1.- In the Transylvanian mountains, a solitary traveler discovers an overturned car and a woman who has died trying to climb back to the road. He calls for help, leaves a message for Alex from her phone, and keeps vigil beside her body as dusk deepens. He observes the stillness, muses about memory, censorship, and film, leaves the taillights on, wards off insects and possible bears, holds her hand, and sings a folk song until rescue comes—or fails to.

2.- Vigil and voice in the face of nature’s indifference. The story explores how humans counter accident and oblivion with attention, narrative, and ritual. It weighs transience against art’s endurance, memory against the earth’s erasure, and the ethics of witnessing the dead. The mountains’ quiet and the missing siren stress contingency; the song and monologue become stand-ins for prayer. It asks what it means to keep someone company at the threshold—translating silence, resisting erasure, and accepting limits.

3.- 5

4.- Allegory of storytelling: the man becomes the unseen projector’s translator, supplying voice to a mute screen (the woman), his monologue and song fending off the “bears” of chaos and forgetfulness. The inverted car and taillights stage a nocturnal theater; Transylvania nods to Gothic expectations subverted by secular ritual. The Herzog film suggests art outlasting disturbance; nature heals by forgetting, so language keeps memory. The failed rescue echoes post-Communist drift. Death as “beyond danger” reframes the title: beyond nature’s threats lies a non-suffering state.