

# **VISHM JWAR**

**A Hindi period-drama in three acts.**

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## SCENE 1: PROLOGUE

Sooraj comes in with a cloth on his shoulder. He is sweating. He looks, and is, very tired. He is carrying a radio. He sits down, wipes his forehead with the back of his hand, and breathes a sigh of relief for the momentary rest he has taken. The radio is playing \_(a)\_. Sooraj isn't really concentrating on the music, which comes from an alien world. He doesn't understand the context much, but he doesn't not like it.

He is really thirsty. He removes his water bag, and unscrews the cap, only to find that it's empty. Sooraj becomes really restless. He looks around, to see if there is any source of water, or a passer-by who could give him some. His eyes settle on a well near him.

The well has some pots nearby. A sign-board states that water in the pots is for Dalits. Sooraj goes over but finds that the pots are empty. His expression changes from one of restlessness and helplessness, to some form of anger, which then gives way to thought and observation as an idea strikes his mind. He looks around, checking if anyone was nearby. Content that no one is, Sooraj proceeds to draw water from the well. The bucket reaches up and he hastily starts drinking water from it.

Suddenly, the noise of a tonga and a man is heard as Sooraj drops the bucket into the well, stunned. The radio is still playing music. Sooraj starts running in the direction opposite to that of the sound. Once he starts, a man's scream is heard as lights dim.

## SCENE 2: LETTER

This scene and the subsequent ones take place in Ramlal's shop which is nothing more than two tables and two accompanying chairs. Ramlal is sitting on the chair in the front. He is working, checking papers, bills, et al. The table and chair on the back is where Sooraj works. The table is lined with radios.

Sooraj comes in, visibly hurt. His head bleeding and the cloth that he had, tied around the wound on his head. Ramlal sees it.

RAMLAL

Kidhar the?

SOORAJ

Udhar Mishra sahab ne, kuey ke paas..

RAMLAL

Kab akal seekhoge? Pehle hi itna jokhim utha raha hoon tumhe idhar rakh kar!

Sooraj bows his head down and proceeds to wipe the wound with some water and a cloth. Ramlal folds his papers and stomps out of the shop, visibly angry. Sooraj knows that he

has committed a mistake. Without uttering another word he slyly sits on his chair and starts working on the radio-repair.

Sooraj is repairing a particular radio, a huge antique set. He does it artfully and very consciously, as if lost in his job. Ramlal's chair is unoccupied.

The three radios have very different voices which makes it very easy to identify between them. The language is human, but the pitch and tone are very different from a normal person's. Radio #1 is the one which Sooraj is repairing. Radio #2 and Radio #3 have been at his place for quite some time, they know their way around.

RADIO #1

(sparks)Aah! Kya kar rahe ho tum mujhe?

RADIO #2

Daro mat tum theek ho rahe ho. Tum kharaab ho gaye the.

RADIO #1

Aah! Lagi mujhe, thoda aaram se toh karo. Kaun ho tum?

RADIO #3

Yeh Sooraj hai. Hum sab ko isi ne theek kiya hai.

RADIO #2

Haha! Tumhe lag rahi hai? Abhi toh tumhe aur lagegi... intezaar karo.

RADIO #3

Sooraj tumhe theek toh kar dega. Par tumhe kaafi dard sahna hoga. Heehee.

SOORAJ

Kyun dara rahe ho ise bematlab? Kuch nahi hua hai tumhe, ek taar jal gaya tha. Dekho abhi..(Radio #1 starts playing the Lepcha song)

RADIO #2

Waah! Kamal kar diya Sooraj. Par ye kya gaana chal raha hai? Kuchh achha toh lagao.

SOORAJ

Suno toh ise thodi der...

A person comes up to the shop and stands near Ramlal's desk with the radio in his hand.

STRANGER

Ramlal hai?

SOORAJ

Haanji ek minute abhi aa rahe hai  
woh. (shouts) Sethji, ek grahak  
aaye hain.

Ramlal comes in after a few moments. He sees the person and immediately removes his chappal and puts them in a corner.

STRANGER

Abhi tak is achhooth (pointing at  
Sooraj) ko nikala nahi tumne?

RAMLAL

Aah, ji abhi.. Tak to theek..hi  
kaam kar raha hai yeh..

STRANGER

Kam-se-kam tumne toh apni tameez  
nahin bhooli hai. Ye lo, kuchh  
paani ghus gaya tha. Ise theek kar.

RAMLAL

Theek hai ji. Jaisa aap chahein.

The stranger doesn't even wait for Ramlal's confirmation. He leaves. Ramlal is left saying the last lines to himself. He wears his chappal and goes to Sooraj's workdesk.

RAMLAL

Dekho kya ho sakta hai.

Ramlal sets the radio on the workbench and goes to his place. He works through some papers on the desk. It is the end of the day for him as well. He goes through them as if finally checking them for the last time in the day. He is tired. He wants to go back home. Sooraj is busy inspecting the radio Ramlal brought in. He has plied it open.

RAMLAL

Sooraj, tumhare liye yeh patra aaya  
tha.

Sooraj gets up in excitement. A letter is an uncommon thing for Sooraj. But he knows that the only letters that will be written to him are from his sister.

SOORAJ

Khat? Meri behen ka hoga.

Sooraj rushes, takes the letter from Ramlal's extended hand. He rips it open and starts reading it aloud. Ramlal looks at him all the time. He has frozen.

SOORAJ

Bhaiya, aap kripya saare matbhed  
bhool jaiye. Main aap se vinti  
kartu hoon, kripya ghar aa jaiye.  
Pitaji ki tabiyat bigad rahi

(MORE)

SOORAJ (cont'd)

hai...Vaidya kah rahe hain zyada  
samay nahi bach hai...Bhaiya,  
pitaji ke naam 40 rupaye ka karz  
hai. Kal sab sahu kar paise maangne  
aaye the. Pitaji ne unse jhagda kar  
liya...Andolankari bas dekhte rahe.  
Kripya aap kaise bhi paise le  
aaiye. Main idhar vivash baithi  
hoon. Aapka intezaar kar rahi hoon.  
Aa jaiye. Aapki, Lata.

RAMLAL

Kya hua Sooraj?

SOORAJ

Kuchh nahi, Sethji. Sab theek.

RAMLAL

(beat) Tum theek ho na?

SOORAJ

Haanji Sethji, bas behen ki thodi  
tabiyat kharab hai.

RAMLAL

Oho. Achha chalo ye chhodo, tum  
apne dharm parivartan ke liye  
utsahit ho?

SOORAJ

Aapne baat kar li padri ji se? Kya  
kah rahe hain woh, kab baat ho  
sakti hai? Mujhe pehle thoda aur  
jaanna hai. Unse baat kar ke aur  
samajhna hai.

RAMLAL

Ye tumne jo radio pehle theek kiya  
hai, woh tumhe pata hai kiska hai?

SOORAJ

Nahi Sethji.

RAMLAL

Ye Amitji ka hi transistor hai.

SOORAJ

Amitji?

RAMLAL

Amitji wohi church ke paadri  
jinhone mera dharm parivartan kiya  
tha!

SOORAJ

Acha?

RAMLAL

Haan, isko kal Shahda ke liye  
ravana karna hai. Sahi se theek kar  
diya hai na tumne?

SOORAJ

Haanji sethji. Ji Shahda?

RAMLAL

Haan tum bhi toh Shahda ke hi ho  
na?

SOORAJ

Haanji sethji.

RAMLAL

Badhiya. Chalo main chalta hoon.  
Tum ye transistor bhi jaldi theek  
kar lo.

SOORAJ

Ji sethji, shubh raatri.

Sethji folds up all his papers, sets up his table, drags his  
chair inside the table and leaves. Sooraj is still working  
hard on the transistor with him. Once Ramlal leaves, he  
looks back to assure that he has left.

RADIO #2

Kya hua Sooraj? Tumne Ramlal ko  
bataya kyu nahi chitthi ke baare  
mein?

RADIO #3

Tum jaa rahe ho na? Pitaji ka naam  
sahi karke aao. Unki aatma ko  
shaanti milegi. Apna kartavya  
nibhao Sooraj.

RADIO #2

Aur kuch nahi toh apni behen, Lata  
ke baare mein hi soch lo.

SOORAJ

Itne mushkil se jutaye paise bas  
unki aatma pe khatam kar du? Kabhi  
khush toh hue nahin, abhi aatma ko  
ab in paion se shaanti mil jayegi?

RADIO #3

Tumhe jaana chahiye Sooraj.

SOORAJ

Jeevan mein unhone mujhe bahot  
kasht diye hain. Unke maran mein  
aur kitna kasht loon?

RADIO #2

Tumhe is baat ka darr lag raha hai na ki jaaoge aur itne saare andolankari honge. Unhe kya jawaab doge? Kya kar rahe the tum, kidhar the?

RADIO #3

Haan Sooraj, kya kahoge tum unhe. Kya mooh dikhaoge?

RADIO #2

Sooraj mere khayal se tumhe chale jaana chahiye. Lata akele sab kuchh sambhaal legi kya? Agar tum gaye nahi, toh tum bhi Raveesh se koi kam thodi na hue.

RADIO #3

Kya bol rahe ho?

RADIO #2

Yahi ki agar Raveesh ne tumhe chhod diya tha, kam-se-kam abhi apni behen ke liye toh raho udhar? Koi usse poochhega, woh kya jawab degi bechari?

SOORAJ

/Tum dono chup baith sakte ho?

Silence, Sooraj continues working. Radio starts playing  
\_\_\_\_\_.

SOORAJ

Aakhiri baar bol raha hu tumhe.

RADIO #2

Kya kar loge chup rahkar Sooraj? Kisi aur ki nahi toh ye socho, tum jaake paadri se mil sakte ho abhi. Radio tum de do unhe. Ye bhi kaam ho jayega tumhara.

RADIO #3

Sooraj, jaa kar, tumhe abhi kya mil jayega. Shahda mein achhi-khaasi bheed ikkattha hui hogi. Kaise chhupe rahoge?

RADIO #2

Chhupne ki kya zaroorat hai/

/Sooraj forcefully switches off both the radios by pressing the buttons on both of them. He slumps back in his chair.

RADIO #1

Sooraj, itna mat soch. Kam se kam Lata ke liye toh wapis chale ja.

Sooraj gets up. He walks around for some time. He then gets his bedspread from a corner of the room and proceeds to spread it out and lie down. He then, goes to a corner, drinks some water from a pot and lies down on the mattress with the letter in his hands. He tries reading it in the sole light of the candle. After some time he falls asleep. This is when "Mukul is Hypnotised" plays. Sooraj has a nightmare in the latter part of the song when there is a shrill. He rolls around in his bed, loudly whispering in a tone of fear and dread -

SOORAJ  
Nahin Maa..nahin..

He wakes up suddenly at the end, sweating from the nightmare he just had.

### **SCENE 3: RAMLAL**

The scene continues from where it ended in the previous scene. The stage becomes a little brighter because it is day now.

Sooraj goes out and comes in wearing a different set of clothes and with a towel around his neck. He is wiping his wet hair with the towel. He sets the towel on a chair, drags it away from the workdesk. He forages in a corner for some food wrapped in a newspaper. He gets it and sits on the chair, as he opens the bundle. He starts eating when -

The noise of a shutter is heard as lights brighten and Ramlal walks in, umbrella in hand. He sets the umbrella down and sits down on his chair. He begins looking through some papers. By this, time as Ramlal enters, Sooraj suddenly gets up to tidy the room. He rolls up his now-crumpled bed and puts it in the same corner he took it from.

RAMLAL  
Woh teeno transisitor theek ho gaye  
hai na? Kal unhe bhejna hai.

SOORAJ  
Haanji sethji. Teenon chal rahe  
hai. Bas unhe band karna hai.

Sooraj continues working, but he seems disturbed. He is searching for the opportune moment to talk to Ramlal. He gets up and goes to Ramlal.

SOORAJ  
Sethji,.

RAMLAL  
Hmm?

SOORAJ  
Woh, main soch raha tha ki.. Kya  
Shahda mein transistor main hi de  
aaoon Amitji ko?



RAMLAL

Tum kaise jaaoge? Itni baarish hai, aur log transisitor laa rahe hain kitne, theek karwane ke liye.

SOORAJ

Ji woh thoda behen ki tabiyat ke liye bhi dekhna tha. Galtiyan dobara dohra nahi sakte.

RAMLAL

Hmm.. Theek hai. Itni baarish mein tumhe koi savaari de dega?

SOORAJ

Ji prayas karna padega. Mil hi jayegi koi na koi.

RAMLAL

Tumhe baat kya karni hai paadri ji se?

SOORAJ

Ji kuchh khaas nahi. Bas mujhe thodi prerna chahiye thi, tayyari karni thi.

RAMLAL

Toh tum mujh se kyu nahi poochhte ye sab? Poochho.

SOORAJ

Achha.. (beat) Ji Amitji aapko radio itni door Shahda se bhejte hain?

RAMLAL

Bas, jisse mujhe unki yaad, aur unhe meri yaad aati rahe. Wah meri dukaan ke sabse pehle aur sabse purane grahak hain.

SOORAJ

Kya dharm parivartan ne aapke vyapar mein madad ki?

RAMLAL

Haan, aur nahi toh kya? Dharm nahi badalta toh aaj pata nahi, kidhar kya kachra saaf kar raha hota. Aaj meri ek vaishya ke jitni oochi stithi hai. Achhi, aaramdayak zindagi ji raha hoon. Mushkilon ke samay me Amitji meri madad bhi kar chuke hain.

SOORAJ

Toh kya uchch jaat ke hinduon ne aapko parivartan ke baad sweekar kar liya?

RAMLAL

(hangs his head down, as if in remorse) Haan aur nahi. Mujhe woh bade log Hindu dharm pe kalank kahte hain, par ab vo mera kuchh bigaad bhi nahi sakte. Woh aur unki rudhiyan khaali unke upar hi laagu hain. Main aazaad hoon.

SOORAJ

Aapko badalne ke baad kuchh alag ahsas hua?

RAMLAL

Sooraj, woh ehssaas. Jab tum apni saari chintaayein, saare zulm aur atyacharon ko peechhe chhod sakte ho, aur aage ek nai zindagi dekh sakte ho. Uska varnan nahi kiya ja sakta.

SOORAJ

Pitaji iske sakht khilaaf the.

RAMLAL

Mujhe hi dekhlo Sooraj! Tumhare theek saamne khada hoon. Ab jab tum Shahda jaaoge, Amitji ko unka radio saupoge, tab unse poochhna meri kaisi halat thi jab unse pehli baar mila tha.

SOORAJ

Haanji sethji. Unhe radio de doonga.

RAMLAL

Tumhe Amitji ko mera ek khat bhi dena hai. Idhar hi kidhar hoga.. Ye lo. Kab nikloge?

SOORAJ

Are haan, Ji aapki aagya ho toh aaj shaam hi nikal jaaunga. 3-4 dinon mein jald-se-jald pohoch hi jaunga.

RAMLAL

Theek hai, aaj shaam tak nikal jaana. 4 din baad pahuch jaaoge. Do din mein tumhe udhar se ravana hona padega. 10 din ki chutti de raha hoon. Ye lo, kuchh paise bhi rakh lo. Kaam aajayenge. Tumhari pagaar  
(MORE)

RAMLAL (cont'd)  
 alag hai, chinta mat karo. Inka  
 sahi upyog karna.

SOORAJ  
 Ji Sethji, dhanyavad.

RAMLAL  
 Transisitor Amitji ko de dena. Unke  
 saamne ek baar chala bhi lena. Unko  
 tasalli ho jaane dena. Kuchh sahi  
 nahi lage to udhar hi marammat kar  
 dena. Fir chahiye toh apne ghar  
 chale jana. Main toh mana hi  
 karunga. Kyon apne pitaji ke mooh  
 lagne ki zaroorat hai?

SOORAJ  
 Ji Sethji. Tab ka tab dekhunga.  
 Agar man kiya, toh jaaunga.

#### SCENE 4: INTERLUDE

It is the same room. Sooraj is packing his belongings for the journey back home. The mattress is rolled and tied for travel. There is a cloth spread out on the floor with a few things in it, The cloth is then wrapped and tied, This is Sooraj's bag. He goes aound the room, checking if he has to take anything and keeps things together while he discusses with the radio -

RADIO #1  
 Toh tum hi mujhe le ja rahe ho kya  
 Shahda?

SOORAJ  
 Haan..

Sooraj is preoccupied with all the packing-up. He is really confused. He is roaming around the room, checking and rechecking stuff. It is very disorganized.

RADIO #1  
 Sooraj, ruko!

SOORAJ  
 Kya hua?

RADIO #1  
 Bas ek pal theher jao. Tumhe khud  
 samajh nahi aa raha kya karna hai.  
 Tum sab samaan baandh chuke ho.  
 Abhi kyun ghabra rahe ho?

SOORAJ  
 Main ghabra kidhar raha/

RADIO #1  
 /Achha batao, paise rakh liye?

SOORAJ

Kaunse?

RADIO #1

Woh chaalis rupaye sahi salamat  
rakh liye?

SOORAJ

Haan.

RADIO #1

Aur Ramlal ne kitne diye?

SOORAJ

Ruko ginne do. (counts the money  
from his pocket) 4-5 rupaye hain.

RADIO #1

Kya karoge in paion ka?

SOORAJ

(beat) Pata nahi, kharch hi karunga  
kidhar.

RADIO #1

/Abhi chhodo. Tum tayyaar ho. Jaldi  
niklo nahi to raat ko koi gaadi  
nahi milegi.

#### **SCENE 5: SANGEETKAR SANGH**

It is raining heavily, thunder and rain can be heard loudly. Sooraj enters the traveller's point with a handkerchief and hands on his head, shielding him as much as they can, from the rain. He is all wet. He carries a sling bag and Amit's radio with him.

SOORAJ

Bhaiya Shahda chaloge?

STRANGER

Nahi.

Sooraj goes to the other side to ask other travellers.

SOORAJ

Bhaiya, Shahda ja rahe ho?

STRANGER

Tum kis jaat ke ho?

SOORAJ

Mahar/

STRANGER

Chal phut idhar se! Haath bhi mat  
lagana kaathi ko!

Sooraj asks someone else -

SOORAJ

Bhaiya, aap kidhar jaa rahe hain.

Stranger doesn't reply, just nods a no and leaves. Sooraj runs and takes refuge under a tree. He leans against the trunk.

RADIO #1

Bahot tez baarish ho rahi hai na!  
Bhai mujhe bhiga mat dena, fir se  
beemar na ho jaoon.

SOORAJ

Haan haan chinta mat karo. Abhi  
sabse badi pareshani to ye hai ki  
jaaon kaise? Abhi toh koi dikh bhi  
nahi raha.

RADIO #1

Tumhe pehle hi bola tha maine! Itni  
bhagdad machane ki zaroorat bhi kya  
thi? Kaise man badal gaya tumhara  
ek raat mein?

SOORAJ

Kya bak rahe ho. Tumhe kya lagta  
hai, main unhe maaf karne jaa raha  
hoon? (smirks) Mujhe Lata ki chinta  
hai. Kahi usko kuchh ho na jaye.

RADIO #1

Khud se toh jhoot mat bolo Sooraj.

SOORAJ

Kya?

RADIO #1

Woh dekho! Kaun jaa raha hai.

Sooraj spots a caravan, a group of people in a tonga going in the direction of his destination. They are singing \_\_\_\_\_. It can be heard slightly, above the thunder and rain. Sooraj waves at them, coming out of his comfort zone under the tree.

SOORAJ

(shouts) Ohhh ji!

Someone from the caravan spots him and they stop. The music stops as well. Only the rain and thunder can be heard now. Sooraj tries to ask them in sign language, pointing in the direction of the route to be taken for Shahda, asking if they were going the same way. He mouths and screams Shahda.

The people from the caravan ask him to come over, they confirm that they are going the same way. With a last ditch attempt he runs across the distance and clumsily lands in the tonga. The people make space for him. Vilas, who looks like their leader asks -

VILAS

Tum Shahda jaa rahe ho?

Sooraj still panting from his last effort nods. Vilas asks somewhat more uncomfortably -

VILAS

Tum Dalit toh nahi ho?

Sooraj, on hearing this, gets over his panting and with a scared look on his face -

SOORAJ

Nahin toh?

They all burst out laughing.

VILAS

Arre, daro mat. Hum sab bhi tumhare Dalit bhai hi hain. Agar tum gaane se pehchan nahin paye, main hoon Vilas. Main Dalit Swayamsevak Sangeetkar Sangh ke gaane likhta aur gaata hoon. Ye sab mere saathi saath me vaadya bajate hain. Aur tum?

SOORAJ

Mera naam hai Sooraj Mahar. Main idhar Naswadi mein ek dukaan mein kaam karta hoon. Tumhe pata kaise chala?

VILAS

Tum Dalit toh nahi ho? Yahi prashn sunkar jo ghabrahat aati hai, use humare alava aur kaun samajh sakta hai?

In the following conversation, Sooraj isn't willing to talk a lot, because of the secrets he is hiding. But Vilas unaware of that, continues asking him questions and tries to make conversation in a jovial manner, which he maintains throughout the story.

VILAS

Aur tum Shahda kis wajah se jaa rahe ho?

SOORAJ

(hesitantly)..umm..vo main apne parivar se milne jaa raha hoon.

VILAS

Accha, toh tum parivar se door rehte ho?

SOORAJ

Haan. Gaaon mein kaam nahi milta.  
Idhar kaam mil gaya.

VILAS

Tum ga wagarah sakte ho?

SOORAJ

Nahin.

VILAS

Dekho, baat aisi hai ki hamara ek  
sadasya kam hai. Toh agar tum kar  
sakte ho to gaa lo ya koi chhota  
mota baaja baja lena?

SOORAJ

Arre, nahin, nahin. Ye sab mujhe  
nahi aata.

VILAS

Dekho, Sooraj, hum tumhe idhar se  
Shahda tak le jaa rahe hain. Tum  
hamari itni madad nahi kar sakte?

SOORAJ

Accha, thik hai.

VILAS

Ye hui na baat! Hum tumhe saare  
gaane sikha denge. (beat) Tum  
andolan mein ho?

SOORAJ

..uuh..haan..haan. Naswadi mein  
andolan ke sabha mein jaata hoon.

VILAS

Waah! Humne abhi tak Naswadi mein  
pradarshan nahin kiya. Tumhe pata  
hai kisse baat ho sakti hai?

SOORAJ

Uhhh..woh

VILAS

Haan, unka kya naam tha, Ankit ya  
kuchh, na?

SOORAJ

Haan..woh is sab ke liye kabhi mana  
nahi karenge. Unhi se baat karna.

VILAS

Hmmm..

The music slowly starts up from the background as the human  
voices can no longer be heard. We are left with the music  
and the pitter-patter of the rain.

**SCENE 6: VILAS**

The caravan has come to a halt somewhere on the way. People are sleeping. Vilas, awake, sits alone, puffing away on his chillum, thinking, with a pen and paper. Sometimes he writes. Sometimes he doesn't. He is lost in his thoughts.

Sooraj walks in on him, radio slung on his shoulder.

SOORAJ

Aap soye nahin.

VILAS

Nahin, Sooraj na?

SOORAJ

Haan/

VILAS

Hum jo gaane subah gaate hain, raat  
mein hi unhe likh paata hoon.  
(beat) Tum kaise nahin soye?

SOORAJ

Bas, neend nahin aa rahi.

There is an awkward silence, as they don't know what to talk about. Vilas, though he tries to concentrate on his work, is consciously aware of Sooraj's presence. Sooraj on the other hand, has sit near him and with nothing else to do, has switched on his radio which is playing static. He panics for a moment because it is quite loud and he doesn't want to wake anybody up. He controls the volume and tries tuning the radio. The radio starts playing \_\_\_\_.

VILAS

Tumhare paas ye radio kaise aaya?

SOORAJ

Darasal, Shahda mein mujhe ise ek  
grahak ko dena hai. Iski marammat  
ki thi maine.

VILAS

Accha, tum radio ki marammat karte  
ho?

SOORAJ

Haan.

VILAS

Kaafi dilchasp. Tumhe ye naukri  
kaise mili?

SOORAJ

Mere maalik, Ramlal Seth, khud ek  
Dalit the.



VILAS

Woh Dalit the?

SOORAJ

Haan. Abhi jab woh bade aadmi ho gaye hain, toh Daliton ki madad karte hain.

VILAS

Accha. Ya to ye kaho, ki unke liye aur koi kaam nahi karega. Kya unhone dharm parivartan kiya?

SOORAJ

Haan, woh ek isai ban chuke hain.

VILAS

Aur tumhe kya lagta hai iske baare mein?

SOORAJ

Mein kah nahi sakta. Mujhe aisa lagta hai, ki agar zindagi mein ye kadam aapki madad karega, toh kadam uthane mein koi dushkarm nahin. Ambedkar ji ne bhi kaha tha..

VILAS

Nahin, nahin. Ambedkar ko beech mein mat laao. Aur agar laana bhi hai, toh sahi dhang se pehle unhe samjho. Ambedkar ji ne kabhi dharm parivartit karne ki ichchha nahi rakhi thi. Ant mein, jab aur koi rasta nahi bacha tha, tab unhone nishchit kiya ki dharm parivarit karna ekmaatra suvidha hai. Aur yeh socho na - kya tumhare seth ko koi rakam ya tohfe diye gaye apni dukaan chaloo karne ke liye?

SOORAJ

Haan..woh kah toh rahe the ki church ne unki bahut madad ki thi. Ye radio bhi unhi ke church ke paadri ka hai. Grahak wahi hain.

VILAS

Toh tumhe itna samajh nahi aaya aab tak ki unme aur hum me yahi antar hai ki unhone dharm parivartan bas apne niji lakshya ke liye kiya? Jabki tum aur main ek alag ladai lad rahe hain. Hum yeh jaativad mitana chahte hain, hume koi tohfe aur paise nahin milenge isai banne ke.

SOORAJ

Ambedkar ji ki baat se to yahi  
saabit hua ki ant mein dharm  
parivartit karna hi padega. Unke  
jaise insaan ne ant mein aakar  
samjha ki dharm parivartan hi  
ekmatra rasta hai. Usse achha abhi  
karke, sukhi jeevan jiyo.

VILAS

Tum use sukhi jeevan kahoge? Kabhi  
socha hai apne rishte, parampara,  
riti-riwaz ke baare mein. Tumhe ek  
cheez bata du Sooraj, mein agar  
Dalit paida hua, mujhe usse koi  
sharmindagi nahin, agar main ek  
Dalit maroon. Par main ek mook  
Dalit nahin marunga. Main ladke  
marunga.

SOORAJ

Toh?

VILAS

Toh yahi ki, ummeed nahi kho sakte.  
Apne bhai-bahanon ke baare mein  
socho, jinka dharm parivartit nahin  
ho sakta. Tum udhar jaakar apne kam  
bhaagyashali bhaiyon ko tumhara  
ehsaan jatane chahte ho is..Ramlal  
ki tarah.

SOORAJ

Nahin par..

The awkward silence comes again. For Vilas, as he realises that he may have said too much to someone whose relatively a stranger. For Sooraj, because he doesn't know what to choose between the moral dilemma and the personal gain.

The radio has been playing all this while. At this point however, comes an announcement.

RADIO #3

<AIR announcement tune> Uttar  
Maharashtra se yah samachar. Dalit  
Vidrohi Aandolan ke neta, Bhai  
Raveesh, guzar chuke hain. Ek  
krantikar hone ke saath, ve ek  
mashhoor kavi bhi the. Hum unke  
nidhan par shok jatate hain. Aasha  
hai, ki unki aatma ko sukh mile.  
Unka antim sanskar parso subah,  
unke shahar, Shahda mein kiya  
jayega. Unki yaad mein, ye khaas  
peshkash. (followed by \_\_\_\_).

Vilas almost goes in a state of shock. He is an ardent follower of the man. Sooraj on the other hand doesn't have

such an excited reaction. He is almost poker-faced. Not knowing what to feel.

VILAS

Par kaise.. (beat) Tumhe pata hai andolan ke kitne aham hissa the woh? Sab aandolankariyon ko unhi se prerna milti hai. Tumhe pata hai, abhi agar meri jagah woh hote, to woh tumhe sahi samjha paate.

SOORAJ

Toh unki kya raye thi, dharm par?

VILAS

Agar kuchh shabdon mein kahun, toh yahi, ki apne dharm mein garv rakho. Kitni bhi kathinayion mein haar mat maano. Hamesha apne saath apne bhaiyon ko bhi dhyan mein rakho. Aur bas sangharsh karte raho, nainsaafi ke virodh mein. Hamare liye toh unki yahi shikshayein thi.

SOORAJ

Bura mat samajhna, par hum sab ne apne kisi na kisi sambandhi ko Dalit atyacharon mein khoya hai. Kya yeh hamare liye itni shiksha nahi ban sakti, ki is raaste se koi ummeed nahi hain? Yahi rasta jisme hum ro rokar, dhakke kha khakar, kha khakar chalte aaye hain, kya hume abhi tak apni seekh nahi mili hai?

VILAS

Fir to yahi hua na, ki tum unhi bade sethji ki tarah sochte ho ki Daliton ke paas koi adhikaar nahin. Hamare barabar adhikar hain, bade logon jitne. Tum hi unke muhim ka hissa bane ho.

SOORAJ

Bhai, mujhe galat mat samjho. Main bhi chahta hoon, ki hamare saath theek se peshaya jaaye. Par jab itna sangharsh jo itne saalon se chala aa raha hai, isse humara kya fayda hua hai? Kya humari zindagi zyada sukhi hui hai? Kya meri maa abhi zinda hai?

VILAS

(beat) Tumhari maa?

SOORAJ

Haan, maa. Jab woh zindagi ke liye  
joojjh rahi thi, tab tumhare Dalit  
bhaiyon mein se kaun, andolan  
chhodkar unki madad karne aaya? Jab  
vaidya tak hamare ghar mein ghusne  
se mana kar rahe the, tab kaun aaya  
hamari madad karne?

Vilas is dumbfounded when he hears this. Obviously, he is sensitive enough to understand that a harsh reply will make matters worse. (beat, listening to some more of the radio)

VILAS

Sooraj, main maanta hoon ki tum bhi  
sahi kah rahe ho, Par tum abhi  
isiliye aisa kah rahe ho kyuki  
tumne woh aazadi abhi tak nahi  
chakhi hai.

SOORAJ

Kya aazadi.

VILAS

Aise atyacharon se aazadi. Ye sab,  
tumhare soch ka hi vikalp hai. Agar  
haar nahi manoge, toh haaroge bhi  
nahin. Bhai Raveesh yahi kehte the.  
(beat) Chalo.

SOORAJ

Chalo kidhar?

VILAS

Main tumhe dikhata hoon, ki woh  
aazadi namumkin nahi hai. Bas  
bharosa rakhna hai. Ye radio lete  
chalna. Bahut kaam aayega.

## SCENE 7: WELL

Sooraj and Vilas get up from their place and walk towards the village well. This is a community well with a clear sign which says that this is an upper-caste well. On the side some empty pots meant for Dalits are kept. These pots can only be filled with the well's water by an upper-caste for fear of polluting the well. Another female and a male are directly drawing water from the well.

Sooraj and Vilas walk up to the well, in a cool and nonchalant manner. By this time Vilas got Sooraj to switch on the radio, the radio is playing \_\_\_\_\_. Sooraj walks behind Vilas. Before nearing the well, Sooraj pulls at Vilas' sleeves, as if asking him to stop and questioning his motives. But Ramlal gives him a reassuring look and just asks him to do what he does.

The couple is still there. They are drawing water and filling their pots. Sooraj and Vilas walk up to them, they

make eye contact with the couple. Nothing is said, the couple passes the rope and bucket to them. They start drawing water up the well. They draw it up and then drink it as well from the same bucket.

Sooraj, who was initially hesitant, has been overcome with glee. He draws more water and goes on to fill the Dalit pots as well. After drinking water till his heart's content, they leave. Both of them are silent as they ruminate their actions.

VILAS

Kya laga tumhe isse?

SOORAJ

Haan..main tumhari baat toh samajh raha hoon. Par main tumhe batata hoon ki kyon main sahmat nahin hoon.

VILAS

Abhi baat chhodo, kal pradarshan hai. Aur tumhe bhi bajana hai. Abhi so jao. Baaki baat kal karte hain.

Sooraj goes, sleeps. Vilas takes his same position.

#### **SCENE 8: PERFORMANCE**

A lone policeman stands guard at a distance, throughout the performance. He eyes the audience and the performers continuously.

Sooraj, Vilas and a few other musicians come on stage to perform. Before the performance begins, Vilas speaks a few words -

VILAS

Kiska ghar todenge? Gareeb ka ghar todenge. Jahan khadda hai, hum paseena bahakar bharte hain. Fir woh jagah pe koi bade se bada door se nigah karta hai. Wahan badi mahnat se jo gaddha bhara hai, Wahan se bhi kuchh fayda milega. Aise hi agar socho, toh aise hi Bharat desh main, gareebon ka rahna, theek nahi hai, aur apna jeena bhi theek nahi hai. Kyuki paas ke mandir mein agar hume darshan karna ka adhikar nahi hai, toh kya dayalu pandit hue ye log? Pehle humare poorvajon ke saath bol bachchan karke sab apne kabze mein kar liya. Fir Daliton ke saare paise aur hak toh unke haath mein aa gaye? Toh Daliton ko ek baaju mein laga diya jaisa paani mein,

(MORE)

## VILAS (cont'd)

darya mein laharati hai, paani  
 nikal jaata hai aur kachra kinare  
 pe rah jaat hai.  
 Are aisi bhi koi baat nahin hai.  
 Gareeb log mein, gareeb hoke bhi  
 jaan hai, gareeb ki bhi aatma hai,  
 ki uske bhi kuchh hai dil mein  
 sahara ki mein bhi kuchh karoon.  
 Aage badhoon. Koi badi imarat nahin  
 banana chahta hoon. Chhota sa ghar  
 mera rah jaye, bal bachhe siddhi  
 samaan se rahe, aur rozi rozgaar  
 kaisa bhi karke main apna pet  
 bharoon.

Immediately, they start their performance -  
 /Katha sunon re logon, ek katha sunon re logon.  
 Are hum mazdur ki karun kahani, x2  
 Aao kareb se jaano,  
 Katha sunon re logon, ek katha sunon re logon.  
 Bhaiyon, behenon, behenon.  
 Apni mehnat se bhai, dharti ki hui khudai, x2  
 Maati ka banaya ghara,  
 Ghare se eeth banai, x2  
 Eeto se mahal banane, paseena bahaya humne, x2  
 Dhanvan ko mili suvidha, x2  
 Sukh chain dilaya humne,  
 Are apna hi rehne ka vaanda, apna hi rehne ka vanda,  
 Pass tin ki mehengai,  
 (Aisa kyon hai bhai?)  
 Kyonki, ye dhaniko ka raaj hai  
 Khaane ko khaana nahi, peene ko paani nahi,  
 Rehne ko ghar nahi pehne ko kapde nahi  
 Ye kaisa raaj hai bhai, yeh jhoota raj hai bhai.  
 ~~  
 Ab jaat dharam hi chhodo, mazdoor ka rishta jodo, x2  
 Aisi sangathana ke bal par,  
 Jhoote sansad ko todo,  
 Jab apna sashan hoga, tab bhog aur rajan hoga,  
 Duniya mazdur ke bal par,  
 Mazdur ka sashan hoga  
 Are nara lagao inqalab ka,  
 Tab hi mitegi burai,  
 Ye sab kab hoga bhai,  
 Are jab mazdur ka raj hoga,  
 Mazdur ka raj hoga, khane ko khane hoga,  
 Peene ko paani hoga, rehne ko ghar hoga, pehne ko kapda hoga.  
 Aise raaj ko lana bhai, sarkar ko lana bhai x4

## VILAS

To bhaiyon aur behenon, aapka bahut  
 bahut shukriya. Hamara agla  
 pradharshan 2 din mein Dediapada  
 mai hoga. Dhanyavaad.

**SCENE 9: DEVADASI**

The following two conversations, one between Sooraj and Vilas, and the other between Devadasi and Policeman.

---

This scene transits from the previous one. Immediately after their performance, Sooraj catches up with Vilas when they are on their way back to camp.

VILAS

Aur Sooraj, mere bhai. Kaisa laga tumhe ye pradarshan?

SOORAJ

Bahut zyada aakarshak. Vaadya bajane mein bhi koi sankat toh nahi aai..

VILAS

Accha?

SOORAJ

Haan, main woh kal ki charcha ke baare mein tumse aage baat karna chahta tha.

VILAS

Batao, tum yahi kah rahe the na, ki kuen par jaane se kya dikkat thi?

SOORAJ

Haan, yahi ki, tum sach bolkar nahi gaye.

VILAS

Par maine jhoot kidhar kaha.

SOORAJ

Nahin, par humne sach toh chhupaya na? Agar unhe sach pata hota, kya woh hume kue se paani nikalne dete?

VILAS

Toh tum isse kya saabit karna chahte ho?

SOORAJ

Yahi ki isse hum Dalit unki aankh mein koi oonchein toh hue hi nahin.

VILAS

Par tum uski parvah karte hi kyon ho? Tumhe unse kya matlab. Woh jitna unka kuan hai, utna hi humara bhi hai. Agar unse dabkar nahi jaayein, mujhe usse dikkat hai. Woh

(MORE)

VILAS (cont'd)  
 jaane-na jaane, unki dikkat.(beat)  
 ispe mera hak hai, mujhe usse koi  
 nahin rok sakta.

---

The Devadasi had been watching the performance all this time, quite noticeably. Once Vilas announces the location of the next performance, Devadasi attempts to approach Vilas and Sooraj while they are conversing, but a watchful policeman present there at the moment stops her from moving ahead.

POLICEMAN  
 Tumhe kya lagta, kidhar ja rahi ho,  
 Devadasi?

DEVADASI  
 Chhodo mujhe!

POLICEMAN  
 Tu mandir se bahar kaise nikli?  
 Chal wapis.

DEVADASI  
 Chhodo mujhe! Tum kaun hote ho  
 mujhe pakdne waale. Kaunsa jurm  
 kiya hai maine? Batao pehle.

POLICEMAN  
 Jurm? (smirks)

DEVADASI  
 Mere hak hai. Chhodo mujhe.

POLICEMAN  
 Chup-chaap bina adange kiye mere  
 saath wapis mandir chal. Tujhe  
 izzat aur dhang sikhana padega.

DEVADASI  
 Chhodo mujhe, tum khud ko samajhte  
 kya ho? Mera shoshan karoge? Kya  
 mil jayega/ tumhe!

Vilas notices this commotion between Devadasi and Policeman and decides to intervene.

VILAS  
 Kya hua?

DEVADASI  
 Mujhe ye pareshaan kar raha hai.  
 Bina koi jurm kiye mujhe baandhke  
 le jaa raha hai.



POLICEMAN

Jurm? Tumhara idhar hona hi kitna bada jurm hai. Devadasi hai ye, devadasi. Chal mandir waapis!

VILAS

Chhod do ise.

POLICEMAN

Kya bola?

VILAS

Ise chhod do. Ye na-insaaf hai.

POLICEMAN

Huh? Tum kaun hote ho. Ek Dalit mujhe hukm de raha hai? Andar kar doonga zyada bola toh.

VILAS

Ye hamara hak hai ki hume bola jaye ki hum kya sanvaidhanik ulanghan kar rahe hain. Bolo kaunsi dhaara ka apmaan kar rahe hain. Zyada karoge toh andolan ladegi. Tum sab se andolan ladegi.

The policeman doesn't know what to do. He is a lone man who has been threatened by a group of people.

VILAS

(beat) Chale jao, ye jo itne saare mere Dalit bhai log tumhe dikh rahe hai na, ye tumhare kaale kartooton ko dekh rahi hai. Inhe kuchh maza nahi aa raha.

The policeman leaves in a hurry. Vilas with Sooraj behind him, now turn to Devadasi. Sooraj is not very interested in helping her, because she is a Devadasi.

DEVADASI

Aap log andolankari hai na? Kripya meri beti ko bacha lijiye. Kripya mujhe meri beti wapis dila dijiye. Lata.

VILAS

Kya? Kya hua?

DEVADASI

Meri Lata ko mandir pujaari ne agvah kar liya hai. Mujhe pata hai, usi ne meri Lata ko chheena hai. Woh use samarpit kar dega. Kripya Lata ko bacha lo.

SOORAJ

Lata?

DEVADASI

Lata. Meri 12 saal ki laadli.  
Ghungraalu baal, chhoti si naak.  
Tumne use dekha hai?

VILAS

Nahin. Thoda dheeraj rakho. Aakhir  
poori baat kya hai?

DEVADASI

Main idhar ke mandir mein rahti aur  
kaam karti hoon.

VILAS

Tum ek Devadasi ho.

DEVADASI

Haan.. Meri beti Lata ko kai baar  
maanga pujari ne aur maine humesha  
hargiz inkaar kiya. 2 din se Lata  
kgum hai. Pujari bhi nahi hai. Usi  
ne meri bachchi ko agvah kiya hai.  
Meri Lata!

VILAS

Toh ab tum humse kya chahti ho? Hum  
kaise pata lagaye tumhari beti ka?

DEVADASI

Tum andolan mein ho na? Tum Lata ko  
andolan ki madad se dhoond sakte ho  
na? Andolan madad karegi na meri?

VILAS

Tumhara naam?

DEVADASI

Farida.

VILAS

Dekho, Farida, Andolan ye sab se  
judi hui hi nahi hai. Humare agar  
jaan pehchn ke koi hote toh kuchh  
ho pata par abhi aur tumhari madad  
kaise kar sakte. Ye sab ka andolan  
se koi lena-dena hi nahi.

DEVADASI

Kyu? Main bhi toh Dalit hoon? Khud  
ko Dalit vidrohi Andolan kehte ho  
na? Kidhar gaya woh vidroh aur  
bhaichaara?

VILAS

Ye mandir kidhar hai.

DEVADASI

Mandir haan mandir. Dediapada..Tum  
bhi Dediapada jaa rahe ho na?  
Kripya mujhe bhi saath leke chalo.  
Tum bhi toh udhar hi jaa rahe ho  
na? Ek aur ko sawaari de do.

VILAS

Tum ab tak kyu nahi chai gayi fir.  
Hamara aane ka intezaar kyu kiya  
tumne?

DEVADASI

Kya karti main? Kiske saath jaati?  
Kaun sawaari deta? Tum andolan ke  
ho na? Tum sawaari dene se inkaar  
thodi na karoge.

VILAS

Dekho, hum tumhe sawaari nahi/

DEVADASI

/kyu nahi? Tum mujhe isiliye sawari  
nahi doge kyuki main Devadasi  
hoon?/

VILAS

/Nahi baat aisi nahi/

DEVADASI

Toh fir kya hai? (turns to Sooraj)  
Kya tum meri madad sach-much nahi  
kar sakte? Meri Lata ki jaan bacha  
do. Main tumse vinti karti hoon.

Vilas and Sooraj's eyes meet.

#### SCENE 10: TRIO

Vilas, Sooraj and Farida are huddled together in the tonga.  
They are in the middle of an intense discussion. A stringed  
instrument is playing soft music in the background. A slight  
noise of the wind, the running tonga can be heard.

SOORAJ

Toh tumhari maa bhi Devadasi thi?

FARIDA

Nahin. Jitna mujhe yaad hai,  
pitaaji ko paise chahiye the. Kai  
dinon se kuchh nahi khaya tha.  
Mujhe samarpit karna, unhe ek rasta  
mil gaya.

VILAS

Kabhi unse vapis mili?

FARIDA

Nahin.

VILAS

Toh tumhe ye yaad hai kya ki tum  
kidhar se ho?

FARIDA

Kuch nahi yaad. Kitne baras beet  
gaye. Chehre bhi nahi yaad. Bahut  
baar sochti hoon. Ho sakta hai ye  
jo log mujhe dikh rahe hain, ye  
mera parivar toh nahin? (beat) Par  
woh nahin hote hain.

SOORAJ

Par ye kaisa parivar, jisna tumhare  
saath aisa kiya? Abhi bhi unhe yaad  
kyu karo?

FARIDA

Kuchh bhi kiya ho. Galti, galti  
hai. Uske peechhe sir ghumake kya  
fayda milega?

SOORAJ

Takleef honi chahiye. Avashya honi  
chahiye. Aisa thodi na, ki main  
jaaon, aur sab ko maaf kar du.  
Tumne mera atyachar kiya, par koi  
nahi, sab abhi theek hai. Par kya  
sab abhi theek hai? Nahin. Sab  
theek nahi hai.

VILAS

Toh aage aur kya prakriya thi  
samarpan ki mandir pohochne ke  
baad.

FARIDA

Ek kamre mein le jakar, tumhare  
gale mein muthuu bandha jaata hai  
aur tumhe devadasiyon ke paanch  
niyam bole jaate hoon. Aur bhi kai  
dharmkriya hote hain.

SOORAJ

Woh 5 niyam the kya?

FARIDA

Ye hamare aise niyam hai, jo hum  
kisi aur ko nahi kah sakte. Ye raaz  
kai pidhiyon se humne chhupake rake  
hain.

VILAS

Ye sab hamdardi chhodo. Batao,  
jaake karenge kya? Us mandir ki koi  
bhi jaankaari hai?

FARIDA

Haan. Hai na. Mujhe pata hai. Ye Maa Yellamma ka Devsthan hai. Idhar door door se log prarthana karne aate hain, Devadasiyan aati hain, hazaro ki tadad mein bachchiyan samarpit hoti hain. Maano ek mela ho.

SOORAJ

Ya kaho ek circus? (he starts laughing at his own stupid joke, no one else does).. Achcha chalo. Ye batao ki hum Lata ko dhoondenge kaise itni bheed mein.

FARIDA

Mujhe nahin pata. Agar andolan kuchh kar sake. Main tumse vinti karti hoon. Agar Andolan kuchh jaankari pata kar sake.

VILAS

Main tumhe pehle bhi bol chuka hoon. Andolan idhar aisi koi madad nahi kar payegi. Humara idhar koi sambandh nahi hai. Jo karna hai, hume khud hi karna hoga.

FARIDA

(beat) Jo karna hai, hume khud hi karna hoga. Hume hi kone kone main jaake poochhtach karni hogi.

SOORAJ

Toh hum pata kaise lagayenge Lata ke baare mein? Hume toh pata hi nahi woh kaisi dikhti hai.

FARIDA

Mere paas ek hi ye tasweer hai. Ise dekhlo.

She passes on the photograph first to Vilas, who observes it closely for a few moments and then passes it on to Sooraj. Sooraj holds it closely for a time appreciably longer than Vilas. He then passes it on to Farida who keeps it in her hands, while looking at her. (beat)

SOORAJ

Toh bas yahi hai, hume batna padega. Aur dhoondna padega Lata ko. Uske baare mein jaach-padtal karni padegi. Logo so poochhna padega.

VILAS

Is jagah ki hume aur koi jaankari mil sakti hai? Kitni badi hai ye jagah? Kaise rasste hain, kya hai udhar?

FARIDA

Woh udhar pohochke hi poora samjhadungi. Samajhne main bahut mushkil nahi hai. Dekhke hi samajh mein aayega, mele ke peechhe kya andhkar hai.

VILAS

Tumhe itna kaise pata hai iss mandir ke baare mein?

FARIDA

Bas logon se hi suna hai. (long beat)

SOORAJ

Daro mat. Hume Lata mil jayegi. Sab poora prayas karenge.

FARIDA

(morose) Haan. (beat) Tum batao, tum mein se kisi ka parivar hai?

VILAS

Mere maata-pita dono gaaon mein rehte hain. Abhi pradarshan ke baad unse gaaon milne jaaonga.

FARIDA

Tum unse kitne samay baad miloge?

VILAS

Har mahine do-mahine toh ghar jaata hi hoon. Dekhta hoon agar sab sahi chal raha hai ki nahin. Woh khush hai ki nahin.

SOORAJ

Unhe tumhare ye sab ghoom-ghaam vidroh se koi takleef nahin?

VILAS

Unke raazi hone, na hone se main toh nahi rukne waala tha na? Jo sahi laga, kiya. Unse milte rehta hoon. Itni koi takleef nahi hai.

SOORAJ

Par fir agar tumhare soch-vichar itne alag ho, tum saath kaise rah paate ho? Baat kya hoti hai?

VILAS

Pata nahin. Bas haalchaal hi poochhte hain. Saath rehna hi kaafi hai saath rehne ke liye, shayad.

FARIDA

Pata nahin. Kabhi sochti hoon, agar mujhe apne parivaar waale mil bhi gaye, toh kya baat karungi unse? Kis cheez ki charcha hogi. Bas ek doosre se darte rahenge. Ajeeb hoga.

SOORAJ

Yahi chez auron ke saath bhi hoti hai. Kya baat karu kisi se, agar uski raayein alag hai. Jhagda hi hona hai ant mein.

VILAS

Jhagda kyu? Jo sahi hoga, uski baat maani jayegi.

FARIDA

Par agar dono sahi ho?

Someone screams, "Dediapada!" As all three of them turn to face in the same direction of Dediapada, observing it.

#### **SCENE 11: PLANNING**

Sooraj and Vilas are sitting together. Vilas is tuning his instruments. Sooraj is just there. Obviously, he has nothing else to do, he's just there, observing Vilas. Farida is sleeping on another side, comfortably.

SOORAJ

Tumhare saath aisa aksar hota hai?

VILAS

Kya?

SOORAJ

Yahi, aise alag-alag logon se milna, madad karna, idhar-udhar bina soche pange le lena policewalon se..

VILAS

Nahin, aisi baat nahi hai. Jab hota hai, ho jaata hai. Par ye hai, jitna ghoomoge, utna aur adbhut logon se miloge, baat hogi, jhagde bhi honge. Par seekhoge zaroor.

SOORAJ

Toh tumhari agar kisi ke saath anban ho jaye, tumhare soch-vichar  
(MORE)

SOORAJ (cont'd)

kaafi alag hai, aur jhagda ho jaye.  
Toh tum kya karoge fir? Itne log  
milte hain, sab ki toh tumhare  
jaisi soch nahi hai.

VILAS

Toh use samjhaunga main kyu sahi  
hoon. Agar nahi samjhe tab-ka-tab  
dekhenge. Baatcheet hogi. Huh,  
mujhe yaad hai ek baar jab maine  
apne ek dost ko itni prerna de di  
thi, ki ant mein, raat ko, ki humne  
ek pandit ka ghar bhi loot liya  
tha. Toh aisi pagal cheezein hoti  
rahti hai.

SOORAJ

Ghar loot liya! Kya tha uske ghar  
mein aisa?

VILAS

Bhai, tumhe pata hai, ye log sab  
mandir ke bhet apne paas rakh lete  
hain? Kitne zewar, sona, chandi,  
sab tha uske ghar mein. Par maine  
woh sab nahi uthaya.

SOORAJ

Hain? Fir kya kiya?

VILAS

Maine mandir ki chaabi chori kar  
li. Tab shayad pehle baar in  
savarnon ko laga hoga mandir mein  
ghusne nahi diye jaane par kaisa  
lagta hai.

SOORAJ

(laughing) Ant mein kya hua fir?

VILAS

Kuch nahi. Humne kaha ki chaabi  
hamare paas hai. Unhone mandir mein  
jaane se hi inkaar kar diya. Kaha  
ki mandir ashuddh ho chuka hai. Aur  
aise hi hume us jagah ka sabse  
pehle Dalit mandir mila.

SOORAJ

Haha, bahut sahi.

VILAS

Tumhe pata hai, ye mere saath pehli  
baar hua hai, ki main ek Devadasi  
ke saath hoon, aur main uske saath  
soya nahin. (smirks)



SOORAJ

Kya? Tum Devadasiyon ki sevayein maangte ho? Ye tumhari Dalit behenein nahi hui? Aur tum inhi ke saath sote ho?

VILAS

Tumhe pata hai, inke saath kitna bura vyavahar kiya jaata hai? Aaj woh policewale ko hi dekhlete. Dekha kitna badtameez tha?

SOORAJ

Tum kehna kya chahte ho?

VILAS

Yahi ki, main ek Dalit hoon, aur khaali ek Dalit doosre Dalit ki bhavnaein samajh sakta hai. Toh jab mainjaata hoon unke paas, Devadasiyon ka aadar-satkaar karta hoon. Unse theek se peshata hoon.

SOORAJ

Par ant mein toh tum Devadasi ki roodhi ko hi aage badha rahe ho na?

VILAS

Nahi. Main aisa shoshan thodi na kar raha hoon, unse zabardasti paise deke. Unhe bhi kabhi mazaa aana chahiye.

SOORAJ

Main sahmat nahin hu. Par itna zaroor bol sakta hoon, ki mein pehli baar ek Devadasi se mila hoon/

VILAS

/Accha?

SOORAJ

Haan. Pehle toh hamesha yahi lagta tha ki ye to bas randi hai koi. Bas paision ke liye dhandha karti hain. Par (beat) Farida aisi nahi lagti. Woh kisi doosri auratn jaisi hi dikhti hai.

VILAS

Bhai, kal ka kya karenge?

SOORAJ

Batna toh padega hi. Bahut badi jagah lag rahi hai.

VILAS

Par batenge kaise? Sab alag-alag?

SOORAJ

Aur tumhe pata hai na ki mandir  
mein Daliton ka ghusna sakht mana  
hai?

VILAS

Kuan bhool gaye?

SOORAJ

Kya?

VILAS

Kuey par tumhe le gaya tha, bhool  
gaye?

SOORAJ

Ohhhhhh....achha! Aisa kar sakte  
hain. Radio toh khaali ek hi hai.  
(beat) aisa karte hain, ek radio ke  
saath, aur ek Farida ke saath.

VILAS

Farida ke saath?

SOORAJ

Haan. Aisa peshana hoga ki Farida  
ko abhi abhi khareeda hai.

VILAS

Theek hai. Toh tum apna radio le  
lena, aur main Farida ke saath  
dhoondoonga.

SOORAJ

Bhai, tum idhar udhar pehle aa  
chuke ho. Mere liye ye ek anjaan  
jagah hai. Toh mujhe Farida ke  
saath, aur tuhe radio ke saath  
jaana hoga.

VILAS

Haan..theek hai.

## **SCENE 12: TEMPLE**

## **SCENE 13: JWAR**

## **SCENE 14: AUCTION**

Sooraj and Vilas are sitting in the front row. They are intently looking at the stage. The auctioneer stands behind a table on the stage in front. Festival music is playing in the background. Some sign-boards detail the site of the auction, some personal nouns and rules and other stuff.

## AUCTIONEER

Aaauuur, bik gai! Kul 95 rupaye  
mein gyarah saal ki ladki bik gayi!  
Mumbai se aaye hue sajjan aaj kaafi  
khareedari kar rahe hain.(beat)  
Agli ladki hai (referring to his  
book) 15 saal ki..komal  
tvacha..gori, patli..bhoore baal.