



Srilab Communication Pvt. Ltd. presents



A  
tale of  
solace  
in  
nature

A  
Bratya Basu  
Film

**তিস্তা**  
A  
TEESTA

Produced by  
Sombhu Nath Bose  
Srilata Bose

**Producers**

Sombhu Nath Bose • Srilata Bose

**Executive Producer**

Saswata Bose

**Production & Marketing Co - ordination**

Kalyan Dasgupta

**Production company & World right holder**

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**Principal Cast**

Debasri Roy

Badsha Maitra

Chandrayee Ghosh

Pijush Ganguli

Sreela Majumder

Biswajit Chakrabarty

Lili Chakrabarty

Sudip Mukherjee

Sanjiban Guha

Soumitra Mitra

Biplab Banerjee

**Credits**

Cinematography : Soumik Halder

Art Direction : Indranil Ghosh

Music Direction : Tapan

Editing : Arghyakamal Mitra

Sound Designing : Anup Mukherjee

Costume Designers : Pinky Banerjee

Subhasree Banerjee

Chief Assistant Director : Avijit Chowdhuri

Playback Singers : Pratik Choudhury, Jojo, Rupankar

English Sub -title : Raju Raman

Publicity Concept & Design : Goutam Barat

Story, Screenplay, Lyrics & Direction : Bratya Basu

**Technical Details**

Format : 35mm

Screen Ratio : 1: 1.85

Colour : Eastmancolour

Film : Kodak Vision II

Sound : Mono Optical

Language : Bengali

Running Time : 124 minutes

Processed at : Prasad Film Laboratories, Chennai

Music recording studio : Studio Soprano, Kolkata

Dubbing Theatre : Collage, Kolkata

Sound Re-recording : AVM Studio, Chennai

Sub-titling Centre : Gourav Digital, Mumbai

Country of Production : India

Year of Production : 2005



## TEESTA *Story Line*

*The underlying loneliness of human relationships.*

After a failed marriage, Teesta surrenders custody of her only little son Pupul to her divorced husband Partha. Still young and attractive, she returns to her erstwhile assignment as a schoolteacher in a hill town. Amidst the monotonous daily routine of teaching, the inconsequential interactions with colleagues, and the obsession of the school Principal with the slipping of power equations in the Governing Body in favour of the hitherto 'ignorant' hill people, Teesta gets more and more drawn towards nature and the mountains as solace from her inner loneliness.

Then one day, a young man Sandip, arrives on the scene as the new History teacher. He madly falls in love with Teesta and the affair culminates in marriage. However, by then Teesta has physically become cold and passive like the mountains. Frustrated in his repeated efforts to arouse her from this frigidity, Sandip decides to quit. Teesta again looks up to the cold mountains for solace. The film weaves a tapestry of several elements – human relationships, loneliness, reality, the politics of exploitation and omnipresent nature.

## TEESTA *Inhalt*

Nach einer gescheiterten Ehe gibt Teesta das Sorgerecht für ihren einzigen Sohn Pupul an ihren geschiedenen Mann Partha ab. Noch immer jung und attraktiv, kehrt sie zu ihrem ursprünglichen Beruf einer Lehrerin in einem Ort in den Bergen zurück. Inmitten der täglichen, monotonen Routine einer Lehrerin, belanglosen Kontakten mit Kollegen und der besessenen Angst des Schulleiters vor einem Machtverlust im Schulkomitee zu Gunsten der „dummen“ Bewohner der Bergregion, fühlt sich Teesta immer mehr von der Natur angezogen und die Berge bieten ihr, in ihrer inneren Einsamkeit, Trost.

Dann tritt plötzlich ein junger Mann namens Sandip als neuer Geschichtslehrer auf den Plan. Er verliebt sich unsterblich in Teesta und die Beziehung führt schließlich zur Hochzeit.

Allerdings ist Teesta bis dahin schon ebenso kalt und passiv geworden wie die Berge.

In seinen wiederholten Versuchen, Teesta aus ihrer Gefühlskälte zu befreien, gescheitert und frustriert, entscheidet sich Sandip die Beziehung zu beenden.

Wieder findet Teesta Trost bei den kalten Bergen.

Der Film webt ein Geflecht aus unterschiedlichen Elementen, zwischenmenschlichen Beziehungen, Einsamkeit, Realität, Ausbeutungspolitik und der allgegenwärtigen Natur.

## TEESTA *Synopsis*

Après son divorce, Teesta abandonne la garde de son petit garçon Pupul à son ex-mari Partha. Toujours jeune et attirante, elle retourne à son ancienne affectation en tant que professeur dans une ville dans la colline. Entre la routine de l'enseignement, les interactions sans intérêts avec ses collègues et l'obsession du Principal de l'école concernant le pouvoir d'égalité du conseil d'administration glissant en faveur des, jusqu'à présent «Éignorants», gens de la colline, Teesta devient de plus en plus attirée par la nature et les montagnes pour consolation à sa solitude intérieure.

Puis un jour, un jeune homme, Sandip, nouveau professeur nommé, entre en scène. Il tombe follement amoureux de Teesta et l'histoire se termine par un mariage. Cependant, à ce moment-là, Teesta devient froide et passive comme les montagnes. Frustré par ses efforts répétés pour la sortir de sa frigidité, Sandip décide de la quitter. De nouveau, Teesta cherche consolation dans les montagnes.

Le film tisse un tableau de plusieurs situations: relations humaines, solitude, réalité, exploitation politique et omniprésence de la nature.

## BRATYA BASU *An Insight*

*Born* : September, 1969

*Address* : P 65, Kalindi Housing Scheme, Kolkata – 700 089, India

*Phone* : 91 33 2522 1136 *Handphone* : 98300 69456

*Theatrical Plays Authored*

Ora Panchjon (1994) (Adaptation from Peter Shaffer's 'Five Finger's Exercise'), Ashaleen (1995), Aranyadev (1998)

Mukhomukhi Basibar (1999), Shahar Yaar (2001)

Chotuskon (2001), Kalantak Lalphita (2001)

Mrityu Iswar Jounata (2002), Winkle Twinkle (2002)

Virus M (2003), Babli (2004), Sateroi July (2004) (Adaptation from

'They shall not die' and 'Manusher Adhikare')

*Plays Directed*

Ashaleen, Aranyadev, Shahar Yaar, Chotuskon, Virus M &

Sateroi July

*Awards*

Shymal Sen Smriti Sanman (2001), Satyen Mitra Puraskar (2001,

2003, 2004), Dishari Award (2001), Achintya Chowdhury Smriti

Puraskar (2005)

*First Feature Film as Director*

Raasta with Mithun Chakrabarty, Raghubir Yadav,

Amitabha Bhattacharya and Rimjhim Gupta

*First Feature Film as a Major Actor*

Herbert by Suman Mukhopadhyay

*Documentary*

A 12-minute short Film on Srikakulam.

## *The Director's Viewpoint*

Teesta – a wonderful depiction of the relationship between a woman and nature despite aggressive urbanisation cutting into our psyche, our subliminal roots with nature's omniscient soul is unrolled aeons back in the vast time scale. This woman, Teesta, gives herself up to the strange emotive bond, which develops between her and the mountainous woodland. She begins to sense an unexplainable nearness resonating between her and the mountain dressed in sylvan attire... something very touchy, very personal and very intimate rushes through her adrenaline. Her story of metamorphosis from human self to that of living mountain and its environs has been cinematographically treated through shots, dialogues and interpolative shot combines. She attains commanding supernatural heights within her mind – embodying the grandeur of the mountain as well as its snowy coldness. Teesta, who gradually drifts away from her second husband Sandip, as a consequence of emotional cross current between them – symbolising one's inability to understand nature. This distance making stance of Teesta tires him – vexes him, leading to a collapse of relationship, between the two of them. Teesta's relationship with nature strengthens – which becomes her last resort, her living friend – from which she discovers the real meaning of life. This amazing saga between the soul of man and the soul of nature has been celluloid-ed in Teesta – in cinematic language and style. Pulsating with a veneer of human relationship, Teesta deals with a present day problem – arising out of the innate conflict and crisis of compatibility between man and nature.

## *The Producers'*

Sombhu Nath Bose, by profession a cost accountant and a member of various Chambers of Commerce in Kolkata and his wife Srilata Bose, a post-graduate from Calcutta University are in the business of manufacturing of engineering and plastic products in India since 1995 under the name and style of 'Srilab' group of companies.

In the beginning of 2004, they stepped into the world of communication by forming 'Srilab Communication Pvt. Ltd.' with the aim of making inroads into the heart of media & entertainment industry, a path that Indian corporates are scrupulously treading these days. The new communication wing was flagged off by launching a weekly capsule in the 'Business tele-mag' section of an Indian satellite channel. 'Teesta' is the maiden feature film of this corporate wing with a serious promise from the house for more meaningful cinematographic endeavours in the future.