Mission Homo Liberatus: The Beginning

Feature film treatment based on the novel by Marina Vantara

Logline

A young descendant of the ancient superhuman race *Homo Liberatus*, and a survivor of the Khatyn massacre, returns to Earth from the distant planet New Lemuria with a foretold mission: to eliminate the "energy vampires" – elite that has parasitised humanity for centuries by feeding on human fear.

According to the prophecy, his journey must begin with the search for the former Nazi responsible for his mother's murder. But the mission is complicated by the lack of information about the vampire-criminal's identity – and by the hero's growing love for an indigo girl who is gradually awakening powers capable of changing the fate of the world.

Genre

Epic Science Fiction / Philosophical Fantasy / Romantic Drama / Political Thriller

Target audience

- Prestige sci-fi audiences
- Philosophical fantasy viewers
- International arthouse crossover audiences
- Fans of emotionally intelligent speculative fiction
- Audiences of Dune, The Matrix, Arrival, and Avatar
- Viewers interested in historical memory, the psychology of power, and spiritual evolution
- Adult audiences aged 18+ (there will be a few mild erotic scenes)

Tone and style

The film blends the mystical gravitas of *Dune*, the philosophical melancholy of *Cloud Atlas*, the supernatural realism of *The Fountain*, and the emotional intimacy of *Pan's Labyrinth*. The description of New Lemuria was inspired by images of Pandora from *Avatar*

The film should never feel like traditional "hard sci-fi." It is mythic, emotional, spiritual, and philosophical yet politically charged.

Thematic core

At its heart, the film asks: **What happens when a human being is raised without fear?**

The story explores:

- Fear as a tool of social manipulation and enslavement
- Humanity's addiction to domination and control
- The choice between power and humanity
- Harmony with nature versus parasitic consumption
- The price of true freedom
- Technological progress delays humanity's biological evolution
- Human suffering and collective trauma inherited through generations
- The ethics of revenge
- Love as a force stronger than ideology
- Whether humanity deserves salvation

Time and space

The film unfolds across multiple timelines and settings that gradually converge into a single story.

The Prologue takes the audience to **Belarus in 1943, to the destroyed village of Khatyn** immediately after the punitive operation carried out by the 118th Schutzmannschaft Battalion. The wartime storyline is based on real historical events and incorporates documentary materials, interrogation records, and testimonies from investigations into the crimes committed at Khatyn, some of which are quoted verbatim in the novel.

The main storyline takes place **in the USSR of the mid-1980s**, within the atmosphere of late Soviet military towns, KGB archives, and covert investigations of war crimes. Against the backdrop of ordinary Soviet life, the existence of the Homo Liberatus race and their hidden struggle against energy parasites is gradually revealed.

At the same time, the audience is introduced to **the Bermuda Colony of Homo Liberatus** – a hidden Lemurian settlement inhabited by those who remained on Earth after most of their people relocated to New Lemuria. The colony exists in harmony with nature, but it is eventually discovered by the U.S. military, leading to the destruction of the colony's protective shield and hidden base.

New Lemuria is a distant planet that has become the new home of Homo Liberatus. Unlike the technological world of humans, its society is built upon telepathy, energetic interaction, and a unified collective consciousness. It is here that the philosophical foundation of the film and the true scale of Yan's mission are fully revealed.

Historical background of the novel

The Khatyn massacre was one of the most notorious Nazi atrocities in occupied Belarus during World War II, when the 149 civilian village residents, including 75 children, were burned alive in a wooden barn.

The massacre was carried out as a part of anti-partisan operation by German forces together with collaborators from the 118th Schutzmannschaft Battalion, a unit composed largely of Soviet collaborators and former POWs of Ukrainian origin. Historians estimate that more than 5,000 settlements in Belarus were burned during the occupation, with many inhabitants killed alive in similar punitive actions. The 118th Battalion became especially infamous for participating in mass reprisals, executions, and village burnings under German command.

One of its senior officers was Grigory Vasyura, a former Soviet Red Army officer who served as chief of staff of the battalion. After the war, many collaborators concealed their pasts, and investigations into atrocities in Belarus continued intermittently for decades in the Soviet Union. Evidence gathered by Soviet investigators in the 1970s and 1980s, including testimony from former battalion members, linked Vasyura directly to Khatyn and other massacres.

In 1986, Vasyura was tried in Minsk by a Soviet military tribunal in a largely closed proceeding. The court found him guilty of war crimes, crimes against humanity, and collaboration with Nazi forces, concluding that he had personally played a leading part in the destruction of Belarusian villages and the murder of at least 360 civilians. Vasyura was sentenced to death and executed in 1987.

GROUPS OF CHARACTERS and world building

Homo Liberatus

A hidden branch of humanity that evolved differently at the legendary island of Lemuria. Unlike Homo sapiens, the Lemurians developed inwardly rather than technologically. They achieved telepathy, longevity (500 years on average), emotional synchronisation, deep symbiosis with nature.

The most important achievement of Homo Liberatus is **energy manipulation** that allows them to move objects, teleport, overcome gravity and heal all diseases. Thanks to their superpowers, Lemurians evolved beyond fear.

They live by harmony rather than law. Their most profound practice is the **Unity**:
a collective meditative state in which all adult Lemurians merge consciousness and experience each other's thoughts and emotions directly. Unified Consciousness is the only governing body in Homo Liberatus Society.

Alternative social structure is based on the concept of **humans who do not feel fear**. Lemurian fearlessness and personal resourcefulness effect, for example, in complete absence of property, production and trade. Homo Liberatus do not set artificial age restrictions, and they commonly accept the desire to be a single parent. There are no schools in Lemuria, and parents bear personal responsibility for children's upbringing, training and education.

Nature is the only law that Homo Liberatus obey. They are trained to sense the Nature's will since early childhood. A murder turns a Lemurian into a natural exile, so a murderer stops hearing the call of Unified Consciousness.

New Lemuria

Homo Liberatus abandoned Earth after predicting that human technological development would eventually enslave or exterminate them.

New Lemuria is a lush exoplanet colonised by the Lemurians. Its architecture is grown rather than built. There are no cities or unnatural dwellings in the human sense. The planet itself feels semi-conscious, and it has local humanoids with five chacras. Unlike Earth, New Lemuria has no money, governments, industry, war or ownership hierarchy.

The contrast between Earth and New Lemuria becomes one of the film's most important visual and emotional devices.

Indigo

The offspring of relationships between Homo Liberatus and Homo Sapiens. Indigos are humans who carry Homo Liberatus genetic traits. The gene is recessive, and it gives a child an indigo-coloured aura, which later changes in adulthood depending on the individual's spiritual development.

Carriers of the Indigo gene are not free from fear but possess extraordinary abilities ranging from heightened intuition to a variety of strong superpowers.

The Vampires

Not literal supernatural creatures, but political, ideological, and psychological predators who feed on fear, obedience, violence, hierarchy, and social control. Some are individuals, and others are systems or institutions.

There are two types of Vampires:
Uninnate – those conditioned into a hoarding model of existence through fear and childhood trauma.
Mutants – individuals born as psychopaths.

As the film unfolds, it gradually reveals that vampirism is not merely biological – it is a mode of consciousness that has become the foundation of human civilization.

Ordinary Homo Sapiens

Ordinary humans, vulnerable to fear and human weakness. Their capacity for critical thinking varies, and it is this that determines the course of their spiritual development.

Importantly, ordinary humans possess the potential either to descend into the state of an Uninnate Vampire or to choose the path of spiritual purification and self-perfection.

MAIN CHARACTERS

Yan

A half-human, half-Lemurian man, average to short, Asian, physically appearing around twenty-five despite being forty-five years old.

Narration: The film (and the novel) is narrated from the first person, i.e., from Yan's perspective. However, like all Lemurians, the protagonist is a telepathic empath: he can hear thoughts of all other characters and see their perspectives.

Born in 1940 in the village of Khatyn to a human herbalist mother and a Lemurian father, Yan survived the Nazi massacre that annihilated the village. His mother died shielding him with her body.

Yan voluntarily returns to Earth to begin a struggle against the "vampires." His mission is at once political, spiritual, and deeply personal.

Yan possesses all extraordinary abilities of Homo Liberatus, and he has no gene of fear. Yet emotionally, he is inexperienced, vulnerable, and deeply scarred. His greatest weakness is not fear – it is love.

Arc: Yan begins as a destined messiah driven by inherited trauma and righteous certainty. Over the course of the film, he discovers ambiguity, tenderness, and moral doubt. His journey transforms from vengeance to understanding and compassion for human weaknesses.

Grigory Vasyura

The principal antagonist of the first part of the story. This character is based on the historical figure of Grigory Vasyura, one of the participants/commanders in the destruction of Khatyn.

Vasyura in the 1980s is a tall, gaunt old man with piercing black eyes and a permanently contemptuous expression, closely resembling surviving photographs of the real historical figure.
Vasyura in the 1940s – as remembered by interrogated witnesses – is a strikingly handsome blond man with black eyes and an unnervingly calm, almost stone-like face.

A former executioner of Khatyn, Vasyura successfully reinvents himself within the Soviet system. In the film, he is portrayed as a master manipulator and social chameleon. After the war, he seamlessly embeds himself into Soviet society, becoming an influential official who enjoys the privileges and public respect granted to decorated veterans. Behind this carefully maintained human façade, however, hides an energy parasite – a "vampire."

Outwardly, he appears charismatic, disciplined, intelligent, and composed.
Inwardly, he is a predatory being sustained by fear, submission, and power.
Vasyura embodies one of the film's central themes: evil survives by adapting and learning to wear the mask of respectability.

Arc: Once imprisoned and stripped of his social status, Vasyura's parasitic nature begins to manifest openly. In captivity, he develops a terrifying, almost demonic ability – the power to strangle people without physically touching them.

Polina

A fourteen-year-old Soviet girl living in Belarus in the mid-1980s.

Curious, isolated, intelligent, introverted and emotionally sensitive, Polina feels fundamentally different from those around her. She is fascinated by plants, nature, intuition, and mysteries beyond material reality. It gradually becomes clear that she is an "indigo", a distant descendant of homo liberatus blood. After meeting Yan, her abilities begin to awaken rapidly.

When Yan literally crashes into her life through an interplanetary teleportation accident, Polina becomes his emotional anchor to Earth. She is simultaneously his student, his first true love, his moral compass and the embodiment of humanity's potential for evolution

Arc: Polina transforms from an awkward schoolgirl into someone awakening to hidden powers, cosmic truths, and dangerous responsibility. It is through her that the film shows growing up, awakening of consciousness and the painful transition from childhood to a different reality.

Physically Polina is a typical Slavic girl: quite tall, with long dark blond hair and greying green eyes (the colour of the stormy sea). At the beginning of the film, she appears a little plumpy, then becomes fit, confident and very attractive thanks to superpowers training.

Cassandra

With the appearance of an Indian princess, Cassandra is petite and exceptionally slender, with thick, flowing dark hair and large velvet-brown eyes. She appears to be around thirty years old, though in reality she is over two hundred.

Cassandra is a prophetess, a participant in the Unified Consciousness, and one of the spiritual leaders of the Bermuda colony of homo liberatus. She is among the oracles who foresaw both Yan's birth and his destiny.

Unpredictable, impulsive, and at times almost eccentric, Cassandra often hides behind an air of capricious spontaneity. Beneath that façade, however, lies the wisdom of someone who has seen the future.

Her presence combines intense and unapologetic sensuality with mystical power, while also carrying the tragic awareness of the coming catastrophe.

Simon

Yan's father. Though over three hundred years old, Simon appears to be in his late forties or early fifties.

An ancient Lemurian who once lived among humans, Simon fell deeply in love with Yan's human mother, Polina (the same name as the young Polina). Wise, deeply compassionate, and burdened by centuries of memory and regret, he understands both humanity and Lemurian civilization better than almost anyone else.

It is Simon who rescues the young Yan from the ashes of Khatyn. Emotionally restrained yet profoundly empathetic, Simon is deeply connected to nature and to the Unified Consciousness. He continues to carry the pain of losing the human woman he loved, whose death remains one of the defining wounds of his long life.

Simon fears that Yan's mission against the energy parasites may ultimately destroy his son spiritually, forcing him to embrace violence and hatred alien to the nature of homo liberatus.

He represents the older generation of homo liberatus – beings who have evolved beyond fear and aggression, and who view harmony with life as the highest form of existence.

Andrei Pilatov

A KGB captain, thirty-three years old. Andrei is tall, handsome, and distinctly Slavic in appearance, with the polished bearing of a Soviet officer.

Highly intelligent and analytically sharp, he is nevertheless a romantic at heart – an idealist disguised as a cynic. Possessing a strong sense of self-irony, Andrei views both his service and the stagnating reality of the late Soviet Union with quiet scepticism and dark humour. He is not an ideological fanatic. Rather, he is a man of the system who has begun to see the cracks within it.

At first, Andrei regards Yan as an absurd anomaly, something impossible that threatens his rational worldview. Gradually, however, he becomes Yan's closest human ally. Andrei ultimately becomes a bridge between two worlds — the rational human reality and the mystical philosophy of homo liberatus.

Pavel Pilatov

Pavel Pilatov, who is sixty years old, is Andrei's uncle and a former KGB officer, but also a descendant of Russian nobility.

A skilled hypnotist, he once used mental techniques in espionage operations before later teaching hypnosis and psychological methods to younger intelligence recruits. An intellectual, a patriot, and a guardian of historical memory, Pilatov served in the KGB consciously and by choice, believing he was protecting his country from collapse and manipulation.

It is Pavel Pilatov who helps Yan investigate the crimes committed at Khatyn.

With vast life experience and a penetrating understanding of human nature, the Colonel is a man who rarely succumbs to illusion. He understands how fear, opportunism, and ideology can turn ordinary people into traitors and executioners.

Pilatov becomes instrumental in helping Yan uncover the mechanisms of betrayal, study the Khatyn archives, and ultimately track down Grigory Vasyura. Within the group, he serves as a moral anchor – a figure of discipline, realism, and historical conscience.

Investigators

Lieutenant Colonel Yevgeny Dalatovich is the investigator leading the inquiry into the crimes committed at Khatyn. His character is based on a real Soviet investigator involved in postwar war-crimes cases.

Persistent, methodical, and consumed by the search for evidence, Dalatovich represents a type of investigator for whom truth matters more than the system itself. Through his storyline, the film takes on the qualities of a legal thriller, a historical investigation, and a drama of memory.

Colonel Viktor Glazkov serves both as investigator and chairman of the military tribunal. His character is also inspired by historical figures connected to the prosecution of Nazi collaborators and war criminals.

Unlike the emotional and obsessive Dalatovich, Glazkov is stern, highly intellectual, and uncompromising. He embodies the authority of the law, the machinery of state retribution, and the cold discipline of Soviet justice. Through Glazkov, the film explores one of its central moral questions: can any human court truly punish absolute evil?

STRUCTURE

Act 1

PROLOGUE: KHATYN, 1943

Night. A village in flames. Burned villagers. Ash scattered across the snow. Two Lemurians, Simon and Mina, emerge out of thin air. They search for a child among the bodies. Simon finds little Yasik hidden beneath the body of his dead mother, Polina.

This sequence establishes the emotional foundation of the entire film: war, miracle, tragedy, and the survivor's guilt.

CUT TO 1985

Yan teleports to Earth on his own for the first time. The journey nearly kills him. He collapses in a forest within the territory of a Soviet military town, where he is discovered by Polina. The scene is simultaneously comic, unsettling, and magical.

When Yan accidentally knocks over a can of green paint after failing to control his telekinesis under the gravity of the new planet, Polina encounters the impossible for the first time.

THE LAKE: THE FIRST CONFESSION

At the lakeside, Yan tells Polina about Lemuria and the homo liberatus race, about telepathy and teleportation, about fear as the foundation of human civilization, and about humanity's gradual degradation through dependence on technology.

Visually, the scene unfolds as a gradual dissolution of Soviet reality into mysticism: Yan grows a daisy from a seed within seconds. Polina begins to believe.

THE FIRST LOVE STORY

Yan slowly realises that he is in love. But Polina is still a teenager, and their bond develops not as an ordinary romance, but as a spiritual recognition between two kindred beings.

Act 2

THE MYTHOLOGY REVEALED

Yan explains that "vampires" are not mystical creatures, but energy parasites that feed on human energy by causing suffering, generating fear, manipulating, and controlling people. These energy vampires create systems of dependency, strengthen technocracy, provoke wars, and rise to positions of power, ultimately taking control of entire nations.

BERMUDA LEMURIA

Yan arrives at a hidden colony of homo liberatus in the Bermuda region. Here, the philosophy and abilities of the Unified Consciousness are revealed. Through this collective consciousness, Yan discovers the name of KGB Colonel Pavel Andreyevich Pilatov, who can shed the light on Yan's search for his mother's murderer.

THE SECOND LOVE STORY

In Bermuda Lemuria, Yan meets the beautiful prophetess, Cassandra. Determined to have a child with the prophesied messiah, she even accompanies Yan to Moscow to

visit the central headquarters of the KGB. After successfully locating Pilatov with Cassandra's help, Yan gives in to her desire (an erotic scene in an abandoned KGB interrogation room).

THE SOVIET DETECTIVE STORYLINE

At the same time, an investigation begins: who exactly destroyed Khatyn?

Yan, Andrei Pilatov, and Pavel Andreyevich Pilatov work with KGB archives and wartime documents. The film unexpectedly transforms into a historical thriller, a war crimes investigation, and a story of collective betrayal.

THE GEOGRAPHY OF BETRAYAL

A horrifying truth emerges: a significant number of the perpetrators involved in the destruction of Khatyn came from collaborationist units, who scattered around the world after the war.

These chapters unfold in the style of psychological noir.

POLINA AWAKENS

After her contact with Yan, Polina's abilities begin to develop rapidly. She starts sensing energy, hearing the voices of plants, and experiencing an expansion of consciousness. But at the same time, her psyche begins to crack under the pressure of this new reality.

Act 3

HE VAMPIRE NETWORK

Yan tracks down Vasyura, who turns out to be not merely a former collaborator policeman, but part of a vast network of parasites hidden within the party, military, and economic elite.

"THE GATHERING OF THE GREY CARDINALS"

A lavish banquet of the late Soviet nomenklatura. On the energetic level, Yan sees filthy grey-brown energy threads, parasitic connections, and the draining of human life force. This sequence becomes the climax of the film's social satire.

Outside the banquet venue, Yan confronts Vasyura face to face and threatens him with retribution but ultimately decides to allow humans to punish their own criminal.

LOVE

Andrei Pilatov falls in love with the student Lyuba, Vasyura's daughter – a pure indigo girl who rejects and condemns her father's cruelty. He secretly marries her, takes her to Colonel Pilatov's house, and resigns from the KGB.

Yan returns to Polina to help her unlock her indigo potential. Wanting to show his beloved his own world, he brings her to New Lemuria, where their relationship finally becomes complete. Then, Yan returns Polina to Earth as she would not survive the homo liberatus lifestyle.

THE UNIFIED CONSCIOUSNESS

The Lemurians realise that the world stands on the brink of catastrophe. Some of them decide to return to Earth to begin an open struggle against the parasitic system.

Finale

THE IRON CATACLYSM

The system begins to fight back. The last refuge of homo liberatus – Bermuda Lemuria – is discovered and destroyed by the U.S. military. The Lemurians are forced to scatter across the Earth in search of a place for a new colony, from which the war for humanity's consciousness will begin.

THE TRIAL

Vasyura is exposed and, after a lengthy trial, sentenced to death. Before the execution, Yan appears in Vasyura's prison cell and performs a procedure to eliminate the brain mutation that conditioned Vasyura's psychopathy. Overwhelmed by unbearable remorse, Vasyura experiences guilt so intense that it becomes incompatible with life.

EPILOGUE

Cassandra, now married to one of the richest men in the world, has given birth to Yan's son, who carries the vampire mutation. She knows the future role the boy is destined to play, and silently – with tears in her eyes – watches the first signs of his vampire cruelty emerge.

The film ultimately shows that the problem is not one man alone. Vampirism is embedded within the very system of fear itself.

CINEMATIC APPROACH

The cinematography should evolve alongside the protagonist's inner conflict

Visual motifs

The film contrasts two worlds:

Earth is tactile, weathered, industrial, emotionally wounded, and haunted by fear and violence. Cold desaturated tones dominate war memories.
New Lemuria is organic, luminous, symbiotic, and almost spiritually alive. Warm golden greens emerge whenever nature, love, or Lemurian energy is present. Graphic design and special effects will be required in the act representing New Lemuria

Other visual motifs:

WATER represents memory, emotional truth, interdimensional transition, healing and the unconscious.
Important SCENES involving water:
Yan interacting with Polina (most of these scenes involves water)
Halong Bay meditation
Interplanetary teleportation must end in water

FIRE represents destruction and trauma. The memory of Khatyn fire visually haunts the entire film.

PLANTD & ROOTS represent interconnection, natural intelligence, evolution and hidden ancestry. Nature reacts subtly to Lemurian presence.

EYES, particularly Polina's storm-coloured eyes. They symbolise spiritual recognition, emotional anchoring and the possibility of mutual understanding between species.

Sound and music

The use of **telepathy and Unified Consciousness** is portrayed through layered sound design, overlapping whispers, slowed perception, and shared emotional imagery rather than conventional visual effects.

The **human world** is dominated by machinery, industrial hum, static and possibly echoing announcements

New Lemuria and natural spaces emphasise wind, running water, buzz of insects, breath and heartbeats

MUSIC score should feel ancient and futuristic simultaneously and present a fusion of ethereal choral textures, Eastern European folk influences, minimalist electronic ambience, organic percussion and spiritual vocalisation

Franchise potential

The film is designed as the first chapter in a larger saga. Further instalments as per the author's plan (a subject to discussion)

- Mission Homo Liberatus: The Rise of Indigo (a planned part of the trilogy, Book 2, already in the process)
- The final battle for liberation of humanity from Energy Vampires (a planned part of the trilogy, Book 3)
- Alternative world – New Lemuria itself
- Homo Liberatus history in the original Lemuria (possibly, a cartoon)

Final statement

Mission Homo Liberatus: The Beginning is a mythic science-fiction drama about the battle between fear and consciousness.

It uses speculative ideas not merely for spectacle, but to ask profound questions about civilization, violence, love, memory, and human evolution. At its core, the story insists that the greatest revolution is not technological. It is emotional, moral and spiritual.

And the fate of the world depends upon whether humanity can evolve beyond fear before fear destroys humanity.