

THE CONFESSION BOOTH

A Psychological Thriller 2-Character Screenplay in Hinglish

Genre: Psychological Thriller	Format: 2-Character Short Film (Duo Cast)	Runtime: 5 - 8 Minutes
Cast: FORMAT: 2-Character Short Film (Duo Cast) Character 1: Father Elias (49)	Language: Hinglish	Credit: Story Dil Se Team

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Raat ka sannata church ke andar itna gehra hai jaise kisi ne saans bhi udhar maang li ho. Confession booth ke andar ek taraf Father Elias baitha hai—seedha, composed, rosary ungliyon mein phirata hua, candle ki peeli roshni uske spectacles par hilti-julti. Doosri taraf Raghu hai—grease se bhara mechanic, bandaged knuckles, aankhon mein neend se zyada gussa. Woh booth mein ghusta hai jaise koi aadmi prayer ke liye nahi, faisla sunane aaya ho.

Shuruat mein Raghu ka tone rough hai, almost mocking. Woh kehta hai ki usne ek bura kaam kiya hai, kisi ko maar diya hai, aur ab usse maafi chahiye. Father Elias uski awaaz mein darr pehchaan leta hai, lekin usse zyada uske words mein familiarity. Raghu bahut specific details deta hai—kaise gaadi ka engine band tha, kaise raat ke andhere mein ek aadmi ne “Father” kehkar help maangi thi, aur kaise ek church ke paas ek purani road par sab kuch khatam hua. Elias ka face pehle calm rehta hai, phir dheere-dheere uski aankhon mein ek chhota sa tremor aata hai. Yeh details uske apne past ko chhoo rahi hoti hain.

Father Elias confession book kholta hai, par Raghu usse rok deta hai. Woh bolta hai ki maafi ka kaam tab hota hai jab sach poora ho. Elias usse pray karne ko kehta hai, par Raghu has deta hai—ek khokhla, thaka hua hansa. Woh batata hai ki uske bhai ki maut sirf ek accident nahi thi. Aur us accident ko kisi priest ne cover-up kiya tha. Elias samajh jaata hai ki Raghu random sinner nahi hai; woh kisi missing piece ka carrier hai. Raghu ke bandaged knuckles asal mein mechanic ke nahi, kisi aur raat ke nishaan hain. Usey lagta hai Father Elias ne ek murder ko “buried” nahi, balki sanctify kiya tha.

Dialogue ka battle ab confession se interrogation mein badal jaata hai. Elias dhire aur controlled awaaz mein kehta hai ki har aadmi apne dukh ko kisi aur ke paap par chipka deta hai. Raghu counter karta hai ki har priest apne paap ko God ke naam par lock kar deta hai. Raghu confession notes booth ke gap se slide karta hai—purane, folded, ek naam, ek date, aur ek line: “Woh aadmi zinda tha jab tumne usse church ke neeche bheja.” Elias ka chehra safed pad jaata hai. Uska hidden sin koi spiritual weakness nahi, balki ek real murder cover-up tha—saalon pehle ek aadmi church ke basement mein mar gaya tha, aur Elias ne police ko jhooth bola tha. Usne socha tha ki guilt prayer se dhul jayegi.

Par twist yeh hai ki Raghu sirf victim ka bhai nahi, balki us raat ka witness bhi tha. Usne sab dekha tha—kaise Father Elias ne ek marne wale aadmi ko help dene ke bajay chup rehna chuna. Raghu kehte-kehte emotional ho jaata hai, lekin uski awaaz toot-ti nahi; woh bohot carefully Father ko corner karta hai. Uske paas wrench hai—weapon nahi, saboot ki tarah. Woh batata hai ki woh maafi lene nahi, confession lene aaya hai. “Aaj tum bologe, Father. Warna main yeh notes aur yeh wrench dono leke police ke paas jaunga.”

Elias pehli baar apni poori authority se hil jaata hai. Woh rosary ko kas ke pakadta hai, phir dheere se confess karta hai—haan, usne dar ke maare sach chhupaya tha. Haan, ek maut uske haath se hui, chahe usne khud goli na chalayi ho. Haan, usne church ki deewaron ke andar apne paap ko dafn kar diya tha. Raghu ka chehra naram nahi padta; bas uski aankhon mein thandi tasalli aati hai. Woh kehta hai ki maafi nahi chahiye thi—sach chahiye tha.

Climax mein Father Elias samajhta hai ki booth ke doosri taraf jo aadmi baitha hai, woh uska judge bhi hai aur witness bhi. Raghu confession booth se bahar nikalte waqt ek pal rukta hai. Candle ki roshni uske wrench par chamakti hai. Woh Father se kehta hai, “Ab tum God se confess karna. Main bas insaan hoon.” Aur phir woh notes church ke floor par chhodkar nikal jaata hai. Elias akela reh jaata hai—booth mein, candle ke saath, us sach ke saath jo ab chup nahi sakta. Last shot mein rosary uski trembling fingers se slip hoti hai, aur stained-glass light uske face par aise padti hai jaise kisi ne judgement ko rang diya ho. Silence mein bas church ki ghadi ka tik-tik sunai deta hai, aur Father Elias ko pehli baar samajh aata hai ki confession kabhi maafi nahi hoti—kabhi-kabhi woh ek delayed sentence hota hai.