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***A Pragmatic Analysis of Married Couples
Conversation in a Television Serial 'Nijat'***

Abstract:

Language is the basic feature of any society which reflects its social norms and culture. The language patterns vary from culture to culture and the concept of gender is the key factor in this scenario. There is an immense diversity in the language behavior of men and women. The current study aims at finding out the language patterns of both men and women with particular reference to the Pakistani society. Generally in a Pakistani society, men enjoy more power in all affairs of life whereas, women have a secondary status in different domains of life. A famous Pakistani television serial 'Nijat' is taken as a sample to explore the differences in language used by married couples belonging to upper and lower social classes during their conversation. The sample is taken from the media keeping in mind the fact that media is representative of the realities of life prevailing in the society. The findings of the present study show that males from the lower class in the role of husband use more FTAs, initiate and ask more questions, whereas females from the same class in the role of wives use more FSAs and submissive language while talking to each other. On the other hand, husband and wife belonging to upper class enjoy equal status and use FTAs, initiate questions on the equal basis during their conversation.

Keywords:

Language Pattern Gender Behavior Media Inequality Face Threatening Acts (FTAs) Face Saving Acts (FSAs) Nijaat Serial

Introduction:

Discourse is embedded in a particular social context. The study of discourse on one hand means studying a society's mode of social stratification in relation to the language practices of its members and on the other hand, it means addressing the relationship between gender inequality and the language practices of a society. Linguistic phenomena are social in the sense that whenever people speak or listen, they do so in ways which are determined socially and have social effects. The ways in which people use language in their most intimate and private encounters are not only socially determined by the social relationships of the family, they also have social effects in the sense of helping to maintain those relationships.

Politeness is a cultural phenomena and a more specific term that we use for better interaction with others. People try to maintain relationships as norms of their socio-cultural feature by using politeness through language. Anthropological and discourse studies reveal that politeness is not only an essential phenomenon of all societies and cultures but it also has different ways of being polite which may be contrastive when compared at cross-cultural level. FTAs and FSAs are two categories of politeness. FTAs (Face Threatening Acts) present negative politeness, while FSAs (Face Saving Acts) present positive politeness.

1.1 Face

Face is a medium of politeness. It shows our positive and negative emotions which stand as a public self image that convey our feelings and attitudes towards others. According to Brown and Levinson (1987), 'face is something that is emotionally invested and that can be lost, maintained or enhanced'.

1.2 Gender

Gender is a system of social practices among societies. Gender has a great impact on language. Social constructions of gender are not neutral; however, they are implicated in the institutionalized power relations of societies. Gender is particularly a significant issue in our culture so there are abundant structures and practices that serve to reinforce our societies' prescriptions for men and women's identities and behaviors. Bandura and Walters (1963) claim that individuals learn to be masculine and feminine through communication and observation. The purpose of this study is to examine gender similarities and differences in speech

style, created in specific context of the relationship of husband and wife. Commenting on the gender talk, Wood (1999) states, 'We are born into a gendered society. We enter a social world that emphasizes the masculinity and femininity'.

1.3 Perspective of Gender in Pakistan

The typical Pakistani society is a male dominated society. Generally, males occupy all the aspects of life and they suppress women in different ways that women are completely surrendered to males. The majority of Pakistani women belong to rural areas and the working class. This is illiterate majority that leads a life of physical hardships involving long hours of work. The power of decision-making is mostly given to males and women are less trusted. Though, this is not the case in all social classes. It has been observed that this difference is also evident in the language that is used by men and women in different social classes in the present study.

1.4 Media

Media is a representative of any society. Now-a-days media is a strong instrument, which introduces norms of different cultures which influences our thinking, world views, values and stereotypes. It also contributes to the construction of gender identities, sexuality and body image as well as socialization to sex roles. This is the reason for choice of the drama serial Nijat for the conversational analysis of the husbands and wives who represent the two social classes, the upper and lower. The conversation between husband and wife is a private issue and it is not possible to get the data from real life. That is why we have used the source of media to analyze the use of language in the context of culture with specific reference to the language used by husband and wife. The present study aims to see the conversation of husbands and wives in the light of pragmatic principles of conversational politeness.

1.5 Research Questions:

1. Who is the beginner of conversation and how many times?
2. How many gendered remarks are used by the husbands and wives?
3. Who starts the conversation with questions and how many times?
4. Which issues are discussed in conversation between husbands and wives?
5. Who makes use of FTAs more in conversation?

1.6 Significance of the Study:

Language is an important aspect of the culture of any society. It serves multiple purposes ranging from social approval to interaction with others. The present study is important to understand the basis of interaction between husband and wife. The findings of the study will be useful for the researchers and students working in this field of research. It would also develop critical thinking among the viewers that how gendered roles are exploited through language in TV plays.

1.7 Hypothesis:

- o Husbands uses more FTAs in conversation with wives.
- o Wives use more FSAs in conversation with their husbands.
- o Husbands initiate the conversation more than wives.
- o Husbands give more gendered remarks.

1.8 Delimitation of the Study:

Only one TV play has been selected as sample for the conversational analysis. Pragmatic analysis of the conversation between husband and wife is based on the use of FTAs, initiation of the conversation, who starts the conversation with question, use of gendered remarks and the issues discussed by the couples.

2. Literature Review:

TV plays and films reinforce the prescribed roles for women who sacrifice for the good sake of their family, who suffer without complaint all the miseries imposed on them by their family. Only long suffering women are ever rewarded with respect. Touchman (1979) criticizes women's research for doing little to expand or redefine traditional media questions. Many studies on TV plays and commercials show us the special and segregated nature of women's place. At the same time, these studies provide the analytical categories for considering how dominance and subordination are unintentionally reflected in the media.

According to Fairclough (1989), conversation is a systematic process and is systematically structured. Individuals make these structures to interact with each other. These structures are called social structures and they are present in every day action. It means that conversation is a social activity. To talk with others involve thinking about their feelings, thoughts and needs, as our words could upset or offend the others.

In the theory of conversation, gender plays an important role. The language of men is different than that of women. Male seem less concerned with politeness and sometimes violate expected online conduct.

According to Coates (1986), men and women are different in terms of their communicative behaviour. There are two factors that influence the difference in their speech. Firstly, the dominance approach that means the dominance of males and the subordination of women in all the matters of life. Men have a grip on all the matters of life and women have to dependent on them for their well being. The second approach is difference approach that emphasizes men and women belong to different subcultures and for this reason their linguistic patterns are different from each other. Women are often regarded as powerless social group as compared to men who occupy a strong position in all the fields and this dominance is even present in interaction. According to Lakoff (1975), in male dominant society, women are brought up to think of speech, power, and forcefulness as masculine qualities which they should avoid. She said that women use a speech style consist of the politeness strategies, hesitancy and uncertainty.

Talking about women's language, Rahman (1999) says that there are typical words used by women which show their lack of courage and their powerless positions. To address wives, men use different words as TU, TUM, AAP in Urdu, TUSI, TUN in Punjabi. The choice of word to address wives varies from class to class. In daily conversation between husband and wife, different language patterns show different levels of formality and relationship. Brown and Levinson (1987) list a number of positive and negative strategies including the following:

How do people decide whether and how to use the various strategies in real life situations? People consider three factors: how threatening the FTA they are contemplating is, how much social distance there is between the parties, what the power relations between the parties are. The speaker's strategy depends on the social distance and power. The difference between distance and power is that distance is symmetrical relationship whereas power is asymmetrical, hierarchical one. We are inclined to perform FTAs differently with those we are socially close to and those we are more distant from.

If a speaker perceives some action as face threatening, the initial choice that

she/he must make is whether to perform it at all. If a speaker decides to go ahead with a face threatening act then she/he must choose whether to perform it 'off record' that is by implicature or 'on record'.

3. Methodology:

The research methodology employed in the present study is descriptive and analytical. The methods we used in the study are qualitative and quantitative. An account of the techniques applied to collect qualitative data includes, in-depth observation of TV play Nijat that was telecast from PTV Karachi centre. We did comparative analysis of the conversation of two couples to find out the use of FTAs, FSAs and initiation of questions in their conversation. The total number of utterances along with the percentage is shown in the tables for the purpose of quantitative analysis.

The reason behind the selection of media as a source for the purpose of data collection is that it reflects the norms and values of the society. It also portrays the role relationship of husband and wife of different social classes.

Drama serial Nijat is taken as a sample for the purpose of analysis. This serial consists of thirteen episodes and all the episodes are taken for the analysis. There are many characters in this play but the specific characters whose conversation is taken for the analysis are husbands and wives: one couple from upper class and the other from the lower class.

The position of women in both classes is not same as in upper class a woman holds equal status with man, whereas in the lower class, a woman is submissive and dependent on her husband. In the serial, there are numerous factors that have strong influence on the interaction of the two couples. The position of male (husband) belonging to lower class is higher than that of female (wife). The male being the bread winner of the family is decision maker as well as dominant. This influence is a strong point of conflict between husband and wife which affects their relationship. The position of the male (husband) and female (wife) in upper class is equal. The issue of self-identity is a matter of conflict between husband and wife in this case.

We have used DVDs for the purpose of data collection. We noted down all the dialogues of husbands and wives, transcribed the dialogues of the characters and

then analysed the utterances. We exploited the dialogues of both couples to highlight the use of FTAs, FSAs, beginner of the conversation, use of gendered remarks, use of questions by the characters and major issues discussed in the play in form of tables to show quantitative analysis and through description for qualitative analysis.

4. Data Analysis:

This section contains the detailed description of data analysis. We have analysed the data of present research in tabulated form. The tables are designed to show the results in quantitative form. To analyse data qualitatively, we have given a detailed description of tabulated results.

Lower class		Upper class	
Hazoor Bakhsh	Sajida	Asad	Tania
16/21	5/21	7/14	7/14

Table 4.1 Who is the beginner of the conversation and how many times?

In this play, the two couples represent two different social classes, upper and lower. According to Lakoff (1975), language style of women reflects hesitancy, shyness and lower self confidence. Their language is combination of different politeness strategies. Results of the conversation of one couple representing lower class support Lakoff's opinion. Out of twenty one, Hazoor Bakhsh initiates the conversation sixteen times and Sajida initiates the conversation five times. This shows the authority of male over female in the process of interaction with each other and the low self confidence on the part of women.

On the other hand, the second couple representing upper class shows different results. The initiative steps of husband and wife during the conversation are equal. This shows that both enjoy the equal status.

Character	Gender remarks about women	Gender remarks about men
Sajida	3	1
Hazoor Baksh	9	3
Asad	1	1
Tania	7	2

Table 4.2 Discussion on the use of gendered remarks

The above statistics supports the study of Romaine (1998) that language is not simply a passive reflection of society, it also creates it. There are some unique and specific elements that are always linked to gender. Here in this serial, both couples use gendered remarks. Throughout the serial both couples use twenty six gender remarks e.g.

101. Hazoor Bkhsh: Sahi kha he ksi ne Orat zat ki mat to khuri mein hoti he.

Hazoor Bakhsh: Gashti Orat.

84. Hazoor Bakhsh: Lumri or khubsurat orat ki fitrat ek hi hoti he.

46. Hazoor Bakhsh: Buzdil mat bna. Mard bnna he use Mard.

180. Sajida: Mohabat orat ka zewar hota he.

154. Sajida: Rozgar to admi ke hath men hota he.

378. Asad: Mard ki mohabat be-etbar chiz hoti he.

380. Asad: (Orat ki mohabat) rat ki rani ki trah hoti he. Phool to dikhai nhi deta lekin khshbu dur dur tak phel jati he.

71. Tania: Orat hona gulami ka dusra nam he.

351. Tania: Mardon ka liberalism sirf Mardon ke lie hota he.

The above remarks show that male character from lower class gives explicit and authoritative remarks, while the remarks of the female character from the same class are implicit and general. Same phenomenon is studied by Tennon (1990a) which indicates that the communication pattern of male and female often differ because male use direct and forceful style, while female use more indirect and intimate style of interaction. But the same phenomenon is challenged in the study of the second couple belonging to upper class where both the characters use more indirect and implicit gendered remarks.

Characters	Question
Sajida	7
Hazoor Bakhsh	15
Asad	10
Tania	10

Table 4.3 Discussion on the use of questions by characters

The above finding related to one couple from lower class gives support to Fishman's study (1983) who has described unequal rights enjoyed by women and

men. Here in the case of this couple, the control of the talk is mostly given to Hazoor Bakhsh who has the authority to dominate the conversation. Mostly he asks questions and Sajida is considered as responsible to answer these questions.

1. Hazoor bakhsh: Tu hasptal gait thi?

232. Hazoor Bakhsh: Jab mene tme ye sab kuch krne se mna kya tha to phir ye kun kar rhi he?

31. Sajida: Kya kr rhe ho ye?

But in the case of second couple from upper class, the statistics shows that the control of the conversation is equally enjoyed or shared by the husband and wife. In this case, the dominance of male and subordination of female is not visible.

333. Asad: Ye btaen qrza wapis kren gi aap?

62. Tania: To kya hmen yhan, is torture cell men rhna ho ga?

Characters	Issues	
Sajida/Hazoor Bakhsh (Lower class)	Economic	8
Asad/Tania (Upper class)	Identity	9

Table 4.4 Issues discussed in the two classes

The economic issue is the main source of conflict between Hazoor Bkhsh and Sajida. Hazoor Bakhsh dominates the conversation because he is the bread winner of the family and Sajida is not supposed to argue with him on this issue because it is a matter tackled by men. Being a woman, she has to remain confined in the four walls of the house and has to bear the consequences of poverty silently but unwillingly.

17. Hazoor Bakhsh: Jungle jungle rozi kmane ke lie phirta hun tum logon ke lie. Phirta hun ke nhi?

80. Hazoor Bakhsh: Shukar kar shukar kar. Tuje mil rha he ye sab kuch. Kal se ye bhi nhi mlega. Dhanda thap hogya he mera.

85. Sajida: Shikar na mle to apnon ko shikar ni bnate.

16. Sajida: Ye faltu bat nhi muje khorak ki zrurat he. Dwa ki zrurat he.

In case of Asad and Tania, identity is the main and crucial issue which is the subject of their conversation and always affects their relationship. Asad and Tania

both belong to upper class having same social status. Issue of self recognition is reflected in their talk through authoritative tone.

Asad: *Mere dastakhat kis hesiat se? apke shohar ki hesiat se ya AC ki hesiat se?*

Tania: *Ek Ac ki biwi ko kya shkayat ho skti he. Sab kuch to he mere pass.*

Tania: *Kya nasha he is power men. Is iqtedar men. Aap ne do zindgian dao pe lga din.*

Characters	Total Utterances	FTAs
Hazoor Bakhsh		26
Sajida		6
Asad		8
Tania		7

Table: 4.5 The use of FTAs by Hazoor Bakhsh and Sajida ;Asad and Tania in their interaction with each other

The findings related to one couple support Lakoff's (1975) argues that the language of women reflect their subordinate position. Men use fewer politeness strategies than women because of their social power and strength. The statistic analysis shows that Hazoor Bakhsh used more FTAs as compared to Sajida who used more FSAs. The use of FTAs by Hazoor Bakhsh shows his position being powerful and the use of FSAs by Sajida shows her position being powerless and subordinate.

Some of the FTAs and FSAs used by Hazoor Bakhsh and Sajida are:

56. Hazoor Bakhsh: *Jab Mard ghar men ate hen to biwian khsh hoti hen. Chae pani ka karti hen. Yahan her wqat sog pra rehta he.*

10. Sajida: *Muje aram ki zrurat he. Mera matlab he waqfa agar...*

11. Hazoor Bakhsh: *Bache to inten uthane wali orton ke bhi ho jate hen. Chngi bhali he tu kya hua tujhe?*

89. Sajida: *Muje apne maslon ke bare men kun ni btate? Men tum se alag to nhi hun.*

90. Hazoor Bakhsh: *Tu to khud ek masla he. Tu kia masla hal kregi mera?*

On the contrary, Lakoff's arguments are challenged by the other couple belonging to upper class. Asad and Tania representative of high social class enjoy equal status and this affects their conversation. As a result, the number of FTAs of both the characters is nearly equal. Some of the FTAs used by both characters are:

341. Tania: Ye sard jang kab tak chlegi? Is trah ek ghar men do log nhi reh skte.

342. Asad: Pehle ap apni jga per mojud nhi thin. Ab men nhi hun. Kia fark parta he?

343. Tania: Kab tak gol mol jawab denge? Ap saf bat kun nhi krte?

344. Asad: Saf bat ye he k ap apni zindgi ke sath meri zindgi jorna hi nhi chahtin.

The analysis shows that the use of language is a matter of power rather than gender. Communication patterns differ in different social classes.

5. Conclusion:

Conversation is an essential aspect in the way of interaction with others. It is a medium that provides a platform to people to communicate with each other. Gender is a basic unit in every society and it plays an important role in the procedure of conversation. The present study was based on the assumption that husband being male uses more FTAs, initiates questions and gives more gendered remarks but the findings of the research shows that the use of FTAs, initiation of questions and use of gendered remarks by both sexes varies from class to class. Another assumption of the research study is that wives use more FSAs in their conversations with their husbands. But the findings show that the woman from lower class makes use of FSAs in her conversation with her husband which lacks in the conversation of the woman from the upper class. The outcome of the present study discloses the fact that the economic issue is a subject of conversation as well as a source of conflict between husband and wife of lower class. The issue of self-identity is the subject of conversation and the source of conflict between husband and wife of upper class in the play.

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Appendix

Nijat

Scene 1:

1. *Hazoor Bakhsh: Tu Hasptal gait hi?*
2. *Sajida: Han.*
3. *Hazoor Bakhsh: Kun.*
4. *Sajida: Chakr arhe the. Moaina krane gai thi.*
5. *Hazoor Bakhsh: Phir.*
6. *Sajida: Wo main umid se hun.*
7. *Hazoor Bakhsh: To phir. Is men udas hone wali konsi bat hai.*
8. *Sajida: Is sahat men bache ke phir bachne ki umid nahi he.*
9. *Hazoor Baksh: Waham na kia kar. Waham kre gi to phir kese bache ga wo.*

10. Sajida: Waham nhi, muje aram ki zrurat he. Mera mtlab he wqfa agar...
11. Hazoor Bakhsh: Bache to inten uthane wali Orton ke bi ho jate hen. Changi bhali he tu. Kia hua tuje?
12. Sajida: Her sal yhi hota he. Main abi is qabil nhi hun.
13. Hazoor Bakhsh: Kon krta he tujse ye baten?
14. Sajida: Wo Zarina keh rhi thi keh...
15. Hazoor Bakhsh: Bakwas karti he wo. Faltu baten krne ke ilawa usko kam hi kia he?
16. Sajida: Ye faltu bat nhi he. Muje khorak ki zrurat he. Dwa ki zrurat he.
17. Hazoor Bakhsh: Han to main jo hun. Kia hua he muje! Mar gya hun main? Jungle jungle rozi kmane ke kie phirta hunt um logon ke lie. Phirta hun ke nhin?
18. Sajida: Lekin phle tum meri perwa kia krte the.
19. Hazoor Bakhsh: Khawab to mene bhi bohat dekhe the tuje khush rakhne ke lie.
20. Sajida: Main ne bhi to tmhare lie sab kuch chora tha.
21. Hazoor Bakhsh: To is men ehsan wali konsi bat he?
22. Sajida: Ehsan wali bat nahi he. Ek dusre ko smjenge to hi bat bne gin a!

Scene 2:

23. Tania: Hme yahan rehna he.
24. Asad: Wese abi AC house ki tamir mukamal nhi hui. Kuch dno ke lie apko yhin guzara krna hoga.
25. Tania: lagta he yahan kbi koi raha hi nhi.
26. Asad: Hun...Yahan reh ke bi koi kya krega?
27. Tania: Ajib si bu he aur ye gandgi!
28. Asad: Ap fikar mat kijie. Main iski safai krwa dun ga.
29. Tania: Sfai se yahan kuch nhi hoga. Yahan rehna bohat mushkil he.
30. Asad: Mushkil to he magr apko yhin guzara krna hoga.

Scene 3:

31. Sajida: Kia kr rhe ho ye?
32. Hazoor Bakhsh: Kuch nhi. So ja tu aram se.
33. Sajida: Ye Tari ke kapre kun peti men rakh rahe ho?
34. Hazoor Bakhsh: Bachon ke bhale ke lie bohat kuch bardasht krna parta he.
35. Sajida: Bhala kesa bhal?
36. Hazoor Bakhsh: Kaha na tuje soja aram se. Bta dunga tuje sab kuch subah.

Scene 4:

- 37 Sajida: Kahan jar he ho tum?
- 38 Hazoor Bakhsh: Tari ko madrisse bhej rha hun parhne ke lie. Ab wo whin rhe ga.
39. Sajida: Kya kya kha tum ne?
- 40 Hazoor Bakhsh: Uncha sunne lg gai ho? Tari ko madrisse bhej rha hun parhne ke lie. Ab wo whin rhe ga.

- 41 Sajida: Magar abhi to wo bohat chota he. Mere bger nhi reh skta.
42. Hazoor Bakhsh: Smundar par nhi jar ha wo. Hafte men ek do din mil jaya krega tuje a ke.
43 Sajida: Mere bger sone ki adapt nhi he.
44 Hazoor Bakhsh: Kuch nhi hoga use. Apne peron pe khara hone de use.
45 Sajida: Abhi bohat chota he. Zra bra ho jae phir le jana.
46. Hazoor Bakhsh: Buzdil mat bna mard bnna he use mard.
47. Sajida: Jese tum ho? Jse ksi ki parwa nhi he. Mat le jao use. Khda ke waste mat le jao use. Bohat chota he abhi. Jab bra ho jae to le jana use.
48. Hazoor Bakhsh: Tu nhi janti akela mard dunya ke mukable men ktna taktwar hota he.
49. Sajida: Nahi nahi! Ah ah (sigh & weeping) yehi to musibat he tmne muje apni taqat kbi smja hi nhi.

Scene 4:

50. Hazoor Bakhsh: Khin ja rhi ho?
51. Sajida: Han dargah pe. Apne bet eke lie dua mangne.
52. Hazoor Bakhsh: Kun kya hua he use?
53. Sajida: Men use dhundne jar hi hun.
54. Hazoor Bakhsh: Jahan bhi he thik he wo.
55. Sajida: Magar main use dekhna chati hun.
56. Hazoor Bakhsh: Abhi to gya he wo. Itni jaldi kya he tujhe. Kha to he mil jaya krega a ke tuje wo. Or jab ,mard ghar men ate hen to biwian ghar se bahir qadam nhi nkaltin. Roti de muje bhuk lgi he.

Scene 5:

57. Asad: Good morning!
58. Tania: (She nods)
59. Asad: Nashte ke lie apne Banjaro ko keh dia?
60. Tania: Main nashta nhin krungi.
61. Asad: Magar main to krunga. (Banjaro! Nashta le kar ao)
62. Tania: (sigh!) To hme is toture cell men rehna hoga?
63. Asad: Main ne sare torture cell khtam krwa die hen.
64. Tania: Kon kon se toture cell khtam krwa die hen.
65. Asad: Kya mtlab!
66. Tania: Ek wo torture cell be to hota he jo nzar nhi ata.
67. Asad: Ap khul kar bat kijie.
68. Tania: Orat hona gulami ka dusra nam he.
69. Asad: Ye apko ab pta chla he/
70. Tania: Han. Orat ko apni zindagi chor ke shohar ki di hui zindgi guzzarni hoti he.

71. Asad: Orat chahe to shadi na kre.
72. Tania: Han (sigh) kash ye uske ikhtiar men hota.
73. Asad: Aapko mujse koi shikayat he kya?
74. Tania: Ek Ac ki biwi ko bhla kya shikayat ho skti he. Sab kuch to he mere pas.
75. Asad: To phir or kya chahie?
76. Tania: Mujhe apna ap chahie.
77. Asad: Agar ap yhi chahti hen to apko ye azadi hasil hogi.

Scene.6:

78. Hazoor Bakhsh: Kya hua he tuje? Mun kun ltkaya hua he. Roti ni kha rhi.
79. Sajida: Pta nhi. Usne kuch khay bhi hoga ya nhi.
80. Hazoor Bakhsh: Shukar kar. Shukar kar. Tuje mil raha he ye sab kuch. Kal se ye bhi nhi mlega. Dhanda thap ho gya he mera.
81. Sajida: Kya mtlab?
82. Hazoor Bakhsh: Uncha sunne lagi he? Khatam ho gai hen Lumrian.
83. Sajida: Lumri ki to fitrat hi esi hoti he. Ek na ek din to ye hona hi than na!
84. Hazoor Bakhsh: Lumri or khubsurat orat ki fitrat ek hi hoti he.
85. Sajida: Shikar na mle to apno ko shikar nhi bnate.
86. Hazoor Bakhsh: Zyada zban na chlaya kar. Mere sath roti khani he to kha.
87. Sajida: Tum ne muje btaya kun nhi ke dhanda thap ho gya he?
88. Hazoor Bakhsh: Kya kre gi tu. Hun.
89. Sajida: Muje apne maslon ke bare men kun nhi btate. Men tum se alg to nhi hun.
90. Hazoor Bakhsh: Tu to khud ek masla he. Tu kya masla hal kregi mera?
91. Sajida: Hum dono ek khandan hen. Ek dusre ko samjen ge ek dusre ka bojh uthaen ge to bat bne gi.
92. Hazoor Bakhsh: Faltu baten mat kya kar mere sath.
93. Sajida: Ghar ki koi bat faltu nhi hoti. Bat krne se bat banti he.
94. Hazoor Bakhsh: Aj tak koi taklif di he koi tuje mene?
95. Sajida: Muje apni fikar nhi he. Tu use roti kapra nhi de sakta?
96. Hazoor Bakhsh: Han men nhi de sakta use roti kapra. Muft men parh jae ga wo. Men nhi parha sakta use.
100. Sajida: Esa kar hm sab ko kam pe lge de. Usko ghar le a.
101. Hazoor Bakhsh: Mardon ke kamon men dakhil mat dia kar. Sahi kha he ksi neo rat zat ki mat to khuri men hoti he.
102. Sajida: Shadi se pehle to orat men sari khubian hi nzar ati hen na.

Scene 7:

103. Hazoor Bakhsh: kashi kahan he?
104. Sajida: Wo abhi school se wapis nhi aya.
105. Hazoor Bakhsh: School! Us waqt konsa school hota he?

106. Sajida: Kun kya bat he? Ye lo agya he. Nanhe se to men puch lungi...
107. Hazoor Bakhsh: Chup kro. Sach men bak bak mat kya kro tum.
108. Sajida: bachon ke sath to zulm mat kya kro tum.
109. Hazoor Bakhsh: Janglion kit rah pal rhi ho tum inhen.

Scene 8:

110. Hazoor Bakhsh: Kya hua he tme?
111. Sajida: Kamzori ho rhi he. Ye dwian lana hen.
112. Hazoor Bakhsh: Kya he ye. Kis ne likh kar di hen tuje?
113. Sajida: Zarina ne3. Syani he wo.
114. Hazoor Bakhsh: Bari mehngi hotin hen ye dwayan or gram bhi. Dil ko lag jati hen.
115. Sajida: Magar ye mere lie bohat zruri hen.
116. Hazoor Bakhsh: Tuje dwai kin hi dai ki zrurat he. Le jaun ga tuje men dai siani ke pas kal men.
117. Sajida: Muje us ki dwai se kabhi afaqa nhi hua.
118. Hazoor Bakhsh: Is men us bechari ka kya kasur. Tu thik hona hi nhi chahti. Or koi bat nhi he.

Scene 9:

119. Hazoor Bakhsh: Jab main hun to ger mard ko ghar men blane ki kya zrurat thi? Zindgi men mene tuje dusron ke asre pe chora he. Kamzor smajti he muje. Zarina ki nazron men grana chati he. Kya men teri hifazat nhikar sakta. Bol bolti kun nhi? Kya kya nhi kia mene tum logon kelie. Or kya kya men nhi kar sakta men tum logon ke lie. Shikari hun men. Shikari or apna shikar men bhagne nhi deta.

Scene10:

120. Asda: Ehtajaj ka ye acha tarika he.
121. Tania: Men to se hi bahir beth gait hi. Kun? Akele bethna mna he?
122. Asad: Men ye janta hun ke ap muj se khush nhi hen.
123. Tania: Ap kya chahte hen ke men muskura ke apka istakbal krun? Apke jute utarun?
124. Asad: Nhi meri esi koi khahish nhi he. Mgar apko apne ha1q ke lie bolna chahie.
125. Tania: Men ne ye shadi zbardasti nhi ki he. Or na hi ksi ke dbao men a ke ki he.
126. Asad: To phir ye pachtawa kis bat ka he?
127. Tania: Ksi na ksi se to shadi karni hi thi.

Scene11:

128. Hazoor Bakhsh: Dekh lia tu ne is Dakterni ki dwa ka natija. Bari Dakterni bni phirti he wo. Gashti orat. Us pe case na kya to mera nam Hazoor Bakhsh nhi.
129. Sajida: Mere bache ko dekha he kesa he wo?
130. Hazoor Bakhsh: Jo nuksan hua he uski fikar nhi he tuje hen?

Scene12:

131. Asad: Jab bhi men apka ye jingle suntan hun to muje apka add yad ajata he. Gaon to ye bi he. Lekin shayad sirf add men acha lagta he. Yahan Imran nhi he. Yahan men hun.

132. Tania: Apko mere mutalik ya mere mazi ke mutalik bat krne ka koi haq nhi he.

133. Asad: Mera matlab ye tha ke agar muje pta hota to men apko modling ya Imran se chin kar yhan nhi le kar ata.

134. Tania: Men ne apko kha na ap meri zati zindgi ko chor den.

135. Asad: Dekhie apki udasi ka asal sbab to...

136. Tania: Bat whan se shru hogi jahan se shru hogi jahan se men apki biwi bani. Pehle men kya thi. Ap kya the. Kon the? Ye swal bich men nhi aye ga.

137. Asad: Asulan to yhi hone chahie lekin...

138. Tania: Lekin kya? Men en apse kabhi pucha he ap college men kia karte the ya kitni larkion ke sath phirte the?

139. Asad: Dekhie mera kehne ka matlab ye he ke agar muje pta hota to ye hadsa na hota. 140. Tania: Ab ho gya he to kya ho sakta he?

141. Asad: Esa kun hua? Iska zmedar kon he?

142. Tania: Kis ka?

143. Asad: Yhi is unfortunate ka or kis ka.

144. Tania: Zaruri nhi ke kun kasurwar ho. Hadsa to hadsa hota he.

Scene 13:

145. Hazoor Bakhsh: Kha le aram se. Zyad nakhre na kya kar. Dushman nhi hun men tera.

146. Sajida: To mera beta muje muje wapis la de. Uske bger men kuch nhi khaun gi.

147. Hazoor Bakhsh: Kya kre gi. Use sine se lga ke rkhe gi. Ghar men he kuch khane ko? Mulazmat nhi he mere. Kuch bhi nhi he ghar men. Acha he ham se kam az kam wo do waqt ki roti to usko mil rahi he.

148. Sajida: Qaidi bna rkha he unh ne use. Churwa ke le a.

149. Hazoor Bakhsh: Behtar reh rha he wo ham se. Kuch pta nhi kya krna pre.

150. Sajida: Main bhuki reh lungi. Use bhuka nhi rehne dunga men. Insaan bhuk se nhi marta. Muhabat ki bhuk se zrur mar jata he.

151. Hazoor Bakhsh: Zyada dalilen na dia kar muje suna tu ne. Do waqt tuje bhuka rehna pre. Phir men tuje se puchun ke kitne ath solan hote hen.

152. Sajid: Kya ham Tari ko nhi pal sakte. Jo hme khane ko mlta he use bhi ml jae ga.

153. Hazoor Bakhsh: In halat men shayed hmen bhi na mle.

154. Sajida: Tum! tum kuch krte kun nhi. Rozgar to admi ke hath men hota he.

155. Hazoor Bakhsh: Rozgar orat ke muqdar se hota he or tere muqdar men...

156. Sajida: Tum ek choti si dukan kun nhi khol lete. Shru men mere aba ki bhi dukan thi. Phir store ban gaya.

157. Hazoor Bakhsh: Phir rehti usi ke pas. Zbardasti laya tha tuje men.

158. Sajida: Nhi men khud ai thi. Yad he muje.

159. Hazoor Bakhsh: Jab yad he to pachta kun rahi he. Yad he muje!

Scene 14:

160. Asad: Hello!

161. Tania: Ap kya chahte hen ke main phone pe bhi bat na krun?

162. Asad: Tania! Majburi he dafter ka phone he. Din men line nhi rhe gi.

163. Tania: Is qaid khane se thori der bahir ane ka yhi to ek rast he.

164. Asad: Agar ap chahti hen to wapis ja skti hen.

165. Tania: Kya nasha he is power men is iqtadar men. Apne do zingian dao per lge den.

166. Asad: Ap sirf apni bat kejie.

167. Tania: Kun krun sirf main apni bat. Meri ek zindgi thi. Main modling karti thi. Mere dost the. Lekin ap bhi to ek ache doctor the. Dono khsh reh sakte the. Yhan kya rkha he.

168. Asad: Agar ap apni modling ki dunya men wapis jan chahti hen to ja sakti hen. Main tana wana sunna nhi chahta. Or agar ap chahen to apne doston se bat bhi kar sakti hen.

169. Tania: Agar mujhe ksi se bat karma hogi to main khul ke krungi. Apko dhoka nhi dunggi.

170. Asad: Apko kya pta dhoka kse khte hen. Choren jane den. Khan a phone lag jae ga.

171. Tania: Aap kis bat ka tana de rhe hen. Han main modling karti thi. Kya brai he is men. Mere dost bhi the to kya hua.

Scene 15:

172. Sajida: Ye lo aram se let jao. Thik to ho na! Main net mare lie kuch bnaya he. Abhi lati hun.

173. Hazoor Bakhsh: Kya he ye?

174. Sajida: Yakhni he.

175. Hazoor Bakhsh: Is ke lie to boti chaie. Han gosht ki bni he. Pese khan se ae tere pas. Bta na.

176. Sajida: Her Orat kuch bacha ker rakhti he bre dinon ke lie.

177. Hazoor Bakhsh: Or kya kya bacha ker rakha he tum ne.

178. Sajida: Wo din jab tum muje phli bar mlne ae the.

179. Hazoor Bakhsh: Un dnon ki mohabat tu ne abhi tak bacha ker rakhi hui he?

180. Sajida: Mohabat to Orat ka zewar hota he. Jse wo sambhal ker rakhti he.

181. Hazoor Bakhsh: Tuje yad he. To un donon ka kajal lgaya karti thi. Ab bhi lagaya karo.

182. Sajida: Kajal! Kajal ka to apna mosam hota he. Kabhi khushi ki ankhon men acha lagta he aur kabhi bhari hui ankhon men.

183. Hazoor Bakhsh: Tujhe kajal kin hi kajal ko teri zrurat he.

184. Sajida: Bare dino bad koi acha khab dekha he.

185. Hazoor Bakhsh: Ye khab nhi haqiqat he.

186. Sajida: Sab acha he khab hi hote hen. Rukte jo nhi hen.

Scene 16:

187. Hazoor Bakhsh: Sirf firka hi nhi aur bhi bohat kuch wasul kre ga wo.

188. Sajida: mujhe btaya kun nhi bat kya he? Main tumhara sath dun gi. Main kam krun gi. Kalsoom ko ham kuch nhi hone dun gi. Sachi main kamzor nhi hun. Samp se to chrya bhi apna bacha bcha leti he.

189. Hazoor Bakhsh: Kya kre gi tu?

190. Sajida: Jab tak tmhe kam nhi mil milta. Main karhai krun gi.

191. Hazoor Bakhsh: Oraten Mardon ke karze nhi utartin.

192. Sajida: Karze to tum khud utaro ge. Main to tmhara sath dun gi. Mujhe ek jga kam mil raha he.

193. Hazoor Bakhsh: Tera dil chahta he to ker le.

194. Sajida: Han ab ham won hi hone den ge. Jo her sal hmare sath hota he. Ab ham dekhen g eke ham bacha kab chahte hen.

195. Hazoor Bakhsh: Abhi sochne ka waqt nhi he.

196. Sajida: Main thik hun gi to Kalsoom ko kuch nhi hone dun gi.

Scene17:

197. Tania: Itni der kahan rhe?

198. Asad: Aap ko PA ne phone kerke btaya nhi.

199. Tania: Isi lie to puch rhi hun. Is ke ilawa khan the aap?

200. Asad: Kya matlab?

201. Tania: Wo jo aap ke sath thi.

Scene18:

202. Hazoor Bakhsh: Bohat talash kya he use main ne. Bohat bra shehar he wo aur banda us samandar men ek qatra.

203. Sajida: Mene to isi asre pe din guzar die ke tum us ko wapis lao ge apne sath.

204. Hazoor Bakhsh: Us ne to mujhe thaka hi dia he. Ek pal ke lie bhi ankh nhi lgi meri. Dhundti rhi hen ankh use.

205. Sajida: Pta nhi kahan ho ga. Kese ho ga?

Scene 19:

206. Sajida: Ya Allah! Mujhe kis bat ki sza mil rhi he?

207. Hazoor Bakhsh: Dua ker bs fikar na ker. Dua ker ke ksi nek admi ko mil gya ho. Aur wo usko yahan chor jae. Idare walon ko pta de ayah un.

208. Sajida: Tum AC sahib se mil ker bat kun nhi kerte.

209. Hazoor Bakhsh: Jaun ga main subha. Kalsoom nzar nhi arhi.

210. Sajida: Tmhare bad qyamat ai thi jse main ne sambhal lya tha.

211. Hazoor Bakhsh; Qadir Bakhsh!

212. Han barat le ker aya tha. Main Kalsoom ko AC sahib ki biwi ke pas chor ai hun.

213. Hazoor Bakhsh: Phir!

214. Sajida: Wo wapis nhi aya.

215. Hazoor Bakhsh: Shukar he tu ne bacha lia use. Wo thik he na?

216. Sajida: Han thik he. Tani bibi use parha bhi rhi hen.

217. Hazoor Bakhsh: Kya kya hua tme?

218. Sajida: tabiat thik nhi he.

219. Hazoor Bakhsh: Kya waja? Acha han tu...tu aram kern an tujhe aram ki sakht zrurat he. Tu idhar let ja. Chal aa. Shabash.

220. Sajida: Ksi ko to kam kerna he.

221. Hazoor Bakhsh: Pta he mujhe. Kis ko kam kerna he aur ye bhi pta he muje ke dhundhna he abhi muje kam. Fikar na kya ker.

Scene 20:

222. Tania: Aap khan ja rhe hen?

223. Asad: Chlen shukar he aap ne ye to puchna shru kya ke main khan jata hun aur kun jata hun?

224. Tania: Iska ye matlab nhi ke muje aap men dilchaspi he.

225. Asad: Muje malum he ke aap ko kis men dilchaspi he.

226. Tania: Kis men?

227. Asad: Kam men aur kis men? Dar gain?

228. Tania: Mere swal ka jwab?

229. Asad: Hospital jar ha hun.

230. Tania: Hospital jar he hen ya us nurse se mlne jar he hen.

231. Asad: Wo nurse hi nhi ek bohat achi larki bhi he. Kher koi to he jo mera muntazir he.

Scene 21:

232. Hazoor Bakhsh: Jab mene tuje kam krne se mna kyat ha to kun kerti he kam?

233. Sajida: Tum ne kha tha ek sath mil ker kam kren ge.

234. Hazoor Bakhsh: Han na. tuje kese pta chla ke muje nokri mil gai he.

235. Sajida: Kabhi kabhi ane wali khushi ki khushbu bolti he.

236. Hazoor Bakhsh: Jab bhi main khush hona chahta hunt to khush nhi ho skta.

237. Sajida: Ghar akela akela nhi he kya. Tari ko wapis le aen?

238. Hazoor Bakhsh: Dekh to len ke us ne kuch whan parha bhi he ken hi?

239. Sajida: Wahan to wo sirf kherat ki rotyan jma kerta rehta he.

240. Hazoor Bakhsh: Sochne de tu fikar na ker. Kan khol ke sun le. Aram tere lie bohat zruri he.

241. Sajida: Ab tu a gya he. Ab main thik ho jaun gi.

242. Hazoor Bakhsh: Tera baqaaidgi se moaina kran bohat zruri he.

243. Sajida: Zarina bhi yhi kehti he.

244. Hazoor Bakhsh: Thik hi to kehti he. Kab gai thi akhri dfa us ke pas?

245. Sajida: Abhi jan he. Tmhara intazar ker rhi thi.

246. Hazoor Bakhsh: Kal chlen ge ikathe us ke pas. Thik he.

Scene 22:

247. Hazoor Bakhsh: Jab main ne tmhe ye sab kuch kerne se mna to phir ye koi ker rhi he.

248. Sajida: To aur kon kre ga?

249. Hazoor Bakhsh: Ja Kalsoom ko ja ke le aa. Kre gi wo ye sab kuch. Tujhe aram ki zrurat he.

250. Sajida: Kalsoom hmari nokrani nhi. Wese bhi han use whan sab kuch mil rha he. Jo ham use nhi de skte.

251. Hazoor Bakhsh: Uth yhan se. Tujhe aram kerna he.

252. Sajida: Thore se kapre rehte hen.

253. Hazoor Bakhsh: Main ker lung a ye sab kuch. Doctror ne kuch dwayan likh di hen.

254. Sajida: Jo bache pas hen unka itna khyal nhi kyat um ne aur jo abhi aya nhi uska itna khyal ker rhe ho?

255. Hazoor Bakhsh: Main uska nhi uski Maan ka khyal ker rha hun. Tera khyal ker rha hun.

256. Sajida: (smilingly) Is bar itna khyal?

257. Hazoor Bakhsh: Han kunke is dfa ham wo sab kuch nhi hone den ge jo hmare sath hota aya he.

Scene 23:

258. Tania: Aaj kal aap kuch udes se aur preshan se rhne lge hen. Kya bat he? Bohat zyada kam he.

259. Asad: Nhi esi to koi bat nhi he.

260. Tania: Main ne suna he ke koi nya doctor a rha he?

261. Asad: To isse kya hoga?

262. Tania: AAP ko apne lie aur mere lie thora sa wqt mle ga. Wrna jo aap ka hal he aap dafter aur hospital ke darmyan kho ker reh gae hen.

263. Asad: Aap ko to khush hona chaie. Wese bhi aap bohat masruf nhi hen. Aap Ispain kab jar hi hen?

264. Tania: Kun mere jane ka intzar he aap ko?

265. Asad: Wo larka Imran. Wo phir nhi aya?

266. Tania: Uska kya kam he? Jab add se mene khud mna ker dia he.

267. Asad: Add se kya matlab?

268. Tania: Fazul baten mat kya keren.

269. Asad: Kun fazul baten kerne ki ijazat sirf aap ko he.

270. Tania: Acha dekhien! Is ghar ko aur aap ko jese chor ker rjese jar hi hun wese hi mlua chaie.

271. Asad: Ghar to apko wesa hi mle ga. Albata mera koi pta nhi.

272. Tania: Phir main nhi jati.

273. Asad: Nhi nhi aap zrur jaie.

274. Tania: Agar aap...

Scene 24:

275. Sajida: Tum ne to kha tha ke tum Tari ko ghar le ao ge?

276. Hazoor Bakhsh: Main ne whan...Main soch rha hun Tari ko madrse se utha ker ksi school men dal den.

277. Sajida: To phir mere bete ko ghar kab la rhi ho?

278. Hazoor Bakhsh: Jata hun baba jata hun. Bat ker ke ata hun.

Scene 25:

279. Sajida: Ye sab mere sath hi kun hota he? Bad duaen muje hi kun lagti hen?

280. Hazoor Bakhsh: Kuch to hadsa hota he aur kuch admi ke apne akhtyar men hota he.

281. Sajida: Hadsa upper niche meri hi jholi men a ker kun grta he?

282. Hazoor Bakhsh: Bura waqt bre khabon kit rah hota he. Tu bhul ja sab.

283. Sajida: Bhul jaun? Bhul jaun wo mere wjud ka hisa tha. Bacha to bacha hi hota he. Chahe wo is dunya men aye ya na aye.

284. Hazoor Bakhsh: Chal chal uth. Kha le.

285. Sajida: Mujhe nhi khana. Main ankhen band ker leti hun to loriyan gunjti hen. Ankhen kholti hun to her taraf gubare nzar ate hen.

286. Hazoor Bakhsh: Acha jo ab tu khe gi whi mera fesla ho ga.

287. Sajida: Nhi. Ab na main kuch khun gin a Zarina kuch khe gi. Ab to tmhe khud sochna ho ga.

288. Hazoor Bakhsh: To phir main ne soch lia he. Mujhe aur is ghar ko teri bohat zrurat he. Agar tu na rhi to main aur ye ghar sab khatm ho jae ga.

Scene26:

289. Hazoor Bakhsh: Is ke pas nae kapre khan se ae?

290. Sajida: Tania bibi ne die hen.

291. Hazoor Bakhsh: Ye aj kal kuch zyada hi bnao singhar kerne lagi he.

292. Sajida: Achi bat he ye.

293. Hazoor Bakhsh: Ghar men koi is trah kerta he?

294. Sajida: Wapis jar hi he Tania bibi. Ain thin Ain thin lene ise.

295. Hazoor Bakhsh: Is trah koi acha lagta he ke bhai ke ghar hote hue ksi aur ke ghar men rhe?

296. Sajida: Yhan reh ker wo bhai ki nokrani bnne ke bjae whan ja ker sab kuch sikh le

gi.

297. Hazoor Bakhsh: Wo bhi nokrani bna ker rkhe gi.

298. Sajida: Nokrani nhi, Secretry.

299. Hazoor Bakhsh: Secretry! Ye sab bhane hote hen. Muft ki nokrani kse achi nhi lagti?

300. Sajida: Ye to bri khud garzi he. Apne kamon ke lie use puri umar jahilon kit rah rakhen.

301. Hazoor Bakhsh: Wo bhi use kam men lgae gi. Koi professor nhi bna de gi.

302. Sajida: Yhan per uska kya mustakbil he? Ksi burhe jahil se shadi? Phir bimar bachon ki qtar.

303. Hazoor Bakhsh: Hmari Orton ka rona dhona, sina prona ghar ke andar hi hota he. Ghar se bahir nhi.

304. Sajida: Mard ki soch ka inhin moqon perr pta chalta he.

305. Hazoor Bakhsh: Meri soch jesi he. Tu usko wesa hi rehne de. Ye is ghar se khin ni jae gi. Kan khol ke sun le.

Scene27:

306. Hazoor Bakhsh: Phir tu ne kya fesla kya?

307. Sajida: Zarina kehti rehti he ke hme khud fesla kerna chaie.

308. Hazoor Bakhsh: Tmhari aur bache ki zindgi ke lie hme ye fesla bohat pehle ker lena chaie tha.

309. Sajida: Jo ham chate hen us ke lie mashwra kerna bohat zruri he.

310. Hazoor Bakhsh: Jo bhi fesla kro gi whim era bhi fesla ho ga.

Scene28:

311. Hazoor Bakhsh: Kya he ye sab. Ye kya ker rhi ho?

312. Sajida: Mele kapre dho rhi hun.

313. Hazoor Bakhsh: Kalsoom!

314. Sajida: Ab ye kuch nhi kregi. Hmari nokrani thori he.

315. Hazoor Bakhsh: Koi nwabzadi nhi he wo.

316. Sajida: Is umar ki larkion se agar unke khab chene jaen to phir mot khubsurat lagti he.

317. Hazoor Bakhsh: Kya matlab?

318. Sajida: Kya ksi ne socha he ke larkian khdkushi kun kerti hen, kuen men chalang kun mar deti hen, apne apko jla kun deti hen, pankhe se latak jati hen?

319. Hazoor Bakhsh: Kya kia hamne uske sath? Koi zulm to nhi kya?

320. Sajida: Woe k larki he. Apni zindgi ke sath kuch kerna chati he. Uske khab usse mat chino.

321. Hazoor Bakhsh: Baba kis hesiat se rhegi wo whan per?

322. Sajida: Khud ja ke tsli ker lo.

323. Hazoor Bakhsh: Kun? Kun main kun jaun wahan per. Main nhi jaun ga wahan per.

324. Sajida: Dekho! mene use ek bar pehle bhi bachaya he aura b phir khud kushi se bchaun gi.

Scene29:

325. Asad: Hello!

326. Tania: Assalam-u-alikum

327. Asad: Bari dahshat he apki. Apke ate hi medan saf ho gya.

328. Tania: Akhir AC ki biwi hun koi mzaq nhi he.

329. Asad: Han sach he. Asad to apke lie exist hi nhi kerta. Kher btaye kam kya he?

330. Tania: Qarza chahie mujhe ek cottage industry ke lie. Ye us ke kagzat hen. Aap ke signature chaien.

331. Asad: Mere dstakhat! Kis hesiat se? AC ki hesiat se ya apke shohar ki hesiat se?

332. Tania: Dono. Men abhi tak aap ki biwi hun.

333. Asad: Ye btaen qrza wapis krengi aap?

334. Tania: Shak he apko?

335. Asad: Nhi, jin logon ke mamun Islamabad men bre afsar hote hen wo qrze kabhi wapis nhi kerte.

336. Tania: Jo khae jate hen wo bre qrze hote hen. Ye to ek chota sa qrza he.

337. Asad: Chlen thik he kya frk prta he. Wese bhi is mulk ko jtna khaya gya he iski to srf hadian reh gai hen.

338. Tania: Meri wja se aapko koi notice nhi mle ga.

339. Asad: Aap khen to aap ke lie blank paper pe sign ker dun?

340. Tania: Ab yhi triqa reh gya he mhjh se jan churwane ka.

Scene 30:

341. Tania: Ye sard jang kab tak chle gi? Is trah ek ghar men do log nhi reh sakte hen.

342. Asad: Pehle aap apni jga pe mojud nhi thin. Ab main nhi hun. Kya fark parta he?

343. Tania: Kab tak gol mol jwab den ge? Aap saf bat kun nhi kerte?

344. Asad: Saf saf bat ye he ke aap apni zindgi ke sath meri zindgi jorna hi nhi chahtin.

345. Tania: Is lie ab tak itna berdasht ker rhi hun main? Jab orat brabri ka haq mangti he to isko bgawat kun smja jata he?

346. Asad: Kya brabri kerni he aapne meri?

347. Tania: Sun sken ge aap?

348. Asad: Sun rha hun.

349. Tania: Ye jo haqa hasil he aapko ksi larki se dosti kerne ka, hansne ka, uske sath chae pine ka. Ye haq aap orat ko de sakte hen?

350. Asad: Han aapko ye haq hasil he. Aap jse chahen chae pe bla skte hen.

351. Tania: Na muje ye haq chaie na main istemal kerna chati hun. Sirf asul ki bat ker rhi hun. Mardon ka liberalism sirf mardon ke lie hota he.

352. Asad: Asul ki bat he to ye aap muje btaie. Jab aap ko Imran se mohabat thi to aap

ne mujh se shadi kun ki?

353. Tania: Orat ko blackmail kerna bohat asan hota he. Kunke woo rat hoti he.

354. Asad: Dekhie main aapko blackmail kerna nhi chata na hi mere dماغ main koi scandal he. Main srf apko haqiqat bta rha hun.

355. Tania: To haqiqat ye he ke wo advertising agency mera college tha and that's all. Shadi ke bad na wo masla he. Na main use psand kerti hun na muje koi pachtawa he.

Scene 31:

356. Tania: Ek chat ke niche do ajnabi bhi rhen to unka bhi koi na koi rshta ban jata he.

357. Asad: Ajnabi dunya bhi to ek rishta he.

358. Tania: Isi rishte ke nate main ek swal puch sakti hun.

359. Asad: Aap ksi bhi rishte ke nate koi bhi swal puch sakti hen.

360. Tania: Aap ko ksi se mohabat he?

361. Asad: Agar aap itne yqin se keh rhi hen to nam kun kun nhi bta detin?

362. Tania: Mujhe yqin he aap jhut nhi bolen ge.

363. Asad: Dekhen shayed aap ko jhut aur sach ka fark nhi malum. Mera sach ye he ke main sach nhi bolta.

364. Tania: Main janti hunk e mard ki mohabat dhanak jesi hoti he. Dekhne men khubsurat lekin jald utara jane wali.

365. Asad: To phir mard sach kese bole?

366. Tania: Main aap ki madad kerna chahti hun. Agar esi koi bat he to aap mujhe bta sakte hen. Sun skti hun. Main koi teen ager larki nhi hunk e barten torna shru ker dun gi.

367. Asad: Dekhie mohabat ko in chizon ki zrurat nhi parti.

368. Tania: Aap ko bra tajrba he. Lekin main biwi ben ken hi puch rhi.

369. Asad: Chlo aap ne ksi bhane taslim to kya ke aap meri biwi hen.

370. Tania: Mujhe is rishte se chir bilkul nhi he. Bat sirf itni he ke biwi ka lakb de ker sare ikhtearat shohar ko mil jate hen.

371. Asad: Dekhie agar aap chati hen to main aap ko chor deta hun.

372. Tania: Nikah name ko aap apne paon ki zanjir samjhthe hen.

373. Asad: Dekhie mere khyal se tanha rehne ka apna hi ek mza he. Aur mujhe tanha men bohat mza ata he.

374. Tania: Lekin aap tanha nhi rehte. Aap ki tanhai men bhi koi mojud he aur yhi main aap se puchna chati hun. Lekin app ki zban se sunna chati hun ksi aur ki nhi.

375. Asad: Dekhie ye sirf aap ka khyal he aap tlash kerti rhie. Shayed aap ko koi surag mil jae.

Scene 32:

376. Asad: Shadi ke bad ek dusre ko qabul kerne men wo mza nhi he jo ek dusre ko discover kerne men he. Talash kerne men he.

377. Tania: Mujhe bhi acha lag rha he ke ab jo kuch bhi ham kren ge iske zmedar ham

khud hongee.

378. Asad: Mard ki mohabat bohat be-etbar chiz hoti he. Lekin is men ek aag bhi hoti he iski tapish se dil tpa lene wale adhure nhi rehte.

379. Tania: Orat ki mohabat ko smjte hen aap?

380. Asad: Hun Rat ki rani ke phul kit rah hoti he. Phul to dikhai nhi deta lekin khushbu dur dur tak phel jati he. Tania! Ye duri hme aur krib laegi.

381. Tania: Is duri ko abhi qaim rehna chaie. Take job hi fesla ab ham kren wo jald bazi men na ho. Sahi ho.

382. Asad: Karachi aun to main aap se mil sakta hun.

383. Tania: Hun.

