

A woman wearing a patterned headscarf is shown from the chest up, covering her face with her hands. The image is overlaid with a semi-transparent purple filter. The background is a plain, light-colored wall.

A FILM BY AFIFA BASHIR

KAHANI

Sometimes you find yourself in
the unfamiliar

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Logline:

Feisty Rekhta finds herself to be at crosswords when the love of her life deserts her impregnated.

Characters:

Rekhta: a 27 year old woman passionately in love with her *mehmoob*(lover)

Saleem: a 30 year old Rekhta's lover who leaves her impregnated and starts dating her one daughter.

Sabaat: Saleem and Rekhta's daughter who falls in love with Saleem.

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Synopsis:

Rekhta, a 27 year old woman is in love with Saleem. Rekhta is head over heels for Saleem and wants to marry him. She hasn't had any conversation about marriage with Saleem right now. She is blinded in love for Saleem. Saleem and Rekhta meet once a week for long hours. Saleem comes over at Rekhta's place. Rekhta gets dressed up really nicely for Saleem to praise and adore. She goes to receive Saleem from the front door. Saleem and Rekhta come inside the house; holding hands and looking into each other. They go to the bedroom. Saleem sits down on the bed while Rekhta pours him a glass of water. Saleem grabs Rekhta by the hand and pulls her to his side. Saleem keeps the glass on the side while Rekhta closes the curtain. They both take off their shoes and lie on the bed. After a few hours pass by of caressing each other with Rekhta jewellery

removed, cigarette buds kept in the ashtray, lipstick smudged and bedsheet rumped.

After a few days Rekhta finds herself in the washroom puking. She felt nauseous. She comes out of the washroom and sits on bed, clenching herself. She stands up to call Saleem, thinking she should inform him about this. She picks up the phone, pauses to think what will she say to him?. She thinks to herself it can be her assumption and keeps the phone down. Rekhta is a hoarder and always keeps things extra in her drawer. She reaches out the drawer, searches and takes out the pregnancy strip and goes to the washroom to check. She gets to know that she is pregnant. Fidgety and in an extreme panic state, she rushes from the washroom only to find the phone ringing. She hurriedly picks it up. She takes seconds to process this news and then breaks it to Saleem over the phone. Her hands shake, legs tremble, sweat on her face as she discloses it to Saleem. After hearing the news, Saleem goes blank. He doesn't know how to respond and what to respond. Rekhta is dying to hear Saleem spill words of affirmation but Saleem hangs up. Rekhta yells and starts crying only to find the phone ringing again. Saleem blatantly with any guilt of his actions just ends the relationship and makes it clear to Rekhta that he can't provide any kind of support. Rekhta goes into a state of shock, trying to process what Saleem had said. Phone receiver from her hand falls down and she has a massive breakdown. The scene then transitions to showing Rekhta's daughter all grown up, Sabaat getting dressed up in her room. Similarly, to how Rekhta was getting dressed in her own room to meet Saleem. Sabaat leaves the house to go on a date with Saleem in a park. Sabaat and Saleem meet over the internet through a dating app. They started talking and bonding and finally decided to meet and talk about marriage. They meet, talk and Sabaat insists Saleem to come and meet her mom. Saleem, hesitant at first, agrees after a while. They both go to their house. Sabaat asks Saleem to sit in the drawing room and offers him water. He sits and sips water while waiting for Sabaat and her mom to come. Sabaat comes welcoming her mom to the drawing room and asking him to meet Saleem. Saleem and Sabaat look into each other. After a few seconds of Rekhta being in a state of absolute disgust and infuriated seeing Saleem sitting

and dating her daughter and Saleem in utter shock, he spits his water from his mouth and Rekhta slaps her daughter revealing the truth that he is your father.

Rekhta asks Saleem to get out of his house and she herself leaves the room sobbing and angry. Saleem stands up, without any remorse stands up from the sofa, pats on Sabaat's head and leaves the room in a very calm manner whereas Sabat gets frozen in her spot. She tries to process the truth her mom spewed at her and breaks down. Rekhta goes in her room, stands behind the same very mirror she once stood to get dressed up for Saleem. She touches her skin, her hands and sheds a few tears.

Character breakdown

Character Name: Rekhta

Physiology

Gender	Female
Age	27.
Height	Medium
Posture	Open/Good posture; shoulders resting down, back straight, head lifted up.
Appearance	Long hair kept open with a subtle wavy look. She wears monochromatic outfits and/or matching separates. She wears sarees or kameez shalwar.
Defects	None.

Character Name: Rekhta

Sociology

Social Class	Middle class
Profession	Private Tutor of Urdu.
Education	BA in Urdu Literature.
Lifestyle	Minimalistic, less is good approach. Adequate lifestyle. Not a fan of fancy and gaudy accessories.
Race	South Asian
Religion	Muslim.
Hobbies	Dancing, writing letters and loves to read urdu poetry for hours.

Psychology:

Moral Standards	Morally upright and aware.
Ambitions	Try in her best capacity to give the best life to her daughter and not the one she lived.
Frustrations	She is upset, angry and disheartened at the patriarchal mindset of people who constantly reminds her that it is unacceptable to live without a male figure; pressure from society to get her daughter or herself married.
Optimistic/Pessimistic	Super Optimistic; believing and having a faith in the Higher power.
Extrovert/Introvert/Ambivert	Ambivert

Character Name: Saleem

Physiology

Gender	Male
Age	30.
Height	Medium
Posture	Open/Good posture; shoulders resting down, back straight, head lifted up.
Appearance	Sparse light-colored beard. He usually wears glasses and has short puffy hair. He wears shalwar kurta of dark colors.
Defects	None.

Sociology

Social Class	Middle class
Profession	Private Tutor
Education	BA in mathematics; Graduate Level.
Lifestyle	Adequate lifestyle- not a fan of second-hand/pre-loved items or accessories. Prefers everything new and fresh.
Race	South Asian
Religion	Muslim.
Hobbies	Photography, videography and reading news.

Moral Standards	Mediocre level, his moral standards vary according to situations and his mood.
Ambitions	Loves money. Loves the illusion of the constant flow of money. He wants to earn a lot of money and date girls and travel.
Frustrations	Agitated at himself for not being a workaholic and a disciplined person, having to deal with internal issues of insecurities and low-self-esteem.
Optimistic/Pessimistic	Combination of two; highly dependent on his mood.
Extrovert/Introvert	extrovert

Character Name: Sabaat

Physiology

Gender	Female
Age	19.
Height	Medium
Posture	Open/Good posture; shoulders resting down, back straight.
Appearance	Long straight hair tied in a braid, has braces and wears sleeveless kameez of monochromes colors.
Defects	None.

Sociology

Social Class	Middle Class
Profession	Student
Education	Matriculation in Arts.
Lifestyle	Less is good approach; minimalism
Race	South Asian
Religion	Muslim.
Hobbies	Painting and Dancing

Psychology:

Moral Standards	Morally unstable depending on situations; learning from mom to be morally upright.
Ambitions	Career-driven, She wants to academically prosper to be financially independent and be a stable rock for her mom emotionally, mentally and financially.
Frustrations	She tends to get in agitated phases because of the absence of a fatherly figure.
Optimistic/Pessimistic	Combination of both; depends on the situation she is stuck in.
Extrovert/Introvert	Ambivert

Shot list

S.No	Shot Type	Description	Location	In frame	Props	Check
1a.	Medium	Rekhta is dressing	Int.Bedroom	Rekhta	Jewellery,	x

	Closeup	up; putting on lipstick, braiding her hair and wearing accessories			makeup, perfumes,	
1b.	Extreme closeup	Rekhta smudging lipstick	Int.Bedroom	Rekhta	lipstick	x
1c.	Closeup	Rekhta is wearing her earrings.	Int. Bedroom	Rekhta	earings	x
1d.	Medium	Phone rings, Rekhta goes to pick it up.	Int.Bedroom	Rekhta	Telephone	x
1e.	Medium Closeup	Rekhta talking on the phone.	Int.Bedroom	Rekhta		x
1f.	Medium Closeup	Rekhta stands up to leave the room	Int.Bedroom	Rekhta		x
1h.	Panning Shot	Rekhta opens the house door and runs towards the front door	Int.Main Corridor	Rekhta		
1i	Medium Shot	Rekhta steps out of the front door to see if Saleem has arrived and steps in- Saleem arrives.	Int.Front Door.	Rekhta and Saleem		
1j	Medium Shot	Rekhta and Saleem goes inside the house.	Int.Main corridor	Rekhta and Saleem		
2a	Medium Shot	Rekhta stands near the dressing table pouring	Int.bedroom	Rekhta and Saleem	Jug of water, glass	

		<p>water in a glass from a jug. Saleem sitting on bed, adoring her. Rekhta hands over the glass of water to him and exchanges a dialogue. Saleem grabs her by the hand and pulls her to his side.</p>				
2b	Closeup	Rekhta pouring water into glass	int.bedroom	Rekhta	Jug and glass	
2c	Medium Shot	Saleem caressing Rekhta. Rekhta closes the curtains, Saleem grabs a pillow, Saleem unties her hair.	Int.bedroom	Rekhta and Saleem	Cigarettes , lighter,radio	
2d	Close up	Saleem and Rekhta taking off their shoes	int.bedroom	Rekhta and Saleem		
2e	Extreme closeup	Saleem's expressions towards Rekhta	Int.bedroom	Saleem		
2f	Extreme Closeup	Rekhtas expressions towards Saleem	Int.bedroom	Rekhta		
2g	Establishing shot	Rekhta and Saleem on bed; Saleem caressing Rekhta and	int.bedroom	Rekhta and Saleem		

		smoking.				
2h	Medium Close up	Rekhta and Saleem calmly move their legs, caressing each other.	int.bedroom	Rekhta and saleem		
2i	Extreme closeup	Rekhta's hickey	int.bedroom	Rekhta and Saleem		
2j	Extreme closeup	Saleem's facial expressions	int.bedroom	Rekhta and Saleem		
2k	Medium shot	Rekhta goes to see off Saleem	Int.main corridor	Rekhta and Saleem		
3a	Medium shot	Rekhta started cleaning the bed	int.bedroom	Rekhta	Cigarettes , cigarettes buds, jewellery pieces, dupatta	
3b	Medium close up	Rekhta comes out of the washroom	Int.bedroom	Rekhta		
3c	Medium shot	Rekhta comes and sit on the bed, gagging	Int.bedroom	Rekhta		
3d	Medium close up	Rekhta goes to pick up the phone	Int.bedroom	Rekhta		
3e	Medium close up	Rekhta checks her drawer for	int.bedroom	Rekhta	Pregnancy strip	

		pregnancy strip				
3f	Close up	Holding pregnancy test, opening it and reading the instructions	int.bedroom	Rekhta	Pregnancy strip	
3g	Close up	Holding pregnancy strip	int.washroom	Rekhta		
3h	OTS	Rekhta on the toilet seat, hands trembling	int.washroom	Rekhta		
3i	Extreme close up	Positive pregnancy strip	int.washroom	Rekhta		
3j	Medium closeup	Rekhta standing on the washbasin, looking in the mirror with the pregnancy strip, gagging	int.washroom	Rekhta		
3k	Medium closeup	panic-stricken , Rekhta exits the washroom	int;washroom	Rekhta		
3l	Medium Closeup	Rekhta goes to pick up the phone and breaks the news to Saleem, saleem hangs up	int.bedroom	rekhta		
3m	Medium shot	Saleem calls again and end the relationship Rekhta drops the receiver	int.bedroom	Rekhta		

		down and has an emotional breakdown				
4a	Close up(side profile)	Sabaat getting dressed up	Int.bedroom	Sabaat		
4b	Extreme closeup	Braiding her hair	int.bedroom	Sabaat		
4c	Extreme close up	Wearing her jhumkay	int.bedroom	Sabaat		
4d	Medium shot	Sabaat sitting in a park waiting for Saleem to come Saleem comes and sit next to her, exchanging dialogue	Ext. park	Sabaat and Saleem		
4e	Extreme Close up shot	Sabaat's expressions	ext.park			
4f	Medium closeup	Sabaat and Saleem hugging	ext.park			
4h	Medium shot	Sabaat and Saleem stood up to leave	Ext.park			
5a	Medium Shot	Saleem sitting on the sofa, sipping water	Int.drawing room	Saleem	Glass of water	
5b	Medium shot	Sabat and Rekhta enters- a moment of utter shock	Int.drawing room	Sabaat and rekhta		

5c	Medium closeup	Saleem spilling water	Int.drawing room	Saleem		
5d	Medium shot	Rekhta loses her calm, pushes Sabaat away ask Saleem to leave right away and Rekhta leaves	Int.drawing room	Sabaat and Rekhta		
5e	Medium closeup	Saleem in a state of shock gets up and leaves the room Sabaat sobs and rekhta leaves the room	Int.drawing droom	Saleem sabaat		
5f	Medium Closeup	Rekhta glancing her reflection in the mirror	Int.bedroom	Rekhta		

Scene 1 analysis:

questions	answers
What Just Happened before the scene started to create a sense that the scene is "in the middle of" something. How have we established the opening to this scene?	Scene 1 introduces the audience to the world of Rekhta. This particular scene gives a slight hint to the audience about Rekhta's personality. Her room is clean and organized. It starts from Rekhta preparing herself; putting makeup on, wearing her accessories and waiting for Saleem to come because it's that day and time of the week for Saleem to bless her with his presence.
What FACTS are given in this scene. What INFORMATION	<ul style="list-style-type: none"> • Rekhta loves to jam to old classical songs when she is delighted and looking forward to something. • Her dressing sense is minimalistic and graceful.

<p>does it give the audience?</p>	<ul style="list-style-type: none"> • Rekhta makes sure everything is in place; the room is clean and she is ready and everything looks neat when it's time to meet Saleem. • Rekhta's gestures and expressions serve as evidence of her passionate love for Saleem.
<p>Who are the characters in the scene? What do they want specifically? Focus on INTENTION and OBSTACLE in the form of:</p> <p>DO TO / GET FROM</p> <p>Define the Conflict. Who drives the scene, and what does he or she want? Who or what stands in opposition? Why?</p> <ul style="list-style-type: none"> - what the character DOES... - to get what he/she WANTS... - to fulfill his/her NEEDS 	<p>Rekhta and Saleem are in this scene. They both want to spend quality time together.</p>
<p>What is different at the end of the scene when compared to the beginning? What has changed?</p>	<p>The change has not been pretty significant but the audience gets a really good idea of Rekhta's eagerness to meet Saleem.</p>
<p>What is the TURNING POINT in the scene where the stakes are raised? What specific line or action.</p>	<p>This scene has no specified/clearer turning point.</p>
<p>What is the CLIMAX of the scene? Specific line or action.</p>	<p>There is no climax in the scene.</p>

<p>What is the scene ABOUT specifically (few words as possible)</p>	<p>It revolves around Rekhta's willingness to look graceful and carry herself brilliantly. This scene also manifests Rekhta's longing and eagerness to meet her love of the life.</p>
<p>Whose Point of View (POV) is most important and why?</p>	<p>Rekhta's point of view is important in this scene because it through Rekhta =, that</p>
<p>What is at stake for each character if they fail to satisfy their intentions?</p>	<p>For now the stakes are not significantly high but had they not ended up meeting, it would result in nothing but extreme sadness for Rekhta.</p>
<p>What are your personal associations to the scene.</p>	<p>I personally relate to this particular scene in terms of the eagerness and the happiness which Rekhta shows when meeting her loved one. For me physical presence is crucial and I wouldn't ever trade physical interactions with my loved ones for anything in the world.</p>
<p>What is the root emotion at the beginning of the scene for each character. What body language cues can expose those emotions per character?</p> <p>Do the same for the end of the scene.</p>	<p>The root emotions of Rekhta didn't vary significantly at the beginning or at the ending of this scene. Rekhta was Internally anxious and patiently waiting for Saleem to come in the beginning of the scene. As the scene transitioned towards the ending Rekhta was delighted and expressed affection.</p> <p>Saleem's root emotion was pretty constant from beginning to end. That was, satisfaction and contentment to see Rekhta.</p>
<p>What concerns do you have for this scene?</p> <p>How does this scene worry you? How is it a challenge?</p>	<p>I did not have any significant concerns for this scene honestly rather, I was excited to introduce the personality and world of Rekhta.</p>

Scene 2 analysis:

Scene 2 analysis:

questions	answers
<p>What Just Happened before the scene started to create a sense that the scene is “in the middle of” something. How have we established the opening to this scene?</p>	<p>In the scene prior, we have established Rekhta's seemingly-youthful personality and Rekhta and Saleem passionately liking each other. Scene 2 establishes Rekhta's and Saleem intimate relationship dynamics which would serve as a trigger to potentially ruin the relationship that they share in the scenes ahead.</p>
<p>What FACTS are given in this scene. What INFORMATION does it give the audience?</p>	<p>This particular scene acts as a driving force to the scenes ahead. This scene present some facts:</p> <ul style="list-style-type: none"> ● Bedroom would turn into a mess; cigarette buds, bedsheet creased, sandals dispersed, water spattered on the bed. ● Rekhta's hand accessories will be dispersed all over the bed. ● Rekhta's makeup will be removed. Minimal tints of lipstick stain will be left on her lips. ● Saleem's shalwar kurta will be slightly creased.
<p>Who are the characters in the scene? What do they want specifically? Focus on INTENTION and OBSTACLE in the form of:</p> <p>DO TO / GET FROM</p> <p>Define the Conflict. Who drives the scene, and what does he</p>	<p>Both the characters wanted physical intimacy from each other.</p>

<p>or she want? Who or what stands in opposition? Why?</p> <ul style="list-style-type: none"> - what the character DOES... - to get what he/she WANTS... - to fulfill his/her NEEDS 	
<p>What is different at the end of the scene when compared to the beginning? What has changed?</p>	<p>At the beginning of the scene, there is slight hesitancy and unassertiveness from Rekhtas side while Saleem is probing and waiting for the right time to pull Rekhta by his side.</p> <p>At the ending of the scene, both of the characters show gratification for and towards each other.</p>
<p>What is the TURNING POINT in the scene where the stakes are raised? What specific line or action.</p>	<p>The turning point of this scene is when Saleem gently grabs Rekhta's by the arm and pulls her over by his side.</p>
<p>What is the CLIMAX of the scene? Specific line or action.</p>	<p>The climax of this scene is when Rekhta and Zaron look at each other with satisfaction and prepare to stand up from bed with the bedroom messed up.</p>
<p>What is the scene ABOUT specifically (few words as possible)</p>	<p>The scene revolves around Rekhta and Saleem's physical intimate life</p>
<p>Whose Point of View (POV) is most important and why?</p>	<p>Rekhta's point of view is important because she is clearly letting Saleem be physically intimate with her. Her approval and consent drives the scene forward.</p>
<p>What is at stake for each character if they fail to satisfy their intentions?</p>	<p>The stakes for Rekhta are pretty high in this particular scene. It is primarily a hit or a no hit situation for her because one spontaneous and/or reckless move in the heat of the moment can cause Rekhta's life to transform to 360 degrees, forcing her to make big</p>

	<p>decisions.</p> <p>As far as Saleem is concerned, it's not a big deal for him because he can easily ghost and run away with no consequences to face.</p>
<p>What are your personal associations to the scene.</p>	<p>Sometimes, as humans we don't tend to think too much about the consequences and try to delve in deeper and deeper. It may be a bad friendship, or the worst breakup or a death or minor/major emotional damage, therefore, on a personal level, I could associate myself to the lesson we gain out of this scene is that we either prepare ourselves fully to deal with the consequences or we fully take calculated moves.</p>
<p>What is the root emotion at the beginning of the scene for each character. What body language cues can expose those emotions per character?</p> <p>Do the same for the end of the scene.</p>	<p>The root emotion at the beginning of the scene of Rekhta was inclined towards submissiveness and shyness, and her dialogues and body posture (head slightly bowed down, body fully composed) gave off the impression. While Saleem was enthusiastic to start the session without any further delay.</p> <p>At the ending of the scene, both of the characters seemed pleasurable and gratified.</p>
<p>What concerns do you have for this scene?</p> <p>How does this scene worry you? How is it a challenge?</p>	<p>I had to sit and spend some time and think on how to actually execute this particular scene, keeping in mind a certain set of restrictions from the actors that I have to take into account and execute the scene then. Therefore, it was a challenge for me and I believe I have overcome that.</p>

Scene 3 analysis

questions	answers
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<p>What Just Happened before the scene started to create a sense that the scene is "in the middle of" something. How have we established the opening to this scene?</p>	<p>The scene prior sets the trigger to put their relationship into test. The test is what reveals the true nature of their relationship. This scene establishes the nature and the dynamics the couple shares with each other. It gives the audience the idea of how one-sided emotional love bonding rekhta shared with emotionally-starved Saleem.</p>
<p>What FACTS are given in this scene. What INFORMATION does it give the audience?</p>	<ul style="list-style-type: none"> ● Rekhta is pregnant ● Rekhta craves emotional support from Saleem ● The nature of Saleem as a person; lacking enough courage to stand up with Rekhta when she needs her the most ● Rekhta and Saleem relationship; how fragile and how weak the basis of their relationship was. ● Rekhta loses her calm, her emotional peace is crushed
<p>Who are the characters in the scene? What do they want specifically? Focus on INTENTION and OBSTACLE in the form of:</p> <p>DO TO / GET FROM</p> <p>Define the Conflict. Who drives the scene, and what does he or she want? Who or what stands in opposition? Why?</p> <ul style="list-style-type: none"> - what the character DOES... - to get what he/she WANTS... - to fulfill his/her NEEDS 	<p>Rekhta is in this scene. All Rekhta needs is emotional support from Saleem in such a tough time. To stand with her and convince her about his love for her.</p> <p>Rekhta is driving the scene ahead.</p>
<p>What is different at the end of the scene when compared to the beginning? What has</p>	<p>In the beginning of the scene, Rekhta starts to feel nauseous and she starts to take the necessary precautions.</p>

<p>changed?</p>	<p>As the scene transitions to its ending, she has to come to terms with two realities One that is she is pregnant and responsible for two lives Two that saleem left her deserted when she needed him the most.</p>
<p>What is the TURNING POINT in the scene where the stakes are raised? What specific line or action.</p>	<p>Turning point of this scene is when Rekhta gets to know that she is pregnant</p>
<p>What is the CLIMAX of the scene? Specific line or action.</p>	<p>When Saleem didn't want to continue the relationship and left Rekhta hanging out to dry. He cut the call. He hung up on her.</p>
<p>What is the scene ABOUT specifically (few words as possible)</p>	<p>The nature of Rekhta and Saleem relationship was based on weak grounds and was so fragile that one major</p>
<p>Whose Point of View (POV) is most important and why?</p>	<p>Rekhta's point is important because it is on Rekhta to face two harsh realities</p>
<p>What is at stake for each character if they fail to satisfy their intentions?</p>	<p>Saleem lost Rekhta out of his own insecurity Rekhta lost the love. She lost love in which she truly believed in and now the child will prove to be her love and reignite feelings of love</p>
<p>What are your personal associations to the scene.</p>	<p>I still have a hard time accepting the truth that the closest ones are the one who betrays and brings you immense pain and sorrow. Also, I fear loving fiercely because I have internalised the fact that it is an open invitation for pain and hurt to enter in your lives. If a human has enough strength to produce a baby why doesn't the same human have enough strength to move on from their worst heartache when the past</p>

	confronts them
<p>What is the root emotion at the beginning of the scene for each character. What body language cues can expose those emotions per character?</p> <p>Do the same for the end of the scene.</p>	<p>At the beginning of the scene, Rekhta is panic-stricken and fidgety and her body posture proves a testimony to that. For instance, Her hanks shake, her body trembles</p> <p>At the ending of the scene, Rekhta experiences a massive breakdown, sobs immensely and loses her calm.</p>
<p>What concerns do you have for this scene?</p> <p>How does this scene worry you? How is it a challenge?</p>	<p>This scene was challenging in its nature. I had planned it in my mind but was anxious to execute it visually but i believe what i planned did happen</p>

Scene 4 analysis:

questions	answers
<p>What Just Happened before the scene started to create a sense that the scene is "in the middle of" something. How have we established the opening to this scene?</p>	<p>The scene prior exposes the nature of the relationship Rekhta shared with Saleem. Rekhta had to make peace with two bitter realities. Thereby, this scene is a manifestation of Rekhta's decision plus gives reflection of her past through her daughter. It starts with Sabaat getting dressed up the same way Rekhta used to do.</p>
<p>What FACTS are given in this scene. What INFORMATION does it give the audience?</p>	<p>This scene paints a picture of Saleem and Sabaat's relationship. Unaware of the harsh truth which binds them together in a daughter and a dad relationship, they decide to get married.</p>
<p>Who are the characters in the scene? What do they want</p>	<p>Sabaat and Saleem want to get married and before that Sabaat wants Saleem to meet her mom.</p>

<p>specifically? Focus on INTENTION and OBSTACLE in the form of:</p> <p>DO TO / GET FROM</p> <p>Define the Conflict. Who drives the scene, and what does he or she want? Who or what stands in opposition? Why?</p> <ul style="list-style-type: none"> - what the character DOES... - to get what he/she WANTS... - to fulfill his/her NEEDS 	
<p>What is different at the end of the scene when compared to the beginning? What has changed?</p>	<p>The change in this scene has not been significant. At the beginning of the scene, Sabaat goes to meet Saleem And at the ending Sabaat brings Saleem home to make him meet her mother</p>
<p>What is the TURNING POINT in the scene where the stakes are raised? What specific line or action.</p>	<p>There is not a definite turning point in this scene.</p>
<p>What is the CLIMAX of the scene? Specific line or action.</p>	<p>There is no definite climax in this particular scene</p>
<p>What is the scene ABOUT specifically (few words as possible)</p>	<p>Sabaat and Saleem relationship dynamics and the fact that Saleem hasn't changed much</p>
<p>Whose Point of View (POV) is most important and why?</p>	<p>It is saleem point of view which is imp because he is acting as the driving force in this scene- him saying yes actually transitions the scene forward</p>

<p>What is at stake for each character if they fail to satisfy their intentions?</p>	<p>The stakes in this scene are not high. They would have lost each other</p>
<p>What are your personal associations to the scene.</p>	<p>The world is a small place. The past never ever leaves us. Either it projects onto our current relationship, either we make ourselves indifferent towards the traumatic experiences in the past as our coping mechanism or we may never ever step out of our past.</p>
<p>What is the root emotion at the beginning of the scene for each character. What body language cues can expose those emotions per character?</p> <p>Do the same for the end of the scene.</p>	<p>The root emotion of Sabaat remains the same. She is really happy while getting dressed as she goes to meet Saleem and she comes home really happy with Saleem. The intensity in her happy emotion would have increased</p> <p>Saleem was also happy meeting Sabaat and was laid back, but showed unwillingness at first when sabaat asked him to go home.</p>
<p>What concerns do you have for this scene?</p> <p>How does this scene worry you? How is it a challenge?</p>	<p>This scene was not challenging in its nature but i was little worried about making their relationship seem organic and natural also, i was indecisive whether to tell the audience about sabat and rekhtas relationship in the opening of the scene or should the truth bomb be dropped later</p> <p>I believe I managed to pull this scene off. I left for the audience to catch a hint about the relationship of Sabaat with Rekhta by shooting the opening of this scene the same way as I did of Rekhta's when she getting dressed up to meet Saleem</p>

Scene 5 analysis

<p>questions</p>	<p>answers</p>
<p>What Just Happened before</p>	<p>The scene prior acts as a transitional scene for this scene. It establishes the romantic feelings that Sabaat</p>

<p>the scene started to create a sense that the scene is "in the middle of" something. How have we established the opening to this scene?</p>	<p>and Saleem have for each other. This scene acts as a climax of the entire story. The truth unfolds here, leaving the three characters in a moment of shock.</p>
<p>What FACTS are given in this scene. What INFORMATION does it give the audience?</p>	<ul style="list-style-type: none"> ● Rekhta and Saleem were once lovebirds. ● Rekhta and Saleem gave birth to Sabaat ● Saleem is the dad of Sabaat ● Rekhta contemplates her love life. ● Saleem and Sabaat can't get married. ● Sabaat is traumatized
<p>Who are the characters in the scene? What do they want specifically? Focus on INTENTION and OBSTACLE in the form of:</p> <p>DO TO / GET FROM</p> <p>Define the Conflict. Who drives the scene, and what does he or she want? Who or what stands in opposition? Why?</p> <p>– what the character DOES...</p> <p>– to get what he/she WANTS...</p> <p>– to fulfill his/her NEEDS</p>	<p>All the three characters are involved in this scene. Sabaat and Saleem want to get married and Sabaat really wants her mom to meet Saleem. Rekhta is looking forward to meeting her son-in-law.</p>
<p>What is different at the end of the scene when compared to the beginning? What has changed?</p>	<p>The starting of the scene depicts a rush of emotion in a very calm manner. Seconds are passing for the storm to take over and that is precisely what happens. Saleem is looking forward to meeting his mom. He is waiting. He is not prepared for what is about to come and the same is for Rekhta and Sabaat.</p> <p>As the scene transitions to its ending, its sobbing tears,</p>

	losing calm, and going in a state of utter shock . it's the past conflicting with the present so much so that it gets difficult to even process the truth let alone accept it.
What is the TURNING POINT in the scene where the stakes are raised? What specific line or action.	The turning point of the scene is when Sabaat enters and her mom enters after a few seconds.
What is the CLIMAX of the scene? Specific line or action.	The climax of the scene is when Rekhta and Saleem look into each other straight into eyes and Rekhta's world once again shatters. Her past stares at her. Saleem spills his water.
What is the scene ABOUT specifically (few words as possible)	Its about unfolding the truth and confrontation of the past life of Rekhta
Whose Point of View (POV) is most important and why?	Rekhta point of view is not important because Rekhta dropped the truth bomb
What is at stake for each character if they fail to satisfy their intentions?	Sabat is traumatized after hearing the truth. She lost faith in love. Saleem is also in shock of realizing dating her own daughter which he deserted Rekhta has finally confronted the past but it triggers feelings of hurt and pain seeing saleem being the same and doing the same
What are your personal associations to the scene.	As humans we are so helpless and there is only so much we can do to control things. Past can haunt you and shatter you entirely. Past comes and stares at you when it is the most uninvited and unwelcome. Can people ever be able to step out of their traumatic past experiences?

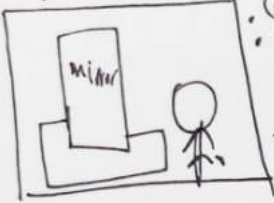
<p>What is the root emotion at the beginning of the scene for each character. What body language cues can expose those emotions per character?</p> <p>Do the same for the end of the scene.</p>	<p>The root emotion at the beginning of the scene is joy and happiness. Its exciting and it's a dopamine rush kind of feeling for Sabaat to make their two loved ones meet.</p> <p>At the ending it is nothing but sorrow, despair and vulnerability.</p>
<p>What concerns do you have for this scene?</p> <p>How does this scene worry you? How is it a challenge?</p>	<p>This was a very important scene and it was challenging for me to execute it because in this scene all the three characters are involved coming together and separating apart</p>

STORY BOARD

Story Board.

Scene 1- ROOM + FRONT DOOR.

Shot 1A.



(mirror reflection)
 • Medium closeup
 Rekhta is dressing up, putting on lipstick, braiding her hair

Shot 1B



• Closeup
 Rekhta smudging her lipstick

Shot 1C



extreme close up
 (side profile)
 - wearing earrings

Shot 1E



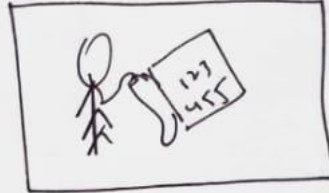
- Medium ~~closeup~~ ^{shot} from the back
 - Rekhta running towards the front door.

Shot 1F



- Medium shot
 - Rekhta steps one foot forward and see if Saleem had arrived.
 - Saleem arrives

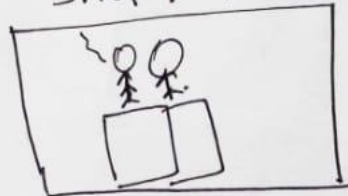
Shot 1D.



Medium closeup

- Phone ringing
 - Rekhta goes to pick up the phone.

Shot 1G

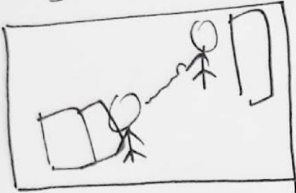


Medium closeup
 (from the Back side)

Rekhta and Saleem going in

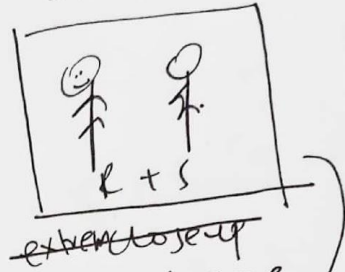
Scene 2 - ROOM ONLY

Shot 2a



- Medium shot
- Rekha standing pouring glass of water for Saleem
 - Saleem grabs her by the arm and gently pulls her by his side.

Shot 2e



- ~~extreme close up~~
- extreme close up
- Saleem's expression towards Rekha

Shot 2b



- Close up Rekha pouring water into glass

Shot 2c



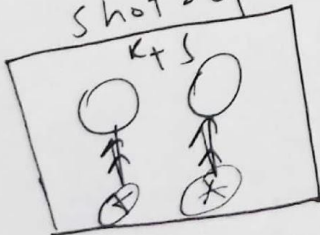
- medium shot
- Rekha and Saleem on bed
 - Caressing each other
 - using the curtains.

Shot 2f



- Extreme close up
- Rekha's expression

Shot 2d



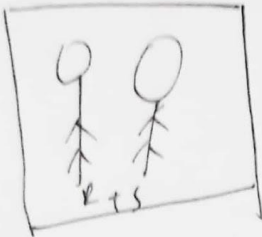
- Closeup
- Rekha and Saleem both are taking their shoes off.

2g



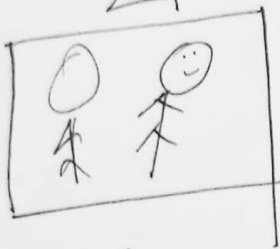
- Establishing shot
- Rekha and Saleem on bed
 - Saleem smoking

2h



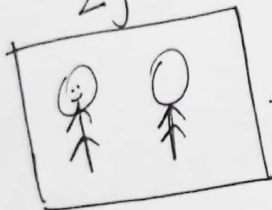
medium closeup
- Rekhta and Saleem moving their legs and conversing each other

2i



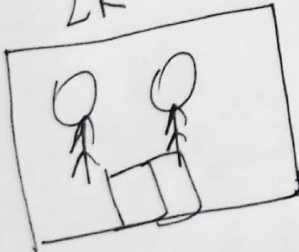
extreme closeup
Rekhta hickey.

2j



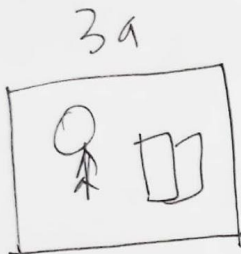
extreme closeup
- Saleem's facial expressions

2k

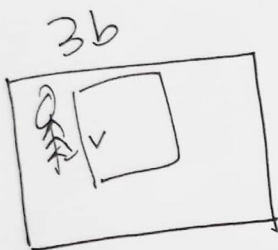


- medium shot
Rekhta ~~is~~ goes to see off Saleem
- they say goodbye

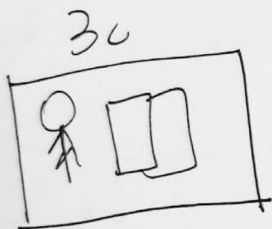
Scene 3 - Bedroom + Washroom.



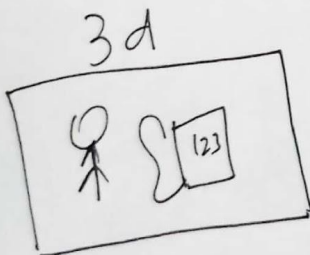
medium shot
- Rekha started cleaning the bed



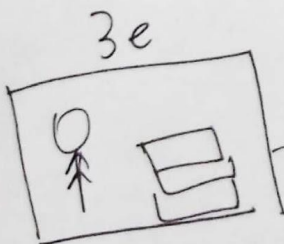
medium closeup
Rekha comes out of the washroom



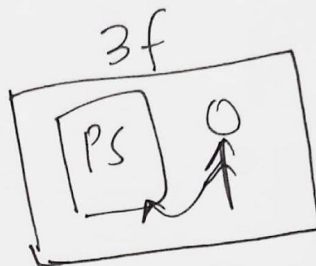
medium shot
- Rekha comes sit on bed gagging
- clenches herself



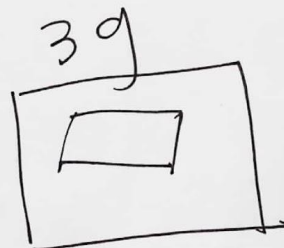
medium closeup
- Rekha goes to pick up the phone



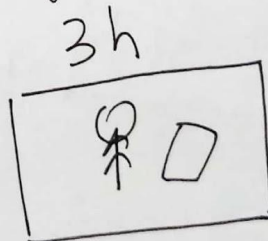
medium closeup
- Rekha checks the drawer for pregnancy strip.



closeup
- Rekha holding pregnancy strip

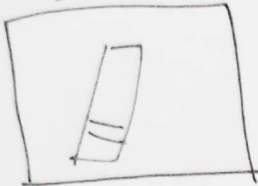


closeup
- pregnancy strip (washroom).



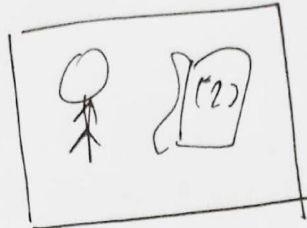
OTU
- Rekha holding pregnancy strip while sitting on the toilet seat.

3i



Extreme close up
Positive pregnancy strip

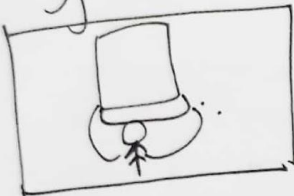
3m



medium shot

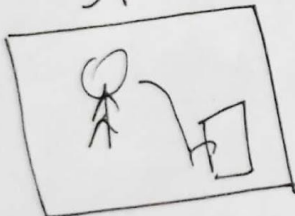
- Saleem calls again
- end things
- Rekha loses her ~~the~~ calm.

3j



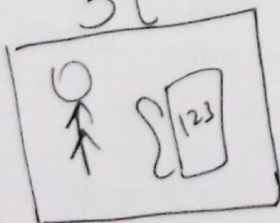
medium close up
Rekha standing on the washbasin
- pregnancy strip
- reflection

3k



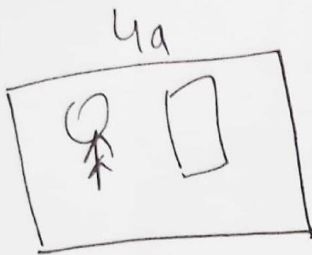
medium close up
- Rekha exits the washroom.

3l



medium close up
picks up the phone
- break the news to Saleem.
- Saleem hangs up

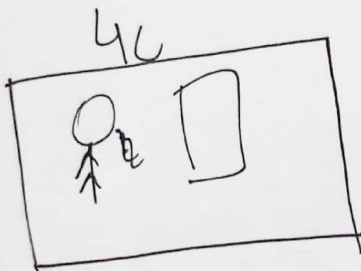
Scene 4 - Bedroom + Park.



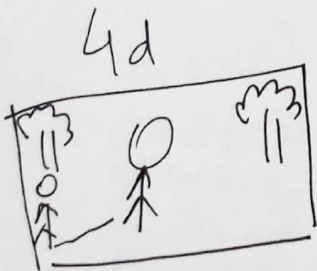
Sabaat getting dressed up
- Closeup (side profile)



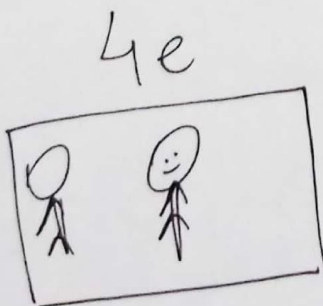
extreme close up
- Sabaat braiding her hair



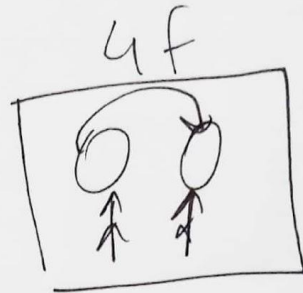
extreme closeup
- wearing her jhumkay



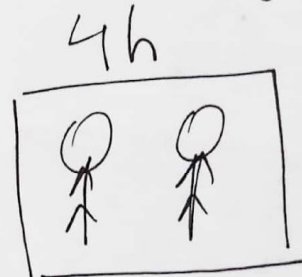
medium shot
- Sabaat and Saleem meet
- they talk and hug



extreme closeup
- Sabaat facial expressions



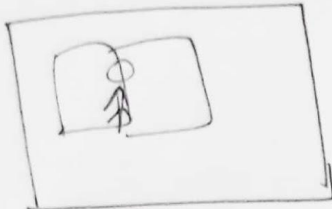
~~to~~ medium closeup
- Both of them hugging



medium shot
Sabaat & Saleem both left exit park.

Scene 5 — Drawing room

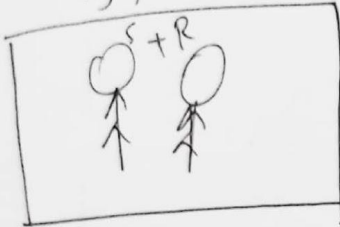
5a



medium shot

Saleem sitting on the sofa, sipping water

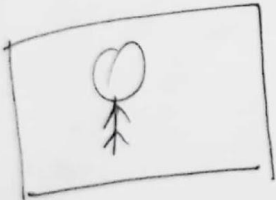
5b



medium shot

- Subrat enters - 4g reeb
- Rekhta enters after a few sec

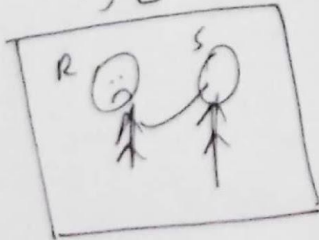
5c



medium closeup

- Saleem spilling water
- moment of truth

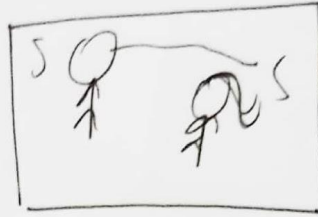
5d



medium shot

- Rekhta pushes Subrat away
- asks Saleem to leave
- Rekhta exits

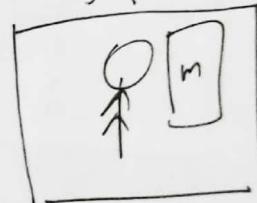
5e



medium closeup

- Saleem in a state of shock
- Subrat sobs

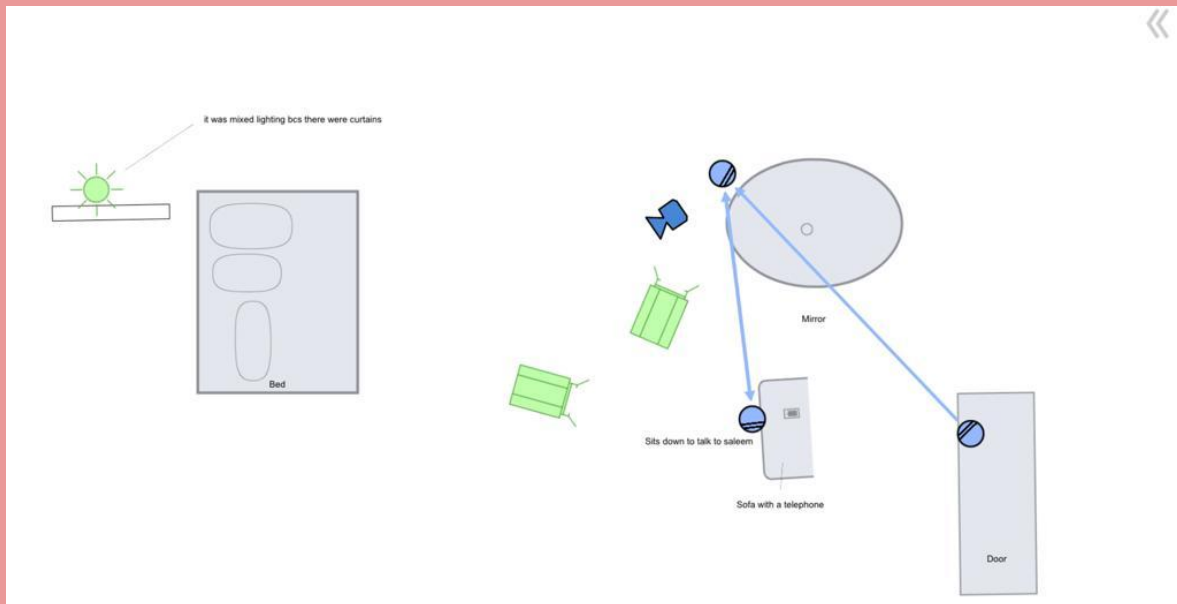
5f



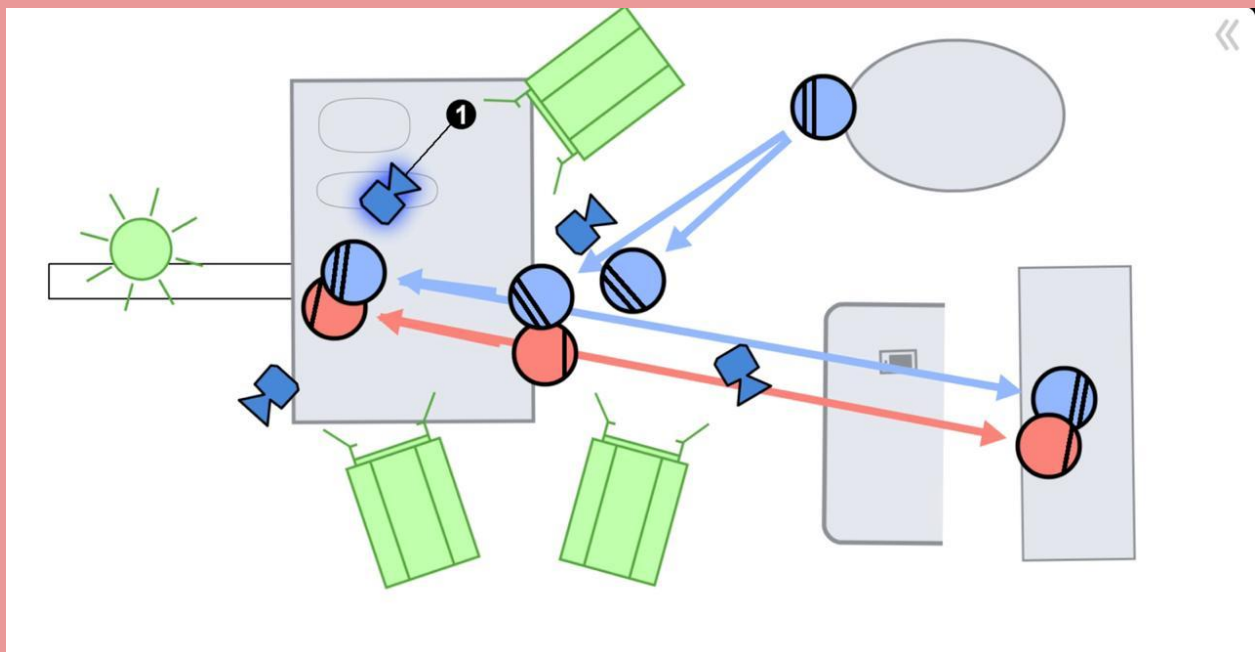
medium closeup

- Rekhta glancing her and reflection

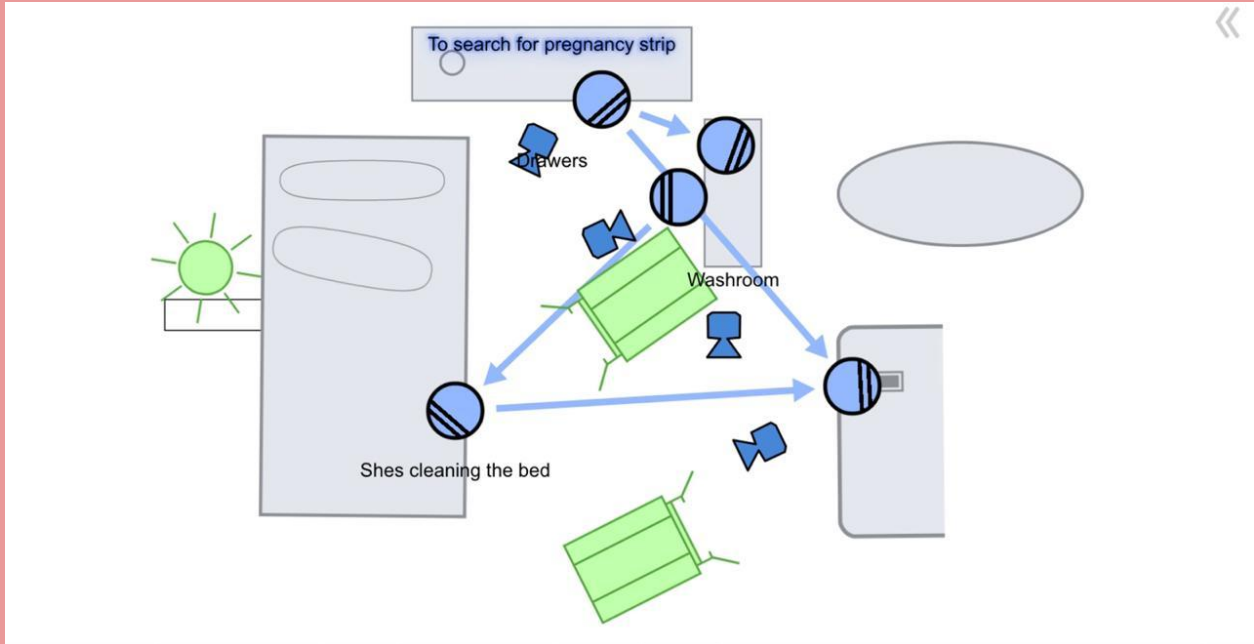
Floor Plan- Scene 1



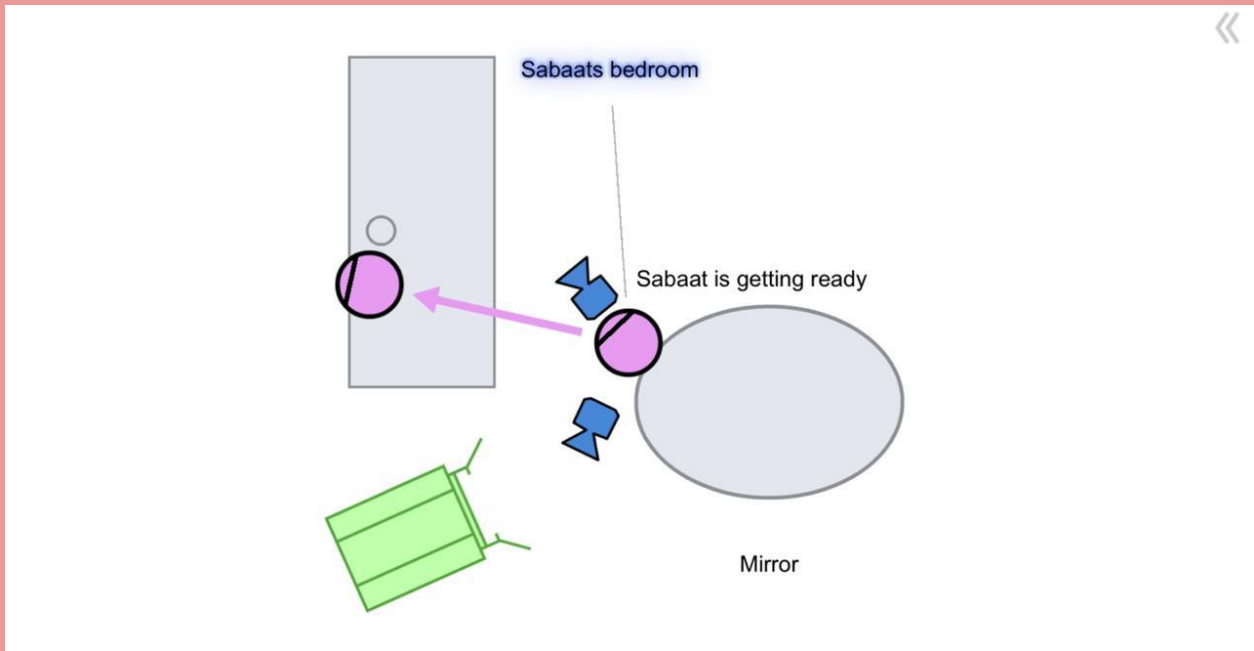
Scene 2



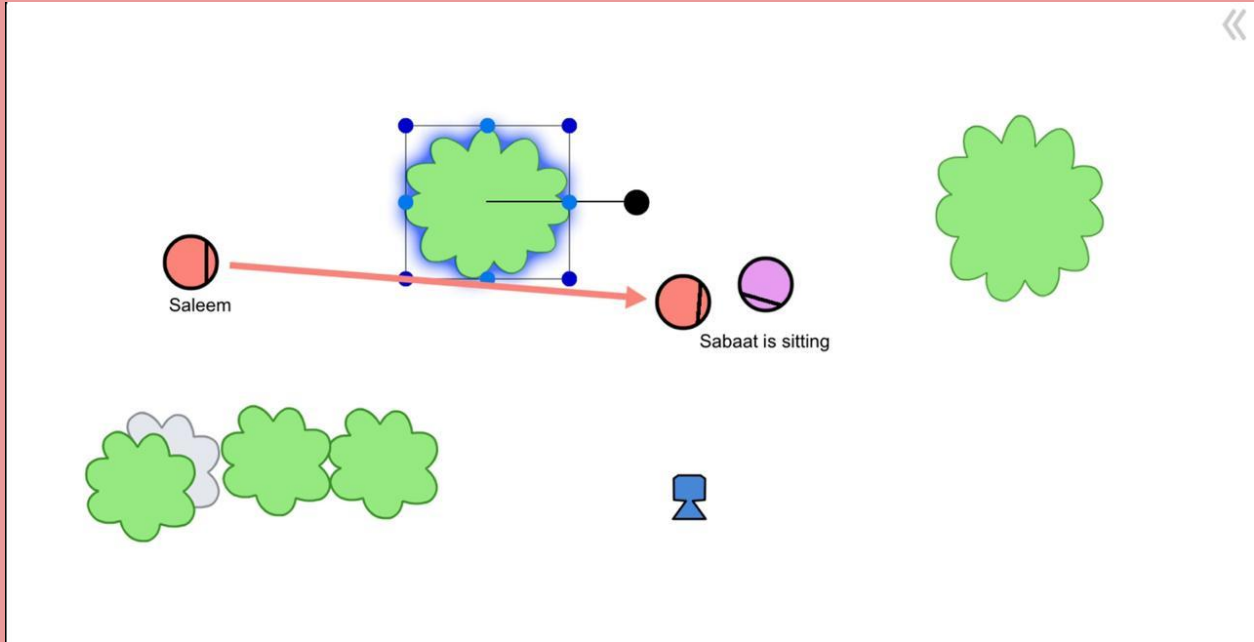
Scene 3



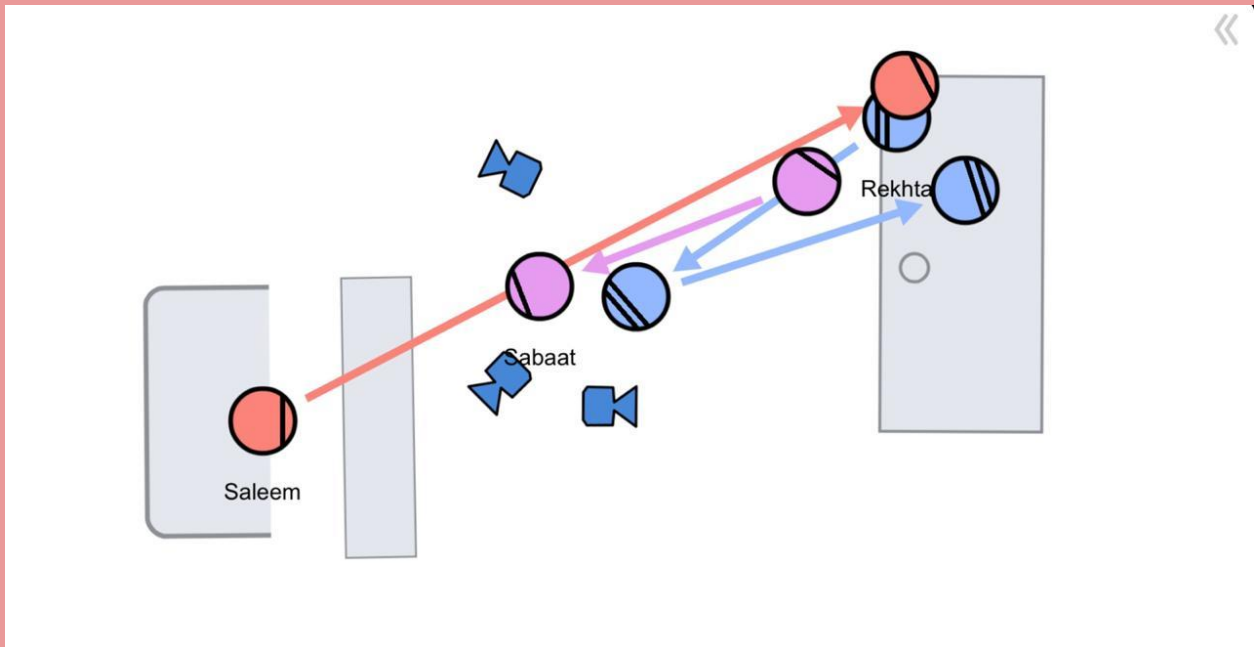
Scene 4
Interior



Exterior scene 4-



scene5 .



Visual Systems Color Palette

The story highlights the fragility of our hearts. It demands confrontation from the past. It sheds light on the need for emotional love because to abandon the search for love is

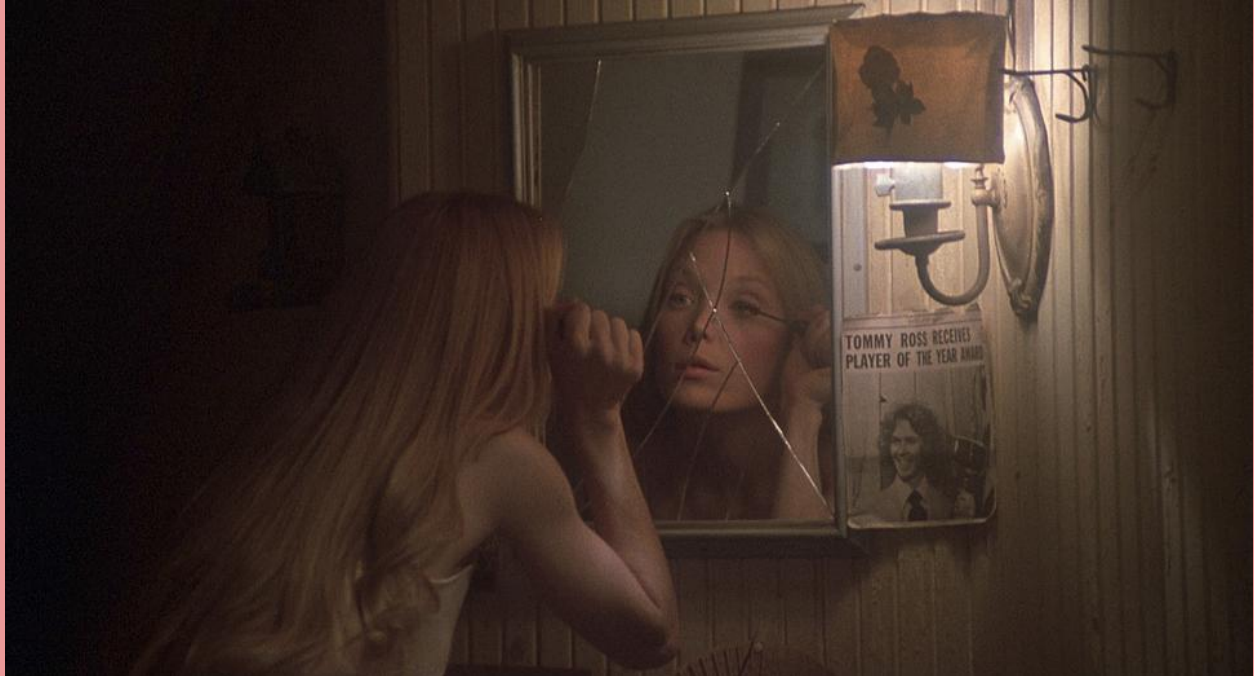
to kill our will to exist. Most importantly, the film conveys the idea that sometimes everyone of us has to face a reality in which we want to escape it but reality is inescapable. So in tough times, love is what everyone holds onto to survive. Therefore, I want to use a warm color palette to render feelings of love not lust, of hope not despair.





Visual Systems Cinematography





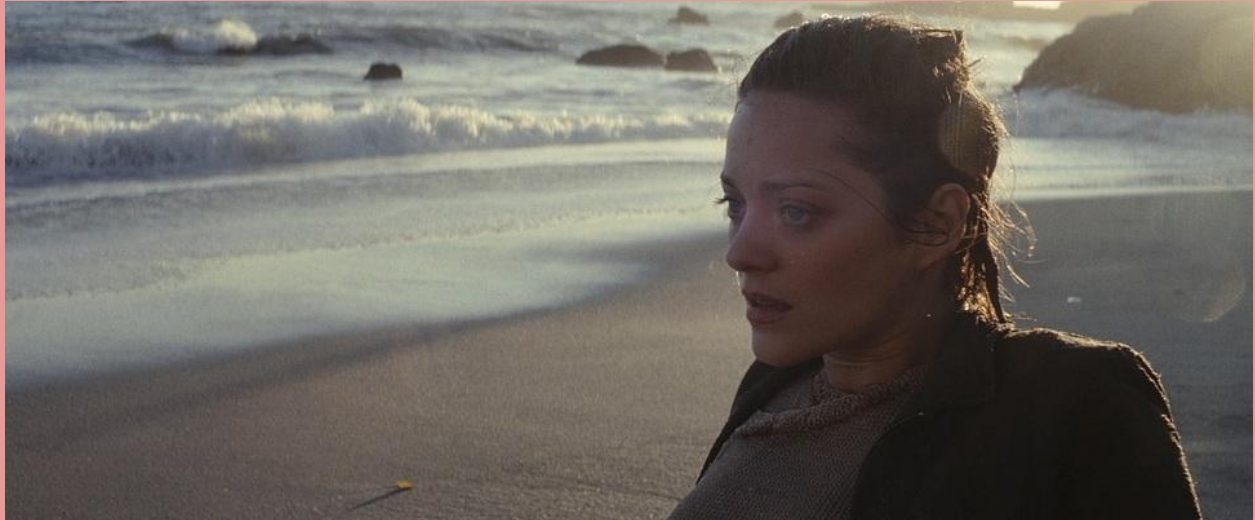
My film will include these particular over the shoulder shots. This will establish the protagonist's point of view throughout. Reflecting in the mirror conveys brief contemplation about yourself and gives you agency to confront yourself and I really want self-reflection of my protagonist in my film throughout.





Inserts of facial gestures and expressions is what I planned on doing in my film. Throughout the film, the protagonist experiences different realities and I want to ensure

that facial expressions are considered to manifest their emotions visibly for the audience to connect to.



Medium closeups will also be significantly used in the film. I planned to convey my character details while retaining the background at the same time.

Visual System
Production Design





I want a production design similar to it. This type of production design conveys simplicity and not too much material attachment and that is exactly what i wanted to show in my film. A production design which has an aura of love and creates a climates for friendliness and recitation of ghazals and poetry.

Production: Kahani
 Director: Afifa Bashir

CREW

Name	Role	Contact	Email
Osama Fawad	Cinematographer	03008929839	of03630@st.habib.edu.pk
CAST	Name	Number	
Simran Rajani	Sabaat	03343317513	ss03963@st.habib.edu.pk

Hasan Haq	Saleem	03132247738	hu03858@st.habib.edu u.pk
Safina Shalwani	Rekhta	03362114034	ss03494@st.habib.edu. pk

CALL SHEET

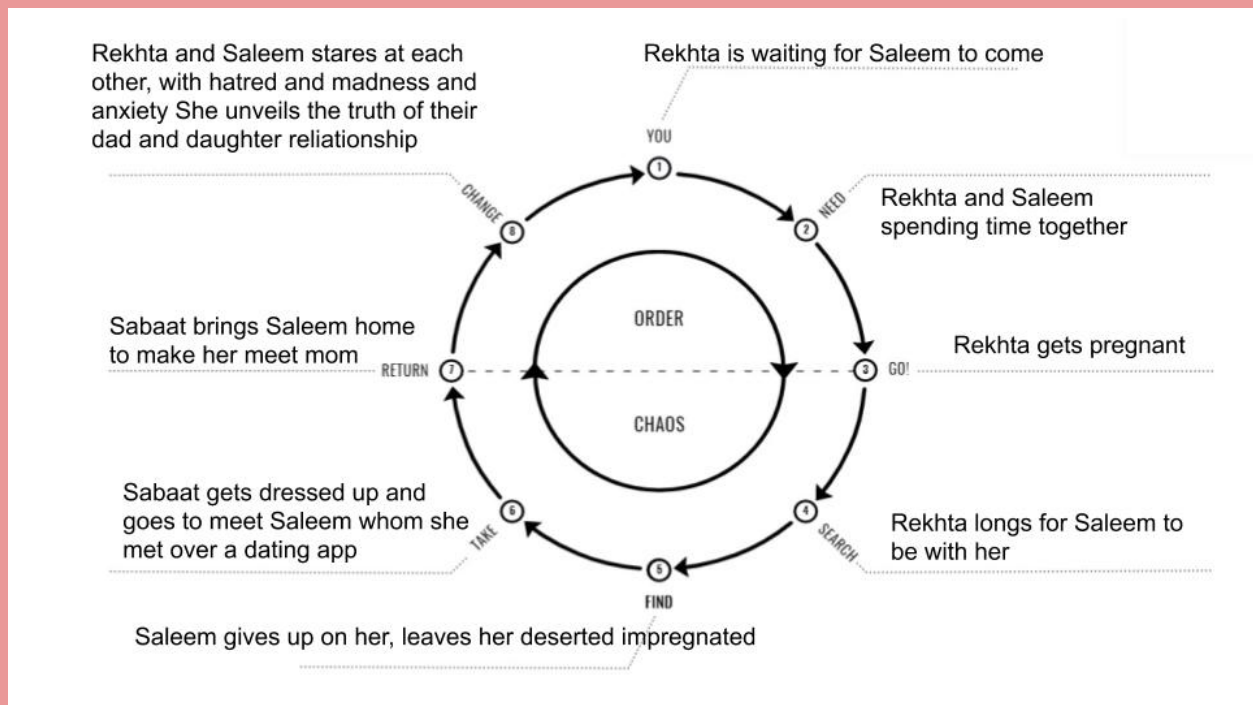
Director: Afifa Bashir DOP: Osama Fawad	KAL CREW CALL TIME 01:00PM	DATE: 11/24/2020
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Production office	Address	Nearest Hospital to set
Habib University Film Studio	Block18, Gulistan-e-Jauhar, University Avenue, Karachi	Habib University Own clinic.

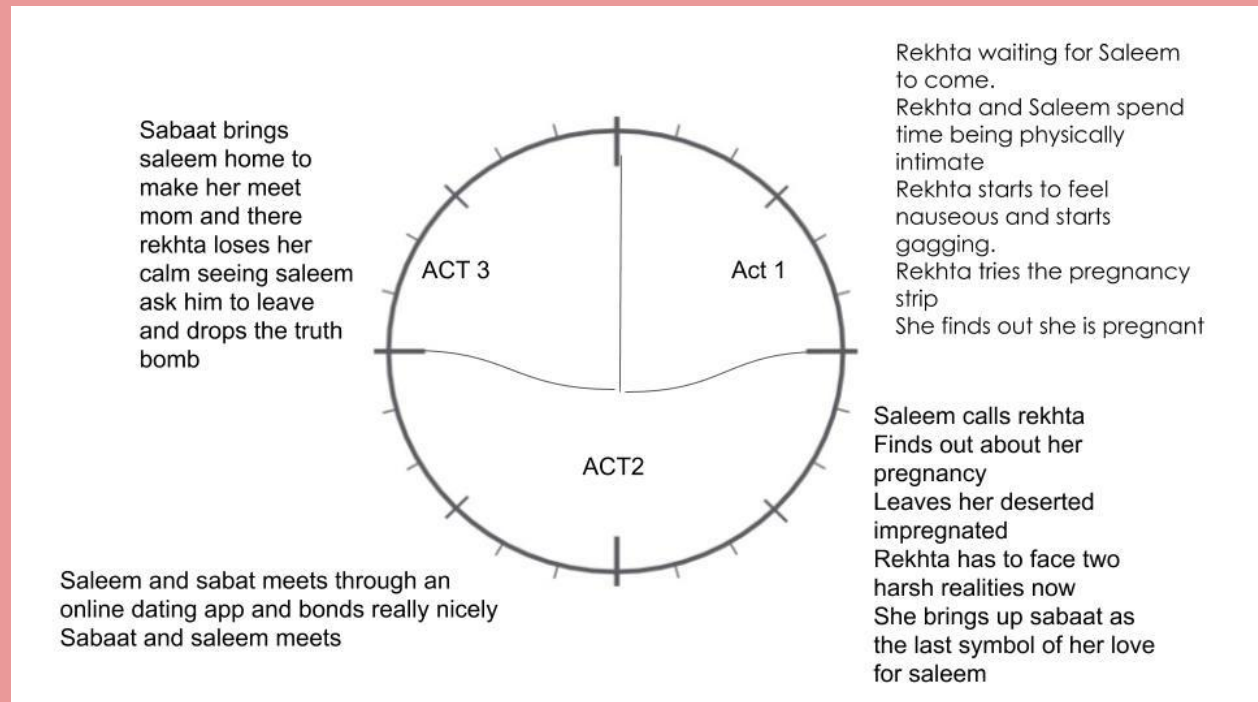
Location	Address	Parking	Contact
Garden East	Al-Fidai Housing Society, A-9.	Inside A-Fidai Society	03343317513

Scene and Description	Cast	Location
Scene 1- Rekhta waiting for Saleem to come	Rekhta and Saleem	Bedroom and Main Corridor
Scene2- Saleem and Rekhta getting physical intimate	Saleem and Rekhta	Bedroom
Scene3-Rekhta getting nauseous and finds out she is pregnant. Their relationships ends	Rekhta	Bedroom and Washroom
Scene4- Sabaat getting dressed up	Sabaat and Saleem	Sabaat's Bedroom
Scene5- truth is unfolded about Saleem and Sabat sharing a dad and child relationship	Sabaat, Saleem and Rekhta	Drawing room and Rekhta's bedroom

Story Circle



Story Clock



SCREEN PLAY

KAHANI- SCRIPT

Screenplay by Afifa Bashir

INT.REKHTA'S BEDROOM-DAY

Rekhta stands in front of a mirror, applying makeup, wearing her earrings, braiding her hair while lip syncing to the ghazal 'Mujhse Pehli Si Muhabbat Meray Mehboob Na Maang.'she is the happiest to meet her love of life.

The phone rings.

SALEEM

(in an affectionate voice)

Salam. meri jaan tayyar ho?

Hello. are you ready my love?

REKHTA

(blushes)

Salam. meri ankhein apkay intezaar may baitaab hain.

Hello. My eyes are longing to see you.

SALEEM

(soft tone)

Haye. May araha huin baas janeman. Mujhay laynay nahi aoenghi bahir say?

I am on my way, sweetheart. Won't you come to recieve me?

REKHTA

(in an excited manner)

abhi ayi baas!

Here I come!

Rekhta puts down the reciever. Takes a last look in the mirror and exit the bedroom to go and recieve Saleem.

INT.MAIN CORRIDOR-DAY

Rekhta slowly runs in the main corridor to recieve Saleem. She takes a step out of the front door and looked sideways but there is no glimpse of Saleem. As Rekhta steps in back and go towards her bedroom. Saleem arrives and catches a glimpse of Rekhta.

(CONTINUED)

CONTINUED:

2.

SALEEM

(in a slightly high-pitched
soft, affectionate tone)

Kahan chali meri ankhoun ka tara?

where are you off to?, the apple of
my eyes.

Rekhta looks back, nods and shyly smiles. Both of them goes
back to the room. They hug, hold hands as a way to greet
each other.

INT.REKHTA'S BEDROOM-DAY

Rekhta stands by the dressing table, pouring water for
Saleem. Saleem stares at her with admiration. Rekhta brings
the glass of water to Saleem.

REKHTA

(with a mischievous grin, in
a soft voice)

Apko baas paani ki piyaas lagi hay?

Are you only thirsty for water?

SALEEM

(excitedly pulls her)

Arey meri jaan, idher tou aoen.

Come here, my love.

Rekhta and Saleem sit on the bed in close proximity with
each other. Saleem starts to unbraid her hair, caresses her
on the cheek. Rekhta slowly stands up to close the curtains
and Saleem starts to lie down, grabbing a pillow. Both of
them take off their shoes.

After a few hours, both of them lie next to each other.
Saleem picks up a ciggarette while Rekhta lights it.
Bedsheet is ruffled, Rekhta's makeup is smudged, ciggarette
buds left in the ash tray, hair untied and jewellery pieces
scattered all over the place.

INT.MAIN CORRIDOR-DAY

Rekhta accompanies Saleem to the front door. Both of them
are hugging each other and holding hands

SALEEM

(in a pleasant tone)

Aj tou maza aagaya Rekhta jaan.
Tumara kaisa shukriya ada karu?

(CONTINUED)

CONTINUED:

3.

What a pleasant day. I loved the session. How do I extend my gratitude?

REKHTA

(shyly, in a soft tone)

Acha laga sun kar. Chalien phir mulaqaat hoti hay apsay. Khuda hafiz!

Glad to hear that. I will see you soon then Good bye!

SALEEM

Buhat jald! Khuda Hafiz meri jaan.

Yes very soon. Goodbye my love!

Saleem exits from the front door and Rekhta goes back to her bedroom.

INT.REKHTA'S BEDROOM + WASHROOM -DAY

Rekhta starts cleaning her bed. Put her jewellery pieces back. Throws away cigarette buds, pulls the bedsheets cover.

Few weeks have passed. Rekhta comes out of the washroom. Sit on bed, gagging. She clenches herself and is fidgety. She stands up to call Saleem. She pauses for a while thinking what exactly will she inform him about. Rekhta checks her drawer in a hurry. She finally get hold of a pregnancy test. She goes to the washroom, takes out the pregnancy strip, sits on a toilet seat and checks.

It turns out to be positive. Rekhta stands by the washbasin staring at her reflection, sobbing and panic-stricken. She exits the washroom to find the phone ringing.

REKHTA

(anxious state)

Sa.. Saa. Saalee..Saaleem

SALEEM

(worried)

Kia huwa Rekhta jaaan? Itni ghabriwe kyun ho?

What happened, love? Why are you so tensed?

(CONTINUED)

REKHTA
(stammering)
Saa..Saa.Saaleem may.. may maa
bannay wali huin.

Saa..Saa..Saaleem..I am.. I am
going to become a mother.

Long pause.

REKHTA
(anxious, stammering)
Sa..Saleem jawab do! Kahan gaye
Saleem?

Sa..Saleem answer me! Where did you
go?

Saleem hung up.

REKHTA
(In a loud voice)
Saleem!!

Rekhta puts down the receiver. She is in a state of
shock. She starts to tremble. Phone rings again. Rekhta
hurridely picks up

REKHTA
(hurried manner)

HELLO? HELLO? SALEEM? SALEEEEM??

SALEEM
(calmly)
May yeh nahi karsakta huin. May
jaraha huin. Mujhay baqsh do. Tum
janoun aur tumara bacha.

I am going. I can't do this. I am
leaving. Get rid of me and look
after your own kid.

Phone hungs up. Saleem did not even wait to listen to
Rekhta's reply. Rekhta did not have the energy to phrase her
words. She drops down the receiver and breaks down sobbing
and crying.

INT.SABAAT'S BEDROOM-DAY

Sabaat stands near the mirror getting dressed. She puts on cream, wears her earrings and braids her hair and exits the room.

EXT-PARK-DAY

Sabaat sits in a park, waits for Saleem to come. Saleem arrives.

SABAAT
(Excitedly)
Arey, aap aagaye. Kaisay hain aap?
Oh, you have come. How are you?

SALEEM
(blushes)
Main theek huin. Tum sunoe janu.
I am fine. what about you, sweety?

SABAAT
(shyly)
May bhi theek huin.
I am also good.

SALEEM
(mischievously)
Kia chalraha hay aaj kal? aur kia iraday hay abhi karnay ko?
What is going on? What are your plans for today?

SABAAT
(soft voice)
Kuch bhi nahi chalraha. Bas parhai aur kuch bhi nahi.

SALEEM
(mischievously)
Arey, yeh parhai ko choro. yeh batoe khanay ka kia intizaam hay?
Oh you, forget about studies. Tell me about your plans for dinner.

(CONTINUED)

SABAAT
(excitedly)
Arey, khanay say yaad aya, ap
chalien meray ghar. Meri ami say
bhi mulaqaat hojayegi apki aur
khana bhi khalingaye.

This reminds me that i have to make
you meet my mom. Let's go right
now. I will serve you nice dinner
as well.

SALEEM
(eyebrows raised, shows
reluctance)
Ami say kyun milwana hay? Aur ghar
per kyun jana hay?

Why do you want make me meet mom?
And why do you want to go your
place?

SABAAT
(sad, complaining)
Kyun hamnay shaadi ki baat karni
hay. Kia aap mujhsay pyaar nahi
kartay? Agar kartay hay tou itni
sakti kaisay? Inti bay itebari
kaisay?

This is because we have to talk
about our marriage. Don't you love
me? if you love me then why this
much of distrust in me?

SALEEM
(hugs her)
arey meri jaan ka tota. Itni
shikyaatain aik he din main? acha
chal chal laytay hay tumaray ghar.

oh, sweetheart. Will you complain
about everything today only? Okay
let's go to your place.

SABAAT
Kia aap itna pyaar kartay hay
mujsay kay foran hee narazghi per
baat manli?

do you love me this much that for a
few seconds of complaints you agree
to do to what I am saying.

(CONTINUED)

SALEEM

(consoling her and also
flirting)

Jaanu, iss may koi baari baat nahi hay. Thora sa dar gaya tha kay ami say kyun milwana hay. Maana kay hamaye shaadi karni hay laqin yeh ami say mulaqatein kafi dara dayti hein. laqin tumari khatir aur kuch mazeydaar khanay ki umeed may maan li tumari yeh khuwashish bhi.

Sweetheart, its nothing of a big deal. I just got scared for a few seconds that why did you wanted to make me meet your mom. I agree that we have to marry but i am scared of meeting moms in general. However, for the sake of you, my beloved, and in high hopes that I willget to eat something yummy.

SABAAT

(blushes)

haye. Acha chalien uthaye. Chaltay hain.

aww. okay lets go.

Both of them stood up to leave the park.

INT.DRAWING ROOM-DAY

Saleem sits on the sofa, siping water, waiting for Sabaat and her mom to come.Sabaat enters.

SABAAT

(excitedly)

Saleem jaan, meri ami say milo. Ami jaan ajaye.

Saleem sweety, meet my mom. Mom please come.

Rekhta enters after a few seconds.

SABAAT

(in an excited voice)

Ami jaan, yeh hay Saleem.

Mommy darling, this is Saleem.

(CONTINUED)

Rekhta and Saleem exchange looks. Rekhta started trembling and shaking. Saleem spills water.

SABAAT

(in confused tone)

Ami jaan, kia hogaya? aap theek tou hain?

Mom, whats'up? Are you okay?

REKHTA

(hurful and angry tone)

Baigharat, yhe baap hay tumara. Issnay mujhay tanha chore diya tha jab tum meray pait may thi. Is khabees say karoghi shaadi? Yeh ghaleez shaqs hay.

Disgusting! will you marry him. Hell no, he is your father. He left me deserted when you were in my womb. He is a filthy piece of shit.

Rekhta directs her attention towards Saleem.

REKHTA

(angry tone)

meray ghar say nikalo joe abhi kay abhi khabees-o-mardood.

Leave from my house, right now, you filthy shit!

Rekhta pushes Sabaat and leaves the room. Sabaat freezes in her spot, trying to process what did just happen. She starts sobbing and collapses. Saleem stands up, pat her head and leaves.

INT. REKHTA'S BEDROOM-DAY

Rekhta is in her bedroom. Standing in front of the mirror. She touches her skin, stares at her reflection and then picks up the the same duppata in which she had spent the day with Saleem. She smells it and buries her in it and sobs.

