

1 INT: MUMBAI LOCAL- DAY**1**

Sujata, 26, is standing on the edge of the Mumbai local. She is wearing a floral Kurti on red slacks with simple footwear. There is a backpack and there are earphones plugged in.

There are other women who are also standing. The train is not jam-packed but there are other people who are also standing close to her. It is a women's compartment.

Sujata is standing solemnly, staring at the passing-by buildings when her eyes fall on the hickeys of the woman who is standing parallel to her. She keeps staring at those hickeys out of curiosity

THE WOMAN (WITH HICKEYS):

Pehle dekha nahi hai kya?

The train halts. Sujata gets off at Thane, and slowly starts walking towards the exit. Soon, she is standing in front of a big building and it is her place of work.

2 INT: FACTORY-DAY**2**

Sujata along with other women is working. Her job is to place shoes in an adequately packed fashion into the boxes. There are hundreds of shoes on her right.

KALYANI:

Yeh shift khatam hone ka naam hi nahi le raha.

VIDYA:

Kyu. Abhi toh tune break liya tha.

KALYANI:

Saala ussne kal gardun (neck) kha le. Cream har ghante lagane padte hai.

She slides her hair to the other side of her neck and red-brown marks are visible

SUJATA:
Yeh kaise hua?

(Upon hearing this, the ladies stare at her and start laughing.)

KALYANI:
Tera mard tereko kat-ta nahi hai
kya?

VIDYA (ADDING TO THAT):
Yaa phir tu apne mard ko nahi katte
kya?

Everyone starts giggling.

Sujata feels out of place but stays put to it. She resumes packing the shoes in the box.

3 INT: ROOM-NIGHT

3

Sujata is standing in front of the mirror of her 1RK. She is touching the nape of her neck when suddenly, the door opens and she jerks as she gets scared.

RAMAN :
Baju ki aunty bol re hai ki tu shaam
ko atte waqt bhag rahe the? Koi
pheeche weeche pad gya kya?

SUJATA :
Arre. Khuch nahi. Aur tu bhi kis ka
sun raha hai. Aunty toh bag bag
karte hai.

Raman enters the room, opens one almirah on the left of the room, and starts changing his clothes. Sujata goes to the slab (a makeshift kitchen) and starts making Rotis.

4 INT: BEDROOM-NIGHT

4

Sujata and Raman are lying on a bed. The bed is quite small. It does not have enough space to have two adult human bodies

on it. Raman is particularly tired and wants to sleep when Sujata leans towards Raman's neck and tries to kiss him.

RAMAN:
Bahut thaka hua mein. Kal.

SUJATA:
Mujhko bhi chaiye.

RAMAN:
Kya?

SUJATA:
Mere sath ek aur kaam karte hai.
Uski gardun par laal nishaan the.
Mujhe woh chaiye.

RAMAN:
Uska addmi ussey pitta hoga.

SUJATA:
(a bit confused, tries to give a
defense)

Mujhe toh aese lagta hai ki kise
mard ko pyaar karna aata hi nahi.

She changes her position to the opposite direction.

RAMAN
(tries to kiss her shoulder which
Sujata jerks):

Haan. Haan. Koi nahi siwai tere woh
Shah Rukh khan ke.

As she turns around, Raman is already asleep.

5 INT: MUMBAI LOCAL- NIGHT 5

Sujata is standing on the edge of the compartment and she is sallied with other commuters. It is jam-packed and her eyes fell on the billboard that is showing a model advertising lingerie in a seductive way. Sujata bites her lower lip as she tries to imbibe the ad.

6 INT: FACTORY- DAY 6

Sujata along with the entire team of employees is working when Kalyani enters. Kalyani's hair is not tied in a judda like other women's and is all over her shoulder, keeping her neck invisible. Sujata notices it and keeps working.

The main manager is seen coming in, checking another big consignment of packing shoes. Their manager, Urmila, is seen a bit nervous when the main manager whispers something in her ear.

CUT TO

7 EXT. FACTORY- NOON 7

Sujata is standing with Kalyani and Vidya at the back of the building. Both of them are smoking.

KALYANI:
Arre, tu smoke kyu nahi karte?

SUJATA (NAIVELY):
Cigarette see jaldi maut aate hai.

KALYANI (IN A MOCKING WAY):
Tu kise jeena hai itna? (High-fives
Vidya)

Sujata looks at them blankly.

KALYANI:
Kitna time hogya hai tujhe idhar?

SUJATA:
3 hafte hi hui hai mujhe.

KALYANI:

Aare, dhandhe ki baare mein nahi phooch rahe. Bambiye mein kitna waqt ho gya hai.

SUJATA:

Tumko kaise pata ki mein yahaan se nahi hun?

KALYANI:

Betaaa, chere par sab dekhta hai.

(gestures towards the face, and hails out smoke.)

SUJATA:

2 mahina. Ropar see hun.

Kalyani nods. Vidya is following the conversation thoroughly.

SUJATA (CON'TD):

Yeh tere gardun ko kya hua?

(trying to be coarse and open)

KALYANI (LOOKS AT VIDYA):

Hickey. Isko hickey kehte hai.
Boyfriend hai tera?

SUJATA:

Nahi, patti hai.

VIDYA:

Toh aaj raat, patti see mangne ka.

KALYANI:

Usse bolne ka- ki hickey chaiye.

Sujata unable to understand, just nods. They hear the bell ring, snub their cigarettes under their feet and start walking towards their work again.

8 INT. MUMBAI LOCAL-EVENING 8

Sujata is travelling back to work and her eyes are affixed on the railways lines outside the train. With the noise of the local train, she finds herself in a flashback.

9 FLASHBACK: INT. - SMALL ROOM-NOON 9

Sujata is sitting and she is trying to watch T.V. Her mother comes with a thali. The mother's dupatta is on her forehead and it slips to her back. There is a brown bruise on her neck that is going blue.

SUJATA:

Maa, gardun par kya hua?

The old lady tries to hide it.

THE MOTHER:

Khuch nahi. Tu khanna kha le bas.

Sujata notices that her father is furiously keeping an eye on her mother. The mother fidgets on noticing this and goes back to the kitchen.

10 INT: 1 RK APARTMENT-NIGHT 10

Vidya is mopping when the doorbell rings. A drunk man in his late thirties enters. The guy is unkempt and smells of booze. He looks at Vidya, slurs, and abuses in his inebriated state.

He pukes, then falls on the shabby furniture and falls asleep. Vidya takes off his shoes and starts mopping again.

11 EXT: ROAD: NIGHT 11

Sujata is walking on the road to her chawal when she encounters moaning voices coming. There is a curtain and a digital screen on the other side. She gets close to the curtain and sees men watching pornography in a makeshift movie. The visible scene shows a woman with a lot of hickeys on her neck.

Soon, the men in the room feel her presence and she starts walking briskly and starts running towards her chawal.

12 INT: ROOM-NIGHT

12

Sujata and Raman are lying on the bed, and Raman is trying to get intimate but to no avail. Sujata seems to get more bored when Sujata takes charge.

13 INT: ROOM-MORNING

13

Raman is standing in front of the mirror and checking out his neck.

RAMAN:

Tumhe surf excel ki ad yaad hai? Jo abhi bhi chalte hai.

SUJATA:

Haan. Kyun phuch rahe hun?

RAMAN

(turns around to her and replies as he indicates it to the hickey):

Yeh daag acche hai!

Sujata smiles a forced smile. Her neck is clean.

14 INT: FACTORY-DAY

14

Sujata is working in the factory, and there are hickey on her neck. The manager, Rinita calls out Sujata as she is working in the factory.

RINITA:

Yeh rann dibaazi idhar nahi chalega?

SUJATA:

Par kya hua madam?

RINITA:

Yeh jo tere gardun hai, saale tujhe kya lagta hai ki mujhe dikhta nahi hai kya?

SUJATA:

Par madam iss mein galat kya hai? Kise ne complain kya hai kya?

RINITA:

Thode toh sharam rakh. Lihaaz rakh.

Sujata corners her eyes at her.

RINITA:

Make up lagga warna isko chupa. Yeh cheeze nahi chalta hai idhar.

SUJATA:

Agar yahin mere patti ne maara hota. Phir, tabh bhi itna tamasha hota?

Rinita is silent. Sujata walks off. Kalyani is fidgeting and trying to concentrate on her work.

15 INT: FACTORY- EVENING

15

Sujata is standing with Vidya. The shift has almost got over.

VIDYA

Kya mast Urmila ko chamat mara re.

SUJATA

Zarori tha. Kalyani ke liye.

VIDYA

Kyu bhai. Uske liye kyun?

SUJATA

Usse batana tha ki koi usske liye bhi khadha ho sakta hai.

VIDYA

Mein samjhe nahi.

SUJATA

Samaj jaogi. Usski hickeys samaj jaoge.

16 INT: ROOM OF A CHAWAL-NIGHT

16

Kalyani is cooking in a small room when a man wearing a watchman's uniform enters the room. He is unbuttoning his shirt and stands close to her.

KALYANI:

Mein khaana bana rahe hun. Baad mein.

POLICEMAN (HER HUSBAND):

Toh baad mein bana lena

He grabs her wrists tightly, and then pushes her against the wall beside the stove, and grabs her neck with one hand and presses it too tightly as he tries to satisfy himself. She almost chokes. The 'hickey' is there.

CUT TO

17 INT: MUMBAI LOCAL- NIGHT

17

Sujata is wearing hickeys on her neck. The woman standing in parallel to her sees those hickeys and gestures to cover them with her hair.

She places her hair on the other side, defying her. She smiles at her and looks at the Bombay crossing her.

18 INT: MIRROR- MORNING

18

Sujata is looking in the mirror and there is a wet cloth in her hand. She cleans her neck and the hickey comes off in form of make-up. The glow in her eyes is vibrant.

THE END.

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