Colour as a character-element that propitiates the plot within the short film "El Lado Oscuro de Los Colores" (The Dark Side of Colours)

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Abstract

The Dark Side of Colors is a Pereirano short film made by director Mónica Moreno, in the framework of the investigation "The Color as a character within the audiovisual production: The Dark Side of Colors", whose end is to see the color as a leading element in the story and how it affects the psyche of the main character, called Franz, around the creation of an Altrego named Christopher, who see in the color, personalities and behaviors of people from The negative point of view is like this, as the art director from a particular aesthetic proposes a color palette focused on the triggers, atmospheres, objects and characters, but related to color as a character.

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Resumen

El Lado Oscuro de los Colores es un cortometraje Pereirano realizado por la directora Mónica Moreno, en el marco de la investigación "El Color como elemento personaje al interior de la producción audiovisual: El Lado Oscuro de los Colores", cuyo fin es ver el color como un elemento protagónico dentro de la historia y cómo este afecta la psique del personaje principal, llamado Franz, entorno a la creación de un alterego denominado Christopher, quienes ven en el color, las personalidades y los comportamientos de las personas desde el punto de vista negativo, es así, como el director de arte desde una estética particular propone una paleta de colores centrado en los detonantes, las atmósferas, los objetos y los personajes, pero relacionado con el color como personaje.

Palabras claves

Cine; Estética; Artes Visuales; Fotografía; Semiótica.

INTRODUCTION

Franz alvarado, 45, is a psychiatric patient, who has been in a mental hospital for 5 years for the brutal murder of his pregnant wife. at the hospital, he meets christopher (45 years old), a famous psychiatrist who takes his case and begins an unstoppable search to understand his patient's pathology and find out what was the real reason that led him to

commit the heinous crime, his only clue, a book that franz wrote "the dark side of colours" and his total disdain for the colour red. as the days go by, christopher's behaviour begins to change radically, confronting his own ghosts to finally discover that it was him and not franz who killed his wife, that his phobia of the colour red comes from him and that it is nothing more than an aberrant creation from franz's alter-ego, a creation that has accompanied him all his life; while franz will remain there interned in the same hospital for the murder of his wife, but overcoming his own ghosts.

The colour approach presented in the short film "the dark side of colours" is handled in four layers: the first one represents the atmospheres that the colour ranges must be treated with low saturation to represent the state of the main character (how he perceives his environment); the second layer works the triggers with high saturations that alters the psychic state of the character represented in objects, shapes and people; the third layer are the characters that represent a wardrobe dominated by greys and beige that allow neutrality, in low saturation and contaminated by black and the fourth layer in low saturations that represents the most significant objects of the short film.

In the second graph we have the timeline that represents the appearance of the triggers through the 17 scenes and their relationship with the level of disturbance that they produce in the protagonist, such as: the book, the secretary's office that she sees in purple, the passers-by that she sees in blue, the apple that the street vendor passes her, the red dress, the lipstick and Sarah's Baby Doll, the customers in the orange restaurant, the green feet in the lift that cause more disturbance as the story unfolds.

In the third graph the triggers should be saturated and the atmospheres are at low saturations.

In the fourth graph the colour temperature in each of the scenarios is established, for example the flat, restaurant and room 3 and 4 have a quality tone and the hospital corridor, the flat, the lift, room 1 and 2 have a cold tone.

Analysis of cinematographic and pictorial references for the construction of the chromatic proposal.

The Art Director proposes for the aesthetics of the short film the artistic current of Abstract Expressionism: one of the definitions that best expresses the expressionist spirit is the German writer Kasimir Edschmid: "expressionism does not look: it sees, expressionism does not tell: it lives, it does not reproduce: it recreates, it does not find: it searches", it is a current that flees from the figurative to focus on emotions and feelings above the objective reality, that is, more the subjectivity of the human being. It depicts emotions without being concerned with external reality, but rather with the internal nature and the impressions it arouses in the observer. The most common themes of Expressionism were therefore states of the soul, fears, fantasies and dreams. In the paintings, expressionism emphasises the union between dynamism and feelings that are reflected in them and that are a mirror of the author's soul (quoted by Velásquez: 3).

Tim Burton being one of his main aesthetic references, who in turn has influences of expressionism and gothic forms that include characters with a lot of emotional charge as is the case of FRANZ- CHRISTOPHER. The main themes that Burton tackles in his works

are the figure of man against the world (Ed Wood, Edward Scissorhands...), fantastic worlds (Tim Burton's Nighmare Before Christmas), double personalities (Batman), different realities and imagination (Big Fish, Charlie and the Chocolate Factory), the dark side or the struggle between good and evil (Sweeney Todd) and death (Beetlejuice, Corpse Bride).   Estas temáticas recuerdan bastante a las presentes en el cine expresionista alemán, tales como la muerte (Nosferatu, Murnau 1922), el desdoblamiento demoníaco (El Gabinete del Dr. Caligari, Wiene 1919) y los mundos fantásticos o las diferentes realidades (Metropolis, Fritz Lang 1927).

In short, although the themes are different from each other, they have a common denominator and this is to escape from the real world and create new worlds, through original, strange and complex characters who must fight against the established norm. As the expressionist filmmakers wanted to do, since at the time when this movement arose, society had a feeling of uncertainty and fear that the filmmakers wanted to represent through fantastic but at the same time dark and disturbing themes (Espinós,2008:34).

Also from the photography, the disproportionate and threatening shadows are seen to highlight the dark and sinister side of the character, the dark lights and desaturated colours, rather black, highlighting the most important colour in the shot or in the scene.

Within Germanic expressionism: architecture, which, not being able to manifest itself physically, did so through film sets. In the case of "The Dark Side of Colours" it is necessary to see how the sets interact with the characters almost with life and their own entity and almost merge with them to transmit sensations to the spectator and integrate him even more in the story, since expressionism "conceives the architecture of the future as an imaginary prolongation of nature, realised by the impulses of biological forces that find in the architect

their way of manifestation. Thus, expressionist architecture is like something living that envelops the characters and thus conveys emotions of its own" (quoted by Escuder, 2019). (quoted by Escuder,2019:20).

From pictorial expressionism, the use of colour is also very important for his works, as he uses it to transmit implicit sensations, where this use should be highlighted notably in the short film, colour is the protagonist and it is the one who should take us through the emotions and the inner world of the character FRANZ - CHRISTOPHER.

This is how thinking from the abstract expressionism we have as a reference images of an artistic movement that represents more the subjectivity of the human being, the expression of feelings and emotions above the objective reality.

Figure 0. Pictorial work and colour as a relational element.
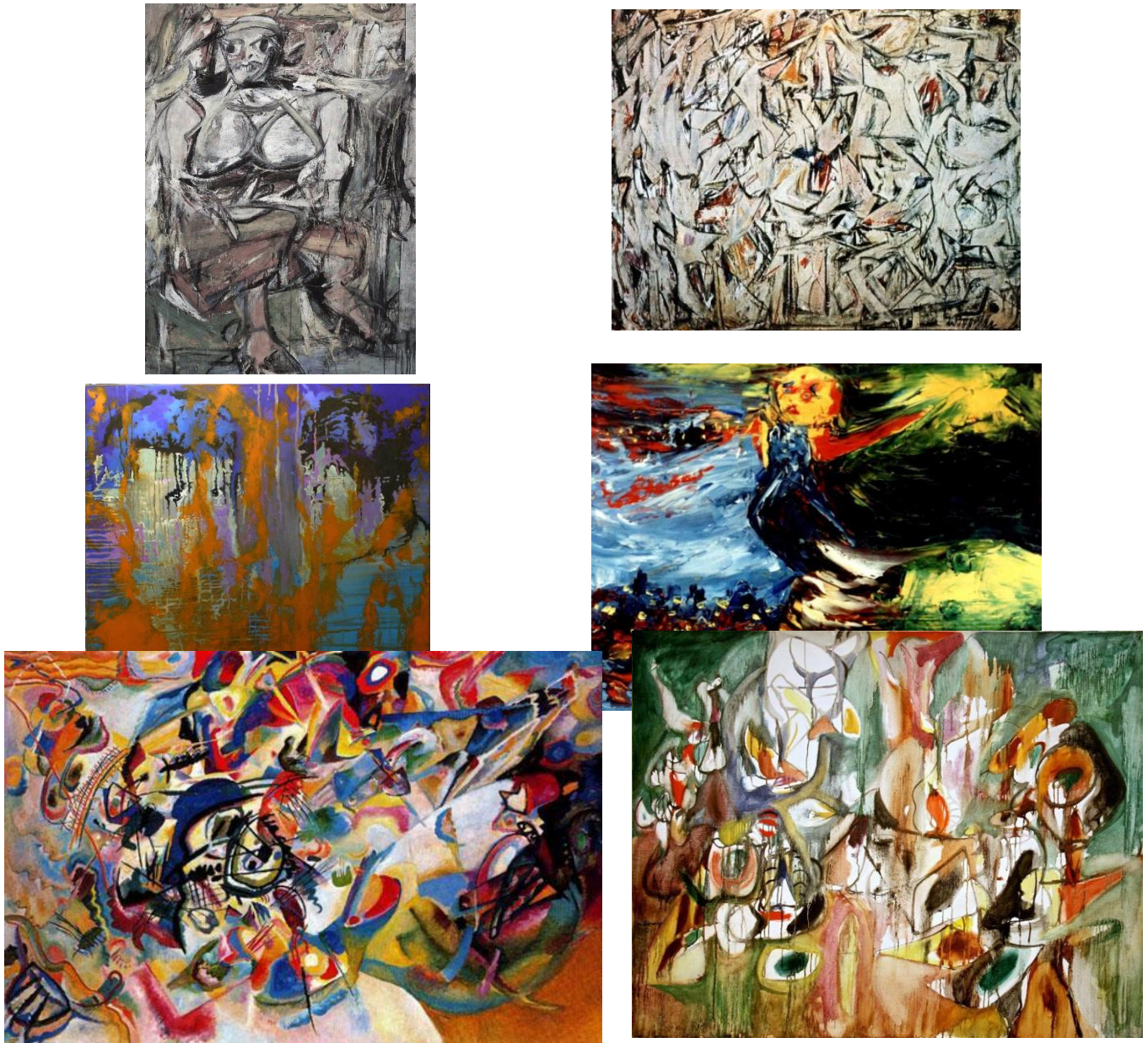
Reference: Willen de kooning

In this way, the development of the proposal of colour in the audiovisual work "The Dark Side of Colours" is based on the analysis of the film production "The Shape of Water"

by director Guillermo del Toro, the Tim Burton film "Charlie and the Chocolate Factory" and finally the film "Eternal Radiance of a Mind Without Memories" by Michael Gondry.

All of the above centred on the aesthetic look of surrealism as an expression of the schizophrenia of the main character and abstract expressionism as the expression of human emotions centred on the work of Vincent Willem, Van Gogh and Paul Jackson Pollock. This then is the aesthetic platform on which the colour palette in the work "The Dark Side of Colours" is based, as an expression of focused contemporary art.

Relationship 1. Tim Burton's "Charlie and the Chocolate Factory".

The first element is the context, this is fundamental to generate the plot in Burton's film", let's analyse this first element.
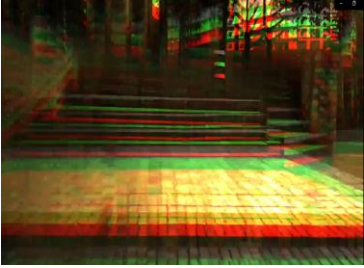
Table 1. Images and contrast with the context of the film "Charlie and the Chocolate Factory".

Image 1	Image 2	Image 3

Source: Burton, T A. (producer) and Burton, T A. (director) (2005). Charlie and the Chocolate Factory, USA: Warnerbros.

In this first series of images one can easily see the contrast between the shades of grey of the factory and the chocolate forest with all its nuances, a contrast that is more explicit in the third image where it is centred through the horizontal line that divides the clothes of the characters with the grey of the buildings, achieving depth of field through the bluish sky, From that moment on, the visual proposal shows the preeminence of colour as a guiding element of the plot, which will continue to be nuanced until the transformation of colour into a character in the story that plays the role of the thread of the story.

Table 2. Images and contrast with the context of the short film "The Dark Side of Colours".

Image 1	Image 2	Image 3

Although both works are essentially different in their handling of open and closed shots, the tendency to contrast greys is a common element due to a type of narrative centred on giving greater importance to colour, an aspect that will gradually transform until it characterises the element (colour) as a character that is inserted into the plot, in others it behaves as the source of the schizoid character's emotions and ultimately characterises his

chromophobia, which sometimes guides the narrative thread and in others simply assumes its technical function in the short film.

Progressive characterisation of colour as a carácter

One of the most important elements of the narrative seen as a transversal element in all kinds of works of art, has to do with the person and his function in the different parts of the plot that for this particular work is developed in cinematographic format and that captures the intimacy of the character in the darkness of his psychic part as an element proper to the work, from this perspective Sánchez (1998) contributes: "The primacy that Romanticism gave to subjectivity over reason, to the unconscious over the conscious, to the nocturnal over the diurnal, to Dionysus over Apelles, was revealed in all artistic works and, most especially, in the literary field. " (Sanchez:86)

This relationship with the unconscious and the conscious provided by the theorist, and the fact that the character is an imaginary representation of a fictitious person, imagined by the author, determines the first two characteristics of colour, as a character.

Figure 1. **Personality characteristics of colour as a character**

Guía al espectador genarando y ordenando la linealidad narrativa.

Desencadena emociones en el personaje principal direccionadas a diferentes formas de actuación.

Source: own elaboration. Silhouette https://pixabay.com/es/images/search/siluetas/

This type of character is called a round character in classical narrative because of his capacity to embody the emotions and feelings of the other characters, although he could be defined as a simple triggering element, note that colour fulfils this function and constructs the personalities of the characters by changing like a chameleon, Therefore, not only does it detonate in the psyche of the main character the different manifestations of chromophobia, but it also acquires its own personality, at the same time that it is transversal to the whole plot, it transforms itself until it becomes a character that contributes to the narration and not only characterises it.

This transformation occurs in the fable where the animal takes on anthropomorphic characteristics, generating its own mask or personality. The colour goes through the same process here, although in a more abstract way it is positioned as a fictitious character of the narration, placing itself in the mental plane of the characters as their space of action, generating in this space its specific form of action tinged by its tendency to unleash illusion, suffering and pain to all the characters, especially the main character.
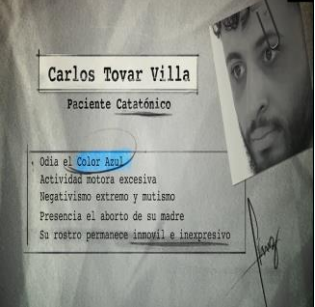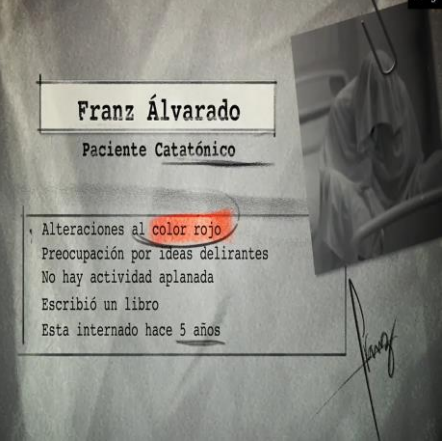
How is colour embodied?

The colour as a character borrows the body of the characters and especially takes over the body of the main character in the moments of paranoid illusion, the body of this is not morphous, it is amorphous and transferable to the personality of the characters, something like when the vine or the orchid that as parasitic plants cover the main character, in this case Christopher, not for this reason the tree stops being a tree and the orchid stops being an

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orchid, both maintain their individuality in a necessarily epiphytic symbiotic relationship. The corporeality of colour is clear, it has its own body that depends on its hosts, in this case the characters, let us look at this aspect in the work to corroborate this affirmation.

Table 3. Symbiotic relationship between the corporeality of colour in the characters.

Catatonic personality - Blue patient	Imagined main character	Catatonic personality - Red patient, real main character
	 He murders his wife, because of his chromophobia.	

Source: Gómez, A and Moreno, M (2019). The Dark Side of Colours: Colombia: Universidad Cooperativa de Colombia and Grafos Visual.

So far the first features of the personality of colour as a character in the short film, and the relationship between it and Tim Burton's film "Charlie and the Chocolate Factory". Now there is certainly a second relationship with art in this proposal of colour in the short film and Christopher's personality, which tends to be schizoid and phobic, an aspect that triggers the death of his wife.

Figure 2. The Starry Night by Vincent Van Gogh

Source: Van Gogh, V (1889). The Starry Night. Retrieved from
https://pixabay.com/es/photos/cielo-estrellado-van-gogh-1948523/

The starry night is still one of the most beautiful works of art of abstract expressionism, in which Van Gogh's work is circumscribed, evidencing precisely the world of the schizoid madness of the character, a reading from the eyes of the spectator will show that the observer looks at reality from another perspective, the chaos in the sky, the mixture of warm and cold colours in a permanent contrast, aggressive, dancing and if you like distant, show the personality of the author of the work, as it happens with the main character of the short film who generates through his own experience with colour, as an antagonist character if you like, and with this an own perspective of what he lives, generating an intermittent parallelism between the real world and the one created by the character through his phobia that later will become a much more serious disorder that will bring dire consequences for his life and his mental health. In this order of ideas, two other characteristics are added to the personality of colour as a character, namely. From the perspective of Taborda, Montoya, Gómez, S, Arteaga, and Correa (2015).

Often patients with schizophrenia present themselves in clinics and hospitals with the label "I am schizophrenic", from which one can extract the collective idea that the subject meets at a diagnosis, and that this illness is treated only and exclusively with drugs, as they are the only effective intervention for the illness (Correa:121).

The relationship of the illness with the schizoid manifestations of Vincent Van Gogh, the protagonist of the film, and the different crazy-characters that strengthen the image of the pathology in the work, ensure that the conception of schizophrenia as a mental illness is more deeply rooted in everyday life, an aspect that the short film shows in detail.

Figure 3. Personality characteristics of colour as a character

Actua como el personaje antagonista, presentando y movilizando la oscuridad de la personalidad de los personajes mediande sus diferentes tonos o máscaras.

Saca de la realidad conciente a los enfermos psiquiátricos y al personaje principal, volviéndolo protagonista de su propia tragedia.

Source: own elaboration. Silhouette https://pixabay.com/es/images/search/siluetas/

The non-existence of the antagonist character in the plot is proof positive that colour takes the personality of the antagonist and develops it in the narrative. In opposite relation to Christopher as the protagonist of the short film, this relation by itself raises the existence of an antagonist that although he is not explicit in the plot, he is expressed consecutively in and through the work. Now let's look at this type of relationship taking into account its characteristics.

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Now it is important to understand that fiction is intertwined with colour and the other para-narrative elements through the various forms that colour uses to detonate the psychological world of the characters immersed in the narrative.

**Relationship 2. Colour in narrative and emotional triggers**

According to Zavala (2009) "in the production of a film, the art department manipulates the visible to construct the spaces and environments of cinematographic reality" (quoted by Martínez and Gómez 2013:19). The result in this case is "colour as the protagonist of the story" with a certain tone of surrealism. The first morphological element that stands out is colour. It has a more protagonist than plastic function: it must propitiate the emotions contained in the story. From the perspective of the character, colour resorts to strategies of emotional destabilisation to bring out unhealthy personalities that progressively deteriorate, the case of the main character being the most obvious, but there is a whole set of nuances around this dynamic of personality destruction through the strategies of the antagonist of the work, colour. For this reason, he uses emotional triggers, through low saturation Atmospheres. Therefore Christopher's madness or disturbance through colour will be expressed in four layers:

The first will be the atmosphere: working with a chromatic scale of low saturation, it represents Christopher's inner world and his phobia of colours together with the logical conception of the perception of colours as dark or dirty, for such a situation.

The second layer, are the triggers: saturated colours, which are going to unleash in the protagonist and in the characters of the clinic, a series of emotions centred on anger and

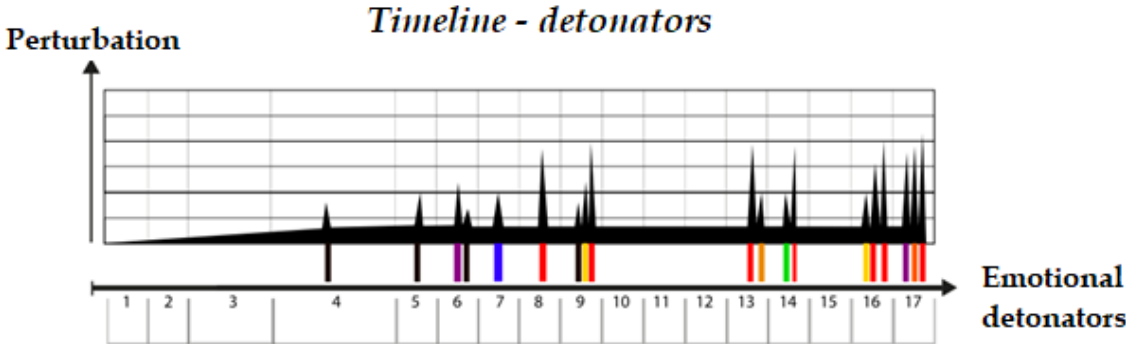fear, which represent the flowering of his phobia, but at the same time, this characteristic is transformed into a sharp way of perceiving and understanding the world, the people and the objects that surround him.

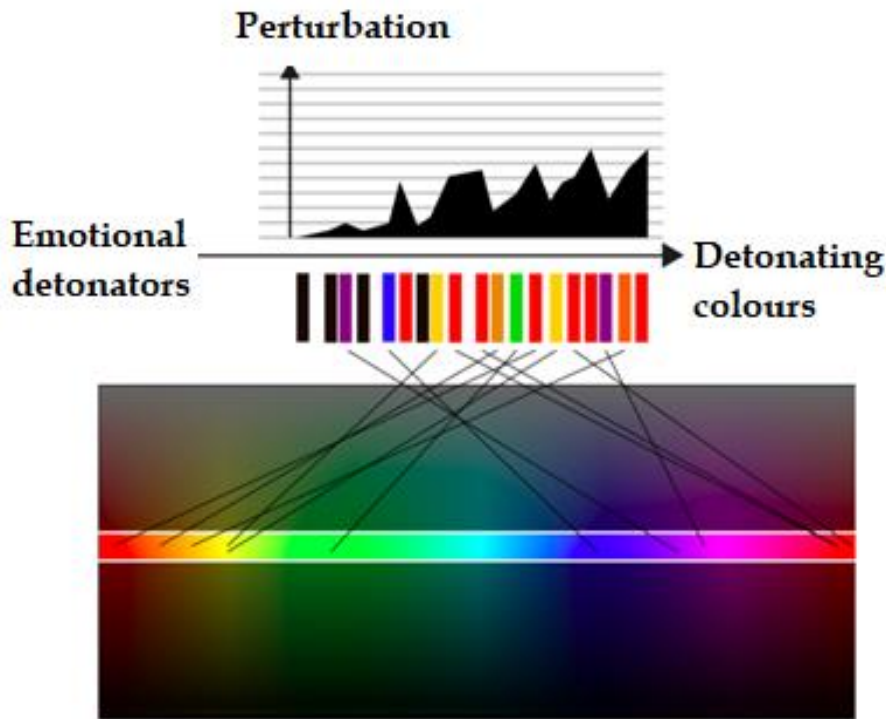*Figure 4.* Tonal structure of atmospheres and emotional detonators.
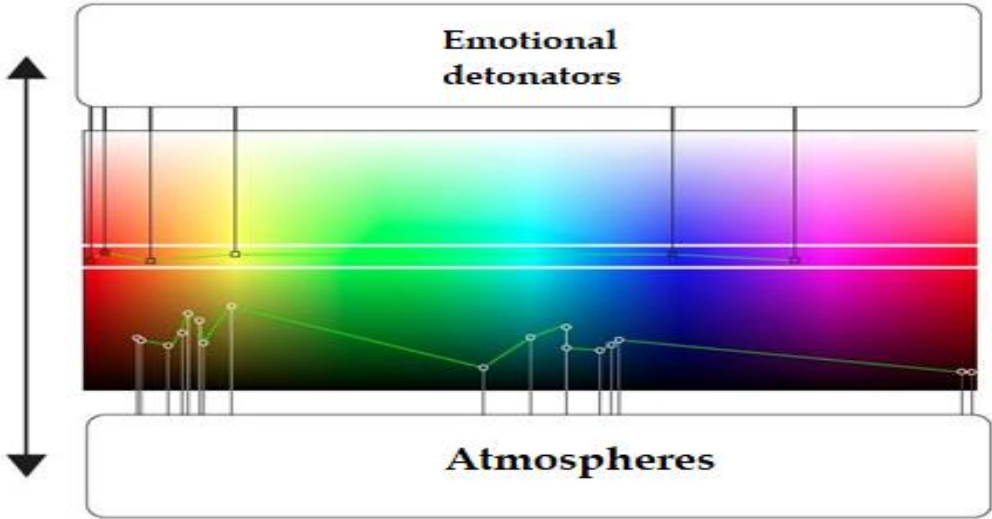
Source: own elaboration.

Figure 5. Timeline - emotional detonators.and disturbance.

Source: own elaboration.

Figure 6. Diagram of disturbance and detonators colours.

Source: own elaboration.

The third layer is the characters (patients) as each of them is identified with a colour representing some stages of Christopher's life. Note this characteristic carefully.

It is also necessary to understand the visual characterisation of the characters that reflects their emotional and material evolution. It will also be important to evaluate the material concreteness of the scenarios, looking for evidence of the significant order of the objects; the uses of colour at a symbolic, psychological, aesthetic and emotional level; and the palette of shapes and textures that determine the sensorial emission of the cinematographic image (Rizzo, 2006).

Patient 1: identified with blue (sadness and melancholy, passivity and calmness) represents the protagonist's childhood,
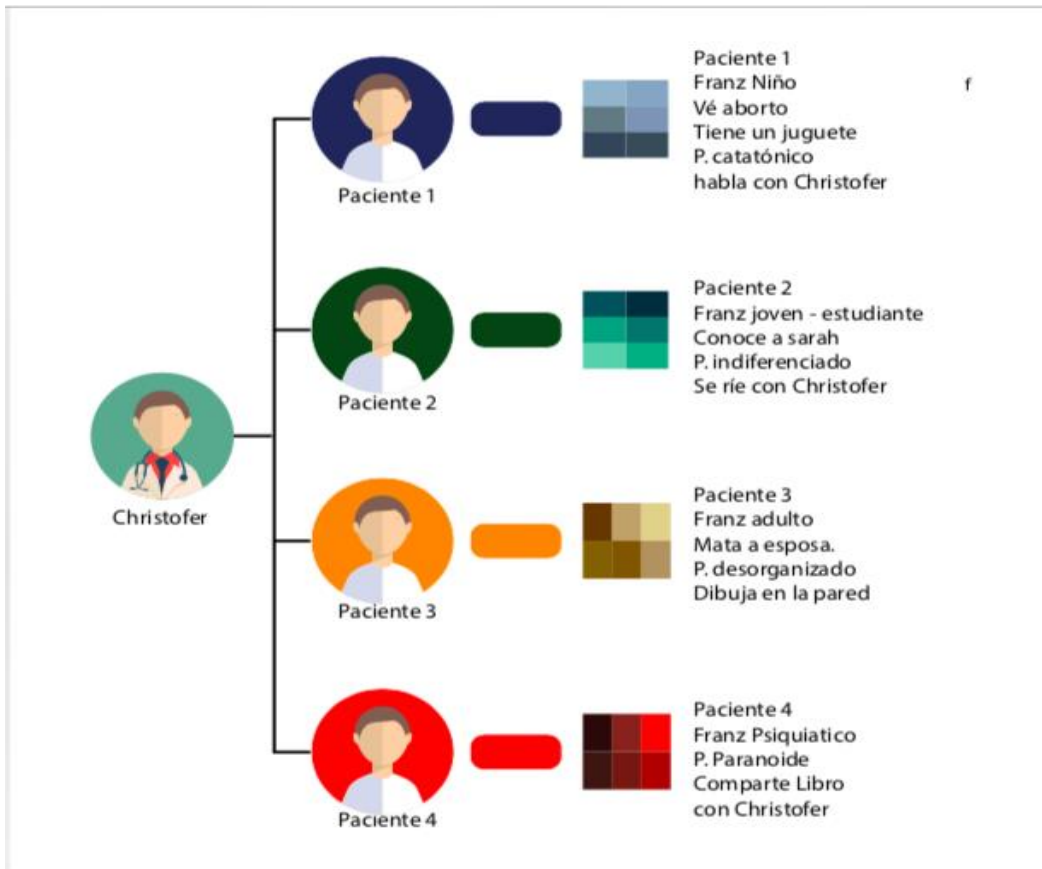
Patient 2: the "sober" green stage (immaturity, indifference, the colour of poison, the devil in some cultures) ....

Patient 3: stage where the patient's mental imbalance begins Yellow "orange-yellow" (envy, jealousy, insecurity). Grey seems insecure because it is neither black nor white, and yellow because it is easily influenced by other colours.

Patient 4: stage of madness, represented by the colour red... he is Franz Psychiatric, hospitalised for his madness. It is the colour that produces the greatest state of excitement in the protagonist, it unleashes his memories and exalts his nervousness, it represents the most traumatic event experienced by the character.

According to Ernst Cassirer (1998), it delves into the symbolic condition of the human being, who creates symbols in all times and in all spheres and, therefore, the vision of the world depends on cultural values, shaped fundamentally by the universe of symbols that are handled. Art is neither representative nor expressive, but symbolic. In this way, it serves to apprehend reality and communicate something about it indirectly (cited by Martínez and Gómez, 2013: 90).

Figure 7. Types of patients and their relationship to color.

Paciente 1
Franz Niño   f
Vé aborto
Tiene un juguete
P. catatónico
habla con Christofer

Paciente 2
Franz joven - estudiante
Conoce a sarah
P. indiferenciado
Se ríe con Christofer

Paciente 3
Franz adulto
Mata a esposa.
P. desorganizado
Dibuja en la pared

Paciente 4
Franz Psiquiatico
P. Paranoide
Comparte Libro
con Christofer

Christofer

Paciente 1
Paciente 2
Paciente 3
Paciente 4

Source: own elaboration.

   In the fourth layer, the objects have a connotation, directly related to the colours and the

different tonal manifestations they take on, to be represented in the narrative, an aspect that

corresponds more to the function of colour as an element of the image itself.

Figure 8. Elements, Characters, Triggers and Atmospheres.
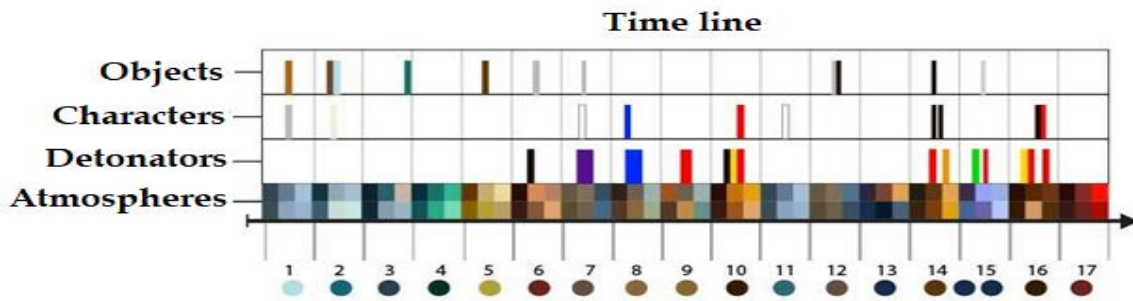
Source: own elaboration.

In the above timeline, the symbolic representation of the union of emotions, feelings, actions and visions of the characters is generated, which the colour permanently transports to the plot of the narrative. An example of this is the analysis proposed by Rancière, (2013): Béla Tarr's sequence shots sow in the scene an accumulation of time-images "where the duration that is the very material of which those individualities we call situations or characters are made is made evident." (Rancière, 2013: 40).

Sequence shots imply, then, the inclusion of the time-colour relationship, but also the relationships between the multiple elements of the scene, linked to the visual narrative plot.

Figure 9. Scenarios - locations.

Source: own elaboration.

Other important elements related to lighting are: direct light, illumination, expressionist movement in cinema. According to Romero, Díaz, Buitrago, (2019): It does not care about the logic of the origin of the spotlights; it distributes, on the contrary, light and shadow throughout the scene in order to capture a variety of rhythms and temporalities, exploring the matter of the faces and the thickness of the bodies, the textures of space and objects. (Díaz and Buitrago:60).

This is an element that generates a narrative impression in the spectator and links specific ways of narrating the story through this element.

The composition, centred on the direction of the gaze, the spaces of air, the negative space, the rule of thirds, the symmetrical planes, the moments of balance, the asymmetrical planes and the moments of tension, which implies according to Rosero (2010) the:

Taxonomy: the elements of the texts such as story, character or concept are explained and classified by images that, although they do not have a narrative relationship between them, maintain a global congruence and "(...) build a visual and written story through the union of parts that this decomposition presents, so that the book is composed of the fragments that make up the total" (Rosero, 2010). These aspects are designed from the composition of the different elements of the work.

Indexes, visuals - the blurred plate, sound - application of synaesthesia assigning a sound to each trigger colour, Objects - ashtray and ashes, reflections or mirror splitting the character's face, barely perceptible shadows, reflections or face seen through glass or curtains etc., hence the visual text, which is configured, according to McCloud, (1993).

And (...) accompanying the images provides no additional information or literal description beyond that represented visually in the image, and its maximum contribution, in comics, is a sound to a sequence of images (McCloud, 1993).

Sound and the application of synaesthesia, the sound for the real world and the other for the unreal world. Which necessarily implies, according to Urrutia and Fernández, (2019) seeing (...) sound as a strategic device to re-signify both the narrative proposals and the audiovisual materials used (Fernández:1).

Relationship 3. The dual personality and the double fiction of reality.

Another element, in addition to the one described in the previous part, has to do with the dual personality presented in the character of Franz, which is extrapolated to the personality of Dr. Christopher. Christopher's personality; for colour to exist as a character in the plot it must occupy a space in the story, and that space is provided by the second personality of the psychiatrist Christopher, it is in the place where he lives where colour has its specific place of action, that is to say, colour acts in the psychic space that generates Franz's chromophobia masked in the character of the doctor, only in this way can we explain the parasitic act of colour as a character and its way of taking on the personalities of the other characters by upsetting them, thus pointing out once again its position as an antagonistic character in the narrative, with a character that is certainly omnipotent and with a type of acting typical of the round characters who are immersed in the development of the plot.

This illusion, which is evident in schizoid patients who create their own reality to evade the one they created in the world of life, is the factor that generates all the spaces of the plot

that converge at different points in the plot, giving the final outcome. This aspect is supported by the studies of González, E, et al. (2019):

Another interesting result (...) is that those subjects diagnosed with more than one PT also have a greater predisposition to present a substance use disorder. (González:226).

*Figure 10.* The plot in relation to the two realities of the work.
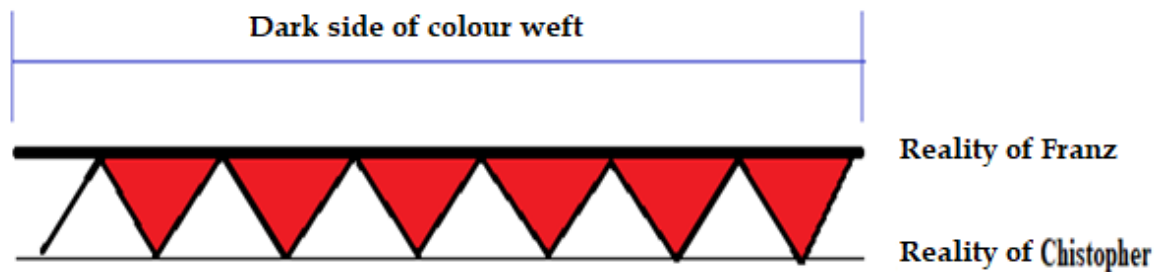
Source: own elaboration.

Franz's reality, as the true protagonist of the story, is mediated by the character created by him to represent the different stages in which the story develops, thus generating an illusory space-time, which allows the relationship between this and the dream state that any mentally healthy being can experience in the dream, those transition scenes where the story tends to fragment determine the transitory elements between the lived reality and the imaginary reality generated in Franz's mind, therefore the space-time created by the character has to do with both elements existing in the mental reality of the character coexisting with the space-time of the reality lived at that same moment by Franz, that means that Christopher belongs to the illusory time-space that the colour as a character took as his own in order to exercise his power of manipulation from his position as a parasitic character in the story, while Franz generates a momentary escape to evade reality, while he reconstructs it, in order to live it, something like the punishment of the Greek cultural hero

... . . who is given the punishment of climbing a colossal stone to the great mountain, but the moment he reaches the top, it collapses, making him start his task all over again. This aspect is related to the conception pointed out by Ortiz, (2017):

In the current era, phenomenology is considered a method and at the same time a way of seeing the world. This doctrine is opposed to psychologism because of its claim to reduce the laws of logic to inductive laws of psychic processes (Ortiz:361).

Figure 11. Strategy that colour uses to link itself to the plot of the work.
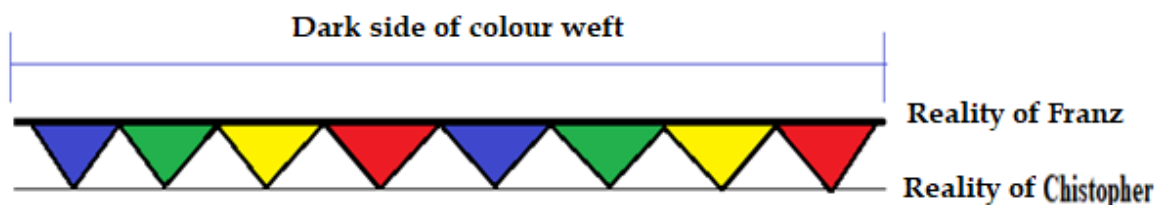
Source: own elaboration.

The colour then, fulfilling its double function as an element of the technical part of the short film and its function as a character, continuously carries out the transit from the lived reality of Franz, to the illusory reality where Christopher lives and that this -the colour- uses to generate its own space of depredation of the characters, just as a parasitic plant does with its host, this means that the colour as a character feeds on the dark side of the emotions of the characters that it depredates, thus generating the propitious conditions where the dark side of the colour is expressed. According to Medina, M, D. (2018): "Colour as an enunciative element in audiovisual fiction". (Medina:1). It allows adherence to the narrative, ensuring the plot and highlighting it in its full dimension.

Figure 12. Strategy that colour uses to link itself to the plot of the work.
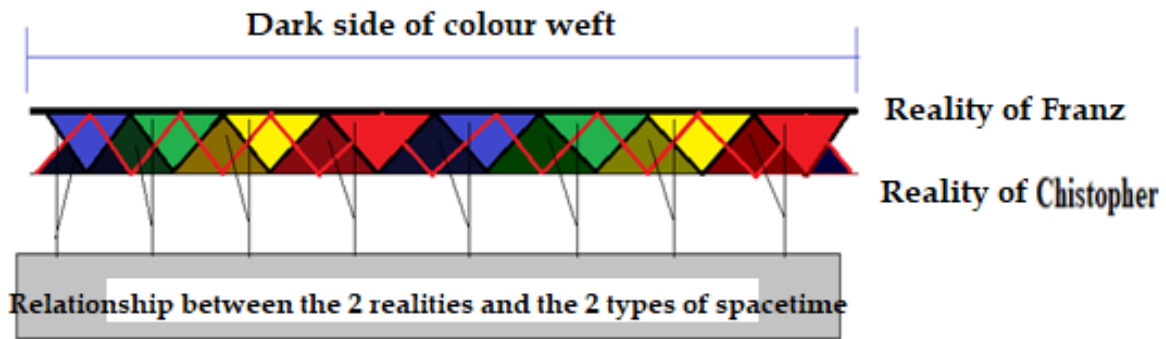
Source: own elaboration.

The third relationship is established between the two pairs of space and time in the short film "The Dark Side of Colours", a relationship that makes sense in terms of the existence of all the characters and in the constant mediation that colour has as the antagonist character, since Christopher does not play this role and Franz appears in the denouement of the story, someone must play this role in the story, since he assumes colour as the antagonist character of the fiction. An element that can be described from the perspective of De la Fuente, (2004) as follows: "To think of life, of history, of the cycles of nature, of the movement of a river or the stillness of stones is to think of time and space". (De la Fuentes:53).

Characterisation of colour as a character in the plot

As the aim of the present research is to characterise colour as a character-element of the plot in the short film " The Dark Side of Colours", now we have enough elements to make an objective description of colour as an antagonistic character of the work, the following comparative table will clarify this discovery.

Table 4. Characterisation analysis of colour as a character.

Colour as a character	Role of the character	Level of performance in the plot	General characteristics
Corporeality in the characters	Antagonistic	Omniscient	Emotional mobility.
It subsists in Franz's mental time-space.	It triggers negative emotions that affect the characters.	It guides the viewer along a fixed thematic-emotional line.	Suspiciousness. Ability to generate emotional chaos.
Generation of the logic of colours as a detonating element of conflictive emotions that make people ill.	Maintains emotional tension and the effects of this to promote mental chaos	It generates tension and curiosity in the spectator through the permanent expectation of the dramatic act.	Tendency to generate destruction of the other. Ease of manipulation of the psychic world of the characters.

Source: own elaboration.

The previous characteristics described from the way in which colour acts as a character in the short film, show a type of personality parallel to that of the characters that act in the narration and verify in a more objective way not only the existence of colour as a character in the work, but also as a protagonist.

Although it is true that Franz makes a projection of his schizoid personality through Christopher, thus generating a second mask, in order to bear as well as possible all that the murder of his own wife implies on a psychological level, it is also true that this fictional character, generated by Franz's mind, is not devoid of the characteristics of his personality and of the elements that characterised him in reality and not in the fiction created.

Now it is important to point out again, the dual function created by Franz's mind, in this scene not only the two characters are evident, but also the two time-spaces mentioned above, the colour makes use of its parasitic function and is embodied in both characters.

Table 5. Contrast of dual space-time in the short film.

Source: taken from the short film "Red: The Dark Side of Colours".

The image says it all: 2 spaces, 2 characters, 2 different times, all converging in the denouement, elements in which the character's act and develop the different tensions of the plot.

Conclusions

Through the research, the act of proving the inclusion of colour as a character in the plot that develops within the short film is carried out, this aspect is related to the surrealist vision of tracing a type of narrative, which temporarily fragments the scenes until a

common thread is achieved, which, although separate, has the tendency to unravel at the end. All this under the appearance of the classical narrative, divided into beginning, middle and end.

The characterisation that is made within the research is the fundamental element for the development of a complementary personality, which expands towards the characters through colour, this being an attribute that also manages to semantise itself until it reaches the stage corporeality, an aspect that potentially and essentially allows it to act within the scenes as a particular character of the visual narrative.

The visual proposal presented through the art direction, centred on a particular aesthetic, proposes a palette of colours that evidences the narrative function of the triggers, the atmospheres, the objects and the characters, relating them to colour in a double function; as a character and as an essential element of the plot. This possibility, which is related to Van Gogh's expressionism, only manages to be, at the very moment of joining in the scenes, the visual, the auditory and the narrative printed in the film script, an aspect that allows to generate greater originality to the work, and a high level of innovation at a technical and creative level.

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