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Asamapta bengali movie

Learn more edit man returns to his childhood hometown, where he meets the happily married woman he once jilted, while his best friend endures a more volatile union. Plot summary | Add summary certificate: See all certificates » Parental Guide: Add content advice to parents » User Reviews Editing Release Date: 2017 April 8 (US) See more » Also known as: Asomapto See more » Lava, West Bengal, India See more » Edit budget: INR15,000,000 (calculated) See more about IMDbPro » AVA movie productions Watch more » Runtime: 120 min Aspect Ratio: 2.35: 1 See all technical specifications » Asamapta is a novel An adaptation of the title Strange Journey by Shirsendu Mukhopadhyay. Asamapta means incomplete or incomplete, which defines the lower line of this relationship film about the journey of the hero, Indrajit (Ritwick Chakraborty), hitting up the hills to find some clear meaning in his life. Since he directed his first full-length feature film, National Award-winning Herbert, in 2005, theatre-turned-filmmaker Suman Mukhopadhyay traveled through highly polarized and even controversial literary sources. He made a trilogy of films adapted from Nabarun Bhattacharya's novels - Herbert, (2010) and Kangal Malshat (2013). Kangal Malshat faced serious censorship problems before it could be released with some cuts. But the film was a commercial disaster, as the story, characters, healing and even the language in which the dialogues were presented went directly above the audience's heads. Before Kangal Malshat, Mukhopadhyay ventured into Tagore with Chaturanga (2008) and neither Tagore much discussed discourse about love with Shesher Kabita (2015.) For the first time, he takes the novel of Shirsendu Mukhopadhyay, one of the most popular novelists among modern filmmakers in a Bengali cinema. Given the holistic approach to your cinema, it is difficult to find a true pattern in your work. In other words, the auteur signature is missing. However, from the subtle layers of the film space he explores and analyzes, the common direction that emerges, including Kangal Malshat, is his anger around the relationship between a man and a woman inside and without marriage. Asamapta is a film and narrative extension of this angst in an environment at the same time. Shot entirely in the picturesque hills lava wandered around Rishihola-Kolakham-Delo-and Zuluk (Silk Road), the narrative takes the movie to a different dimension altogether, throwing up a piece of humanity distanced from the mainstream and still close to it otherwise. On one occasion, Asamapta demonstrates how technical brilliance can enrich a movie that is somewhat limited in the paradigm of his relationship and in this field, to praise the mastery of cinematographer Gopi Bhagat for the way he handles the magic of people moving from deep fog to the fog of lights, and then to the relative brightness of the day. Professor Moloy's home interior shots with and much discussion of the mosquito network with its powerful associations of husband-to-wife relationships, crane shots of serpentine roads on the mainland, clambering, rocky terrain hillscape and blue sky dotted with cotton candy clouds develop into a strong character in the film. The background and locale posturing people living in this world, where at some invisible moment the illusion blends into reality, the reality of a beautiful woman who can love and care, always turns into a metaphor for all people. Indrajit, a movie protagonist who actually becomes a kind anchor of the main story, introduces the audience to a hero who is not only a coward who is fleeing from a relationship – literally, but also has many health problems, such as a tooth that has gone bad, a tendency to catch a cold offensive who can, and a reluctance to the bottle, despite the shaling situation to which he came. Ritwick Charkaborty glis smoothly to this moral coward man who wants to belong but lacks gut to commit himself and is as good as he usually is. His cynical friend Moloy (Bratya Basu) is an alcoholic who drinks all hours of the day, struggling with teeth and nails with his exceptionally beautiful wife Tuki (Swastika Chatterjee). Tuki loves the attention of men regardless of age or situation and admits that she loves a warm touch of a man. Moloy and Tuki are characters with several layers that prove that appearance can be more deceptive than we think they are. Both Basu and Swastika provide great performances. The swastika winter wardrobe looks a little too extravagant according to the place where she lives. The problem lies in the sub-plot of another Mitul family, her husband Subrata and his beautiful sister Sanatani. The characters, other than Sanatani, the outstanding debut of Poulami Das, are not fleshed out as much as others, including the catchy Pawan Singh alias Chelu (Dibyendu Bhattacharya), who once again proves what a great actor he is. Paoli as Mitul was given a very harsh, highly composed look, which partly interfered with her performance, while Anindya Banerjee as her husband, who likes to capture his wife every pose through her expensive lenses, is wasted in a weakly defined role. Shantu Mukherjee in a short cameo dentist who can recognize patients only when they open their mouth is very good. The film has no lyrics and Debajyoti Misra's low-key music soundtrack is meaningfully dotted with sounds (Sukanta Majumdar) in the natural environment -mountain bird chirping, the sound of insects humming, the sound of water flowing down flowing through the rocks and stones, the sounds of falling window windows where stones are thrown at them, loud arguments to break into the fight between Moloy and Tuki to flesh out the physical, environmental and social reality of the film being soaked. Editing by Sourav Sarangi meets the demand for a slow-moving script a beautiful environment in hilly regions where nothing interesting seems to happen and even struggles between couples to get frozen in the surroundings of the chill, but does Indrajit finally find themselves? To get an answer, you need to watch a movie. All told and done, Suman made a very different and enjoyable film, although one may be able to stomach the logic of happy marriages in a story arranged in different ways. But then you just have to step back from that clichéd phrase that cinema is a deliberate suspension of disbelief. Bengali, drama, color © 2020 - nowrunning.com | Privacy Policy Set in a lush, breathtaking mountainous region of West Bengal, celebrated director Suman Mukhopadhyay's latest triumph boasts a rich, vividly portrayed ensemble of characters and a complex, unpredictable story with a large novel resonance. Indrajit (played by the consistent stars of Ritwick Chakraborty) is a smart if hesitant man of 35 on holiday from Kolkata to visit his old college friend Moloy. He arrives to find Moloy constantly struggling with his abandoned wife Tuki, a huge woman looking elsewhere for the tenderness she fails to get at home. Indrajit encounters a familiar man whose insistence that they have never met before, clearly disguises an intriguing mystery. Then Indrajit goes to the old lover and her jealous husband, setting the stage for some fierce confrontation. The root of this inengrossing story is Indrajit's budding realization that his non-binding attitude to life and love can leave him irreversibly adrift. While he can avoid the intensity of his friends' relationship - which leads to daily shouting matches, stones thrown through windows, threats and uncertainty - his own life began to feel increasingly hollow. Wonderfully filmed in an environment of terrible forest trees, misty precipitation and ethereal fog, Mukhopadhyay's film feels like the work of a master acting in the form of a peak. Q&A: A track with director Suman Mukhopadhyay, director of Love is sometimes an amazing journey that touches hearts and reflects the emotional quotients of the human mind in an abstract or realistic way. But love can't be pseudo-wrapper on remiss ships don't love couples. And that is exactly where director Suman Mukhopadhyay fails to portray his feelings and made Asamapto a truly damp squib with a reckless narrative. Asamapta's story originated from the novel Aschorjo Bhraman, written by the famous Bengali writer Shirshendu Mukhopadhyay. Buy this book Indrajit (Ritwick Chakraborty) looking for your lost childhood. He visits the beautiful Himalayan range in search of lost innocence and stays with his old friend Moloy (Bratya Basu) and his wife Tuki (Swastika Mukherjee). With time Indrajit discovers the disintegrated relationship between Moloy and Tuki, as well as Tuki's dependence on other men for physical and mental needs. Indrajit has a past and quite coincidentally, it meets his love Mitul (Paoli Dam), who is also on a trip with her husband Subrata (Anindya Banerjee) and her sister-in-law Sanatani (Poulami Das). The streams of the narrative protect the protagonist Indrajit on one side and all the other characters on the opposite side, depicting love and unloved essays in different shades of human emotions. Ritwick Chakraborty is one of the better actors on the silver screen and unfortunately he has nothing to do with this film other than nodding his head several times with the motion of the movie. He gets a minimum chance to show off his acting skills and is completely too shady for Bratya Basu and Swastika. Bratya Basu is perfect as Moloy, who is alcoholic and too vocal to cover her failed marriage, but continues to show her love for his wife Tuki. Swastika Mukherjee as Tuki has endured various shades of emotion in the film and does an excellent job of portraying his inability to defend broken relationships. Debutant Poulami Das has a short but important role in the film and she portrays her character quite easily. Paoli dam like Mitul is too rigid to show his emotions, and the director fails to extract the expected shades from his character. Asamapta means unfinished and director Suman Mukhopadhyay's company fails to find an escape route to tell, even as a work of unfinished saga. The director tries to plot his thoughts after Satyajit Ray's classic Kanchenjunga, but fails to put his pawns in the correct slots to replicate the soul of the film. Indrajit is a spine character in the film who ditches his fiance during marriage and again tries to find his love for his sister-in-law Sanatani. And again Tuki, looking for an emotional connection, has a soft angle in Indrajit. Moloy lives on a bed of thorns, but his love for Tuki is as clear as a crystal, as the story. However, the director fails to create coherence and plausible chemistry between the characters, so that the audience feels the emotional shades of the narrative. Asamapta will be remembered only for its beautiful picturesque and distinctive cinematography and some of the powerful performances of Bratya Basu and Swastika Chatterjee. Chatterjee.