

# Structure of the Colombian Horror Legend

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Diplomová práce  
2021



Univerzita Tomáše Bati ve Zlíně  
Fakulta multimediálních komunikací

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Ateliér Animovaná tvorba

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## **ZADÁNÍ DIPLOMOVÉ PRÁCE**

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# Zásady pro vypracování

## 1. teoretická část:

Teoretická textová práce se člení na dvě části: teoretickou část (TČ) a praktickou část (PP). Povinný minimální rozsah TČ je 20 normostran, u PP je to 5 normostran. Zatímco první, tzv. teoretická část, se zabývá vybraným tématem z oblasti technologie, historie či současných trendů animovaného filmu, druhá, tzv. praktická část, pojednává o praktickém výstupu diplomového projektu a jde tedy o explikaci k diplomovému projektu.

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Součástí jsou: výtvarný návrh plakátu (formát 70x100cm, digitální podoba PDF příprava pro tisk, rozlišení 300 dpi ve formátu PNG nebo JPEG, režim CMYK barva), 5 snímků výtvarných návrhů, 8 snímků filmu (obojí ve stejné velikosti jako video), titulková listina.

Pro přijetí práce je nutné odevzdat vyplněné formuláře pro OSA a NFA a licenční smlouva k audiovizuálnímu dílu.

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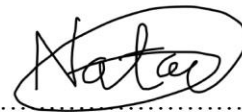
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## **ABSTRACT**

Part of the Colombian folklore is the stories of Espantos. They are supernatural beings that teach, punish or reward people's behavior. They are characters that exist to maintain social ideals like celibacy until marriage, religious devotion, maternal responsibility, etc.

This work aims to understand the context in which these stories were created (the Colombian folklore), to research various books, articles, and digital resources about the Colombian Espantos. Based on that research, identify and formulate the characteristics that these types of stories have. The goal is to use that knowledge to develop an animated series based on these folk characters.

Keywords: Colombian, Legends, Folklore, Myths, Folktales, Espantos, Madremonte, Mohán, Llorona, Perro Negro, Candileja, Animated series, Folk animation.

## **ACKNOWLEDGEMENTS**

I dedicate this work to the older kids - whose names I don't remember - that narrated the scary stories that kept me awake at night.

And to my family and friends, who held my hand when I was afraid.

Prohlašuji, že odevzdaná verze bakalářské/diplomové práce a verze elektronická nahraná do IS/STAG jsou totožné.

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## INTRODUCTION

In this thesis, the reader will be introduced to the definition of folklore and will receive a brief introduction to the Colombian one. Folklore is vast, complicated, and in constant change, and Colombia's is not the exception. This thesis will not describe in-depth all aspects of Colombia's folklore but will focus on the one that will directly impact the practical portion of this work: the folk stories of Espantos.

Espantos are supernatural beings that work as cautionary tales against inappropriate social behavior. Their stories usually have an anecdotal structure, very similar to that of one of the urban legends. Many of them are told as a true story that happened to someone whom the storyteller knows; in some cases, the storyteller is the story's protagonist.

As most folk artifacts are, and because of their unique anecdotal nature, the espantos stories have many variations; they differ from time to time, from region to region, and even from house to house. So, it was mandatory that to find a structure inside these stories; I must read and analyze as many instances of the same character's story as possible.

For the practical portion of this work, I will develop the pilot for an animated series inspired by the espanto stories. Each episode of the series will introduce a new espanto, and the first one will be the Green Lady, a ghost from the Antioquia Region.

Because the aim is to develop the pilot and propose ideas for the first episodes of the series, I will analyze more than one espanto. I will specifically write about the Madremonte, the Mohán, the Llorona, the Black Dog, and the Candileja

## **I. THEORETICAL PART**

# 1 FOLKLORE

## 1.1 Definition of Folklore

Folklore is the set of shared cultural artifacts that a specific group of people shares. Among said artifacts are traditions, tales, proverbs, jokes, handcraft, mythology, legends, gastronomy, etc.

People who share common folklore belong to the same folk group. Folklore is not taught at universities but transmitted informally by growing inside a folk group or by being introduced or invited into one. Folk groups may be as big as a country or as small as a family group (which is the first folk group to which a person belongs). It is the “conglomeration of different ethnic, religious, regional, or social group lore” (Sims and Stephens, 2011, p. 31) as well as intentional or unintentionally unique family folklore. (Sims and Stephens, 2011).

## 1.2 Characteristics of Folk Artifacts

A folk artifact is any folk expression, i.e., a regional dish or local handcraft.

According to Octavio Marulanda in his book *“Folclor colombiano práctica de la identidad cultural”* for a cultural artifact to be considered folk, it must have the following characteristics (Marulanda, 1984):

*Anonymity* – Folk expressions are anonymous; this means that they have no discernible author. The obscurity may be a consequence of the folk artifact’s antiquity; thus, the author is forgotten, or that the modern version of the artifact has changed so much that it does not closely resemble the original version. Folk artifacts are also a collective work; many people and communities have added, subtracted, and modified its content; therefore, it does not belong to a single author.

*Non-institutional* – Folk artifacts are not academically and methodically taught, learned, or graded; they are empirically transmitted and absorbed. The method of transmitting a folk tradition is by observing and emulating. I.e., Children learn about their folk cuisine at home, by witnessing the preparation and by eating it; for them, it is not theory but part of their everyday life.

Another critical point connected to the institution is the grading and rating system. In a folk tradition, as Octavio Marulanda wrote: “The level of quality and virtuosity (of the artifact) is not defined by a rational critique of the esthetic, but by the accuracy in which reflects the tradition and the taste of the collective” (Marulanda, 1984, p. 22). People value a folk tradition based on non-academical criteria.

*Ancient* – Folklore uses time as a validation of itself; it “measures its acceptance and permanence inside a social group” (Marulanda, 1984, p. 22). The difference between popular and folk is time. But ancient is not a precise measure of time; How many years does an artifact must last to be considered folk? It is after fifty, one hundred or two hundred years?

There is no clear longevity requirement for an artifact to be considered folk. What matters is that it remains relevant even after its original context has changed; it does not disappear out of the whims of the collective (is it popular, in fashion, or politically correct?), but it is the collective that keeps it alive.

*Functional* – All human cultural creations have a function. Some answer to the basic physiological needs, like food and shelter. Others cover secondary needs (things that improve life quality, even though they are not biologically mandatory for survival) like dancing, singing, or painting. Folklore answers to the secondary needs, like social cohesion (dancing, singing), beauty (crafts, clothing), feelings of safety and understanding of the world (religion), education (tales, tongue twisters), etc.

*Before logic* – According to Marulanda, “the groups that follow folk culture organize their ideas and lifestyle by applying intuitive and empirical knowledge. For them, the laws that rule human behavior are first dictated by traditional wisdom, which is the accumulation of experiences by our species” (Marulanda, 1984, p. 24). Therefore, folklore is not based on rationality but intuition and accumulated experiences.

I want to expand Marulanda’s point; he says that initially, humanity must have seen patterns in nature, but that they were unable of procuring a logical explanation (due to their lack of scientific advances); so they created a magical interpretation, i.e., Different meteorological phenomena are gods and goddesses.

While I agree with the hypothesis, I will propose to split Marulanda’s assessment of “folklore is pre-logic” as the result of two possible past circumstances:

- a) People saw a pattern and understood the design; therefore, they could predict future outcomes, but they were mistaken in explaining the logic behind the pattern. I.e., People used sacred plants to treat sickness because they had magical properties. Now, thanks to sciences like chemistry and biology, we can confirm that those plants are indeed beneficial, but now we know that it is thanks to their chemical components and not to their magical properties.
  
- b) People saw a pattern and understood the design; therefore, they could predict future outcomes, and they also had a sensitive explanation behind the pattern. But as time passed, their initial assessment was forgotten, and only the rule was left, which became a tradition. I.e., Marvin Harris hypothesized that the Islamic pork dietary restriction comes from an ecological-economical reason; pigs are animals whose needs would be difficult to fulfill in the Middle East. Therefore it is better to restrain their breeding and better raise other animals (Spronk, 1990). But currently, the accepted reason to avoid eating pork is that it is a religious law that has nothing to do with a practical argument.

Finally, to Marulanda's excellent analysis, I will add one last characteristic:

*Fluctuating and static* –When the “holder” of a folk artifact is transmitting it to the “receiver,” they will add, subtract, or modify the source; therefore, the folk artifact is never the same. The change happens through time (from generational transmitting) and geography (communities migrating and sharing their folk artifacts with other communities).

At the same time, even if a folk artifact is in constant mutation, there are also opposite forces that attempt to keep it unchanged. Folklore is a set of beliefs and costumes that have withstood time, yet their societies have changed. Therefore, we find many folk artifacts that are no longer acceptable by today's standards, but they are kept alive to protect traditions. i.e., Many Colombian folktales represent problematic genre dynamics, but they are passed down generations because they are part of their folklore.

Folk artifacts are cultural expressions that are in fluctuating balance between changing and remaining the same.

### **1.3 The Essence of Colombian Folklore: A multicultural Origin**

Colombia is a country whose folklore comes from three different sources: European, African, and indigenous. If we speak from a quantitative point of view, the contributions from the other folk groups are not equal; this is due to the historical and social circumstances under which Colombia was created.

Before creating *Nueva Granada* (Colonial name for the territory currently known as Ecuador, Colombia, and Venezuela), people were already living on American soil. It is believed that they were part of the migrations from the Asian continent; their ancestor must have come from the nomadic Mongol tribes and the Polynesian sea navigators (Marulanda, 1984).

“Anthropologist Tom Dillehay dates the earliest hunter-gatherer cultures on the continent at almost 10,000 BC “(Hudson and Congress., 2010, p. 82).

With the colonization, the Spaniards brought African slaves to South America. Determining the ancestors of Colombia’s black communities is difficult; Octavio Marulanda quotes the Brazilian anthropologist Arthur Ramos when he writes that “The reconstruction of the black people’s tribal origins documentation is incomplete and therefore subject to errors. These documents were wrong in many ways: the black people were captured from different parts of Africa (...). On coastal cities, they would embark slaves originally from different tribes and regions completely separated from each other. Many of the customs’ documents disappeared or were intentionally destroyed as it happened in Brazil”. Octavio Marulanda adds that “the degeneration of the old languages’ grammar, the name changes in African maps and the lack of specialist archives prevent the full identification” (Marulanda, 1984, p. 39) of the black communities’ roots.

When the Spaniards arrived, they decimated the indigenous communities and put the survivors into forced labor. They suppressed their cultures, religions, and languages and substituted them with the Spanish culture, Catholicism, and the Spanish language. The communities that have managed to keep their traditions did it primarily by isolating themselves from the developing Colombian society (Hudson and Congress., 2010).

The enslaved African people managed to preserve little of their culture, mainly “place-names derived from African languages, and some traditional musical instruments (...) Religion in the black communities remain the most durable link with the African past” (Hudson and Congress., 2010, p. 90)

Contrary to other colonizing nations, Spaniards did not remain separated from different ethnic and racial groups; they mixed with them, and this way, the *mestizos* were born. Although there was racial mixing, a clear social, racial, and ethnic hierarchy remained in Latin America.

That hierarchy stood firm even after the independence wars. Currently, indigenous and black people have the same rights as other racial groups, yet the class and racial order remain in more subtle ways.

Carlos Largacha Martínez wrote in his article “*Identidad y memoria: la construcción de nación en América Latina*” that “from the times of our conquest on, we are trying to develop a rationalist and unifying project on a multi-ethnic environment” (Largacha, 2013, p. 85). For many years, the goal was to unify Colombia under a single flag, to pretend that the whole country could be represented by a curated expression of identity, ignoring the origin and reality of its multicultural society.

During the XX century, the nationalistic tendencies fed the idea of a unified national identity, but like François-Xavier Guerra wrote, “Latin-America, the nation – officially one – is, in fact, an array of communities” (Largacha, 2013, p. 86). To achieve a single national cultural identity, the government ignored many others. Like Largacha Martínez wrote, “The day-to-day, the popular, the indigenous, the African, the *mestizo*, has had a minimal and subservient representation among the development of the nation. The community has been imagined by a few for a few, with shades of social control” (Largacha, 2013, p. 87).

During the 30s, folk academic studies began to emerge in the country. These studies were used to justify a single national identity (for example, by picturing other Colombian folkloric expressions – that came from minorities - as culturally bankrupted). Before the 30s, the national goal was to look at Europe and emulate them. After the 30s, the new plan was to promote the *mestizo* identity, prioritizing the folklore from the Andean farmers (white *mestizos*, who are culturally closer to Europe) and ignoring the other ethnic groups (Buitrago Suárez, 2017).

It was not until the XXI century that the government considered the idea of a multiethnic and multicultural national identity. In this identity, different regions and social groups would have their own personal and unique set of folk expressions that were valid and equally Colombian.



## 2 MYTHS, FOLKTALES, AND ESPANTOS

Myths and folktales are narrative folk expressions. Myths are stories that are slightly related to actual past events. They involve supernatural beings, which are representations of nature and their surroundings. They are practical, and their function is to teach a rule, a law, or a way of good behavior.

“Myths, legends, folk tales, sayings, and adages don’t directly interpret reality, neither have naturalistic characters; they are archetypes that summarize the past yet also satisfy modern expectation” (Marulanda, 1984, p. 17). They “symbolize relations with nature, lessons from the past, characters that take part in the collective mind, and whose time is undetermined” (Marulanda, 1984, p. 76).

The distinction between myth and folktales can sometimes be confusing because they are defined differently by different scholars. For example, some consider the myth a type of folktale, while “other scholars either consider folktale a subdivision of myth or regard the two categories as distinct but overlapping” (Encyclopedia Britannica, n.d.). There is also the problem of transcribing terms and sociocultural constructions to different times and societies. The point of view of a folklorist from the XVIII century is very different from one in modern times, as well as a German scholar focused on German folklore will classify things differently from a Colombian scholar focused on Colombian folklore.

Among Colombia’s narrative folklore are the *espantos*. The word “*espanto*” comes from the Spanish verb “*espantar*,” which translates as “to scare.” The *espanto* is a type of folk supernatural character that takes part in short horror narrations. These characters live outside of their own stories; they are the equivalent of the trans-cultural Boogeyman or the Slavic Baba Yaga; they may take part in a story or be independent of it; they exist in a non-delimited and timeless space. They live in the real world and the imaginary world; some even claim they have seen them.

But how to classify espantos? According to many European folklorists from the XVIII century, espantos would be a folktale because: a) they are made and told by and for the ordinary non-aristocratic people, b) they are about everyday people interacting with supernatural creatures, and c) they “reflect simple social situations that play on ordinary fears and desires” (Encyclopedia Britannica, n.d.).

On the other hand, Colombian folklorists would classify espantos as a myth. Specifically, they would classify them as a *Lesser myth*. There is a distinction between *higher myths*, which are universal and are a crucial part of a community’s history, and the *lesser myths*, which are more regional and have a minor scale influence in people’s lives, they are almost anecdotal (Marulanda, 1984):

*Higher myths*: They are part of the indigenous communities’ history and cosmogony. They narrated the birth and the beginning of things and were an integral part of the indigenous religions before colonization. Now, they are mostly forgotten and are primarily of interest to scholars.

*Lesser myths*: They are not related to significant social or historical societal changes, unlike the higher myths. “They are always related to a disciplinary action, to something that is commonly accepted should be morally punishable” (Marulanda, 1984, p. 123). They are very present and affect people’s lives.

Colombian myths and folktales have a solid and direct moralizing message. To modern eyes, these messages might sound misogynistic, conservative, racist, and religiously oppressive. But that does not mean that we should erase them, as they “reflect, express, and explore the people’s self-image” (Encyclopedia Britannica, n.d.). They are a window to our past and, in a way, to our present, mainly because the consequences of centuries of class, genre, ethnicity, and race distinctions are still present in our lives.

## 2.1 Types of Espantos

According to Marulanda (Marulanda, 1984), the espantos can be divided into four categories based on their shape:

- *Phytomorphic*: Their physical appearance resembles trees, branches, or vegetation. I.e., Madremonte (Mother Mountain) and Hojarasquín.
- *Anthropomorphic*: They have a human-like appearance. Most Espantos fall in the category. I.e., Patasola (Lone Leg), Llorona (Crying woman), Mohán.
- *Zoomorphic*: They have an animal form. I.e., Mula de tres patas (Three-legged mule), Perro negro (Black dog).
- *Poikilomorphic*: They have many forms or lack a solid form. They might only be recognized by non-visual properties like sounds or a meteorological phenomenon. I.e., Silbón (Whistler), Candileja (Fireball).

### 3 DESCRIPTION AND ANALYSIS OF SELECTED ESPANTOS

#### 3.1 Madremonte (Mother Mountain) - A phytomorphic espanto

“She is one of Colombia’s most geographically extended myths; she is known from the central and western Andean region to the valleys of Magdalena and Cauca” (Vélez Correa, 2007, p. 97). This myth is also in other Latin-American countries like Brazil, Argentina, and Paraguay.

When the Spaniards colonized South and Central America, they imposed their culture upon the natives, but the local beliefs did not disappear; they adapted.

The Madremonte seems to have been originally an indigenous goddess. A possible origin to the Madremonte myth could be the goddess Dabeiba (from the Catío people). Throughout Latin America are many nature-protector characters: Pachamama (Peru and Bolivia), María Lionza (Venezuela), Capu (Venezuela), Yara (Amazon region), and Caa-Yurí (Brazil). Dabeiba, like many other precolonial deities and gods, had to change to survive in the new order; in some parts of South America, the cult of the Virgin Mary is interlaced with the adoration to “mother earth” (Ocampo López, 2001).

The Madremonte or Mother mountain is believed to be a kind of forest deity. She protects nature, jungles, and forests and controls winds and rain. Her enemies are hunters, woodcutters, fishermen, and anyone whose actions go against nature as a protector of nature. In some versions of this myth, she also attacks unfaithful husbands and men that trick women into giving their maidenhood. She also confuses hikers and gets them lost in the jungle.

With her powers, she creates strong windy storms that kill cattle and flood the harvests. Her screams are the sound of thunder.

The Madremonte has many shapes and is described in many ways: she is sometimes a young, elegant, tall, and beautiful woman, dressed in luscious green leaves and moss, with a wide-brimmed hat covered in leaves and green feathers. Sometimes she an old and decrepit woman covered in moss, thatch, leaves, and *bejuco*, with skinny bony arms, ashy skin, and red bulging eyes.

In some descriptions, she has the face of a horse; in others, she has a beautiful look; in some, she has wild boar tusks, and in others, they do not describe her face at all; because it is hidden by a hat or by her vine-covered hair.

Some people say that she is not covered in leaves but is made of leaves; she is part woman and part forest.

Her behavior as well varies according to the sources: In some stories, she is a cannibal; in others, she sexually violates her victims and then eats them (it is worth noticing that she only attacks men, keeping consistent her heterosexuality)

Sometimes she kidnaps children, but she does not kill them (at least not intentionally); she hides them under waterfalls, on top of high rocks, or the top of the trees. The children, unfortunately, sometimes die of hunger (Jaramillo Londoño, 1961).

She seems to fear or feels disgusted by: tobacco smoke, *Cabalonga* seeds in the trouser's pockets, medallions of saints, scapulars, canes made of *Guayacán*, and cattle (Vélez Correa, 2007, p. 102).

In many tales, the characters survive because they hide among the cattle where the Madremonte will not follow. It is believed that she dislikes cattle because it is sacred (thanks to its connection to Christ; he was born among a mule and an ox).

Farmers say that one should not show any fear if meeting the Madremonte; instead, one should insult her and call her vulgar names (Vélez Correa, 2007, p. 102). Name-calling is a suggestion that seems to work against many female espantos like Patasola, witches, Llorona, etc.

According to Fabio Vélez Correa, “she is the representation of the jungle that devours men; a wild and effervescent place, a realm where men lose their lives. The jungle takes a woman’s shape when the man is surrounded by agonizing loneliness.” (Vélez Correa, 2007, p. 105).

### **3.1.1 Translated stories from the book “Mitos, espantos y leyendas de Caldas” (Vélez Correa, 2007)**

These are stories from the book “*Mitos, espantos y leyendas de Caldas*”. I translated them as faithfully as possible, even when some parts seem missing or logical connections between story points are lacking. The source of these stories is Colombian farmers.

I selected two types of stories: the ones that portray the Madremonte as a sexual instigator and the ones that show her as a depraved mother (both are common “evil” properties that most female espantos have)

#### *Story from Imurrá, Caldas*

“Two Friends were hiking in a dark mountain at the “*Cuchilla de la Pintada*” close to Imurrá. They were caught by night in the leafiest, most unknown, and desolated spot.

One of them said to the other:

“How nice to have a woman to spend the night in here with!”

“No – his friend answered – Don’t think about it! No woman would be in this mountain!

After looking for a place where they could take shelter until the next day, they found an abandoned shack inside the depth of the mountain; inside, there was a rustic bunk bed made with mats and four sticks.

They went to sleep; the man that had wished for a feminine companion took the upper bed. Unbeknown to him, the foolish sentence he made worked as a type of conjuring for the Madremonte, in which domain they were laying. At twelve o'clock at night, the poor man woke up when he felt a strange body on top of him and heard a terrifying voice telling him:

"Didn't you want a woman? Well, here I am".

"No, no, no! I was joking!" – The victim answered.

The traveler in the lower bed woke up when he felt wet; something warm was leaking from the upper bed. When he turned on one light, he was startled to find that it was blood, so he looked to his friend and found that the Madremonte had dismembered him and was devouring him. When she noticed him, she pounced, but he runs for his life as if the devil were chasing him. He jumped wires and crossed high grass while the horrible old *hojarasca* (leaf storm) screamed:

- "Wait for me! Wait for me! Didn't you want a woman?!" – The long moss dress hid her feet she dragged through the floor.

The traveler found a mango tree where there was a herd of cows, among which he hid. She roared, driven crazy by anger because she could not hunt him down.

- "Lucky you that you hid there!"

And there he stayed until the sunshine allowed him to make his way back ".

*Story from the hamlet La Linda, Manizales – Told by Claudia Marcela Jaramillo*

"She is a woman that can be beautiful and ugly. A married man invited his friend to meet her because he was in love with her. Sometime later, the man sleeping below felt that something was dripping on him, he stood up to check on his friend, and there, on the upper bunk bed, he saw an ugly woman dressed in leaves on top of his friend devouring him. The man left running while the woman was chasing him. He approached the cattle, and he was saved because the *Muelona* (another way country people call the Madremonte - it means Big-toothed -) fears is cattle. The Madremonte punishes men who are unfaithful to their wives".

- There are many versions of this story, but generally, some factors remain the out-of-wedlock sexual desire that summons the Madremonte, the horrible death that occurs on the "offender," and the survival of the second man by hiding among the cattle. To me, it looks very symbolic; the second man survives because he does not behave "immorally," unlike his friend, yet he is stained by the other man's behavior (in many instances, he is showered by his friend's blood). The cattle protect him; it represents the idea that we can only be saved from the original sin by God.

Another type of story is the ones where the Madremonte kidnaps boys.

*Story from Villamaría*

"According to Héctor Fabio Pineda, a historian from this village: farmers say that the Madremonte steals kids and breastfeed them, this way they adapt to living in the mountain."



*Story from Neira*

"Farmers say that once, the Madremonte stole a boy that was around two or three years old from a small and humble farmer's house. The kidnapping happened right in front of his parent's eyes; they saw their child being levitated and taken by a big black shadow into the forest.

A group of laborers looked for the child in the murkiest places, but they could not find him. After a few days, they found the child in a hole formed by an enormous tree root. The boy was alive but skinny and witless. Slowly the boy woke up from his lethargy and started telling what had happened since he was taken. He said that an ugly, old, and toothless woman had taken care of him, that she rarely left him alone and would carry him all over the mountain. He said she would feed him disgusting milk from her one giant, big breast that looks like a pumpkin".

*Story from the hamlet Las Coles, Pácora*

"Once the Madremonte arrived at the hamlet and fell in love with a newborn baby. She took him with her. Many years later, she returned him as an older man. He did not know how to eat and was deeply mentally disabled. Not long after the man died".

- Recurrent factors in this type of story are Madremonte's predilection for little boys and her distorted and corrupted version of motherhood.

### **3.2 Llorona (Weeping Woman) – A female anthropomorphic espanto**

The Llorona is not an espanto exclusive to Colombia; she is probably the most extended myth in Latin America and the world. She can be found in Spanish and Mexican folklore. The Llorona is the spirit of a woman that lost her children; she is the mother that eternally mourns her loss. She cannot rest in peace either because she is tormented by grief and guilt or because she is being punished.

In Colombia, the Llorona is usually a woman that killed her children, the reasons and situations change, yet the filicide remains. The stories are generally very graphic, violent, and grotesque. As her name implies, she is represented crying, wailing, and screaming. It is said that she "attacks midwives, doctors and nurses that help women abort" (Vélez Correa, 2007, p. 196). She is also a danger to families with small children because she will try to snatch them, thinking they are her own.

In many of the stories, she kills her children by drowning them, which is why she is usually found walking and crying by the riverbank. One of Llorona's functions is to be a deterrent for kids to go alone next to big bodies of water.

As it happens with other espantos, she is represented in varied ways. The most common is a skeletal woman who wears a long white dress, with sleeves stained by blood from the child's corpse that she carries in her hands. She is also constantly represented as a single poor farmer that aborts her child to avoid social judgment.

The Llorona as a folk character is related to the many female water spirits, the wailing women, and the grieving mothers.

### **3.2.1 Translated stories from the book “Mitos, espantos y leyendas de Caldas” (Vélez Correa, 2007)**

*Story from the Paneso and Planadas village, Riosucio*

"It is said that the Llorona haunts houses where pregnant women live. In those where she hears a baby cry, she will try to steal the child, to which the mother must insult her and scream: "Search for your baby wherever you threw them!"

- The stories from this zone are different from those from other regions. The punishment does not fall only on the mother; if the father were an accomplice, he would also wonder at night following the Llorona, but in silence (Vélez Correa, 2007, p. 197).

*Story from Riosucio's urban area*

"According to an old wives' tale, if a pregnant woman is disproportionately interested and gets obsessed with an image, the baby will be born with the properties of said image. A countrywoman who was illegally pregnant got obsessed with a pig that had big tusks, she could not stop looking at it, and the baby was born with the animal's face. The terrified woman drowned the baby in a ravine. As a Llorona, she goes covered in a cloak with her monstrous baby in her arms".

- I find this story interesting because the woman's punishment does not initially come from her child's murder but her sexuality outside of marriage.

*Story from Pensilvania – Story by Elizabeth Valencia*

"According to my grandparents, there was a woman who people called the Llorona. I felt distraught and asked why they would call her that, so they told me this story:

She was a girl from a good family, but she became pregnant. She was so confused she did not know what to do or where to hide. So, the woman left to the mountain, and she had her children at a glen, there were two of them, she was so confused that she decided to swallow them and then pretend to look for them; the girl ate them but could not accept what she had done and kept looking for them. Every time she heard a baby crying, she would imagine it was one of her children and ask about where they are, but who could know? No one, because she ate them. After that, they would all call her the Llorona".

*Story from Villamaría - As told by Wilson Granada Castañeda*

"The Llorona was a young countrywoman with blue eyes and a beauty queen's body that would incite the town's men to look for pleasure. After many escapades, she became pregnant, but she did not know who the father was. The pregnancy made her go crazy; to avoid a scandal, she decided to speed up the birth, and she then took her son to the Pipintá mines and threw him at the ravine known by the name of California.

It was a full moon night, and her conscience would not leave her alone, so she returned to the place where she had left her son and found him floating; he was stuck by a rock. She took him, put him inside a bowl, and with a stone, hit him until the baby looked like bran after the corn is ground. She then threw him back to the ravine".

- The Llorona myth works as a cautionary tale for all the women who dare to have a sexual life outside of the institution of marriage; never would a good woman be single and pregnant. Interestingly, the punishment never comes from her community; they never attack or follow any punitive action against the woman, but it comes from God; her kids are born deformed. This character is also a warning against abortion.

### **3.3 Mohán – A male anthropomorphic espanto**

The Mohán is an espanto related to water phenomena, like rain, storms, and floods. He is usually around moving bodies of water like rivers.

He is sometimes described as a big intimidating man with long and abundant hair and beard; he has red, bright eyes and golden teeth. He is mischievous, promiscuous, and a trickster. He has old knowledge; he is cunning and powerful. The Mohán is sometimes described as indigenous, and sometimes he is black. It seems like his main goal is to seduce women, especially the pretty and young (barely out of puberty) girls that must go to the river to wash their clothes. His preferred

method of seduction is the music; some countrymen say they have seen him going down the river in a canoe while playing the flute and the guitar.

Octavio Marulanda writes that "the Mohán is said to be the creator of (different styles of music) like *torbellino*, *bambuco*, *pasillo*, *múcura*, etc. You can hear him play *the tiple*, *requinto* and *maracas*" (Marulanda, 1984).

He sometimes is described as a young and attractive man who hypnotizes, stalks, and enchants women and takes them to live with him. If the Mohán returns the woman, she will be savage and probably pregnant. With the priest's help, the woman might get out of the spell.

He is known to mess with fishermen's work; he tangles their fishing nets, steals their bait, and scares away the fishes. He sometimes crosses the border between trickster and evil when he tips over the boats and drags the men to drown them. He likes tobacco and salt, which is something country people use to appease him.

The origin of this *espanto* comes from the indigenous doctors or sorcerers that existed before the XVI century in Latin America. They were powerful men who could carry a heavyweight on their shoulders. They could transform into objects or animals. The modern Mohán is a distorted version of the *brujos* from precolonial times; they were turned from powerful and respected members of indigenous communities to satyrs, who are a danger to good young women. "They were persecuted by the Catholicism and by the *criollo* (people born in Latin-America from Spanish or European parents) because their eradication was an important factor to dominate the indigenous people" (Bueno Rodríguez, 1988, p.35).

### 3.4 Perro Negro (Black Dog) - A zoomorphic espanto

The black dog is a character found in many folklores worldwide: In Mexico and Central America, the black dog is the animal form of indigenous sorcerers called *Nahuales*. In some parts of Mexico, Belize, Costa Rica, Panama, and Colombia, the Black dog is a creature that follows drunks and party-goers and judges them from afar; it usually follows them until they reach home. He also works as their protector.

The Black dog is also part of Spanish folklore; In Catalan mythology, the black dog is called Dib. It is the Devil's emissary, and it is known to drink people's and cattle's blood. In the United Kingdom, the black dog is known as Hellhound; they are harbingers of death, only visible to those who will soon die. The Black dog also appears in other European folklore like Greek and Nordic.

This creature in Colombian folklore is described as a huge black dog that is so black that it disappears among the shadows. It is sometimes seen dragging a heavy metal chain and spitting fire from mouth and eyes (Ocampo López, 2001, p. 564). It is usually on dark lonely roads.

The Black dog is not a dangerous creature, it can be intimidating and scary, but it will not attack people. It usually goes on walks at night and watches people from a distance. It can cross walls and suddenly appear in unexpected places. It is said that it follows drunks and people who stay outside for too long. According to varied stories, the black dog was a young man who either was a drunk or whose father was a drunk and was cursed by his enraged father to roam the earth and take care of inebriated people (Wikipedia, 2021).

Other versions of this espanto say that it is a cursed soul in the shape of a black dog; the spirit cries/howls for help deep into the night. Others believe that it is a demon; some even say that it is the Devil.

Many espantos have an animal form, yet most of them are mainly anthropomorphic. The Black dog belongs to a strange class of espantos whose only form is an animal.

### **3.5 Candileja (Fireball) - A poikilomorphic espanto**

The Candileja is an espanto from Colombian and Venezuelan folklore, another name for the Candileja is *Bola de fuego* or Fireball. People describe this espanto as a floating ball of fire that can cross walls and doors and enter people's homes. It is harmless, but it can cause fear in people.

Floating light balls or fireballs are ubiquitous in folklores from all continents. In Japan, for example, exist creatures that are called Hitodama (Wikipedia, 2020). They are floating fireballs, which are said to be the souls of the deceased. In England, they are known as Will-o'-the-wisp. Some theories exist about these lights, one of them is that they are bioluminescence produced by the oxidation of different substances produced by organic decay. Still, nothing is sure so far (Wikipedia, 2020).

Other depictions of the Candileja describe it as a giant fireball accompanied by two smaller lights; according to one of the stories (From the Valle del Cauca region), the Candileja is the spirit of an older woman that never set any boundaries to her grandchildren. They were so spoiled that they asked their old grandma to put a saddle on her and ride her like a horse; she accepted as she wanted to make her grandchildren happy. After she died, she went to heaven, but Saint Peter did not allow her to enter. Instead, he punished her for spoiling her grandchildren and send her back turned into the Candileja. The two smaller fireballs are her two grandchildren (todacolombia.com, 2010).

Many stories also note the noises the Candileja makes when approaching; some people say that it sounds like broken glass, while others say it sounds like burning coal.

The Candileja chases drunk people, unfaithful husbands, and bad parents. It also causes travelers to get lost at night; in the darkness, they follow the Candileja thinking that they are approaching someone else's lamp (Secretaría de Cultura, Recreación y Deporte, 2011).

### **3.5.1 Translated stories from the book “Mitos, espantos y leyendas de Caldas” (Vélez Correa, 2007)**

#### *Story #1*

"There was a woman who would spoil and would never punish her three grandsons, or maybe they were three granddaughters, the kids would do whatever they wanted until eventually they killed her and died themselves.

So, she became Candileja. God punished her to wander the world and left her hanging around. When you see her, you will see four piles of bones: the grandma's and the three granddaughters". They are a pile of burning bones!"

#### *Story told by Octavio Hernández Jiménez*

"She was an old woman of the Spanish race that took charge of her grandkids after her daughter died. The grandmother was evil and full of bad habits. Her grandkids followed her teachings: the men became thieves and the women prostitutes. Because of that, the neighbors would call her the "enabler grandma." Not long after the family died, the neighbors saw her in a different form: the grandmother inside a cauldron and the grandkids feeding the fire as a punishment for damning them."

- These two first stories resemble Valle del Cauca's, a woman who is punished because she did not teach her grandchildren correct behavior. It is clearly a cautionary tale against lack of discipline at home.



*Story from the Caldas region*

"There were a couple who had a boy that they couldn't baptize. One day the boy got sick, so they looked for the godparents and sent them to the town to baptize the child. The godparents were bad people; while in the ceremony, they would answer to the priest's words, "my money, my money!" That is why it was the money that was baptized, not the boy.

Using the enchanted money, they stole from many stores. When they were to return the kid, they crossed a hill close to the kid's house, but the lord (God) made the godparents burn and the kid with them; this is why the three of them were cursed and returned as lights."

*Story by Euclides Jaramillo Arango*

"She was a jealous woman. One night she left her children alone in the house so she could look for her husband at a party. She thought that he was cheating on her. While she was gone, the house burned down with her three children inside. She made a bonfire and threw herself in".

*Story from Villamaría town – Told by Antonio Molina Uribe*

"Two friends from an unimportant hamlet were permanently parting and drinking. Every time they would go to the town to buy groceries or to do errands, they would meet up and get drunk. It was very late at night; they would walk back to their ranches and hold each other not to fall.

Once, their godson joined them to whom they would give aguardiente (alcohol) and all kinds of bad examples.

One day, the two friends drank more than they should have and got too drunk while in the company of their godson. They went back home around eight at night, which is the hour of the holy souls. On the way, they started discussing some insignificant thing. They were very drunk and got their machetes out and started fighting. The poor boy screamed and cried; he asked them to stop fighting,

but he got too close to the fight, and a machete went straight to his head; he died instantly split in two.

The devil, who wanted this to end well for him, made the men angrier. Truthfully, on the following day, the first people that walked by that road found three deceased. And the news arrived at the town.

Since then, at night in all roads and shortcuts, you can see one light, but that in close inspection splits into three: two bigger and one smaller. They are the grieving souls of the two friends and their godson. You can see them frantically running from one road to another because they will not get peace until the end of the world.

Allegedly, the lights cannot be caught during the day, but if they were, then they would turn into a pile of bones: two large bones and a small one; they are the shinbones of the men and their godchild".

- The representation of the Candileja varies from source to source. Still, they all have something in common: a) Punishment is delivered to those who misbehave, and b) Innocent children will also get punished by the evil actions of the adults that are supposed to take care of them.

## **II. PRACTICAL PART**

## 4 SPOOKYCAKE CHRONICLES

Spookycake Chronicles is the name of the series I am developing for my master project. It is inspired by Colombian folk myths, specifically by espantos. The series encourages curiosity and interest in other cultures and languages, such as Latin-American folklore and Spanish. The series will also deal with the fear of the unknown. The intention is to use spooky situations and characters to teach kids about courage, friendship, and family.

Initially, I chose to do this type of series because I wanted to share the horror stories from my childhood, which the older kids would tell at night in the park. After investigating and deepening my knowledge, I understood the importance of these stories from a cultural and historical perspective. I realized the responsibility I had on my shoulders; I would translate regional cultural expressions to international audiences. Octavio Marulanda calls the role I would play a "carrier," which is a person(s) whose job is to do the transmission of the artifact between the folk group to the outsiders (Marulanda, 1984).

From the moment I translated the first story from the regional specific Spanish to English, I knew that something had been changed, added, and lost. Unfortunately, that is an inevitable part of translation and adaptation. Fortunately, accepting this gives me more freedom to create something personal.

Spookycake Chronicles' world is not a reflection of Colombia; it has its own imaginary and fantastic context, but it is strongly inspired by Colombian folklore and my own experience.

The espanto I choose for the first episode of the series is the *Green lady*; she is a very regional and obscure espanto from Colombia; she is exclusive to the Antioquia and Caldas region.

According to some accounts, she looks like an older woman, a black veil covers her face, and she wears a long green dress. She is not dangerous, but she is considered bad news because she seems to forebode death in the families of those who meet her.

Others say that she is good news because she usually appears in places where a guaca is hidden. A guaca is an indigenous burial that is said to contain gold, ancient artifacts, and other valuable minerals and stones. People have wasted time and money by digging holes in hills rumored to have guacas (Casa Editorial El Tiempo, 2004).

I put special attention to two points when making the series: a) the multiple versions of one espanto and b) the negative, anachronistic, and not child-friendly aspects of the stories.

- a) The espantos were born in the time of oral narration, from which we do not have written records. In the transmission process, they have changed and mutated, but the birth of one version does not mean the death of its predecessor; all versions exist simultaneously.

In his article "On the ontology of fictional characters: A semiotic approach," Umberto Eco talks about *fluctuating characters*. According to Eco, they are characters who "acquired a sort of existence independent of their original scores. (They) "live" outside the score which has given them existence and move to a zone of the universe which we find very difficult to delimit." (Eco, 2009, p. 87)

Fluctuating characters change depending on the medium, time, and person(s) who represent them. Yet, as Eco writes, they "exhibit a *core of properties* that seem to be identified by everybody" (Eco, 2009, p. 87). Eco uses Red Riding Hood as an example: she is represented differently in different media (books, movies, series, etc.), but some properties remain unchanged: her red hood and her relationship with her grandmother and the wolf.

Characters like the Madremonte, the Patasola, the Mohan, the Perro negro, the Candileja, the Green lady, and all the other espantos are in a way *fluctuating character*.

To faithfully represent these characters, I must identify their core properties and the shared characteristics that all the different versions of the same espanto have. For example, The *core properties* of the Madremonte would be: she is a female (although she has never been a woman), she is a fierce forest and jungle protector, her body is covered by vegetation, she is connected to rain, storms, and rivers, and she is afraid of cattle. All her other characteristics are secondary and regional.

The Green lady's core properties were straightforward to identify because she is a highly localized myth; therefore, not many variations of her representation exist. Her characteristics are that she wears a green dress, that her fashion seems to come from colonial times, her aloofness, and her dual nature as the bringer of bad news (death) and good news (wealth).

- b) The espanto stories are gory and violent. They also reflect common beliefs and behaviors of the past that I do not wish to prolong. They are not material for a children's series, whose target audience is kids from 6 to 8 years old. Therefore, part of the development of the series has been to show the "monsters" in a new light, to give them more depth than the moralistic and straightforward one-dimensional personality they have. The characters and their storylines have been enriched to make them more inclusive. All the negative stereotypes of race, ethnicity, and genre common in Colombia's folklore will be edited and discarded.

I do not think that doing this massive editing will change the essence of the stories; instead, they are being modernized for modern Colombian and international children to enjoy.

## 4.1 Development Process

For this project, I worked towards three different goals: The pilot, the pilot's teaser, and the project bible (conceptual development for the whole series)

The process I followed to develop this project can be summarized like this:

- Research books and articles about Colombian folklore.
- Make a compilation of descriptions of the Green lady and different espantos.
- Identify the *core properties* of the selected espantos.
- Develop the general outlines of the Spookycake world (The rules and laws of the world).
- Develop the main non-espanto characters: Leonora “Leo” Pimienta and her brother Ciro Pimienta. Work out their sibling relationships and their reactions to espantos, specifically how they feel towards the Green lady.
- Design characters: Leonora (Figure 1), Ciro (Figure 2), Green lady and Black Dog (Figure 3), Witch, Fireball, Duende, and Mareco (Figure 4).
- Write a logline for the pilot and think of loglines for future episodes.
- Write a script for the pilot. (Appendix A)
- Design backgrounds: Pimienta's House - 1<sup>st</sup>. Floor (Figure 6), Pimienta's House – 2<sup>nd</sup>. floor (Figure 7), City (Figure 8 and Figure 9)
- Design props: Autobus (Figure 8)
- Draw storyboards for the pilot (Appendix B) and the teaser (Appendix C).
- Create animatics for the pilot and the teaser.
- Animate the teaser.
- Design the project bible

## 4.2 Concept Art – Characters

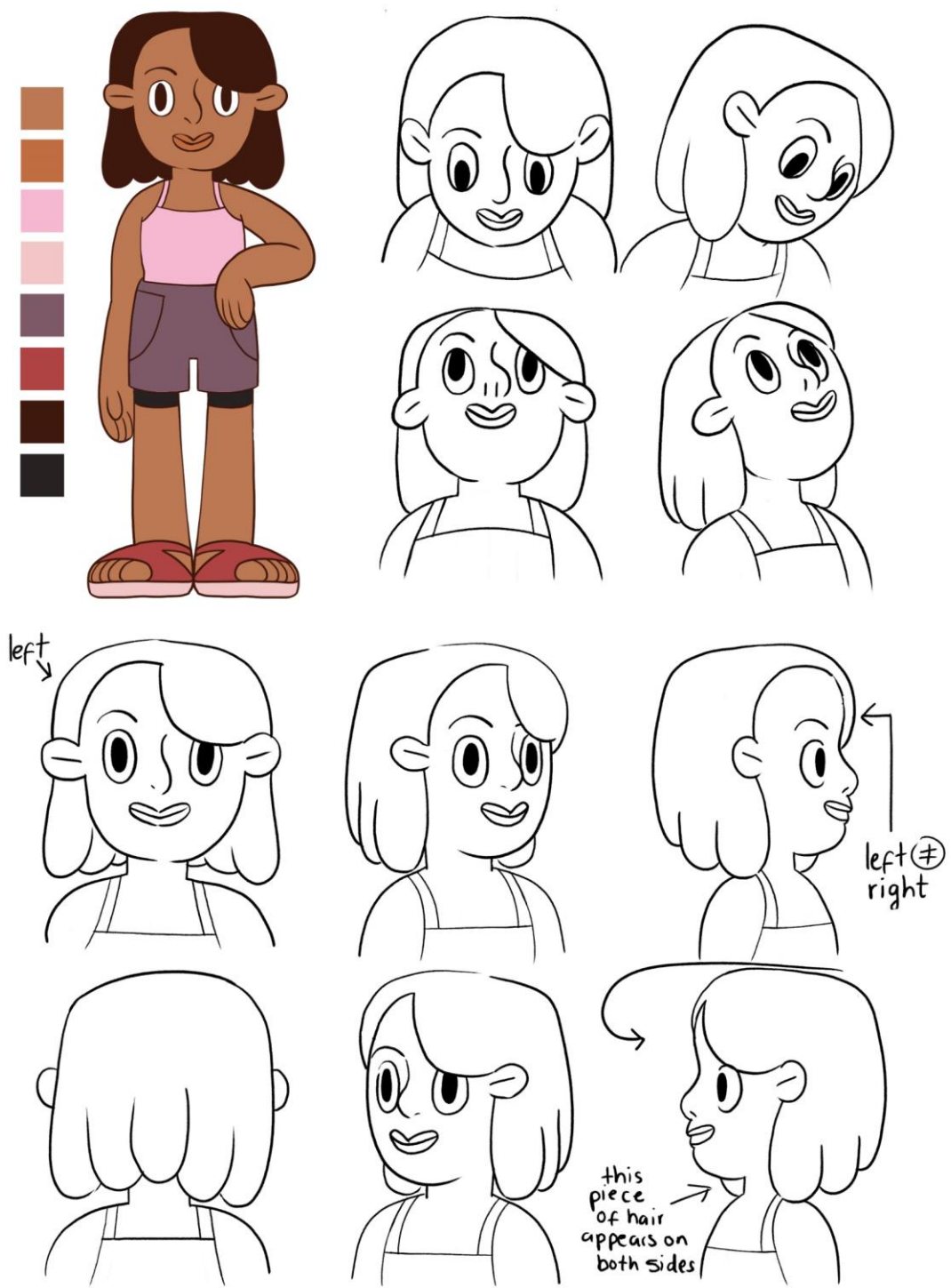


Figure 1. Leonora "Leo" Pimienta



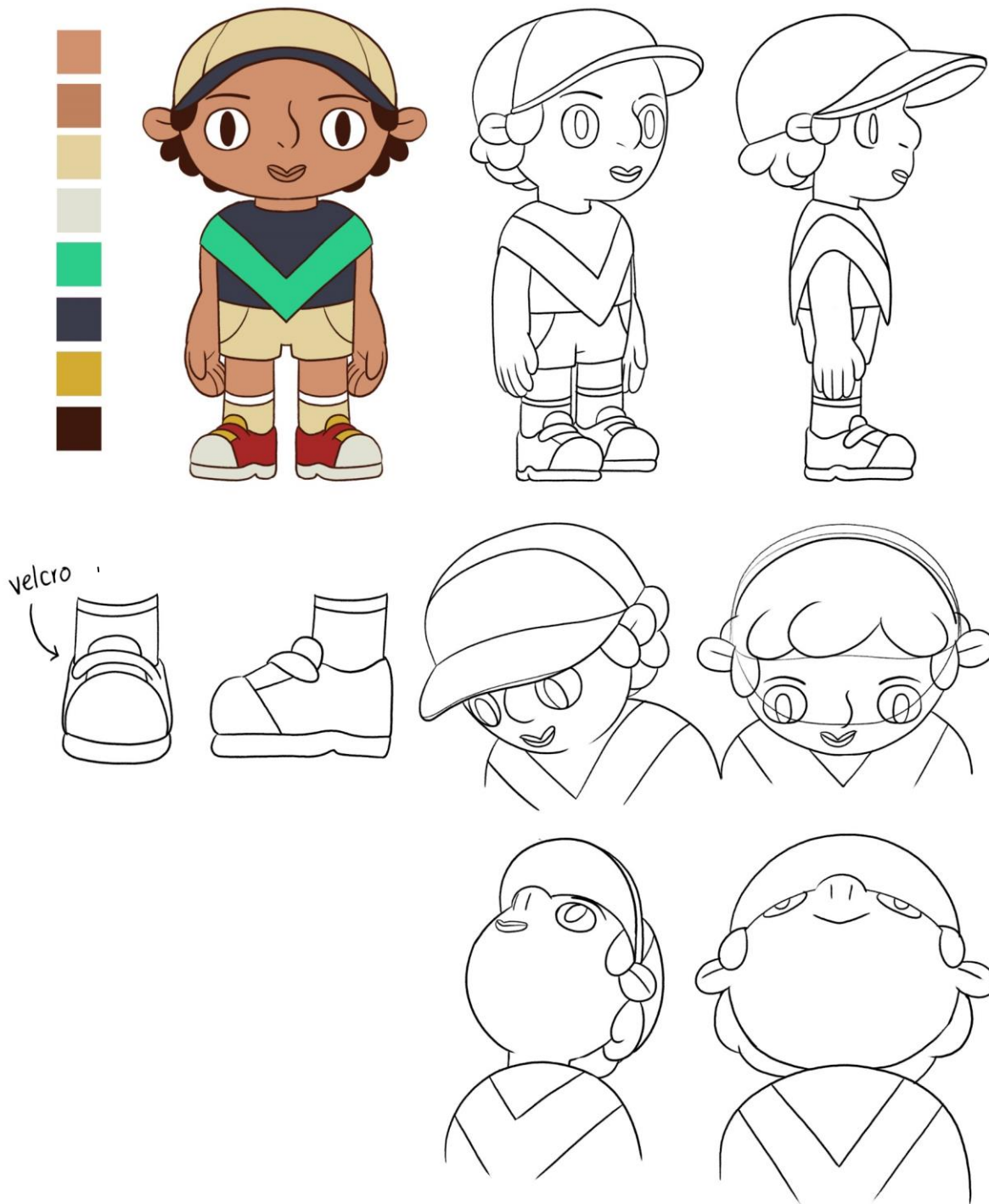


Figure 2. Ciro Pimienta



Figure 3 Green Lady and Black Dog



Figure 4. Witch, Fireball, Duende, and Mareco



Figure 5. Character's line-up

### 4.3 Concept Art – Backgrounds

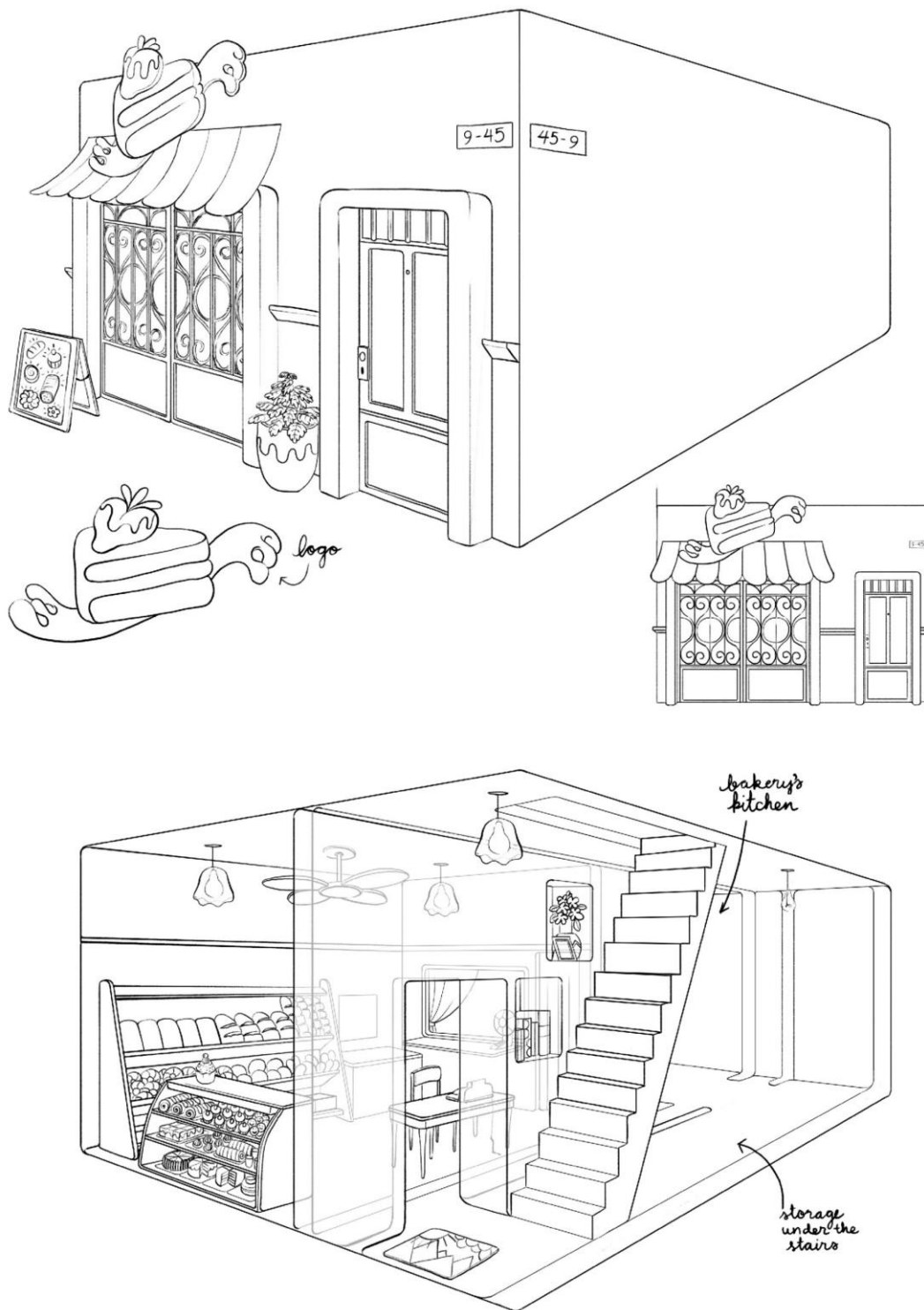


Figure 6. Pimienta's House - 1<sup>st</sup>. Floor

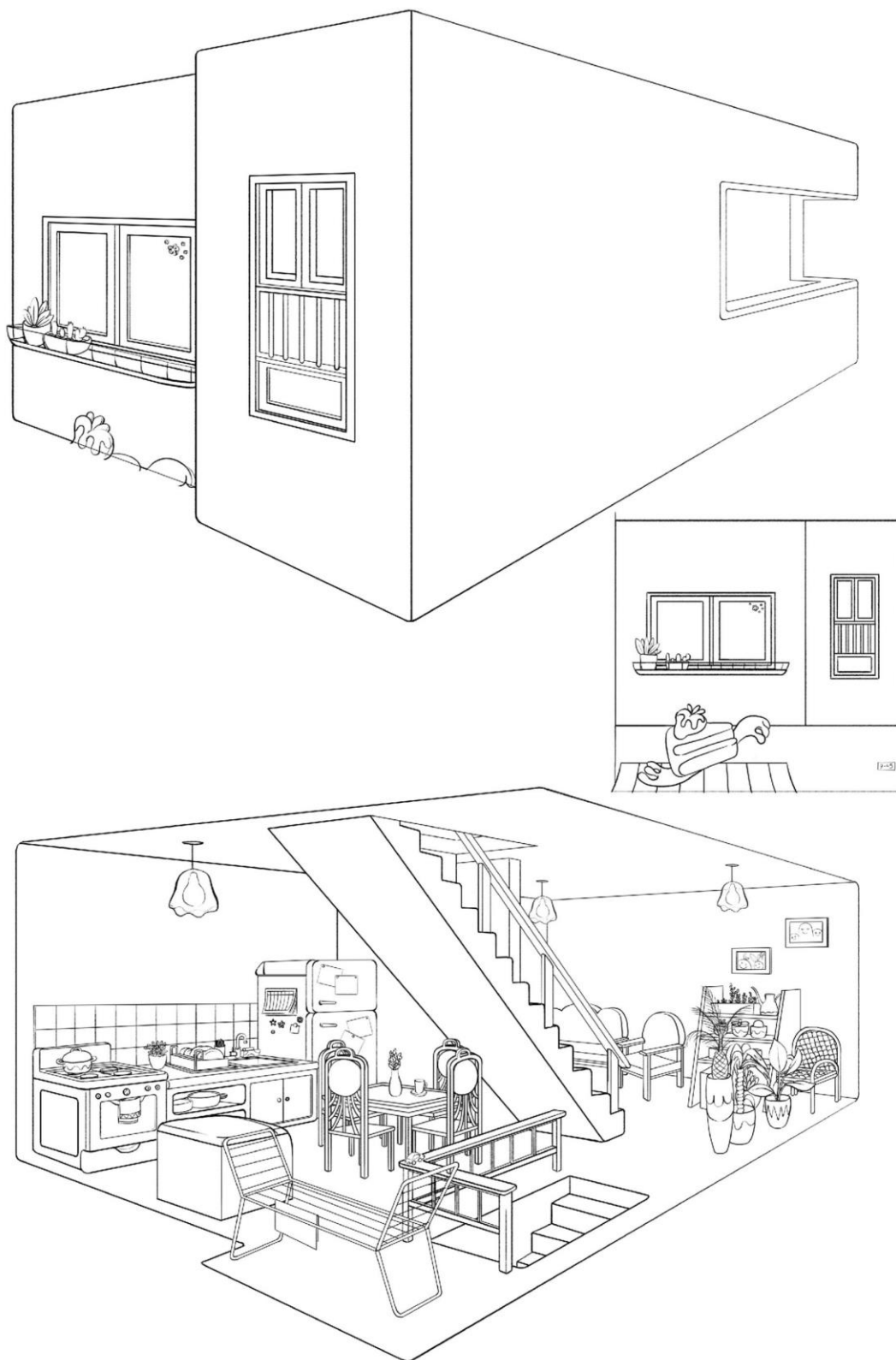


Figure 7. Pimienta's House - 2<sup>nd</sup>. Floor



Figure 8. Streets



Figure 9. City

#### 4.4 Concept Art – Props

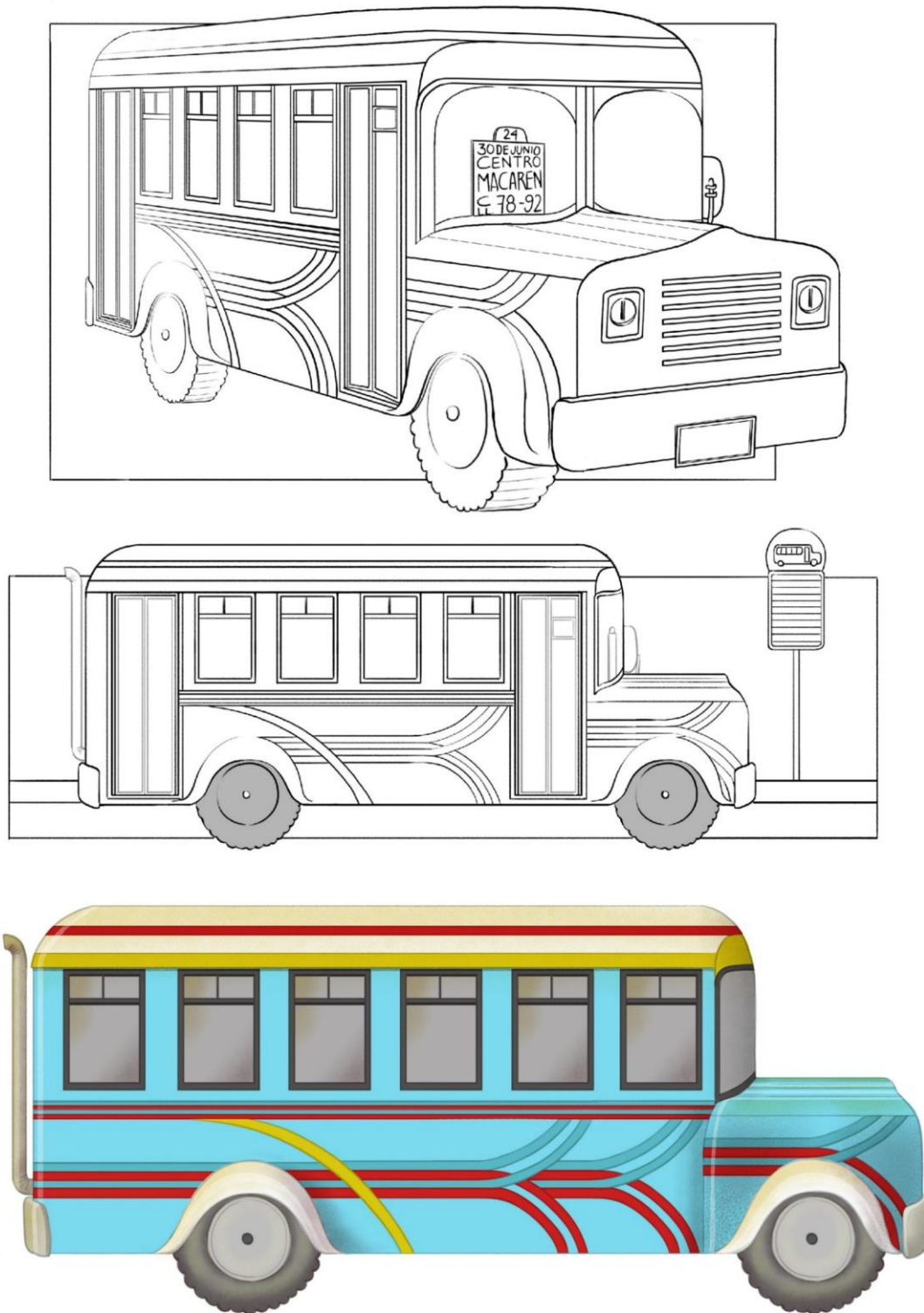


Figure 10. Autobus



## CONCLUSIONS

- Espantos are not exclusive to an age group; one espanto can terrify more than one. I.e., La Llorona was created to scare women against bad parenting and sex outside of marriage and scare kids against disobedience and against playing close to water (where they can drown). Kids are not spared the gory details.
- Most espantos are anthropomorphic—those who are not, still have human-like behavior, I.e., the Black dog. Many espantos are also cursed humans.
- Espantos belong to oral tradition, they are part of narrative folklore, but they also partake in everyday life; many Colombians affirm having seen, been attacked, or protected by espantos. Their stories are told as firsthand experiences.
- Espantos are cautionary tales against widely condemned behavior, like drunkenness, unfaithfulness, active sexual behavior, lousy parenthood, etc. These stories have direct and indirect catholic symbolism; the cattle are protection against the Madremonte (because it is associated with Christ), prayers work as a protection against espantos, God or the Devil delivers punishments, etc.
- As far as the investigation went, no representation (positive or negative) of non-straight non-cisgender characters was found; they do not exist in this context. Gender roles and behaviors are unambiguously demarcated. Sexual attack or seduction is standard in these stories, but they only happen against people of the opposite sex from the espanto. Some female espantos are clearly misandrist i.e., Madremonte and Patasola.

- Common motivations behind the espantos' actions are vengeance and punishment. A positive motivation that many espantos share are to protect nature, which is something unsurprising in a country that is at least 80% rainforest.
  
- Espantos are characters that can easily be taken out of their original text, thanks to the fact that they do not have one; they belong in multiple different stories, none of which is hailed as the one truly original. The lack of an original text is advantageous when adapting, as there is no single, well-demarcated idea that must be preserved intact. I.e., Adapting a generic ghost story would allow more creative freedom than adapting a developed text like *The Canterville ghosts* because an adaption of that text must follow the rules already set by Oscar Wilde.
  
- Colombian horror legends, specifically Espantos stories, share among each other only the characteristics previously written in the conclusions; besides that, it is hard to define a clear narrative structure, mainly because of their mode of transmission – orally-. They do not have a begging, middle, and end, or a first, second and third act. They work as disconnected and independent scenes.

But if a structure were proposed, then the stories would first be divided into two groups: Origin story and anecdote.

For the origin stories, the structure would be:

- a. Transgression: A character breaks a social rule.
- b. Punishment: The character is punished and turned into an espanto.

For an anecdote-type story, there is no structure; it is a personal recount of an event.

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## LIST OF FIGURES

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Figure 8. Streets

Figure 9. City

Figure 10. Autobus

## **LIST OF APPENDICES**

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Appendix B. Pilot's storyboard

Appendix C. Teaser's storyboard

## APPENDIX A

## The Green lady – ep1

It's scorching outside. Sun is shining, and a flying monster crosses the sky and partially blocks the sun.

## Day – inside – apartment stairs

Mom is going up the stairs and sees Leo and Ciro fighting. She hides in the stairs for a minute while her children bicker, takes a deep breath, and makes herself known to the kids. Leo and Ciro freeze in their wrestling position.

Mom: Leonora Ciro, stop fighting!

Ciro: Leonora is not sharing! / Leo: I was here first! (both siblings speak at the same time)

Mom: You can both share the fan, put it behind the couch, and choose that function that makes the fan turn around. Problem solved!

(Ciro and Leo are both still trying to be as close as possible to the fan)

Ciro: No mom! Let's get another fan!

Mom: Not now Ciro. Leonita, I have to be at the bakery all day. Could you take the cake for grandma?

Leo: Yeah, mommy.

Mom: Thank you. I'll get the cake ready.

Leo and Ciro watch their mom leave. After a while, Ciro turns towards Leo and dramatically says:

Ciro: Leo, we need another fan.

Leo: With what money? Let's just do what mom said

Ciro: No, Leo, let's think!

Leo: Ok, what if we stop buying snacks? In a month, we would have enough money.

Ciro: No snacks? (Ciro watches Leo intensely, like is the worst idea ever)

Leo: Yeah, that's not life

Ciro: Oh! I have an idea! Don't say no, just hear me out (Leo watches him suspiciously). Let's ask Espantos for help.

The light dims off, and an intense spotlight (like theater) focuses on Leo and Ciro on the couch. Shadows appear from behind the sofa; they transform fluidly and perform Ciro's and Leo's dialogue.

Ciro: We could ask a Duende; they're good at finding things

Leo: I don't trust them

Ciro: What about a Tunjo?

Leo: No, they're scary

Ciro: Mandingas? He's easy to find, and we just need to call him

Leo: Oh my god no, he's dangerous

Ciro: What about the Green lady? She's kind

Leo: No!

Ciro: She knows where to find treasures

Leo: No!

Ciro: And I know I can convince her to help us; she can't resist this cute face

Leo: No!

Ciro: Why?

Leo: Because she's an Espanto!

Ciro: So, what?!

Leo: They are unpredictable. I won't take that chance (Leo's dialogue is interrupted by her mom)

Mom: Kids! The cake is ready!

Leo: Ok, mom!... Let's take the cake for grandma; when we come back, I'll share the fan with you.

Image of the cake of the week - Cheesecake desamargado de limon



**Day – Outside – Street in front of the Pimienta's house**

Mom is waiting at the entrance of the family's bakery. She gives Leo the cake. Ciro closes the house's door, and the family hugs before saying goodbye.

Leo covers her face to avoid the sun in her eyes – cut – in the next shot, Leo is still in the same position (covering her face from the sun), but now she's trying to spot her bus.

**Day - Outside – Bus stop**

The siblings are trying to read the buses' destination signs – they drive fast. Leonora spots their route and quickly waves to the driver to stop.

The bus is very hot, and steam is escaping through the door's crack. When the doors open, the steam is released. Now we see that the bus is packed, there are many people cramped inside it– they look almost like Tetris.

Leo and Ciro silently agree that entering the bus must be done. Leo picks Ciro up and pushes him inside the bus, then squishes herself in.

**Day - Inside – Bus**

Entering the bus is like entering a mangrove swamp; it's so hot and moist that the air feels liquid. Leonora "swims" between the mangrove roots until she reaches the bus driver. Leo gets out of the "water" and pays for their tickets. She then goes back into the "water," grabs Ciro by his hand, and crosses the roots-filled stagnant waters. They go towards a light on the surface; the light is a tiny, opened window in the middle of the bus. They enjoy for a moment the sweet breeze.

Ciro gets bored and starts looking around. The cadence of the bus makes people move with it. Between the moving bodies, Ciro notices a woman in the back that catches his attention. Ciro sneaks away from his sister and moves towards the woman.

Ciro looks nervous when he sits next to the woman.

Good afternoon Ms. Green lady. Sorry to bother you. I am Ciro Pimienta, big fan!

The woman is the Green Lady. We still can't see her face as she's looking to the window. Hearing Ciro's voice, the Green Lady turns her floating her to look at him – camera cut before we get to see her face completely -.

Ciro looks at the Green Lady with awe and appreciation

Ciro: May I ask you something?

**Day - Outside – Street**

The bus makes a turn

**Day - Inside – Bus**

The bus's fast turn pushes Leo out of her happy place (induced by the fresh breeze). She looks through the window

Leo: We'll arrive soon, get ready.

Leonora looks at Ciro and notices that he's gone. She is scared and looks around until she spots him at the back of the bus, sitting next to the Green Lady!

Leonora quickly approaches Ciro, grabs him (without taking her eyes away from the Green lady), and pushes the doorbell.

**Day - Outside – Street**

Leo helps Ciro get off the bus. The bus takes off, and Ciro is not happy that his meeting with the Green lady was interrupted. Leonora ignores his anger and guides him so that they start walking.

They don't notice that they aren't the only ones who went off the bus; the Green lady follows them.

Leo and Ciro walk to their grandma; it's not too far from where they are.

While they walk, we see the Green lady getting closer; she is first on the other side of the street, then she appears in the back seat of a car, and finally, her long arm comes from behind a light post and tries to grab Ciro. The Green Lady calls for Ciro's attention by touching his shoulder, and Ciro stays behind. The camera continues following the oblivious Leonora. Leonora doesn't notice that Ciro is not following her.

Leo: I think we're close.

Leo doesn't get a response from her brother, so she turns to look at Ciro, but he's gone.

**Split-screen** - Leo starts calling her brother's name. She runs looking for him and peeks inside the shops. Leo stops in the middle of the road, frozen with grief. Suddenly she hears Ciro's voice coming from behind.

Ciro: Leo, don't be afraid.

She turns around to look at Ciro, but what is behind him scares her deeply.

Leo: Oh my god – Leo recognizes the Green Lady and is very scared

Ciro: Leo, stop it; fear makes her angry! – Ciro tries to reason with Leo, but she doesn't listen to him. The Green Lady is getting agitated. The more scared Leo gets, the angrier the Green lady is.

Leo: I can't! She's scary!

Ciro turns to look at the Green Lady and moves his arms, trying to call for her attention. When the ghost focuses on Ciro, she calms down. Ciro grabs her hand and pulls her away from Leo.

Ciro: Leo, wait here. I'll be back with a treasure.

Leo watches Ciro and the lady walk away.

Leo is paralyzed, but she can't possibly stay there while her brother is away with a stranger, with a monster - stranger. She is still scared, and her legs are shaking, but she gets up and runs after Ciro and the lady. – End of split-screen –

She catches them up and gets in the middle between Ciro and the lady. Leo holds Ciro very close to her body to shield him from any harm.

The Green lady is slowly approaching them. The screen shrinks until we can see only Leo's tightly closed eyes. Leo's fast heartbeat dominates the sound space, but gradually her heart synchronizes with Ciro's calmed one. When nothing happens, Leo opens her eyes and looks around, and the Green lady is far away waving at them to follow her.

Leo: Ciro, let's go; she's far.

Ciro: Come on Leo

Ciro gives Leo his very best puppy eyes, he is trying to convince her to change her mind, but Leo doesn't cave in.

Ciro: Ok, you can wait here. I'll be back. Ciro cheekily says and happily follows the Green lady. Leo begrudgingly follows him.

**Afternoon – Outside**

They follow the Green lady through a small tunnel, down a staircase, and into the forest.

She's far away waving at them to follow; she is pointing at a hole inside a tree trunk.

#### Afternoon – Next to a tree

Ciro energetically runs to the tree and gets his hand into the hole. He shows the Green Lady what he found in the hole and then goes to Leo for the big reveal.

Leo: So? What is it?

Ciro opens his hands to show her what he has. It looks like a paper

Leo: Ahhhh, that is a...

Ciro: A gift card!

Leo grabs the gift card to inspect it. Leonora mockingly but gently says:

Leo: Right. And exactly for the amount we need, the Green lady is up to date with prices.

The Green lady approaches Leo. She seems to be demanding something. Leo is frozen; she doesn't know what to do.

Ciro: It's ok Leo, she wants the cake. I promised her the cake.

Leonora quickly gives the cake to the Green lady and watches as she goes away.

Leo: Ah, I didn't know ghosts like cake

Ciro: Everyone likes cake!

That is an irrefutable sentence.

Leo: Ok! Let's go get the fan!

Ciro: Wait, Leo... Thank you for coming. – Giro hugs Leo

Leo: But I did nothing. You had everything under control.

Ciro: You did a lot. I know you're very afraid of them, but you still came, thank you.

Leo: Oh, Giro (Leonora smiles at Giro's nice words but tries to break the emotional moment with a joke). Anyway! It's not like I had any choice! I can't go home with no cake and no Giro.

#### Night – Inside - Home

Leonora and Giro are on the couch, each enjoying their fan.

Mom comes up the stair and notices the new addition to the living room.

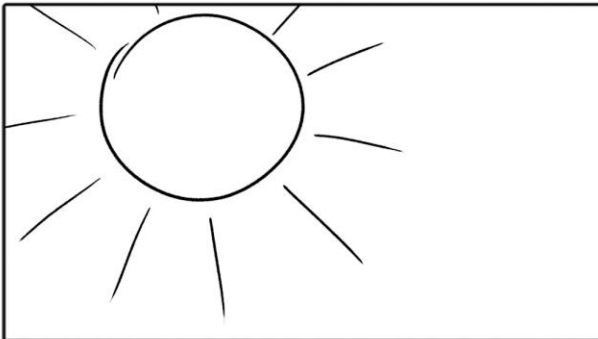
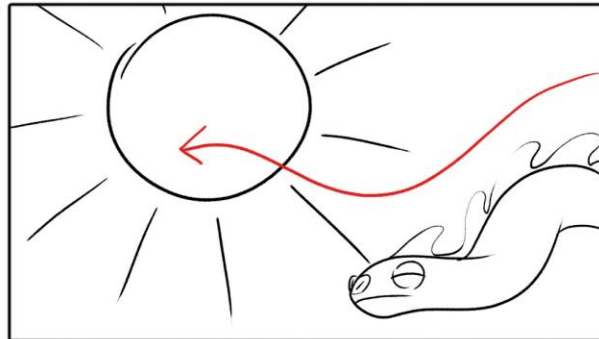



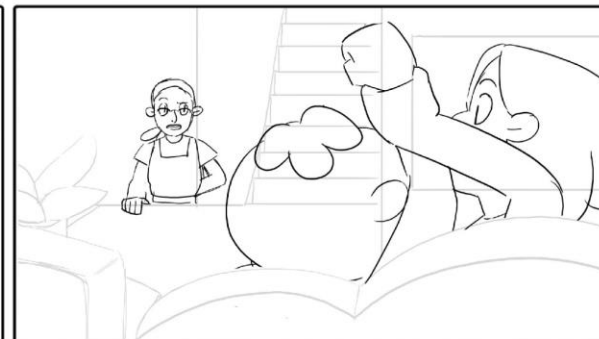
Mom: Heeeeey! Where did you get that fan? Is it from grandma?

Leo and Ciro know they must come up with an explanation

Leo / Ciro / Mom: We found it in the trash - We got it from the green lady! – No! Ok, yes, it's from the Green lady, but she was cool - What?! Wait a minute, the Green lady?! - Ciro made me do it! And we lost the cake! – How?! - The Green lady took it - She wanted the cake in exchange for the fan, it was a bargain! – Oh no! We forgot about grandma! -

While the kids are making excuses and their mom is trying to understand what happened, we see the Green Lady happily eating the cake - It's a beautiful night.

# APPENDIX B

<b>Scene:</b>	<b>Scene:</b>	<b>Scene:</b>
		
Extreme wide shot - Sun is shining	A flying monster crosses the sky and partially blocks the sun	Woman comes up the stairs
<b>Scene:</b>	<b>Scene:</b>	<b>Scene:</b>
		
Woman sees her kids fighting	Woman prepares herself mentally to stop the fight	<b>Mom:</b> Leonora, Ciro, stop fighting! <b>Ciro:</b> Leonora is not sharing! <b>Leo:</b> I was here first! (both kids speak at the same time)

**Mom:** You can both share the fan, put it behind the couch and choose that function that makes the fan turn around, problem solved!

(Ciro and Leo are both still trying to be as close as possible to the fan)

**Ciro:** No mom! Let's get another fan!

**Mom:** Not now Ciro... Leonita, I have to be at the bakery all day. Could you take the cake for grandma?

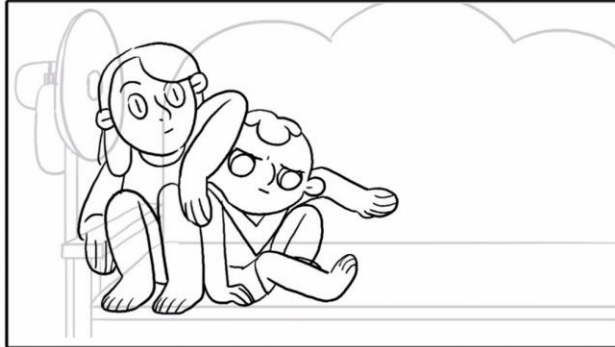
**Leo:** Yeah mommy.

**Mom:** Thank you. I'll get the cake ready.

Scene:



Scene:



Scene:

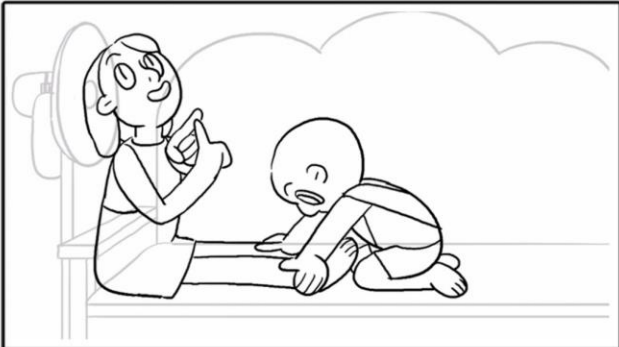


**Ciro:** Leo, we need another fan.

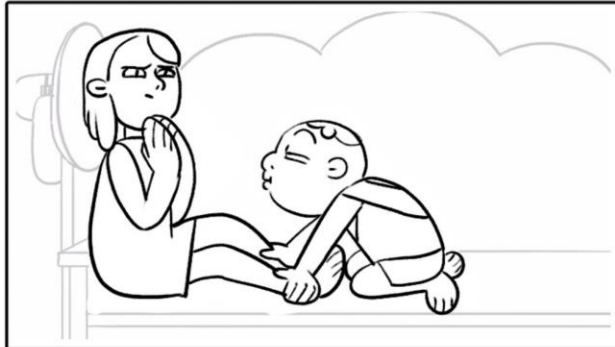
**Leo:** With what money? Let's just do what mom said

**Ciro:** No Leo, let's think!

Scene:



Scene:



Scene:



**Leo:** Ok, what if we stop buying snacks, in a month we would have enough money

**Ciro:** No snacks?

(Ciro watches Leo intensely, like is the worst idea ever)

**Leo:** Yeah, that's not life

**Ciro:** Oh! I have an idea! Don't say no, just hear me out. Let's ask Espantos for help. (Leo watches him suspiciously)

Scene:



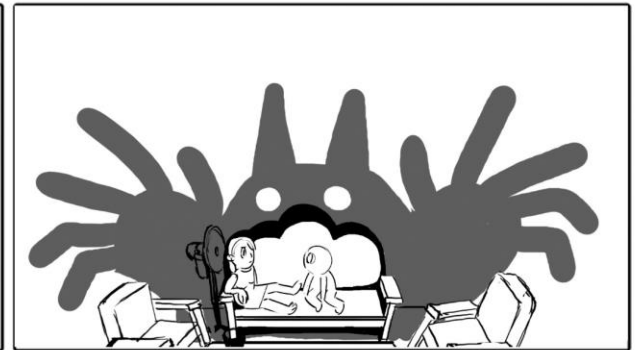
**Ciro:** We could ask a Duende, they're good at finding things  
**Leo:** I don't trust them

Scene:



**Ciro:** What about a Tunjo?  
**Leo:** No, they're scary

Scene:



**Ciro:** Mandingas? He's easy to find, we just need to call him  
**Leo:** Oh my god no, he's dangerous

Scene:



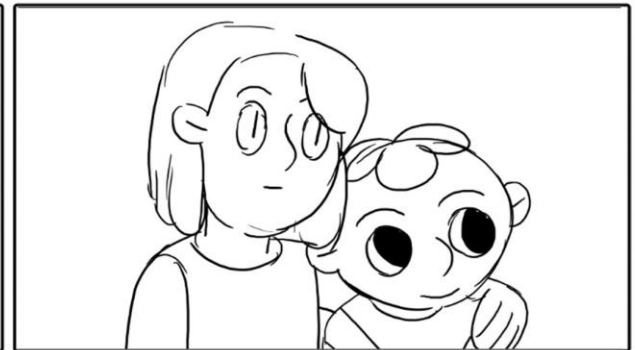
**Ciro:** What about the Green lady? She's kind  
**Leo:** No!  
**Ciro:** She knows where to find treasures

Scene:



**Ciro:** Why?  
**Leo:** Because she's a Espanto!  
**Ciro:** So, what?!

Scene:



**Mom:** Kids! The cake is ready!  
**Leo:** Ok mom!...Let's take the cake for grandma, when we come back I'll share the fan with you

**Leo:** No!  
**Ciro:** And I know I can convince her to help us, she can't resist this cute face  
**Leo:** No!

**Leo:** They are unpredictable. I won't take that chance

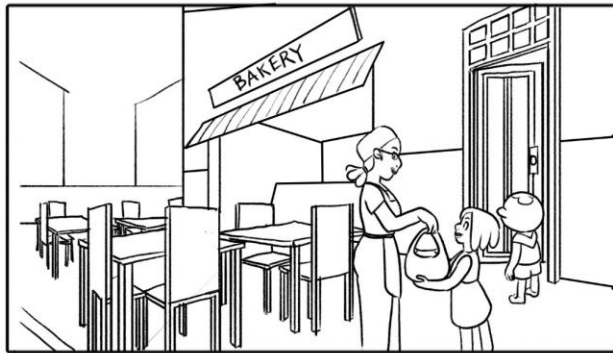


Scene:



Picture of the cake

Scene:

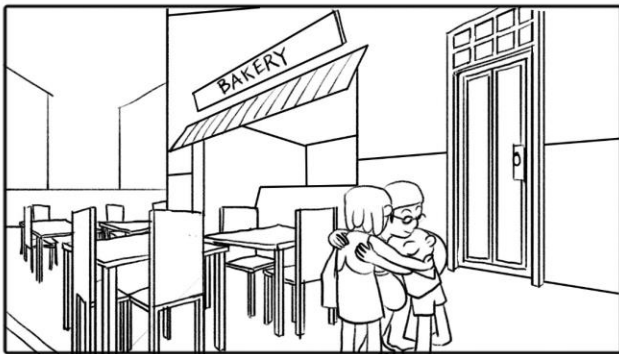


The kids take the cake and leave

Scene:



Scene:



Scene:



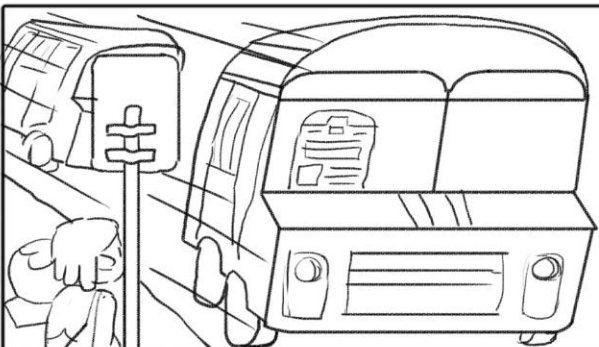
It's a sunny day, Leo covers her eyes from the sun

Scene:

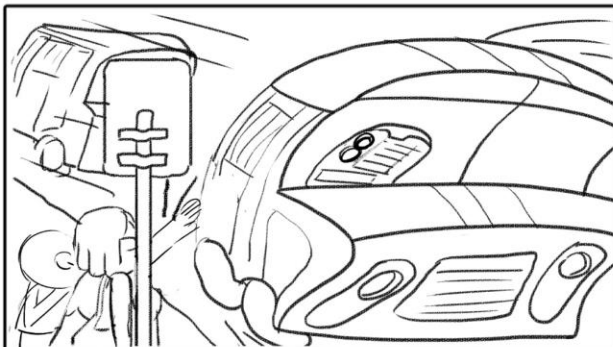


The siblings are trying to read the buses' destination signs – they drive fast.

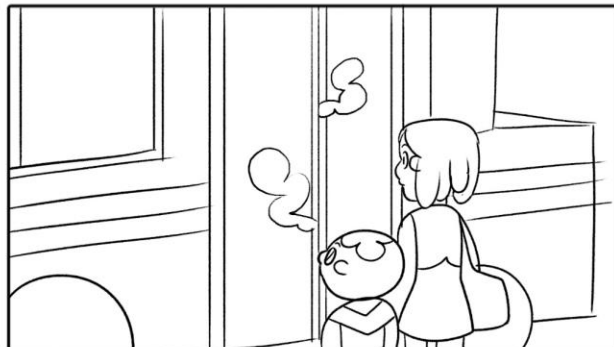
Scene:



Scene:



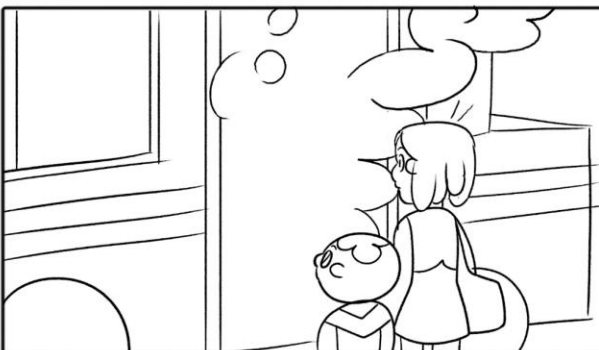
Scene:



Leonora spots their route and quickly waves to the driver to stop.

Inside the bus is very hot, steam is escaping through the door's crack.

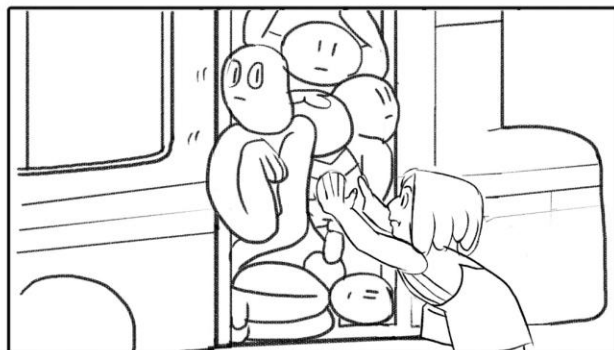
Scene:



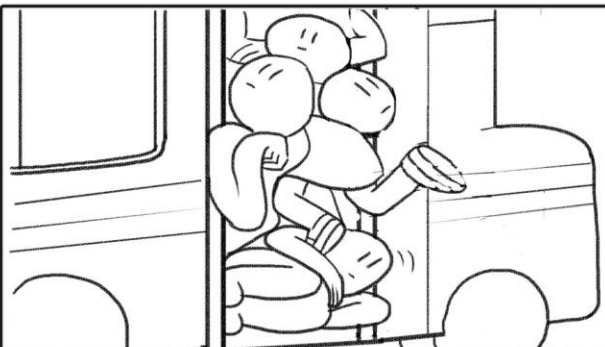
Scene:



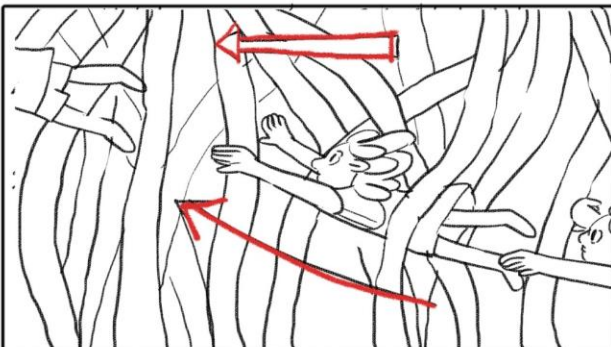
Scene:



Scene:

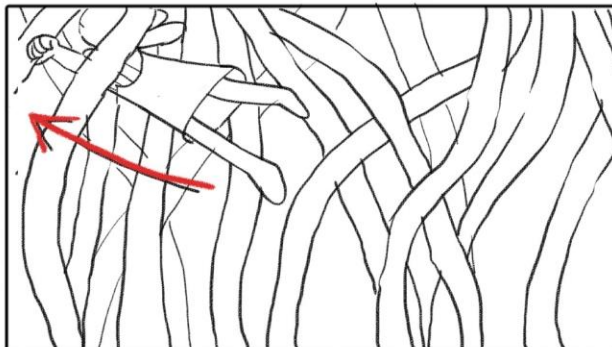


Scene:

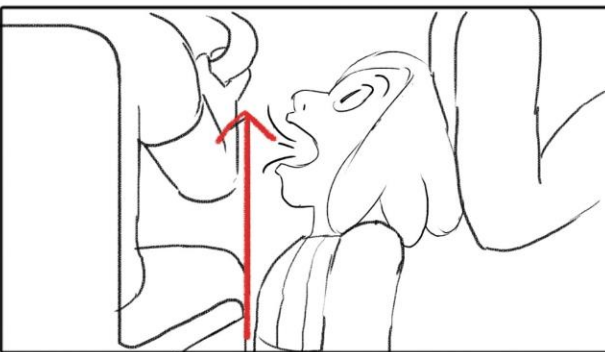


The bus is so hot and humid that feels like swimming in a swamp

Scene:



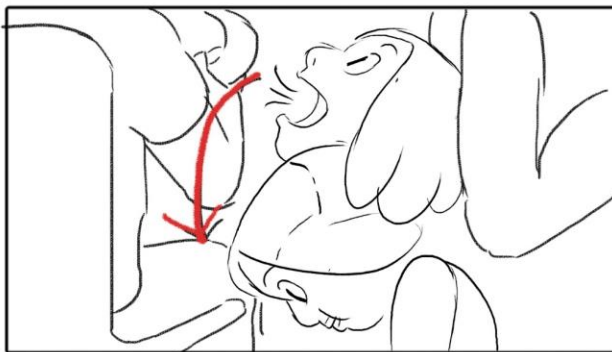
Scene: ①



Scene: ③



Scene:



②



**Bus driver:** How many?  
**Leo:** 2 tickets please

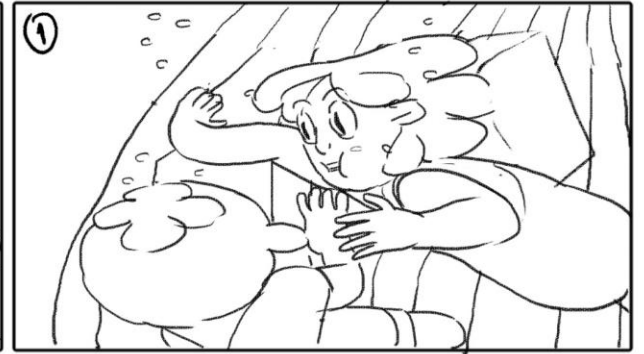
Scene:



Scene:



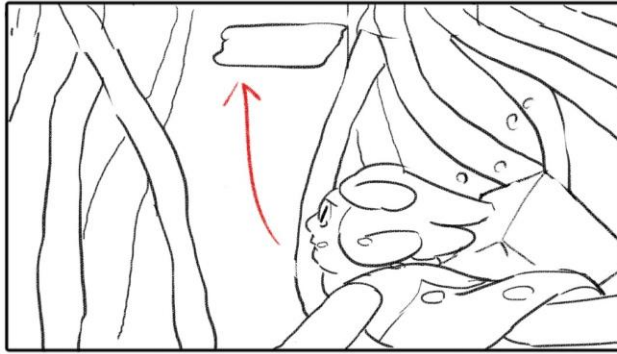
Scene:



Scene:



Scene:



Scene:



They go towards a light on the surface; the light is a tiny opened window in the middle of the bus.

①

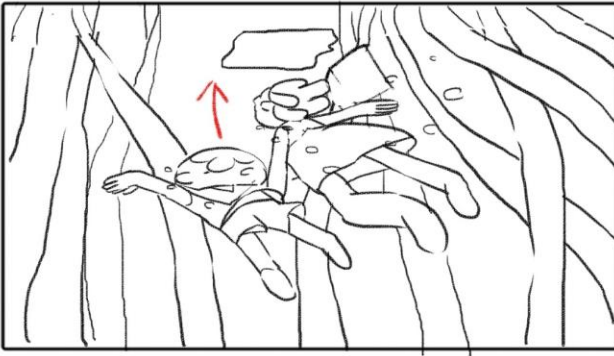


②

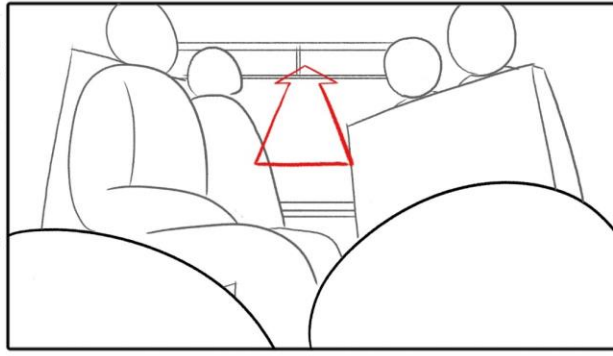


← like going out of the water.

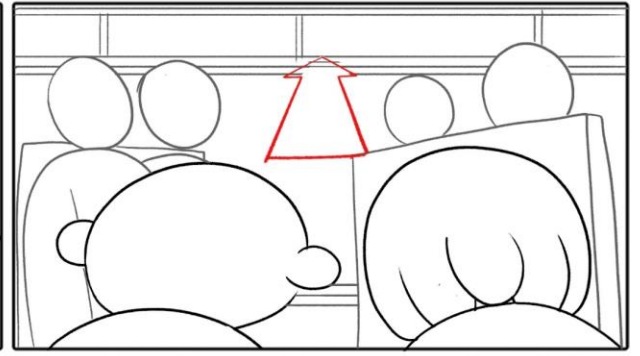
Scene:



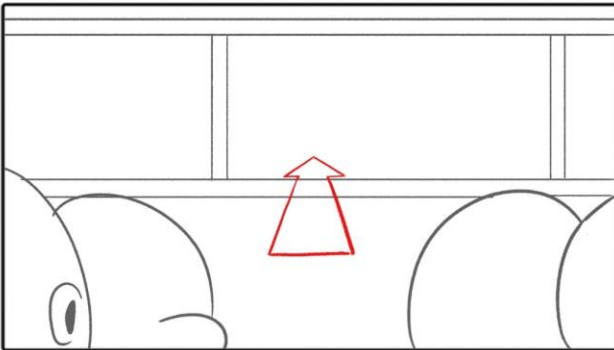
Scene: ③



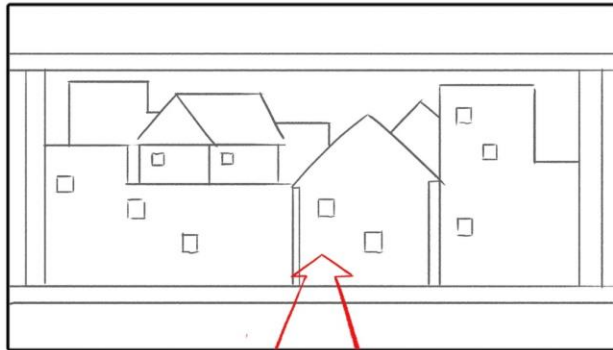
Scene: ④



Scene:



Scene:



Scene:



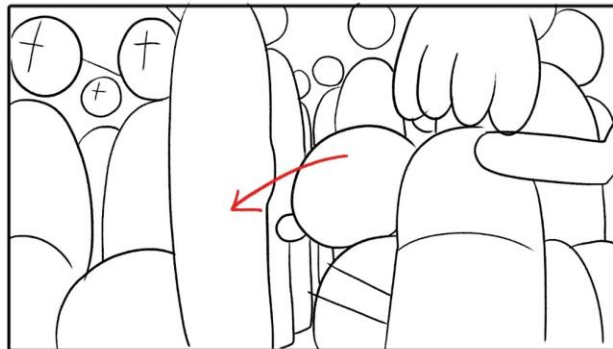
The kids are enjoying the fresh breeze that comes from the window

↙ bus moves, people move with the bus. ↘

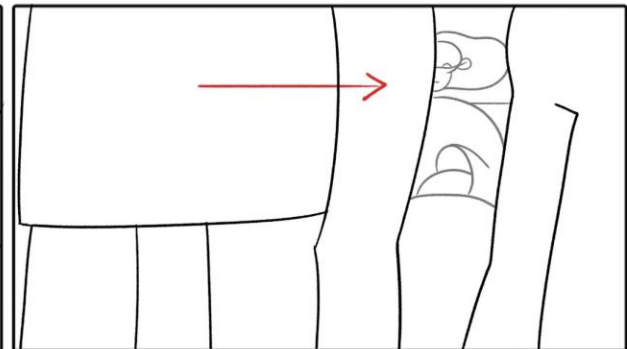
Scene:



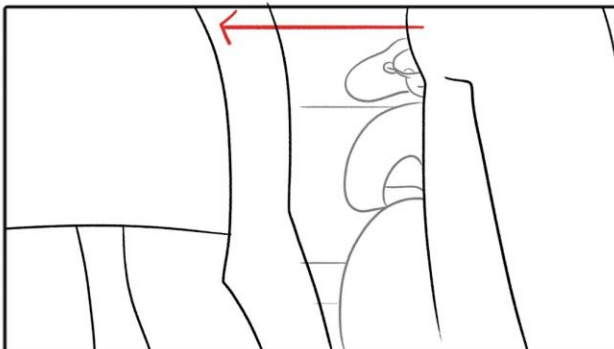
Scene:



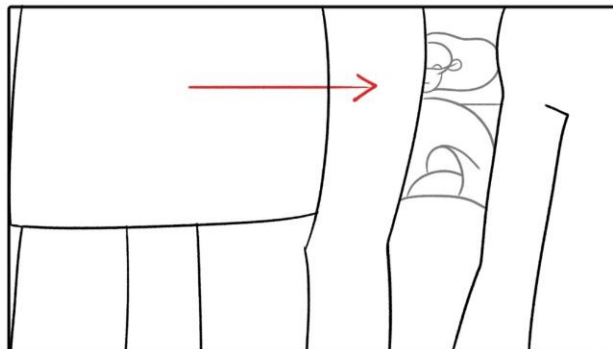
Scene:



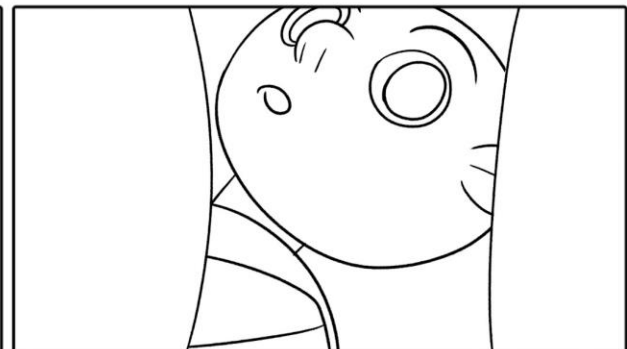
Scene:



Scene:

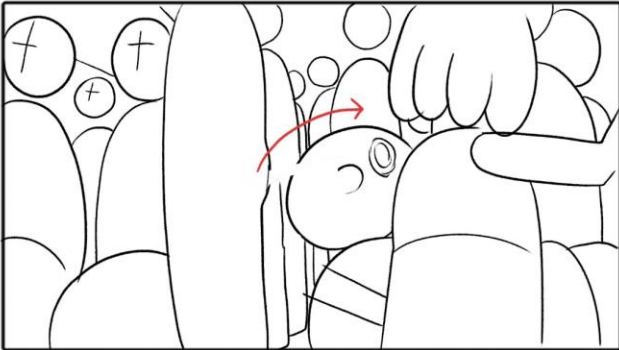


Scene:

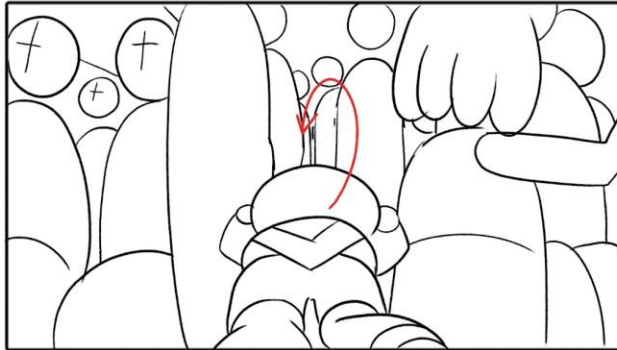


Ciro notices the Green Lady in the back of the bus

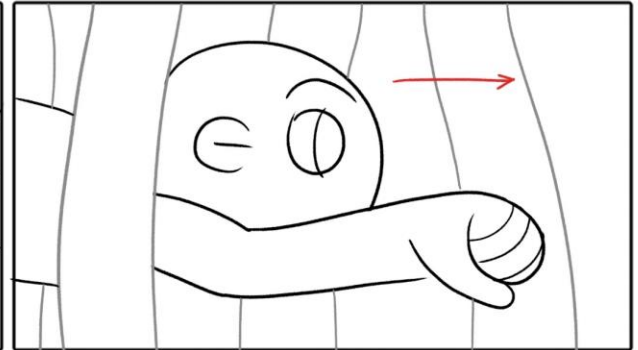
Scene:



Scene:



Scene:



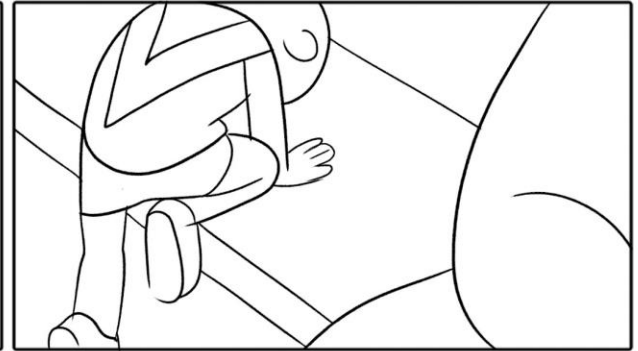
Scene:



Scene:

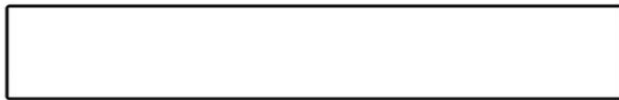
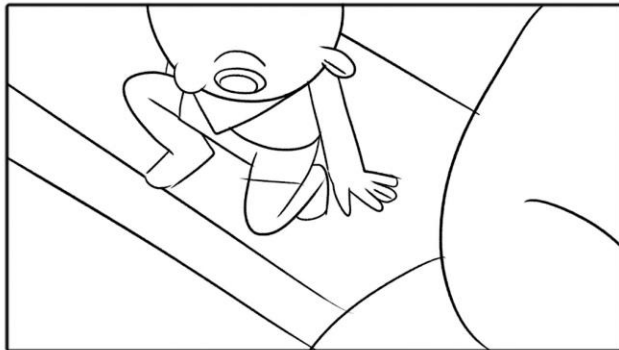


Scene:

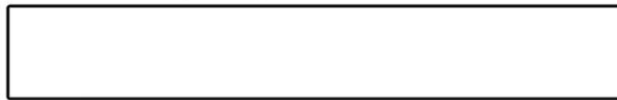
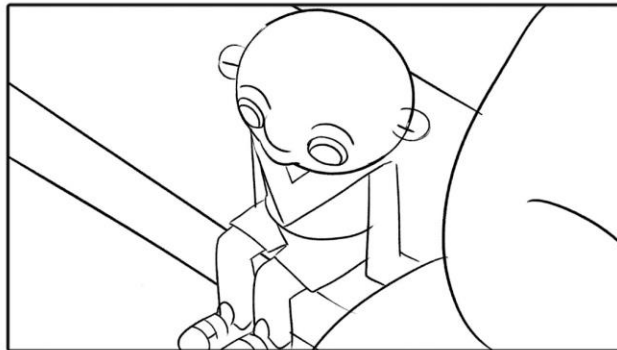


Ciro crosses the bus (through people / trees) and approaches the Green lady

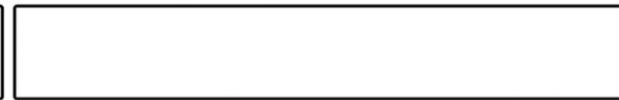
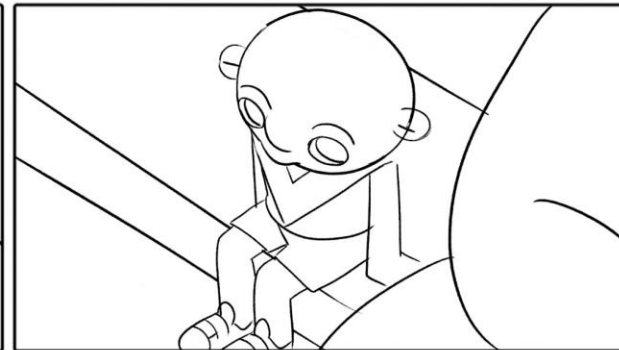
Scene:



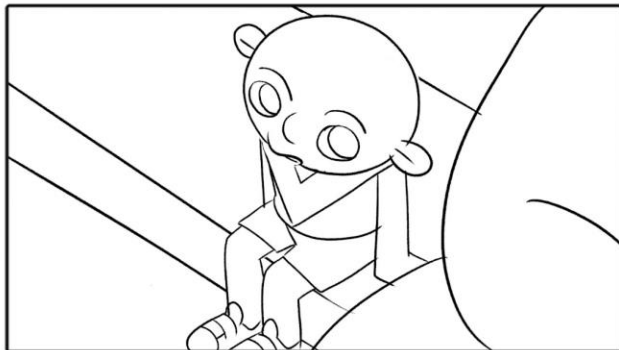
Scene:



Scene:

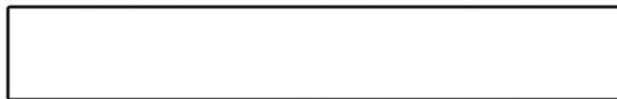


Scene:

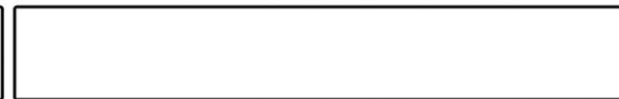
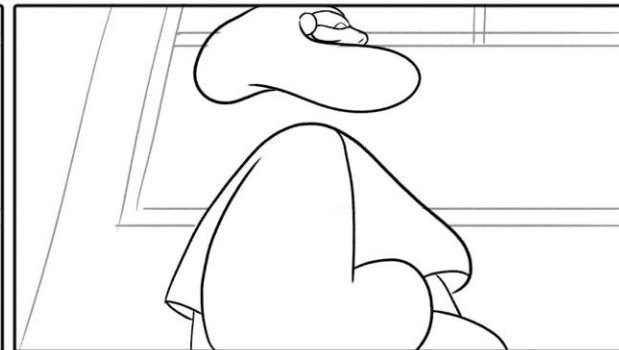


**Ciro:** Good afternoon Ms. Green lady, sorry to bother you. I am **Ciro Pimienta**, big fan!

Scene:

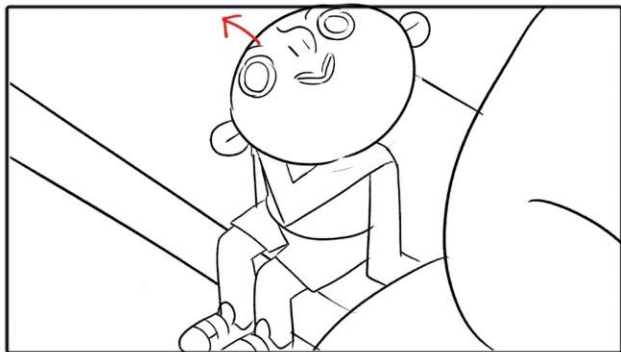


Scene:



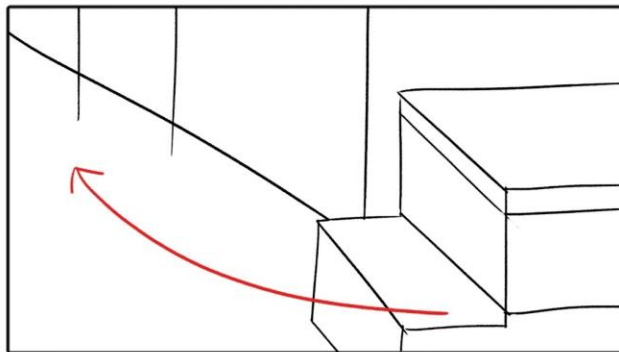


Scene:



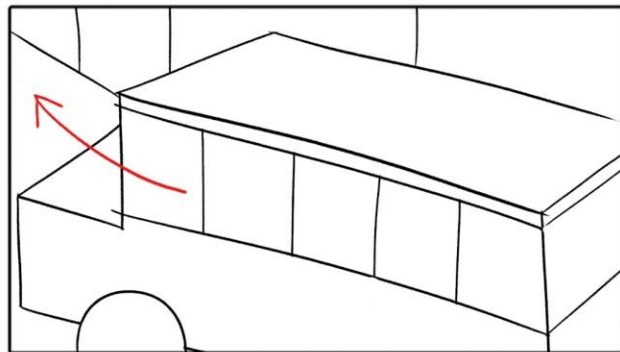
**Ciro:** May I ask you for something?

Scene:

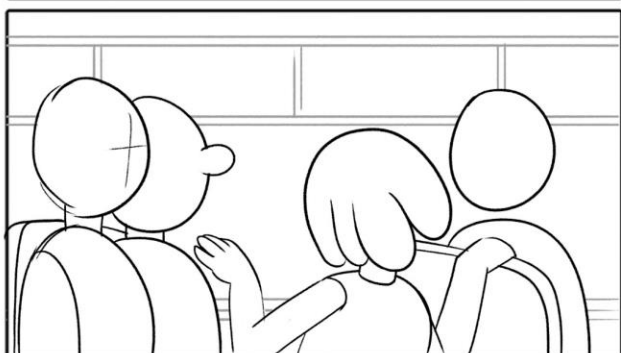


The bus makes a turn

Scene:



Scene:

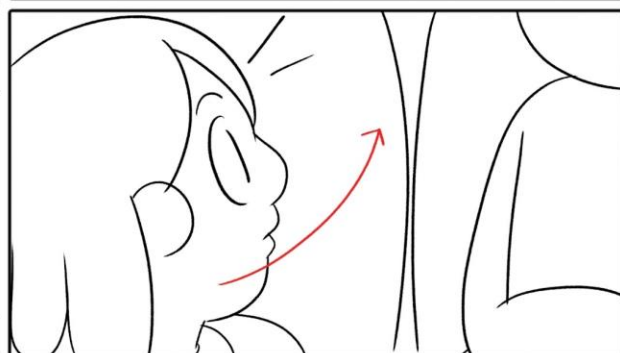


Scene:

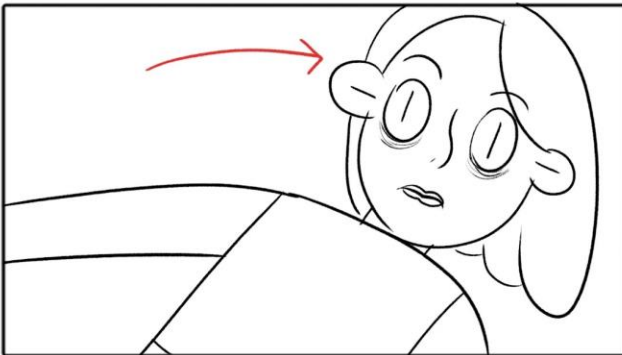


**Leo:** We'll arrive soon, get ready.

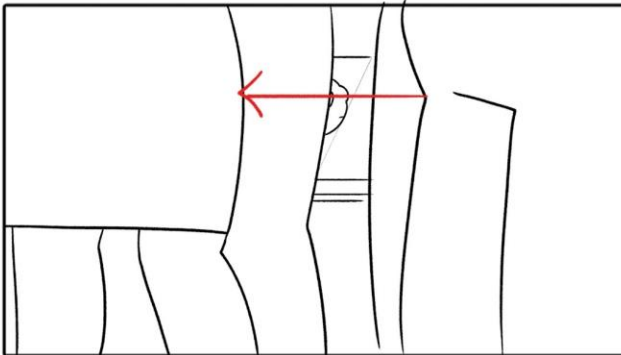
Scene:



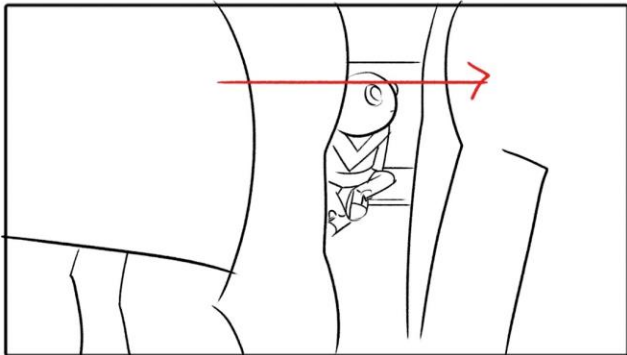
Scene:



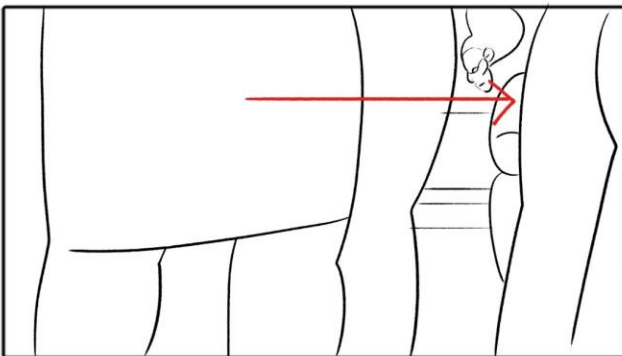
Scene:



Scene:



Scene:



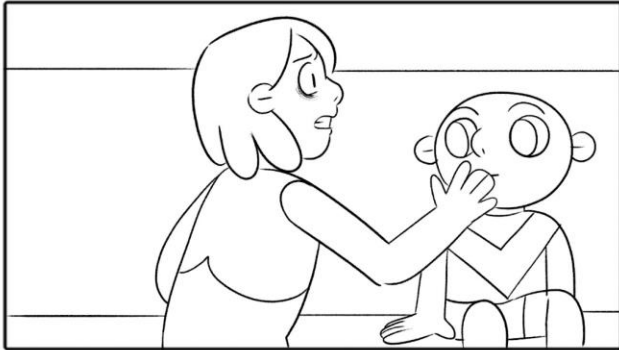
Scene:



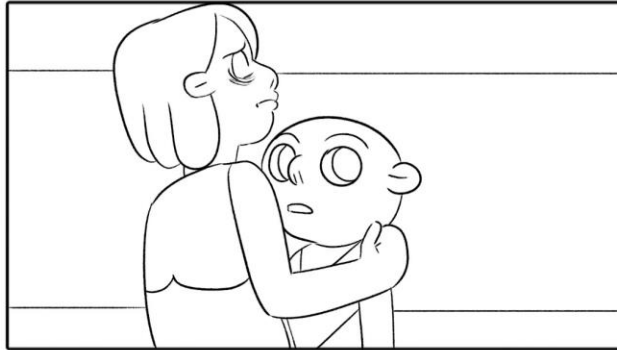
Scene:



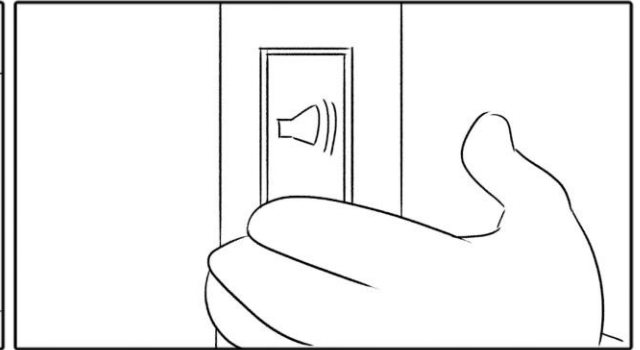
Scene:



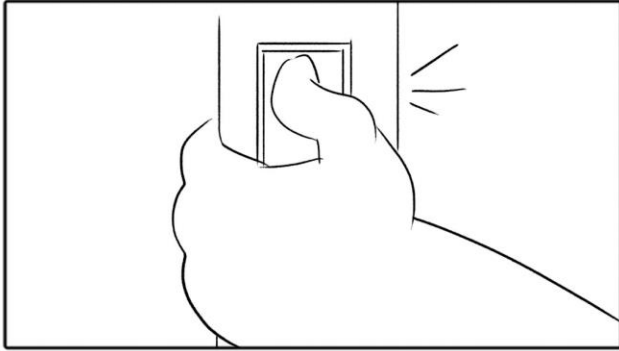
Scene:



Scene:



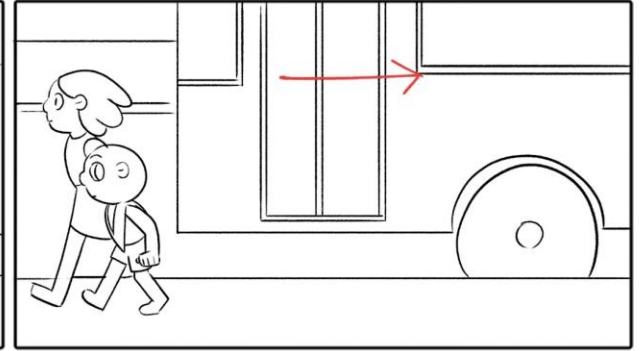
Scene:



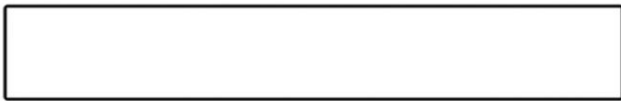
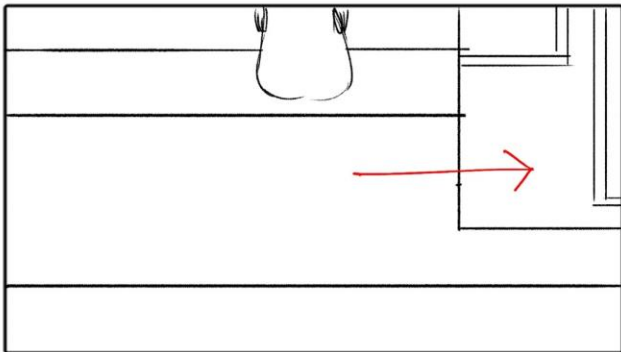
Scene:



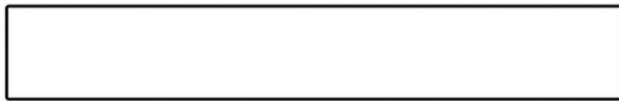
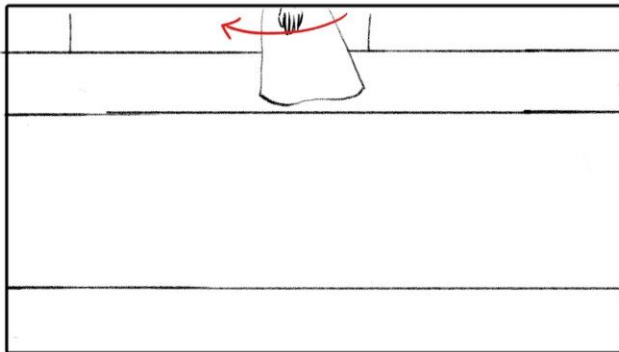
Scene:



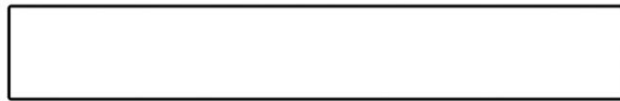
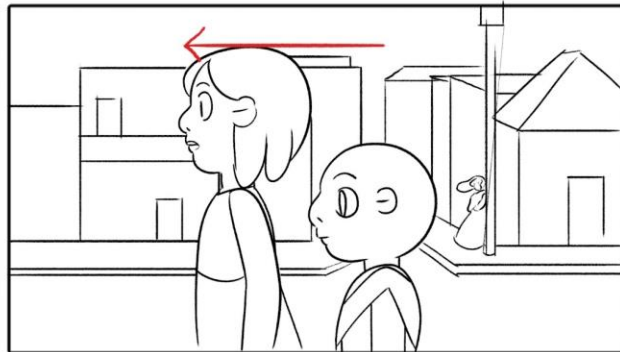
Scene:



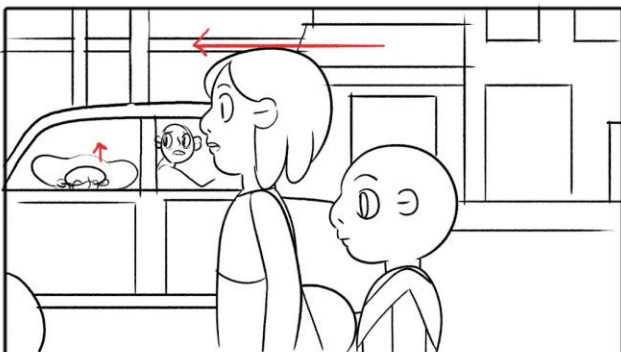
Scene:



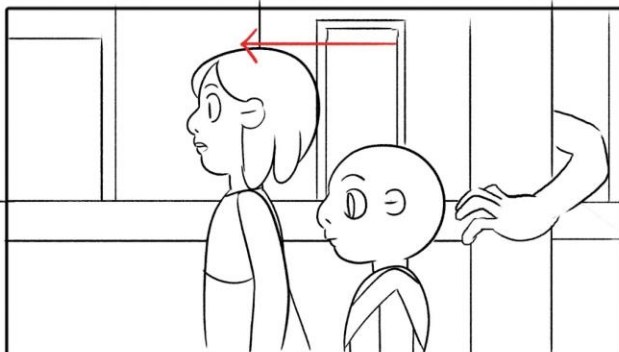
Scene:



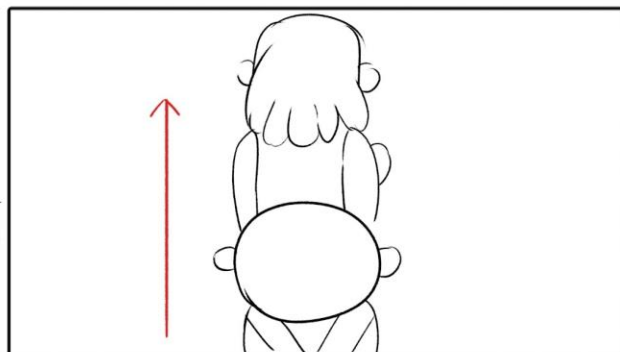
Scene:



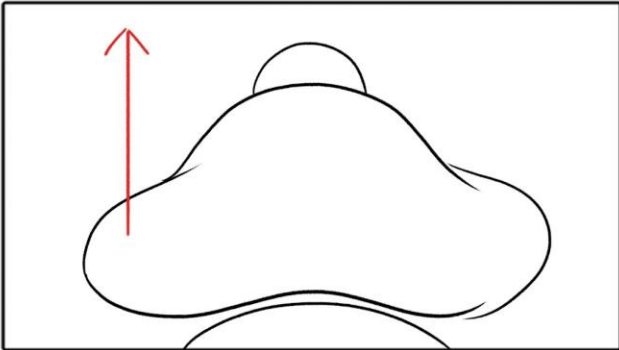
Scene:



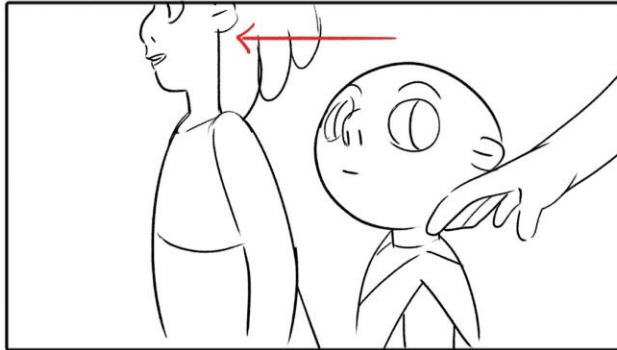
Scene:



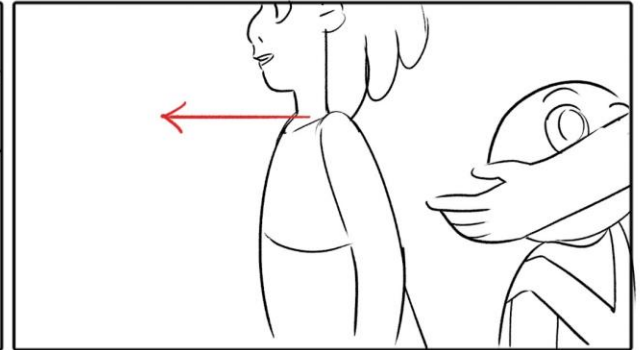
Scene:



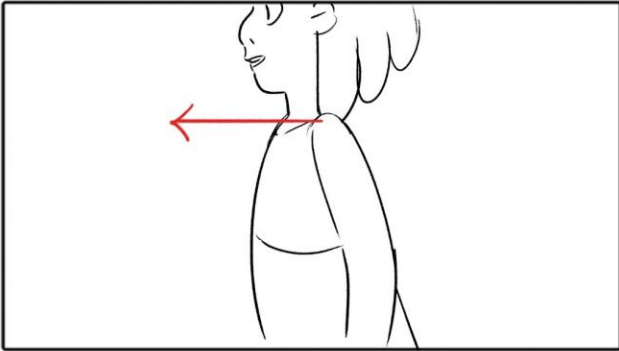
Scene:



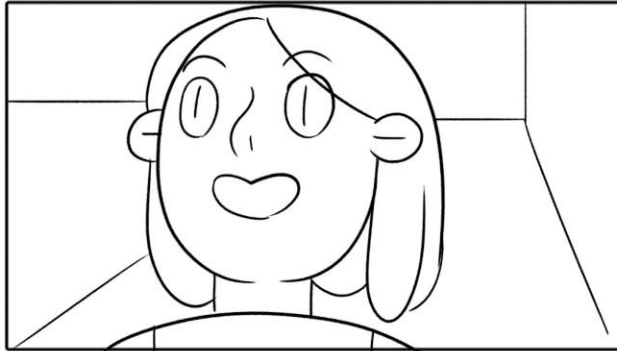
Scene:



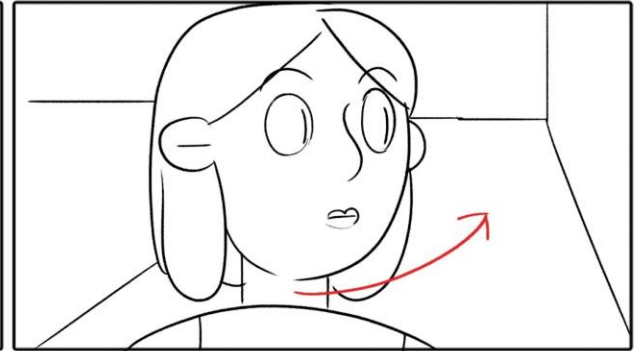
Scene:



Scene:

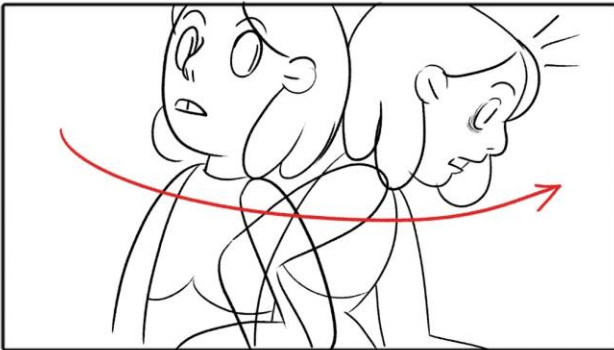


Scene:

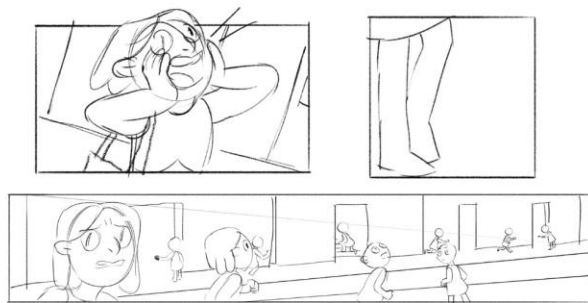


**Leo:** I think we're close.

Scene:



Scene:



Scene:



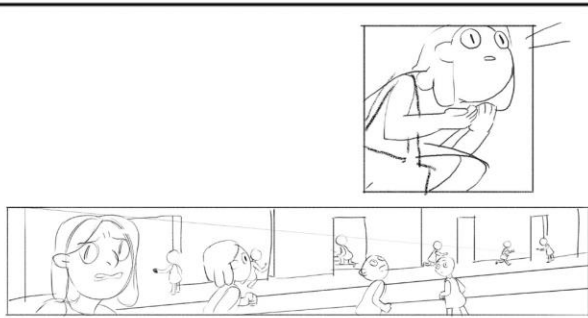
**Leo:** Ciro! Ciro! Where are you?!

**Leo:** Ciro! Ciro! Where are you?!

Scene:



Scene:

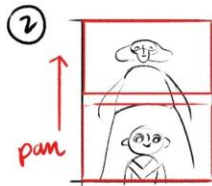


Scene:



**Leo:** Ciro! Ciro! Where are you?!

**Ciro:** Leo, don't be afraid

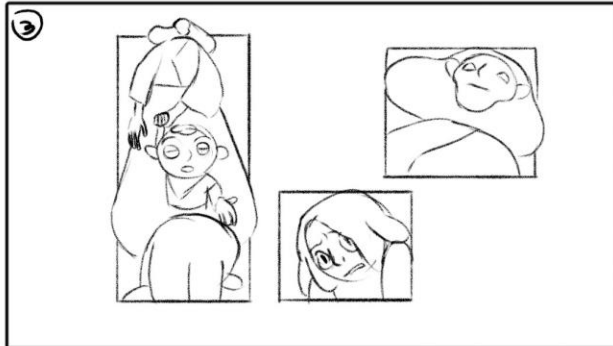


Scene:



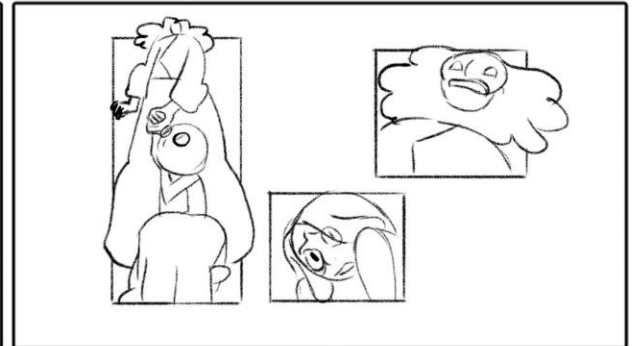
**Leo:** Oh my god –  
Leo recognizes the Green lady and is very scared

Scene:



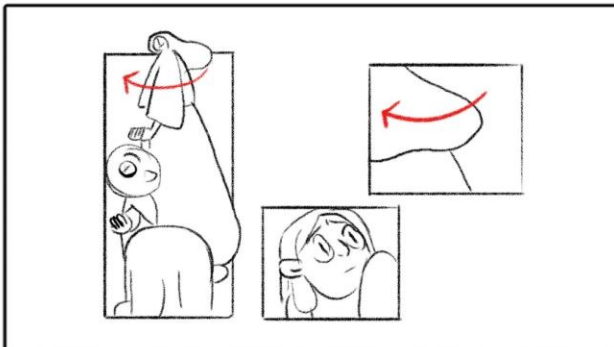
**Ciro:** Leo, stop it, fear makes her angry!  
The Green lady is getting agitated. The more scared Leo gets, the angrier the Green lady is.

Scene:



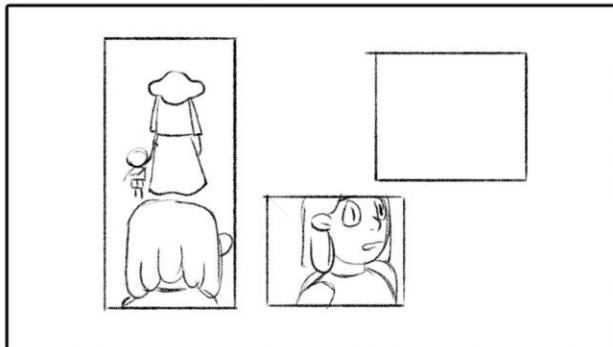
**Leo:** I can't! She's scary!

Scene:

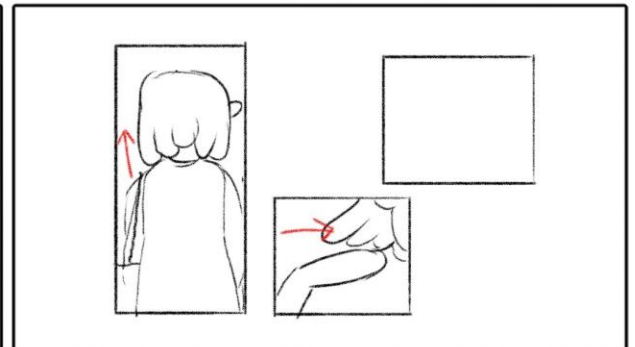


**Ciro:** Leo, wait here. I'll be back with a treasure.

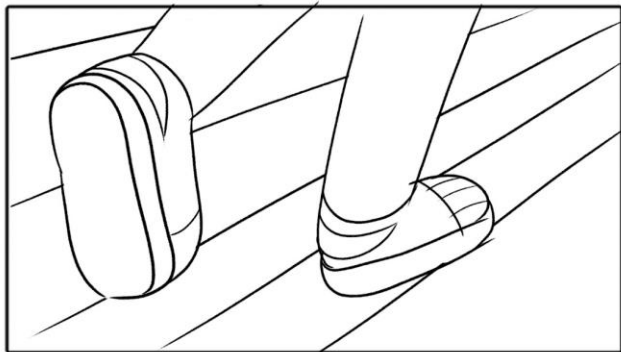
Scene:



Scene:

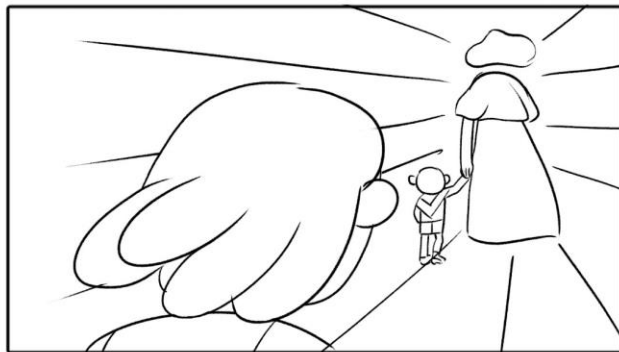


Scene:

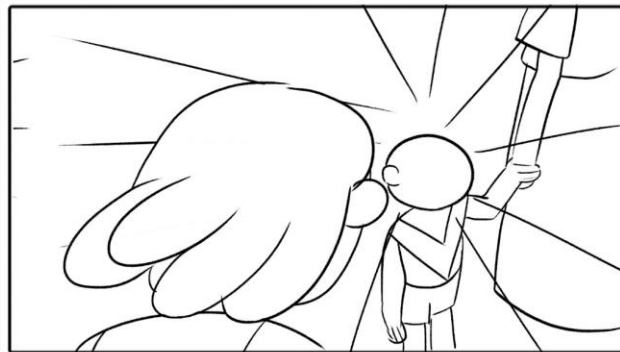


Shaky camera - Fast and strong heartbeat

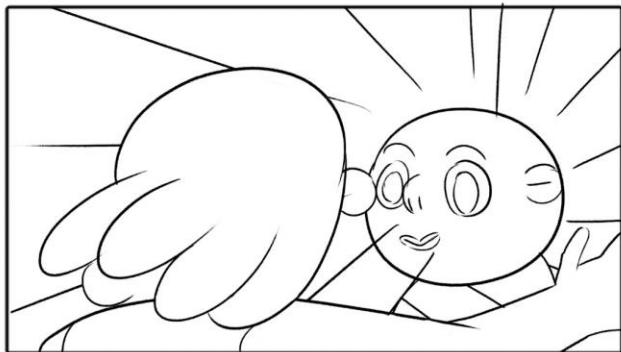
Scene:



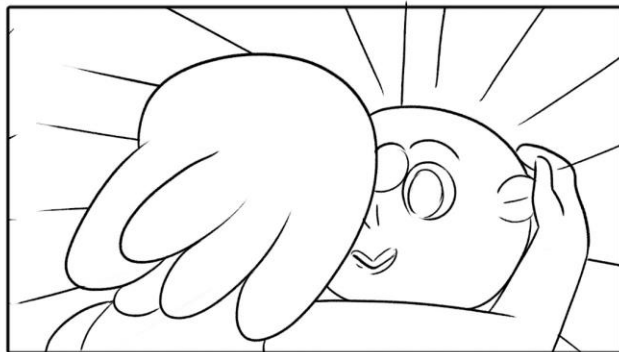
Scene:



Scene:



Scene:

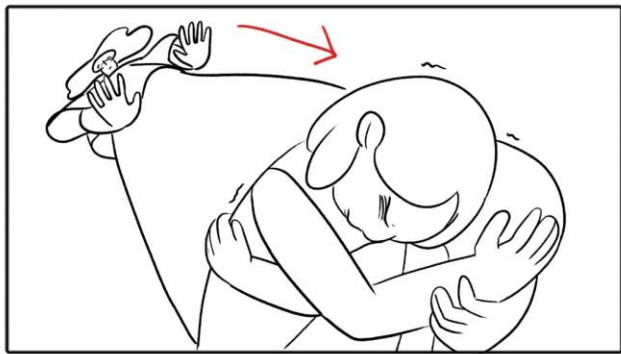


Scene:

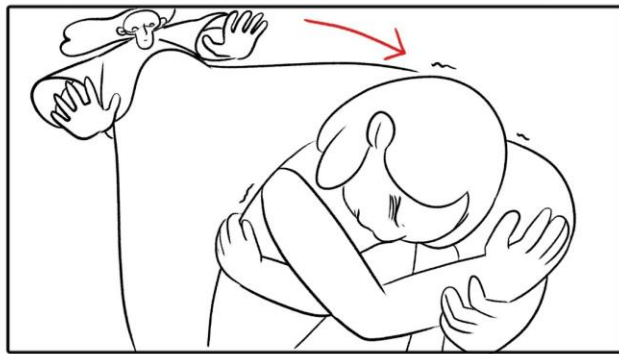




Scene:



Scene:



Scene:

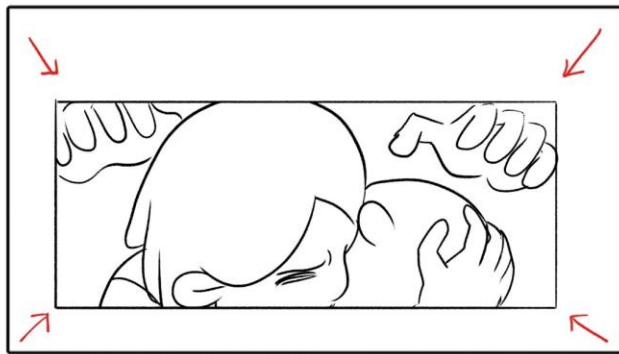


(heart beating fast but slowing down)  
Protecting Ciro is giving her bravery

Scene:



Scene:



Scene:

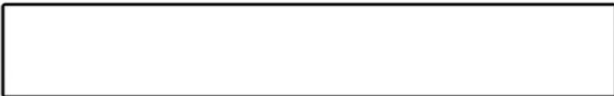
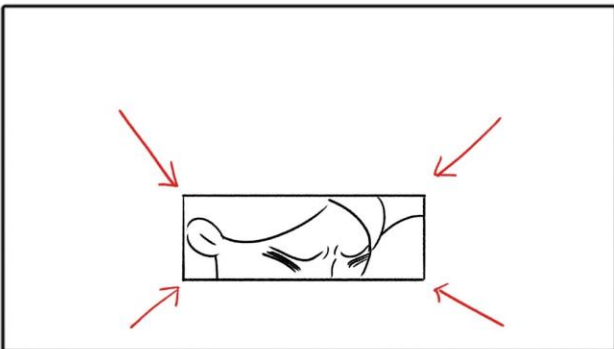


(heart beating fast but slowing down)

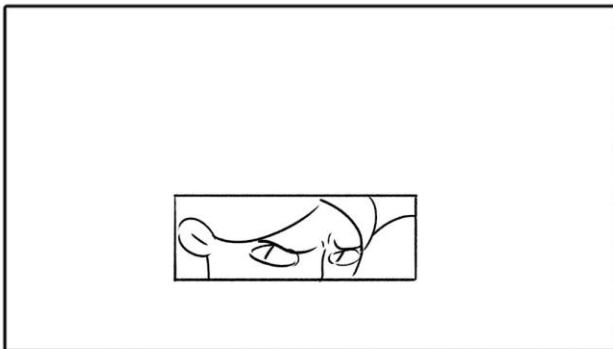
(slowing down)

(slowing down)

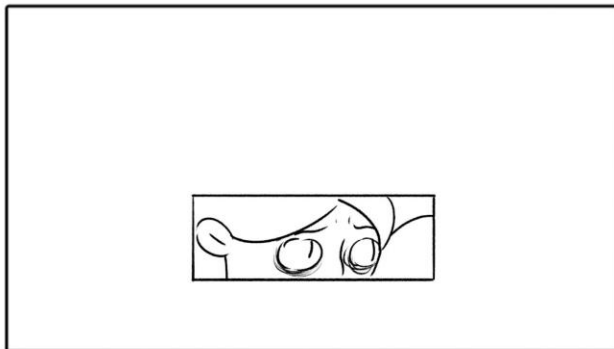
Scene:



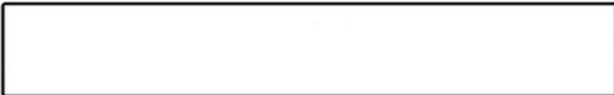
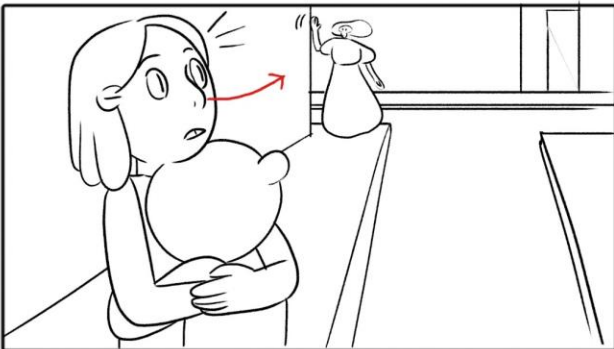
Scene:



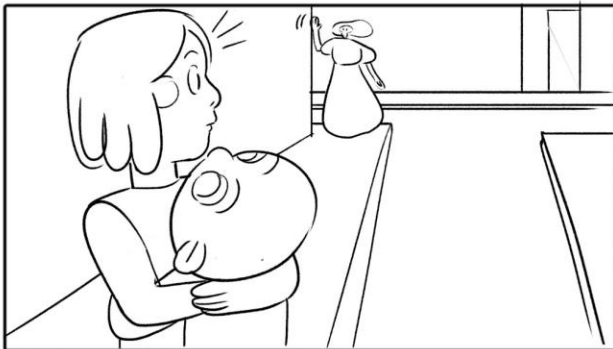
Scene:



Scene:



Scene:



Scene:



**Leo:** Ciro, let's go, she's far.

Scene:



**Ciro:** Come on Leo

Scene:



Scene:



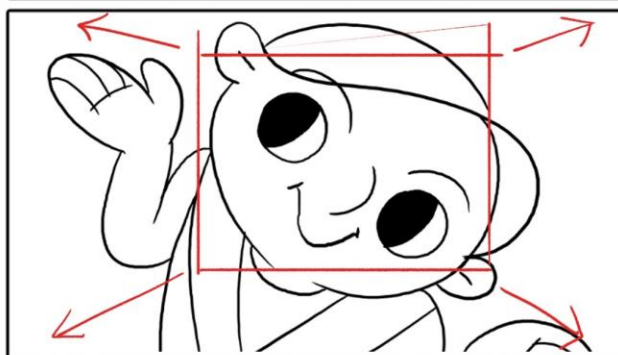
Scene:



Scene:

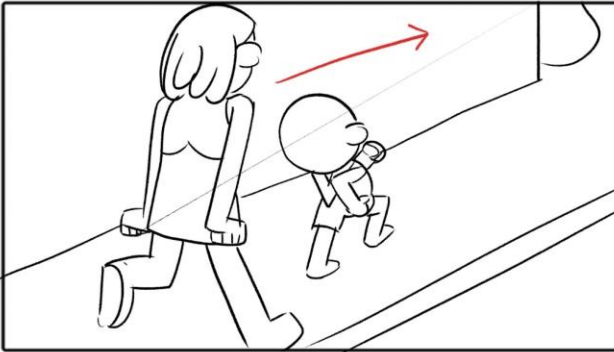


Scene:

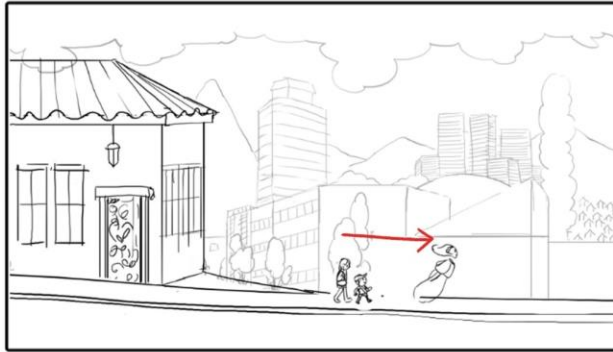


**Ciro:** Ok, you can wait here, I'll be back.  
Ciro cheekily says and happily follows the Green lady.  
(fast zoom out)

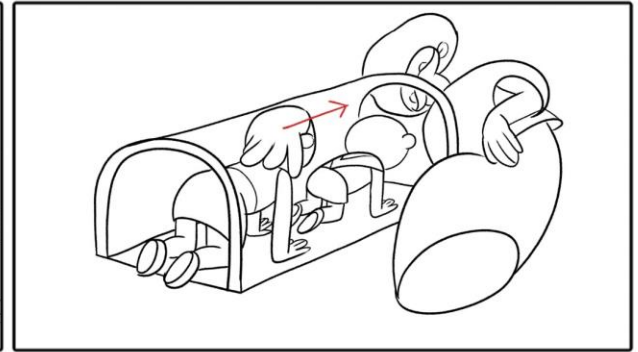
Scene:



Scene:



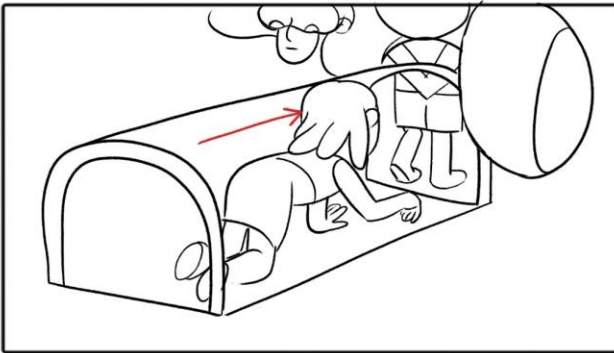
Scene:



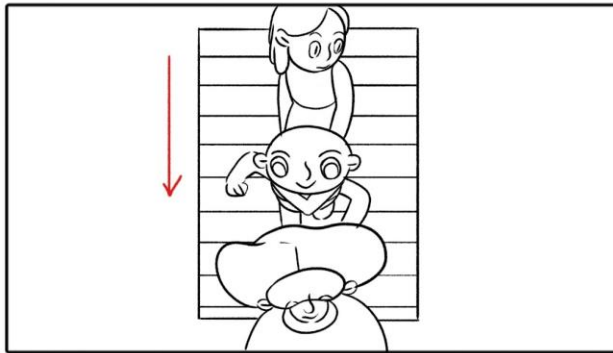
They follow the Green Lady through many streets

Tunnels

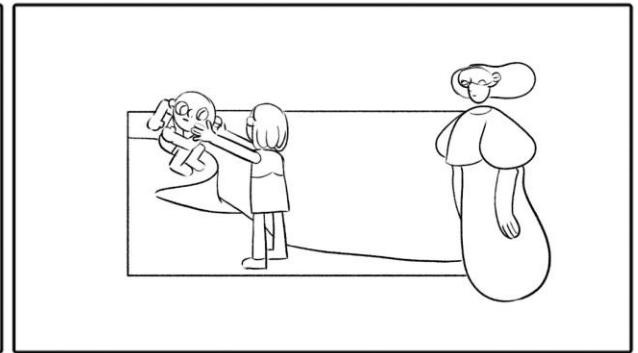
Scene:



Scene:



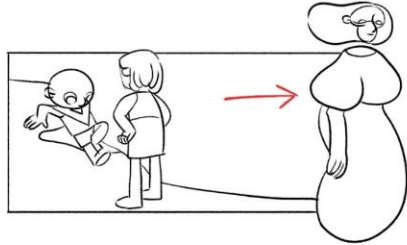
Scene:



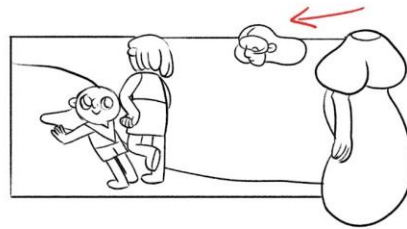
Stairs

And tiny hills

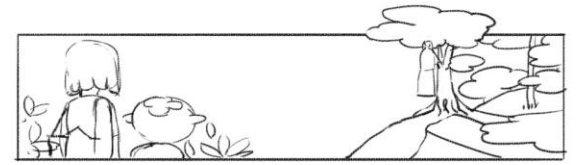
Scene:



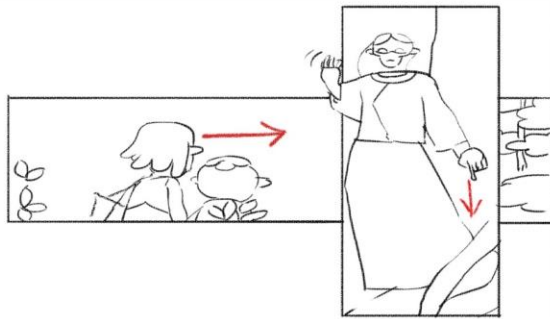
Scene:



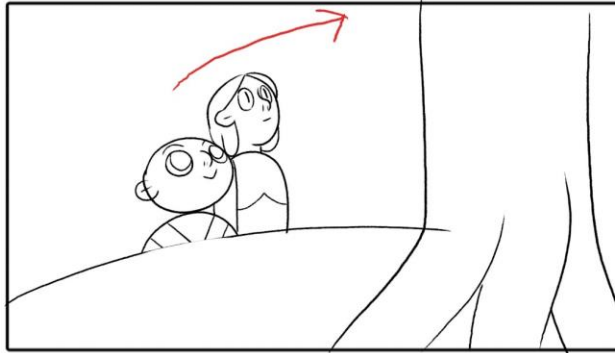
Scene:



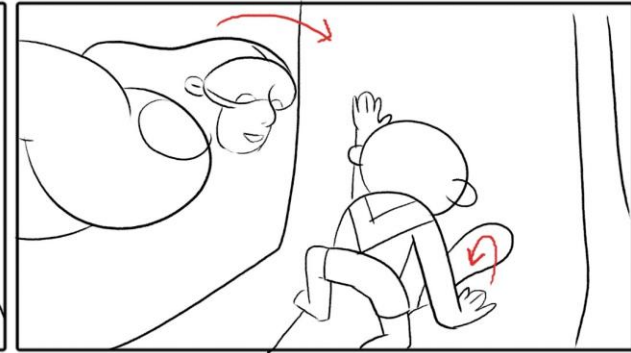
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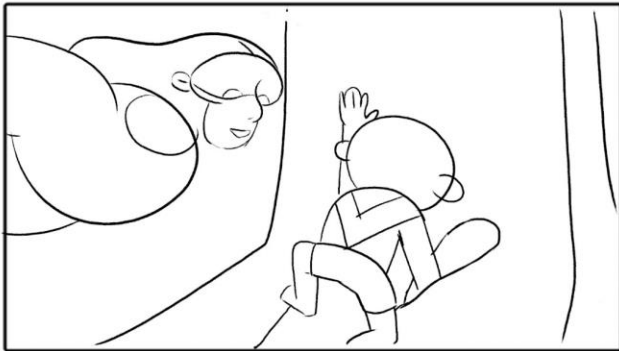
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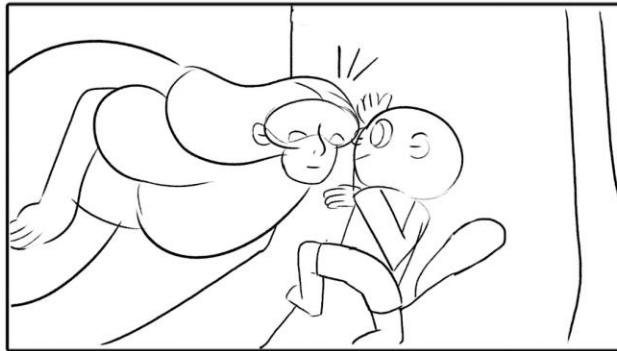
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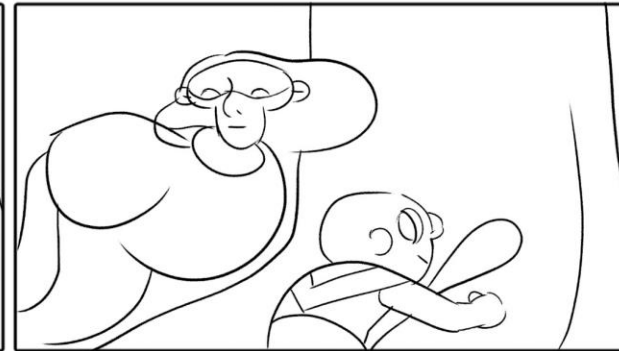
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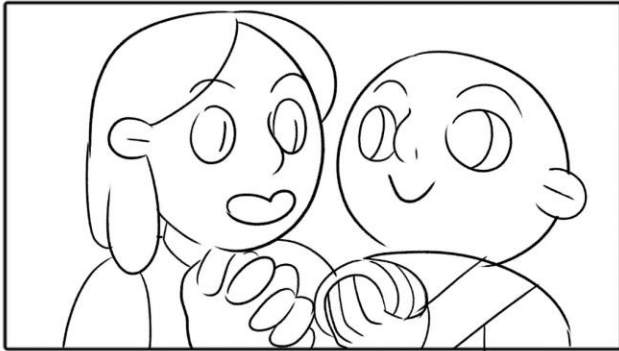
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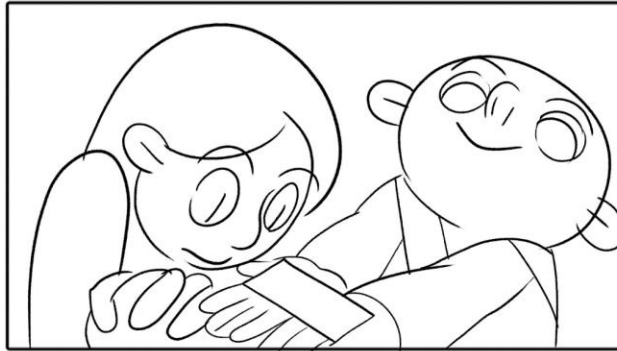
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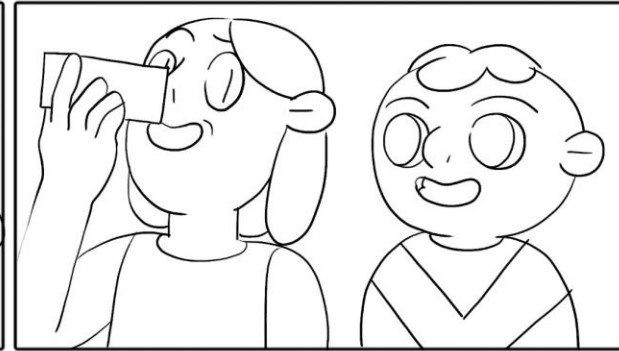
Scene:



Scene:



Scene:



**Leo:** So? What is it?

**Leo:** Ahhhh, that's a...  
**Ciro:** A gift card!

**Leo:** Right...And exactly for the amount we need, the Green lady is up to date with prices.

Scene:



The Green lady approaches Leo  
**Ciro:** It's ok Leo, she wants the cake, I promised her the cake.

Scene:



Scene:



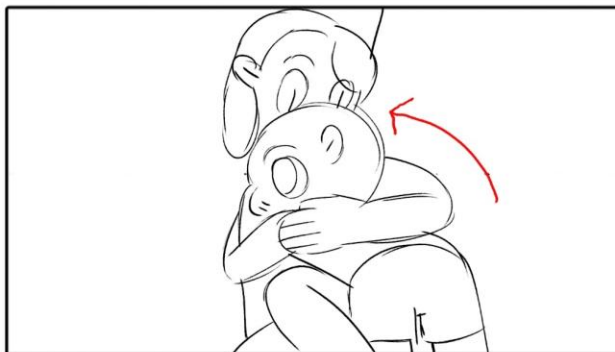
**Leo:** Ah, I didn't know ghosts like cake  
**Ciro:** Everyone likes cake :D

Scene:



**Leo:** Ok! Let's go get the fan!

Scene:



**Ciro:** Wait Leo... Thank you for coming.  
**Leo:** But I did nothing, you had everything under control.

Scene:



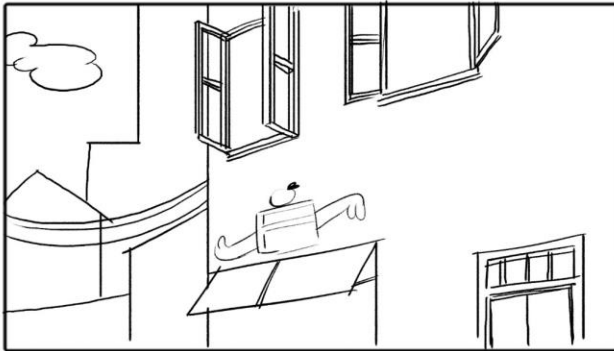
**Ciro:** You did a lot. I know you're very afraid of them, but you still came, thank you.  
**Leo:** Oh Ciro

(2)

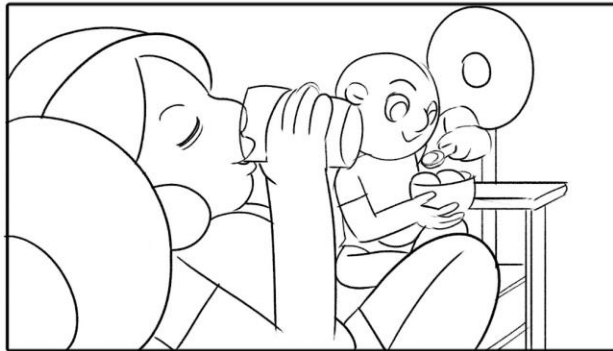


**Leo:** Anyway! It's not like I had any choice! I can't go home with no cake and no Ciro.

Scene:



Scene:



Scene:



Scene:

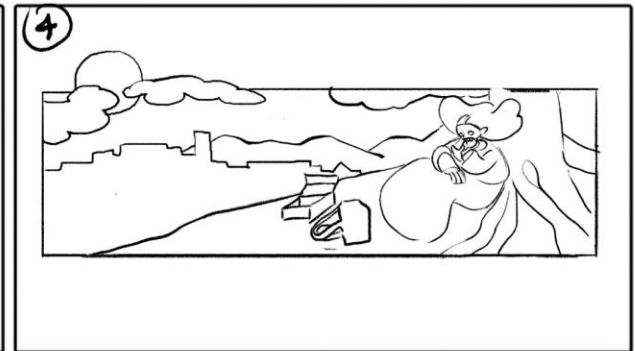


Scene:



**Mom:** Hey! Where did you get that fan? Is it from grandma?

Scene:



**Leo / Ciro / Mom:** We found it on the trash-We got it from the green lady!-No! Ok, yes, it's from the Green lady, but she was cool-What?! Wait a minute,



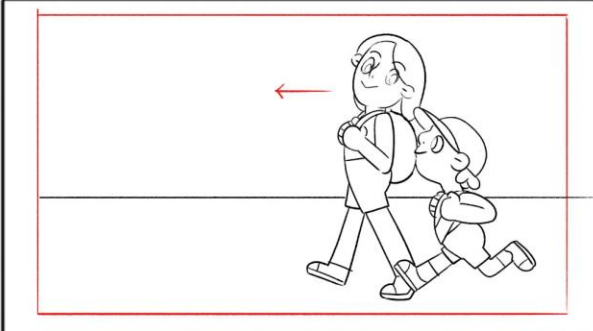
the Green lady?!-Ciro made me do it! And we lost the cake!-How?!-The Green lady took it-She wanted the cake in exchange for the fan, it was a bargain!-Oh no! We forgot about grandma!

The Green lady is enjoying the cake while we hear the kids explaining the situation to mom

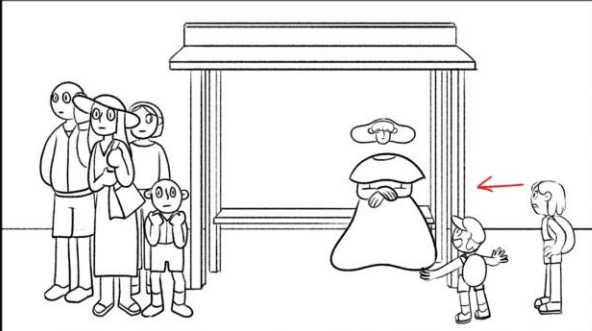


APPENDIX C

Scene: Camera pans - follows the kids

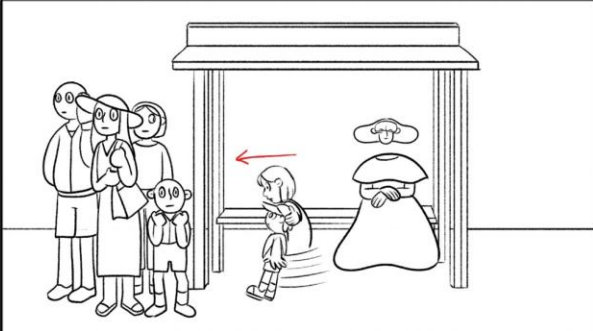


Scene:

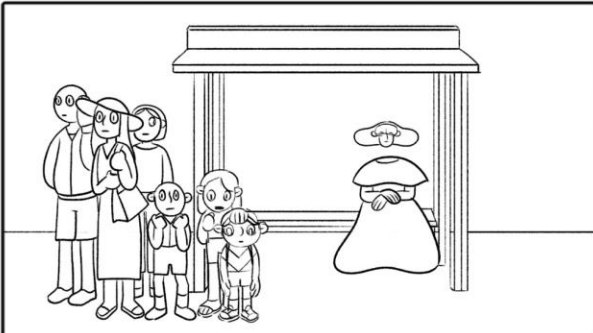


The kids see the Green Lady.  
Leo is afraid and Ciro is happy

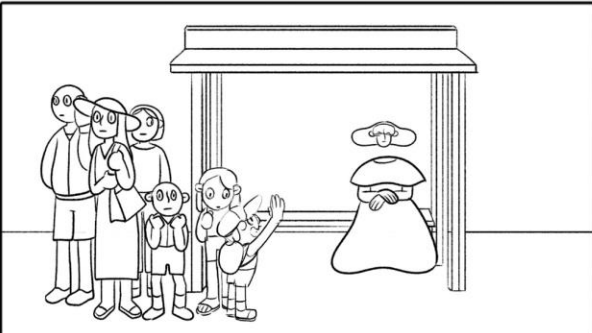
Scene:



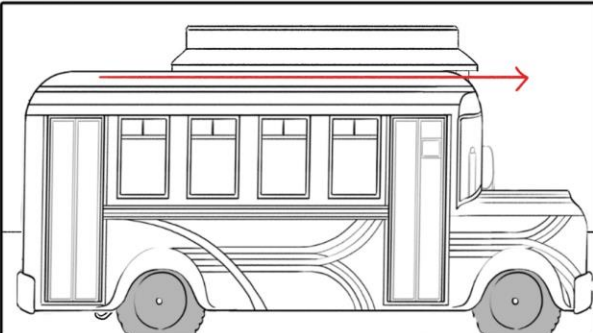
Scene:



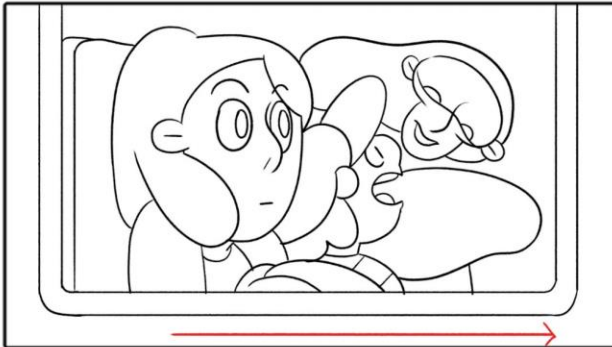
Scene:



Scene:

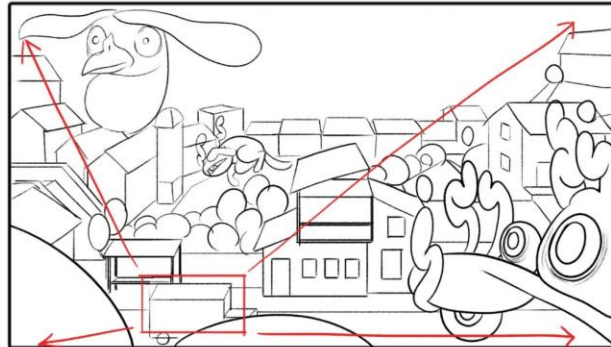


**Scene:**



Leo worries and Ciro chats with the Green Lady.  
The bus leaves

**Scene:** zoom out



The camera zooms out and shows the city  
full of monsters

**Scene:**



**Scene:**



**Scene:**



**Scene:**

