

Episode 8: *The Problem*

OML Entertainment Pvt. Ltd.

FADE IN:

1      **EXT. TRAFFIC SIGNAL**

1

An old wrinkly man has a wide smile and is holding a placard which reads 'Sab Se Prem Karo'.

It's early morning. Kids are making their way to school.

The old man is jiving to music and looks happy, when a gunshot is heard.

The man falls. Birds disperse and fly away.

Music continues.

**AFSOS PACKAGING**

2      **INT. GOLDFISH'S BUNGALOW**

2

Bir Singh's declaration has confused Goldfish.

He is pacing up and down in contemplation, then he moves towards Bir Singh to see if he is bluffing

GOLDFISH

Main yeh kaise maanlu ke tum amar ho?

BIR SINGH

Main hoon, aap goli maar ke dekho.

GOLDFISH

Toh amrit kaha hain.

BIR SINGH

Aaah... mere bag mein.

Bir Singh points towards his back pack. Goldfish paces some more.

GOLDFISH

Nikaalo.

Bir Singh cautiously walks upto his bag and takes out a small bottle of water that reads Bisleri.

He holds it up.

Goldfish is supremely disappointed.

GOLDFISH (CONT'D)

Wrong time to fuck with me boy!

Goldfish says as he takes a gun from his henchman and points the gun at Bir Singh.

BIR SINGH

Arre nahi nahi suniye. Yeh sach mein amrit hai. Arre aapko kya laga amrit hum koi sone ki chamakti sheeshi mein rakhenge taaki sabki nazar mein aa jaye?

Goldfish is listening.

BIR SINGH (CONT'D)

Paani ki botal, eye solution aur nariyal tel ki sheeshi- yehi sab mein badal badal ke hum amrit ko rakhte aaye hai itne saalon se.

Goldfish is in a spot where he has to believe the people in front of him. He asks Fokatiya who is nearly unconscious.

BIR SINGH (CONT'D)

Aap pee ke dekhiye na

Bir Singh says while taking a step forward. Goldfish sensing that Bir Singh might make a move stops him.

GOLDFISH

No make him drink it..

Goldfish says while pointing towards his Kartik.

Karthik is tied and gagged at a corner of the room.

Goldfish drags him out and un-gags his mouth.

Kartik gets a little unnerved.

KARTHIK

No no no I dont want to.

One of the henchmen twists Kartik's hand. He shrieks.

GOLDFISH

Abhi!

Bir Singh cautiously proceeds towards Karthik to make him consume the water.

KARTIK

Hey wait no please, You can't force me..

At gunpoint, with no choice, Kartik sips the water cautiously from Bir Singh's hands.

He realises nothing happens to him and it tastes like water and takes a few sips more

GOLDFISH

Toh abhi yeh amar hain

BIR SINGH

Haan

In a flash Goldfish shoots. Karthik drops dead.

Goldfish is so pissed.

GOLDFISH

You motherfuckers...

Right then Bir Singh swiftly jumps on a distracted Goldfish and throws the remaining water on his face.

He quickly and snatches the gun and points it back at him.

BIR SINGH

Hands up.

The remaining henchmen also point their guns on Bir Singh.

There is a deadlock...

...just as Vitthal with two men barge in.

They have outnumbered Goldfish's gang.

CUT TO:

3

**INT. UPADHYAY'S HOUSE**

3

Shloka and Upadhyay are now sitting opposite each other. Upadhyay seems exhausted and stares at the floor.

Shloka has new bruises. She speaks almost in a tone which suggests that she has just landed upon a conclusion.

SHLOKA

You cant kill me.

UPADHYAY

What?

SHLOKA

I said you cant kill me, I won't die here, not like this. Eventually I will walk out of here and you will do nothing.

UPADHYAY

What gives you that idea?

SHLOKA

Tumhara behaviour. Tumhara demeanour.

Upadhyay looks on.

SHLOKA (CONT'D)

Demeanour reveals a lot about a person. Seedha baithna means you are alert, leaning forward means you are interested. Tumhara demeanour kehta hai ke tum haar chuki ho.

Upadhyay is indeed slumped on her chair.

SHLOKA (CONT'D)

Look at you- shoulders slumped, back curled up, face covered with your hands to hide shame. Looking down at an empty space seeing your nightmares.

As soon as Upadhyay hears nightmares, she looks up. But instead of Shloka in front of her, she sees the vision.

She is in a dark dark space. We see the blurred faces vision again this time all together whispering incoherently, between all the faces there is Vikram, Maria and the kid.

Shloka emerges from within the crowd of these faces and continues talking in her vision.

SHLOKA (CONT'D)

Honestly a part of me is disgusted by you but also a part of me feels pity. I pity you. I used to think Nakul's life is sad until I met you. You are no monster, you are just a sad little puppy who bites coz it has no purpose in life.

(MORE)

SHLOKA (CONT'D)

You don't cut your self to keep a record, you cut yourself to hide your emotional pain with physical pain. But you can't. Your actions are irreversible. I wanna give you a hug and whisper sweet nothings in your ears, tell you it's all gonna be okay, but it won't. It's only gonna be worse and worse. Don't get me wrong... Mujhe pata hai mere karmo ka fal mujhe hi bhugatna hoga, magar aaj nahi. Tumhare haathon nahi. You couldn't even kill the guy who paid for his own death. Hahahah I really hope you can paint better than this. The truth is even if Nakul surrenders himself, you still can't kill him, you can't. You can't you can't kill anyone anymore. You will do nothing.

Upadhyay who has been seeing visuals the whole time, snaps back to reality.

UPADHYAY

Oh yeah?

Upadhyay says while taking her knife out.

She barges towards Shloka, grabs her by the arm and puts the knife on her wrist..

UPADHYAY (CONT'D)

This is how you killed your husband right?

Upadhyay says while slicing the knife on her wrist. Some blood pours out, Shloka screams in pain.

Her plan has backfired.

But instead of slicing her wrist open, she stabs her own neck.

Massive amount of blood gushes out and some of it hit Shlokas face.

Upadhyay slumps back on her chair, struggles to breathe until she stops.

Her eyes are transfixed on Shloka.

Shloka is shaken. On her forearm there is just a cut mark, similar to the ones on Upadhyay's arm.

Shloka doesn't know how to react. She is just staring at the dead body when her concentration is broken by the ringtone of her phone.

It's inside Upadhyay's pocket, who is lying still in a pool of blood.

Shloka goes on her knees and turns Upadhyay's heavy body over and then pulls out her phone from her pocket.

It's a call from Nakul.

Shloka picks up. Before she can say anything...

4

**EXT. STREETS**

4

...Nakul screams into the phone uncharacteristically but threateningly.

NAKUL  
(screams)  
Upadhyay! Main tera gaand maar  
dunga!

SHLOKA  
Nakul.

Nakul realises it's Shloka. He has just gotten off the bus from Lonavla. He is back in the city and seems to be in a hurry.

NAKUL  
Shloka! Kaha ho tum?

SHLOKA  
Don't worry. Main theek hu.

NAKUL  
Aur Upadhyay?

SHLOKA  
Woh bhi theek hai.

Shloka just realises how ridiculous that sounds. While she is talking, she spots the Upadhyay's canvas.

SHLOKA (CONT'D)  
Matlab sab solve ho gaya hai.  
Tumhe abhi koi khatra nahi.

Shloka removes the cover and lays her eyes on the painting. It's a great painting of Shloka.

NAKUL  
Kaise? Upadhyay kaha hai?

SHLOKA  
(shouts out)  
She is dead Nakul. She killed herself. She is gone.

Nakul can't believe it, doesn't know how to react. Shloka's eyes are fixed on the painting.

NAKUL  
Fuckkkkk! Are you sure?

SHLOKA  
Haan! Main baad mein batati hoon.

NAKUL  
Main ghar aa raha hu.

SHLOKA  
Nahi mujhe thoda time do, main tumse baad mein milti hoon.

NAKUL  
Baad mein nahi, main abhi aata hoon tumhare ghar.

Shloka gives in.

SHLOKA  
Theek hai.

Shloka hangs up.

She holds the painting from the top and tears it in half.

While walking away, she searches for another number and calls.

SHLOKA (CONT'D)  
Hello!

CUT TO:

N1 **EXT. HOSPITAL**

N1

Fokatiya is lying injured, heavily bandaged on his hand. It's the same hospital as before. The bandage is of a distinct color.



Fokatiya is crushing weed like a pro with just one hand, on his hospital bed.

Nakul has come to visit with a beautiful bouquet of roses that he is holding.

A contemplating moment between the two.

FOKATIYA  
(in deep thought)  
Kaise ho sakta hai? Amar insaan ke  
saare gunn hu ba hu mil gaye the.

NAKUL  
Huh! Jaise mere saath mile the?

FOKATIYA  
Hmm.  
(pauses)  
Samajh nahi aa raha kaha jaun.

Nakul whispers.

NAKUL  
Babaji, aapko abhi bhi lagta hai  
yeh kaam karta hai? Amrit.

Fokatiya checks the potion. He has gotten back custody of it. He possible is beginning to lose faith.

FOKATIYA  
Hum aastha ke bal jeete hai. Humein  
kya pata.

NAKUL  
Haan babaji, mujhe toh lagta hai  
yeh kaam nahi karta. Yeh khoj  
bekaar hai.  
Lekin aapko yahan rehna hai toh..  
mere saath aap reh sakte hai.

FOKAATIYAAN  
Ha ha kya baat kar rahe ho beta,  
abhi toh shaadi ke baad Shloka bhi  
aayegi tumhaare ghar.

He refers to the bouquet he has got for Shloka along with the ring that's kept on the side table.

NAKUL  
(modestly)  
Arre nahi nahi, abhi toh time hai.

Nakul is embarrassed and blushes.

6 **INT. STREET**

6

Ayesha is walking with some heavy files.

She has compiled her research and is going somewhere.

She walks into government building. She is meeting someone high up in the ministry.

CUT TO:

7 **INT. MANIKARAN POLICE STATION**

7

A TV screen is shown with a reporter delivering a piece to camera.

TV REPORTER

Antarashtrya vyagnanik Doctor  
Goldfish aaj subah Mumbai ke Juhu  
ilake mein pakde gaye. Haal hi mein  
Manikaran ashram ke 12 sadhuon ki  
aarop hai unpe. Manikaran ke hi ek  
jabaaz police officer inspector Bir  
Singh ne yeh karnama karke apna  
pradesh samet poore desh ko garvit  
kiya hain

We see the tv is being seen by Dwivedi who is swelling with pride. A couple of protesting sadhus are also with him, eating food.

They all applaud like they would at winning a cricket match. One sadhu is ignoring the news and crushing weed instead.

Dwivedi calls up Bir Singh. His phone keeps ringing.

CUT TO:

N2 **INT. GOLDFISH ENDING SEQUENCE**

N2

MAN 1

Hello!

A foreigner in suit at an office picks up a call. (Abroad)

MAN 1 (CONT'D)

Okay okay sir. Okay sir. Okay sir.

QUICK CUT TO:

A foreigner in bed in the middle of the night. (Abroad)

MAN 2

Okay okay sir. Okay sir. Okay sir.

QUICK CUT TO:

An Indian in Delhi (Government looking space)

MAN 3

Okay okay sir. Okay sir. Okay sir.

QUICK CUT TO:

An Indian in a car.

MAN 4

Okay okay sir. Okay sir. Okay sir.

QUICK CUT TO:

Vitthal in police staton.

MAN 5

Ho! Ho sir. Ho sir!

CUT TO:

Goldfish walking out with Vitthal in the background.

He goes out and is received by a senior bureaucrat. The man looks apologetic as he opens the door of a government ambassador car for Goldfish to get in.

Bir Singh spots it and can do nothing about it.

9 **EXT. MAIN ROAD OUTSIDE SHLOKA'S HOUSE.**

9

Nakul is waiting for Shloka on one side of the road with the bouquet. Shloka can see him.

Nakul enthusiastically waves at Shloka, Shloka waves backs, with a little less enthusiasm.

A finally happy Nakul crosses the road with reckless abandonment and stands at the divider.

Shloka from the other side gestures him to be careful.

As he takes another step to get to Shloka, a truck speeds towards him.

Nakul notices momentarily, the truck driver is too close to brake, he takes a sharp left turn to avoid him.

The sharp turn takes the truck out of control towards Shloka waiting on the side of the road.

Shloka is run over as she shrieks in pain.

The truck rolls over her one wheel at a time.

In a brutal sight, Shloka is dead right in front of Nakul.

The truck doesn't stop. It recovers and drives off.

Nakul is devastated. He falls on his knees and cries incessantly, next to the ring.

Screen fades to black...

...as we hear a teacher taking roll call.

10

**INT. BLACK SCREEN**

10

We hear the teacher taking roll call on voiceover.

TEACHER (VO)  
Roll no 37.

STUDENT (VO)  
Present man

TEACHER (VO)  
Roll no 38

STUDENT (VO)  
Present mam

TEACHER (VO)  
Roll no 39

No one responds.

TEACHER (VO) (CONT'D)  
Roll no. 39, Annie Gomes.

STUDENT (VO)  
Aaj bhi nahi aayi mam.

Teacher shakes her head and marks her absent.

TEACHER (VO)  
Roll no 40.

Screen fades in.



As he is drinking water, he can hear the opening and closing of the main door of the apartment.

FOKATIYA

Nakul?

Fokatiya comes to the hall and sees there is a paper folded and kept on the table. He opens it.

14 **EXT. RAILWAY STATION**

14

Heartbroken Nakul is walking towards the railway station. He has decided that his original decision of committing suicide was right.

Nakul's VO kicks in over visuals of him walking on the road, late at night.

NAKUL (VO)

Jahaan tha, phir wahi.  
Main pehle hi sahi tha,  
Pyaar mein bhatak gaya.  
Ab phir sahi hoon.  
Kal se nahi hoon.  
Regards, Nakul

He keeps walking. This time, he is well prepared. He has a pillow in his hands.

CUT TO:

Fokatiya, in a shirt and trousers along with the jhola, is struggling to keep up with Nakul, still limping a bit.

He is trying to stop Nakul from going to the station.

FOKATIYA

Nakul. ruko baat toh suno.

Nakul walks faster.

FOKATIYA (CONT'D)

Jo hua usme tumhari koi galti nahi  
Nakul.

Nakul runs to create a distance between himself and Fokatiya.

He enters the station, looks at the electronic board and walks on.

He crosses over to reach the desired track.

He drops the pillow on the ground, and begins to lie down.

Midway into lowering himself onto the track, he gets up like a spring...

...as he spots the homeless man, the one who got hit by the train. He is squatting on the platform, and looks mischievous.

HOMELESS GUY  
(jovial)  
Kaise ho mitra?

He looks familiar.

Nakul stands up and is shocked.

HOMELESS GUY (CONT'D)  
Phirse aa gaye?

NAKUL  
Aap? Aap toh....

HOMELESS GUY  
Main?

Fokatiya comes in, panting.

As soon as he approaches the Homeless Guy and sees his face, he is pushed away by gush of wind as he had faced in the hospital before.

He sees some bandages in the immortal man's legs and realises the Homeless Guy was also in the hospital that day.

HOMELESS GUY (CONT'D)  
Main Raja Duleep Singh, Lahore ka samrat, the black prince, first and last of his name.

Fokatiya is ecstatic.

FOKATIYA  
Aap? Aap Chiranjeevi ho?

HOMELESS GUY  
Arre ghanta chiranjeevi, main ek 180 saal ka buddha hu bas.

FOKATIYA  
Aap lagte nahi ho maharaj

Homeless guy pays attention to Fokatiya for the first time.

HOMELESS GUY  
Tum kaun?

FOKATIYA

Main Fokatiya, aapko hi yeh  
pahuchane ke liye main Bambai aaya  
tha Maharaj.

Homeless Guy sees the potion and loses his mind.

HOMELESS GUY

Arre yaar yeh phirse!!!

Nakul points to the potion and says-

NAKUL

Aap jaante hai ise?

HOMELESS GUY

Isi ne toh meri zindagi barbaad ki  
hai. Aaj se 150 saal pehle yog guru  
Satyanand humaare paas aakar kehte  
hai Ke Angrez amrit ke peeche pade  
hai, unhe apna Kohinnor deke kahiye  
ke yehi amrit hai.  
Maine de diya aur badle mein kisine  
mujhe yeh pila diya.

FOKATIYA

Magar maharaj aap ko is baat se  
ghrina kyun hain?  
Aap chiranjeevi, sarvasreshth,  
sarva-shaktimaan hai?

Homeless man replies in mild sarcasm, and in a rhythmic way  
with focus on 'main?'

HOMELESS GUY

Huh? sarvasreshth, sarva-  
shaktimaan? Hahahahahaha

HOMELESS GUY (CONT'D)

180 saal ka. Main? Jo khud se bore  
ho chuka hai! Main sarvasreshtha  
sarvasaktimaan?

HOMELESS GUY (CONT'D)

Jise duniya ki lagbhag har bimaari,  
sharirik evang mansik ho chuki  
hain, joh har dawa ke side effects  
bhugat raha hai.  
Woh main? sarvasreshth, sarva-  
shaktimaan?



HOMELESS GUY (CONT'D)

Jo sabhya samaaj ke lagbhag har  
gunaah ar chuka aur bas pachtave  
ke saath jee raha hain.  
Woh main? sarvasreshth, sarva-  
shaktimaan?

HOMELESS GUY (CONT'D)

Huh. Dost. Shayad main iss duniyan  
ka sabse kamzor aur badnaseeb  
insaan hoon. 180 saal!

HOMELESS GUY (CONT'D)

Main itne logon ko kho chuka hu ke  
naye rishte banaane se darr lagta  
hai.  
Itna waqt beet chuka hai ke maano  
bachpan ki saari yaadein mitt chuki  
hai.  
Duniya ke har kone mein, main itni  
baar jaa chuka, ke kuch naya dekhne  
ko bacha hi nahi.

Nakul and Fokatiya are listening with rapt attention.

HOMELESS GUY (CONT'D)

Yeh jo saare train tum yaha dekh  
rahe ho na, yeh itni tez bhaag rahi  
hai, kyunki inhe kahi pahunchna  
hai.  
Mujhe kahi jaana hi nahi. Main bas  
disha-heen, uddeshy-heen, yahaan  
wahaan bhatak raha hu.

HOMELESS GUY (CONT'D)

Jab main amar bana, kuch waqt ke  
liye aisa laga ke main joh chaahu,  
woh haasil kar sakta hoon.  
Magar sach toh yeh hai ke insaan  
sirf wohi chahta hai, joh usse mil  
nahi sakta.  
Jaise main? Ab sirf marna chahta  
hoon.

Train honks grabs Nakul's attention.

NAKUL

Haan, bilkul sahi, mujhe bhi nahi  
jeena aisa.

Nakul says this and takes his pillow and runs away from them  
towards the direction from where the train horn sounds.

At a distance he stops and puts the pillow down.

He takes a deep breath and lies down as we see the train speeding on towards him in the distance.

Fokatiya can be seen and heard shouting in the background.

FOKATIYA

Nakul nahi!

As the train approaches, Nakul shuts his eyes.

FADE OUT.

Beat. Sound of the train continues.

FADE IN:

We see the homeless man is sitting on top of Nakul holding open his mouth.

HOMELESS GUY

Main akela kyun jeeyu?  
Tu bhi jee!

Homeless man, while saying, force-feeds the drink to Nakul.

Nakul struggles to push away. The homeless guy makes him take a gulp.

NAKUL

(in panic)  
Ab? Ab kya hoga?

HOMELESS GUY

(calmly with a mischievous  
smile)  
Khud hi dekhlo.

He points towards the incoming train that is almost onto them.

Screen becomes progressively brighter due to the incoming train with Nakul and the homeless guy blinded and frozen. A shadowy figure appears ever so slightly of the driver.

The light becomes so bright that it then turns black.

**END OF SEASON 1.**

## 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.

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**Mr Sunil Salgia**  
(General Secretary SWA)



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