

PRIYANKA

প্রিয়ংকা

A FILM BY NAJMUS SAKIB AHMED



RAJEE PICTURES COMPANY PRESENTS
IN ASSOCIATION WITH RAJ PRODUCTIONS A NAJMUS SAKIB AHMED FILM TANIYANNA A-BA TABASSUM RUVNO SUMON GHOSH ISTIAK KASIR "MITHA KHAN" "PRIYANKA"
MUSIC JOSHIFF MATTHEW STORY MUHAMMEL HADU NEOURI EDITOR SAMIUR RAHMAN SCREENPLAY BY SAHED HASHEF SHAHBAZI COSTUME DESIGNER CHAKI CULICIST SHAMSUL AREEFIN SAMI
EXECUTIVE PRODUCERS DEBASIS BISWAS TAJVEE AND SAMIUR RAHMAN
SCREENPLAY BY NAJMUS SAKIB AHMED PRODUCTION ZAREDA FERAZ AND NAJMUS SAKIB AHMED DIRECTED BY NAJMUS SAKIB AHMED

Logline

Unsure of herself or what the world has to offer her, Priyanka crashes indefinitely at Rehnuma's place. Her fate is decided by her brother-in-law and Rehnuma.

Synopsis

Priyanka ambles along on her brother-in-law, Nawab's, whim. He has arranged for her to stay in Rehnuma's studio. It is comfortable and worlds apart from the kind of accommodation Priyanka is used to. Rehnuma is chic and also younger than Priyanka.

At a get-together, Priyanka meets RT. Rehnuma makes certain RT gets to sleep with Priyanka. There is money involved. Priyanka slips into the hustle. When Rehnuma is not around, things are slow. Priyanka's loneliness is palpable. Around people, it seems she is okay with her new financial liberation. She advocates for such freedoms in her frequent heart-to-hearts with the security guard, Ashik.

One fateful day, Nawab goes out of control when Priyanka invites his sister to visit the studio, but tells Nawab there is a new girl for him to take.

Director's Statement

People are struggling in this city. The papers announce excellent economic growth and the youth are bombarded with images of material excess. In contrast, they live in disparity in a totally unliveable city. The world has drilled it into their head that to get something they truly want, it is okay to resort to any and all means necessary. You can trust no one except your own efforts. Survival skills are tested at every turn.

There are countless girls hustling here, like anywhere else. They are all surviving. The amateurish a-gig-at-a-time approach and the unregulated nature of their work is noteworthy. You can praise them. You can moralize their actions. Or you can demonize them. Love them or hate them. Most won't bat an eye. They just want to get on with their lives.

Priyanka is an experiment in what it means to not be self-conscious. Perhaps that way, we can pursue truer meanings of actions. All our gestures are worth scrutiny. Everything we do has consequences. Human beings have many contradictory desires. This may be a reason why our behavior seems absurd at times.

Najmus Sakib Ahmed

Director

After making two television movies Sakib started producing feature lengths. *Korarowd* and *Hayat* are very close to his heart and in post-production. He has also worked in a film production company (*Meghmallar*, Toronto International Film Festival, 2015). Sakib became an executive producer there, working on films like *Anil Bagchir Ekdeen* (Best Film, Best Director, National Award 2015). He was an associate producer on *Swapnajaal* (Special Critic Award, Best Director, the very prestigious Meril-Prothom Alo Awards, 2019.)

Sakib has also worked for an export giant in the apparel industry. He wrote half the script of *Priyanka* from the design and development room of their lingerie wing, SQ Birichina. That was right about when he joined the aforementioned film production company. He was new there and he wrote the other half of this script from the office of their creative director.

Sakib is interested in de-centring tired narratives about South East Asians, Bengalis and more pressingly, about metropolises in developing world countries. Invigoration is so important in identity creation. He thinks, we are too attached to stigma. In a way, we crave its simplicity. We are fallible that way. Sakib says, if people gain control of your narrative in some way or form, you are less free.

From the director's perspective

Tanin Tanha as PRIYANKA

Powerful

Tanha is a busy actor. She divides her energy equally between soaps, television shows, commercials and films. I was surprised by her humility and her work ethic. From the moment I first called her, she was very proactive. I am happy to have found an actor like her. She is very inventive.

Sumon Ghosh as ASHIK

Virtuous

Sumon is a chemistry teacher in the Cantonment area of Dhaka. He has dabbled in acting here and there. I met Sumon way back in 2017 in Satkhira when he graduated university. From the onset, I knew I wanted to work with him. I always told Sumon that and I kept him updated on the project.

Afia Tabassum Borno as REHNUMA

Vibrant

When Afia first met me, she started crying. It is difficult to say what emotions she was feeling. Afia is a model for all the top clothing brands, designers and consumer products. She plays the victim's role in *Rehana Maryam Noor* (Un Certain Regard, Cannes Film Festival, 2021) and her character here is a bit different of course.

Istiak Nasir as NAWAB

Hardworking

Popular for Kolkata's hit comedy reality show, *Mirakkel*, Istiak is a comic by trade. I met him at about the same time when I met Yamin Khan, who plays RT. Istiak went on to become a comedy coach for *Mirakkel*.

Saiyed Kashaf Shahbazi

Cinematographer

A kindred soul

Shahbazi has worked on quite a few films such as *The Tales of Chandrabati* (2018). This project would not be what it is without the contributions of the cinematographer, Shahbazi. We wanted to develop a voyeuristic approach in the cinematography to complement the meta-perspective of, “What will people say?”, or the emphasis in culture of being mindful of one’s choices, in a way that gives precedence to the sensibilities of the people that surround you.

Sameer Ahmed

Editor

The conscience of a modern world

Sameer did his postgraduate diploma in Cinema, Film Editing, from the Film and Television Institute of India. He won the National Film Award for his work on *Guerilla* (2011). I chose to work with him, because I realized that he was uniquely disposed to see society for what it is today. He also had the ability to interpret the story in a way that is relevant for us. Sameer is one of the executive producers of this film.

Joshua Matthew

Score

Unaffected

Joshua shares his days between Miami and Port-of-Spain, Trinidad and Tobago. I met Joshua as freshmen in university. He dropped out after the first year. Joshua said he had more pressing matters to take care of at home. He did several jobs over the years. From time to time, he would send me his beats. I was awestruck by their composition. When I could not find anyone around me who could write songs, Joshua appeared.

Dipankar Chaki

Sound design

Neon man

Dipankar Jojo Chaki is a celebrated name in West Bengal cinema. His works include *Sardar Udham* (2021), *Pink* (2016), *Shabdo* (2012) and *Abohoman* (2009). When he is not designing sound, Chaki is preoccupied with the idea of experiencing heaven on earth—what it means and how people desire it. When my seniors in the industry heard that Chaki had attached himself to this project, everyone was very excited for me. It was an achievement in itself. He was working from Mumbai and Kolkata.

Priyanka

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2022

Bangladesh/India – 98 minutes – Digital – 16:9 – Colour – 5.1 surround sound – in Bengali (with English subtitles)

Main Cast

Priyanka **TANIN TANHA**

Rehnuma **AFIA TABASSUM BORNO**

Ashik **SUMON GHOSH**

Nawab **ISTIAK NASIR**

R.T. YAMIN KHAN

Main Crew

Written for the screen, directed and produced by **Najmus Sakib Ahmed**

Produced by **Zaheda Hena**

Executive Producers **Debashis Biswas Pavel & Sameer Ahmed**

Story by **Mozammel Haque Neogi**

Cinematography **Saiyed Kashef Shahbazi**

Edited by **Sameer Ahmed**

Colorist **Shamsul Arefin Sadi**

Sound **Dipankar Chaki**

Music **Joshua Matthew**

Sync Sound **Rajib Ranjan Biswas**

Set Design **Mohammed Emran Hossain**

Unit Production Manager **Yasir Arafat Shatez**

Assistant Director **Mahmudul Kabir Milton**



Priyanka

Rare Pictures Company

In association with Gao Productions

Encode . Cinesound . Studio Bangi . 7house . Soundhouse Blues . FFC Soundpost

rarepicturescompany@gmail.com

+ (880) 170 074 4689



HQ stills here