



The Village

(or how idols are overthrown)



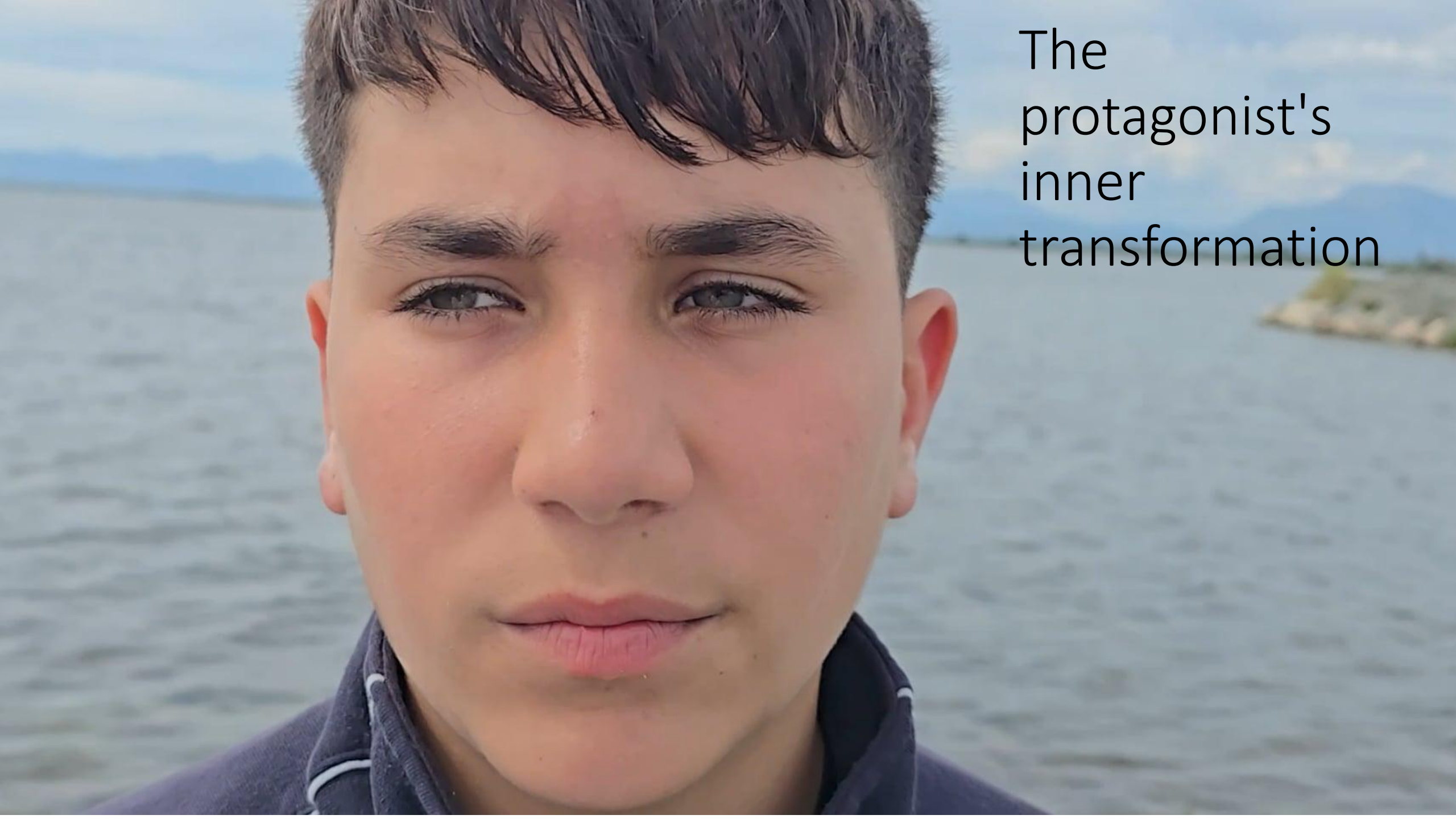
LOGLINE

When 12-year-old Elias spends a quiet weekend with his grandparents in the village, a simple scene in the cafe brings him face to face with his grandfather's gender-based behaviors and leads him to a silent, personal revolution.

Synopsis

A person in a dark jacket and blue jeans stands on a sandy beach, looking out at the sea. The background shows a calm body of water and distant mountains under a cloudy sky. The foreground is filled with green coastal plants.

Elias (12) is in his village for the weekend to be close to his grandfather and grandmother and spend time with them. He has a special weakness for his grandfather, as he also has his name. He wants to look like him and be like him. However, his grandfather is a patriarchal figure and does not help his wife in any way. The two of them have breakfast at home, which the grandmother prepares, and after the grandfather drinks the coffee, they go to the cafe. There Elias sees a young couple, where the man shows love and affection towards his wife. This makes little Elias think and begins to change. He goes for a walk by the sea to think and after an hour he returns home, where he spends time with his grandmother and helps her with cooking, as he decides that his grandfather's attitude towards his grandmother is not right and does not show respect and appreciation.



The
protagonist's
inner
transformation

In the film *The Lives of Others* (2006), Gerd Wiesler (the eavesdropper) hears Georg Dreyman (the monitored) play the piano. This scene marks the beginning of his emotional and moral awakening.

As Dreyman performs the piece *Sonata for a Good Man in memory of his friend*, Wiesler, hidden in the attic, listens in emotion. The camera pans around him, highlighting his emotional reaction and the connection he develops with Dreyman's work.





SONATA FOR A GOOD MAN



360° tracking shot



360° tracking shots are a striking cinematic technique used to create tension, highlight emotional charge, or provide a unique perspective on a scene. This technique involves rotating the camera around a point or character, usually in a full circle, creating a sense of movement and tension. The images below are from “The Lives of Others.”



Frame within a frame

This image shows how a technique like frame-within-a-frame can capture not only the psychology of the characters, but also the social or personal context in which they operate — in a single frame.



This still image from the film Citizen Kane (1941) is an excellent example of a frame-within-a-frame, with theatrical composition and deep meaning.



Director's statement

My film is a story of silent adulthood. Elias, a 12-year-old boy, spends a weekend in the village with his grandparents. What initially seems like a quiet everyday life gradually turns into an inner journey, a turning point in the formation of his personality.

My main intention is to follow this transformation from the inside, from Elias's perspective — literally and emotionally. For this reason, the use of P.O.V. shots is crucial. I want the viewer to not just see Elias, but to be Elias. To observe his grandparents, the world around him as he experiences it; with the ambivalence of childhood love and the weight of the first questions.

I was deeply influenced by “The Lives of Others” and the almost imperceptible, internal transformation of Hauptmann Gerd Wiesler: a moral awakening that is not proclaimed, but implied through looks, pauses and silences. I seek something similar for Elias. His change is not spectacular; it is silent, internal, but profound. It happens inside him when he sees a young man being affectionate towards his partner — and then he begins to question the role model of his grandfather, an authoritarian and traditional man, who although he loves, does not express, does not care, does not participate.

Aesthetically, my film moves at a slow pace, with still shots but also some movement, with an emphasis on the gaze and observation, similar to the way Polanski or Haneke's cinema works. The camera is present, but discreet. The scene at sea, with a 360-degree circular movement around Elias, I want to function as a psychic vortex — an inner world that rotates around itself until it finds a point of reference.

Soundwise, the grandfather's lines — lines of humor, critical or indifferent to the grandmother — are repeated like an echo in the scene at sea, emphasizing Elias's change and his internal battle, creating an old internalized world that clashes with the new one that is being born. This sound memory of the grandfather accompanies Elias even when he is absent from the frame, making his distance from him more substantial.

Finally, another major point of reference for me is "Citizen Kane." It influences me not only in the theme of memory and frame within frame, but also in the conception of perspective: each shot is also a position; each position is an interpretation. The use of framing within the frame (such as doors, windows, mirrors) emphasizes the constant sense of observation, entrapment, or even distancing of Elias from what he experiences, just as in the position women are placed in patriarchal societies.

My film does not seek to provide generalized answers. However, through Elias' personal turn, it states something simple but essential: Respect and care are not a weakness, they are a choice. Elias decides not to follow the old patriarchal model of his grandfather, but to chart a new path, where tenderness, equality and active presence have value. And just like that, a quiet weekend in the village becomes the point where a child stops copying and starts choosing who he wants to be.

