

Episode 6: *The Mirror*

OML Entertainment Pvt. Ltd.

FADE IN:

1

**INT. HIGHWAY CAFE (NIGHT)**

1

An empty cafe at the middle of nowhere. It has a car parking area close by.

An old lady is sitting on the counter counting her meagre sales.

Nakul and Fokatiya are the only customers. They are sitting opposite to each other.

There is a sign board near the kitchen that reads 'We are hiring'. A TV is running in the background in very low volume.

Nakul is staring on the highway milestone outside. It reads Lonavla 84 kms. He is deep in thought.

FOKATIYA

Tumne use maar diya tha Nakul, uske  
pet mein chhura bhok diya, phir bhi  
woh ruki nahi, uski ek ungli bhi  
zyada thi.

As Fokatiya speaks, we intermittently see glimpses of the lake attack from Fokatiya's point of view.

This is slightly different from the actual attack. Here everything is in slow motion with radio silence and Upadhyay's face looks paranormal as she walks towards Fokatiya and Nakul. We are seeing this as Fokatiya's interpretation.

FOKATIYA (VO) (CONT'D)

Aur achanak toofan?  
Itna sab kuch sanyog nahi ho sakta.  
Main nischint hoon, Upadhyay amar  
hai!

Cut back to present.

FOKATIYA (CONT'D)

(in dilemma)  
Magar aise ek shaitaan ko amrit  
kaise saunp du?

Nakul doesn't respond. He seems distracted and lost.

We again see the glimpses of the same attack, this time from Nakul's POV.

While Upadhyay is attacking, Nakul can hear a faint ringtone from Upadhyay's pocket, as the attack continues. It increases in volume rapidly and Nakul realises who's phone it is.

CUT TO:

NAKUL

SHLOKA!

FOKATIYA

Kya? Kahaan?

Fokatiya looks behind expecting Shloka.

NAKUL

Shloka ka phone uske paas tha.  
Matlab ....

FOKATIYA

(starts praying)

Hey bhagwaan.

Nakul is lost in contemplation.

He doesn't know whether Shloka is dead or alive, when the old lady in the counter walks in and places a couple of two yellowish drinks on the table.

NAKUL

(politely)

Umm... Humne ab tak order nahi kiya  
hai. .

OLD LADY

(high pitch tone)

Welcome drink beta.

Nakul looks at the drink.

He focusses on it for a good few seconds, and gets an idea.

FOKATIYA

(alarmed)

Yeh toh mera ashram hai!

Nakul turns around to see the ashram murders being reported on TV.

A news reporter is reporting from the shut ashram.

REPORTER ON TV

Manikaran mein baraah sadhuon ki hatya ke mukhya aaropi Fokatiya baba Mumbai mein hai, aisa local police ka kehna hai.

An inset picture of Fokatiya is on the screen.

The TV reporter keeps reporting as his voice fades out.

TV REPORTER

(trailing voice)

Pados ke gaon se kai sadhugan Manikaran police station ke bahar dharne pe baithe hai. Aur keh rahe hai ki tab tak dharna karenge jab tak Fokatiya giraftar na ho.

Looking at the news report, Fokatiya freezes in shock.

**AFSOS PACKAGING**

6

**INT. UPADHYAY'S HOUSE (NIGHT)**

6

Shloka has been reinstated to her chair. She doesn't have the tape on her mouth.

She is still tied to the chair though.

Upadhyay is back to her painting. She is visibly injured and in some pain. Some antiseptic creams are spread on her wounds.

SHLOKA

I understand your confusion. Mujhe bhi vishwas nahi ho raha tha jab us sadhu ne bola. Magar tum khud socho- tumne kitni baar use maarne ki koshish ki, phir bhi woh nahi mara. Kyun?

Upadhyay keeps painting as she gives her defence.

UPADHYAY

Pehli baar usne galat adress diya, Dusri baar maine galat handgun use kiya, close range mein M36 use karna chahiye tha, teesri baar Vikram ki wajah se. Chauthi baar...

SHLOKA

And... what is common here? Har  
baar Nakul bach gaya.

UPADHYAY

Yes. Bach gaya. Because he is a  
little weasel, that I will hunt  
down.

SHLOKA

See I understand your state of your  
mind, I have also

Upadhyay stops painting and unloads on Shloka.

UPADHYAY

(mockingly)

You understand?

(turns serious)

What do you mean you understand?

Have you ever killed anyone?

Do you know what it feels to make  
someone stop breathing?

Have you ever seen someone blue and  
cold in front of your eyes?

Beat.

SHLOKA

I have.

Upadhyay's attention is drawn.

CUT TO:

12 INT. SHLOKA'S BEDROOM (FLASHBACK)

12

We begin directly with Shloka's flashback being narrated to  
Upadhyay.

Shloka and Dibakar are on their bed.

Dibakar is sleeping peacefully in fetal position. Shloka is  
in a semi sitting position under the same quilt.

Shloka is observing him intently. Shloka's VO kicks in.

SHLOKA (VO)

Dibakar was a great husband.  
Usne humesha mujhe khush rakhne ki  
koshish ki, prioritised me over  
himself,

(MORE)

SHLOKA (VO) (CONT'D)  
Would apologise even when I was  
completely wrong. Always.

We see Dibakar sleeping peacefully. Shloka takes Dibakar's hand in her hands softly.

SHLOKA (CONT'D)  
I cheated on him once and he just  
forgave me. That's it. Who does he  
think he is?

She quietly takes out a knife (same from ep 1) and slits Dibakar's wrist.

Blood spreads all over the bed.

SHLOKA (O.S.) (CONT'D)  
(with conviction)  
Sometimes if someone is too good it  
irritates you... You know what I  
mean?  
Their goodness makes you feel like  
YOU are a bad person...  
And thats a very suffocating  
feeling, that I was living for  
years. I constantly felt like I  
don't deserve him... so I let him  
go.

We see blood streams out of Dibakar's wrist.

His body becomes lifeless.

She calmly places the knife on Dibakar's other hand.

CUT TO:

Upadhyay is listening expressionless.

Shloka has confessed her story and hopes it will open up Upadhyay.

There are tears in Shloka's eyes.

They seem to have connected.

Upadhyay keeps looking at her, non-threateningly.

3 **INT. TRUTH MAGAZINE OFFICE (NIGHT)**

3

Ayesha is on a call when Kartik enters. He is fuming.

He is about to shout when Ayesha raises her finger to signal '2 mins'. She is on a call.

He waits by furiously pacing up and down.

AYESHA  
(on the phone)  
Haan of course of course aap dono  
aajao...  
No problem at all.  
Main location bhejti hoon.

As soon as she cuts the call, Kartik screams.

KARTIK  
What the fuck is this Ayesha?

Kartik throws the magazine on her desk, opened at the page where her article title reads: Hitwoman attempting to kill an immortal man

KARTIK (CONT'D)  
Hitwoman attempting to kill an  
immortal man???

AYESHA  
(casually)  
Haan I know. Title thoda lamba ho  
gaya na?

KATHIK  
What? Do you know how ridiculous  
this sounds?

AYESHA  
What?

KARTIK  
Maine tumse kaha hitwoman story  
karne ko... aur tumne idhar bhi  
immortality ghused diya. Yeh  
tumhaare baap ka company hai kya?

AYESHA  
(offended)  
Kartik, mind your language. I have  
only written the tru...

KARTIK  
(interrupts angrily)  
Language my ass, kya karegi? HR Ke  
paas jayegi? GO, go right now and  
do your exit interview coz YOU are  
fired.

AYESHA  
(taken by surprise)  
Kartik?

KARTIK  
Get. Out.

Ayesha is hurt. She is about to break into tears but she regains composure.

She gets up and grabs her bag.

AYESHA  
You know what? I don't want to work here, I quit.

She puts her laptop inside the bag and leaves.

Kartik follows.

KARTIK  
No no no. You don't quit, you are fired. You understand? Take your shit with you.

Kartik follows her to the lobby and throws the magazine at her as she gets inside the lift.

Before the lift shuts, Ayesha gives him the middle finger.

Kartik is angrily standing in the lobby when his receptionist interrupts.

RECEPTIONIST  
Ah Excuse me sir?

KARTIK  
(snaps)  
Kya hai?

RECEPTIONIST  
Aap se koi milne aaya hai, aap ke cabin mein.

Kartik takes a look through the glass door. He can see figures of three men in his cabin.

Kartik enters his room, he walks around them to take his seat.

He is still visibly pissed.

Indifferently, and in a matter of fact tone he asks.



KARTIK  
(while sipping water)  
Yes? How can I help?

As Kartik takes his seat we see it's Goldfish in front of him. There are two bodyguards. One of them draws the curtains shut to alienate Kartik from the rest of the sparsely populated office.

GOLD FISH  
Good evening sir. I am here to see  
Ms. Ayesha Mirani.

Goldfish says while pointing his finger on Ayesha' photo at the bottom of the article in the magazine kept on the table.

Ayesha has stormed out of the building.

4 **EXT. STREET OUTSIDE TRUTH MAGAZINE** 4

Ayesha is walking and crying, and wiping her tears when she gets a call from Kartik.

She contemplates picking up for a while but...

...disconnects.

5 **INT. KARTIK'S CABIN** 5

Kartik is shit scared almost trembling at the phone being disconnected.

One of Goldfish's henchmen is holding Kartik by his tie. Goldfish is now sitting on the table.

KARTIK  
(apologetically)  
Kaat diya...

Kartik breaks into a nervous smile.

Goldfish signals him to to try again. Kartik feverishly calls again.

This time Ayesha picks up with angst.

AYESHA  
Kya hain?

KARTIK  
Ayesha, listen I am sorry for the  
way I spoke to...

AYESHA  
Go to hell Kartik.

Ayesha disconnects again.

As Goldfish looks on, Kartik seems doomed.

2 INT. POLICE STATION (NIGHT)

2

Late night at the police station. Most officers have left for the day.

Vitthal, Piyush, Bir Singh and a couple of other officers remain.

They have changed from their uniforms.

Vitthal is few pegs down. It's his usual ritual post evening before going home.

Bir Singh is seated across him. He is staring at the Fokatiya's book retrieved from Shloka's house. He is turning pages and stops at a picture of a royal.

Vitthal puts some peanuts on the pictures of the king to irritate Bir Singh.

BIR SINGH  
Mat karo bhai.

VITTHAL  
Kya itna dimaag pechi kar raha hai  
Himachal? Jaa na tu wapas.

Bir Singh lists evidence found at Shloka's house.

BIR SINGH  
Bathroom ke paas khoon ke nishaan,  
phir Manikaran ka ganja, aur table  
pe chaar visiting cards- Ayesha  
Mirani ke naam- yeh usi Truth  
Magazine ke liye kaam karti hai, jo  
ashram mein mila tha.  
Kuch na kuch toh connection hai.

VITTHAL  
Abbe Byomkesh Bakshi ki aulaad,  
India mein har second laakhon  
hazaaron log marte hai, sab case ke  
peeche itna time dega toh jeeyega  
kab?

(whispers)  
(MORE)

VITTHAL (CONT'D)

Likh de na sab sadhu power ke  
chakkar mein ek dusre ko maar diye.

BIR SINGH

Vitthal bhai, aap bura mat manna,  
magar aap police mein kaam karne ke  
layak nahi ho.

Vittal was about to reply but then suddenly comprehends Bir  
Singh's comments

VITTHAL

Aaye, kya bola tu?

BIR SINGH

Ke aap police ke layak nahin ho.

VITTHAL

Suna main. Magar tu aisa kaise bola  
re?

Vitthal softens down.

VITTHAL (CONT'D)

Main bura aadmi nahi hai re... main  
samajhta hai tere liye ye bada case  
hain, magar apna line mein  
practical hona maangta hain. Aaj  
agar aisa murder case mein tu  
ghusa, aur kal tereko koi goli maar  
diya toh?

BIR SINGH

Maar diya to maar diya. Daaru pee  
ke marne se toh behtar hain na.

VITTHAL

(dismissively)

Arre jaa naa. Tu bahut juna hain.

BIR SINGH

Humaare Manikaran mein kahawat hai,  
Jeev Nashwar hai, Karm amar hai.

VITTHAL

Matlab?

BIR SINGH

Matlab, insaan toh mar jaata hai,  
magar uska kaam use amar banata  
hain.

VITTHAL

Arre baap re!

BIR SINGH

Arre baap re nahi, aap khud hi socho yeh hum kaisi zindagi jee rahe hain? Sirf gareeb peeyadkar ko pakad ke khud ko hero samajhte hai. Aap police mein kya soch kar bharti hue the? Samaaj ke liye kuch accha karenge, apni chhaap chhodenge, hai na? Aur abhi kya kar rahe ho? Sirf logon ki shikayat sun rahe ho aur phir hasi mazaak se apni khokli zindagi pe pardah daal rahe ho. Dekho Vitthal bhai mujhe pata hai main bas ek chhote police station ka afsar hu. Aap ke paas toh aise bohot cases aate honge. Magar, aap agar kuch kar nahe sakte, toh bandh kar do na thana. Sirf dhobi ke rozgaar ke liye, kyun uniform dhulwa rahe ho?

Vitthal listens to this intently.

He is taken aback by Bir Singh's taunts.

VITTHAL

Accha theek hai theek hai, tera case dekhte hai. Magar yeh drink ke baad theek hai?

Bir Singh breaks into a chuckle and picks and takes a sip still looking at the book.

Vitthal picks up the peanut from the picture and puts it into his mouth while looking at the items collected as evidence.

7

INT. AYESHA'S HOUSE

7

Nakul and Fokatiya have come to Ayesha's house. It's a small house that is well-maintained.

Nakul has just narrated the events of the last day to Ayesha.

AYESHA

Unbelievable!

NAKUL

Toh mujhe kuch samajh nahi aa raha tha ke main inko leke kahaan jaun.

Nakul says referring to Fokatiya.

Fokatiya is sleeping on Ayesha's couch.

AYESHA  
Haan haan bilkul sahi kiya, waise  
bhi main aaj free hu.

NAKUL  
Yeh bohot hi toot chuke the. Bahut  
roye.

AYESHA  
Hmmm... Sach kahu toh somewhere I  
also feel responsible.

NAKUL  
Arre nahi Ayesha ji, isme aapki kya  
galti hai? Aapko kaise pata hoga ke  
ek article se yeh sab ho jayega.

Nakul gets up to leave.

AYESHA  
Arre kahaan?

NAKUL  
Shloka ko dhoondna hai Ayeshaji.

AYESHA  
Haan par tum akele kya karoge?  
Baitho. We will talk to the police  
and figure out something.

NAKUL  
(determined)  
Ayesha ji, jab us aurat ko maine  
chhure se wapas mara na... mujhe  
aisa laga ki yahi mujhe pehle karna  
chahiye tha. I need to fight back.  
Abhi yeh sab meri wajah se hi shuru  
hua hai, toh main hi khatam  
karunga.

Nakul says while holding on to Jim's gun in his pocket.

AYESHA  
Magar kaise?

Nakul doesn't reply.

AYESHA (CONT'D)  
Nakul, dekho. I promise main tumhe  
nahi rokungi. But you need to tell  
me your plan.

Nakul decides to share his plan with her.

As soon as he is about to tell her, Fokatiya turns around and makes some noise in his sleep.

Nakul spots it. He doesn't want to share the plan if Fokatiya is listening.

He signals to Ayesha 'kaan mein batata hu'

Ayesha obliges. Nakul whispers in her ears.

Ayesha's expression says 'it's dangerous'.

8

**INT. UPADHYAY'S HOUSE**

8

Upadhyay has now freed one hand of Shloka.

She has given her some food in a bowl, which Shloka is struggling to eat from as one of her hands is still tied up.

She seems hungry.

Upadhyay is sitting right across Shloka.

She is not painting now. She is nursing her injury absent-minded looking straight into Shloka,

A mosquito/ fly is hovering.

SHLOKA

Accha hai!

Upadhyay chuckles

UPADHYAY

To quote the famous English chef  
James Beard- 'my choice for an  
ideal last meal is bacon and eggs'

Shloka has been eating bacon and eggs. She stops.

There is silence.

She tries to make her case.

SHLOKA

But I have not done anything to you  
and honestly neither has Nakul, He  
just wants to...

UPADHYAY

(interrupts)

86 people. All at the first attempt. I had never missed. Until that weasel showed up... I have never been more embarrassed.

As Upadhyay is saying this, the mosquito now flies near her. She attempts to slap it dead but she misses. Nothing is addressed.

CUT TO:

9 **EXT. A STREET OUTSIDE A SCHOOL**

9

A bell ringing can be heard in the background.

Nakul is standing on a footpath, when a bird shits on him, again.

This time, out of sheer frustration, Nakul instinctively takes the gun out of his back pocket and in one swing of his arm, shoots at the sky.

Beat.

The bird drops dead in front of the exit of a school across the street from Nakul.

Kids in school uniform get scared and scream.

They scramble in panic.

Nakul is standing across the street opposite the school. He is surprised at his own accuracy.

14 **INT. AYESHA'S HOUSE**

14

Fokatiya has woken up.

He is crushing weed again, with tears rolling down his cheeks.

AYESHA

Babaji, mujhe laga aapko pata tha.

FOKATIYA

Maine apni puri zindagi us ashram mein bitayi hai, Guruji mere liye Mata - pita sab the.

(MORE)

FOKATIYA (CONT'D)

Aur mere saare mitra-gurubhai  
unhone kabhi kisi ka nuksaan nahi  
kiya. Inki hatya koi kaise kar  
sakta hai?

AYESHA

Duniya aisi hi hain babaji.  
Maine teen saal diye us company ko.  
Kabhi koi short cut nahi liya.  
Imaandari se kaam kiya, aur mujhe  
ek second mein nikaal diya?

FOKATIYA

Agar pata hota aisa hone wala hai,  
toh main guruji ki baat katei nahi  
maanta. Bambai na aata, unke saath  
marr jaata.

AYESHA

New York Times mein mujhe  
internship mila, phir bhi main nahi  
gai sirf Kartik ki wajah se.

GURUJI

Ab main kya karu? Kaha jaun?  
Guruji nahi rahe, unka aadesh reh  
gaya.

(reaches for his jhola)

Ab main ya karu iska...

Fokatiya realises the potion is missing.

FOKATIYA

Amrit?

Ayesha continues with her flow

AYESHA

And I thought Kartik had a thing  
for me. I should have...

Fokatiya jumps in panic.

FOKATIYAAN

Arre amrit kaha gaya?

Kisne liya?

(accusingly at Ayesha)

Tumne liya?.

Fokatiya says while grabbing Ayesha's collar.

AYESHA

Kya?



Bell rings several times.

Fokatiya goes to the door while still suspiciously looking at Ayesha.

As Fokatiya opens the door, he is surprised to see Bir Singh. He immediately recognises the familiar face from Manikaran.

FOKATIYA

Chintu?

CUT TO:

15

**INT. AYESHA STAIRS**

15

Bir Singh drags Fokatiya down the stairs.

Ayesha is also climbing down behind them.

FOKATIYA

(authoritative, angry)

Chintu tu pagal ho gaya hai?

Maine maara guruji ko?

Main maar sakta hu guruji ko?

AYESHA

Sir... aap galat samajh rahe hain.

Inhone kuch nahi kiya.

Bir Singh doesn't reply. He keeps pulling Fokatiya down.

AYESHA (CONT'D)

Shit.

Ayesha stops mid-stairs and thinks for a moment. She decides to call Kartik.

We hear a few rings but Kartik doesn't pick up.

At the end of the stairs, Fokatiya tries to reason with Bir Singh.

FOKATIYAAN

Chintuuu. Maine kuch nahi kiya hai.

Mujhe guruji ne bheja amrit ke

saath jo abhi mil nahi raha hai.

Anarth ho jayega agar woh nahi mila toh.

BIR SINGH

Aapko joh bhi bolna hai, thaane mein chalke bolna.

Bir Singh says while dragging Fokatiya harder. Now they are out on the street.

On the other side, Vitthal is sitting on the driver's seat of the police car with a vada pav in his hand.

He sees Bir Singh waving to him. He starts the car...

...just as an SUV comes and stops next to Bir Singh and Fokatiya.

Some henchmen get out and push both of them inside.

Bir Singh tries to fight back, but is overpowered.

The car drives off

From the other side of the street, Vitthal is startled.

16 **INT. UPADHYAY'S HOUSE**

16

Upadhyay is back to painting.

Shloka has one hand tied like before. She probes.

SHLOKA

See I don't know what your plans are with me. I understand I have no say. But can I just ...I am intrigued to know why are you... YOU?

UPADHYAY

Matlab?

SHLOKA

Matlab how did you start all this?

UPADHYAY

(thinks)

I don't know. I just saw a Picasso painting.

SHLOKA

No no, I mean why do you kill people?

UPADHYAY

Why do I kill people?  
Why does anyone do anything?  
Why do people smoke?  
Why did Picasso paint?  
We do because we must.

Upadhyay pauses, only to speak up again.

UPADHYAY (CONT'D)  
If you are looking for a sad story,  
there is none.

Momentary pause.

Shloka tries again.

SHLOKA  
Accha theek hai, but tell me this.  
Why do you make those marks on your  
hand?

UPADHYAY  
To keep a record.

SHLOKA  
Of all the murders?

Upadhyay doesn't answer.

SHLOKA (CONT'D)  
But then what about the misses?

UPADHYAY  
(snaps back)  
You want the duct-tape back?

Shloka retreats, sinks back in her seat.

Upadhyay observes Shloka intently. She moves around but her gaze still fixed on her.

She opens the bandage around the stomach and winces it pain as some cotton is stuck in the area. She carefully takes it out.

The condition is worsening and there seems to be an infection. She applies some liquid on a fresh bandage and ties it around.

Shloka probes further.

SHLOKA  
See, you know my story. I am no one  
to judge you. Neither am in a  
position to. I am just interested  
coz this is what I do, I am a  
therapist. I listen to people. I  
help people. I can help you.

UPADHYAY

Oh I see, that way!, Fine.

(performing)

Once upon a time, in a land far far  
far away, I was in art school.

Me and my friends were playing  
truth and dare. I chose dare.

They dared me to kill the teacher.

In hindsight I should have chosen  
truth.

End of story.

No help needed,

Thank you

Upadhyay says with a fake smile.

SHLOKA

(after some thought)

Okayyy.. was that your first kill?

Momentary pause, Upadhyay didn't expect shloka to run with  
this story.

UPADHYAY

Nahi.

SHLOKA

Toh pehla khoon kab kiya tha?

Shloka looks at her right leg nodding nervously. Upadhyay  
takes her time to contemplate whether to answer and resumes  
her painting.

UPADHYAY

Mere janm se pehle...

Shloka is surprised.

UPADHYAY (CONT'D)

My mother died while giving birth  
to me. My father died in grief. I  
was born to kill.

Shloka takes a second to process this piece of information.  
Then she chooses her words carefully.

SHLOKA

Wow. That sounds just like Nakul.

Before Upadhyay could react to this odd statement, she gets a  
call from Maria.

UPADHYAY

Hello?



## Certificate of Registration

This is to certify that I have registered this Screenplay  
titled Afsos

Written by Anirban Dasgupta

Whose SWA Membership No. is 036162

On 12/11/2018

& as a proof thereof is placed below my digital signature and  
seal of the Association with relevant details in the QR code.

(CC Avenue) Reference No.:107469186505 and Order Id:036162-21

Mr Sunil Salgia  
(General Secretary SWA)



Note - This certificate is subject to the declaration by the writer that This work is my original creation. I hereby declare that I have neither read it anywhere nor watched it in any Film/TV show. In case it is found otherwise I understand that my registration of this work will automatically stand cancelled and I will be solely responsible for the consequences whatsoever.

**Tampering with document cancels the digital signature & thus the registration.**

