

# THE WAITING ROOM AGREEMENT

A Slice of Life/Family 3-Character Screenplay in Hinglish

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| <b>Genre:</b> Slice of Life/Family                                                  | <b>Format:</b> 3-Character Short Film (Trio Cast) | <b>Runtime:</b> 6 - 9 Minutes    |
| <b>Cast:</b> FORMAT: 3-Character Short Film (Trio Cast)   Character 1: Prakash (50) | <b>Language:</b> Hinglish                         | <b>Credit:</b> Story Dil Se Team |

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Prakash ek sasti si file, ek purana token slip, aur apni zidd ke saath government office ke waiting room mein baitha hai. Uske saath Sangeeta hai, jo hamesha ki tarah practical bhi hai aur shaant bhi. Unke saamne Anu hai—college bag kandhe par, aankhon mein thakan aur awaaz mein wohi doori jo sirf ghar ke log pehchaan sakte hain. Aaj ka kaam seedha hai: family property transfer ke papers sign karne hain. Prakash ko lagta hai bas ek formality hai. Sangeeta ko lagta hai bina drama ke kaam nipat jayega. Lekin Anu sign karne se pehle ek seedha sa sawaal pooch leti hai: “Aap dono ne mujhe kabhi bataya kyun nahi ki is ghar mein kisne kya sacrifice kiya?”

Pehle toh Prakash hans deta hai, jaise yeh koi badi baat na ho. Sangeeta use aankhon se chup karne ko kehti hai. Lekin Anu rukti nahi. Woh bolti hai ki poori zindagi usne suna hai ki papa ne sab kuch sambhala, aur maa ne sab kuch jhela. Par real mein, kisne apni zindagi chhodi? Kisne career chhoda? Kisne apne sapne dafnaye? Aur kyun usse hamesha bas “samajh jao” keh kar chup kara diya gaya? Waiting room mein fan ki awaaz, token counter ki khankhanahat, aur door se aati files ki rustle ke beech family ka woh purana silence tootne lagta hai.

Prakash pehle defensive ho jata hai. Woh bolta hai ki usne din-raat mehnat ki, overtime kiya, loan uthaya, aur is ghar ko khada kiya. Sangeeta turant bolti hai ki ghar sirf paise se nahi chalta, usne bhi poore ghar ko sambhala—budget, school fees, dawai, aur Prakash ke gusse ko bhi. Anu ka gussa dheere-dheere dard mein badal jata hai. Woh batati hai ki jab woh chhoti thi, usne maa ko raat ko roti hui dekha tha, aur papa ko hamesha thaka hua. Dono the, par kisi ne usse kabhi sach nahi bataya. Usse bas ek perfect family ka poster dikhaya gaya, jabki ghar ke andar sab apni-apni kami chhupa rahe the.

Bahut der tak teenon alag-alag sach bolte rehte hain, par ek hi room mein. Kabhi Prakash ka tone sakht hota hai, kabhi Sangeeta ka jawab seedha, kabhi Anu ka sarcasm. Phir ek chhota sa twist aata hai: property transfer asal mein Prakash apne naam se Anu ke naam karna chahta tha, kyunki usne secretly socha tha ki beti ko woh stability de jo usne khud kabhi nahi paayi. Sangeeta ko yeh pehle se pata tha, lekin usne bhi chup rehna chuna, kyunki woh chahti thi ki pehli baar family kisi gift ko duty nahi, bharosa samjhe. Anu stunned reh jaati hai. Usne jiske against rebellion ki thi, woh actually uske liye planning kar raha tha.

Lekin climax mein Anu papers par sign nahi karti. Sabko lagta hai woh phir se inkaar karegi. Par woh pen neeche rakh kar kehti hai ki woh property tab sign karegi jab teenon ek doosre ke saamne ek sach bolenge—bina hero banne, bina guilt trip, bina “maine sab kiya” ke. Prakash pehli baar maafi maangta hai. Sangeeta pehli baar bolti hai ki usne bhi kabhi Anu ko apni zindagi ka burden banaya. Aur Anu, jo hamesha emotionally guarded rahi, finally accept karti hai ki woh unse nafrat nahi karti—woh bas unke beech ki khamoshi se thak gayi thi.

Waiting room ka token number kab ka nikal chuka hota hai. Log chale jaate hain. Ceiling fan ghoomta rehta hai. Par teenon ke beech ek naye agreement ka janm ho chuka hota hai—paper par nahi, bolne mein. End mein property papers folder mein wapas chala jata hai, aur Anu pehli baar apne parents ke beech bench par nahi, unke saath khadi hoti hai. Signature abhi pending hai, lekin family ka sabse important transfer ho chuka hota hai: sach, ek doosre tak pahunch chuka hota hai.