Inception The Sequel

By

Pustan Emmanuela

Based on Inception 2010

This work is an artistic

homage to the Inception

franchise. It is not intended

to be published as a book,

produced as a movie or

utilised in any other

money-making maner. It has no

commercial purpose.The text

cannot be reproduced without

permission from its author.

CHARACTERS’ LIST

DOMINIC COBB

ARTHUR

SAITO

HARUHI

TAKISHINA

SATOMI

ARIADNE

MILES

EAMES

JAMES

PHILLIPA

A PROFESSOR

CIRCE

THE SENSE

KUDAN

SIX-TAILED FOX

MONSTERS

HOTEL STUFF

COBB’S CLASSMATES

Synopsis

As Saito is unable to recover after the period spent in Limbo, Cobb, Arthur, Eames, Ariadne and Yusuf get back together with the mission to save him. As he is well trained regarding dream theft, Yusuf comes with the idea of implanting the idea in the comatose state, which is more stable and almost impossible to differentiate from the reality. They plan to build a simulacrum of the actual world and implantinf a positive idea „this is the reality” in Saito’s mind – and once he wakes up to a perfectly identical world to the simulacrum, they believe that he will be able to heal. However, things don’t work as planned...

MILES’S HOUSE- DAY

Mal's spinner stops rotating while Cobb hugs Phillipa and James

UNIVERSITY - DAY

A hallway. Sounds made by heels can be heard - first in a quickly manner - then hesitatingly. Haruhi knocks at the the door and Stephen Miles opens it.

HARUHI

Mister Miles? Hello. I'm searching for Mr Dom Cobb.

MILES

I'm sorry, I can't help you. I haven't seen him in weeks. Um. Goodbye, I guess. (He tries to close the door)

HARUHI

Please, wait ! Saito...

MILES

You said Saito? (he looks to the left and right in the hallway) Come in. (pointing a chair with a hand gesture)  Please be sitted.

Miles starts spinning a cigar on the table, while Haruhi looks at the floor.

HARUHI

I, um, love Saito. He tells me everything, you see. I mean he used to. I know about the Inception... He is so different now, so quiet and so unlike his usual self. I have no idea what happened. Um. I caught him last week staring at a revolver. He looked so puzzled and asked me who he is and when is this cheap masquerade gonna end. I got scared. Cobb could, maybe...

MILES

Cobb withdrew from all this. He has his children to worry about and the game got too dangerous after not meeting Cobol Engineering expectations.

HARUHI

I just want to talk to him once. I can offer...

MILES

I'm sorry. I don't want to let him risk his life anymore.

HARUHI

Please. I have nowhere to go!

MILES

This is getting absurd. I must ask you to leave. I just wanted to -

A phone rings. Miles answers. Haruhi gets up.

MILES

Yes, of course. I'm at school right now. Can we talk a bit...

Haruhi moves and snatches the phone from Miles.

HARUHI

Save Saito, I beg you!

AIRPORT - DAY

Landing in LA. Saito walks slowly towards the bathroom and there he looks at his reflection (he seems himself as very old - as he was in the Limbo) in the mirror for a long time.  He leaves the bathroom and in the hallway he sees an advertisement on a huge TV - a spinner constantly rotating.

ADVERTISEMENT

AG Insurance. Keeping you going no matter what.

Close-up of the spinner that keeps rotating. Saito starts laughing and then walks away.

MILES' HOUSE - Night

Miles and Cobb are having dinner. Miles stops and looks at Cobb.

MILES(hesitatingly)

Have you um, met that woman?

COBB

Yes, I had.

MILES

And what do you intend to do?

COBB

I don't have a choice...

MILES

Actually, you have a choice. That which allows you to forget everything and move on. Just think about your kids. Why are you always choosing the hardest path?

COBB

It consumes me. I couldn't possibly leave Saito with shattered minds behind. He kept his  promise and I was able to come home.

MILES

And you kept your part of the deal. Stop feeling guilty. He hired you. You let him know of all the risks envolved and he still wanted to take part. And, moreover, you brought him back apparently safe. He lost it on his own. Stop taking responsibility for everything that goes wrong.

COBB

I dont't want this to end...as it ended with Mal, you know. I might be able to help him. I have to help him!

Miles puts aside his plate and stares at the table.

MILES

Well, if you ever need, um, a piece of advice or anything, I'm here.

COBB

I know. And I am most indebted to you. James and Phillipa...

MILES

Don't worry, they will understand. They always had.

Miles smiles, then looks at Cobb.

MILES' HOUSE - DAY

James and Phillipa are behind the dormitory's door, watching Cobb packing up.

JAMES

Do you think he will come back fast? Or we will have to wait a lot like the last time?

PHILLIPA

I don't know, James.

JAMES

(making a larg gesture with his hands)

We will wait this much?

PHILLIPA

I hope not that much. Why don't you go feed Lexy?

James sights, looks at Cobb once again and shuts the door. Phillipa, after a couple of seconds, enters the room.

PHILLIPA

Papa.

COBB

(taking her in his arms and then sitting on the bed with Phillipa on his knees)

Yes, dear.

PHILLIPA

When are you coming back?

COBB

Think about it as a game. Close your eyes. I am not here. When you open them, tadaaaah. Here I am.

PHILLIPA

(sighs)

I guess I have to keep my eyes closed for a long time, right?

Cobb kisses her on the forehead and leaves. Phillipa closes her eyes then opens them again. She leaves the room.

UNIVERSITY - DAY

Ariadne draws mazes on a blackboard distracted and then she sits on a desk.

ARIADNE

It's impossible.

COBB

That's what you said at the start, too.

ARIADNE

It's pure madness. Believe me, it's not that I don't trust you, 'cause I do. I don't trust myself and...

Knock in the door. Yusuf, Eames and Arthur enter the classrom.

ARIADNE

These guys. Oh, I guess everything is ready, except for me, huh?

COBB

So? Are you in?

ARIADNE

(sighs)

I'm speechless.

COBB

That's a good thing, though.

Arthur comes and hugs Cobb and then looks at Ariadne.

ARTHUR

You got prettier.

ARIADNE

You got bolder.

EAMES

Lovely. Cobb, proceed. I don't have too much time right now. I was scouted by Hanover Enterprise and I must hurry back.

ARTHUR

Not for the most legal job, I assume.

EAMES

You know me. Let's listen to the master.

COBB

Well, Saito is stuck like... um Mal. In the Limbo, at a metaphorical scale. He is unable to differentiate between reality and dream because he lived an entire life in the Limbo and is extremely confused. This confusion might drive him to kill himself, believing that he is still in a dream. So we have to proceed again with an inception of a simple, but positive idea - the reverse of Mal's obsession : THIS IS THE REALITY.

ARTHUR

I don't get it. How is this going to work?

COBB

Ariadne has to design a dream  that is identical to the reality even in the smallest details. We will immerse  in these dreams and convince him that this simulacrum is the real world. Believing that, when he wakes up in a world identical to the simulacrum, he won't be shaken anymore.

ARTHUR

Wait. Isn't it easier to let Saito kill himself in let's say, the first level? Without the sedatives, the suicide will just wake him up. For good.

COBB

That's not a solution. Remember, um, Mal. It didn't ... Well it's safer this way. And besides, I strongly fear that, as he was trained, he will notice immediately the fact that he is in a dream. We have to go deeper. At least at the second level. The deeper the level of the dream, the more unnoticeable the fact that is just a dream will be.

ARTHUR

You can't let your fear decide, Cobb. What if this plan is a mistake?

COBB

At least, it will be something that will never kill him. If the inception works...

ARTHUR

But still, Cobb.

ARIADNE

Come on, Arthur. I feel that you are the one that is scared. Cobb is right. This way is less dangerous for Saito  than your solution. Proceed, Cobb.

COBB

We have to prepare you, Ariadne. First, Saito's domestic universe and his surroundings. You must be able to simulate it flawlessly, in order to avoid a collapse if he should see some inadequacy. Yusuf, what do you say?

YUSUf

I think it's impossible. For this Inception to work, Saito shouldn't notice that he is actually dreaming. But he will. He was specially trained for situations like this. Maybe...

COBB

Maybe what?

YUSUF

Well, there is an alternative.

A DARK ROOM

Beds in which people are apparently sleeping - connected to infusions and other medical devices.

YUSUF(Heading towards a bed)

This is Benji. He has bone cancer... Metastasis... A lot of pain. He is now in a drug induced coma. All of these people were supposed to die painfully but now are living their last dream.

COBB

In coma?  Are there dreams during the comatose state?

YUSUF

Yes. It looks more real and it is similar to a lucid dream because this state is more stable and less connected with the reality. External changes can't be felt in coma - that's why they don't feel pain. And they live inside Benji's dream,  I connected all of them.

COBB

So the dream in a comatose state is more stable and unlikely to be detected.

YUSUF

Yes. And moreover, unlikely to turn into a nightmare. I won't administrate sedatives, so when you will die in your dreams you won't be visiting the Limbo but you will wake up here.

COBB

Are you sure about this aspect?

YUSUF

Absolutely. I guarantee that a nice suicide will bring you here instantly.

COBB

We have to start where we lost Saito. I will...

ARTHUR

Can't I do it, just to be sure? What about Mal?

COBB

Mal is gone, don't worry. And besides, I have to simulate a part of the Limbo that only Saito and I know. (pause) Mal won't come again, really.

CLAASROOM

PROFESSOR

And that, my friends, is the difference between the individual subconscious and the collective subconscious. All the shadows and odd visions that emerge in dreams are either located at a personal level - like memories, fears or at a collective level - symbols and obsessions of an entire nation or cultural group. Let's take the mythical creatures for example...

Fade out slowly, while the Professor writes on the table. The volume of his voice reduces slowly, being replaced with sound of sea waves.

SAITO’S BEDROOM

Saito sleeps. Haruhi enters, looks at him and then invites in Cobb, Arthur, Ariadne, Eames and Yusuf. They enter carefully. Yusuf connects everyone with infusions and gives each one a pill. They drink it and place themselves on chairs around Saito. Cobb looks at Ariadne and shakes his head smiling. They fall "asleep" into coma while Yusuf monitorises their heartbeat on a screen.

A BEACH

Saito wakes up and looks at his hand with wonder and tries to wrinkle his skin while Cobb approaches him and sits near him on the shore.

SAITO

You found me. You always do.

COBB

Yes. (gives his spinner to Saito) I guess you remember. Let's wake up now. (gives Saito something to drink) Just to not feel the pain. Let's go.

They head towards a cliff and jump. Close up of Saito's eyes that close. They fall on a matress. Cobb is awaken while Saito passed out.Arthur and Ariadne are waiting for them nearby.

COBB

Let's carry him to his house. He has passed out after drinking the soporific I gave him.

They carry Saito to his house on the beach, enter the house and they connect themselves again in order to enter the dream in dream state.

COBB

Saito will think that he left the Limbo and woke up in the real world.

ARTHUR

Then why don't we simply go back then? If it was that easy...

COBB

We have to make the Inception. He has a sort of momentarily lucidness but will soon be confused again. We have to make sure to get things right. He is not prepared to wake up for good yet and I thought we discussed about this already. Are you ready?

ARTHUR

It's not like I have a choice.

COBB

Dealing with you is like dealing with an acne bearer at the damned age of 15. When did you became so rebellious, dear friend?

ARTHUR

OK, Cobb, I got it.

They close their eyes.

AIRPLANE-DAY

Saito wakes up, shakes head. He sees Cobb, Ariadne, Arthur and Eames. Looks at his hands and smiles. Searches for his phone while looking at Cobb.

COBB

We are finally home.

SAITO

Yes.(Speaks on the phone then smiles again looking at Cobb)

They leave the plane, Saito goes to the bathroom, looks at himself in the mirror then leaves. Looks at the big screen that features advertisements - it shows a rejuvenating face oil.

SAITO

(laughingh)

Of course.

CLASSROOM - A LESSON

PROFESSOR

The subconscious is an odd thing, if you ask me. Like a reservoir of mental garbage that is refused by the brain - paradoxes, shadows, vices and hidden wishes. And there comes a day when all of these must be seen and acknowledged in order to tame them.

Saito's House - Tokio - day

Saito enters the living room.

SAITO(in japanese, of course)

Satomi, I'm home.

SATOMI

Darling!(hugs him) I missed you. How was your flight?

SAITO

It was ok. I am extremely tired and hungry. The cook left already, right?

SATOMI

Yes. But I will make you dinner. A moment.

Satomi looks smiling at him and then goes and prepares the dinner, while Saito checks his pockets. He finds the spinner, puts it on the top of a cupboard. It falls and goes under the table - spinning continually. Saito reads the newspaper and looks at the clock.

SATOMI

Come, everything is ready.

Saito goes in the kitchen. They start eating in silence.

SATOMI

Takishina Sensei was here yesterday.

SAITO

Really? So sorry I missed him.

SATOMI

He's still in town for 2 more days. He left me a note with his address here, so you could meet him.

Satomi goes and gets the piece of paper and gives it to Saito.

SAITO

I'll go meet him.

SATOMI

Saito (grabs him by his arm). I love you. I am glad you are back.(smiles)

SAITO

I love you too. (he hugs her but keeps looking at the paper she gave him)

A hotel

Eames walks through a hallway, takes the elevator. The doors close. When they open, he already changed to an old man with colorful traditional clothes. He goes to the reception and smiles to the young receptionist.

THE RECEPTIONIST

Mr Saito has already searched for you.

TAKISHINA

Perfect. Send him up when he comes again.

A BALCONY – THE HOTEL

Takishina and Saito sit at a table, drinking tea

TAKISHINA(looking at the sun setting)

You have to let everything go, Saito. So many years have passed since we first met and so many things have changed. The river never passes the same rock twice. Learn to be happy with what is here, what is now. Now is the only thing that you have and is real. The past is memories and the future uncertainties but now is and is yours.

Saito looks at Takishina, sips tea and stares down.

SAITO

I should, right? I should let everything go and enjoy the moment. But I wonder what is real and what is not. And I have no idea how to choose which is what anymore.

TAKISHINA

We are all troubled by that, dear. The answer is in yourself. If you are happy, then it's real.

Fade out.

HIGHWAY- TOKIO - NIGHT

Saito returns home. He drives his car without paying attention to the red light and is almost hit by a car. He stops in the middle of the road and runs to the closest store, buys a spinner and rotates it on the ground. It doesn't stop. He walks out of the store and throws himself before a truck.

A HOTEL ROOM

Cobb wakes up scared and shakes his head. He runs to the reception.

COBB

Something is very, very intriguing. I fell asleep and had a dream, Ariadne. A dream.

ARIADNE(disguised)

How was this possible without sedatives and our devices?

COBB

I don't know. Something feels off. And Saito didn't search for Takishina yet. Eames should visit his house tomorrow again.

SAITO'S HOUSE - TOKIO - DAY

Takishina knocks at the door. Saito comes and answers.

SAITO(bowing)

Hello. What a pleasant surprise, Senpai.Please come in. I must apologise for the fact that I was unable to visit you yet. I was extremely busy.

TAKISHINA

No problem, dear. I missed you. And the one that misses more, comes first.

They sit on the balcony, drinking tea - like in Cobb's dream.

SAITO

I am indeed happy, Sensei, to have you here. I went through a rather hard time lately. I need the peace you talk about so often.

TAKISHINA

You have to let everything go, Saito. So many years have passed since we first met and so many things changed. The river never passes the same rock twice.(he pauses) Learn to be happy with what is here, what, what  is now. Now is the only thing that you have and is real. The past is memories and the future uncertainties but now is and is yours. (He breaths heavily and coughs)

SAITO

I should, right? I should let everything go and enjoy the moment I have. But I wonder what is real and what is not. And I have no idea how to choose which is what anymore.

TAKISHINA

(trembling)

We are all troubled by that, dear. The, the answer is in yourself. If you are happy, then, then it's real.

SAITO(serving him tea)

Please, master.

Takishina drinks tea and then starts shivering.

SAITO

Are you cold, Sensei? Let's go inside.

They go inside. Takishina drops the the empty cup because his hand trembles. Saito bends to take it, but he sees the spinner still rotating under the dinner table.

SAITO

Sit, master. (pauses and stares at Takishina) You are ill.

TAKISHINA

Oh, yes. I grew old.

SAITO

Quite the contrary, master. You haven't aged. You look exactly the same as 10 years ago. (smiles) The gods have blessed you.

TAKISHINA

I should go, it's getting late.

SAITO

Let me drive you

TAKISHINA

No. No. I can go.

He leaves, still trembling. When he's outside, he changes into Cobb and calls Ariadne.

COBB

Take Arthur and Eames and let's meet.

A PARK,NEAR SAITO’S HOUSE

EAMES

Why did  you insist to come in my stead if you feel ill? And why are we staying so close to his house, though?

COBB

Something is off. Today things happened exactly the way I dreamed last night.

ARTHUR

Wait! (Shouts) You had a dream? (in lower voice) How was it possible? We are inside my dream and, and we...

COBB

What is really interesting is the fact that I dreamed things that half happened today. Like a premonition... I think that during this comatose state we are able to access some states of mind that are usually inaccessible.

ARIADNE

And this means that...

COBB

We have to watch over Saito. I'm afraid that soon he will find out something. I dreamed that he saw a spinner not falling and realised that...(he searches his pockets an shouts in fear) Where is my spinner? Ah, I gave it to Saito in the first level and forgot to take it back. Let's go! Hurry!

They run towards Saito's house, only to find him throwing himself in the front of a truck.

COBB

Too late. Now he will wake up and everything was in vain.

ARTHUR

Actually, not. It all turned for the best like I told you. Think about it, Cobb. He realised he is in a dream and killed himself. When he wakes up, he will be healed.

COBB

You don't understand, Arthur, how powerful an idea is. How resilient. He killed himself now with no harm, but what if he will do it again when he is not dreaming?

ARTHUR

So you think he will still have doubts once awaken?

COBB

Let's not waste time and wake up.

He takes out a gun.

EAMES

So classy. Classier than jumping off a roof.

Cobb shots Ariadne, Eames,  Arthur and then himself.

CLASSROOM - A LESSON

PROFESSOR

If immersion in the individual subconscious is possible through dreams,the process of entering the collective subconscious is more complicated. It needs a profound silence, a stable exile from the material world which can't be gained from dreaming alone, but something more powerful. I must confess, I have no idea how. Science sometimes drives me to the verge of mysticism.

Everybody laughs. A young Cobb at the back of the class writes in a blocnote, then stops and looks distracted on the window. He goes to the professor after everyone left.

COBB

Professor, um. I... I made some discoveries on my own. About dreams and, and I think is possible to, to enter the dreaming state with a purpose. To find out things that are not so visible, um during the awaken state. And this process might drive to something more, I mean, um, a connected dream of one individual in which other are immersed. And also, dreams can be built up to look like the reality and...

PROFESSOR

(laughs) Oh , Dom, you sure are a funny fella. Don't take things so seriously. What are you saying is impossible. Now go home and study something more relevant. This was just a poor chapter about dreams and subconscious which won't even make it to the exam material. Go home. Quick.

The professor leaves and Cobb stays behind looking at the table full of mazes and paradoxes. The noise of the school's hall slowly fades out and the sound of waves replaces it.

WATER

Cobb  is underwater. He tries to to swim up to the top but is unable to. He closes his eyes and lets himself float.

DARK FOREST

Cobb wakes up. He looks around and discovers Arthur and Ariadne laying down. He wakes them up.

ARTHUR

Where are we? Where is this? Why ...Why aren't we waking up?

ARIADNE

Is this the Limbo? But we didn't take the sedatives.

COBB

I don't know what to say, honestly. I think Yusuf was wrong and dying in the dreams projected during comatose state won't wake us up in the real life, nevermind if we took sedatives or not. We were only on the second level, anyway. Arthur's dream inside mine.

ARIADNE

So are we in the Limbo?

COBB

This is not the Limbo. This is...(throws himself on the ground and puts his head in the hands). This is not the Limbo. It's a shared state, but it doesn't contain any of our personal projections, or Mal should have been here. I have never experienced this, so I can only guess. But let's move, let's see...

ARTHUR

Where is Eames? Where is he?

COBB

If I'm right, he is not far. Saito will be harder to find, though.

ARIADNE

How do you know?

COBB

It's just a hunch, because I never experienced this before.

They talk as they walk the forest.

COBB

I remember hearing about something that is not a personal Limbo, but rather a collective one. The perils there have nothing to do with personal repressed things, but with myths, symbols and other things that deal with a certain space. We are relatively from the same geographical and cultural space, so we woke up together, but Eames is from Ireland.

ARTHUR(laughing)

What?

COBB

Yes, he came in US a teenager, so his deep understanding of things it's not quite the same as ours.

Noises are heard in the darkness of the forest.

COBB(whispering)

Let's hide. Quick.

ARIADNE

What is it?

COBB

It could be any horror you were taught to see as such.

They find a cave. When they enter, a lot of bats come out. They hide in a corner. Arthur makes a fire.

ARIADNE

Always prepared.

Arthur smiles. They sit round the fire.

ARIADNE

So. What could we find here?

COBB

Vampires, werewolves, witches, dinosaurs, mermaids, unicorns and pretty much everything that you don't believe in, but you you have a cultural category for. If I am right, of course.

ARTHUR

Wow. This is messed up. And Eames...

ARIADNE

He will be fine, I guess -

COBB (interrupting the others)

Actually, it makes sense. The comatose state we are in created that perfectly stable environment for this immersion in the Collective Subconscious. I never thought it was possible, that's why I accepted Yusuf's idea.

ARIADNE

So to put it simply, if the Limbo we were in last time is a reservoir of personal memories, this is one of cultural ones?

COBB

Yes. I know it seems so unbelievable and mystical, but yes.

ARTHUR

Nothing is impossible and mystical since I met you, Dom. Or you met me, I don't know.

ARIADNE

So what do you know about this place, Cobb? And how to get out of here?

COBB

Frankly, except for what I already said,I know nothing. It always seemed so improbable and I didn't pay attention to it. Needless to say we are probably some of the few damned fellas that end up here without being on the deathbed or something.

ARTHUR

What happens if we die here?

COBB

I strongly sense that nothing good. We have to figure out another way, since this is nothing like our usual Limbo.

ARTHUR

It keeps getting worse and worse. Can we sleep, at least? I feel tired.

COBB

Yes. I will keep watch.

Arthur and Ariadne go to sleep. Cobb stays awake but he also ends fighting with the sleep.

Images of his dream - Saito being in a maze trying to find his way. In the middle of the maze, the Minotaur/Kudan (man-bull hybrid) stays in front of a mirror, puting his hand/hoof on the reflection of the hand/hoof in the mirror.

He wakes up, shakes his head and wakes up A&A.

ARTHUR

Wait, it's still night.

COBB

It is always night here. You slept for 2 hours.

ARTHUR

How do you know? Times doesn't work here as shown by your watch.

They wake up and keep going through the woods.

COBB

Well, that's why I woke you up - You slept for two hours at home which here I have no idea how much is. Let's keep going. We will find Saito soon.

ARTHUR

How do you know?

COBB

I dreamt about it.

ARTHUR(LAUGHING)

You become more and more like the Takishina dude. And this whole thing is somewhere between ridiculous and scary.

Some sounds can be heard somewhere close. They see Eames fighting with a giant spider. Arthur tries to help but is thrown in the ground. Battle scene. In the end Cobb is able to shoot the spider. It dissolves into a shiny dust.

EAMES

Thanks, guys. I was literally dying here. Seems it is harder to wake up for good than you thought, isn't it, Cobb?

ARTHUR

Tell me about it. I wish I could have a strong 'I told you so' moment, but that doesn't set things straight, though.

ARIADNE

Please! I am the one who should complain. I was so - so unhappy about all this!

EAMES

Our princess is sad, huh?

ARTHUR

Guys, please. Let's move.

They start walking again through the dark forest. Some rays of light appear as they walk and they get to a clearing. All kind of mythological creatures can be seen - nymphs, satyrs, dwarfs etc. They enter the clearing and all these creatures dissolve except for an old man.

THE SENSE

You humans are always lost. But so far from home.

COBB

Who are you?

THE SENSE

You ask the wrong question, like all the time. You should ask who YOU are. I am just a projection of a much wiser yourself.

COBB

We search for...

THE SENSE

Saito. I know everything you know and everything you don't.

COBB

Where is he?

THE SENSE

He is where you at the moment are not, because he is not you.

EAMES

(to Cobb and the others)

This is ridiculous. Let's go.

THE SENSE

(shouting from the background)

Remember my words for they will be yours one day!

EAMES

(shaking his head)

This is the price for trusting that airhead Yusuf.

ARTHUR

What if we try to die? Maybe we will wake up.

COBB

Or maybe we will lose our damn minds. This is something we haven't dealt with till now. And Saito is...(pause then he hits his forehead) The old mad man was right. Saito can't be here. He is Japanese and has a totally different cultural background.

ARIADNE

And how do we find him?

ARTHUR

I have an idea. Let's gather and sit. Cobb, you said that you were able to dream here, right?

COBB

Yes.

ARIADNE

Actually, me too.

ARTHUR

I couldn't. I don't know why. Since the dream in the second level, I'm totally unable. Well. You, Ariadne and Eames should connect and try dreaming. Cobb, you said that that you had some sort of premonitical dreams.

COBB

Yes.

ARTHUR

They weren't. I mean they were in a sense. Time and space here is different, not as a line, but rather as a collection of itineraries so your dreams were expression of a possible course of events that might already be happening.

COBB

I  have an insight of what you are trying to say. Since the categories of time and space don't work here, dreams are like a map. And since dreams are always a portal to a deeper understanding on things, in every level, since we we got to the collective state of subconscious, we have the capacity to see what at home was considered future.

ARTHUR

So you 3 should just go to sleep again.

EAMES

Wait. I should stay here. You ain't so strong as you pretend. We have to be careful.

ARTHUR

Then Ariadne and Cobb should go and we will keep them watch.

Ariadne and Cobb go to sleep.

WATER

Ariadne opens the eyes in the water and looks around. Dark tentacles constrict her. She fights but then becomes inert. She is taken to the bottom of the water.

A LAKE

Saito wakes up and looks around himself. He gets up and looks around, he sees the lake and run towards it. He washes himself and looks at his reflection in the water - old and wrinkly.

A DARK FOREST

Arthur and Eames sit by a fire.

ARTHUR

Did you hear that?

EAMES

What?

ARTHUR

(gets up and moves slowly)

Shhh.

EAMES

You scare me, man.

ARTHUR

Keep it low and follow me.

They move slowly towards the source of the sound - someone singing in a very high pitch. They see a beautiful woman near a big rock. A table is set, full with all sorts of food.

CIRCE

Come, darlings, taste it.

ARTHUR

Eames, let's go. This isn't right.

EAMES

Come on man. Let's keep the pretty lady some company.

Eames goes and eats from the table.

EAMES

What's your name, beautiful?

ARTHUR

(going and shaking Eames' hand)

Stop. Let's go back to Cobb and Ariadne.

EAMES

(with sleepy eyes)

Who is Cobb and who is Ariadne?(his head falls on the table. He sleeps soundly)

Arthur begins to run. The woman (Circe)  follows him and turns into a hideous Fury. Arthur fights with her and manages to to escape by hiding in the cave they left earlier. Circe howls and then leaves. Arthur sees some ancient drawings in the cave's walls that represents a man that climbs a wall, sees  the sun outside, goes down in the valley again and bring others with him. He sees a ray of light on the back of the cave, climbs the wall and when is outside, he is totally wrapped in light and dissapears.

SAITO'S BEDROOM

YUSUF

This is my life. When I'm not driving vans, I have to stay behind. Arthur? What is...

ARTHUR

(moves, opens his eyes)

I have to go back!

A LAKE

Saito sees a shiny fish swimming in the lake. He catches it, grills and eats it. When he looks again in the water, he sees himself as young. He trembles in fear. Flashbacks from his childhood:

KOSHIMI(his mother)

And she ate the Ningyo.

SAITO(KID)

She ate the fish?

KOSHIMI(HIS MOTHER)

Yes. She lived for 800 years and was really, really happy.

SAITO(KID)

You will live as much as Yao Bikuni, right?

KOSHIMI(HIS MOTHER)

(hugging him)

Of course.

Saito begins to walk with inequal steps and enters a forest.

A DARK FOREST

Ariadne wakes up and gets up quick. Cobb wakes up too.

COBB

Where are Arthur and Eames?

ARIADNE

I feel really unsettled, I felt that what we built up on the second level fell off. So Arthur woke up completely or... But Eames, no idea. I just woke up, too.

COBB

Let's hope that Arthur woke up and will come for us. Now let's search for Saito and Eames. What have you dreamt?

ARIADNE

A lake. I haven't seen Saito in my dream. Near the lake is a forest. I entered it and looked the position of the lichens. When we got to a more sunny side, I will be able to tell where we are and where that place is. What about you?

COBB

Saito looking at himself in that lake. Let's head outside the forest.

A CLASSROOM

PROFESSOR

What is called witchcraft and magical view on life is based on what Frazer called 'the law of contagion'. I bet you all youngsters have seen that 'Butterfly effect'. Magical knowledge was understood to come from the symbiosis of things, things that carry the power, the soul of the owner. If I stole let's say Dom's notebook, I could directly bless or curse him. I guess I would curse him if I could, because he is rarely paying attention to my lecture.

COBB(teenager)

(waking up)

Yes, Mr Tompkins. I heard you talking about witchcraft.

PROFESSOR

Actually, it was quantic physics. This was just an analogy. Pay attention, please. Final exams are near.

A FOREST

Saito enters the forest. A nine tailed fox appears, he tries to run but the fox hits him with his tails and Saito falls. He is taken by the nine tailed fox deeper in the woods.

THE LAKE

Cobb and Ariadne get to the lake.

COBB

This is the place.

ARIADNE

Yes. And that (shows at the horizon) is the forest. Let's head there.

COBB

Let's hury, or darkness will come. We should...(falls on the ground, sighting soundly). I... I feel really bad.

ARIADNE

(shouting)

You can't leave me, too.

She tries to support him so he can walk, hobbling. They move towards the forest.

RUINS – A LABYRINTH

An ox-like foot steps on Mal's spinner while Saito opens his eyes. The creature disappears. Saito gets up and starts roaming about the labyrinth, trying to find the way out.

A BEACH

Arthur wakes up. He looks around, shakes his head and runs toward a huge rock (from where Saito and Cobb fell in the first level) and jumps. Close up of his eyes while falling.

A FOREST

Ariadne and Cobb enter the forest. The nine tailed fox appears. Cobb tries to fight it but he falls on the ground.

COBB

Run, Ariadne. Find Saito. He is near. GO!(stabs the nine tailed fox which turns into dust and falls on the ground shrieking)

Ariadne runs towards the labyrinth. She looks at it from the outside, than climbs a tree. The labyrinth is endless - till the line of the horizon. She goes down and enters it.

A FOREST

Eames keeps sleeping, while the Fury carreses him. She sings but stops when she hears a sound of a bough cracking. She starts looking around and turns back unexpectedly - there is Arthur. They fight for a long time and in the end, Arthur manages to hurt the Fury on her hand and she transforms in the beautiful lady again.

CIRCE

Stop, young man, please.(she cries blood). I will release your friend.

She wakes Eames up and gives him something to drink from a black bottle. Eames looks around and sees Arthur.

EAMES

What happened? We were watching Cobb and Ariadne...

ARTHUR

Welcome back (shots Circe as she tried to stab Eames from the back. Well, she was pretty. Pity. Now let's go and wake up Cobb and Ariadne. I found the way to get out of here!

RUINS - A LABYRINTH

Ariadne keeps meandering in the labyrinth. She takes off her knitted blouse and undoes it until she has a ball of thread. She links one end at the beginning of the labyrinth and walks in.

ARIADNE

Oh, the irony.

She keeps walking and gets to a circle where she sees Saito looking at himself in the mirror. His projection is that of the Kudan - a Japanese mythical man-bull hybrid.

SAITO

Isn't it interesting how we look for bad and good outside when everything is in fact inside?

ARIADNE

Let's go, Saito. Cobb waits for us close by and we have to search for the others. Let's go home.

SAITO

Home? That sounds so far and untouchable. I have been trying for so long to go home, but when I thought I am there, I was still worlds away. I am not going home.

Ariadne breaks the mirror. Saito falls, and in that moment countless monsters start howling. Ariadne wakes Saito up and they start running, followed by foxes, wolves, hybrids of all kind and flying monsters.  They manage to get out of the labyrinth. They find Cobb, take him and run towards the dark forest.

ARIADNE

Cobb, are you OK?

COBB

I am better than before. I don't know what happened...

They enter the forest, and go the place where they lost Eames and Arthur. Saito and Ariadne place Cobb near a tree.

SAITO

(gives him the broken now spinner)

This is yours.

COBB

Thank you. How, how are you now?

SAITO

I am fine. I came to remember things I forgot and to know things I didn't know. We should find Arthur and Eames and go home.

COBB

Yes, we will go home. You will go home.

Arthur and Eames enter.

EAMES

(sighting)

Finally. So happy to see everyone here safe and sound. But Cobb...

COBB

I will be fine. Arthur, what happened?

ARTHUR

It's a long story. The thing is, I have found the way to wake up from this. Let's go!

They enter the cave, climb the wall. Cobb is dragged by the others. Blindfolding light will cover everyone.

CLASSROOM - A LESSON

COBB(TEENAGER)

But Mr Tompkins, do you believe in things you cannot see?

PROFESSOR

Most things I believe in cannot be seen.

AIRPLANE - DAY

Cobb wakes up. Near him Ariadne listens to music, Eames drinks soda, Arthur and Yusuf talk in the back. He smiles and goes back to sleep.

A PHONE CALL(Haruhi's voice)

Thank you, thank you, thank you.

AIRPORT - DAY

ADVERTISEMENT

That is the place we all call 'home'.

MILES' HOUSE - DAY

James and Phillipa looking at the window. They start smiling  and happily shouting. They run, leaving the window open. The wind whirls the curtain.

Pustan Emmanuela Miruna, 03.06.1994

Comparative Literature- English , second year.