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Film Development
Board

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अलविदा बहिनीहरु GOODBYE SISTERS

A French-Nepalese documentary feature by Alexander Murphy
Produced by Cosme Bongrain, Goodseed Productions (FR)
Coproducted by Anup Poudel, Underground Talkies Nepal (NEP)
Supported by Le Centre National du Cinéma, Cinémas du Monde, Institut Français Proarti,
Cosmotone, Pharmanet, Sacem in collaboration with the Nepalese Film Development Board,
the Nepalese Department of National Parks and Wild Life Conservation
Distribution France Dulac Distribution
World Sales by Virginie Devesa, Keito Funato, Alpha Violet



Nationality

Length

Genre

Thematics

Year of production

First film

ISAN

VISA

France, Nepal

90min.

Cinema documentary

Women’s condition, sisterhood, exile

2025

yes

0000-0007-3324-0000-C-0000-0000-1

In process

original language **nepalese** subtitles **english** classification **all audiences** music **original soundtrack** support **digital color** ratio **1:50** sound **dolby surround 5.1** projection **DCP**

Direction

Writing

Image

Music

Editing

Sound

Color-grading

Mixing

Production

Alexander Murphy

Alexander Murphy, Jean-Baptiste Plard

Vadim Alsayed

Maxence Dussère, GILDAA

Manon Falise

Samrat Khanal, Rym Debbarih-Mounir

Christophe Bousquet

Lucien Richardson

Cosme Bongrain, Anup Poudel

Produced by **Goodseed Productions** in coproduction with **Underground Talkies Nepal** with the support of **Aide aux Cinémas du Monde, Institut Français, Centre National du Cinéma** in collaboration with the **Nepalese Film Development Board, the Nepalese Department of National Parks and Wild Life Conservation** in association with **Proarti, Cosmotone, Pharmanet** with the participation of **Sacem** and **CNC support for the creation of Original Scores** distribution France **Dulac Distribution** international sales by **Alpha Violet**



In Nepal, being born a girl means fewer choices.

Limited access to education, early marriage, and domestic work from childhood.

In many regions, tradition and poverty dictate their future before they can choose it.

For many, leaving is the only way out.

Working abroad, escaping the villages, searching for something else.

But leaving comes at a cost. So does staying.

नेपालमा, छोरी भएर जन्मिनु भनेको विकल्पहरू कम हुनु हो।

शिक्षामा सीमित पहुँच, बालविवाह, र बाल्यकालदेखि घरेलु काम।

धेरै क्षेत्रहरूमा, परम्परा र गरिबीले उनीहरूको भविष्य निर्धारण गरिदिन्छ

उनीहरूले छान्नुअघि नै।

धेरैका लागि, बाहिरिनु नै एक मात्र उपाय हो। विदेशमा काम गर्नु, गाउँबाट भाग्न, केही फरक खोज्नु।

तर बाहिरिनु सस्तो हुँदैन। बसिरहनु पनि।



SYNOPSIS

Jamuna and her sister live in Kathmandu. They embark on an ascent into the mountains to take part in the harvest of yarsagumba, a rare creature, half-fungus, half-insect, whose value now exceeds that of gold.

This perilous yet vital harvest represents Jamuna's hope of funding her studies abroad, where she dreams of a better future. Returning to her native region is also an opportunity for reunion, healing, and a farewell that will finally set her free.

जमुना र उनकी बहिनी काठमाडौंमा बस्छन्। उनीहरू हिमालतर्फको यात्रामा निस्कन्छन् यासागुम्बाको संकलनमा भाग लिन, जुन दुर्लभ जीव हो — आधा च्याउ, आधा किराको रूपमा चिनिन्छ — जसको मूल्य अहिले सुनको भन्दा पनि बढी छ।

यो जोखिमपूर्ण तर जीवनका लागि अत्यावश्यक संकलन जमुनाका लागि विदेशमा पढाइका लागि खर्च जुटाउने आशा हो, जहाँ उनले राम्रो भविष्यको सपना देखेकी छिन्। आफ्नै जन्मभूमिमा फर्किनु पुनर्मिलन, निको पार्ने प्रक्रिया, र अन्तिम बिदाइको अवसर पनि हो — जसले अन्ततः उनलाई स्वतन्त्र बनाउनेछ।



DIRECTOR'S STATEMENT

The last day of shooting *Goodbye Sisters*, I promised Jamuna and her sisters that their voices would be heard. This film has come a long way — seven days from Kathmandu to reach Maikot, their tiny village deep in the Himalayas. And yet, their fate and distant story speak, in their own way, of a world off balance.

The first time I came to Nepal, I listened to stories of young girls who had been sold, raped, displaced, reduced to sexual slavery. Some had been sent to Indian circuses, locked in side-by-side cages. Others, still minors, were prostituting themselves in Kathmandu. They told me that here, at least, they could eat, dress “fashionably,” own a phone. An illusion of freedom. All of them shared the same story: they came from Nepal’s most remote regions — from villages like Maikot. To them and their families, a better life had been promised — education, opportunity. They had been lied to.

Jamuna and her sister Anmuna were no exception. At just five and seven years old, they were taken from their family, their language, their world. Placed in a fake orphanage, reduced to a source of profit. Very quickly, they understood that all they had was each other — two sisters bound by memory, united in adversity. Today, they are separated by necessity. Because in Nepal, for young women like them, there is no future.

The economy depends on exile, departure, abandonment. Every family counts its missing members — those who’ve gone to work in Qatar, Korea, Malaysia. The country survives on those who no longer live here. Those who remain, survive. Tourism, marketed as a solution, drives the commodification of land, bodies, and traditions. Prices rise, resources dwindle, and the youth are left with no choice but to leave — or to forget themselves.

Maikot, like so many villages, is emptying out. People return only for the yarsagumba harvest — a rare fungus sold for more than gold. Two months in the high mountains, hoping to earn what the country fails to offer in a year. But even this resource is fading. The mountains are no longer enough. Nothing holds.

Goodbye Sisters tells all of this without explicit commentary. It’s felt in the silence of a goodbye — between two sisters who held on as long as they could, and must now part ways.

In what unites them with their sisters, and what sets them apart. In tenderness, but also an invisible struggle, an irreversible gap. It’s the intimate story of a family — but between the lines, it’s an entire country breaking apart, a world consuming itself.

This dead end is what Jamuna wanted to show. She knew her story went beyond her family. She wanted to say: this is why we leave. This is what you don’t see. The film was born from that necessity. And thanks to her — to her trust — we were able to film differently. From the inside. In a space where everything could finally be said. What they had never spoken — not to each other, nor to their parents, nor to the village.

The film made space for fragile moments, for shared silences, but also for intimacy, even dreamlike emotion, carried by Jamuna’s gaze. A truth, in her own way — and an opening. Because *Goodbye Sisters* doesn’t look back in sorrow. It looks forward, with resolve. It follows the fight of a young woman who refuses to give in. Jamuna wants to believe another path is possible. She wants to show that despite all the barriers, it is still possible to act — to resist. That message is her mission.

Telling her story is a way of reclaiming power over her destiny — and passing that strength on. The strength of a new generation of women who want to exist.

Finally, if *Goodbye Sisters* is a gesture to be heard, it is also a work of memory. What Jamuna speaks of is what is vanishing — the ties, the language, the villages. A way of life swept away by a system that devours everything. Here, exile is not a choice — and this film seeks to keep a trace, to hold on to what is disappearing. It says that we can still refuse. That we can still tell.

And because this memory needs to be seen, heard, passed on, the release in festival becomes essential. It gives a stage to what is vanishing in the forward march of the world — to what we are losing, but also to the love that allows us to endure, and to the bonds that set us free. It allows this quiet voice — born in the mountains, shaped by years of work and total immersion among those whose story it tells — to reach the world.

Alexander Murphy



EXCERPT



TEASER Password: « [BA-GooSist-Dulac2025*](#) »



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*Click on **[CC]** to activate the English subtitles*



YARSAGUMBA

Structured as a female road movie, we follow Jamuna and her younger sister Anmuna on an emotional ascent through the mountains of their childhood during the yarsagumba harvest. As the snow melts, their community (the Magar ethnic group, who live in a very remote part of far-western Nepal) organizes the collection of a precious plant-insect known for its powerful medicinal and aphrodisiac properties.

Yarsagumba (*Cordyceps Sinensis*) is a parasite that develops inside a caterpillar, kills it, mummifies it, and grows from the body of the insect. Also called "the green gold of the Himalayas" or "Himalayan viagra," this root represents both the dreams and dangers for Jamuna and her sisters.

More than a symbol, the hybrid form of yarsagumba—whose literal translation means "insect in winter, flower in summer"—reflects Jamuna's passage into adulthood, her confrontation with her past, and her path toward exile.

The plant embodies the promise of reunification with the sisters left in the village, the possibility of reconciliation with her parents, and above all, the fulfillment of a dream to go abroad. But this departure is a heartbreaking prospect for her younger sister Anmuna, from whom she has never been separated.

महिला रोड मुभीको रूपमा संरचित यो कथाले हामीलाई जमुना र उनकी कान्छी बहिनी अनमुनाको पछ्याउँछ, जसले आफ्नो बाल्यकाल बिताएको पहाडी भूभागमा यासागुम्बा संकलनको मौसममा भावनात्मक उकालो यात्रा गर्छन्। हिउँ पग्लिन थालेपछि, सुदूरपश्चिम नेपालको एक अत्यन्त विकट क्षेत्रमा बसोबास गर्ने मगर समुदायले औषधीय तथा कामोत्तेजक गुणहरूका लागि प्रसिद्ध, दुर्लभ बनस्पति-कीराको संकलनको आयोजना गर्छ।

यासागुम्बा एक प्रकारको परजीवी हो, जुन सुरुवातमा गुँग्री किराको भित्र विकास हुन्छ, त्यसलाई मार्छ, त्यसको शरीरलाई ममीजस्तै बनाउँछ, र किराको शरीरबाट उम्रन्छ। "हिमालयको हरियो सुन" वा "हिमालयन भायाग्रा" भनेर चिनिने यो जड जमुना र उनका दिदीबहिनीहरूका लागि सपना र खतरा दुवैको प्रतीक बनेको छ।

साधारण प्रतीक मात्र नभई, यासागुम्बाको संकर स्वरूप—जसको शाब्दिक अर्थ "जाडोमा किरा, गर्मीमा फूल" हुन्छ—जमुनाको वयस्कतामा प्रवेश, विगतसँगको टक्कर, र पलायनतर्फको बाटोको दार्शनिक प्रतिबिम्ब हो।

यो बनस्पतिले गाउँमा बाँकी रहेका बहिनीहरूसँगको पुनर्मिलनको आशा, आमाबुबासँग मेलमिलापको सम्भावना, र सबैभन्दा महत्त्वपूर्ण रूपमा, विदेश जाने सपनाको पूरा हुने सम्भावनालाई मूर्त रूप दिन्छ। तर जमुनाको यो सम्भावित प्रस्थान उनकी सधैं सँगै रहेकी कान्छी बहिनी अनमुनाका लागि अत्यन्त पीडादायक छ, जससँग उनी कहिल्यै अलग भएकी छैनन्।



FILMOGRAPHY

ALEXANDER MURPHY - DIRECTOR

Alexander Murphy is a French-Irish emerging filmmaker. With a focus on the youth in ethnic communities, he explores universal themes around migration, female conditions or discrimination. His unique point of view offers a rare and authentic access to the intimacy of vulnerable populations in extreme environments. Capturing humanity with tender and a magnificent sense of photography, his work tends to record endangered cultural patrimony of margin groups.



एलेक्ज्याण्डर मर्फ़ी फ़्रान्सेली-आइरिश उदाउँदो फिल्मनिर्माता हुन्। जातीय समुदायका युवाहरूमा केन्द्रित रहेर, उनले आप्रवासन, महिलाको अवस्था र विभेदजस्ता विश्वव्यापी विषयहरू अन्वेषण गर्छन्। उनको दृष्टिकोण अद्वितीय छ, जसले चरम अवस्थाहरूमा रहेका संवेदनशील समुदायहरूको अन्तरंग जीवनमा दुर्लभ र प्रामाणिक पहुँच दिन्छ। मानवता र कोमलतासहित, साथै अनुपम छायांकनको संवेदनशीलतासँग उनले जीवन कैद गर्छन्। उनको काम सिमान्तकृत समूहहरूको संकटग्रस्त सांस्कृतिक सम्पदालाई अभिलेख गर्नेतर्फ उन्मुख हुन्छ।

BORN FREE – 2027

French-South African feature-length documentary in development, co-written by Jean-Baptiste Plard
Produced by Goodseed Production,

A ROAD LESS TRAVELLED – 2026

French-Irish feature-length documentary in production, co-written by Jean-Baptiste Plard and Kim Bartley.
Produced by Goodseed Production, co-produced by Samson Films
Supported by Centre National du Cinéma, Screen Ireland, Région Île-de-France, Scam-Brouillon d'un Rêve, EURODOC25 Program, Procirep-Angoa, Distributed by Dulac Distribution (France), Break Out Pictures (IRE/UK)

GOODBYE SISTERS – 2025

French-nepalese feature-length documentary, co-written by Jean-Baptiste Plard, Produced by Goodseed Production, co-produced by Underground Talkies Nepal, in association with ProArti, Pharmanet, Sacem, Supported by Cinémas du Monde, Institut Français, Centre National du Cinéma, Sacem, In collaboration with the Nepalese Film Development Board, the Nepalese Department of National Parks and Wild Life Conservation, Distributed by Dulac Distribution (France), World Sales : Alpha Violet, Premiered at Doc@PÖFF Tallin Black Nights, Release in theater in France on the 18th of February 2026

NDAO HANAVAO - 2024

French-Madagascar short documentary
Produced by Rubis Mécénat

OF SOUL AND JOY - 2023

French-South African short documentary
Produced by Rubis Mécénat

ART(ist) SERIES – 2018–2023

A series of documentary artist portraits produced by Rubis Mécénat.

Sibusiso Bheka – 2023 – South Africa, Tania Mouraud – 2022 – France, Laureline Galliot – 2022 – France ,Joël Andrianomearisoa – 2022 – France, Lindokuhle Sobekwa – 2021 – South Africa, Cyprien Clément Delmas – 2021 – Spain, Camille Chedda – 2020 – Jamaica, Sheena Rose – 2020 – Barbados, Benjamin Loyauté – 2020 – France / Italy, Jabulani Dhlamini – 2019 – South Africa, Kid Kreol & Boogie – 2019 – Réunion Island, Tshepiso Mazibuko – 2019 – South Africa, Fanny Allié – 2018 – United States, Stéphane Thidet – 2018 – France, Geert Goiris – 2018 – Belgium



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