

A group of people, likely from a tribal community, are standing in front of a large, bright bonfire at night. They are wearing traditional white clothing and headbands adorned with white flowers. The scene is illuminated by the warm, golden light of the fire, creating a dramatic and atmospheric effect. The background shows a dark, rocky landscape with some sparse vegetation.

SOMA HELANG | सोमा हेलँग

A SONG OF FLOWERS

Shubham Negi
Sourav Yadav
Neeraj Churi

Pictures by Sourav Yadav clicked during location recce.

A woman in traditional Himalayan attire, including a brown cap and a dark vest over a light-colored long-sleeved shirt, stands in a field of yellowing plants. She is looking out over a vast, mountainous valley. The scene is framed by dark, out-of-focus branches in the foreground. The background shows steep, rugged mountains under a blue sky with scattered white clouds.

LOGLINE

When a mysterious disappearance of pollinators threaten to destroy their apple harvest in a Himalayan village, Sonam must save her polyandrous family from falling apart.

A close-up, profile shot of a woman looking down. She is wearing a red headscarf with a small floral pattern and a grey knit sweater. The lighting is very low, creating a somber and intimate atmosphere. The background is dark and out of focus.

Sonam is the de facto head of a polyandrous household, anchoring her two husbands and their son in a remote Himalayan tribal village.

A photograph of a man and a woman sitting outdoors against a backdrop of a steep, rocky mountain slope. The man, on the left, is wearing a red t-shirt and a traditional cap with a green front panel and a brown top. The woman, on the right, is wearing a grey vest over a patterned blouse and a similar traditional cap with a green front panel and a brown top, adorned with a tassel. Both are looking towards the right. A semi-transparent dark grey box with white text is positioned in the upper right area of the image.

Shankar, her elder husband, roots his entire identity in the family's apple orchard. In his off-hours, he works as a daily-wage stone carver.



Nikku, the younger husband and Shankar's brother, drives a taxi for the multinational corporation building a dam in the valley. He often finds himself easily sidelined in the family.

Somnath, their ten-year-old son, is the only child in a village of elders; a solitude that has forced him to grow up too soon. His closest companion is a white cuckoo named Norbu.



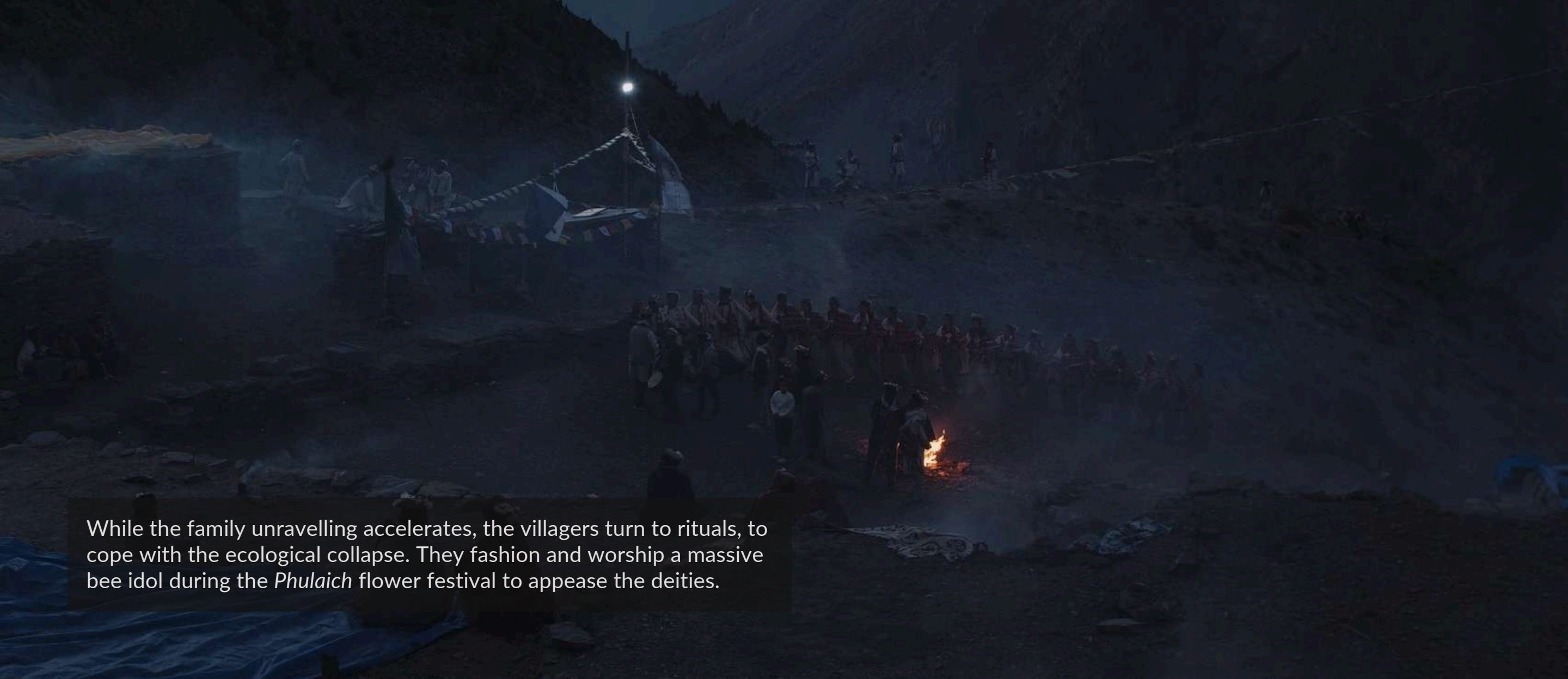
A person wearing a traditional cap and a patterned shawl is sitting in a field of tall grass and apple trees. The trees are laden with red apples. In the background, a steep, rocky hillside is visible. The scene is bathed in warm, golden light, suggesting late afternoon or early morning.

When the pollinators vanish mysteriously and the apple harvest fails, the sudden loss of their livelihood fractures the family into isolated grief.

Shankar retreats into denial; Nikku is consumed by guilt, blaming the dam project for the valley's ruin; Somnath is heartbroken as Norbu disappears with other birds; and Sonam buries her own sorrow to hold them all together.

A woman with a bindi on her forehead, wearing a green and red patterned headband, a grey cardigan, and a beaded necklace, is talking on a black mobile phone. She is standing in a garden with trees and foliage in the background. The lighting is soft, suggesting late afternoon or early morning.

Refusing to sit idle, Sonam begins converting their late grandfather's hut into a homestay, as an alternate source of income. However, this distances her, physically and emotionally, from both husbands.

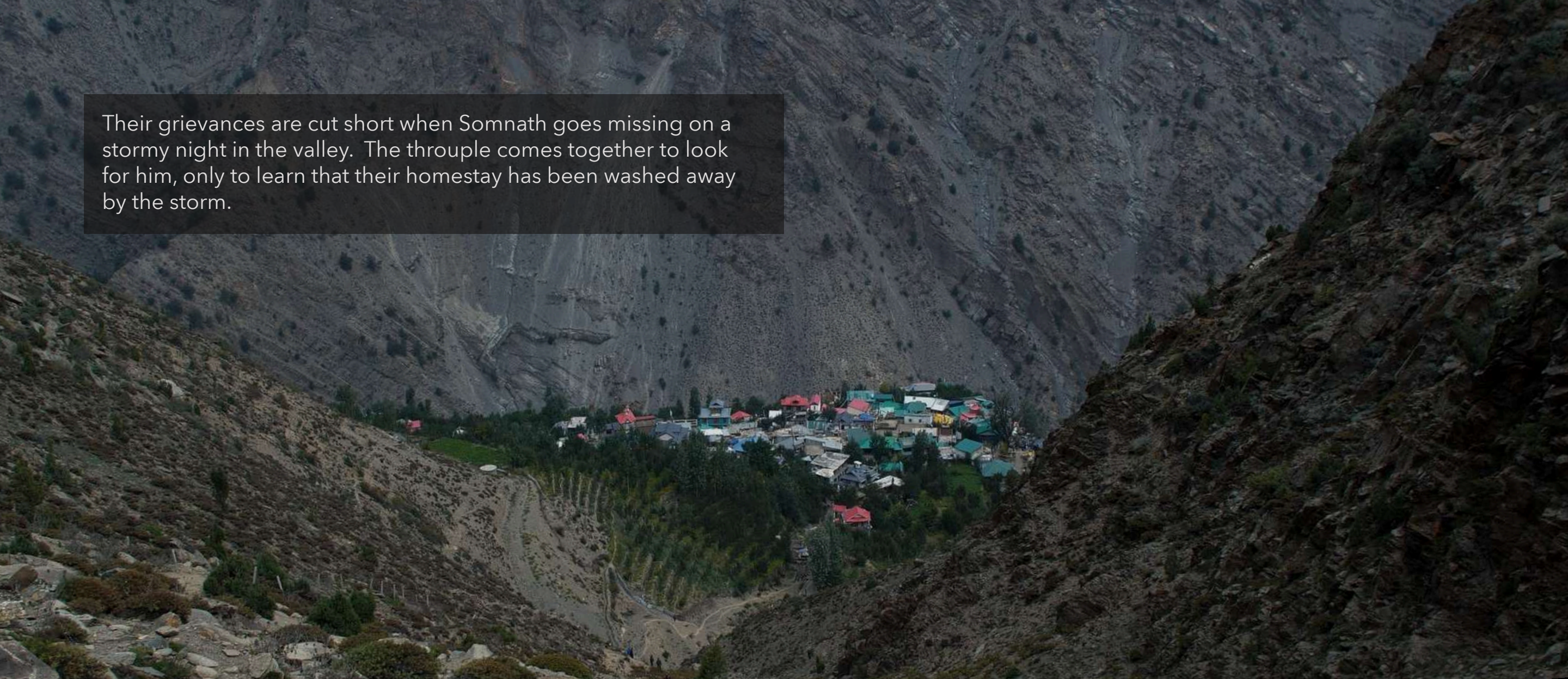


While the family unravelling accelerates, the villagers turn to rituals, to cope with the ecological collapse. They fashion and worship a massive bee idol during the *Phulaich* flower festival to appease the deities.



Mounting pressure brings out the past resentments and harboured secrets, boiling over into a fierce confrontation, bringing the throuple to the verge of a permanent split.

Their grievances are cut short when Somnath goes missing on a stormy night in the valley. The throuple comes together to look for him, only to learn that their homestay has been washed away by the storm.





As they sit on the debris of their dreams, something magical happens that only a child could have set in motion.

A wide-angle photograph of a Himalayan village. In the foreground, there are stone walls and a path. In the background, there are steep, rocky mountains with some greenery and a small tree. A string of white prayer flags hangs across the upper left part of the image. The sky is overcast.

THE WORLD

The film is set in a remote Himalayan tribal village of North India. It takes place in a span of a year through different seasons.

It also revolves around a Phulaich festival, the festival of flowers. The villagers move to a festival ground at the mountain peak for five days to celebrate.

The mountains, the climate, the orchard, rivers, and homestays aren't mere backdrops. They are active forces shaping their culture, traditions, and way of life.

A person wearing a hat and a backpack is walking up a steep, rocky mountain path. The landscape is rugged with large boulders and sparse vegetation. In the background, there are more mountains and some evergreen trees under a hazy sky.

Genre

Drama

Duration

90 Minutes

Language

Hindi

Estimated Budget

\$500,000

Stage of Project

Late Development

A group of men in traditional attire are performing a ritual in a mountainous region. The men are wearing white tunics, red shawls, and traditional hats. Some are holding golden vessels, and one is holding a large white feather. In the background, there are steep, rocky mountains and a string of prayer flags. A large drum is visible in the foreground, and a small fire is burning on the ground.

VISUAL AESTHETIC

- Grandeur of the majestic mountains of Kinnaur
- Specific architecture of the homes
- Harmonious Colours of the Festival of Flowers

A man in the foreground is smiling and playing a large, light-colored drum with a wooden stick. He is wearing a green headband, a white shirt, and a red and white patterned shawl. Behind him, another man in similar attire is playing a smaller drum. The background shows a rocky, mountainous landscape with a blue tarp on the left and a string of prayer flags in the distance.

SOUND AESTHETIC

- Surrealistic Music played by Nikku on flute and dholak.
- Local Dialects in the Dialogue
- Rooted Music of the Festival



tone

- Light hearted
- Authentic in portrayal of community
- Engaging pace
- Accessible to all audiences

THEMES

- Tradition Meets Modernity
- Family dynamic and Community Resilience
- Climate Change Impact



CLIMATE CHANGE EFFECT

Soma Helang shifts the focus from urban collapse to remote indigenous communities, where its impact is immediate, lived, and quietly reshaping everyday life.



DIRECTOR'S NOTE

Shubham is from a tiny Himalayan village tucked into the mountains. Life here is simple, but it's deeply connected to the land and seasons. Growing up, he saw how things revolved around nature; the festivals, food, and livelihoods. But over time, climate change started shaking that balance. Strange weather patterns became more frequent, and suddenly, things didn't feel as certain anymore. Unseasonal hailstorms destroying harvest, cloudbursts and landslides claiming lives and livelihoods, forest fires, unpredictable snowfall, receding snow cover on the mountains, etc. Experiencing this firsthand, he knew that this is an urgent issue to be highlighted.

For Sourav, Kinnaur is like a second home. He's been staying with the community, learning about their life, and researching their rich culture. After growing up in a joint family of 18 people, it started with his curiosity about marriage systems while questioning his understanding of love. He found out about this Kinnauri tribe that practices polyandry to date. A woman marries multiple brothers to save the lands and resources from being divided. This discovery shaped the story of Soma Helang.

Cinema often imagines the climate crisis through images of submerged cities and apocalyptic futures. But for global indigenous communities living on the fringes, climate change unfolds differently; they experience the crisis not as an event, but as a slow, intimate unravelling. This film is rooted in that lived intersection. It focuses on the tiny routines, the rooted dialogue, the ways in which a mammoth global problem like climate changes the smallest of details of the social and personal fabric of Himalayan families. For Shubham, this film is also about who gets to speak when it comes to climate change. Communities like his, living on the fringes, rarely enter these conversations, even though they are among the first to face its consequences.

But the film is not just about the climate crisis; it is about family as well. Raising a question on the definition of one - what is it that constitutes a family? His aunt and grandparents have brought up Shubham. Having an unconventional upbringing has broadened his understanding of family.

We hope to create a film that feels honest and heartfelt. While one director's roots bring authenticity, another's research brings an outsider's admiration that has grown into a sense of belonging. Soma Helang is a tribute to the resilience and unbreakable spirit of the people.

PRODUCER'S NOTE

I was drawn to Soma Helang because it tells one of the defining stories of our time through the intimate life of a polyandrous family in the Himalayas. Rather than treating this centuries-old tradition as a curiosity, the film presents it as a living, evolving family structure confronting an unprecedented ecological crisis. When pollinators disappear from their valley, and their apple harvest fails, the family is forced to redefine not only how they will survive, but what it truly means to love, trust, and remain together.

What makes the project exceptional is that it emerges from years of research by the writer-directors within the communities of Kinnaur. Their deep understanding of the region has resulted in one of the rare contemporary portrayals of Himalayan polyandry on screen, depicted not through spectacle or judgement, but through the everyday rhythms, responsibilities, and emotional complexity of family life. The ecological crisis never overshadows the human story. Instead, it reveals universal questions of love, parenthood, identity, tradition, and resilience.

The project's development at TorinoFilmLab has further strengthened our belief that Soma Helang has the potential to resonate with audiences across the world. While deeply rooted in the Himalayas, its themes of climate change, biodiversity loss, Indigenous knowledge, and cultural survival speak to challenges faced by communities everywhere. At Lotus Visual Productions, we are committed to championing stories that are locally rooted yet globally relevant, and Soma Helang embodies that vision.

Equally important is the film's sense of hope. Amid uncertainty and loss, it celebrates the resilience of families and communities who continue to adapt, care for one another, and imagine new futures. Through the emotional journey of Sonam, Shankar, Nikku, and young Somnath, the film reminds us that healing begins with reconnecting to one another and to the natural world that sustains us.

Beyond its cinematic ambitions, we see Soma Helang as a platform for meaningful engagement with organisations working in climate resilience, biodiversity conservation, and Indigenous rights. Partnerships with groups such as ICIMOD, UNDP India, Cultural Survival, and Terralingua can extend the conversation beyond the screen, fostering dialogue and awareness around communities living on the frontlines of environmental change.

This is the kind of cinema we aspire to produce: emotionally rich, culturally authentic, and internationally resonant. A story that reminds us that even in moments of profound ecological uncertainty, hope can return when people choose to rebuild together.

AUDIENCES

Those who like

- Family dramas
- Stories of resilience
- Culturally rich storytelling



LABS & MARKETS

- Torino Film Lab Green Narratives 2026
- ProducerLand Creative Development Lab '26
- NFDC Film Bazaar Co-Production Market 2024
- Writers' Ink Lab 2024 (Winner, securing a mentorship from Andolan films/Vikramaditya Motwane (Udaan, Un Certain Regard, Cannes).





SEEKING

- Financiers
- Co-Production Partners
- Post Production Houses with in kind contribution
- Sales Agents

Timeline

Pre-production

June'27 - Aug'27

Production

Sep'27 - Oct'27

Post-production

Nov '27 - Jan'28



A photograph of three men in traditional Nepali attire. The man on the left is seated on a rock, wearing a maroon shirt and a green headband. The man in the center is standing, wearing a white vest over a blue shirt and a green headband with a yellow flower. The man on the right is standing on a rock, wearing a light-colored vest over a blue shirt, a green cap, and blue sneakers, looking at a smartphone. They are in a village setting with stone buildings and colorful prayer flags in the background.

PRODUCTION PLAN

- Multi Country Co-Production
- Financing via Equity Funding
- Domestic and Foreign Subsidies and Grants
- Festivals -> Theatres - > Streamers Strategy



Shubham Negi

Co-Writer-Director

Shubham Negi's debut short **'Hills Don't Dance Alone'** (Winner - Netflix TakeTen grant; TOTO Awards 2026; Best International Short at the Mosaic ISAFF; Best Narrative Short at Kashish Pride FF) premiered at BFI Flare and several Oscar-qualifying Film Festivals. His short documentary 'How much space does a firefly take?' won the Nagari Film Production Grant. Both were shot by Sourav Yadav.

He was a part of Berlinale '25 as QueerFrames Screenwriting Lab Cohort and Busan IFF'24 as a part of Netflix Creative Equity Fund Cohort. He was a writing intern on Netflix's Black Warrant Season 2. His short 'Makeup Room' won the QDrishti Grant 2025 and is in post production, being produced by **Vikramaditya Motwane, Neeraj Churi**, among others.



Sourav Yadav

Co-Writer-Director

Sourav Yadav is a filmmaker with experience in cinematography, writing, direction, color grading, and editing across multiple formats. His short **'Malwa Khushan'** (Winner - KASHISH QDrishti Grant 2022; Riyad Wadia Award 2023; Golden Tanna Short Film Award at Freiburger Lesbenfilmtage) In Competition at BAFTA-qualifying IRIS Prize; screened at Dharamshala International FF & four Oscar-qualifying festivals (including Tasveer and Uppsala). In 2025, he participated in a non-fiction residency by Sameera Jain, exploring the ethics of the gaze.

Together, their debut feature project 'Soma Helang' is in development. It was a part of Torino Film Lab's Green Narratives '26; NFDC Film Bazaar's CPM 2024; Writer's Ink Lab, and won mentorship from Vikramaditya Motwane.



Neeraj Churi

Producer

UK-based film producer of Indian-American origin focused on underrepresented voices. His feature Sabar Bonda won the World Cinema Grand Jury Prize: Dramatic at Sundance 2025 and was developed across major international markets. His film A Place of Our Own won the Audience Choice Award at SXSW 2023.



Beesham A. Seecharan

Producer

Beesham A. Seecharan is an executive and producer championing arts and nonprofits that amplify marginalized voices. Recent producing credits include for The Librarians (Co-Executive Producer), PGA-nominee Mediha (Co-Executive Producer) and BAFTA- and Emmy-nominated Beyond Utopia (Co-Executive Producer). He is a member of the Board of The Orchard Project, an incubator for new works in theater, television and other media.

PREVIOUS WORKS

Tap underlined text links to Open

Hills Don't Dance Alone

Password: HillsPreview

Director - **Shubham Negi**

DP & Colorist - **Sourav Yadav**

Malwa Khushan

Password: mkfilm2023

Co-Director, DP & Colorist - **Sourav Yadav**

How much space does a firefly take?

Director - **Shubham Negi**

DP & Colorist - **Sourav Yadav**

Soma Helang MoodBoard

Project Introduction video



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yadav.sourav04@gmail.com

shubhamnegiwork@gmail.com

vision@lotusve.com