

THE GHOST OF PRIVATBANK
Musical-poetic film

Ukraine under the yoke of financial nets,
dezakon- just a facade, human destinies- under threat
The very ghost rises from the darkness of centuries,
To reveal the truth hidden from sight.

SCREENPLAY

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Film by Yuliya Levashova (aka Yuliya Lev)

ПРИВИД ПРИВАТБАНКУ

The Ghost of PrivatBank

Musical witness to the mechanisms of power

ПриватБанк



Creative tools used

 KlingAI  CapCut  Grok  Copilot  perplexity  Suno

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Logline
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General information about the film
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INTRODUCTION / TITLE SEQUENCE

Yuliya Lev logo. Warning card.

The main title image — the destruction of a bank building.
 (00:00 – 00:28)
 5-6

PART 1

The temptation of the devil with a card.

A conspiracy in the hall of power. A protest on the street.

Offshores, FATCA, Cyprus Branch.

Monitoring happy people (eye, skeletons).

Pursuit by advertising.

Manipulation on strings.

Billboards with eyes and the loss of a soul.

A dark city with neon.

The demon that comes out of a person.
 (00:28 – 03:41)
 7-14

PART 2

Office of PrivatBank.

Golden ticket.

Chessboard.

Hall of officials. Law

2121. Basement and game.

The Economist magazine.

By the prophecy of Habakkuk.
 (03:42 – 05:59)
 15-22

PART 3

A gloomy day of war: ruins, sheets of documents.

The bank's graph rises above death.

A neglected entrance and a grandmother with bread.

The humiliation of a warrior ("a card in the teeth").

The power of refusal. The tears of the banker.

Analysts and dreams of the "Diia" IPO.

Stock prices fall to 49%.

The revival of satire in TheEconomist
.....23-33

PART 4

The golden chains between PrivatBank, the Ministry of Justice, and the Court — a direct conspiracy against the people.

The struggle of a man against demons- officials, liberation from the illusion of the system.

The history of dictators (Napoleon and Hitler) repeats itself:

from power to loneliness, exile, and karmic self-destruction.

(09:27 - 12:05)

.....34-40

PART 5

Modern days: war as profit for the bank.

A billboard advertising a bank above the trenches.

A dark room with a candle.

Bureaucratic corridors, refusals of "not our department."

A department with a police officer and a machine gun against a client.

The loss of the soul of the corporation's servants.

(12:06 - 13:35)

.....41-45

PART 6

The girl's dream of a bureaucratic labyrinth.

The revival of the truth tape.

A secret building in the city.

The shadow of the bank emerges into the open.

The loss of the electronic signature's power, law 582 as a crack in the system.

The people are trapped, a poker game of corporations.

A mother with a child as a symbol of hope.

Awakening from the illusion of fear.

The IRS lightning as a sign of the higher court.

Revealing the essence of the bank's demon.

(13:35 - 17:30)

.....46-55

PART 7

Termination of the contract and the fall of the devil.

The destructive lightning IRS destroys the bank building.

The revival of nature under which the ghost of PrivatBank disappears.

(17:30 - 18:50)

.....56-58

Total duration of the film: 20 minutes 11 seconds

Title of the film: GHOST OF PRIVATBANK

Format: Experimental AI film, combination of real cinema + 3D/2D animation

Overall music: alternative indie rock combined with pop (ranging from epic to hard-rock)

00:00 – 00:09

LOGO YULIYA LEV

The camera slowly approaches the enormous lion head (stylized logo with a separate name: "Yuliya Lev"). The lion is above a crumbling green building. Around it pulsates a mystical green light with golden particles. The lion suddenly opens its mouth — a powerful roar (low-frequency, voluminous). The roar causes the miniature green building to crack and crumble into pieces. The Yuliya Lev logo, which remains intact in front of the building.

Surrounding the building are green grass and flowers.

The symbolic meaning of the introduction:

- *The lion* is the embodiment of strength, dignity, protection, and truth (the Yuliya Lev logo as an author's signature and protector).
- ***The crumbling green building***—PrivatBank **and the entire system** built on the illusion of stability and greed.
- *The roar of the lion* — an act of exposing and destroying lies.
- ***The logo remains intact*** — **truth, creativity, and** The true strength cannot be destroyed.
- *Green light + flowers* — duality: the green color of the can (illusion of growth) against nature, life, hope.

00:09 – 00:15

WARNING CARD(black background, red threatening font)

"The film contains delicate sensual content with violence and alarming imagery."

It is recommended to review with control and caution, especially for viewers up to 18 years old.

00:15 – 00:28

MAIN TITLE IMAGE OF THE FILM – DESTRUCTION

The green building of PrivatBank is collapsing in slow motion. In front is an antique expensive chair with a skeleton, which comes to life in the moment. A girl stands on the right. On the earth, there are both flowers and stones, dust is falling. The building completely collapses and "flies" directly at the viewer (3D-effect).

The skeleton in the chair flies forward into the screen towards the viewer along with

the dollars that were hidden behind it, scattering in the air. The girl remains unharmed, raising her hands to her chest, her eyes full of hope. A bright white- yellow glow pours from the sky — it is the moving force of destruction. In the glow, dollars fly and swirl.

Symbolic meaning:

- *The green building of PrivatBank* is the embodiment of the entire system of the bank: an artificial "stability" built on lies and greed.
- *The skeleton in the chair*— a dead soul that once controlled this system (a banker, an official, an oligarch), but now becomes a victim itself. Its "revival" for a moment is an illusion of life that quickly crumbles.
- *The dollars that scatter from—the skeleton*— hidden wealth, plundered through forgeries, debts, account freezes.
- *The girl who remains unscathed*— a symbol of the people (or specifically women, families, ordinary people) who survive against all odds. Her raised hands and hope in her eyes — an act of faith that truth and justice will prevail.
- *White-yellow glow from the sky*— divine light, the power of truth, revelation, purification (can be interpreted as God's judgment or the inner strength of a person). It is this light that destroys the system, not the other way around.
Flowers next to stones and dust— duality: life and death, hope and destruction coexist simultaneously. Flowers are what remains after the collapse of the system.

PART1

*The devil's temptation with a card. A conspiracy in the hall of power.
Protest on the street. Offshore accounts, FATCA, Cyprus Branch.
Monitoring happy people (eye, skeletons).
Advertising pursuit. Manipulation on strings.
Billboard with eyes and loss of soul. Dark city with neon.
A demon coming out of a person.
(00:28 - 03:41)*

00:28 - 00:40

MYSTERIOUS ROOM

(real shot + cartoon devil) A man (30–35 years old, tired, black shirt) sits at a table and reads the magazine *The Economist* ("Bankers & Corruption").

A small red cartoon devil appears in front of him with a PrivatBank card — waving it, tempting, smiling.

Behind the man is an ancient mirror (portal). In the mirror, the same girl with a worried face is visible, and behind her, there is a building with a neon green sign that says

PrivatBank.

The girl gestures desperately: "Don't take it! It's a trap!" — she clearly experienced it all herself.

At 00:38, she presses against the glass and clearly mouths:

"Don't take the card... it's evil!"

Lyric (male voice):

There exists in Ukraine

A greater manipulator bank

Its name is PrivatBank

And it leads people into deceit.

TRANSITION Foggy flash

00:40 - 00:41

HALL OF POWER(dark, pompous hall, cold lighting)

The camera slowly reveals a spacious hall.

In the center — the figure of the National Bank of Ukraine in a blue suit (motionless, stern face).

On the left — the Ministry of Finance in a black suit (equally motionless).

On the right — PrivatBank depicted as a large green devil with horns, who is sneering and laughing directly in the face

of the authorities.

In the corners — guards in black suits and dark glasses, everyone standing like statues (including the devil).

On the wall — a large fabric banner:

"Individuals are obliged to play. Law 2121-|||" The laughter of the devil continues until 00:53, creating a sense of complete impunity.

Music: the lyrics continue under the devil's laughter.

Symbolic meaning:

This scene is a visual embodiment of the conspiracy:

- *The National Bank and the Ministry of Finance*— official structures that should control financial structures (the bank) to ensure everything is in accordance with the law, but stand next to the manipulator and remain silent.
- *PrivatBank* is an open seducer and mocker, who does not hide his essence and laughs in the face of authority, knowing that nothing will happen to him.
- *Guards in glasses*— a symbol of total closure of the system: no one sees anything and does not want to see. *The poster "Individuals are obliged to play"*— a cynical mockery of the law: citizens are forcibly drawn into the game, the rules of which are written and violated by the same people.
- *The laughter of the devil*— the key sound of the scene: it is not just laughter, but an announcement of impunity. The system does not fear exposure — it revels in it.

Lyrics:

*It should be controlled
By the highest authorities,
Yet the NBU and Ministry of Finance
Stand together with it—*

00:53 – 01:01

THE STREET NEAR THE PRIVATBANK OFFICE - A GLOOMY DAY
The camera shifts to a gloomy street in front of the main office of the bank. People with posters are protesting, shouting slogans. The atmosphere is tense. The music builds up, becoming heavier.

Lyrics:

*As, sadly, often happens here.
No truth can be found in its accounting,
Its accounts lie in offshore shadows.
Obligations to report under FATCA—
It avoids them all.*

Symbolic meaning:

- *A gloomy day and protest*— the first open voice of the people against the system. This is not a victory, but merely the beginning of awakening: people already see the deception, but still cannot change anything.
- *The bank's skyscraper in the background*— like a fortress, standing unmoved over the protest, as if mocking

it.

Posters and shouts— a fragile, yet real resistance. They are still weak, but they are already present.

- ***Lyrics about offshore shadows and avoiding FATCA***— a direct accusation: the bank hides the truth abroad, while the people remain in the cold and rain.
- ***The transition from the closed hall of power to the street***— Key point: the secret begins to come out, but the system still stands firm.

01:01 – 01:05

PRIVATBANK OFFICE – GREEN LIGHT

The shot abruptly changes to an office in green tones.

On the wall – the full name of the bank + D-U-N-S number.

On the table – documents, a calculator, a computer.

The camera zooms in on the monitor screen: the inscription is clearly visible “Offshores FATCA”.

The music reaches a peak – exploding into bright green light, which fills the entire screen (transition).

Symbolic meaning:

- *A gloomy street of protest*→ a sharp transition to the office — the contrast between the external pain of the people and the internal “calm” kitchen of the system.
- *The green color of the office*— the color of the bank, but here it becomes poisonous, painful: it is the color of money that hides from people.
- *The D-U-N-S number on the wall*— a real identifier of the company in international registries (like a passport of the corporation). It hangs proudly, as if to say “we are legal,” but it is precisely this that helps to conceal schemes.
- *The inscription “OffshoresFATCA” on the monitor*— direct evidence of evasion from international control (FATCA — an American law requiring transparency of offshore accounts). The bank sees this on its screen, but continues to operate.
- *The green explosion of light*— the climax of the revelation: the truth about offshore accounts and hidden money bursts forth like a flash. This is not just an effect it is a visual scream: “we see you.”
- *The calculator and documents on the table*— cold, mechanical work: here, human destinies are counted, and the profit from schemes.

01:06 – 01:17

OPERATIONAL HALL OF PRIVATBANK(green neon tubes)

The camera shows glowing green “magical” tubes (3D-animation), pulsating with neon — a symbol of the rapid movement

of shadow funds.

Bankers are bustling around the tables: they are nervous, pointing at the monitors, and running around.

A banker grabs the phone and speaks quickly.

Others are dumping stacks of papers onto the table.

On the monitors, the messages flash: "Cyprus Branch", "W-8BEN-E".

Lyrics (the voice becomes tense, with elements of hard -rock):

Assigned GIIN Number,

Registered on the IRS site,

Privat offshore line W-8BEN-E,

Form of the Cyprus Branch.

Music: transition into a disruptive hard -rock rhythm, chaos and panic.

Symbolic meaning:

- *Green pipes* —hidden channels of money movement, offshore schemes.
- *The hustle of bankers* —fear of exposure and internal panic.
- *A phone call* —an attempt to save the system through external agreements.

01:17 - 01:27

MONITORING ROOM OF PRIVATBANK - DARK LIGHTING

A strong instrumental hard-rock (without words, heavy guitars + drums). Bank employees (a man and a woman in

in costumes) sit in semi-darkness in front of a wall of monitors.

On the screens are warm, happy scenes: a young mother and

her little boy are eating ice cream in the park, laughing.

Under the flashes of lightning during the installation (black-and-white),

the faces of the workers momentarily transform into skeletons

(morphing effect), then return to their normal appearance.

They watch the mother and son anxiously and predatorily — as if looking for a weak spot to manipulate.

Installation: quick cross-faces between happy faces and skeletons of workers.

Symbolic meaning:

- Monitors are total control of the bank even over the happiest, most innocent moments of life. The bank seeks victims in joy, turning the human experience into a resource for exploitation.

1:27 - 1:42

GIRL IN THE LENS (THE CAMERA AS THE EYE OF PRIVATBANK)

The frame transitions: a girl (the same one from the previous scenes) yells directly into the camera lens, which is stylized as a huge eye with the PrivatBank logo in the pupil. She stretches her hands forward, trying to break free from the "eye" — her fingers slide across the invisible glass. Under hard rock, her movements slow down: first despair, then the realization of loss, acceptance.

Last attempts — her hand trembles, not reaching the edge. The lens glass cracks (sound effect of glass + low-frequency rumble).

At 1:42, the frame disappears into a misty light → 2-second transition: a demonic misty space where dozens of hands extend to grasp something (hands in horror style).

Music: hard rock reaches its peak, then a sharp drop.

Symbolic meaning:

- *The eye — a symbol of total surveillance and a trap from which it is impossible to escape. The hands in the mist — a greedy, demonic essence of the system, seeking to engulf every soul.*

1 : 44 – 1 : 51

RETURN OF THE GIRL TO THE EYE + MAN

The girl is back in the lens (eye).

The girl screams nervously again after the slowdown.

A man appears at 1:48 (cold, emotionless expression, vacant gaze) — the embodiment of the essence of PrivatBank.

His face fills the screen, the gaze fixed on

1 : 51 .

The music fades. Lyrics:

*The bank hunts its victims skillfully
Seeking those who hold wealth
It feeds on assets*

Symbolic meaning:

- *The man — a soulless, cold machine of the bank, hunting for the wealth and energy of people.*

1 : 51 – 1 : 57

SUNNY PARK

Sharp transition: solar park, warm color palette.

A mother and her son are walking hand in hand, laughing. The atmosphere of calm and purity is a complete contrast to the previous horror.

Continues with lyrics:

And on human energy

Symbolic meaning:

- The park — a reminder of true human values (family, joy) that stand against the manipulations of the bank.

1:57 – 2:07

MOTHER AND SON UNDER THE ADVERTISEMENT + PURSUIT A mother and her son are walking down the street. Behind them are huge billboards advertising PrivatBank (green, bright, aggressive). Slowly but relentlessly, men in dark suits (the embodiment of the bank's system) follow them. The camera captures the approach, a green flash fills the frame → at 2:07 a bright light transition (erases the scene).

Lyrics (continuation):

Its advertising floods the country

Symbolic meaning:

- *Advertising* — is an all-pervasive propaganda that pursues people in their everyday lives. Men in suits — an invisible, constant threat of control.

2:07 – 2:26

MANIPULATION ON STRINGS

Flash of transition.

The terrifying man (the embodiment of PrivatBank) holds the strings, manipulating another man (a bank employee as a puppet). Around them are other employees wearing headsets with phones, "dancing" to the rhythm, unaware of their slavery. Strong hard-rock.

Lyrics:

*Everywhere, day and night
Manipulators call endlessly
Offering their harmful services
Nothing human seems left there—*

Symbolic meaning:

- *The bank as a puppeteer*, controlling employees and clients, turning them into puppets without humanity.

2:26 – 2:43

BILLBOARD WITH EYES

The great billboard advertising PrivatBank. In the eyes — dollars and emptiness. Lightning effects on the billboard. The world is momentarily black-and-white (emphasizing the void). On the poster appears the inscription: "You always want and lose your soul." The eyes flicker coldly, madly.

Lyrics:

*Only reflections in the eyes
Of banknotes and material greed.
Next — only music (hard rock).*

Symbolic meaning:

- *The billboard — the loss of the soul due to greed. Eyes with dollars — emptiness, where the material has replaced the human.*

2:43 – 3:27

DARK CITY AND CROWD

Night city with skyscrapers. Bright neon brands (symbols of desires). Among them — the green skyscraper of PrivatBank. A group of people with neon eyes (soulless) moves slowly, then faster. Discount boards ("Elite cards", "-50%") flash, "burn" and tear apart under hard-rock as the crowd runs.

Symbolic meaning:

- *The city is a world where advertising and desire have replaced values. The crowd with neon eyes are people consumed by the system, having lost their individuality and soul.*

3:27 – 3:39

DEMON IN NEON LIGHT

The music sharply slows down, becoming heavy and hypnotic. The crowd freezes, as if enchanted. A demon slowly emerges from a man in the crowd (an ordinary person with neon eyes) — a transparent silhouette in neon light (green, pulsating). It rises above the people, like a parasite separating from its host.

The camera slowly zooms in on the man's face — his eyes are ablaze with bright green neon featuring a clear inscription «PrivatBank» in the eyes. He looks directly into the camera (at the viewer).

Symbolic meaning:

- *The demon emerges from an ordinary person in the crowd — this shows that the system is no longer external, it is inside everyone: in consciousness, in desires, in lies.*

- *Rising up — the bank rises above the people,* it becomes higher than them, controlling from above.
- *Neon eyes with the inscription "PrivatBank" — the final exposure of the essence: it is not an abstract corporation, but a living, demonic force that looks at everyone and says: "I am already within you."*
- *The crowd that freezes — mass submission: people no longer fight, they are enchanted, their eyes burning with the same neon.*

3:39 – 3:41

END OF THE BLOCK

Even closer to the eyes. The name PrivatBank shines in the gaze. At 3:41 — the frame changes, the music transitions into a new motive (the beginning of the next part).

Symbolic meaning:

- *The Demon* — the true essence of the bank, which comes out when the masks are removed.
- *A direct look into the camera* — a challenge to the viewer: "You are next." But the next one is not the one who fights, but the one who has already submitted to the system and lost their humanity, who has allowed the neon to ignite their eyes. This is the moment, when the ghost stops hiding and openly declares: "I am already in you — if you have let me in."

PART 2

**PrivatBank office. Golden ticket. Chessboard.
Hall of officials. Law 2121. Basement and game.
The Economist magazine. The prophecy of Habakkuk.**
(03:42 – 05:59)

3:42 – 4:10

OFFICE OF PRIVATBANK

New music — a calmer motif (the second part of the film).
The woman–client sits at the table. Opposite her is the banker (sly smile) promoting cards. The woman is hesitant, but the banker finds an approach: “taxi discounts,” “no queues,” “magical bonuses.” He shows license No. 22 as a “golden ticket.”

Lyrics:

*Did you know that JSC CB “Privat”
Still hides behind an old license?
It is this very license
That shields the reorganized bank.
License number 22—
A “golden ticket” for operations.
They manipulate the document,
Though it permits only:
banking metals, deposits, bills of exchange,
Did you know about them???....*

Symbolic meaning:

- *The calm office and the friendly smile of the banker*— this is “the mask” of the system: the bank appears to be an ordinary friendly institution that “helps” people. But this is just a facade.
- **License No. 22 as a “golden ticket” — a cynical irony:** a document that should limit the bank's activities turns into a universal excuse for any–type of operations.
- *“Did you know about them???....”*— a direct address to the viewer: the bank hides the truth even from clients, who sit opposite. The license allows only metals, deposits, promissory notes — but not lending, not full-fledged banking. However, the bank presents itself as everything and all.
- *A woman— a hesitant client— embodies an ordinary person who wants to believe in “discounts and bonuses,” but feels that something is off. Her doubt is the first spark of awakening.*

This scene is the most dangerous: when the system stops being frightening and starts to smile.

4 : 11 – 4 : 20

CHESS BOARD

The lyrics conclude:

*and futures on exchanges.
But no right to lend.*

Transition to the secret room. On the table — a chessboard with figures of officials. Inscriptions:

- ✓ futures
- ✓ deposits
- ✓ precious metals
- ✓ securities

In the center — "Loans" crossed out in red. A woman-banker moves the pieces. At 4 : 20 — a flash: one piece comes to life, moving its lips. Music → hard-rock.

Symbolic meaning:

- *The chessboard*— an exact metaphor for the entire financial system: it is a game where the rules are set by some, while the consequences are borne by others.
- *The pieces-officials*— symbols of the NBU, Ministry of Finance, officials, executors — they are merely pawns in the hands of the banker.
- ***Inscriptions in the margins (futures, deposits, metals, securities)*** — these are the only permitted operations under license No. 22. The bank pretends to play only within these limits.
- ***"Loans" crossed out in red — the main revelation:***
The bank has no right to issue loans, but it does so years, hiding behind an old license. The Red Cross is like a prohibition that is ignored.
- *The woman-banker rearranges the pieces*— this shows who actually controls the game: not the state, but the bank.
- ***The revival of the figure is the moment when the system stops being "paper-based": it comes to life, starts to speak,***
move, and influence real people. It is no longer an abstraction — it is a living threat.
- *The transition to hard-rock*— an emotional explosion: the truth about "no right to loans" becomes unbearable, and the music screams along with the audience.

4 : 20 – 4 : 57

HALL OF OFFICIALS

A hall with large screens, voting platforms, like in a parliament or board of directors.

On the central scoreboard — a scan of license No. 22 (an old document with a seal) + next to it a futures chart in fast mode (lines are racing quickly).

Suddenly, the officials rise from their seats (people in expensive suits) rush to the center of the hall and begin to fight each other brutally: pushing, hitting, grabbing by the throat.

This is not just a fight — it is an allegory of greed, when the "elite" divides invisible money, and the people pay for their games.

Lyrics (loud, with growing anger):

*And did you know this license
Of JSC CB "Privat"
Is hidden on the NBU site?
It is only a record,
Not the truth.*

*Just emptiness—fraud made visible.
They play their cruel game,
A duel of manipulation,
Fights without rules.*

Symbolic meaning:

- *The hall with screens and stands*— an imitation of a "state" body, where decisions are supposedly made. But in reality, it is an arena for the fight of officials.
- *License No. 22 on the scoreboard*— the main deception: a document, that should limit the bank, hangs as "evidence legality, but it is just a piece of paper.
- The futures chart in acceleration — a symbol of the elite's rapid enrichment through paper transactions while the people are in distress.
- A brutal fight among officials — an allegory: when there is no real control, power turns into a brawl for pieces of the pie. They fight among themselves, but against the people — always together.
- "Fights without rules" — a key phrase: the system has no rules except one — the one who is stronger and more cunning wins.

4:57 – 5:01

LAW 2121 "ON BANKS"

A sharp bright flash. The music slows down, the rhythm becomes heavy, like a mantra.

The text of Law No. 2121 - III "On Banks and Banking Activities" appears on the screen. Next to it is the inscription: "PrivatBank DOES NOT HAVE permission to lend."

Lyrics (repeated like a mantra):

No permission for lending—

Law 2121 “On Banks”

Still unknown to the people.

No permission for lending—

Law 2121 “On Banks”

Still unknown to the people.

Symbolic meaning:

- *Flash and slowdown of music* — the moment of truth: after chaos of the fight, the naked truth appears.
- *Law 2121 on the screen*—this is the same “law” that the system has been hiding behind for years. It clearly states: without a special license for lending, the bank has no right to issue loans. PrivatBank does not have such a license and has never had it in full after reorganization.
- ***The phrase “PrivatBank DOES NOT HAVE permission for lending”***— is the main legal revelation of the film: the bank has been issuing “loans” for years without legal grounds, hiding behind the old license No. 22, which only allows deposits, metals, bills, and futures.
- *The scariest thing* —loans are often not issued physically at all: a person does not sign a contract, does not receive cash, does not see real money. The bank simply “paints” numbers on the card through the advertisement of “convenient limits,” “elite cards,” “bonuses.” Then these numbers “miraculously” disappear, and the person receives a debt that they never took. This is exactly the case for me.
- *Bank statements are not provided*, evidence of disbursement of funds is absent — because it never existed. This is an electronic manipulation, a digital illusion of debt that the system fabricates to enslave people.
- *“Still unknown to the people”*— a painful truth: millions of Ukrainians live in debt, not knowing that the law prohibits banks from doing this. They are deceived not by a “mistake,” but by a systemic scheme.
- *This scene* — is the culmination of legal deception: when the fight ends, only one fact remains — the bank operates outside the law, and people pay for it. This is not a loan. It is a digital trap that the bank sets without a signature, without money, without the law.

5:01 – 5:34

BASEMENT ROOM AND GAME

The camera leads to the basement with massive doors (the trident of Ukraine).

Written: "The game is mandatory - refusal is punishable by account blocking ."

At the table: two with their hands tied (the people), three in suits and glasses — the National Bank of Ukraine (NBU), the Ministry of Finance, PrivatBank (the devil with horns). The NBU is distributing cards. PrivatBank is laughing, showing two jokers to the camera. The Ministry of Finance is emotionless, the NBU is insincere. smiles.

Lyrics:

*Still unknown to the people.
When PJSC changed
Into a Joint Stock Company,
This license was issued long before.
They use it maliciously,
Presenting it as new.
Resolution 149 on the NBU site,
With amendments still alive.
Article 15 of the Law "On Banks"
Requires all changes
To be updated in the Charter.*

At 5:34 — flash + transition.

Symbolic meaning:

- *Basement + trident on the doors*— the state itself locked people in a trap. The trident, which should symbolize freedom and protection, now guards a game against its citizens.
- *The inscription "Playing is mandatory — refusal is punished by account blocking"*— direct slavery: either play by their rules, or lose access to your own money. This is not a choice — it is coercion.
- *Tied hands of the people*— complete helplessness: people cannot even raise a hand, let alone play or leave. They are merely props at the table.
- *The NBU as a dealer*—the scariest thing: the one who should control fair play is the one who deals and falsifies it himself.
- *Two jokers in the hands of the devil*—the bank always has a "trump" that makes the game unfair. Jokers are wild cards; they replace anything, just as the bank replaces the law with its will.
- *The Ministry of Finance is emotionless* —a symbol of indifference: the Ministry of Finance simply watches as the people lose.
- *The NBU with an insincere smile* — the hypocrisy of power: "we are protecting you," but in reality, they are at the same table with the bank.

- ***Lyrical about the old license, Resolution 149, and Article 15*** —a legal proof: the bank uses an outdated document, does not update its charter, violates the law, but the system covers it up.
- *This scene* — is the climax: when all the masks are removed, it becomes clear that the game is not against someone — it is against all "individuals". The people are not the players. The people are the stakes.

5:34 – 5:45

THE ECONOMIST JOURNAL

Transition through the flash from the basement (green → warm yellow fire)

The camera slowly descends onto an open copy of The Economist (real shot, issue from December 22, 2012) – Christmas Specials: "A Rough Guide to Hell").
Cover: a stylized hell with demons, politicians, and symbols.

The camera flips through the pages — the text comes to life in a cartoon style (2D/3D hybrid, as in the previous scenes). In reality
In the world: the same man (from the first scene) sits at a table, holding a magazine, reading intently. His face is illuminated by the warm light of the fire. His imagination comes to life: his eyes widen as if he is "entering" the drawing.

Installation: smooth morphing from real pages to animated hell. Sound effect: rustling pages + low rumble of fire.

The lyrics conclude in a slow tone:

*Yet the bank still claims
This PJSC document as its own.
It does not believe
That divine judgment...*

Symbolic meaning:

- The Economist magazine— a combination of reality and allegory, document and fantasy merge, it is a bridge between reality and the metaphorical hell of the banking system.
- A man as a "reader/victim" — his imagination reveals the truth about the bankers who await judgment. This is a return to the first scene (the man reads about corruption), closing the circle.

5:45 – 5:59

CARTOONISH HELLISH REALITY ON THE PAGES

The pages come fully alive: bankers PrivatBank in expensive suits with ties, they first bring a cart loaded with bundles of dollars. They smile, confident in impunity.

The camera zooms in: suddenly the bankers themselves sit in the cart instead of money — now they are the "cargo." Demons from the hot fire pull out bags of wealth, tempting the bankers.

The cart rolls over the scorched earth of hell. The flames approach — the bankers still smile, unaware that the cart carries them straight into the fire. The demons seize them into the flames, the music becomes increasingly powerful, emphasizing the moment of divine judgment.

Contrast: their carefree attitude vs. the fiery threat (in a cartoon style).

The scene ends at 5:59 minutes, leaving a sense of catastrophe and revelation.

Lyrics (a lingering male voice):

Always comes on time.

All that was hidden

Will be revealed.

Music: intensifies — heavy drums + hard rock guitar.

At the last words — a sharp chord, the screen flashes with a whirlwind of light.

Symbolic meaning:

- *Bankers on the cart*— irony: those who lead others into debt hell become victims of their own greed. Carefreeness is an illusion of impunity that leads to inevitable judgment (divine judgment).
- *Demons from the fire*— the embodiment of temptation and punishment, which comes inevitably, is a metaphor: PrivatBank thinks it can evade the laws forever, but "judgment" comes, even if not immediately.
- *Lyrical about God's judgment*— a reminder that what is hidden always comes to light, and justice arrives on time.

6 : 00 – 6 : 26

DARK NEON CITY, DEMON WITH A PROPHECY

The light transition effect opens a new scene.

The camera shows a night city, immersed in darkness.

Buildings shine with green mystical neon, creating an atmosphere of otherworldly threat.

Among the skyscrapers, a building with the inscription PrivatBank stands out.

Other brands (Prada, Louis Vuitton...), symbols of greed and temptation, which emphasize the banking system built on monetary desires.

A demon appears in the space between the buildings, shrouded in fog. His image is accompanied by the lines of the prophecy of Habakkuk (Habakkuk 2:6-8), which resonate against the backdrop of loud music:

*"Will not your creditors suddenly arise,
And those who make you tremble awaken?
Then you will become their prey.
Because you have plundered many nations,
All the remnant peoples will plunder you—
You have shed human blood
And committed violence against lands, cities,
And all who live in them.*

The demon seems to utter these words, his figure dissolving in the green light that fills the space. The music crescendos, creating a sense of inevitable judgment and revelation.

Symbolic meaning:

- The green city — a world where neon greed has replaced human values.
- PrivatBank among brands — a symbol that the banking system has become part of the culture of temptation and materialism.
- The demon with the prophecy of Habakkuk — a reminder of God's judgment, which always arrives on time, even in a world dominated by greed.

PART 3

***A gloomy day of war: ruins, sheets of documents.
The bank's graph rises above death. A neglected entrance and a
grandmother with bread. The humiliation of a warrior ("card in the teeth").
The power of refusal. The tears of the banker. Analysts and dreams of
"Diia" IPO. Stock prices falling to 49%. The revival of satire
The Economist 2012 and the picture of IFC.
(06:26 – 09:27)***

6:26 – 6:56

GLOOMY WAR DAY – FOG AND DUST

A transition with a trembling frame from the previous scene.

Exhausted people walk through the ruins, the wind lifts solitary documents that swirl in the air.

Against the backdrop of military actions, an insert (as unreal, a "ghostly image"): the NBU/PrivatBank chart (2022–2026), the line sharply rises — green, bright, ignoring the ruins around.

Lyrical (slow, sad):

*In the 2020s the bank grew richer,
NBU charts show its progress.
Year by year, even in wartime,
The smell of corruption spreads.
Billions added to Privat's wealth.*

Symbolic meaning:

- A gloomy day and ruins— *the reality of war in which millions of Ukrainians live: death, losses, Hopelessness.*
- *The sheets of documents swirling in the air — the last traces of "normal life": passports, contracts, receipts that are now worthless. The wind carries them away — just as the state disperses hope.*
- *The bank's graph, rising above the ruins — the most terrifying accusation of the film: while the country is dying, PrivatBank is becoming richer. The line goes up precisely in the years 2022–2026 — the years of full-scale war. This is not a coincidence, but direct evidence: for some, war is a business.*
- **The contrast between the phantom graph and real people —** *the bank exists in a different reality: where numbers grow, and people perish. The graph is "unreal" because it ignores blood and pain.*
- *The lyric "even in wartime" — a painful jab: corruption does not stop because of war; it profits from it. "The smell of corruption spreads" — the stench of decay that wafts along with the smoke of war.*

- *This scene is pivotal: after demons, devils, and poker tables, we see the consequences — real human lives beneath the graph that grows on their bones.*

6:56 – 7:15

NEGLECTED APPROACH AGAINST THE BACKGROUND OF PRIVATBANK AD WITH GOLD

The silent transition with a trembling frame

Documented on the floor in dust.

On the wall — two posters:

- PrivatBank with gold bars (bright, green).
- Announcement about the increase in utility prices + a poster with warriors/ruins.

In front of them stands an old grandmother with bread in her hands. Her face is filled with sorrow and pain, she realizes the injustice.

Her soul seems to be tearing apart, she wants to scream, but

she remains silent.

Lyrical (continuation, the voice becomes quieter, with an echo):

While the country suffers poverty and fear.

The bank grows, billions upon billions,

Higher and higher.

At such a peak,

When trust was already lost.

At 7:15 — a black flash transitions to the next frame

Symbolic meaning:

- *The neglected entrance*— a symbol of the reality of ordinary people living in poverty.
- *The grandmother with bread* — the embodiment of ordinary people, the nation, who suffer and see the contrast between their own poverty and the wealth of the bank against the backdrop of war.
- *The black transition*— a sign of lost trust and a shift to a new, even more dramatic part of the film.

7:15 – 7:29

OFFICE OF PRIVATBANK – COLD LIGHTING

The bank office: clean, sterile, posters with gold and the inscription "Mandatory data update. Refusal = card blocking".

In the center is a soldier without arms and legs in a wheelchair. Behind him is a woman - an assistant, who holds the wheelchair and helps him move.

Opposite — a bank clerk (cold smile), holding a card before the warrior's face.

She shows: "You need to take a photo with the card... hold it in your teeth," demonstrating how a man should hold the card in his teeth to "update the data."

Lyrical (sad, with echo):

*Remember the soldier mocked—
Without arms, without legs,
They asked him "with his teeth"
To hold a card.
Humanity in PrivatBank
Has long been lost.*

Symbolic meaning:

- *The office with posters about "mandatory updates"*— is a bureaucratic trap, where even a defender of the country becomes a "suspicious client" who must be humiliated.
- *The warrior without arms and legs*— embodies all those who gave their health and lives for the country, but the system sees in him only a "natural person" without respect.
- *The card in the teeth* — the deepest humiliation: when a person, who defended freedom, has to hold a "debt" The "tool" has teeth because it has no hands. This is not a technical requirement — it is a symbolic contempt for human dignity.
- ***The banker with a cold smile — a tool of the system:*** She is not evil in herself, but she follows instructions without empathy. Her smile is a mask of the corporation that sees not a hero in the warrior, but merely a potential debtor.
- *The woman-help behind*— a quiet support that cannot change anything. She holds the cart — just as the people hold their defenders, but the system still humiliates them.
- ***Lyric "Humanity in PrivatBank has long been lost" —*** The final verdict: the bank has long lost its humanity, and it now forces others to lose theirs.
- *This scene*— is the culmination of contempt: when a warrior who has lost parts of his body for the country must prove his "legitimacy" with his teeth, the system reveals its true face — soulless and cruel.

7:29 – 7:35

THE STRENGTH OF A WARRIOR

The close-up of the warrior's eyes reveals deep pain, humiliation, but also a steely dignity.

He slowly turns away from the card.

The woman-help pushes the cart — they head towards the exit, not submitting to the system, rejecting humiliation, dignity above bureaucracy.

The camera pulls back to show how the man in the wheelchair moves towards the viewer and conveys his emotions.

Continuation of sad extended lyrics in sound echoes:

There is no... There is no... (about the loss of humanity)

Symbolic meaning:

- *The eyes of the warrior*— a key shot: pain and humiliation from the system that demands holding the card with his teeth, but at the same time — unyielding dignity. He did not give up.
- *Refusal of the card* — not just "no," but an act of resistance: A warrior who has lost his arms and legs for freedom refuses to humiliate himself for the sake of "data renewal." This is a victory of the human over the bureaucratic.
- A woman - an assistant, who turns the cart - silent but decisive support: the people hold their defenders, even when the system abandons them.
- The movement of the cart directly towards the viewer is a direct call: "You see this. Will you also submit?" The warrior looks at us - this is not a movie, it is a question for everyone.
- The lyrics "There is no... There is no..." repeat the loss of humanity in the bank, but in this scene, it stops: humanity is not lost in the warrior. It lives in his refusal.
- This scene is a turning point: after all the demons, devils, and fights of officials, a person appears who does not play by their rules. This is not a defeat of the system - it is the first true victory over it.

7:35 - 7:50

TEARS OF THE BANKER

The camera turns to the bank worker.

She stands still, watching the warrior leave.

In her hands is a card (a symbol of the sinister system).

Slowly, tears roll down from her eyes — is it remorse, or fear, or realization?

A close-up of a face, tears glistening in the cold light of the office.

Lyric (repeat, whispering voice with echo):

The bank realized

That call was disastrous.

A "knight's move" was needed

To cover its tracks.

Profits immense, peak rising...

At 7:50—eclipse (the screen slowly fades to black), music fades on a high note.

Symbolic meaning:

- *The tears of the banker* — the first crack in the system: even those who humiliate people daily can, for a moment, feel human. This is not necessarily remorse — it can be fear of the consequences or the realization that they are also part of this machine.
- *The card in her hands*— a symbol of the power she has just lost: the warrior did not take it, and now the card simply lies there, like something unnecessary.
- *The gaze following the warrior*— the moment when the system sees that someone has slipped out of control. This is not a victory for the bank, but its first defeat.
- **A “knight’s move” was needed to cover its tracks**» —hinting that the bank already understands: such cases may become public, and it is necessary to quickly hide the traces.
- *Eclipse* — not the end, but a pause before a new strike: The system does not disappear; it merely hides.

Author's note:

The scene is inspired by real stories, where defenders of Ukraine are forced to undergo humiliating procedures.

“Data renewal” in banks. The specific moment with “a card in the teeth” is an artistic interpretation, a metaphor for bureaucratic humiliation. In real cases, it often requires a power of attorney or other documents that a person physically cannot arrange, making the process impossible and blocking access to their own funds. This is not a fabrication — it is a systemic practice experienced by thousands of families.

7 : 50–8 : 00

ANALYTICS AND GRAPHICS

The frame changes: PrivatBank office.

Analysts stand at the tables, examining growth charts of profits.

They discuss ideas on how to increase revenues.

The lyrics sound in a slow, sad tone:

Correction must come in time.

The idea: sell shares through “Diia IPO.”

Symbolic meaning:

- *The office of analysts* — the cold heart of the system: after disgracing the warrior, after the protests and the tears of the banker the bank does not stop, but continues to operate as if nothing has happened.

- *Graphs of profit growth* — the most terrifying: they go upward precisely when the country is in ruins, people are in debt, warriors are humiliated. This is not a coincidence — this is the result.
- *The idea of "Diia IPO" (selling shares through the state application)* — a cynical mockery: the state itself helps the bank earn even more, using tools created for "transparency" and "convenience" for the people.
- *Slow, sad lyrics* — a contrast to their calm: While they count billions, the truth whispers of an inevitable correction.
- This scene — a transition from emotional pain to cold calculation: the system does not repent, it plans the next step. "Correction must come in time" — this is not a hope, but a warning: if not stopped now, the crash will be even greater.

8:00 – 8:26

DREAMS OF BANKERS

The camera shows the "dreams" of bankers in the form of cartoonish clouds above their heads.

In these clouds are images of a wealthy life: money, villas, luxurious parties, expensive cars.

Some shots are real, others are stylized as cartoon fantasies.

Bankers smile, imagining their enrichment through the sale of shares.

The music remains powerful, emphasizing their greed.

The lyrics explode with the bass of hard rock, in an aggressive tone:

In the process of sale of the primary
 The population is being pushed to the auction
 There is a plan now to drive
 For seven percent (7%) of shares
 But the truth will be revealed
 It doesn't take much time anymore and a lot
 Everything hidden will be revealed
 What did they try to hide so billion...

At 8:25 min, the frame ends with a black transition to the next scene.

Symbolic meaning :

- Analysts and graphs— a cold strategy that ignores human suffering.
- The explosion of hard-rock — the moment when greed becomes uncontrollable.

- *Cartoonish clouds of dreams*— bare greed: bankers no longer hide that their goal is not to help clients, but personal enrichment. They see in the sale of shares not a risk for the bank, but an opportunity to buy villas and yachts.
- *Real frames + fantasies — duality: they* outwardly "work," while inside they dream of the luxury that the people will pay for through a forced auction.
- ***"The population is being pushed to the auction"***
Direct accusations: people are being forced to buy shares of the bank through Diia (the state application), as if it is "patriotic" or "profitable." This is not an investment — it is a forced collection of money.
- *"Seven percent (7%) of shares"* — a specific figure, which indicates the scale of the plan: to sell a stake in the bank to the public, in order to transfer the risks to the people, while keeping the profits for themselves.
- *The lyrics "Everything hidden will be revealed"* — a hope and a warning at the same time: the dreams of bankers are their weakness. They are already celebrating victory, but the truth is approaching.
- *The Black Transition*— is not the end, but a pause before an even greater revelation: after dreams of billions, the system will receive a blow it does not expect, a sign that the bankers' dreams — are merely an illusion that will soon crumble.

8 : 25–8 : 49

FALLING STOCKS, CROWD NEAR THE BANK

The camera shows individual scenes of human experiences. People sit in their homes, watching televisions, with news about the drop in stocks on the screens.

In their hands, they hold phones with the "DIIA" app, where auction stocks are displayed.

Their faces are filled with anxiety, disappointment, and fear. The camera is being moved to the PrivatBank building. A crowd of people has gathered near the walls, they are outraged and scared. The bank employee approaches them, trying to calm them down, saying that they should "not worry." But on the display in the window, the stock prices are falling — the number drops to 49%.

The atmosphere becomes even more tense, the music remains sad, but with an echo of anxiety.

The lyrics sound sorrowful, emphasizing the atmosphere:

Correction will begin,
People will fear losses,
Selling back at lowered price.
Shares may collapse—

These are only my guesses.
But the path to truth
Is now open.

Symbolic meaning:

- The lyrics about fear and loss—highlight the psychological state of people who feel the collapse of their hopes.
- Phones from "DIIA" — a symbol of how the system has drawn people into a game where they became victims. The illusion state participation, when in fact it is a commercial game of a private structure, which will be in a state of cessation starting from January 2026.
- **Separate individuals in homes → collective crowd:** the transition from individual sacrifice to collective awakening.
- The crowd near the bank— the first crack in the system: people no longer remain silent, secrets are revealed, collective awakening, the moment when the truth becomes evident.
- Falling to 49%— a symbolic threshold: less than 50% — this is already not a "controlling stake," a sign of the destruction of illusions, that the bank can be stable or honest.
- The lyrics "the path to truth is now open" — not just about financial correction, but about spiritual/moral purification, when illusions fall away.

8 : 49–8 : 59

LIVE PICTURE FROM THE MAGAZINE

The camera slowly approaches the wall: on it hangs a large reproduction of the cover of The Economist "A Rough Guide to Hell" (December 22, 2012 – January 4, 2013).

Above it — written in Ukrainian/English: "Аввакума" / "Habakkuk" (a hint at the biblical prophecy about greed and judgment). A simple man (a male) approaches the painting and watches as it comes to life in his vision (2D/3D morphing effect):

- monster with horns in flames, bags of money,
- inscriptions PrivatBank, LIBOR, Greed, Capitol,
- cars with the inscription Bankers are burning in the fire.

A man watches in horror, hard rock music intensifies atmosphere.

The lyrics sound:

*So study for yourself
Who PrivatBank truly is.*

*Is it worth entrusting
Your life's energy to it?*

8:59 – 9:13

TRANSITION + SECOND ROOM

A sharp flash-transition: a new room appears in the frame. Another person (a man, also an ordinary person) examines the same magazine on other pages, but now the number is more clearly visible: "The Economist / A Rough Guide to Hell / December 22nd 2012 – January 4th 2013".

The picture comes alive even more intensely:

- the devil swirls in the center of the flames,
- the cars with bankers burn brighter — now they are no longer smiling, but screaming in horror combined with a strong hard rock lyric.

The lyrics sound:

*The truth will be revealed.
It will not take long.
All that was hidden
Will come to light.*

9:13— the screen flashes with white light (symbol of revelation), music reaches its peak → sharp transition to the next scene.

Symbolic meaning:

- The lively cover of The Economist is a direct bridge between the satire of 2012 (prophetic criticism of elites and greed) and the contemporary exposure of PrivatBank. This scene is based on the actual cover of The Economist "A Rough Guide to Hell" (December 22, 2012 – January 4, 2013). The chaotic scene of hell with political figures, demons, fire, and money/power is often interpreted as a satire on the financial manipulations of the elites and a harbinger of many crises (including debt bubbles and elite corruption). Rare physical copies of this issue are now selling on eBay for ~2500 USD (for example, item: <https://www.ebay.com/itm/126180140281>) — not only due to age and condition but also due to its perception as a "prophetic" document that reveals the hidden. In the film, I brought this cover to life by adding a modern twist with PrivatBank to show that the truth spoken 13 years ago is still relevant today.
- "Woe to him" above the painting is a biblical prophecy about those who accumulate unjust wealth: "Woe to him,

"Whoever accumulates what is not theirs... Will your creditors not suddenly arise?" (Habakkuk 2:6-8).

- The transition between people is universality: anyone who looks at the truth sees the same hell.
- The cries of bankers — an irony: those who drag others into debt hell find themselves in it as well.
- The final lyrics are a call to the viewer: learn for yourself, the truth is near, the hidden will be revealed.

Explanation of symbols (Capitol, LIBOR, Greed)

Capitol — a symbol of political power, which often becomes an accomplice in financial manipulations. In the magazine *The Economist*, such images were used as satirical allusions to the global system.

LIBOR — is an international interest rate indicator that in 2012 was at the center of a major scandal. Banks manipulated the rates to gain profits. This became a symbol of global financial corruption.

Greed (Жадоба) — a generalized image that in the magazine portrayed bankers as those who are driven solely by greed, even if it leads to disaster.

PrivatBank — in my artistic interpretation, it is woven into this global context as a symbol of local greed, which reflects global schemes.

9:14-9:17

OFFICE AND PICTURE OF IFC

The frame changes: a bright office. A man in an expensive suit (the embodiment of PrivatBank) approaches the wall with the picture: PrivatBank—participant of the international financial corporation IFC, next to it —D-U-N-S number. He taps his finger on the picture, squinting as if revealing this information did not fit into his plans. The camera captures his thoughts.

The lyrics sound:

All that was hidden

Will come to light.

Symbolic meaning:

- *The picture with IFC and D-U-N-S number—* is the "passport" of the bank in the international system: proof of its connections with global financial institutions. But for the bank, it is no longer a source of pride, but a threat — because these connections can become evidence in court or investigation.
- *The man taps his finger and squints—* the moment when the system sees that its secret is already on the wall, in plain sight. He cannot remove it — it is official, but now it works against him.

- *His thoughts*— are not just "oh, how did this happen," but an awareness: the truth is no longer hidden behind the doors of offices, it hangs openly, and it can no longer be hidden.
- ***The lyric "All that was hidden will come to light"***— is a direct address to the viewer: the bank understands that the end is near. This is not hope, but its own fear.
- *This scene*— a turning point: after all the hidden schemes, offshores, and dreams of yachts, the system sees for the first time that its secret is no longer a secret. It is on the wall — and looking directly at it.

9:17–9:27

DOCUMENT "IFC"

The frame returns to the previous room with a man and the "DIIA" phone. In the picture, he sees the document: the Agreement on the establishment of the International Finance Corporation (IFC). Summary of key points:

- Date of establishment: 18.10.1993.
- The corporation's archives are intact.
- The property, assets, income, and operations of the corporation are exempt from all taxes and customs duties.
- The corporation is exempt from liability for the collection or payment of any taxes and duties.
- The corporation's offices may be located in any member country.

The camera emphasizes: this is a world where international financial structures have immunity from control and taxation.

The transition with the wind concludes the scene at 9:27 minutes.

Symbolic meaning of the scenes:

- The IFC document shows how international financial corporations have immunity from control, which creates a ground for abuses.
- A simple man with the "DIIA" phone embodies the people who see the truth but lack the power to change the system.

PART 4

The golden chains between PrivatBank, the Ministry of Justice, and the Court are a direct conspiracy against the people. The man's struggle with demons- officials, liberation from the illusion of the system. The history of dictators (Napoleon and Hitler) repeats itself: from power to loneliness, exile, and karmic self-destruction.

(09:27 – 12:05)

9:27–9:52

CHAINS BETWEEN BUILDINGS

The gloomy weather, the wind scatters documents along the street. In the center — three buildings: PrivatBank (a green mystical skyscraper), on the right — the Ministry of Justice, on the left — the Court. All three buildings are connected by massive golden chains that glimmer and move as if alive. People on the street gather documents and head towards the entrance of the central building of PrivatBank. At the entrance, they are met by two bulky men with badges: the Court and the Private Executor. They open the doors, letting people into the building. Inside, a neon sign shines on the wall: CORPORATION PrivatBank. The Court speaks grimly, pointing a finger at the people.

The lyrics sound like a cry of the soul:

*In service of the bank stand courts and bailiffs,
Tools of coercion, harsh and cruel.
These figures serve the corporations,
Hiding behind the state,
Ignoring every law.*

Symbolic meaning:

- *Three buildings, connected by golden chains — a direct representation of a conspiracy: PrivatBank, the Ministry of Justice, and the Court are not separate institutions, but a single system where the golden chains represent money, corruption, and dependency. They hold each other up so that no one falls.*
- *The chains are alive, pulsating — they are not dead metal, but a living, predatory force: the system breathes, constricts, controls. Gold is the color of greed that connects them all.*
- People gather documents and go to the entrance — a tragedy for the people: they themselves carry their papers into the trap because they believe that "they must go through all the instances."
- ***Two at the entrance (the Court and the Private Executor) — enforcers of coercion: they do not protect the law, but open the doors to the corporation.***

- **The neon sign "CORPORATION PrivatBank" inside** — the final exposure: behind the state facades hides a private corporation that dictates the rules.
- The Court, ominously pointing a finger — irony: the one who should judge the bank now carries out its orders.
- **Lyrics "In service of the bank stand courts and bailiffs"** — a direct verdict: the court and the executors serve not the law, but the bank. They are instruments of coercion, cruel and merciless.
- *This scene is the culmination of a legal conspiracy*: when the chains are visible to the naked eye, when the state and the bank are one whole, and the people are merely victims at the entrance.

9 : 52 – 10 : 13

INSIDE THE BUILDING, WELDING

The camera shows a man (the embodiment of the people) who, in despair, tries to stand up for himself. He holds documents, yelling, but his voice seems to fall into emptiness. Surrounding him are the court, a private executor, and the servants of the system. They shout at him, trying to intimidate him. In his eyes, they look like demons encircling him from all sides. The atmosphere is an uneven confrontation, a struggle without chances.

Lyrics sound with loud music:

*Without authority—like bandits,
Entangled in dirty corruption.
History repeats itself always:
In Kali Yuga, souls are lost—
Their choice alone.*

The last phrase sounds slowed down, fading away before the next shot.

Symbolic meaning:

- Golden chains— the connection of corruption between state institutions and a private bank: they are not separate, but a single network.
- The court and the private executor— tools of coercion that serve the corporation, not the people.
- A man in despair— the embodiment of a people fighting against injustice, but his voice goes unheard.
- Lyrics about Kali Yuga— a reminder that we live in a period of decline, where souls are lost in greed and injustice, but the choice always remains with the individual.

10:13–10:16

ISOLATION AFTER A DISPUTE

A man is left alone after the conflict. The figures of the system, who surrounded him, suddenly dissolve, as if they vanish into the air. He stands alone, with a document in hand. The face is a mixture of shock and relief.

The lyrics sound:

The Creator always grants free will,
Forces no one to choose a path.

Symbolic meaning:

- *Dissolution of the system* — a key point: the power bank/court/enforcers exists only as long as a person believes in it and participates. When a person refuses to play — the system loses its materiality and disappears, like an illusion.
- *The demons around the man* – an allegory of bureaucracy and corruption, transforming into monsters showing their true nature when a person looks at them honestly.
- *The loneliness of the man* — not a defeat, but a victory: he has freed himself from the illusion, but now stands face to face with the truth and the freedom of choice.
- "***The Creator always grants free will***"— an important message of the film: no one forces you to remain in a trap. The system relies on your participation.

10:16–10:36

HISTORICAL DICTATOR (IMAGE OF NAPOLEON)

A dark transition into the past. It shows the embodiment of dictatorship: a figure resembling Napoleon (but not an exact copy, rather an archetype: a triangular hat, a uniform) . He commands the people kneeling behind him — the police guard of those times. His hand is frozen in a power gesture .

Sharp montage: Napoleon's hand slowly descends — as if from the heights of power to the realization of defeat. The frame changes: The same man sits alone in exile (an island room, stone walls, a small window). Behind him — the ocean, fog, infinity. His hand (the same one that commanded) now lies powerlessly on the table — a slow movement down, a symbol of the transition from subjugating others to his own insignificance. The face is a mixture of pity, emptiness, awareness.

The lyrics sound (medium tempo, male voice with reverb):

*To walk the road of unity and freedom
Or to subjugate others with commands.*

The scene ends with a dark transition and a flash at 10:36 minutes.

Symbolic meanings:

- *Napoleon* — the archetype of a dictator/system that begins with "great ideas" and ends in loneliness and oblivion.
- *The hand that commands* → *the hand that falls* — a visual metaphor for the loss of power: when there are no subjects, orders become empty.
- *Exile on an island*— a punishment for the lust for control, a parallel with modern "elite" systems that also isolate themselves from the people.
- *The choice in the lyrics* — a key message: freedom or submission — it is always a personal choice.

10:36–10:41

LONELY GRAVE

The camera quickly approaches a simple grave on Saint Helena Island amidst thick fog. The grave — without inscriptions, just a stone, grass, and the ocean wind. Silence and solitude.

Lyrics (elevated tone, hard -rock, voice almost a scream):

Commands without truth in law...

At the last word — , the screen darkens with a flash (symbol of the final verdict).

Symbolic meaning:

- *The Tomb of Napoleon*— *the final image of any power* without truth: from greatness to complete oblivion.
- "**Commands without truth in law**"— a direct accusation systems that hide behind "laws," but have neither moral nor documentary legitimacy.
- *Fog and ocean*— isolation, hopelessness, the end of the road for those who chose submission over unity.

From history:

- Napoleon died on the island of Saint Helena (1815–1821) , in exile, alone, after losing the empire.

- His last words (according to memories): "France... army... Josephine..." — a mixture of regret and illusions.
- The tomb is simple, without gold and glory — without the splendor he adored in life: parades, palaces, empire.

10:41–11:00

ANOTHER INCARNATION OF THE DICTATOR (IMAGE OF HITLER)

The dictator is shown (without an exact reproduction of the image of Hitler, mustached, with a raised hand in gesture). He shouts orders, around him a large number of people on their knees. The atmosphere is one of mass fear and submission.

The lyrics sound:

*Whims of those who made them.
Exploitation rules their hunger,
This choice...*

Symbolic meaning:

- *The dictator as an archetype of the modern system (banking or state) — power is maintained through exploitation and "choice" (lyrics), but this choice is one of fear, not freedom. The image of Hitler is the embodiment of the extreme form of dictatorship, which leads to mass submission and destruction.*
- *People on their knees — a nation that voluntarily submitted to "orders without truth," but this leads to destruction (as in Kali Yuga from the previous scene).*

11:00–11:07

BUNKER AND THE DICTATOR'S SUICIDE

A sharp transition, the scene changes: the bunker room. The dictator sits alone in the room, holding a vial of poison and a gun to his temple. His face shows despair and paranoia. He raises the gun to his temple, a shot is fired (a sharp sound of the gunshot combined with music and lyrics). The body falls to the floor, blood spreads.

The lyrics sound slowed down, with a delay:

... has led them to destruction.

The scene darkens at 11:07 minutes.

Symbolic meaning:

- The bunker — the last refuge of power, hiding from the consequences of its own "orders."

- Suicide — a karmic end: the dictator becomes a victim of his own system, where "choice" leads to self-destruction. A parallel with historical Hitler (April 30, 1945, Führerbunker, Berlin) — but universal: any power without truth ends the same way.

11:07–11:20

THE SHARE OF THE DICTATOR'S WIFE

After the dark

The camera frame returns to the bunker, but now to a different room. There sits a lonely woman (the embodiment of the dictator's wife). Her face shows pain and devotion. In her hands is a bottle of poison. She takes the poison, clutches her heart, and dies on the sofa in the dark room.

The lyrics resonate with a sad echo:

*Those who claim the Earth as theirs
Were destroyed by the Creator before birth.*

11:20–11:38

YEARBOOK AND KARMIC FINAL

The camera turns to the scene with the dictator lying dead on the floor. Slowly, the camera zooms in on the clock on the wall. The hands move in fast forward, symbolizing the relentless passage of time. They stop at the moment of the eclipse, through which the light breaks.

The lyrics sound like a final chord:

*Whether they believe or mock in pride
Their karmic fate will soon be seen.*

The music fades, the frame darkens, leaving a sense of inevitability of karmic judgment.

Symbolic meaning:

- The dictator's wife — shows that even those who were not directly guilty can become victims of the karmic consequences of their close circle. A parallel with Eva Braun (suicide alongside Hitler).
- Poison — "poisoning" by the ideas of power, which kills not only the leader but also the entourage.
- The clock — a symbol of time that always reveals the truth and proves that no power or greed is eternal.
- Light through darkness — a sign that after destruction and death, a moment of truth always comes.

11:38 – 11:55

REMOVAL OF BODIES FROM THE BUNKER

A dark corridor of the bunker. Ahead, the exit to the street is visible. The music abruptly cuts off, loud instruments play at a fast pace. The dictator's soldiers carry out two bodies, wrapped in white sheets, simply in their hands (without stretchers or sticks — chaotically, in a hurry, like garbage). The exit leads to a garden. The bodies are laid on the grass, quickly doused with gasoline, and set on fire. The fire engulfs everything, the flames fill the frame.

Symbolic meaning:

- Quick carrying in hands (without stretchers) — the humiliation and chaos of the end of the empire: what was once "sacred" is now discarded as unnecessary. A parallel with historical The burning of the bodies of Hitler and Eva (April 30, 1945) — hastily under bombardment to avoid disgrace.
- *Fire — purification*, but also the karmic fire that burns illusions of power.

11 : 55–12 : 05

THE SPIRIT OF THE DICTATOR

The spirit of the dictator rises from the flames (a translucent silhouette in the form) . In his hands is a clod of earth, which he scatters on the ground. The music begins to slow down. Only the shadow of the dictator remains, standing beside the burned bodies. At 12:05 minutes. The frame changes with a red shimmer (like blood), the music fades away.

Symbolic meaning:

- *The spirit with the earth* —returning to "nothing": he who claimed the Earth remains with a lump of dust. Karmic cycle: power returns to dust.
- *Red spill* — the blood shed for dictatorship, but also cleansing through blood (a symbol of the people's sacrifice).

PART 5

Modern Days: War as Profit for the Bank.
Billboard advertising the bank above the trenches. A dark room with candle. Bureaucratic corridors, refusals of "not our concern".
Branch with a police officer and a machine gun against a client.
Loss of the soul serving the corporations.
(12:06 – 13:35)

12:06–12:10

MODERN DAYS, WAR AND BANK

A new story begins, modern days.

The lyrics sound sad:

For the bank, war is profit.
In such times, all doors are open.

The camera pulls away from the figure of the dictator, who has already lost clear features. Behind — burning houses. In the grass, trenches with dead bodies, victims of the war, are visible. Among them, the wind carries scattered pieces of documents.

The lyrics continue to sound:

Hiding behind martial law,
Their powers remain concealed.

Symbolic meaning:

- *The distance from the spirit of the dictator* — a temporal bridge: from historical tyrants to the modern ones. Dictatorship has not disappeared—it has changed its form and now resides in bank offices.
- ***Burning houses and trenches with bodies*** — the reality of war: Death, loss, pain that millions of Ukrainians experience every day. This is not a background—this is the result of a system that profits from it.
- *Documents lying over the corpses*— the last traces of “normal life”: certificates, passports, enforcement orders, which are now worthless. The wind scatters them — just as the state scatters hope and justice.
- ***“For the bank, war is profit”*** — a direct accusation: The war for PrivatBank is not a tragedy, but a business. Doors open precisely when the country is closing down in blackouts and death.
- *“Hiding behind martial law”* — the most terrifying: under the cover of martial law, the bank and the authorities hide their schemes, blockages, debts, and forced auctions. The law on banks is not being enforced because of “wartime.”

- ***This scene is a painful bridge between the past and the present:*** the dictators of the past burned bodies, while the modern ones burn lives through debts, account blockages, and forced "data updates." War is the perfect time for them, as everyone is looking at the front, not at the offices.

12:10 – 12:18

CONTRAST WITH THE BILLBOARD

The camera rises from the trench upwards. On the horizon — a bright billboard advertising PrivatBank. It features gold bars and the inscription: "Elite Card — prestige and success."

Contrast: nearby — trenches with dead bodies and a burning city, while above them shines the advertisement of greed and prestige.

At 12:18, the shot darkens to transition to the next scene.

Symbolism:

- *The billboard above the trenches* — cynical propaganda of the system: while the people perish, the bank sells "prestige" and "success".
- *The contrast of light (the billboard) and darkness (war)* — an illusion of prosperity created on blood and suffering.
- *The camera rises from the trench* — a movement from death to the "illusion of life", but this illusion is dead.

12:18–12:48

DARK ROOM AND GIRL AT THE TABLE

The camera passes through the advertising billboard into a dark room. On the table, a candle is burning, next to it are several sheets of documents. The girl sits and writes in the darkness. At 12:31, a television turns on behind her, illuminating the room. On the screen — news about PrivatBank, with the message:

- «*IFC Agreement* —International Finance Corporation,
- Article VI, Section 3: The corporation enjoys immunity from any legal proceedings.
- This means that the bank can avoid liability even when violating citizens' rights.

The girl turns her head, reading the inscriptions, her face filled with sorrow and a sense of hopelessness.

The lyrics sound slow:

*Requests for information
Protected by Law 1023
Public and unrestricted—*

*Privat replies with excuses
Claiming the law does not require*

*The bank is beyond trial
Holding aces in its hand
Crimes are visible
Yet laws are bypassed in courts
Because IFC shields its law*

Symbolism:

- *The candle* — a fragile light of truth, hope, and humanity in the artificial darkness created by war and the system (power outages during the war are a real pain for Ukrainians when the state/companies sell energy abroad, while people sit in the cold in 2022–2026) . This is a symbol of the "last fire," which has not yet gone out, but threatens to extinguish.
- *The darkness of the room* — is not natural, but intentional (power outages, blackouts + energy exports abroad, while the people are without light) → the system forcibly plunges the people into despair so they cannot see the truth.
- ***Crypto- mining/usage (Ukraine's leadership)***— the irony: energy goes to "digital gold" (like gold bars on a billboard), not to the people. The system profits from greed while the country is in darkness.
- *A television that suddenly turns on* — "artificial light" of the system, illuminating only what is beneficial (IFC immunity), not the real truth, exposing the immunity of corporations that allows them to evade responsibility.
- *A girl writes in the darkness* — the embodiment of the struggle against the system, which seems hopeless, an act of resistance: even in the darkness, she documents, seeks the truth. Her sorrow is the realization that the law protects not citizens, but the corporation, the embodiment of those who seek the truth against all odds.

12:48–13:09

BUREAUCRATIC CORRIDORS

The frame transitions to a hall with a huge labyrinth of stairs and bureaucratic system floors.

The lyrics sound:

*Covered by the Commissioner and DBR.
Refusals are painted
everywhere:
"It is not our matter, not to us."*

The girl holds an official document from the Commissioner of the Verkhovna Rada of Ukraine for Human Rights. The response is a standard reply (title on the screen):
"According to current legislation, resolving your issue is not within our authority."

She sighs, recalling the cartoon about Asterix and Obelix (specifically the episode "Asterix and Obelix vs. Caesar" or "12 Tasks of Asterix" — the scene with Roman bureaucracy, where the heroes run around offices and officials send each other back and forth). A cartoon girl appears in the frame (2D-animation in the style of Asterix) — the embodiment of her inner, childlike state: small, with big eyes, sweat on her forehead, documents in her hands.

The girl with sweat on her forehead runs around the floors with the document, rushing to the "Court" office, then to "Police." By the door, a guard in uniform points: "Not for us." The circle closes.

Lyrics sound slowed down:

Not to us...

Music explodes again:

*"File with the police."
Police refuse, send back to court.*

The girl in despair runs to the next door.

Symbolic meaning:

- *The cartoon girl (Asterix style) — a metaphor for childish helplessness in the face of the giants of bureaucracy. The child runs, while the "adults" simply brush her off — this is the feeling when you are small against a machine that does not see you as a person.*
- *The circle of refusals ("Not to us") — is not a coincidence, but an instruction: the system is specifically designed so that no one gets answers. This closed circle is intentional, so that a person gives up.*
- *The Commissioner for Human Rights, the State Bureau of Investigations (DBR) — these are the bodies that by law are supposed to protect citizens from abuses of power and corruption. But in reality, they often become part of the same machine — they respond, forward, and ignore.*
- The author's personal experience is not a fictional invention, but a reality for thousands of people: years of correspondence, requests, statements, and court decisions always favoring the bank, without a real examination of the evidence.
The system is covered by war, corruption of officials, and

"not to enter into the powers", so as not to notice crimes.

At 13:09, the frame darkens, and the lyrics play:

And so the circle continues.

13:09–13:35

DEPARTMENT OF PRIVATBANK

The scene changes: the actual branch of PrivatBank. The office is separated by a glass wall, a client is trying to get a stamp on a document. The bank employee nervously responds: "The law does not require this." This is manipulation, a cover-up under the corporation's immunity. The employee calls a police officer with a gun, who is standing nearby. The police officer aims the weapon at the client, who was only asking for a stamp.

The lyrics sound sad:

*These institutions protect not the people,
But their own pockets carefully
insured.*

*This power of oligarchs is not for us.
They are servants of corporations,
Perhaps souls lost forever.*

The camera focuses on the client: in shock, she waves her hands, then quiets down and looks at the bank employee. The worker behind the glass: behind her are the beautiful words "Prestige and success." Her face initially wears a sly smile, then begins to look cold and empty. The eyes are soulless, plastic, like those of a mannequin. At 13:35 minutes. The frame ends with a flash of light and a change in music.

Symbolic meaning:

- *A policeman with a machine gun*— a symbol of psychological pressure that the system applies against citizens, absurdity and cruelty: for a simple legal request — a threat with a weapon.
- *The bank employee—a mannequin*— a symbol of the loss of humanity, when a person becomes merely a tool of the corporation.

PART 6

The girl's dream of a bureaucratic labyrinth. The revival of the cassette of truth. A secret building in the city. The shadow of the bank emerges. The loss of the power of the electronic signature, law 582 as a crack in the system. The people trapped, a poker game of corporations. A mother with a child as a symbol of hope. Enlightenment from the illusion of fear. The lightning of the IRS as a sign of the higher court. Revelation of the essence of the bank demon.
(13:35 – 17:30)

13:35–13:45

DREAM OF A GIRL

The camera shows a bedroom. A girl is sleeping in bed at night. She is dreaming of continuing the run through bureaucratic. In her dreams, clouds with police officers appear above her head, waving their hands and saying: "This is not for us. We are surrounded by flying papers of documents. Outside the window — twilight, a stormy sky with red hues. The girl is spinning in her sleep, the shadows of the police dissolve. At 13:45, she wakes up, half sits up, anxious. The camera zooms in on her face, capturing the expression of anxiety.

Symbolism:

- *A nightmarish dream*— a metaphor that bureaucracy penetrates even into the subconscious, not allowing peace even in dreams. Waking up is the first step towards awakening, but the anxiety remains, reflecting the hopelessness in the bureaucratic circle.

13:54–14:08

TELEVISION AND CASSETTE

The frame changes with a light effect. The television is on, it displays an ancient building in green mystical tones with the full name *CB PRIVATBANK JSC* and *D-U-N-S* number.

The lyrics sound slow:

*PrivatBank destroys.
Human lives mercilessly.*

Flashes of lightning appear on the screen, the frame transitions into a video - an image of an old VHS tape (nostalgia + "forgotten truth"), with a sticker saying "The Ghost of PrivatBank" in handwritten font. On the cassette — a girl in a white dress by the mystical bank building, above which shines a lightning bolt with the letters IRS.

Lyrics sound:

*Bankers who remain
In this world without a soul*

Symbolism:

- *Casette*— a metaphor for revealing hidden corporate structures: something "recorded" in the past (D-U-N-S, IRS, old schemes) comes to life and enters the world.
- *The lightning with the letters IRS*— a symbol that international control (USA/IRS) sees everything, but this is hidden from citizens.

14:08–14:18**CASSET IN LIGHT**

The cassette seems to fly in the air, surrounded by magical streams of bright light. The girl inside the cassette moves as if she is alive. The streams of light around are yellow-purple-white, like "the energy of revelation." The camera makes several circles around the cassette, as if "skyping" around the mystery.

The lyrics sound:

*Your time runs out,
Mighty vibrations have
come.
All that was
hidden
Will be revealed.*

The sunlight breaks through the darkness behind the cassette. The camera approaches and then recedes, as if the tape dances in the air. The lyrics gradually raise the tone, the music begins to become more rhythmic.

Symbolism:

- **"Mighty vibrations"** — the vibrations of truth that shatter illusions. Sunlight through the darkness — a sign that after darkness, light always comes (hope for revelation).
- *The image of the "dancing" tape* — it's as if the truth comes to life and breaks free.

14:18–14:40**CITY AND THE SECRET BUILDING**

The frame changes: a night city in shades of blue.

Hard rock explodes- lyrics:

And people will see

Where dark fraud lies.
You cannot
hide
The traces of your crimes.

The camera flies over the skyscrapers that disappear from the frame and approaches a hidden island of trees in the center

of the city. Inside is a mystical green building.
The sky changes from blue tones to toxic- green.
The camera passes through special effects of flames, the music becomes even powerful.

Lyrics sound:

*Adhesion contracts,
Secret harmful
terms—
Keep them for yourselves,
For your debts alone.*

The building is illuminated by green neon, the camera focuses on a sign with the full name of the bank. The lyrics conclude at 14:40 minutes.

Symbolism:

- *The secret building in the city center*— "the heart" of the system, hidden among the visible world.
- *Flames* — purification or destruction of illusions.
- *Adhesion contracts (примусові договори)* — a key term: people sign without reading and fall into a debt trap.
- Skyscrapers "disappear" — like an illusion fades away.
- *Toxic- green sky* — as if poisoned smog from the bank.

14:42–15:10

THE SHADOW OF A MAN AND LAW 582

The camera sharply pulls away. A shadow of a man emerges from the ancient doors of the bank. His face is blurred, lost in a dark fog, behind him glows the green neon of the bank's sign.

The lyrics fade away:

*PrivatBank... PrivatBank...
The ghost of PrivatBank...*

The man pushes the door and steps outside. At 14:55 minutes.
Editing: through his figure, a large magical eye breaks through — a symbol of enlightenment.

The music explodes, the lyrics:

All will know

*That the electronic
signature*

*Has lost its
force.*

Document

852—

*Still used to
sign*

Your malicious, masking deeds.

The man stands by the entrance, looking around. The number 582 appears on the door with a special effect (a law that has expired). The lyrics and music fade away, the frame ends at 15:10 minutes.

Symbolic meaning:

- *The secret building of the bank*— the embodiment of hidden agreements and contracts.
- *The shadow of a man exiting the bank* — it is the very “ghost” of PrivatBank: it no longer hides in offices, the neon no longer protects it, it steps out into the open, but now as a ghost — transparent, blurred, losing strength.
- ***The great magical eye piercing through the shadow***— is a symbol of the viewer/people/truth awakening: someone (we) have finally seen it through. The eye is not a threat, but a light that disperses the fog.
- *“Electronic signature has lost its force”* — a key revelation: the electronic signature with which the bank “signed” false contracts, debts, blockages, no longer has legal power. This is not just a technical detail — it is the collapse of the entire digital trap.
- *Document 852 (a law that has lost its validity) appears on the door* — this is a visual verdict: the bank still uses a dead document to cover up its crimes, but now it is visible to everyone. The number “flashes” like a crack — the system is already cracking.
- *The man looks around* — a moment of fear: the ghost understands that it is being seen. It no longer controls the narrative — now it is visible, and the truth will no longer be stopped.
- *The lyrics “Your malicious, masking deeds”* — a direct appeal to the bank: all your hidden actions are no longer masked. They are open.
- *This scene is a turning point*: after all the hidden schemes, offshores, chains, and dreams of yachts, the ghost steps out into the open, but no longer as a master, but as one who is already

The eye of revelation is us. It is the people. It is the truth that finally looks at him.

15:10–15:28

SKELETON AND REVEAL

The special effect of light: a skull– skeleton suddenly appears on the entire screen.

Hard -rock explodes, the singing sounds like a scream:

But why such fear of the digital seal?

Do you not claim to hide

nothing?

Or is it not so?

What is hidden in those accounting records,

So precious you never show them in court?

Night abruptly changes to day. The bank building is no longer creepy, but bright: soft green and beige tones. The sun brightly illuminates the facade. In fast motion, the building

is covered with green ivy, surrounded by beautiful nature. The camera moves up. At 15:28, the shot darkens for transition.

Symbolic meaning:

- *The skull skeleton* — the fear of exposure and hidden documents.
- *The building overgrown with ivy* — an illusion of beauty and stability that conceals a dark essence.

15:29–15:44

THE PEOPLE IN THE TRAP

The special effect of green neon letters (like in "The Matrix"). The camera shows three men running from massive metal doors adorned with Ukraine's trident. The inscription on the doors: "Entry is mandatory — refusal to play results in account blocking." The men are the embodiment of a disillusioned people. In their hands, they hold bundles of money, pressing them to themselves. They reach other doors that begin to close before them. Their faces are anxious, and they look directly at the viewer, realizing the trap.

The lyrics sound powerful:

Is it that the creditor is not you?

That you rob the

people —

*Even your own?
Mercilessly...
You hope this fraud
Will go unpunished?*

Symbolism:

- *The Trident on the doors*— a state that was supposed to protect, now itself closes the trap.
- *A bundle of money in hand*— the illusion that "money saves", but the system blocks even that.
- *Closing the doors*— no way out: either play by the rules or lose everything (accounts, freedom, life).
- *The people in the trap of the doors*— a symbol that the system does not give a way out, even when people hold their money.

15:45–16:11

CORPORATE POKER GAME

Frames change with flashes of black and red light.

At 15:45, the camera shows a room with a television. On the television — a poker table, a dealer with an NBU badge is dealing cards. His voice: "Individuals are required to play. Law 2121-|||. Exit is impossible." The transition from TV to reality — the "game" goes beyond the screen and becomes life.

At the table sit:

- The Devil in a green suit (PrivatBank).
- The dealer (NBU).
- Ministry of Finance.

All — in expensive suits and black glasses. Nearby — three people with their hands tied, the embodiment of the deceived. to the people. On the sides are guards in black glasses to avoid escape.

The lyrics sound:

*PrivatBank... PrivatBank...
The ghost of PrivatBank...*

The camera zooms in on the satisfied faces of the National Bank of Ukraine, the Ministry of Finance, and PrivatBank. They are joyfully sorting through chips, clearly showing that they are one team. The camera gets even closer: the devil is laughing, and the flames are reflected in his glasses. He slowly turns his head, indicating that the game belongs to him. Lyrical
It repeats, the light flashes black and red. In these

The devil's wicked smile manifests in the flashes. The shot ends at 16:11 minutes.

Symbolic meaning:

- *The poker game*— an allegory of the conspiracy between the NBU, the Ministry of Finance, and PrivatBank. One team is not competitors, but partners against the people.
- *The flame in the devil's glasses*— the "hellfire" of greed, which devours everything, a sign that the main prize always in the bank, while the people are merely victims of the game.
- *Poker* — a game with hidden cards (like hidden bank schemes).
- *People tied up*— a nation that is not asked, only forced to play by rules that the players themselves do not follow.
- **Law 2121 "On Banks and Banking Activities"** requires transparency and protection for clients, but those who should adhere to it — violate it themselves — this is not a protection, but chains exclusively for "individuals".
- *"Individual"*—is no longer a person, but a category for collection, dehumanization: a person is reduced to a legal fiction that can be blocked, collected, forced without moral consequences.
- *Mockery of the law*— the authorities pretend to be guided by it, but ignore it themselves, turning it into a tool against the people, this is not a coincidence, but a systemic strategy: to make the law an instrument of oppression, not protection.

16:12–16:38

MOTHER AND CHILD

The night room, with the curtains drawn back, reveals a panorama of the city under the full moon. The mother holds her little son (about 5 years old), they are sitting on the bed. She hugs him, tears rolling down her cheeks. The music is calm, after loud hard rock, it sounds mystical and gentle.

The lyrics sound like a quiet proclamation:

*No, God
exists.
He sees all clearly.
Your
crimes
End here on earth.
And all nations
You robbed and destroyed
Will rise as creditors.
They will awaken—truly I say.*

A divine glow appears around the mother and son in the darkness of the room. The night transforms into dawn and day. The woman leaves the boy on the bed, rises, and her tears disappear. She becomes confident and resolute, stepping out of the bedroom, heading straight towards the viewer. For a few more seconds, a mystical light shines around her, gradually dissolving. She exits the house in a different outfit. The shot ends at 16:36 minutes.

Symbolic meaning:

- *The mother and child* — the embodiment of innocence and hope that the system cannot destroy.
- *The divine glow* — a sign of spiritual awakening that transforms tears into strength.

16:38–16:50

PROPHECY AND HARDROCK

The transition with an explosion of new loud lyrics, the music becomes powerful:

*You will become the prey
Of those you deceived.
The hunt has begun.
Awareness will come to the people
Believe me, it will happen soon*

A girl walks down a beautiful street, proud and confident. The camera shows her as a symbol of the awakening of the people. The shot changes with a flash. The girl stands in front of a creepy building PrivatBank with green neon lights. The sky is dark, black stormy clouds, lightning flashes in the sky. She approaches the old doors, above which hangs a sign with the full name of the bank.

Symbolic meaning:

- *The girl, walking proudly and confidently* — the embodiment of the awakened people: after all the humiliations, debts, traps, and darkness, she is no longer afraid, no longer hiding, no longer begging. She moves forward — a symbol of strength born from pain.
- *Beautiful street and sunlight* — a contrast to previous gloomy scenes (ruins, basements, office, fog): the truth is no longer in darkness, it comes into the light of day.
- ***The lyrics "Awareness will come to the people" and "The light of truth will shine"*** — a direct prophecy: a mass awakening has already begun, people see the deception, and it is no longer possible to hide it.
- ***«You will become the prey of those you deceived»*** — role reversal: now the system (bank, officials,

Corruption will become a victim of its own greed — the people who were deceived are now hunting for the truth.

- *«The hunt has begun»* — not revenge, but justice: Truth no longer remains silent; it hunts for the hidden.
- *This scene is the culmination of hope:* after all the dark scenes (demons, chains, fights, humiliation of the warrior) light appears. The girl is us. She is everyone who refused to hold the card with their teeth, who stopped playing by their rules. This is the beginning of the end of the ghost.

16:50–17:02

THE BANK BUILDING AND THE LIGHTNING STRIKE IRS

A lightning strike hits the bank sign, forming the words IRS.
A girl stands for a few seconds, watching this spectacle.
The shot ends at 17:02 minutes.

The lyrics sound like an extension of the proclamation of truth:

*The light of truth will shine,
Exposing all that is dark and vile.*

Symbolic meaning:

- *A creepy building with green neon is the last fortress* of a system that has shone with "prestige" and "success" for years.
- *The dark sky and storm clouds are the accumulated truth* that cannot be contained any longer: the storm is approaching.
- *The lightning striking the sign is a sign of a higher power* (international control, justice, God), which does not ask for permission from the NBU or the Ministry of Finance.
- *IRS here* —is not just the tax service of the United States, but a symbol of global truth that sees offshore accounts, evasion of FATCA, and fraudulent credits.
- *The words of the IRS, formed from lightning* — are a seal of revelation: what has been hidden for years is now illuminated forever. This is not a random strike — it is a judgment.
- *The girl standing and watching* — is a symbol of the awakened people: she no longer runs in panic, does not plead, does not fear. She observes as the system takes a hit. Her hope is the hope of many.
- *This scene is a prophetic finale:* the bank thought it stood beyond the law, but a higher power has already arrived. The lightning of the IRS — is not the end of the film, but the beginning of true judgment.

17:02–17:30

ENTRANCE TO THE BUILDING AND CONFRONTATION

A strong hard rock continues to play with the prolongation of the sound “e”

from the last word of the lyrics "evil."

The heroine, no longer afraid, enters through the old green wooden doors of the bank. Inside — a huge office that resembles a temple: in the center sits the devil of debt. This An elegant man in a suit, with a sly, insincere smile. His throne is made of banknotes and skulls — souls lost to systemic greed. The red glow of the devil's eyes enhances the demonic atmosphere, as if hell hides behind the corporate facade. The heroine first runs towards the devil, and then stops in front of a huge table piled with numerous documents and banknotes.

Symbolic meaning:

- *The old green doors that open by themselves* — the system no longer hides: it is confident that the heroine (the people) will come anyway. But now she enters not as a victim, but as one who already knows the truth.
- *The office—the temple*— the true face of the bank: it is not a financial institution, but a temple of greed, where money is worshipped, and souls become trophies.
- ***The throne of banknotes and skulls* — the most terrifying image:** Each bundle of money represents someone's lost apartment, health, life. The skulls are the souls of people whom the system has destroyed with debts, blockades, and humiliation.
- *The devil in a suit with a insincere smile* — the perfect embodiment of a bank: on the outside, it is "elegant", "Civilized," offers "bonuses" and "discounts," but inside — greed that devours souls.
- The heroine's run to the devil and the sudden stop — a key moment: she is no longer afraid, ready to fight, but she stops because she understands — victory is not in fists, but in simply looking evil in the eye and not averting her gaze.
- ***A table cluttered with documents and banknotes* —this is** "Evidence" of the system: fake contracts, electronic numbers, debts that were not incurred. The heroine stands before him — like a judge before a criminal.
- ***The Throne of Banknotes and Skulls* — the ultimate revelation of essence:** The bank does not just issue loans; it feeds on souls. Each bundle of money represents someone's lost apartment, health, hope. The skulls are the souls that the system has taken through debts, blockages, and humiliation.
- *The red glow of the eyes* — the hellish light that has always been hidden behind the green neon of "prestige." Now it is exposed — the system no longer pretends.
- *The heroine standing opposite* — a symbol of victory: she is not afraid, does not beg, does not hold the card with her teeth. She simply looks into the eyes of the devil. This is not a fight — it is the moment when the victim becomes a witness and a judge.

PART 7

The termination of the contract and the fall of the devil. The destructive lightning of the IRS destroys the bank building. The revival of nature under which the ghost of PrivatBank disappears.

(17:30 – 18:50)

17:30–18:19

BREAKING THE CONTRACT AND THE FALL OF THE DEVIL

The camera shows chaos: Flying documents. Dancing shadows. Burning eyes of the devil. The music gradually begins to fade. The camera focuses on a table with documents that flutter in the wind.

A girl stands before the devil's table. In her hands, she holds a document — a forged debt contract with the symbolic inscription "The Ghost of PrivatBank." She slowly tears it in half. At the moment of tearing, the document shines with a mystical light — the magic embedded in it disappears. The devil watches, realizing that this contract was the source of his power. The girl approaches the throne. He gazes into her eyes, fire burning through his glasses, trying to harm her with the power of thought. But his strength is exhausted. The girl stands cold and firm, resisting the enchantment. The devil begins to dissolve into hot dust, the chair becomes empty, and the top also crumbles away.

The lyrics sound gentle, but with a crescendo:

The ghost of PrivatBank...

Entangled in dirty corruption.

History repeats itself always:

In Kali Yuga, souls are lost—

This is your personal choice...

As the words "your personal choice..." are spoken, the music intensifies, the voice draws out a long scream. The girl looks up, where the beams of light break through the ceiling. The camera focuses on the light that opens a hole in the ceiling. The shot ends at 18:19 minutes.

Symbolic meaning:

- *The termination of the contract* — the central act of liberation: the girl (the people) tears up the false contract that kept her in debt. This is not just a piece of paper — it is a break with the illusion of debt, with the forced game, with the charms of the system.
- *The mystical light at the moment of the break* — a sign that the truth has power: the charms dissolve because they were built on

lies. The light is the same force that destroyed the building in the first scene.

- *The devil crumbling to dust* — the end of the ghost: when the victim refuses to play, the system loses its power. It does not die from a blow — it crumbles because it is no longer fed by fear and submission.
- ***The throne of banknotes and skulls, emptying* — a symbol:** Greed loses its support when people stop paying souls. The skulls are all the lost lives, apartments, hopes — they are now freed.
- *Rays of light breaking through the ceiling* — the final image of hope: after the darkness of the basement, after the chains and offices, the truth makes a hole in the ceiling. This is not the end of the world — it is the beginning of a new one, where light comes down from above.
- *The lyrics “This is your personal choice”* — the ultimate appeal to the viewer: everyone decides for themselves — to continue playing or to break the contract. The choice is always ours.
- *This scene is the true ending of the film:* a ghost dissolved, the devil ceased to exist, the heroine stands before an empty throne. Now it is the viewer's turn — to break their contract.

18:19–18:28

DUST AND LIGHT

Chunks of hot dust from the devil fly up, dance in the air, and dissolve in the endless sky. The camera follows them — the dust turns golden in the rays of the sun and disappears.

Lyrics sound:

*The Creator always grants free will,
Forces no one to choose a path.*

18:28–20:11

DESTRUCTION OF THE BANK BUILDING+ TITLES

The camera shows the PrivatBank building in daylight, with gentle green and beige tones, entwined with ivy,, as if it were an ancient fortress.

Lyrics sound:

*To walk the road of unity and freedom,
Or to subjugate others with commands.*

The building begins to crumble— first cracks, then pieces fall. Thunder appears in broad daylight, lightning flashes around the ruins.

The lyrics continue:

*Commands without truth in law,
Whims of those who made
them.
Dictatorship rules their hunger,
This choice has led you to destruction.*

A massive lightning bolt with the inscription IRS strikes the center of the building. The rumble of thunder merges with the music. The building is shattered in pieces.

At 18:50, the scene changes: a view of grass, where among the flowers, the remains of the PrivatBank sign are overgrown. A sunny day, nature comes alive: trees, greenery, butterflies. The camera moves forward to the bright sun.

At 18:59, against the backdrop of nature, the titles appear in continuation of the music (white text on a blurred green background of trees) :

THE GHOST OF PRIVATBANK

Musical poetic film

Yuliya Levashova (aka Yuliya Lev)

2026. Ukraine

Script, poetry, music, concept, and editing:

Yuliya Levashova

Music and vocals created by the author using Suno AI

Video and image generation: Imagine (based on Grok,

Perplexity AI

Montage: CapCut

Laws and Disclaimer

The film is inspired by real events and the personal experiences of the author. Based on publicly available data and official sources

Some scenes are a creative interpretation.

The prophecy of Habakkuk (2:6–8) — a reminder that greed always has an end.

Special thanks to the Creator for divine inspiration and guidance.

To my family for their unwavering support and faith.

This film is dedicated to God - the Source of all truth, light, and creative breath.

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Thank you to everyone who read/watched to the end.

This film is created for you—those who seek the truth.