A film by
arnab k. midhya

(SEL-E-EXILE)

STORY, SCREENPLAY & DIRECTION ARNAB K. MIDHYA | CINEMATOGRAPHY SUPRIYO DUTTA | EDIT ARGHYAKAMAL MITRA
MUSIC RAJA NARAYAN DEB | ART TAPAN SETH | PRODUCED BY RANA MOVIES & ENTERTAINMENT PVT. LTD.
DIRECTOR’S NOTE

First films are as interesting and breathtaking as all the first time things in life. In my case, it was no way different. It all started with a quest to find the right story.

The introspection of womanhood had been always inspired me as story teller, hence Andarkahini was born.

CAST & CREW

Story, Screenplay, Direction: ARNAB K MIDDYA
Director of Photography: SUPRIYO DUTTA
Editor: ARGHYAKAMAL MITRA
Art Director: TAPAN SETH
Music & Background Score: RAJA NARAYAN DEB
Sound Designer: AMIT KUMAR DUTTA
Principal Cast: PRIYANKA SARKAR
RAJESH SHARMA
SAYANI GHOSH
SOUMITRA CHATTERJEE
SUMIT SAMADDER
ANINDYA CHATTERJEE
PRASUN GAIN
SYNOPSIS

Andarkahini is a saga of womanhood in the correlative context of human relationships and complex society.

Four women. Four variations of relationships. One society with four facades.

Andarkahini is stitched with four stories of different diversities with the core crisis of womanhood. In the film, four women protagonists from four different stories are played by one woman only. Keeping one leading lady common for all the four characters, symbolises the very aspect of womanhood as a metaphor.

With stories and different characters, the film travels through various contours of our society to open up the dark hidden aspects of various relationships and its complexities.

The core character always remains a woman, only the colour of relationship changes. At times she is a daughter, a sister, a friend and a wife. With each different character, the story jumps into introspection of layers of the very relationship and comes out of it with core value of realisation.

The first one, a love short, begins in the urban jungle which leads to the second one, a suburb thriller. The third one travels to the interior of Bengal’s country side to discover another dimension of friendship and love. The last story of the film is a classic Roald Dahl-esque take on a complex relationship story between a husband and the wife.

While carrying twist in tales as a pattern of storytelling, each story goes deep into the anthology of questioning the society. Each story has its own genre and taste of mood which gets compressed and creates a unique flavour of womanhood through the course of the film.

Andarkahini is an introspection of society and its moral value through the mirror of womanhood.
(Self-Exile)

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