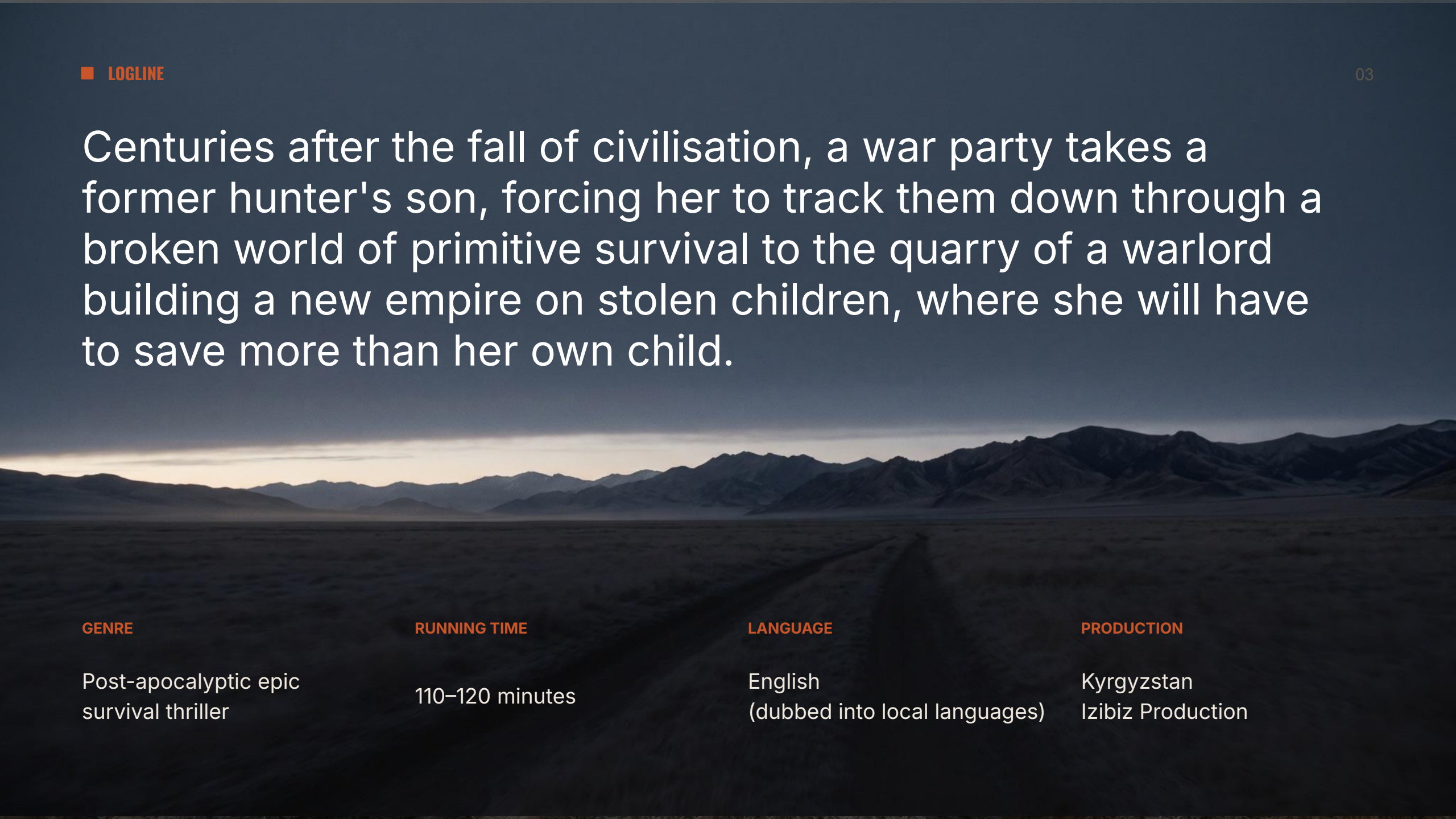

UMAI
A feature film · Kyrgyzstan
izibiz
production



“My mother will come.
She will take all of us.”

A nine-year-old boy says it inside a cage. Generations later it will be sung around fires by people who no longer remember whose children they were.

Centuries after the fall of civilisation, a war party takes a former hunter's son, forcing her to track them down through a broken world of primitive survival to the quarry of a warlord building a new empire on stolen children, where she will have to save more than her own child.



GENRE

Post-apocalyptic epic survival thriller

RUNNING TIME

110–120 minutes

LANGUAGE

English
(dubbed into local languages)

PRODUCTION

Kyrgyzstan
Izibiz Production

THE CHASE. SURVIVAL. A MOTHER. A MYTH.

The film anchors the audience in the primal, sweat-inducing grit of a survival thriller, leveraging the relentless physical tension of a manhunt. Ultimately, it elevates that experience, leaving viewers with the realization that they have just witnessed the birth of a myth.

The core premise speaks a universal language: a mother pursuing her stolen child through an unforgiving wasteland. Beyond this emotional hook, the film trusts its visual language entirely showing everything, explaining nothing.

What begins as a mother’s private mission to save her child becomes the catalyst for a new society. Faced with a fractured world, her ultimate choice demands unity, proving that one person’s sacrifice can ignite a legend and rewrite the future.

60 % survival and chase **30 % mother and son** **10 % the uncanny**



THE STORY

I

The Iron People burn a forest community. Umai's husband is killed; her son Altyn is carried off in a cage with the other children and with Asan, the blind storyteller. Umai climbs out of a pit of bodies and follows the trail.

II

The road breaks her twice. Blind rage costs her the trail. Captivity among a community that gives up its sight by choice costs her weeks. Then, from a ridge above the quarry, she sees her son unchained: standing beside the warlord, listening. She came to save a child from a cage. What he needs saving from is an offer.

III

In the burning quarry she gets exactly what she came for: a few minutes of silence and the chance to take only her own. Her son will not leave without the others. She opens every cage. Setting them free and breaking her own rules of survival changes not only her story, but the entire future of the human tribes.



RULES OF THE WORLD

- How much time has passed is never stated. Not once.
- The old weapons are real — and unreliable. Half the rounds do not fire.
- Books are not evil. The monopoly on them is.
- The Iron People are strong through discipline, scouting and control of water, not technology.
- Every miracle keeps a second, physical reading. The film never chooses between them.

No scene ever explains how the old world worked.

THREE ANSWERS TO THE END OF THE WORLD



THE IRON PEOPLE

"The world tore because every man pulled his own way."

One order, one will, fear as the mortar. They take children, not slaves.



THE BLIND

"The ancients reached for everything they saw, and it all burned."

Coming of age means giving up your sight. Memory is kept in knots on cords.

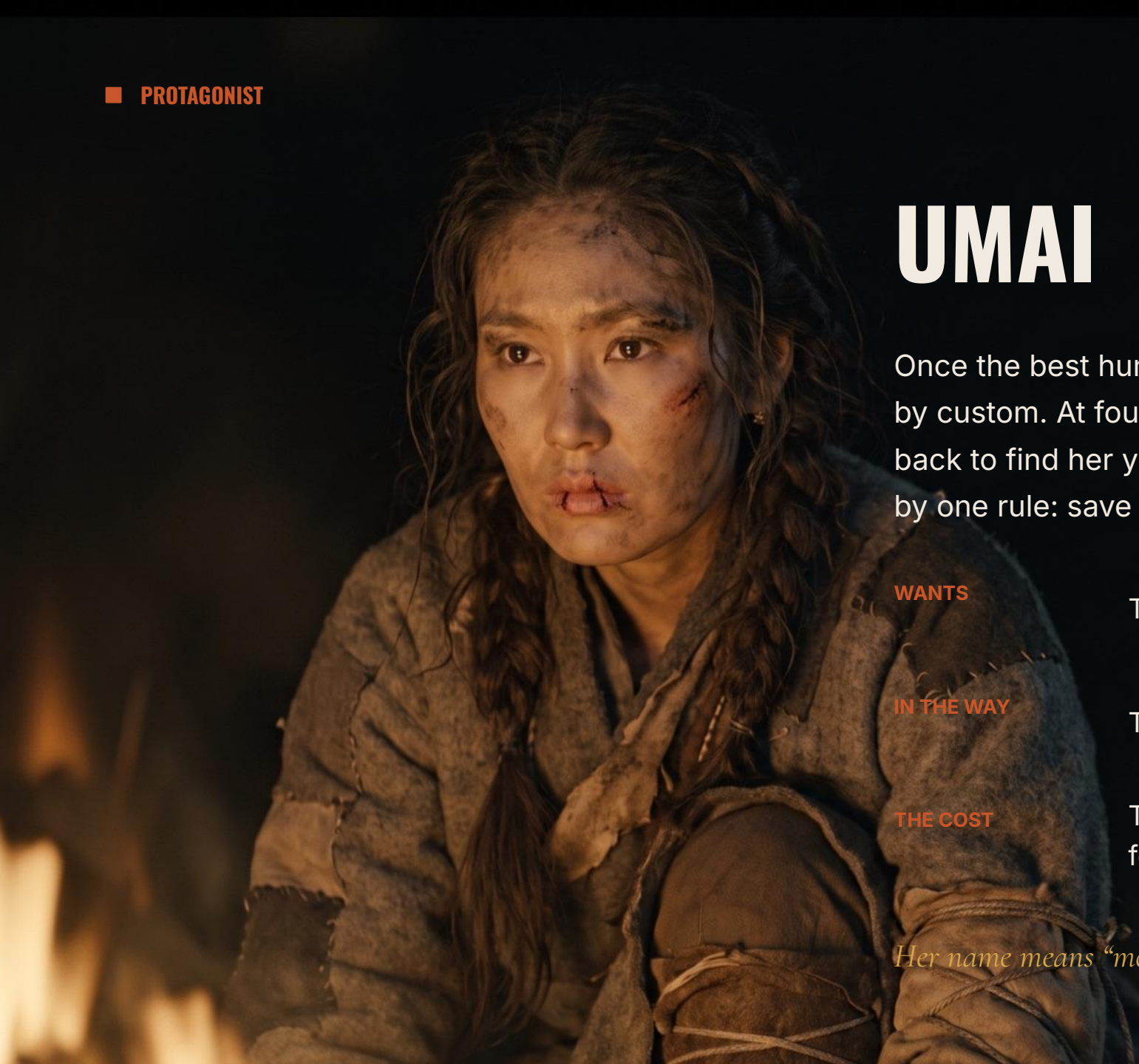


THE KEEPERS

"The world died twice: first the people, then their knowledge."

One man holds all of it. An adult name is earned by a deed, not given at birth.

Each is right about the diagnosis and wrong about the cure. Umai takes none of the three. Her ultimate choice to unite, rather than kill or dominate sets a profound change in motion. We witness the birth of a legend, one that sparks the healing of a broken world through the kind of fierce compassion only a mother can bring.



UMAI

Once the best hunter in her community, returned to the hearth by custom. At fourteen she left to help a stranger — and came back to find her younger sister dead. Since then she has lived by one rule: save your own, the rest is not yours.

WANTS

To get her son back.

IN THE WAY

The rule she has lived by for twenty years.

THE COST

To get her own child back, she will have to break it for good.

Her name means "mother-protector". She protects only her own.

TEMIR

A warlord who takes not slaves but the first generation of his own people. The adults are already spoiled by the memory of their communities and their feuds — they will never become one nation. Children can. In twenty years there will be scribes, healers and commanders here who do not remember whose blood they carry, and who do not cut each other over pasture.

He is right about the diagnosis. And from that correct diagnosis he concludes that the world needs one will and fear — repeating the exact sin that killed it.

THE TEST FOR EVERY SCENE HE IS IN

Is there a moment where the audience is on his side? If not, the scene gets rewritten.



HOW A MYTH IS BORN

1. A boy in a cage invents it: “My mother will come. She will take all of us.” Not a prophecy — a way to survive the night.

2. A blind old man picks it up and builds on it. A little more every night. Exactly what he was once exiled for.

3. The mother carries out the invented story to the letter — and never knows that she is doing it.

4. A montage across generations: one melody, changing words. The first generation sings of a mother and her son. The second, of a mother and children. The third, of “Her” — a woman with no name.

This is not a story about a chosen one. It is the story of a woman her descendants will turn into one.

A child today asks: “Whose children were they?”

The mother does not answer at once — the song no longer says: “One of them was her own.”

WHY THIS STORY

Can a future be built
without repeating the violence of the past?

Who has the right to tell the past?

Temir wants to own memory. The Keepers want to preserve it untouched. The Blind want to rewrite it. Asan fills its holes. Umai is the only one who tells nothing.

Which is why she is the one who gets told.

No character ever says the theme out loud. Not once.

We grew up on these mountains and on these stories. They were told around the fire and never written down — which is why half of them are already lost.

For us "Umai" is not an attempt to display ornament. It is an attempt to show how our memory actually works: how a living person turns into a legend, and what is left of them inside it.

We do not want to explain our culture to an outsider. We want him to enter it the way an audience enters "Apocalypto" — from the inside, with no translator.

Marat Muhambetimin · Ilgiz Kuvatbek

VISUAL LANGUAGE AND TONE







- Not a grey post-apocalypse. Ochre, felt, rust, smoke, a sky full of stars — there is colour here.
- The body carries the drama: cold, wounds, hunger. Silence instead of dialogue.
- Natural light and fire. Handheld in the chase, locked off in the world.
- Culture works, it does not decorate: a rite, a horse and a song change what happens.

THE SHORTHAND FOR PRODUCERS

“The Revenant” — for texture and physicality.
“Apocalypto” — for the structure of the chase and the final reversal.
“Mad Max” — for how a post-apocalyptic world is built and how different societies coexist inside it.

Kyrgyz material instead of Mesoamerican.

WISH CAST



TEMIR

Selim Bayraktar (Türkiye)

“Muhteşem Yüzyıl” (Magnificent Century) — Sümbül Ağa.
“Rise of Empires: Ottoman” (Netflix) — Çandarlı Halil Pasha. “Mehmed: Fetihler Sultanı”.



UMAI

Suiun Orolbek kyzy (Kyrgyzstan)

Lead role in “Öch” (Revenge, 2025), directed by Ilgiz Kuvatbek. Already carried a feature for this director.



ERLIK (COMMANDER)

Mahesh Jadu (Australia)

“The Witcher” (Netflix) — Vilgefortz. “Marco Polo” (Netflix) — Ahmad Fanakati.

The logic: a Kyrgyz lead who has already carried a feature for this director; a Turkish name with a built-in audience across Türkiye and the region; a Netflix-recognised face for the English-language version.

WHO AND WHERE

AUDIENCE

16+. Genre audiences and festival audiences at the same time. The story reads with no prior context: a woman goes after her child.

ROUTE

National release → A-list festivals and Asian programmes → co-production markets (Berlinale Co-Production Market, Asian Project Market) → streamers focused on non-English genre film.

POSITION

A female-led survival epic on Turkic material is rare stock. Demand for non-European genre stories told from the inside keeps growing, and films of this kind out of Central Asia barely exist. Shot in English, with dubbing into local languages.

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SCREENPLAY

Marat Muhambetimin
Ilgiz Kuvatbek

DIRECTOR

Ilgiz Kuvatbek - “Jez Kempir” (Witch, 2026) · “Shut down” (2025) · “Shut down 2” (2026) Premiered at Bishkek IFF. The same director–writer–producer team has already made three films together.

PRODUCER

Nesley Fairburn, Rinat Ruslanov,
Dastan Azamat

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COMPLETED

- Creative foundation
- Treatment
- World bible
- Character bible and relationship map
- Sequence structure

NEXT

Scene breakdown → first draft screenplay → production

WHAT WE ARE LOOKING FOR

Partial financing for development and production, a national studio partner, and a route into international co-production.



UMAI

“She came, and she took all the children.”

Third generation. The name is already gone from the song.

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