

SEASON ONE · PITCH OUTLINE

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DHUAAN

THE UNKNOWN GUNWOMEN



SIX EPISODES. ONE COST ARC.

Every operation that proves them is also an operation that empties them.



A 3RD EYE AI PRODUCTION
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HOW TO READ THIS DOCUMENT

The original DHUAAN story established the world, the recruitment sequence, the first operation ("The Bridge at Zeher Nala"), and three character-deepening loglines. This document turns that material into a **6-episode Season 1 pitch outline** with a single spine: an operation against the fictional cross-border network **The Qasid** (the courier / facilitator arm), strung along the **Zeher Nala** corridor — and a **season-long cost arc** that asks what the work takes from each woman until the finale pays off the theme: *quiet, unacknowledged sacrifice as the highest form of honor*.

The season is built on a paradox the audience feels from the first frame. Every operation that proves them is also an operation that empties them. We root for the win; we mourn the woman left over. By the finale, we understand that the cost was never an accident of the work — it *is* the work. That is the dignity. That is *seva*.

Hard rules (non-negotiable):

- The enemy is **fictional, unnamed**: the network is referenced only by codename — **The Qasid** (facilitator), its operators by function (the financier, the bomb-maker, the broker, the patron). **No real country, group, religion, place, or person — ever.** Fictional locale: **Zeher Nala** ("poisoned stream") and the unnamed ruined border-city.
- **No real actor, filmmaker, or public-figure names** anywhere in dialogue, character names, or reference.
- Honor, not grievance. *Seva*, not vengeance. **Dignified and patriotic, never jingoistic or communal.**
- Visual signature: warm dust + orange embers + teal shadows, ruined border-city, the **drifting smoke** they appear from and vanish into.

The season-long villain ladder (The Qasid, escalating): Ep1 took the **courier** and the **drive**. The drive names a chain. Season 1 walks that chain up — courier → financier → bomb-maker → broker → **the Patron** (the network's deniable money-and-protection head, the season's apex, himself never named, only *the Patron*). Like the women, the Patron is a man the other side will never admit it owns. Smoke against smoke.

THE VILLAIN LADDER — THE QASID, ESCALATING

EP 1

THE COURIER
and the drive

EP 2

THE FINANCIER
the money line

EP 3

THE BOMB-MAKER
the device hand

EP 4

THE BROKER
the respectable face

EP 5-6

THE PATRON
never named



THE SEASON'S REAL PLOT

THE COST ARC AT A GLANCE (THE SEASON'S REAL PLOT)

The mission plot is the engine; **the cost arc is the soul**. Each episode strikes a precise, escalating tax on the women — and the season tracks the **mangalsutra gesture** (Meera's closed hand around the wedding thread, established in the original story) as its emotional barometer.

EP	CENTERS	OPERATION (VS. THE QASID)	WHAT THE WORK TAKES
1	Ensemble (Meera lead)	The courier + the drive, at the bridge	Their names. They become deniable. (<i>the original story, re-staged as the premiere</i>)
2	Meera "the Eye"	The financier's safehouse handoff	Her grief. She stops feeling the shot — and it frightens her. (<i>"The Sieve"</i>)
3	Tara "the Blade"	A bomb-maker's workshop / a boy courier	Her certainty. The fury was never only about him. (<i>"Open Hands"</i>)
4	Rani "the Ghost"	The broker, at a diplomatic reception	Her face. She forgets which woman her husband married. (<i>"The Reception"</i>)
5	Ensemble (fracture)	A trap — the Patron baits all three at once	Their trust in the work, in Varma, in each other. The unit nearly breaks.
6	Ensemble (finale)	The Patron — and the choice to stay smoke	A life given with no name on the grave. The theme, paid in full.

The line that bookends the season is Varma's, from the original story: *"No one will ever know."* In Ep1, Meera answers *"He knows."* By Ep6, that answer has been earned, tested, nearly broken — and reclaimed by the whole unit.

01

EPISODE 1 OF 6

THE BRIDGE AT ZEHER NALA

CENTERS Ensemble — recruitment + first op, Meera as the held-camera lead.

LOGLINE

Three war widows recruited by a unit that does not exist are forged into DHUAAN and, on their first night across the line, take a courier breathing and a drive whole — and walk out of the smoke with no names left to claim.

(The recruitment sequence and first mission from the original story, staged as the season premiere. Beats condensed here.)

ACT I — THE FORGING

1. **The parade ground at dawn.** The nation buries its soldiers in the light: folded tricolours into widows' arms, a bugle, a volley. We find **Meera** last in the line — she does not weep; she *measures*, the way she will later read a target through glass.
2. **Three lives, three months on.** **Tara** ladles dal to soldiers near a garrison, fury with nowhere to go. **Rani** reads a room in three seconds, the worst inheritance — *the knowing*. **Meera**, on the eve of *Karva Chauth*, lifts the sieve and finds a folded flag where a face should be, closes her hand around the **mangalsutra** she will not remove. *I will finish what you started.* She blows out the diya. **The motif's first breath of smoke.**
3. **The knock.** **Colonel Aslam Varma.** No medal, no grave, no acknowledgement: *"Your husband went into the light. I am offering you the dark."* All three answer in their own register. The forging: dust and ember light, three weapons settling into three hands. They step into a wall of truck-dust and are simply not there when it clears.

ACT II — THE BRIDGE

4. **The brief, no comfort.** Take the **Qasid** courier breathing, the **drive** whole, leave nothing the country must explain.
5. **The Eye, the Ghost, the count goes wrong.** Meera builds her nest in the silo; Rani walks in the front door as an interpreter; a second truck bleeds in unscheduled guns and the math breaks. Meera must commit or abort her sisters in seconds.

ACT III — SMOKE PAYS OFF

6. **The teacup.** Rani drops it. Meera reads it. One impossible shot opens the lane. **Tara** comes up out of the dark on the courier's flank; **Rani** lifts the drive and keeps him obedient instead of dead. A phosphor flare and the river's mist roll together; the enemy fires blind into nothing.
7. **The button — the cost is named.** Varma: *"No one will ever know."* Meera closes her hand around the mangalsutra: *"He knows."*

WHAT THE WORK TAKES

They give up their **names**. From this night on, they do not exist on paper — and the drive they took will name the chain the whole season climbs. The seed of every later cost is planted in a single recovered hard drive.

02

EPISODE 2 OF 6

THE SIEVE

CENTERS MEERA — the Eye.

LOGLINE

The drive points to a financier's quiet handoff, and the only clean shot puts a young wife on a parade ground exactly as Meera once stood — forcing the Eye to learn that her steady hands have begun to frighten her.

OPERATION The recovered drive surfaces **the financier** — the man who funds the Qasid's local cells — moving a payment and a courier-roster at a roadside safehouse along the **Zehar Nala** road. DHUAAN's job: take the roster, end the money line, leave nothing. Clean, surgical — Meera's kind of op.

ACT I

1. **The brief with a thorn in it.** Varma lays out the financier's window. Overwatch reveals a complication the brief omits: the financier travels with a **young aide** — a man with a new wife at home, a man whose death will fold a flag into another widow's arms exactly as Meera's was folded.
2. **Meera says nothing.** She takes the nest above the safehouse before light. Through the glass she watches the aide on a phone, laughing — and we understand she is watching a younger version of her own life across the ravine.

ACT II

3. **Rani inside, Tara on the wire.** Rani confirms the roster is on the aide, not the financier — the aide is the courier. The clean shot is *the aide*. The math is exact and merciless.
4. **The floor.** Meera asks Varma, off-comms, the question that defines her wound: *does duty have a floor?* He gives her the only honest answer — that he cannot make the floor for her; she has to find it herself or she is no use to the dark.
5. **The held breath.** Meera ranges the shot. Wind off the poisoned river, left to right. She does **not** think about her husband — and that, she realizes mid-breath, is the problem. The calm she was so proud of has become absence. *She has stopped grieving, and she is not sure that's strength.*

ACT III

6. **The shot — and the refusal of catharsis.** She takes the roster shot the mission needs (the financier's line is cut, the money ends) but engineers it so the **aide lives** — a harder, riskier solution that nearly blows the op, chosen because she found her floor. Smoke and dust cover the exfil.
7. **The button.** Days later, Meera watches a news clip of a parade ground — a different widow, a folded flag. She lifts her sieve at home, looks at her own folded flag, and for the first time since Ep1 her hand around the mangalsutra **trembles**. Varma's line, inverted: she did the right thing, and *no one will ever know* she nearly didn't.

WHAT THE WORK TAKES

The work takes Meera's **grief** — the very thing that made her human enough to aim. She buys it back at the price of operational risk, and learns the calm hands the unit prizes are the hands she's most afraid of. **First crack in the mangalsutra gesture.**

03

EPISODE 3 OF 6

OPEN HANDS

CENTERS TARA — the Blade.

LOGLINE

Hitting a bomb-maker's workshop, the Blade captures a boy courier the exact age her own lost child would have been — and the woman who fixes everything with her hands faces the one wound her hands cannot close.

OPERATION The financier's roster (Ep2) names **the bomb-maker** — the Qasid's device hand, assembling roadside charges in a workshop hidden in the ruined border-city. DHUAAN goes in to take the workshop and the bomb-maker's build-log. Tara leads the entry: close work, her element.

ACT I

1. **The brief, the fury aimed.** A bomb-maker means the Qasid is escalating from money to murder. Tara is *grateful* for it — finally a target her hands fit. We see the scar across her knuckles, the cook's hands that are a fighter's hands.
2. **The entry.** Tara crosses into the workshop past the wire, fast and silent. The bomb-maker is taken. But the workshop holds something the brief didn't: a **boy courier**, fourteen at most, conscripted by the network, terrified, bomb-component in his hands.

ACT II

3. **The age she can't unsee.** The boy is the exact age her own child would have been — the child she lost the same year she lost her husband (her deeper wound, surfaced here). Tara's hands, which have never hesitated, hesitate.
4. **The unit splits on him.** Rani reads the boy cold — *an asset, leverage, leave the calculus to Varma*. Meera, post-Ep2, argues the floor. Tara is caught between the operator she's become and the mother she was.
5. **The hands that cannot fix it.** The boy is not a problem violence solves. To save him is to risk the op; to use him is to become the thing they hunt. Tara — *the Blade* — has to do the one thing she's worst at: be gentle, be patient, **open her hands instead of closing them.**

ACT III

6. **The choice.** Tara gets the build-log and ends the workshop, but smuggles the boy out of the kill-zone and hands him not to the network and not to a cell, but to a path back — quietly, off the record, against the cleanest tactical call. The smoke covers them out.
7. **The button.** Varma neither praises nor forbids it; he simply notes there is no record for mercy either. Tara, alone, unclenches her scarred fist and looks at the open palm — *the hands that end things, learning they were never only for that*. Her fury, she understands, was grief wearing armor.

WHAT THE WORK TAKES

The work takes Tara's **certainty** — the clean, total fury that let her act without flinching. She learns the rage was always a wound about the child as much as the husband, and that the Blade's hands have a second purpose she's spent years denying. **The unit's internal fault line — calculus vs. floor — opens here, and Ep5 will exploit it.**

04

EPISODE 4 OF 6

THE RECEPTION

CENTERS RANI — the Ghost.

LOGLINE

Deep cover puts the Ghost back at a diplomatic reception, smiling beside a husband the country says never existed, across the table from the broker who moves the network's protection — and she must keep playing a wife until she forgets which face she's wearing is her own.

OPERATION The bomb-maker's build-log (Ep3) leads to **the broker** — the Qasid's respectable face, who launders the network's reach through embassy receptions and back-channel dinners in a neutral border city. The broker can only be reached *socially*. This is not a breach; it is a **long con**, and only Rani can run it. Varma assigns her a fabricated diplomat-spouse cover — and a fabricated husband, a fellow asset playing the part.

ACT I

1. **The worst inheritance, weaponized.** Rani is the only one who can sit at that table and read it in three seconds. But the cover puts her exactly where she used to sit beside her real husband at receptions, smiling at his killers' associates because that was the job she learned from him.
2. **The fabricated husband.** The asset playing her spouse is good, gentle, attentive — and every gesture of his is a gesture her real husband once made. The mask starts fitting too well.

ACT II

3. **Reading the broker.** Rani works the room, marks the broker's tells, confirms the protection chain runs above him — to a patron whose name no one at the table will say aloud. (**First on-screen invocation of the Patron — the season's apex, still faceless.**)
4. **Smoke vs. ghost.** The series' central distinction lands: she can stay **smoke** (strike and vanish, no trace) only if she does not become a **ghost** (a woman haunting her own dead life). The con requires her to *be married* again, convincingly, nightly — and the performance begins to overwrite the memory of the man she's mourning.
5. **The slip.** A small, devastating beat: the fabricated husband says a phrase her real husband used; Rani answers it *in character* and then can't remember whether the warmth she felt was the cover or the grief. She has worn so many masks she's forgotten which face he married.

ACT III

6. **The Ghost stays smoke.** Rani gets what the op needs — the broker's ledger of the protection chain, one rung below the Patron — without ever drawing a weapon in the room. She extracts clean, the con intact, the broker never knowing he was read. Outside, the smoke of the city covers her.
7. **The button.** Alone after, she takes off the cover wedding ring and holds it beside the mangalsutra she actually keeps. For a moment she cannot tell which marriage was the real one. *She kept the country safe by losing track of herself.* No one will ever know she paid in the one thing she had left.

WHAT THE WORK TAKES

The work takes Rani's **face** — her sense of which self is true. She proves she can stay smoke, but only by letting the ghost in a little further. The ledger she brings out names the rung below the Patron — **the season's apex is now visible, and he has noticed DHUAAN.**

05

EPISODE 5 OF 6

SMOKE AGAINST SMOKE

CENTERS Ensemble — the fracture episode.

LOGLINE

The Patron, having felt DHUAAN walk up his entire chain, baits all three women into a single trap designed to turn their costs against them — and the unit that vanishes for a living must survive nearly vanishing from each other.

OPERATION The broker's ledger (Ep4) was meant to lead up to **the Patron**. Instead, the Patron — the network's deniable head, smoke against smoke — uses it as bait. He stages a fabricated "next rung" handoff back at a ruined site on the **Zehar Nala** corridor, engineered so each woman's Season-1 wound becomes the lever that breaks her.

ACT I

1. **The brief that's too clean.** The intel points to an easy capture up the chain. Varma is uneasy; the women, hungry to reach the Patron, push. (Note: Varma's caution vs. the women's drive — the unit's first real split *with* its architect.)
2. **The trap's design.** The Patron has read them: he places, at the site, a **young aide like Ep2's** (Meera's floor), a **conscripted boy** (Tara's child), and a **social cover that turns hostile** (Rani's face) — each woman's cost staged as a tactical impossibility, simultaneously.

ACT II

3. **The costs turned into weapons.** Meera freezes on a shot because the Patron has put a young wife in the frame. Tara breaks formation for a boy who's a plant. Rani's cover is blown by a face from Ep4's reception. The very humanity the season built into them is the trap.
4. **The fault line splits.** Ep3's calculus-vs-floor argument detonates under fire: Rani's cold calculus would save the op by spending a life; Tara's open hands refuse; Meera, caught between, can't find the breath. For the first time, **they do not move as one instrument**. The smoke that always hid them now hides them *from each other*.
5. **Varma's hardest call.** From the dark, Varma has to decide whether to burn the op — and possibly the women — to keep DHUAAN deniable, or risk the unit's existence to pull them out. He chooses them over the mission, and says the unsayable: that a unit that does not exist can still refuse to spend its own.

ACT III

6. **Out of the smoke, together — barely.** They survive not by being perfect operators but by reaching for each other in the fog: Meera's eye finds Tara, Tara's hands reach Rani, Rani's read pulls them to the lane. They extract with nothing gained and everything nearly lost. The Patron escapes — but now he is *named to them* as the apex, and the season turns toward the finale.
7. **The button.** No banter, no triumph. Three women in the truck, not speaking, each holding her own thread. Varma: *"He wanted you to vanish on each other. You didn't."* The mangalsutra gesture, this time, passes **between** them — they steady each other's hands.

WHAT THE WORK TAKES

The work takes their **trust** — in the cleanliness of the mission, in Varma's deniability, in their own unbreakable competence. The unit nearly fractures and is reforged not as an instrument but as **three people who chose not to lose each other**. This is the bridge that makes the finale's sacrifice mean something: they finally have something left to lose.

06

EPISODE 6 OF 6

INTO THE LIGHT

CENTERS Ensemble — the finale.

LOGLINE

To end the Patron, one of the unknown gunwomen must give a life the country will never put a name to — and DHUAAN proves that the highest honor is the sacrifice no one is ever allowed to thank you for.

OPERATION The Patron — the Qasid's deniable head — makes one window: a single crossing back over the **Zeher Nala**, the same poisoned river where the season began, to move himself and the network's command-ledger to safety. DHUAAN gets one night to end the chain it has climbed all season. But the Patron has armored the crossing so that ending him requires someone to **stay behind in the light** — to hold a position that cannot be vanished from, to be *seen*, so the others can stay smoke.

ACT I

1. **The brief, no comfort — for the last time.** Varma lays the whole chain on the table: courier, financier, bomb-maker, broker, Patron — the season's ladder, completed. And the cost up front: this crossing cannot be done as smoke alone. One of them has to be the anchor that doesn't disappear.
2. **The volunteer.** The choice is not assigned; it is *taken* — by the woman whose arc has earned it. (**Recommended: Meera.** Her Season-1 wound was that she'd stopped grieving and feared her own calm. Her redemption is to choose to *feel* the weight of her own life and spend it on purpose — the Eye who finally looks at her own death through the glass and does not flinch. The mangalsutra gesture, full circle: she closes her hand around the vow one last time and steps *toward* the light her husband went into.) The other two refuse; she answers, in the register of *seva*, that this is not vengeance and never was — it is the vow, finished.

ACT II

3. **The crossing.** The op runs as a mirror of the premiere: the Eye, the Blade, the Ghost, the bridge, the river, the smoke — but now we know what each woman has paid to be here. The Patron is reached; the command-ledger is taken; the chain ends.
4. **The light.** At the hinge, the anchor steps into the open — visible, named to no one, holding the lane so her sisters can vanish with the ledger. She does the thing her husband did: she goes *into the light*. The smoke that always saved her cannot save her now, because the point of her is to be the part that doesn't disappear.
5. **The sisters' refusal — and acceptance.** Tara's open hands (Ep3) and Rani's reclaimed face (Ep4) and the trust reforged in Ep5 all come due: they want to stay, to spend themselves instead. The anchor holds them off with the truest thing — that if all three vanish, the work dies with them, and someone has to carry the others' honor *forward*, exactly as they carried their husbands'. *Seva* is not three deaths; it is one life, given so the others can keep serving.

ACT III

6. **The cost, paid in full.** The Patron is finished. The ledger is out. And on the bridge over the Zeher Nala, the anchor is gone — into the light, with no name to put on it, no flag to fold, no parade ground at dawn. The country will never admit it had her. *Smoke is the ghost the state can never admit it has* — and now it has a grave it can never mark.
7. **The button — the theme, paid.** Varma, alone, has no condolence letter to sign, because there is no record for it to go on. He lights a single **diya** — Meera's gesture from Ep1, returned — and lets the smoke curl up past a folded flag that has no name beneath it. The two survivors, somewhere across the line, each close a hand around a thread. The season's first line returns as its last: *"No one will ever know."* And the answer, earned across six episodes and three costs, holds: **"He knows. And so do we."**

8. **Final image.** The two who remain step into a slow wall of dust kicked up by a departing truck — and are simply not there when it clears. The unit endures. The honor is carried forward. Smoke rises off a wick and thins to nothing.

WHAT THE WORK TAKES — RESOLVED

The season's question — *what's left of a woman when even her sacrifice has no name?* — is answered not with despair but with **honor**. What's left is *the others, still serving, carrying her forward*. The cost was never the tragedy of the work; it was its meaning. They asked for nothing back. That is the dignity. That is DHUAAN.



TEASER — NOT RESOLVED IN SEASON ONE

SEASON 2 SEED

The command-ledger taken at the Zeher Nala names something worse than the Patron: the Qasid was never the top of the chain — it was a *franchise*. Somewhere above it sits a **patron of patrons**, an architecture of deniable money and protection that the dead Patron was only renting. And in the ledger's last entries, recurring, is a payment line DHUAAN was never meant to see: a **counter-program** — the other side's own unknown operators, *their* smoke, raised to hunt ghosts exactly like our three.

Season 2: the two survivors must train a new third (a fresh widow, found the way they were found — Varma at a table, declining the tea) while being hunted, for the first time, by people who fight the same way they do. *Smoke against smoke* stops being a metaphor. And the new recruit asks the question the survivors have spent a season learning the answer to: *if the country will never know, why do it?* The honor of DHUAAN will have to be taught, not just carried — and the seat at the table that the finale's anchor left empty will have to be filled by someone willing to one day step into the light themselves.

Carried forward, untouched: *enemy fictional and unnamed; no real country, group, religion, place, or person; no real actor or filmmaker names; honor not grievance; seva not vengeance; dignified and patriotic, never jingoistic or communal. The drifting smoke remains the signature; the mangalsutra gesture remains the barometer; Varma remains the only man who knows their names.*

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DHUAAN

Status: Season 1 outline locked for pitch. Producible as a 6-episode arc; each episode is one operation against The Qasid up a single villain ladder, each episode extracts one named cost, the finale pays off the theme.



3RD EYE AI

Practical AI, intelligent automation and digital products — founder-led by Davendra Patel.

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Fact vs fiction. DHUAAN is a work of fiction. Its enemy is a fictional, unnamed cross-border network — no real country, group, faith or person is named or depicted. Meera, Tara and Rani are AI-generated characters; there is no real cast. Told with dignity, in honor of those who serve and those they leave behind.