

**SEHMAT**

Der ho gayi Abba... aapko aaraam  
karna chahiye...

Syed nods. Standing up, he pulls out his key from his pocket. A fresh round of coughing overcomes him.

**SYED**

Ye lo... Darvaza lock karke  
chaabiyen mujhe de jaana....

Sehmat nods, lowering her eyes to hide the gleam in them.

**CUT TO:**

**78A INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - LATER**

Sehmat waits until she is sure Iqbal is sleeping. She quietly slips out of the room. She opens the study door with the key.

**CUT TO:**

**78B INT. SYED HOUSE - STUDY - CONTINUOUS**

Once inside, Sehmat shuts the door and using her torch, she opens the small box containing the hearing devices that she has to install. Just like she did in her training, she installs the devices around the room - one in a painting frame behind Syed's desk, one near the door. As she installs a bug under the desk and gets up, her head hits the table and a bunch of pens fall off it. Sehmat freezes. She hears a sound outside the room and she goes cold.

**CUT TO:**

**78C INT. SYED HOUSE - CORRIDOR - CONTINUOUS**

Abdul is standing outside the room, he looks quizzical. He tries to peer through the frosted glass door, but the room is all dark. He tries the knob, but Sehmat has locked it from inside. He listens for a few moments, then shrugs and walks away.

**CUT TO:**

**78D INT. SYED HOUSE - STUDY - CONTINUOUS**

Sehmat collects the pens and places the stand back on the table. She tiptoes to the door and stands there, listening. Then slowly opens the door and steps out. Fortunately there's no one around. She quickly locks the door and hurries away.

**CUT TO:**

**78E INT. SYED HOUSE - SEHMAT'S BATHROOM - NIGHT**

In her bathroom, Sehmat makes an impression of the key on a bar of soap.

**CUT TO:**

**78F INT. SYED HOUSE - SYED'S BEDROOM - NIGHT**

Sehmat places the keys on Syed's bedside table as he sleeps deeply.

**CUT TO:**

79       **EXT. FLORIST'S SHOP - DAY**

Sehmat leaves the florist shop with a phool chadar in her hands. Saadiq manages to take the soap Sehmat has left among his flowers.

**CUT TO:**

80       **INT. MAZJID - CONTINUOUS**

The phool chadar is laid on the shrine as Sehmat completes her prayers.

**CUT TO:**

81       **EXT. FLORIST'S SHOP - CONTINUOUS**

Walking back from the mosque, Sehmat goes back to Saadiq's shop. She points to bright yellow sunflowers. Saadiq hands her a bunch along with a key. She slips it into her purse as she takes money out from it.

**CUT TO:**

82       **INT. SYED HOUSE - STUDY - DAY**

A meeting is on in Syed's study.

**CUT TO:**

82A      **INT. SYED HOUSE - SEHMAT'S BATHROOM - CONTINUOUS**

Sehmat is in the bathroom, listening with headphones on. As she listens, her face pales at what she's hearing.

**SEHMAT**

(under her breath)

Oh no! No, no, no!

**CUT TO:**

83       **INT. INDIAN INTELLIGENCE BUREAU - MIR'S OFFICE - DAY**

Mir looks tense as he speaks on the phone.

**MIR**

(into the phone)

Kadi ehtiyaat baratne ko kehna usey  
Kabir. She has to be very careful.

He hangs up.

**BAKSHI**

Everything ok, Sir?

**MIR**

Lt General Beig field exercise se laut aaye hain. Jo meetings ab tak Syed ke yahaan hoti thin, vo ab se Beig ke ghar mein hua karenge.

**BAKSHI**

Oh no! Phir Sehmat kaise...

**MIR**

(grim)

Usne kisi tarah se Kabir ko yakeen dila diya hai ke woh Beig ke ghar se information nikaal legi.

(shaking his head)

Apne daayre laangh rahi hai...

**BAKSHI**

Calculated risk toh agents ko lene padte hain Sir...

**MIR**

Yahi risk uske liye khatre ki vajah ban sakta hai. Sehmat koi professional operative toh hai nahin...

Just then, the phone at Mir's table rings. He answers.

**MIR (CONT'D)**

Yes...

He listens, and his face pales as he hears what is said.

**CUT TO:**

84 **EXT. KABRASTAN - SRINAGAR - DAY**

Sehmat watches as the qazi performs the rituals and her father's body is lowered into the ground. Iqbal stands by her side, unwavering and solid.

**CUT TO:**

85 **INT. HIDAYAT'S HOME - LIVING ROOM - DAY**

Teji is dignified in her grief as she meets people offering their condolences. Iqbal is by Teji's side.

**IQBAL**

Abba ko bada afsos hai Amma.  
 Amreeka se kuchh afsar Islamabad  
 aaye hain, varna vo zaroor yahaan  
 hotay.

Teji simply holds Iqbal's arm as she nods slightly.

**CUT TO:**

86

**INT. HIDAYAT'S HOME - STUDY - DAY**

Sehmat is sitting in Hidayat's chair, eyes clouded as she caresses the armrest. There's a knock at the door, snapping her out of her reverie. Mir enters. He shuts the door, locking it. Sehmat looks at him. She fights her tears. Mir speaks, softly.

**MIR**

I'm very sorry.

He stands by her, placing a hand on her shoulder. Tears fall down her face. He hugs her, fiercely.

**SEHMAT**

Har vaqt ye khayaal rehta tha -  
 kisi din ye khabar aayegi...  
 achanak...

**MIR**

Tum par unka ghuroor ab samajh aata  
 hai...

Sehmat manages a bland smile.

**SEHMAT**

Kal Iqbal ke saath vaapas  
 jaaungi...

**MIR**

Kuchh din ruk ke chali jaao?

Sehmat shakes her head, a determined expression comes over her face.

**SEHMAT**

Vaqt nahin hai... Mulk ka kaam aur  
 zaroori ho gaya hai...

Mir looks at Sehmat, a little worried.

**MIR**

Tum zyaada khatre mat lena Sehmat.  
 Kyunki meetings ab General ke ghar  
 pe hongy...

**SEHMAT**

Main Abbu ko maayoos nahin  
karungi...

Mir notices the change on her face - maturity - an unseen determination. He stands up.

**MIR**

Main chalta hoon. Iqbal ke saamne  
nahin aana chahta...

Sehmat nods. Mir leaves the room and takes the back door out.

**CUT TO:**

87     **INT. HIDAYAT'S HOME - LIVING ROOM - DAY**

Sehmat walks to the living room. She joins her mother and Iqbal. Teji hugs her daughter.

On Sehmat, her eyes determined despite her grief.

**CUT TO:**

88     **EXT. STREETS OF RAWALPINDI - EVENING**

Sehmat and Iqbal drive back. Sehmat looks out the window, stoic. Iqbal looks at her, clearly worried and concerned.

**FADE OUT.**

89     **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - NIGHT**

Sehmat is lying on her bed, eyes wide open, when she hears a tapping on the open partition door. She sits up, collecting herself and sees Iqbal standing there. Iqbal enters the room and sits on the chair across the bed.

**IQBAL**

Teji maa ne khabar karvai hai...  
kal Dasvaan hai Hidayat Abbu ka.  
Masjid jaakar faateha padh  
aaunga...

**SEHMAT**

Main bhi chaloon?

**IQBAL**

Tum jab niklogi, fageeron mein  
kuchh baat dena.

Sehmat looks at Iqbal and smiles, a watery smile. Iqbal then pulls out something from his pocket.

**IQBAL (CONT'D)**

Meri ammi ki chhodi ek saughaat  
hai... tumhein dena chahta tha...

Sehmat reacts. He hands her an old red velvet box.

**IQBAL (CONT'D)**

Aur kehna chahta tha ke... khud ko  
akela mat samajhna. Main yahin  
hoon... hamesha... tumhaare liye...  
jab bhi zaroorat ho...

Iqbal looks deep into her eyes. She doesn't blink as she takes the box from him. She opens it. It's a pair of payals.

**SEHMAT**

Ba... Bahaut khoobsurat hain...

Iqbal picks up one payal.

**IQBAL**

Ijaazat ho to pehna doon?

Sehmat nods. She holds her foot up. Iqbal looks at her.

**IQBAL (CONT'D)**

Tumhein chhoona padega...

Sehmat reacts at his sensitivity. A tear falls down her face as she looks at Iqbal's honest, trusting eyes. She nods, wordlessly. Iqbal fastens the payal around her ankles. First one, then the other.

He gets to his feet.

**IQBAL (CONT'D)**

Tumhaari aankh mein neend bhari  
hai... So jaao...

He turns to leave, when Sehmat impulsively holds his hand.

**SEHMAT**

Akele neend nahin aa rahi...

Iqbal looks at her as tears fall down her face. He sits beside her. Sehmat looks into his eyes. She kisses him.

**CUT TO:**

**INT. SYED HOUSE - LIVING ROOM - DAY**

Munira is sitting at the table with some files open and sheets of papers lying around. Also in the room are about five other women. Sehmat reaches them and looks askance at Munira. Munira immediately introduces Sehmat to them.

**MUNIRA**

(gestures to the women)  
 Ye sab Army School ki ustaaniyaan  
 hain... Har saal Annual Day par  
 main inka haath bata-ti hoon...

Sehmat listens, her mind ticking.

**SEHMAT**

Vahaan sab Army ke bacche padhte  
 hain?

**YOUNG WOMAN 1**

Ji... Sirf Army ke... Cantonment  
 mein javaanon ke bacchon se lekar  
 Lt. General Beig ke pote bhi yahin  
 padhte hain.

Sehmat reacts to the information about Beig's grandson.  
 Another woman holds up a list.

**YOUNG WOMAN 2**

Bada mushkil kaam hai baaji! Itne  
 bacchon ko shaamil karna...

**YOUNG WOMAN 3**

Aur program mein koi madad nahin  
 karta... sirf Munira aapa...

**SEHMAT**

Mujhe bataao na... main kya kar  
 sakti hoon...

The others look up, taken aback. Munira looks pleased.

**SEHMAT (CONT'D)**

Bacchon ko gana sikha sakti hoon...  
 Annual Day ke liye koi acchha sa  
 anthem taiyaar kara doongi...

Munira steps in to back her.

**MUNIRA**

Sehmat ne bachpan se Hindustan  
 music seekha hai...

**SEHMAT**

(smiling)  
 Hindustani classical.

The others laugh. Sehmat looks at the sheet of paper, and  
 writes out the names of the students, scanning for their  
 parents/ families. She passes the paper across.

**SEHMAT (CONT'D)**

15 bacche chunn lenge... Kaafi  
 honge...

**MUNIRA**

(reading the list)  
Zayn Beig? Usey gaana bilkul nahin  
aata!

**SEHMAT**

Koshish toh karungi... Beig Saab ko  
acchha lagega...

She leaves the rest unsaid. Munira smiles.

**MUNIRA**

Tumhaari koshish ka nateeja toh  
main dekh hi chuki hoon...  
(glances back at the  
paper)  
Anwar Siddiqui bhi acchhi choice  
hai. Colonel Siddiqui ko mili ho...  
aur Suraiya begum... unke potay  
hain.

The other teachers read the list and smile.

**YOUNG WOMAN 2**

Tumhaari list ke mutaabiq, tumhaara  
kaam kaafi mushkil hai! Shaayad  
namumkin bhi!  
(giggles)  
Kal hi se rehearsal shuru kar do!

**MUNIRA**

Kahaan karenge? School mein?

**SEHMAT**

Zaroor.  
(beat)  
Aur koi baccha kamzor ho to unke  
ghar par extra class de doongi...  
tum keh rahi thi na... Zayn Beig...

Music Kicks In.

**CUT TO:**

91

**INT. ARMY SCHOOL - MUSIC CLASS - DAY**

Sehmat hums a song as fifteen young boys and girls listen.  
She asks as she finishes the verse -

**SEHMAT**

Gaana pasand aaya sabko?

**EVERYONE**

Ji haan!

**SEHMAT**

Aap sab ye gaana Annual Day par  
gaaenge?

**EVERYONE**

Ji haan!

**SEHMAT**

Mera naam hai Sehmat Khan.

(smiles)

Ab aap apne naam bataaenge mujhe?

The kids introduce themselves. Sehmat notes ZAYN BEIG and smiles.

The kids are singing their hearts out. Sehmat corrects them, helps them find easy ways to sing the notes. Zayn Beig is clearly tone-deaf and sings off-key almost all the time.

**CUT TO:**

92      **INT. BEIG HOUSE - ZAYN'S ROOM - DAY**

Music Plays On.

Sehmat is led into a Playroom by Zayn and NAZIMA BEIG (28). Zayn sings. Nazima shakes her head and walks away, stuffing her fingers in her ears, comically. Sehmat patiently teaches Zayn. She looks out the window and sees the top Army brass cars coming in.

**CUT TO:**

93      **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - NIGHT**

Sehmat walks into the room. She sees a set of LP records of Hindustani Classical music tied with a small red ribbon. She turns and sees Iqbal standing by. He moves to her, opens the ribbon and pulls out a record.

Sehmat reacts as she listens to the music being played. As Iqbal settles down on the sofa, he notices that his cigarette case has been replaced with a crystal bowl filled with mishri and elaichi. He gives Sehmat a knowing smile. She smiles back, smug.

**CUT TO:**

94      **INT. BEIG HOUSE - DAY**

Sehmat steps out of the Playroom and down the corridor, trying to peek into the room at the end. The door is shut. She hears footsteps behind her. Syed is walking up with another colleague.

Sehmat notices the red and blue files he's carrying. Syed smiles at her, pats her head affectionately and walks on.

The door of the room down the corridor opens and shuts with Syed and the other man entering. Sehmat draws a breath, eyes serious.

**CUT TO:**

95      **EXT. SYED HOUSE - PORCH - DAY**

Sehmat steps out of the house and walks to the car. She suddenly stops short. She sees a sticker on the car that says 'Crush India'. Sehmat reacts to his. Standing close by is Abdul who is watering the lawn. He looks at Sehmat, his expression impassive.

Sehmat draws a breath and gets into the car.

**CUT TO:**

96      **INT. ARMY SCHOOL - MUSIC CLASS - DAY**

The children singing together. Visibly better at it now.

Music Ends.

**CUT TO:**

97      **INT. BEIG HOUSE - TERRACE/CORRIDOR - DAY**

Sehmat and Zayn are rehearsing on the terrace. Sehmat moves to the railing, casually and looks down. She sees Syed and the others getting into their cars, leaving.

Sehmat waits till the end of Zayn's singing exercise and concludes the session for the day.

**SEHMAT**

Bahaut acchhe Zayn. Aaj ke liye  
kaafi hai.

Zayn nods with a smile.

**CUT TO:**

98      **INT. BEIG HOUSE - CORRIDOR - DAY**

Sehmat emerges from the Playroom. Bidding goodbye to her, Zayn skips away. Sehmat waits for a beat, then instead of moving to the stairs, she moves up the corridor.

Sehmat slowly opens the door of the room.

**CUT TO:**

99      **INT. BEIG HOUSE - STUDY - DAY**

Sehmat moves into the study and hurries to the desk. She moves some papers and sees a file that is bound and tied and looks important. It's red and blue, has a government insignia and says 'Classified'. The same she had seen Syed carrying.

With trembling hands, Sehmat opens the file. She sees the top papers, they are mechanical drawings and nautical charts. Suddenly, the doorknob turns. Nazima opens the door but just then she is called for.

**ZAYN**

Ammi, 2 le loon?

Nazima turns away and doesn't see Sehmat who is hurriedly binding the file.

**NAZIMA**

Zayn zidd nahin karte! Ek hi toffee  
lena!

Nazima turns back and sees Sehmat standing near the door.

**SEHMAT**

Sorry... Zayn ne bataya bathroom  
iss taraf hai... main samjhi yahi  
hai...

Nazima smiles and points to the room a little further down. Sehmat smiles and goes in.

**CUT TO:**

100      **INT. BEIG HOUSE - POWDER ROOM - DAY**

Sehmat slumps against the door, her hands shaking at the excitement. She splashes water on her face.

**CUT TO:**

101      **EXT. INS VIKRAMADITYA - ARABIAN SEA - EVENING**

PRESENT, DECEMBER 2017:

Bakshi is addressing the rapt listeners.

**BAKSHI**

Ye information hamein bade mauke pe  
mili...

(beat)

**(MORE)**

**BAKSHI (CONT'D)**

File mein hamaare samundaron ke  
Nautical maps thay... aur kuchh  
images jo kisi submarine ki tarah  
lagti thi...

**CUT TO:**

102

**INT. DEFENSE HEADQUARTERS - SITUATION ROOM - DAY**

Mir is addressing a room full of senior defense personnel. Everyone looks at Mir in disbelief and don't seem to take him seriously. Standing by Mir, is Bakshi.

**COMMODORE BASU**

How can you be sure about this,  
Mir? Aap hi ka kehna hai ki aapki  
agent vo nakshe aur drawings samajh  
nahin paayi, aur aap hi keh rahe  
hain ki ye information bilkul  
durust hai?

Mir seems a bit impatient. Bakshi steps in to smoothen things out.

**BAKSHI**

Hai Sir... Yes, nautical maps voh  
samajh nahin payi - voh experienced  
operative nahin hai. Lekin voh  
images submarine ke hain, unhein  
yakeen hai.

There is a blank silence around the room. Mir takes a breath. He leans on the table and speaks, impassioned.

**MIR**

Gentlemen, hamaare samundaron ke  
nakshe Pakistan ki filon mein  
bevajah nahin ho saktey... Khaaskar  
agar East Pakistan ke maujuda  
haalaat dekhein toh. Aise mein,  
Pakistan ka marine action bilkul  
mumkin hai. Kahin ye na ho, ke hum  
khabar paakar bhi bekhabar pakde  
jaaein.

The other seniors shake their heads, clearly not convinced. Mir rakes his hair with his fingers, frustrated.

The Annual Day song is heard on the soundtrack.

**CUT TO:**

103

**EXT. ARMY SCHOOL - GROUNDS - DAY**

The closing strains of the song as it reaches a crescendo.

The children are on stage and singing a rousing rendition of the song. Even little Zayn seems to be doing a good job. The parents and others in the audience listen, deeply moved and overwhelmed.

Lt. General Beig is teary-eyed as he hears his grandson sing. Syed, Mehboob and Iqbal are also among the audience. Munira is in the wings with Sehmat.

As the song ends, the audience gives them a standing ovation. Little Zayn runs to the wings and taking Sehmat's hand, brings her out on stage. Embarrassed and red-faced, she takes a bow with the students. Syed looks on, proud. Iqbal claps hard, his eyes shining.

**CUT TO:**

104      **INT. SYED HOUSE - DINING ROOM - DAY**

Syed, Mehboob and Iqbal eat lunch, Sehmat and Munira serving.

**SYED**

Beta Sehmat... Annual Day ka  
program dekhkar tumhaare andar  
Hidayat Khan nazar aaye mujhe...  
vahi hosla, aur vahi mehnat.

Sehmat looks proud, a flash of emotion in her eyes. There's no bigger praise for her. Iqbal beams too, sharing her happiness.

Abdul comes in with some files.

**ABDUL**

Beig sahab ke yahaan se aayi hain.  
Aapke dastakhat chahiyein in mein.

**SYED**

Study mein rakh do...

Abdul nods and moves towards the study. Sehmat notices the familiar file she had seen at Beig's house, in Abdul's hands.

Syed now speaks to his sons.

**SYED (CONT'D)**

Hamaare padosi ab Mukti fauj ko  
apni Air Force qaayam karne mein  
madad kar rahe hain. Hindustani Air  
Force hamaare murtid piloton ko  
training de rahi hai.

(takes a tense breath)

Taiyaar raho beta... India ke saath  
haalaat kaafi sakht hone vale  
hain...

Sehmat looks quizzical but doesn't react.

**MEHBOOB**

Hum sab taiyaar hain Abba...  
 intezaar mein hain. Yeh 1965 ki  
 jung nahin hai... Iss baar  
 samjhautey ki gunjaaish nahin hai.

**SYED**

Voh aasmaan dekh rahe honge aur hum  
 unke paanv taley se zameen kheench  
 lenge...

The two laugh. Iqbal looks at Sehmat, clearly awkward. He gives her a reassuring smile. Sehmat smiles back and continues serving them, seemingly unaffected by what she's hearing.

**CUT TO:**

105     **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - AFTERNOON**

Sehmat enters the room. Iqbal looks at her.

**IQBAL**

Tumhein takleef hui hogi Abba ki  
 baat sunn kar. Sorry Sehmat... ghar  
 vaale bhool jaate hain ke Hindustan  
 tumhaara vatan hai...

Sehmat looks at Iqbal, touched by his words.

**SEHMAT**

Main to ab vahin ki hoon, jahan  
 mere ghar vaale hain...

Iqbal draws her close to him. He moves to the bed and pulls her to him.

They make love.

**CUT TO:**

106     **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - EVENING**

Iqbal is lying beside Sehmat, spreading her hair across the pillow like Medusa's. Sehmat meets his gaze, their affection for each other, palpable.

Just then, there's a knock at the door. Iqbal gets to his feet, Sehmat moves away to straighten her clothes.

**IQBAL**

(calls out)  
 Kaun?

**ABDUL (O.S.)**

Bade Sahab ne kaha hai ke aap aur  
bade bhai taiyaar ho jaaein - kisi  
zaroori meeting par jaana hai.

**CUT TO:**

107 **EXT. SYED HOUSE - PORCH - LATER**

Abdul places Syed's briefcase in the front seat of the large limousine. Iqbal, Syed and Mehboob get into it.

**CUT TO:**

108 **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - EVENING**

Sehmat sees the car leaving the gates from her window. She opens a drawer, pulls out some clothes and from the pocket of one kurta, she extracts the key to Syed's library.

**CUT TO:**

108A **INT. SYED HOUSE - STUDY - EVENING**

Sehmat moves to the table and shuffles some papers around. On the side table, she sees the "classified" file there - lying open, with a pen on it. She immediately picks it up and leaves the room, shutting the door behind her.

**CUT TO:**

108B **INT. SYED HOUSE - SEHMAT'S BATHROOM - EVENING**

Sehmat locks the bathroom and opens the file. She sees a page containing some coordinates.

Sehmat pulls out the Morse unit from its hiding place and begins transmitting.

Seen through the window, Syed's car enters the house.

**CUT TO:**

108C **INT. SYED HOUSE - LIVING ROOM - EVENING**

Syed's driver Rafique walks in, calling out to Abdul.

**SYED'S DRIVER RAFIQUE**

Abdul! Bade Saab ki ek file reh  
gayi hai... study mein

Abdul recollects -

**ABDUL**

Haan... Maine rakhi thi... Lata hoon.

Abdul hurries away, pulling out the keys from his pocket.

**CUT TO:**

108D **INT. SYED HOUSE - STUDY - EVENING**

Abdul looks around, but cannot find the file.

**CUT TO:**

108E **INT. SYED HOUSE - SEHMAT'S BATHROOM - EVENING**

There's a loud honk heard from outside. Sehmat hears the Driver's voice calling out to Abdul.

**DRIVER (O.S.)**

File mili Abdul? Sahab late ho rahe hain!

Sehmat realizes what's happening. She sends the last of the information. And leaving the Morse unit on the counter, she hurries out with the file.

**CUT TO:**

108F **INT. SYED HOUSE - LIVING ROOM - EVENING**

Abdul is walking into another room.

**DRIVER**

Abdul?

**ABDUL**

Thehro... Mehboob bhai ke kamre mein dekhta hoon...

Sehmat cleverly manages to place the file on a side table.

Syed enters the house, exasperated, as if on cue.

**SYED**

Kya hua? Kahan attak gaye? File kahan hai bhai?

**SEHMAT**

Ye vaali, Abba ji?

Syed spots the file on the table.

**SYED**

Haan... Ye rahi... Shukriya beta...

Syed hurries away. Sehmat heaves a sigh of relief.

**CUT TO:**

108G **INT. SYED HOUSE - SEHMAT'S BATHROOM - NIGHT**

Sehmat enters the room and stops short. Abdul is standing in her bathroom, the door open. He has a frozen expression on his face as he looks at the Morse unit. He looks at Sehmat, a sad triumphant look on his face.

**ABDUL**

Hameshaa se tum par shaq tha!

Abdul grabs hold of whatever he can of the unit. Sehmat struggles to stand in his way, but he pushes her away and runs out of the house.

Shell shocked, Sehmat recovers and rushes out after him. She rushes down the stairs and as she's leaving the porch, she wraps her dupatta around her head before she gets out of the house.

**CUT TO:**

109 **INT. INDIAN INTELLIGENCE BUREAU - SITUATION ROOM - NIGHT**

One a blackboard, Agent 2 is writing the following codes:

EQA BC1 LEH SSO / A 02A 5AB A 2A6 AIR A AIR 81A /NK5 H01 RGV  
EEE MQP EBR FED SER

A KA2 A ASD ASD A AIR A18 / DOG 2IS 02A V68 LPO H01 /D11 SO9  
CFL COP HIL CIA 9N9

ASD CTU / Z00 2OB IPN AFE / VLC BIF 8HC 23T OLX AR5 /D11 2IS  
IPN SWE /OHH MNP

BOI DLO 1LU EEE /WXY DHU NAA DHL EQA /EGS ZCU L6H ZZ0

A NAA AIR A A18 ASD A A 5AB / A ASD 02A A 2A6 ASD A A A NK5  
NGJ H01 SUV AFE MLA IBQ 1E8 BBR

Mir and his team, including Bakshi are working on the intel.

**MIR**

Give me everything... jo bheja hai  
usne... sab board pe dalo.

**BAKSHI**

Sir Sehmat ne yeh message bheja hai. Hum isse abhi bhi decode kar rahe hain.

Mir looks at the numbers, at the deciphered code, trying to understand.

**MIR**

Key kaunsi use kar rahe hain?

**BAKSHI**

1233122311

Mir starts circling the words as per the key and we see Bakshi writing down the selected alphabets in order on the other blackboard simultaneously.

**CUT TO:**

110 **EXT. CANTONMENT AREA - NIGHT**

Sehmat is running down the street after Abdul.

Every time she spots someone, Sehmat slows down her pace to normal, dropping the chase, giving Abdul a head start. The moment the coast is clear, she again runs on.

Sehmat realizes she cannot catch up with him. Suddenly her eyes fall on a vehicle. A Jonga that is parked by the road side. Her eyes light up. She runs to the vehicle.

**CUT TO:**

110A **INT/EXT. CANTONMENT AREA - JONGA - NIGHT**

Sehmat gets into the vehicle and finds the key in the sun visor. She starts the vehicle.

**CUT TO:**

110B **EXT. CANTONMENT AREA - NIGHT**

Abdul looks behind him and sees the empty streets. Sehmat is nowhere around. He slows down his pace, bends and gathers his breath. Standing there, on the street, he looks at the metal pieces in his hand, not understanding what they are.

Just as he's about to turn the corner, something slams into him.

**CUT TO:**

110C     **INT. CANTONMENT AREA - JONGA - NIGHT**

Sehmat's face is set in a dark mask as she drives on.  
There's a sickening crunch heard.

**CUT TO:**

111     **EXT. CANTONMENT AREA - NIGHT**

As the Jonga moves away, emerging from under the vehicle is Abdul's body.

Sehmat parks the Jonga, she gets off and looks around to ensure no one has seen her.

Her feet unable to support her, she gathers herself, and without looking back, rushes away into a lane.

**CUT TO:**

112     **INT. INDIAN INTELLIGENCE BUREAU - SITUATION ROOM - NIGHT**

All the alphabets from the code are now on the other blackboard. Bakshi reads out the deciphered message aloud.

**BAKSHI**

Echo 754339 November 61132. Diablo  
dolphin at zone victor dine on blue  
whale at 832105 Echo 174100  
November.

**MIR**

Dolphin? Blue whale? Yeh numbers ko  
map pe plot karo. Try echo for East  
and November for North

We see Bakshi putting out a map on a board and plotting co-ordinates using pins. As the first pin lands on an area in an ocean, Mir asks Agent 2 -

**MIR (CONT'D)**

Pakistan ki saari submarines ke  
details lao.

Agent 2 leaves the room and Mir turns back to Bakshi. We see Bakshi drawing a line over the pointed co-ordinates and stops at the point of Intersection.

**MIR (CONT'D)**

Nikhil?

**BAKSHI**

Sir yeh toh Indian Ocean ke co-ordinates hain.

**MIR**

Aur doosra coordinate?

Agent 2 interrupts their conversation as he rushes in with a file.

**AGENT 2**

Sir!

He hands Mir the file. Mir looks at it. The pages contain details of Pakistan's naval fleet, including its submarines. Mir lands on a page.

**MIR**

Diablo PNS Ghazi ka purana naam hai. Pakistan samandar ke raste Hindustan par hamle ka soch raha hai.

**BAKSHI**

Sir doosre co-ordinate ki longitude detail nahin hai humare pass lekin lat co-ordinates Bay of Bengal se hote hue guzar rahi hain.

Mir draws a circle around the Blue Whale one the board.

**MIR**

Jahan hamaara INS Vikrant docked hai. The "Blue Whale"... Ussey taget karna chahta hai Pakistan...

**CUT TO:**

113 **INT. SYED HOUSE - LIVING ROOM - NIGHT**

Sehmat gets into the house. She looks around. She's alone. She moves to the phone.

**MIR (O.S.)**

Kabir Murtaza, Islamabad mein hamaare First Secretary hain. Switchboard number par call karogi. Do ghanti aur kaat dogi.

Sehmat dials the number. Waits for it to ring twice. Then hangs up. Hands shaking, she waits by the phone. In a few seconds, the phone rings. Sehmat answers.

**I/C:**

113A     **INT. FIRST SECRETARY'S HOUSE - NIGHT****KABIR**

Parcel khul gaya hai. Vahaan sab  
theek hai?

**SEHMAT**

Chhat tapak rahi thi. Marammat ho  
gayi. All ok.

She hangs up.

**CUT TO:**114     **INT. SYED HOUSE - SEHMAT'S BATHROOM - NIGHT**

Sehmat enters the bathroom, shuts the door and dismantles the  
Morse unit. She hides it in the flush tank of the commode.

She takes off her clothes, shoves them at the bottom of the  
laundry hamper and steps into the shower. Leaning against the  
tiles, her shoulders finally slump and she breaks into sobs.  
The enormity of what she's done sinks into her.

**CUT TO:**115     **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - NIGHT**

Dressed in her nightgown, Sehmat moves to the bed and lays  
down, staring vacuously into space.

The sound of the sickening crunch of bones as she drove the  
Jonga over Abdul plays in her head.

She lets out a gasp, shaking uncontrollably now.

**CUT TO:**116     **INT. MILITARY HOSPITAL - NIGHT**

Lying on a hospital bed, broken, bloodied but still alive is  
Abdul. He is muttering incoherently.

A NURSE is leaning over him, trying to understand, while  
others attend to him.

**ABDUL**

Meh... boob Sy.. Ed. Syyy... eddd.

The Nurse looks at Abdul.

**NURSE**

Mehmood? Nahin? Mehboob?  
Theek... Syed?

Abdul nods, desperately.

**ABDUL**

Maa... Maa...ja...

**NURSE**

Major?

The Nurse hurries to a DOCTOR.

**NURSE (CONT'D)**

Sir, voh kisi Major Mehboob Syed ko poochh raha hai...

**DOCTOR**

Kisi se kaho, iss naam ka pata lagaaye aur contact karo.

He hurries to Abdul and checks him.

**ABDUL**

Mehh... Meehboob...!

On Abdul.

**- I N T E R V A L -**

117 **INT. ADMIRAL'S OFFICE - NIGHT**

Mir is addressing ADMIRAL KUMAR, COMMODORE BASU and a few other senior bureaucrats.

**MIR**

Main ye information pa kar kaafi fikrmand hoon gentlemen... lekin mujhe darr hai ki hum abhi tak iss par seriously gaur nahin kar rahe hain... Hamein...

**ADMIRAL KUMAR**

(cuts in)

Gaur kar rahe hain Mr. Mir. Aur serious bhi hain. Varna hum sab yahaan jama na hote. Lekin hamaari fikr doosri hai. Issliye ki Military aur Navy intelligence se abhi tak hamein aisi koi news nahin mili hai jo aapke agent se milti ho.

**COMMODORE BASU**

Security ke hisaab se sab kuchh humare control mein hai.

**(MORE)**

**COMMODORE BASU (CONT'D)**

Lekin hum kisi bevajah panic mein  
bhi nahin padna chahte.

**MIR**

Admiral... Commodore... mere agent  
ne bahaut bada khatra utha kar ye  
khabar nikali hai... Aur aisi  
khabar par vahan ki agency bhi toh  
poori tarah pardah rakhegi...

**ADMIRAL KUMAR**

I think hamein iss information ko  
verify karne tak intezaar karna  
chahiye, Mir.

(to Basu)

Aapki kya rai hai, Commodore?

**COMMODORE BASU**

I agree... Aur ye mat samajhiye ke  
hum aapki information ko taal rahe  
hain Mir sahab. Lekin direct saboot  
ke bagair hum kisi action ki  
taiyaari bhi nahin kar sakte.

**ADMIRAL KUMAR**

Let us stay alert. Dekhte hain aur  
kya khabar aati hai.

The briefing is over. As they walk out, Mir exchanges a  
helpless, resigned and grim look with Bakshi.

**CUT TO:**

118 **EXT. MILITARY HOSPITAL - NIGHT**

A vehicle pulls up at the entrance. Mehboob, still in  
uniform, gets off the vehicle and moves swiftly inside.

**CUT TO:**

118A **INT. MILITARY HOSPITAL - NIGHT**

The Nurse on duty (same as earlier) is walking with Mehboob,  
leading him to a room.

**NURSE**

Kuchh cadets usey utha kar laaye  
thay yahan. Station office mein  
report darj karne gaye hain. Hit  
and run ka case lagta hai.

The Nurse opens the door to Abdul's room. Mehboob steps in  
and freezes as his eyes fall on Abdul.

**NURSE (CONT'D)**

Kya aap pehchaante hain usey Sir?

Mehboob rushes to Abdul's bedside. He is in a very bad way, connected to machines but severely bruised and broken.

**MEHBOOB**

(to the Nurse)

Haalat se kya lagta hai?

**NURSE**

Multiple fractures hue hain aur  
aate-aate bahaut khoon beh chuka  
hai. Bachaaye rakhne ki har koshish  
ki jaa rahi hai, lekin...

Abdul's eyes open as he hears the voices. Abdul's face lights up as he spots Mehboob. He tries to speak. Mehboob moves to him.

**MEHBOOB**

Aaraam karo... chup raho Abdul!

Abdul struggles to speak, but blood comes out of his mouth. The Nurse tries to make him comfortable.

**ABDUL**

Eh... eh...

Blood spurts out of his mouth.

**ABDUL (CONT'D)**

Maa.. Eh... Ma. S... S...

Abdul's body twists in one final convulsion and he goes still.

**CUT TO:**

119

**INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - NIGHT**

Sehmat wakes up with a scream, from the throes of a terrible nightmare. She is wild-eyed and shaking like a leaf. Iqbal puts on the bedside lamp and holds her close, composing her.

**IQBAL**

Shhhh.... Sehmat... bas... shhhh...

Sehmat calms down, gathering herself, getting her bearings.

**IQBAL (CONT'D)**

Tum so rahi thin jab main aaya...  
neend mein baar baar Abdul ka naam  
le rahi thin...

(beat)

Bhabhi ne shaayad bata diya hoga...

Sehmat is silent, shaken.

**IQBAL (CONT'D)**

Mehboob bhai vahin hain... aspatal mein. Kuchh hoga toh khabar karenge.

**SEHMAT**

(shaken)

Abdul... Voh... Voh... Theek hai?... Na?

Iqbal holds her hand, gently.

**IQBAL**

Inshallah, theek ho jaaenge...

Iqbal puts his arm around Sehmat. She rests her head on his shoulder, her eyes wild with worry, her face haunted.

**CUT TO:**

120 **INT. SYED HOUSE - DINING ROOM - MORNING**

"CHOR KA GAVAAH, GIRAH KAT!  
EAST PAKISTAN MEIN HINDUSTAN KI MADAAKHALAT!"

A newspaper screaming headlines about the Crush India movement and the growing tension between India and Pakistan. Syed is reading the newspaper, Iqbal sitting by him at the dining table. They look up as Mehboob walks in, still in his uniform of the previous day. He looks tired and spent. He sits at the table.

Iqbal and Syed search Mehboob with the obvious question. Mehboob shakes his head in a No. Iqbal draws a ragged breath.

**SYED & IQBAL**

Inna Lillahi wa inna illahi  
raajeon.

Salma places a cup of tea in front of Mehboob and leaves.

**CUT TO:**

120A **INT. SYED HOUSE - KITCHEN - DAY**

Sehmat is helping Munira fry some puris. Sehmat looks wan and her eyes are red rimmed from lack of sleep. Munira is talking, animated.

**MUNIRA**

Bada afsos hota hai logon ka  
bartaav dekh kar - bajaaye aspataal  
pahonchaane ke, maar ke bhaag  
gaye...

**(MORE)**

**MUNIRA (CONT'D)**  
 (shaking her head)  
 Koi zameer nahin logon ka!

Just then, Salma enters the kitchen.

**SALMA**  
 Bhaijaan aa gaye hain.

Munira rushes out. Sehmat reacts, then follows after Munira.

**CUT TO:**

120B **INT. SYED HOUSE - DINING ROOM - DAY**

Munira and Sehmat look aggrieved. Munira has tears in her eyes.

**MUNIRA**  
 Allah ussey jannat bakshay...  
 Police se kuchh maloom hua?

Mehboob shakes his head in the negative.

**MEHBOOB**  
 Abhi kuchh nahin. Tehkiqaat kar  
 rahe hain.

As he speaks, he absently removes the packet containing pieces from the Morse unit, from his trouser pocket.

**MEHBOOB (CONT'D)**  
 Ye nurse ne diye. Abdul ke haath  
 mein milay thay. Tafteesh ke liye  
 de doonga, inhein... shaayad kuchh  
 pata chale...

Mehboob places them on the table. Sehmat's eyes fall on them and she freezes for a moment, but immediately gathers herself, her face giving nothing away.

**MEHBOOB (CONT'D)**  
 Mere kapde taiyaar kar do. Abdul ki  
 maiyyat ka intezaam karke aaya  
 hoon. Ghante bhar mein nikalna  
 chahiye humein.

Munira nods and moves away. Sehmat catches Iqbal's eye. He nods at her, indicating to do the same. She lowers her eyes and follows Munira.

**CUT TO:**

121 **EXT. KABRASTAN - DAY**

Abdul's body is placed in the grave. Iqbal, Mehboob and Syed drop the customary soil over the body. They step back and say the collective prayer.

"Wah-nahaa-nakh-rijukul-taratul-ukh loh"

Gravediggers start putting the mud over the grave, burying him.

On Abdul's face covered now by mud.

**CUT TO:**

122 **INT. SYED HOUSE - LIVING ROOM - DAY**

The men return home. Syed and Iqbal walk up the stairs. But Mehboob moves towards the dining area. He addresses Shyama, who's at the table.

**MEHBOOB**

Tamaam naukaron ko yahaan bulaana.

Shyama hurries away. Munira looks at him, taken aback.

**MUNIRA**

Kya hua?

**MEHBOOB**

Unme se kisi ko toh maaloom hoga  
kal shaam kya hua. Abdul ghar se  
nikal ke kahaan jaa raha tha...

(grim)

Abdul ki maut accident nahin hai,  
itna tay hai.

Sehmat, who is following Iqbal upstairs, stops short.

**CUT TO:**

122A **INT. SYED HOUSE - DINING ROOM - DAY**

All the servants are gathered around as Mehboob sits at the table. They all give their testimony, one by one.

**MEHBOOB'S DRIVER WASIM**

Main General Sahab ke ghar gaya hua  
tha, bade Sahab ke kagazaat  
pahonchaane. Phir namaaz ko chala  
gaya.

**ISMAIL**

Munna ko bukhaar tha. Salma aur  
main uss ke saath quarter mein  
thay.

**SHYAMA**

Main Munira begum ke baalon mein  
tel laga rahi thi.

**ODERLY 1**

Main paani ka motor dekh raha tha.

Mehboob looks tired and exasperated.

**MEHBOOB**

Tum mein se kisi ne bhi Abdul ko  
ghar se nikalte nahin dekha?

Everyone shakes their heads in the negative. Standing at a distance, a relieved Sehmat quietly slips away. Munira sighs, hopelessly.

**CUT TO:**

123     **INT. SYED HOUSE - CORRIDOR - EVENING**

Sehmat is walking around the house turning the lights on, when she hears some sounds from a room ahead. She looks in, cautious.

**CUT TO:**

123A     **INT. SYED HOUSE - ABDUL'S ROOM - EVENING**

Mehboob is searching through Abdul's room, everything is upturned. Sehmat tenses up but immediately corrects herself as Mehboob looks up and spots her by the door.

**SEHMAT**

Kuchh dhoond rahe hain Bhaijaan?

Mehboob rakes his fingers through his hair.

**MEHBOOB**

Kuchh samajh nahin aa raha... Voh  
toh ghar se baahar nikalne se  
katrata tha. Der shaam kahaan jaa  
raha tha? Voh bhi bina kisi ko  
khabar kiye...

(looks at the Morse bits)

Aur ye uske paas kahaan se aaye?

Sehmat is on her guard, doesn't reply. Mehboob is tracing the events of the previous day, aloud, almost to himself.

**MEHBOOB (CONT'D)**

Hum Abba ke saath meeting ke liye  
ravaana hue. Phir Abba ki file lene  
laute. Rafeeq aandar gaya tha Abdul  
se file maangne.

**(MORE)**

**MEHBOOB (CONT'D)**

(looks at Sehmat)  
File tumhe mili thi na?

Sehmat is silent, merely nods.

**MEHBOOB (CONT'D)**

Uss vaqt Abdul tha?

**SEHMAT**

Ji...

**MEHBOOB**

Uske andaaz mein kuchh alag mehsoos  
hua tumhe?

Sehmat shakes her head in a 'no'.

**MEHBOOB (CONT'D)**

Tumne ussey ghar se jaate dekha?

She again shakes her head in a 'no'.

**MEHBOOB (CONT'D)**

Baat baith nahin rahi. Usne mera  
naam lekar mujhe aspataal bulvaya.  
Varna hamein pata hi nahin chalta.  
Voh mujhse kuchh kehne ki koshish  
bhi kar raha tha...

(shakes himself)

Khair... Kal un jawanon se mil raha  
hoon, jo ussey aspatal le gaye  
thay. Shaayad koi suraag miley...

He picks up the Morse pieces and leaves the room. Sehmat's  
stoic visage now cracks, she lets out a gasp, clearly shaken.

**CUT TO:**

124

**INT. INDIAN INTELLIGENCE BUREAU - MIR'S OFFICE - EVENING**

Bakshi enters the room. Mir looks up.

**BAKSHI**

Sir... Humne High Command ko  
hamaari saari intel de di hai.  
Lekin unke paas aur kahin se iss se  
milti information nahin aayi hai.

**MIR**

(slamming the table)

Aa bhi nahin sakti! Isiliye toh hum  
hain! Unhe voh information dene ke  
liye jo aur kahin se nahin mil  
sakti!

(frustrated)

Bloody hell!

He picks up the phone.

**MIR (CONT'D)**

Kabir Murtaza ko mila ke do.

He waits to get connected. The line buzzes with a dead ring. Mir frowns.

**MIR (CONT'D)**

Thodi der mein phir try karo.

He hangs up.

**CUT TO:**

125

**INT. SYED HOUSE - DINING ROOM - NIGHT**

The family is at dinner, except for Mehboob. Just as Munira enters with rotis, Mehboob comes in, looking exhausted. He sits at the table. Munira immediately serves him and the others. Sehmat is also serving them.

**SYED**

Javanon se kuchh pata chala?

**MEHBOOB**

Nahin. Abdul unhe zakhmi haalat mein sadak par pada mila. Pehle hi bahaut khoon beh chuka tha to voh fauran usey aspatal le gaye. Unhe aur kuchh nahin dikha...

Sehmat lowers her eyelids in relief. Mehboob helps himself to a mouthful of food.

**MEHBOOB (CONT'D)**

Lekin police ko voh gaadi mil gayi hai jis se Abdul ka accident...  
(corrects himself)  
Jis se Abdul kuchla gaya...

Sehmat freezes, her hand stopping as she's serving Iqbal some vegetable. Iqbal looks at her.

**IQBAL**

Ek aur chammach daal do.

Sehmat collects herself immediately and serves Iqbal.

**IQBAL (CONT'D)**

Gaadi kiski hai?

**MEHBOOB**

Cantonment ka hi jonga tha. Haadse ki jagah se kuchh aage park hua mila. Chaabi ignition mein lagi hui.

**(MORE)**

**MEHBOOB (CONT'D)**

(shrugs)

Ungliyon ke nishaan vagairah ki  
tafteesh chal rahi hai.

Syed just nods silently.

**MEHBOOB (CONT'D)**

Aur vo tukde jo uske haath mein  
milay, Station chief ne unhein  
Inspection Bureau ke havaale karne  
ko kaha hai. Vahi inki buniyaad  
saabit kar paaenge.

Sehmat's face is stoic, but as she turns and walks to the  
kitchen, her eyes are clouded.

**CUT TO:**

126

**INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - NIGHT**

Iqbal enters the room as Sehmat is making the bed for the  
night. Iqbal walks to her and starts helping her. He scans  
her face.

**IQBAL**

Tum theek toh ho na? Abdul ki maut  
se lagta hai, kuchh hil gayi ho tum  
bhi...

Sehmat just nods slightly. Iqbal moves to the gramophone and  
puts on a record of gentle Hindustani music.

**IQBAL (CONT'D)**

Bahaut wafaadar insaan tha...  
Hamaari vaalda ki maut par usne  
kasam khayi thi, ke jeete ji  
hamaare khaandaan par koi aanch  
nahin aane dega.

(beat)

Aur marte dum tak dekho... bhaijaan  
ka naam le raha tha...

Iqbal seems to struggle with his emotions. He looks at  
Sehmat, a film of tears in his eyes.

**IQBAL (CONT'D)**

Tumse zara sakhti se baat karta  
tha, mujhe maalom hai... Voh bhi  
kyunki meri tarafdaari karta tha...  
Munira ke saath bhi aisa hi tha.

Sehmat is struck by the emotion in Iqbal's words.

**IQBAL (CONT'D)**

Isiliye main jaanta hoon voh aisa  
kuchh nahin kar sakta jis se  
hamaare khandaan ko nuqsan  
pahonche.

Sehmat's mind starts whirring as she hears this.

**SEHMAT**

Main kal masjid tak chali jaaun?  
Abdul ke naam ka faateha padhne...  
Gareebon mein baantne ke liye kuchh  
kapde bhi khareed loongi main  
bazaar se.

Iqbal looks at her, touched by her words.

**IQBAL**

Bahaut acchhi baat hai... Main  
saath chalunga...

Sehmat is silent. She looks at Iqbal and smiles, but her eyes  
remain clouded.

**CUT TO:**

127

**EXT. SYED HOUSE - PORCH - EARLY MORNING**

Sehmat steps out of the house with Iqbal, just as Syed steps  
out into the foyer too. Mehboob is a few steps behind him.

**SYED**

Tum dono mere saath Head Office  
chalo. Gaadi mein brief kar doonga  
jo...

**MEHBOOB**

(cuts in)

Abba, aap aur Iqbal chaliye. Main  
Inspection Bureau se hote hue  
pahonchta hoon. Station office  
jaakar jonge ke baare mein...

**SYED**

(cuts in)

Mashreek-e-Pakistan ke Governor ka  
qatl kar diya hai Mukti Fauj ke  
gaddaron ne! Aur tum pille ki tarah  
apni poonchh ka shikar karne mein  
lage ho! Abdul ki maut ka junoon  
utaaro apne sar se aur mulk mein jo  
tanaav badh raha hai, uss par gaur  
karo! Central Command se order aaye  
hain, vahaan ki regiments ko  
mazboot karna hai.

**MEHBOOB**

Maaf kijiye Abba... meri galati hai, maanta hoon. Lekin Abdul ka ye haadsa mere zehen se utar nahin raha. Koi toh raaz hai isme, aur uski teh tak pahonchna chaahta hoon bas.

(beat)

Jald hi Head Office pahonch jaaunga, vaada!

Syed looks at Mehboob for a long beat, then sighs and walks to the waiting car.

Iqbal looks at Sehmat, apologetic. She hides her relief as she softly nods. Iqbal gets into Syed's car and they leave. Mehboob's driver moves to bring his car up front.

As Mehboob waits for his car, a wry smile spreads across his face.

**MEHBOOB (CONT'D)**

Pille ki tarah poonchh ka shikaar kar raha hoon!

(exhales)

Raat bhar jaaga hoon... Yahi sochte hue ke Abdul mujhe kya bataane ki koshish kar raha tha?

(looks at Sehmat)

Ek minute ke liye toh mujhe laga Abdul tumhaara bhi naam le raha tha...

Mehboob scans her face for a long beat. Sehmat keeps a straight face and looks bemused too.

**MEHBOOB (CONT'D)**

(laughs wryly)

Ajeeb hi hai...

Sehmat's car pulls up. Mehboob gestures for her to get in. Sehmat gets in and the car leaves. The moment Sehmat is away from Mehboob's sight, her face grows serious, her eyes filled with worry.

**CUT TO:**

128

**INT. FLORIST'S SHOP - EARLY MORNING**

Sehmat walks to Saadiq, who is arranging some flowers. She gestures towards the inner room, where she had made the call from, earlier. Saadiq shakes his head.

**SAADIQ**

Marr gaya... vo kehte hain na angrezi mein, phone is dead.

**SEHMAT**

Bahaut zaroori hai.

Before Saadiq can say anything, a group of women enter the shop and ask for his attention. Sehmat walks away. She looks around, worked up. And spots a paan seller, who is watering his paan leaves. On the counter next to him is a telephone. She moves to the shop.

**CUT TO:**

129

**EXT. PAAN SHOP - MAZJID - EARLY MORNING**

**SEHMAT**

Aapka phone istemal kar sakti hoon?

The PAANWALA (69), cranky and irritable frowns at Sehmat.

**PAANWALA**

Paan nahin chahiye?

**SEHMAT**

Usi ke liye toh aayi hoon. Dus baandh dijiye. Main phone kar loon?

**PAANWALA**

Dus kya ji? Darjan mein baat karein. Ek darjan, do darjan?

**SEHMAT**

Do darjan. Main phone kar loon?

Sehmat moves to the phone, but he picks up the receiver.

**PAANWALA**

Number bataiye. Main mila deta hoon.

(frowning)

Log ek kehke kai call mila lete hain.

**SEHMAT**

Meri ek ki call hai.

**PAANWALA**

Number dein na... mila deta hoon.

Realising she has no way out, Sehmat sighs.

**SEHMAT**

56829

The Paanwala dials the number. Sehmat watches him closely - his expression as the phone rings. Suddenly she cuts the call. The Paanwala puts the receiver down, looking at her irritated.

**SEHMAT (CONT'D)**

Maaf kijiyege, galat number de  
diya. Sahi number hai... 56839

Just then the phone rings. Sehmat jumps at the phone and  
picks up the receiver.

**SEHMAT (CONT'D)**

Mere do darjan paan baandh dijiye  
na... Shukriya...

The Paanwala is about to protest when Sehmat apologises in  
gestures. Just then, a couple of customers walk up to him.  
The Paanwala turns to attend to them. Sehmat turns away and  
speaks into the phone.

**SEHMAT (CONT'D)**

Mausam bigad raha hai... South se  
kuchh garam kapde mangva dein...

**CUT TO:**

129A **INT. FIRST SECRETARY'S OFFICE - EARLY MORNING**

Kabir is on the phone, looking grave.

**KABIR**

South se contact nahin ho pa raha.  
Ye mausam khud hi jhelna padega.  
Kitne kapde chahiyein?

**I/C:**

Sehmat's eyes cloud.

**SEHMAT**

Sirf ek hi. Billi ke liye.

**KABIR**

Kya haalat hai?

**SEHMAT**

Aaj subah toh panje maar ke gayi.

**KABIR**

(draws a breath)  
Zakhm septic ho sakta hai.  
Operation kar dein. Samjhin aap?

**SEHMAT**

Ji.

**KABIR**

Billi ke liye garm kapdon se kaam  
nahin chalega. Usey ghar se nikaal  
dein.

Sehmat reacts, stricken, her face going pale.

**KABIR (CONT'D)**

Uska koi ilaaj nahin hai.

Sehmat is silent.

**KABIR (CONT'D)**

Ghante bhar mein shaayad baarish  
ho. Ek chhatri rakh lijiye.

With that, Kabir hangs up.

**CUT TO:**

130 **INT. MAZJID - MORNING**

Sehmat walks into the mosque. She closes her eyes.

**FLASH CUT:**

Abdul's face and eyes as the Jonga runs him over.

**FLASH CUT:**

Mehboob smiling ruefully.

**MEHBOOB**

Kal ek minute ke liye toh mujhe  
laga Abdul tumhaara bhi naam le  
raha tha...

**CUT BACK TO:**

Sehmat kneels down. She prays hard.

**CUT TO:**

130A **EXT. MAZJID - MORNING**

Sehmat looks out from the entrance towards where her car is  
parked. She looks at her watch.

**CUT TO:**

130B **EXT. CAR PARK. OUTSIDE MASJID - MORNING**

An umbrella seller is moving among the parked cars.

**UMBRELLA SELLER**

Baarish jo barse... Chhatri ko  
tarse!

He keeps repeating the phrase. He catches Sehmat's eye as she  
gets into her car. She looks at him intently.

**KABIR (O.S.)**

Ghante bhar mein shaayad baarish  
ho. Ek chhatri rakh lijiye.

The seller comes by Sehmat's window.

**UMBRELLA SELLER**

Chhatri le lein bibi... Sirf bees  
rupaye mein...

Sehmat's driver, Ismail turns to shoo him away.

**ISMAIL**

Ai miyan! Alag hato! Sitambar mein  
baarish ki baat karta hai!

**SEHMAT**

Koi baat nahin Ismail. Zaroorat-  
mand hai koi.

She pulls out her purse and hands over the money. Ismail  
shakes his head in disapproval.

**ISMAIL**

Bemausam chale aate hain...

The seller hands her the umbrella, blessing her.

As Sehmat's car drives away, his slouchy manner changes and  
carrying his wares, he disappears into some by-lanes.

**CUT TO:**

131 **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - DAY**

Sehmat locks the door from inside. She sits by the bed with  
the umbrella. She pulls out a pair of shoes from her  
wardrobe. She plucks open the leather sole of the heel. From  
within the heel, out slips a small pellet.

**FLASH CUT:**

131A **INT. TRAINING BASE - LAB - DAY**

Laboratory. Mir holds out an identical pellet.

**MIR**

Ricin... Ek kism ka zeher. Agar koi  
aisi situation aaye ke kisi ko raah  
se hata dena hai, tab kaam aayega.

**SEHMAT**

(cuts in)

Hata dena matlab? Maar dena?

Mir shows her how to arm the mercury vial.

**CUT BACK TO:**

131B     **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM**

Sehmat follows the same procedure and arms the umbrella. She then stows the umbrella into her clothes drawer. She puts away the pair of shoes.

**CUT TO:**

132     **EXT. SYED HOUSE. TERRACE. - NOON**

Sehmat pulls out the antenna and the wire from the pole.

**CUT TO:**

133     **INT. SYED HOUSE - SEHMAT'S BATHROOM - DAY**

Sehmat pulls out the little packet with the Morse code bits that she had hidden in the flush tank.

She walks out of her room.

**CUT TO:**

134     **INT. SYED HOUSE - STUDY - DAY**

Opening the room with her duplicate key, Sehmat shuts the door behind her, ensuring no one is around.

She deftly moves around the room and removes all the surveillance equipment installed. She puts it in the same bag as the Morse equipment.

**CUT TO:**

135     **INT. SYED HOUSE - CORRIDOR - DAY**

Carrying the bag she walks down, wondering where to toss it, when her eye falls on Abdul's room. A thought strikes her.

**CUT TO:**

136     **INT. SYED HOUSE - ABDUL'S ROOM - DAY**

The room has been tidied up by someone. Sehmat pulls up a stool and standing on it, she feels along the loft running along the top of the room. Just then, the phone rings in the living room, that's close by. Sehmat hurriedly stows the bag containing all the incriminating stuff onto the loft.

As she gets off the stool, she loses her balance slightly as her foot gets stuck in one of the slats of the stool. The phone outside keeps ringing.

Sehmat stashes the stool where it was and leaves the room, wincing slightly in pain. The phone has stopped ringing. She hears Munira's voice from somewhere in the house.

**MUNIRA (O.S.)**

Hello...?

**CUT TO:**

137 **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - DAY**

Sehmat rubs her ankle, then picks up her bag, pulls out the umbrella from her drawer and steps out of the room, pulling on her burqa.

**CUT TO:**

138 **INT. SYED HOUSE - LIVING ROOM - DAY**

Sehmat steps out and sees Munira walking into the living room. Munira smiles at Sehmat.

**MUNIRA**

Suraiya begum ka phone tha... Army Wives Association ke liye ek raffle plan kar rahi hain... Poochh rahi thin agar hum unke ghar aa sakte hain...

**SEHMAT**

(hesitates somewhat)  
Aap chali jaaen... main market ja rahi hoon... Abdul ke naam pe khairaat baantne ke liye kuchh kapde khareedne hain.

**MUNIRA**

Haan... Iqbal bata rahe thay...

Sehmat nods in acknowledgement.

**MUNIRA (CONT'D)**

Jaldi aa jana... Maine paaye pakvaaye hain bade bhaijaan ke liye...  
(dimples)  
Kuchh toh khush hon...

**SEHMAT**

Baaji, aap toh bhaijaan na kaha karein unhein...

**MUNIRA**

Mere nahin, tumhaare bade bhai ke  
liye keh rahi hoon. Khuda kare koi  
pakki khabar laayein aaj bureau  
office se...

Sehmat is struck by Munira's words. She merely nods and  
hurries out.

**CUT TO:**

139 **INT. SEHMAT'S CAR - STREETS OF RAWALPINDI - DAY**

The Driver looks at Sehmat through the rearview mirror.

**ISMAIL**

Aap bade savaab ka kaam kar rahi  
hain... jo kar rahi hain Abdul  
chacha ke liye...

The car pulls up at the marketplace. Sehmat gives a strained  
smile at the Driver and gets off.

**CUT TO:**

140 **EXT. MAIN BAZAAR - DAY**

Sehmat walks down the road, gets into a shop. She exits in a  
burqa from the back entrance of the shop.

Sehmat moves to where the rickshaws are parked. She walks up  
to Imtiyaz, the rickshaw puller. He nods as she gets onto the  
rickshaw. He takes off.

**CUT TO:**

141 **EXT. INSPECTION BUREAU - DAY**

A small discreet sign declares that the building houses the  
'Inspection Bureau, Government of Pakistan'.

Sehmat gets off the rickshaw, nods in thanks to Imtiyaz and  
moves up the steps.

**CUT TO:**

142 **INT. INSPECTION BUREAU - DAY**

Sehmat moves to the first level and looks towards the  
entrance. She looks at her watch, ready for a wait.

**TIME LAPSE**

Sehmat - now sitting on the ledge by the window, her veil down so no one can see her face - looks out and sees what she's been waiting for.

**CUT TO:**

143     **EXT. INSPECTION BUREAU - DAY**

Mehboob's car pulls up. Mehboob gets out of the car and walks towards the building.

**CUT TO:**

143A    **INT. INSPECTION BUREAU - STAIRWAY - DAY**

Sehmat's hands shake by her side as she gets to her feet and ensures that her veil is secure.

As Mehboob walks up the stairs, Sehmat makes her way down the stairs. Midway through, as she's just a few feet away from Mehboob, Sehmat seems to trip and tumbles down a couple of steps. Mehboob immediately grabs hold of her, saving her a nasty fall.

**MEHBOOB**

Aap theek toh hain mohtarma?

Hidden by her burqa, Sehmat mumbles a thanks and hurries away. Mehboob continues walking up the steps. He rubs his calf absently as he walks on.

Sehmat gives him one last look and leaves the building.

**CUT TO:**

144     **EXT. MAIN BAZAAR - DAY**

Imtiyaz drives Sehmat and the rickshaw through the market and drops her at a point.

Sehmat walks towards a structure marked 'Bathrooms'.

**CUT TO:**

144A    **INT. LADIES BATHROOM - DAY**

Sehmat looks around to ensure she's alone. She locks the main door, then dismantles the umbrella into pieces. She drops them around the bathroom in different bins.

She looks beneath the counter of the main sink and spots a large bag. She pulls it out.

Avoiding looking at herself in the mirror, Sehmat walks out of the bathroom, carrying the bag.

**CUT TO:**

144B **EXT. MAIN BAZAAR - LATE AFTERNOON**

Sehmat walks out from another entrance and is within walking distance of where she got off the car. She hurries towards her car. The driver Ismail steps out and takes the bag from her.

**CUT TO:**

144C **EXT. MAIN BAZAAR - LATE AFTERNOON**

Across the other side, ISI Agents swoop towards the rickshaw stand and grab the arm of Imtiyaz, the rickshaw puller and bundle him into a car.

**CUT TO:**

145 **EXT. FLORIST'S SHOP - LATE AFTERNOON**

Saadiq looks up as two plainclothes men walk to his shop. Something about them strikes him. He takes a step back. But before he can move, one of them has grabbed him by the neck and the other is holding out a gun, looking at him coldly.

**CUT TO:**

146 **INT. INSPECTION BUREAU - OFFICE - EVENING**

Mehboob watches as one OFFICER makes an entry into a file about the metal Morse bits he's handed over to them. The other is bagging the pieces in an evidence bag.

**OFFICER 1**

Bahaut logon ke haath lage hain in tukdon par. Aapke bhi honge...  
Finger prints pehchaan-na mushkil hoga. Beher hal moaaena toh karein...

Mehboob rubs his arm and is now sweating and looking rather uncomfortable.

**MEHBOOB**

Kitni jaldi koi nateeja nikaal sakenge aap?

**OFFICER 2**

Yahi koi hafte bhar mein Inshallah.

**MEHBOOB**

Shukriya...

He draws a ragged breath and holds his arm again. He is pale and ashen. The Officers look at him in concern.

**OFFICER 1**

Aapki tabiyat kuchh nasaaz lagti  
hai Major saab.

**MEHBOOB**

Ji haan. Kuchh bechaini si hai.  
Main chalta hoon. Allah hafiz...

Mehboob walks to the exit.

**CUT TO:**

146A **INT. INSPECTION BUREAU - STAIRWAY - EVENING**

Mehboob walks down the same flight of stairs that he had walked up, when Sehmat had bumped against him.

As he takes a couple of steps down, all color leaves his face. He holds his chest and collapses down the stairs. Mehboob crumples like a rag doll at the bottom of the stairs, clearly dead.

**CUT TO:**

147 **INT. SYED HOUSE - LIVING ROOM - EVENING**

Sehmat has a haunted look in her eyes as she folds a white shawl. Munira is helping her stack the clothes for donation, aided by a couple of maids. Munira looks at the time.

**MUNIRA**

Salma, khaane ki taiyaari karna...  
(to Sehmat)  
Miyaan ke rahe thay aaj jaldi aa  
jaaenge...

Sehmat averts her eyes as she pulls out another garment from the bag. On the white cloth.

**CUT TO:**

148 **EXT. KABRASTAN - DAY**

A senior officer has folded the country's flag.

The soldiers fire their guns in salute. They bring their rifles back on the ground as another soldier shouts out the salaami orders.

Two soldiers place a wreath on the fresh grave.

The senior officer steps up to Syed to hand him the flag, Mehboob's beret and badges. Syed's knees buckle, unable to take it. Iqbal is by his father's side, holding him up. All of the army top brass is around, including Beig.

The Qazi chants verses from the Quran.

**CUT TO:**

149

**INT. SYED HOUSE - LIVING ROOM - EVENING**

A Prayer Meeting is on. The men and the women are sitting on separate sides of the room. Iqbal is with his father, meeting the people giving condolences. Sehmat is overseeing the help and making sure everyone is being attended to. But she does not meet anyone's eyes, her head low, her eyes filled with guilt that she knows she needs to hide.

Munira is sitting among the women. Staunchly by her side is Suraiya, wife of Colonel Siddiqui. Little Anwar is sitting by Munira, holding onto her. A large portrait of Mehboob's is in the room, adorned with flowers. Syed moves to address the mourners.

**SYED**

Hazraat... bahaut bahaut  
shukriya... iss hamdardi aur  
mohabbat ka... mujhse aur mere  
javan bete se...  
(voice cracks)  
jo...

A sob escapes Syed as he says Mehboob's name. He looks at Mehboob's photograph. Syed can't speak anymore, tears fall down his face with grief he's unable to contain. Iqbal moves to his father, wraps a strong hand around his shoulders and leads him back to a chair. Iqbal then moves to address the mourners.

**IQBAL**

Mehboob bhai ka ye sadma... bada  
gehra sadma pahoncha hai Abba ko.  
Hum sab ko. Hum sab ko unhi ka  
sahara tha. Jab bhi koi dikkat  
hoti. Abba ki gaadi start nahi ho  
rahi, ya mera homework galat hua  
ho, ya khana kharab bana ho. Sab  
bhai ke paas daudte thay. Woh sab  
theek kar denge...  
(chokes, fighting tears)  
Ab kaun sahi karega Bhai? Kaun  
theek karega ye...

Sehmat looks at Iqbal, her guilt exploding inside her.

**CUT TO:**

150 **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - LATER**

Sehmat enters the room and is taken aback to see Iqbal in uniform, getting ready to leave for somewhere.

**SEHMAT**

Kya? Baahar jaa rahe hain aap?

**IQBAL**

Haan. Head Office par urgent pahonchna hai.

**SEHMAT**

Abhi? Iss maatam ke mauke par?  
Kitna urgent hai?

**IQBAL**

Hum teenon mein se...  
(corrects himself)  
...ab hum donon mein se kisi ek ko  
toh jaana hoga... Duty quom (mulk)  
ki hai.

He draws a shaky breath. He pulls out a dossier envelope from his bag and moves out of the room.

**CUT TO:**

151 **INT. SYED HOUSE - CORRIDOR / STUDY - EVENING**

Iqbal walks down the corridor, followed by Sehmat who is handing him his other stuff.

Iqbal opens the door of the study after a knock. Syed is in there. Iqbal hands the envelope to Syed, who looks wan and pale.

**IQBAL**

Lt. General Beig ne bheja tha, jab  
hum...  
(clears his throat)  
Jab hum baahar thay...

Sehmat's eyes follow the envelope. It says 'Highly Classified'. Iqbal leaves. Sehmat follows after a beat.

**CUT TO:**

152     **INT. SYED HOUSE - MUNIRA'S BEDROOM - EVENING**

Sehmat - tray of food in hand - knocks on the door and opens it. Munira is lying on the bed, disconsolate. Suraiya is with her. Sehmat tries hard to control the guilt in her eyes.

**SEHMAT**

Kuchh kha lo...

Munira doesn't reply, a sob escapes her.

**SURAIYA**

Main khila doongi...

Sehmat places the tray on a table.

**SEHMAT**

Main Abba ko dekhti hoon...

Suraiya nods, her eyes kind.

**SURAIYA**

Jeeti raho beta...

Sehmat averts her eyes and leaves the room.

**CUT TO:**

153     **INT. SYED HOUSE. CORRIDORS TO STUDY - EVENING**

Sehmat is walking down the corridor, when she hears an exclamation from Syed's room.

**SYED (O.S.)**

Ya Khuda!

She moves to the room.

**CUT TO:**

153A     **INT. SYED HOUSE - STUDY - EVENING**

Sehmat opens the door, looking in worried.

**SEHMAT**

Abba?

Syed is looking distraught. His eyes are on some papers on his desk. Among them are some photographs.

**SYED**

Kaise mulk ko mehfooz rakhein jab  
apne hi log namak haraam niklein!  
Samajh nahin aata... Allah ki kya  
marzi hai... Pehle Abdul, phir  
Mehboob... Aur ab ye sab...

**SEHMAT**

Khud ko pareshaan na karein Abba...  
Allah bhala karega...

Sehmat moves closer to the desk, pouring out a glass of water for Syed.

As she gives the water to him, Sehmat looks at the desk. They are photographs - of Saadiq, the Florist, Imtiyaz, the Rickshaw puller and also of the First Secretary Kabir Murtaza. There are other photographs that she doesn't recognise. Over each photograph, there's a note that says 'Apprehended' or 'Under Surveillance'. Saadiq and Imtiyaz's photos carry the note 'Apprehended'. The First Secretary says 'Under Surveillance'.

Sehmat's eyes react in alarm.

**SEHMAT (CONT'D)**

Ab so jaaen Abba... Ye sab zaroori  
baatein hain, jaanti hoon. Par  
sehat durust rakhna sabse zyaada  
zaroori hai.

Syed starts collecting the papers.

**SEHMAT (CONT'D)**

Rehne dein. Darvaza lock kar dete  
hain. Andar koi nahin aayega.

Syed surrenders to her insistence and gets up, all the events of the day taking their toll. She helps him. Syed looks at her, with affection.

**SYED**

Iss gayamat mein ek tum hi ho...  
jisne hum sab ko sambhaal rakha  
hai.

Sehmat lowers her eyes, filled with guilt as she walks out the room with Syed.

On the photographs lying on the desk.

**CUT TO:**

154

**INT. SYED HOUSE - LIVING ROOM - EVENING**

The house is empty. Alone now, Sehmat moves to the phone. She dials a number and waits to get connected.

**MIR (O.S.)**

Sarvar - Hidayat Khan saab ke sab  
se mautbar dost. Kahin koi gadbad  
ho jaye toh fauran usey contact  
karo.

Sehmat speaks into the phone.

**SEHMAT**

Sarvar Store? Kuchh sauda lena hai.  
Niyaz ke liye. Urgent hai. Aadhey  
ghante mein aa jaaun? Ho jaaega?

**CUT TO:**

155 **INT. SARVAR GROCERY - EVENING**

Sarvar looks concerned.

**SARVAR**

Theek hai. Main intezaar karunga.

He hangs up.

**CUT TO:**

156 **INT. SEHMAT'S CAR - STREETS OF RAWALPINDI - EVENING**

Sehmat is in the car, looking out the window, preoccupied.

**ISMAIL**

Chhoti begum... mujhe keh detin..  
Ya koi naukhar sauda le aata. Aise  
dinon mein aapko nikalne ki kya  
zaroorat hai?

Sehmat looks at the Driver.

**SEHMAT**

Kuchh nahin... baahar nikalne se  
jee halka ho jaata hai.

The Driver nods in understanding. The car zooms on.

**CUT TO:**

157 **EXT. MAIN BAZAAR - EVENING**

Sehmat gets off the car and walks into a shop. She walks out  
from the other side and thru lanes until she reaches Sarvar's  
shop.

**CUT TO:**

158 **INT. SARVAR GROCERY - EVENING**

Sehmat steps into the shop. Nafisa, Sarvar's wife, is at the  
till. Sehmat hands her a list. Then -

**SEHMAT**

Aur kaabuli channe bhi chahiye...  
aath mm size ke.

Nafisa reacts to this request. She turns to Sarvar.

**NAFISA**

Miyaan...

Sarvar moves to the front of the shop.

**SARVAR**

Idhar aa jaaein aap...

Sehmat follows Sarvar.

**CUT TO:**

158A **INT. SARVAR GROCERY - BACK ROOM - EVENING**

Sehmat and Sarvar are in the back of the store. Sarvar measures some chickpeas and weighs them as they speak.

**SEHMAT**

(low voice)

Saadiq aur Imtiyaz ko Agency (ISI)  
ne giraftaar kar liya hai. Kabir  
Saab par nazar rakhi ja rahi hai.

Sarvar's eyes widen.

**SEHMAT (CONT'D)**

Mir saab se kisi tarah baat ho  
sakti hai?

**SARVAR**

Mushkil hai. India ki tamaam linein  
bandh hain. Mashriq (East Pakistan)  
mein gurillaon ne kuchh pul uda  
diye hain. Unhe hathiyaar Hindustan  
se mil rahe hain, ye Pakistani  
military ko pata chal chuka hai.  
Jung toh ab hokar hi rahegi.

A tremble passes through Sehmat. Sarvar packs the chickpeas. Nafisa too brings out a bag of groceries that she has readied and gestures for Sehmat to walk out a back door.

**NAFISA**

Aap kisi khatre mein to nahin hain?

Sehmat shakes her head.

**SEHMAT**

Lagta toh nahin...

**NAFISA**

Khuda khair rakhe...

**SARVAR**

Agar koi khatra mehsoos ho, toh  
ishaare ke taur par, apne bathroom  
ki batti jala kar rakhein. Hum  
aapko nikaal lenge.

Sehmat nods. As Sehmat is hustled out the door, a burqa-clad woman steps in at the front of the shop.

**WOMAN**

Mujhe aath mm ke size ke kaabuli  
channe chahiyein.

Sarvar hurries to the woman and takes her arm.

**SARVAR**

Aap fauran nikal jaaein... aapke  
shauhar khatre mein hain...

The woman holds up her veil, surprised. It is Pallavi, the wife of Kabir Murtaza.

**CUT TO:**

159 **EXT. MAIN BAZAAR - EVENING**

Sehmat walks to her car, with the bag of groceries. Unknown to her, a small distance away, Kabir's car is surrounded by ISI agents, as Pallavi hurries towards him.

**CUT TO:**

160 **INT. INDIAN INTELLIGENCE BUREAU - MIR'S OFFICE - EVENING**

Mir enters the office, followed by Bakshi.

**BAKSHI**

Sir humne saare raste aazma liye...  
apne kisi bhi aadmi tak pahonchna  
namumkin ho gaya hai. First  
Secretary tak bhi nahin.

(beat)

Aur abhi abhi information aayi hai  
ke switchboard line compromise ho  
chuki hai.

Mir looks worried.

**MIR**

Sehmat bilkul akeli reh gayi hai.  
Ab koi support nahin hai. Aur uss  
taraf kya ho raha hai, kuchh pata  
nahin chal raha.

**(MORE)**

**MIR (CONT'D)**

(reaches a decision)

Fauran ek back-up team taiyaar  
karo... Aur Sehmat ko nikaalo  
vahaan se.

Bakshi nods and leaves the room.

**CUT TO:**161 **EXT. SYED HOUSE - PORCH - NIGHT**

Sehmat gets off her car and sees Syed's car driving away.  
Salma steps out to take the bags from Sehmat.

**SEHMAT**

Abba baahar gaye hain?

**SALMA**

Ji. Unhe phone aaya aur vo fauran  
nikal gaye.

Sehmat nods, grim and walks towards the stairs.

**CUT TO:**162 **INT. SYED HOUSE - SEHMAT'S BATHROOM - NIGHT**

Sehmat washes her face. She looks at her reflection in the  
mirror. Her eyes are clouded, troubled, filled with guilt and  
fear.

**SEHMAT**

(under her breath)

Rehem karna Allah... Unka shaq  
Abdul par padey... Mujh par rehmat  
kar...

She is about to switch off the light, when she hears the  
sound of an engine.

Sehmat peers out of the window and sees an official looking  
large vehicle come in. Agents get off and take positions  
around the house.

Another vehicle drives in.

**CUT TO:**163 **EXT. SYED HOUSE - LAWNS - NIGHT**

Meanwhile, a group of Army men with sniffer dogs enter the  
lawns. A van with external antennae parks in the shadows,  
setting up surveillance.

**CUT TO:**

164     **EXT. SYED HOUSE - COMPOUND - NIGHT**  
         **P.O.V:**

Watching this, and watching Sehmat slowly withdraw from the window and with the bathroom light on, is someone hidden in the lawns, looking through a pair of binoculars.

**CUT TO:**

165     **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - NIGHT**

Sehmat lies on her bed, emotionally drained. She shuts her eyes.

Abdul's face as he comes under the Jonga.

Mehboob rubbing his calf as he walks up the stairs.

Sehmat opens her eyes. Tears fall down her face. She hugs a pillow and bites down into it to stifle her sobs.

**CUT TO:**

165A    **EXT. SYED HOUSE - NIGHT**

The house is silent. Sehmat's bathroom light remains on.

**CUT TO:**

166     **EXT. SYED HOUSE - PORCH - DAY**

The boot of a car is opened and a maid stows a bag in. She slams the boot down.

**CUT TO:**

167     **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - DAY**

Sehmat opens her eyes, waking up with a start. She looks beside her. Iqbal is asleep. She watches him for a beat, his tired, trusting face turned up to the light. She tears her eyes away and gets off the bed.

**CUT TO:**

168     **INT. SYED HOUSE - SEHMAT'S BATHROOM - DAY**

She steps into the bathroom, and sees that she's left the light on.

**SEHMAT**

Uff!

She moves to switch it off.

**CUT TO:**

169

**INT. SYED HOUSE - LIVING ROOM - DAY**

Syed walks into the living room, dressed in his uniform. A wan Munira steps out too. Syed looks at her. She nods. They walk to the door. Just then, Sehmat steps into the room and sees them.

**SEHMAT**

Abba ji, aap ravaana ho rahe hain?

Syed turns to Sehmat.

**SYED**

Mulk mein bahaut kuchh ho raha hai beta. Mere maatam karne ka waqt nahin hai.

**SEHMAT**

Miyan ko jaga doon?

**SYED**

Iqbal bahaut der raat lauta headquarters se. Kuchh der sone dena usey... phir jaga dena.

Sehmat looks at Munira.

**SEHMAT**

Munira?

**SYED**

Munira kuchh dinon ke liye apne vaaldein ke paas jaa rahi hai. Karachi mein. Meri unse baat ho gayi hai.

Munira hugs Sehmat tight, holding back her tears.

**MUNIRA**

Tum apna khayal rakhna. Main jald hi aa jaaungi.

**SEHMAT**

Allah haafiz...

Sehmat smiles as Munira follows Syed out of the room

**CUT TO:**

170      **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - DAY**

Sehmat walks into the room to see Iqbal is awake and getting ready to go for a shower. She asks, concerned -

**SEHMAT**

Aap raat der se laute? Kuchh der  
aur so lijiye...

Iqbal smiles affectionately -

**IQBAL**

Neend poori karne ke liye, waqt  
nahin hai...

Sehmat smiles back somewhat.

**SEHMAT**

Main khaane ki tayaari karti hoon.  
Bina khaaye nahin jaaenge...

Iqbal nods with a smile.

**CUT TO:**

171      **EXT. CANTONMENT AREA - DAY**

A flag car enters the cantonment and stops by a check post. The DRIVER rolls the window down.

**DRIVER**

Major General Syed ka ghar kaunsa  
hai?

**ARMY GUARD**

Aap?

**DRIVER**

Colonel Bashir Ahmed...

The Guard salutes the car. He points the direction.

**CUT TO:**

172      **INT. SYED HOUSE - DINING ROOM - DAY**

Iqbal, now ready and dressed in his uniform, is eating as Sehmat serves him another paratha. A car is heard pulling into the porch.

**CUT TO:**

173 **EXT. SYED HOUSE - PORCH - DAY**

The Driver steps out to open the rear door. Out steps a disguised Mir, in full army regalia of a Colonel.

**CUT TO:**

174 **INT. SYED HOUSE - DINING ROOM - DAY**

An orderly announces to Iqbal -

**ORDERLY 1**

Janaab, Colonel Bashir Ahmed sahab  
tashreef laaye hain...

Iqbal nods. Sehmat moves into the kitchen.

**CUT TO:**

175 **INT. SYED HOUSE - LIVING ROOM - DAY**

Iqbal walks up to Mir and greets him.

**IQBAL**

Maafi chaahta hoon Colonel Saab.  
Abba iss vaqt ghar pe nahin hain.

Mir waves away the apology.

**MIR**

Main maatm pursi ke liye haazir hua  
tha. Major Sahab ek zamaane mein  
meri saath unit mein thay. Main  
yahaan nahin tha jab intaqaal ki  
khabar aayi.

Iqbal nods. Shyama arrives with a tray of tea and serves the men. Mir is taking in the surroundings.

A few moments later Sehmat arrives. She looks at Mir and plays it utterly cool, not betraying any recognition. A phone rings somewhere.

**IQBAL**

Meri begum hain - Sehmat. Aur aap  
Colonel Bashir Ahmed. Bade bhai  
kabhi inki commmand mein thay.

Sehmat greets Mir politely. Salma reaches them.

**SHYAMA**

Sahab, aapke liye phone hai.

Iqbal excuses himself and leaves. Sehmat and Mir speak with polite reserve.

**SEHMAT**

Ek aur cup Colonel Saab?

Mir nods. She pours the tea.

**MIR**

Apne navaase ke liye kuchh khilone  
le jaana chaahta hoon. Yahaan ka  
Crown Plaza mall kaafi mashoor hai,  
suna hai.. kya vahaan khilonon ki  
dukaan hai?

Sehmat meets his gaze evenly.

**SEHMAT**

Ji haan, hai. Kaisa khilona  
chahiye? Paani ki motorboat?

**MIR**

Usi ki talaash hai.

Sehmat has a measured polite smile on her face.

**SEHMAT**

Vahaan mil jaaegi.

**MIR**

Bahaut khoob. Do ghante mein  
khareedne jaaunga.

Sehmat nods silently as Iqbal returns to them.

Mir gets to his feet.

**MIR (CONT'D)**

Main chalta hoon barkhurdaar...  
mera aadaab apne Abba tak pahoncha  
dena.

Iqbal shakes hands with Mir. Mir bows politely to Sehmat and leaves. As Mir walks away, Iqbal looks towards Mir, thoughtful and intrigued.

He then shakes himself and turns to Sehmat.

**IQBAL**

Abba ka phone tha. Hamaare ghar se  
kisi tarah ki transmission pakdi  
gayi hai. Isiliye baahar  
surveillance bitha di gayi hai.  
Munira ko bhi Agency le gaye hain  
statement lene ke liye.

Sehmat tenses up on hearing about Munira. Iqbal is walking towards the porch as he speaks.

Salma hands Sehmat Iqbal's briefcase and other things. Iqbal informs Salma -

**IQBAL (CONT'D)**

Sabhi se keh dena bina ijaazat, koi  
baahar nahin ja sakta.

Salma nods and moves towards the kitchen. Iqbal takes his things from Sehmat at the door.

**IQBAL (CONT'D)**

Agency ke kuchh officers tumhein  
lene aayenge... tumhaara bayaan bhi  
lena hoga.

Sehmat nods imperceptibly. Her mind clearly churning at all the information.

**CUT TO:**

176 **EXT. SYED HOUSE - PORCH - DAY**

Iqbal speaks to the Army Officer, who nods and signs on something. Iqbal gets into the car, a preoccupied look on his face. Sehmat watches the car drive away, all alone. She looks in the lawns, at the army men all around.

**MIR (O.S.)**

Agar kabhi lagey ki tumhaara raaz  
faash ho raha hai, to samajh lo ke  
ho chuka hai.

Sehmat's face clears as she seems to come to a decision. She goes inside the house.

**CUT TO:**

176A **INT. COL. SIDDIQUI'S HOUSE - DAY**

The phone is ringing. A HOUSEKEEPER answers.

**HOUSEKEEPER**

Hello...?

**I/C:**

176B **INT. SYED HOUSE - LIVING ROOM - DAY**

**SEHMAT**

Hello, main General Syed ki bahu  
bol rahi hoon... Suraiya begum se  
baat karni hai... urgent hai.

**I/C:**

Suraiya walks to the phone, and speaks into it.

**SURAIYA**

Sehmat? Sab khairiyat toh hai?

**SEHMAT**

Badi mushkil ho gayi hai Suraiya  
ma'am... aapse fauran mil sakti  
hoon? Lekin mere paas na car hai,  
na driver...

**SURAIYA**

(concerned)

Oh... tum fikr na karo... main abhi  
bhejti hoon.

**CUT TO:**

177 **EXT. SYED HOUSE - GATE - DAY**

A black state car is stopped by the Armymen at the gate.

**CUT TO:**

177A **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - DAY**

Sehmat sees this from her window. Her eyes light up. She  
grabs her things and moves out.

**CUT TO:**

177B **EXT. SYED HOUSE - PORCH - DAY**

Sehmat gets into the car. An Army Officer steps up.

**ARMY OFFICER**

Kahaan jaa rahe hain?

**DRIVER**

Colonel Imtiyaz Siddiqui ke ghar.  
Unhi ki car hai.

The Army officer looks at Sehmat for a beat, then waves the  
car through.

**CUT TO:**

178 **EXT. COL. SIDDIQUI'S HOUSE - DAY**

The car pulls up in the driveway.

**CUT TO:**

179

**INT. COL. SIDDIQUI'S HOUSE - LIVING ROOM - DAY**

Sehmat is sitting across Suraiya. Suraiya looks genuinely disturbed.

**SEHMAT**

Hamaara ek naukhar, Abdul marhoom,  
Hindustan se tha. Aur pata chala  
hai ki mukhbari karta tha. Mumkin  
hai kuchh ehem information pass ki  
ho usne dushmanon ko. Aur ab  
hamaari family iska shikaar hogi.  
Voh Munira ko le gaye hain.

Suraiya looks upset.

**SURAIYA**

Aur tumhein bhi lene aa rahe hain.  
Badi naavaajib baat hai...

**SEHMAT**

Mujhe apni fikr nahin hai Suraiya  
ma'am. Lekin Munira bahaut masoom  
hai... Aur abhi abhi bechaari ke  
shauhar ka inteqaal hua hai...

(genuinely worked up)

Aise vaqt mein uske saath... Ek  
army officer ki bewa ke saath aisa  
hona...

(beseeches her)

Aap VC hain Army Wives Association  
ki... Aapke kehne se shaayad uski  
madad ho. Aapka naam bhi voh  
ibaadat ki tarah liya karti hai...

The words hit home. Suraiya looks determined.

**SURAIYA**

Kyun nahin, kyun nahin... Tum ruko  
main aati hoon.

She moves inside.

**CUT TO:**

180

**EXT. SYED HOUSE - PORCH - DAY**

Iqbal's car pulls in. He steps out looking tense.

At the porch, three men are standing with Ismail, Sehmat's driver.

**IQBAL**

Tashreef laaiye.

The men walk into the house.

**CUT TO:**

181 **INT. COL. SIDDIQUI'S HOUSE - LIVING ROOM - LATER**

Suraiya walks back towards Sehmat, smiling.

**SURAIYA**

Lo bhai Allah bada kaarsaaz hai!  
Voh log Munira ko ghar bhej rahe  
hain. Karavaai ke taur pe bayaan  
lena chaahte thay uska. Par maine  
bhi keh diya, ke mauqa dekh ke  
karavaai ki jaati hai.

(beat)

Ghar pe se nazarbandhi bhi utha li  
jaaegi. Fauji afsaron ka khaandaan  
hai. Mujrim thode hi hain jo faraar  
ho jaaenge.

Sehmat shuts her eyes in relief.

**SEHMAT**

Badi inaayat aapki Suraiya ma'am.  
Hum umrbhar aapke shukrguzaar  
rahenge.

Suraiya waves it away, warmly.

**SURAIYA**

Hum toh family ki tarah hain beta  
Sehmat! Kuchh aur kar sakun toh  
zaroor bataana...

Just then, Anwar runs in and smiles at Sehmat.

**ANWAR**

Hello miss!

Sehmat smiles at Anwar as she looks intently at him.

**CUT TO:**

182 **INT. SYED HOUSE - ABDUL'S ROOM - DAY**

Iqbal watches as the officers search Abdul's room.

**IQBAL**

Mehboob bhai sara kamra chhaan  
chuke thay... Kuchh nahin mila  
unhein...

The officers continue looking. Inspector 3 looks up and  
gestures to the loft area. One of the officers steps on the  
same stool that Sehmat had.

He gropes the loft, flashes a torch there and suddenly exclaims. He reaches in and pulls out a bag. It is the bag Sehmat had stashed.

Iqbal looks stunned as they pull out the contents of the bag. It has the rest of the Morse equipment and the listening devices from Syed's room. Inspector 3 moves to the phone outside and dials a number.

Iqbal's eyes then fall to a corner of the room, he spots something.

**CUT TO:**

183     **EXT. SYED HOUSE - PORCH - DAY**

Colonel Siddiqui's car pulls up as the surveillance team around the house are dismantling their setup and leaving. Sehmat is seen through the window - a small smile on her face.

**CUT TO:**

184     **INT. SYED HOUSE - SEHMAT'S BATHROOM - DAY**

Iqbal enters the bathroom and shuts the door behind him. He stands for a beat, then leans against the mirror and breaks down. It's a heart-rending sight.

**CUT TO:**

184A    **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - DAY**

Sehmat steps into the bedroom and sees Iqbal's stuff on the mantle. She puts away his watch, stashes his bag in the cupboard. Then her eyes fall on his wallet, that's lying open. She moves to pick it up when something catches her eye. She opens the flap and pulls it out. It's a ghungroo from her payal, Iqbal's gift to her.

**FLASH CUT:**

184B    **INT. SYED HOUSE - ABDUL'S ROOM - DAY**

Sehmat stashes the incriminating bag in the loft over Abdul's room. The phone rings outside. As Sehmat gets off, she trips slightly. One of the ghungroos comes loose from the payal and rolls down the floor. Sehmat hurries out the room, unaware.

**FLASH CUT:**

184C     **INT. SYED HOUSE - ABDUL'S ROOM - DAY**

Iqbal looks at the bag that the inspectors have recovered and his eyes fall on something. It is the ghungroo that has rolled into a corner of the room.

The inspectors leave the room. Iqbal goes in and picks up the ghungroo.

**CUT TO:**

184D     **INT. SYED HOUSE - SEHMAT'S BATHROOM - DAY**

Iqbal splashes water on his face, wipes it with a towel and steps out of the bathroom.

**CUT TO:**

184E     **INT. SYED HOUSE - SEHMAT & IQBAL'S BEDROOM - DAY**

Iqbal looks at his own service revolver pointed at him. Sehmata is holding the gun. A strange sad smile spreads across his face.

Sehmata's eyes are teary, Iqbal's bloodshot from his breakdown. They look at each other.

**SEHMATA**

Baith jaao.

Iqbal doesn't move.

**IQBAL**

Do goliyon ka istemaal kar lo  
Sehmata - ek mere liye, ek apne  
liye. Doosra koi raasta nahin hai.

Sehmata looks at him, reacting to his words.

**IQBAL (CONT'D)**

Agency ko abhi khabar nahin hai.  
Kyunki unhe woh saboot nahin mila  
hai jo mere paas hai.

He gestures to the ghungroo from her payal, lying on the table. He looks at her feet, at the ghungroo. Sehmata looks overcome, but tries to compose herself.

**IQBAL (CONT'D)**

Kabhi koi sach bhi tha hamaare  
darmiyaan?

Iqbal's eyes spill over as the words leave his mouth.

**SEHMAT**

Maine chaaha nahin tha ki aisa  
ho... par ye sab hota chala gaya...

**IQBAL**

Kuchh bhi sach tha Sehmat?

Sehmat is silent for a beat.

**SEHMAT**

Main agar sacch kahoon bhi... toh  
kya aap aitbaar kar lenge?

Iqbal gives out a wry laugh.

**SEHMAT (CONT'D)**

Magar sabse bada sach ye hai, ki  
Hindustan se aage mere liye kuchh  
nahin hai.

Both their eyes brim over as they accept the truths of the situation.

**IQBAL**

Tumse mohabbat ki hai Sehmat. Magar  
watan ke aage mohabbat kuchh nahin.  
Aur ye tumse behtar kaun samajh  
sakta hai.

Iqbal takes a step. Sehmat's fingers tremble as she tightens her grip on the gun.

**IQBAL (CONT'D)**

Maine kabhi tum par qaabu paane ki  
koshish nahin ki. Ab bhi nahin  
karna chaahunga...

He moves towards her. He's almost about to lunge towards her, when the door opens and Anwar runs into the room.

**ANWAR**

Miss! Munira aapa aa gayin!

The little boy runs to Sehmat and hugs her waist.

Sehmat's hand with the gun is around the child's back. She looks across at Iqbal, the control back with her.

Iqbal looks at Anwar, at Sehmat, and her hand on his back, holding a gun.

**CUT TO:**

**INT. SYED HOUSE - MUNIRA'S BEDROOM - AFTERNOON**

Munira is sitting desolately on the bed, tazbi beads in her hands.

Sehmat, dressed in a burqa, caresses Munira on the head as she takes Anwar's hand in hers. Munira smiles faintly at Anwar as they leave the room.

**CUT TO:**

185A **EXT. SYED HOUSE - PORCH - AFTERNOON**

They reach the porch and Sehmat puts Anwar into Col. Siddiqui's car. Iqbal appears behind her, restrained against himself.

**ANWAR**

Munira aapa nahin chalengi drive pe?

**SEHMAT**

Hum chalte hain na... Munira aapa ke liye ice-cream le aate hain aur aapke liye khilone! Kyun?

As Anwar happily gets into the car Sehmat turns to Iqbal.

**IQBAL**

Baccha hai...

Placing her hand on the pocket of her burqa where she's carrying Iqbal's gun, Sehmat says softly -

**SEHMAT**

Woh mehfuz rahe, ye aap par hai...

Iqbal is shaken by her voice. Sehmat throws one last look at Iqbal, before she gets into the car and shuts the door.

**CUT TO:**

186 **EXT. PAK ARMY HQ - AFTERNOON**

The imposing facade of the HQ.

**SYED**

Uski ye jurrat!

**CUT TO:**

186A **INT. SYED'S CHAMBERS. ARMY HQ - AFTERNOON**

Syed looks at Iqbal, a furious look on his face.

**SYED**

Ek ladki! Ek ratti-bhar ki ladki ne hamaare poore khaandaan ko tabah kar diya! Humaare pyaar, humaare yakeen ki dhajjiyan uda di!

**(MORE)**

**SYED (CONT'D)**

(shakes his head)

Hidaayat... Yaar tha mera! Main  
bhool kaise gaya ke woh aakhir hai  
toh Indian!

Iqbal is silent. Syed looks at his son and suddenly he looks vulnerable.

**SYED (CONT'D)**

Saari galati meri hai. Meri  
bewakoofi ki wajah se aaj mulk  
khatre mein hai... Aur meri hi  
bewakoofi ne tumhaari zindagi  
tabaah kar di! Maaf kar do mujhe  
beta...!

**IQBAL**

Nahin Abba... Aisa na kahein...

(then)

Jo bhi hua... Iss waqt haalaat  
sambhaalna zaroori hai. Aap agency  
ko khabar kar dein.

Syed gathers his wits somewhat about him. He picks up the phone and pauses.

**SYED**

Hamaari bahu Siddiqui sahab ke  
potay ko lekar... ye kahunga agency  
se! Uss haraamzaadi ne jo zillat...

**IQBAL**

(cuts in)

Abba... Woh jo bhi karti rahi, apne  
mulk ke liye karti rahi... Jaise  
hum karte hain.

Syed is somewhat surprised at Iqbal's demeanor. He proceeds to dial a number.

**CUT TO:**

187

**EXT. CROWN PLAZA - ENTRANCE - AFTERNOON**

At a corner of a crowded shopping complex, Mir is in a huddle with his team of agents, including Nikhil Bakshi. They are all in disguise.

**MIR**

Ek final check.

Nikhil Bakshi adjusts his beard.

**BAKSHI**

Sir! Jaise hi gaadi pahonchegi aur  
target baahar nikle, we aim to  
isolate her.

**AGENT 1**

Main target ko toy shop ki taraf le  
jaaunga aur peechhe ke darvaaze se  
exit karunga.

Mir looks towards Agent 2.

**AGENT 2**

Main first floor se target ko cover  
doonga.

**BAKSHI**

Main target ko Toy shop se  
transport tak le jaaunga Sir.

**MIR**

Agent 4 Plaza ki back exit par  
transport lekar taiyaar rahega.

**AGENT 4**

Copy sir!

Mir nods at his men.

**MIR**

To your stations.

The men disperse in different directions and blend into the  
crowd at the plaza.

Nikhil takes his position near the toy shop.

Agent 2 takes his position on the first floor of the plaza.

Agent 1 takes his position near the street stalls of the  
plaza.

**CUT TO:**

188

**EXT. CROWN PLAZA - ENTRANCE - AFTERNOON**

Col. Siddiqui's car pulls over. Sehmat, in a burqa, gets off  
the car. Anwar remains seated inside.

Mir speaks into his headset.

**MIR**

Target sighted.

As Mir watches, Sehmat instructs the driver something and  
shuts the door. The car drives away, carrying Anwar.

Mir nods, in approval.

**MIR (CONT'D)**

Move in, Agent 1. Isolate target.

Agent 1 walks towards Sehmat, when Mir suddenly spots something. A man in plainclothes, who has just gotten off a car behind Sehmat has his eye on her. Mir looks around and suddenly realizes there are several agents encircling Sehmat.

Mir speaks urgently into his headset.

**MIR (CONT'D)**

Abort exfiltration. Target  
compromised. Abort! I repeat!  
Abort.

Agent 1 quietly moves past Sehmat and disappears into the crowd. Bakshi reaches Mir.

**BAKSHI**

Sir?

Mir looks around, at the people milling about the place. He gestures towards the men who are closing in towards Sehmat.

**MIR**

Unke agents (ISI ke agents) har  
taraf maujood hai. Ussey nikaalne  
ki koshish mein civilians crossfire  
mein aa jaaenge.

Just as Sehmat is about to get into the mall, someone is seen striding purposefully towards her. It's Iqbal, along with other agents surrounding them.

**BAKSHI**

Shit! They have her!

Mir speaks into his headset.

**MIR**

Plan B par shift kar jaao.

Bakshi looks at Mir, stricken.

**BAKSHI**

Yeh aap kya keh rahe hain Sir?!

Mir nods.

**MIR**

It's the only way out. Ussey nikaal  
bhi nahin sakte aur chhod bhi nahin  
sakte.

(beat)

Sehmat ko hataane ke alaava koi  
rasta nahin hai.

Meanwhile, Iqbal reaches Sehmat and stands before her. He gestures to the gun in his uniform holster.

**IQBAL**

Watan ke aage kuchh nahin...

Mir looks to one of his agents on the first level.

**MIR**

Now.

A dart catches the burqa-clad Sehmat on the neck, and simultaneously a low-range explosive is tossed at where Sehmat and Iqbal are. The bomb blows up Sehmat and Iqbal. Screams rend the air.

**MIR (O.S.) (CONT'D)**

Safe House ki taraf slip kar jaao,  
everyone!

**CUT TO:**

188A **EXT. CROWN PLAZA - ALLEY - AFTERNOON**

Mir disappears into the reigning chaos of screams and people running in a daze.

The ISI agents run helter skelter, stunned by the explosion.

As he walks away, Mir looks back towards the blast area. Sehmat is lying on the ground, burqa around her face - clearly dead. As is Iqbal.

The ISI agents converge on Iqbal and Sehmat's bodies.

Mir hurries out of the alley and gets into his vehicle. He is joined by Bakshi and two other agents who run in.

**MIR**

Baaki kahan hain?

**AGENT 1**

Back entrance se nikal gaye.

Mir pulls off his headset. His hands shake and the headset falls to the floor of the car. Mir's eyes are stormy as the vehicle cuts away, further and further from the plaza.

**CUT TO:**

189 **INT. SAFE HOUSE - EVENING**

Mir and his men are packing up their guns and gear, when there is a knock on the door. Everyone is shocked into inaction.

Mir recovers first. He picks up his gun and moves to the door. He pulls open the door, pointing his gun out, then looks stunned. Standing at the door is Sehmat.

**FLASH CUT:**

189A **EXT. MAIN BAZAAR - EARLIER THAT AFTERNOON**

Sehmat's car stops at its usual spot. Sehmat gets off. Anwar looks out the window, seeing her hurry away.

**CUT TO:**

189B **INT. SARVAR GROCERY - EARLIER THAT AFTERNOON**

Sehmat walks into the shop and is met by Sarvar.

**SEHMAT**

Sarvar bhai...

Sehmat looks towards Nafisa.

Sarvar and Nafisa exchange looks and Nafisa nods. They go into the back room. As Sarvar leads Sehmat, now in Nafisa's burqa, towards the back exit, Nafisa pulls on the veil of Sehmat's burqa and leaves the shop in the direction Sehmat had come in.

Nafisa walks down to Sehmat's car and gets in.

**CUT TO:**

189C **EXT. CROWN PLAZA - AFTERNOON**

Sehmat gets off a rickshaw. She spots Nafisa. And Mir. She is about to cross over to Mir when she stops in her tracks as she sees Iqbal also there. Standing in front of Nafisa. Thinking it's her.

And suddenly, there's an explosion.

**CUT TO:**

189D **EXT. CROWN PLAZA - AFTERNOON**

The ISI agents run helter skelter, stunned by the explosion. They converge on Iqbal and Nafisa's bodies.

A dazed and stunned Sehmat spots Mir running towards a vehicle. He is joined by Bakshi and two other agents. They get into a car.

Sehmat gets back into her rickshaw, and overriding the driver's curiosity about what went down at the mall, points

towards the vehicle speeding into an alley, carrying Mir and the others.

**SEHMAT**

Unke peechhe...

**CUT BACK TO:**

190

**INT. SAFE HOUSE - EVENING**

Sehmat looks at Mir, heartbroken and beside herself with hurt and anger.

**SEHMAT**

Iqbal ki maut toh nahin thi iss plan mein! Kyun?! Kyun maara unhe? Kis wafaadaari ka sabak dete hain aap log? Aapne toh mujhe maar daalne ka order de diya tha! Bechaari Nafisa bhi qurbaan ho gayi!

**MIR**

Voh faisla tumhaara tha. Anjaam tum hi sahogi.

**SEHMAT**

(sobbing)

Maine apna zameer, apni zindagi, sab diya aap ke liye... Aur aapne toh jaan nahin bakshi thi meri!

She screams in rage and grief, and grabs at Mir. Mir holds onto her.

**MIR**

Jung mein aisa hi hota hai Sehmat. Kai beqasoor maare jaate hain. Lekin jung mein sivai jung ke, aur kuchh maaaine nahin rakhta. Koi maaaine nahin rakhta. Na tum, na main, koi nahin.

Mir holds Sehmat as she shakes uncontrollably.

**SEHMAT**

Nahin samajh aati aapki duniya! Na rishton ki qadar hai na jaan ki. Iss se pehle ki main poori tarah aap jaisi bann jaaun, mujhe iss sab se nikalna hai! Apne ghar jaana hai... Mujhe ghar jaana hai...

**CUT TO:**

191 **EXT. BORDER OUTPOST - INDIA - DAWN**

**SOMEWHERE ON THE BORDER BETWEEN INDIA AND PAK OCCUPIED KASHMIR:**

As the vehicle crosses the border, a pink dawn tinges the sky. A small Indian tricolour flutters atop a modest shed. The vehicles come to a halt at a border outpost. Sehmat gets off.

Standing outside the shed, waiting for her, along with a few other jawans is her mother Teji.

As Sehmat walks towards her, the jawans spontaneously salute her - one by one.

Before Sehmat can reach her mother, she falls to the ground, her feet unable to support her. Her face buried in the earth, she looks towards the road behind her, receding into the trees. Tears fall down her face as she breaks down. Teji moves to console Sehmat, while Mir stands by watching.

Inconsolable, Sehmat collapses into a faint.

**CUT TO:**

192 **INT. HOSPITAL ROOM - KASHMIR - DAY**

Sehmat is lying on the hospital bed, dishevelled with tear streaks down her face. Mitali is by her bed.

Just then, Teji walks away from a Doctor and reaches the room. Mitali steps out.

Teji comes beside her and caresses her head.

**TEJI**

Voh... Doctor ka kehna hai ke  
tum...

**SEHMAT**

Jaanti hoon Maa. Lekin main Iqbal  
ke bacche ko giraangi nahin... Ek  
aur qatl nahin hoga mujhse.

Sehmat just closes her eyes as Teji takes her hand, tears streaming down her face.

In the distance, Mir slowly walks away.

**CUT TO:**

193 **INT. DEFENSE HEADQUARTERS - SITUATION ROOM - NIGHT**

Commodore Basu is addressing the room. Admiral Kumar and a few other senior bureaucrats are around.

Mir is also present, watching quietly the same people who had scoffed his intel about INS Vikrant.

**COMMODORE BASU**

Hamaare intel ne Pakistan se ek message intercept kiya hai. Chittagong port se ek khaas lubrication oil ki enquiry hui hai.. Jo sirf submarines aur minesweepers mein istemaal hota hai. Aur Pakistan se Vishakhapatnam ki doori, Pakistan ki ek hi submarine poori kar sakti hai. PNS Ghazi.

(He looks at Mir in acknowledgment)

Jo INS Vikrant ko target karne ravaana hui hai.

Mir is impassive.

Admiral Kumar takes over. Over a map laid out on the table and models of the Vikrant and Rajput, Admiral Kumar speaks -

**ADMIRAL KUMAR**

INS Vikrant ko Vishakhapatnam se hatakar, uski jagah INS Rajput ko laga diya jaaega. Base ko instructions deen jaaengi ke radio transmissions mein Vikrant ke liye ration aur supply mangaayi jaaein. Rajput bhi Vikrant ke bhes mein signals broadcast karega.

He moves to another board.

**ADMIRAL KUMAR (CONT'D)**

Vikrant ko secure karne ke baad hamaare operation ka agla mission hoga Ghazi ko uda dena!

An excited murmur passes through the room. Mir remains impassive.

**CUT TO:**

194

**I/E. ARCHIVAL FOOTAGE OF THE 1971 INDO-PAK WAR.**

**NEWS IS HEARD ON THE RADIO:**

**RADIO ANNOUNCER (O.S.)**

Pakistan ki submarine PNS Ghazi Vishakhapatnam ke paas doob gayi hai. Bangal ki khaadi mein hamaari warship INS Vikrant ke dwaara ki gayi gherabandi kaamyaab hui hai.

**(MORE)**

**RADIO ANNOUNCER (O.S.) (CONT'D)**

Hamaari Nausena aur Vayusena ne  
 East Pakistan aur West Pakistan ke  
 bandargaahon ko bhaari nuqsan  
 pahonchaaya hai. Pakistani forces  
 ne East Pakistan mein Hindustani  
 fauj ke saamne hathiyaar daal diye  
 hain. Kal shaam, Pakistan ne  
 unilateral ceasefire ki ghoshna ki.

**TRANSITION TO:**195 **INT. HIDAYAT'S HOME - STUDY - EVENING**

A radio is playing as the news continues.

**RADIO ANNOUNCER (O.S.)**

India war jeet gayi hai! Indian  
 Army ne 90,000 Pakistani sipahiyon  
 ko gaid kar liya hai. Second world  
 War ke baad, ye Prisoners of War ki  
 sab se badi taadaad hai. Aur  
 humare mahaan desh ke liye ek aur  
 padak!

Unable to take it anymore, Sehmat pushes the radio to the  
 floor and lets out a terrible scream.

**CUT TO:**196 **EXT. INS VIKRAMADITYA - ARABIAN SEA - EVENING**

The cadets are awestruck by the story they have just heard.

Nikhil Bakshi is concluding his speech.

**BAKSHI**

Jeet ka jashn manaate hue hum ye  
 bhi yaad rakhte hain, ke humne kya  
 kya haara. Jung mein nuqsan sirf  
 jaan ka nahin hota. Kabhi kabhi,  
 casualties of war zinda bhi reh  
 jaate hain.

His eyes meet the moist eyes of the Colonel seen talking to  
 the junior officers earlier.

**CUT TO:**197 **EXT. SMALL TOWN BRICK HOUSE - EVENING**

A single storeyed spartan brick structure house stands amid  
 the sparse landscape.

Bakshi's speech overlaps on the visuals.

**BAKSHI (O.S.)**

Desh ke liye kuchh log kabhi kabhi  
aisi qurbaaniyaan dete hain ki  
insaaniyat hairaan reh jaati hai.

**CUT TO:**

197A     **INT. SMALL TOWN BRICK HOUSE - EVENING**

A sparse, ascetic room.

**BAKSHI (O.S.)**

Hamaare itihaas mein aise kai log  
hain, jinhein koi inaam, koi medal  
nahin mila. Hum unka asli naam tak  
nahin jaante. Na unhein pehchaante  
hain. Voh sirf vatan ke jhande par  
apni yaad chhod jaate hain.

Sitting in a corner of the room, looking out the window, her eyes lost, clearly removed from the world around her is Sehmat. The smoke from incense burning lends the place an almost surreal halo, and shrouds Sehmat in the same white mist.

- END -