

# Reimagined Worlds in *Pan's Labyrinth*

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I know for a fact that imagination and hope have kept me alive through the roughest times in my life. Reality is brutal and it will kill you, make no mistake about it, but our tales, our creatures and our heroes have a chance to live longer than any of us. Franco suffocated Spain for decades as he tried to fashion it after what he believed to be 'good for her'. Yet Spain didn't die, she exploded, vibrant and alive, in the 80s. Spain lived the 60s in the 80s and they are still feeling the aftershocks of such a wonderful explosion.

Guillermo del Toro, 'The Making of *Pan's Labyrinth*'<sup>1</sup>

## Context

Born in 1964, Guillermo del Toro is a Mexican film director, producer, screen writer and novelist. Del Toro has directed a range of films in both Spanish and English in a variety of genres – Science Fiction, Fantasy and Gothic. He has described *Pan's Labyrinth* as a spiritual sequel of sorts to his 2001 film, *The Devil's Backbone* set during the Spanish Civil War in 1939. Directed five years later, *Pan's Labyrinth* is set in 1944 in Francisco Franco's Spain. Del Toro wanted to show the way the world had changed between 2001 and 2006 in light of the terror attacks of 9/11. Interestingly, *Pan's Labyrinth* is titled as such only in English; in every other language, it translates as *The Faun's Labyrinth* in keeping with the fauns of Roman mythology rather than the Greek god, Pan. On its first showing at the Cannes Film Festival in 2006, the film received a 22-minute standing ovation.

*Pan's Labyrinth* was filmed in Scots Pine Forest in the Sierra de Guadarrama region, north-west of Madrid. The mill was constructed according to designs of del Toro near the village of San Rafael. By centring all the action within the space of one building, del Toro hoped to reflect the way in which the Spanish Civil War was a 'household war' – one that occurred within buildings, amongst families. Importantly, it is only in leaving this building and entering the mystical space of the labyrinth that Ofelia can enter a different, imagined world. While typically associated with the Celtic culture of Ireland, del Toro pays homage to Celtic origins in Northern Spain. The opening sequence, shot over Belchite, references one of the worst battles of the 1937 war. The one-time home to 4,500 people was destroyed and has remained unrestored ever since. Filming was a gruelling process with finance falling through several times. As such, del Toro claims he lost 18 kilos in the process and he and producer Alfonso Cuarón, gave up their salaries in order to complete the film.

Understanding the Spanish Civil War and the Franco regime that emerged from this, appears crucial in analysing the 'real' history of del Toro's film. Vidal, a Falangist captain, represents Franco's right wing nationalist fascists who try to oppress the Spanish maquis (democratic resistance fighters) from a remote outpost beyond the famously destroyed village of Belchite in Zaragoza, Spain. At the time of production, much debate existed over the 'Law of Memory' on the legacy of the Civil War – how to recover historical memory and account for a particularly controversial period as children were being exhumed from mass war graves. While del Toro did not depict this per se, some of the relative horror with regard to this history and the Holocaust is symbolised by the pile of shoes in the Pale Man's lair. While the film's conclusion does not acknowledge the defeat of the maquis or Royalists, it highlights the aggression of the fascists which resulted in 250,000/500,000 deaths from systematic violence, torture and mob brutality. The National Catholic dictatorship of Franco is portrayed through the misogynistic, authoritarian reign of Vidal wherein del Toro presents the difficulty of erasing forty years of terror from the memories of Spanish society unless one can conjure a system of magic. As such, del Toro finds a way to rationalise and recalibrate history by narrating events through the magical causality inherent to fairy tales. In the same way that Princess Moanna shows moral courage to avoid the 'world of forgetting', del Toro challenges those who want to forget the atrocities of Spanish history.

Del Toro describes himself as a 'lapsed Catholic' and, in the film, hostility is clearly aimed at the politicisation of Catholic priests who allowed themselves to be coerced by Franco's regime. Rather than attacking the church as a whole, del Toro damns 'good men' as evil, who do not intervene but feign ignorance as they support atrocity. This is most clearly evoked during the dinner scene of officials at the mill. The resulting social conservatism

# Reimagined Worlds in *Pan's Labyrinth*

under Franco is thus portrayed through the tensions between forces for good versus evil and the imagined world versus the real. It is only in the final scene of Ofelia's death that a sense of redemption is permitted.

## *Pan's Labyrinth* and Reimagined Worlds

Fantasy is an enormous and seductive subject. Its association with imagination and with desire has made it an area difficult to articulate or to define, and indeed the 'value' of fantasy has seemed to reside in precisely this resistance to definition, in its 'free-floating' and escapist qualities.

Rosemary Jackson, *Fantasy: The Literature of Subversion*<sup>2</sup>

The notion of reimagined worlds is represented through a complex layering and blurring of the real and imagined in del Toro's film. Using a magical-realist style, del Toro incorporates the fantastic into everyday events such that the boundaries which usually separate what is real and what is magical, dissolve. Film obviously allows for this blurring in ways that other textual forms cannot. Every moment is rendered real by the camera (CGI and animatronics allow for truly magical creatures to have life) which leaves any deconstruction of boundaries in the hands of the viewer. In *Pan's Labyrinth*, this is taken a step further as fairy tale elements are heightened through the intertextual layers of other imagined worlds, such that the weaving of the real and the fantastic becomes richer and more complex. Paradoxically, del Toro's fairy tale world becomes more 'realistic' than the historical horror inherent to the world of fascist atrocity. Audiences turn away from the gore of these scenes preferring the diversion of the 'unreal' in much the same way as individuals avoid engaging with catastrophe in their own 'backyards'. And this seems to be the heart of del Toro's film: to construct a dark fantastical world to act as a conduit to draw attention to the exaggerated (realistic) horror of the real world of fascism in the Spanish Civil War. Fascism causes poverty, starvation and death, but most importantly poisons the imagination and prohibits freedom. By deviating from the real, the role of del Toro's imagined world becomes a means to navigate the real world as the filmic defamiliarisation inherent to his ontological games subvert the common tropes of reality. We are left to question our assumptions – all we know of both the Spanish Civil War and the genre – through del Toro's representation of multiple truths.

## *Pan's Labyrinth*

Poets and beggars, musicians and prophets, warriors and scoundrels, all creatures of that unbridled reality, we have had to ask but little of imagination, for our crucial problem has been a lack of conventional means to render our lives believable.

Gabriel Garcia Marquez<sup>3</sup>

The opening sequence is key to understanding the film. A black frame is seen as the diegetic shallow breathing of a child is accompanied by the singing of a lullaby. The rolling credits 'España, 1944' and explanation of the Civil War give harrowing historical clarity as we presume the fate of the child struggling to breathe observed in the next shot. Yet as the camera tilts to reflect the prostrate child, the close up reveals the fantastical as blood retreats into her nose before the extreme close-up takes us through her eye into the world of the labyrinth – a space dominated by circularity where we view the fabled princess escaping the depths of the underworld to enter the world of mortality where she will age and die. The voiceover explains,

Long ago in the Underground Realm ... where there are no lies or pain, there lived a princess who dreamt of the human world. She dreamt of blue skies, the soft breeze and sunshine ... One day eluding her keepers, the princess escaped ... Once outside, the brightness blinded her and erased her memory ... She forgot who she was and where she came from.

Therein it becomes apparent that *Pan's Labyrinth* is not a film about a girl's death, but rather a girl giving birth to the way she wants to be. The labyrinth symbolises a path without the dead ends typical of mazes, a mythological space where tests will be performed to gain re-entry to the Realm of the Underworld where Ofelia can resume her reign as Princess Moanna. The fantastical realm of the imagination is clearly not constrained by linear time as we will observe in the real world and this introduction leaves us questioning the framing of the narrative. Is this a real story framed through a fantastical one, or a fantasy framed through reality? As the following scene depicts cars emblazoned with Falangist symbols driving through the ruins of Belchite, del Toro pointedly juxtaposes the intersecting narratives of the real and imagined worlds. Yet as the narrative unfolds, we learn that Ofelia's escape is not typical of magical, rewarding

## Reimagined Worlds in *Pan's Labyrinth*

fairy tale or fantasy genres, as her dark imagined world is clearly influenced by the horror of her reality.

We are introduced to Ofelia's mother, Carmen who scoffs at her love of fairy tales ('You're a bit old to be filling your head with such nonsense') before their arrival at the home of Ofelia's new step-father, Falangist, Captain Vidal. He embodies all that is evil in Franco's fascist regime and his brutality pervades the film as he hunts down resistance fighters, luring them to his hordes of food and medical supplies – seen most overtly in the glassing and death of the father and son farmers innocently hunting rabbits, and the torture of the stuttering resistance fighter. His misogynistic, patriarchal domination is shown as he greets mother and daughter by the masculine, 'Bienvenidos' presuming the gender of his unborn child. His opening chastising of Ofelia, 'wrong hand' introduces the power struggle he will face, as Ofelia's 'right' hand clutches a pile of fairy tales – the representation of imagination which will allow her to defy her new 'father'. Yet Vidal's refusal to 'see' women, especially Ofelia and his housekeeper, Mercedes, and his obsession with minor details will be instrumental in his downfall. The obsessive nature of Vidal is represented through his perfectionistic attention to the polishing of his shoes, his grooming, his strategic positioning of maps and the attention given to his father's pocket watch. The mise en scene of Vidal's study reflects his authoritarian style through the domination of straight lines. This is combined with the driving legacy of his father and the ensuing troubled mind of the Captain, embodied in the pocket watch and the large cog of the mill framing the back wall. Determined to live the life of a 'brave man', Vidal is both empowered and oppressed by the legacy of his father who died a famed commander fighting in Morocco (the scene of some of the Spanish military's worst atrocities) – a legacy Vidal is determined to pass on to his son, sacrificing his wife in the process. The boy will be given his name, the same name as his grandfather, such that Vidal can create a heroic mythology inherent to fascism as he submits to the memory of death. It is the hyperbolic attention to detail del Toro portrays as Vidal's shoes click on the floorboards and his leather gloves creak, that heightens the evil of the real world and minimises any ethereal potential in the world Ofelia imagines.

Importantly, in establishing the film's ontological defamiliarisation, viewers and Ofelia are introduced

to the labyrinth in daylight, entering under the inscription, 'In your hands, lies your destiny'. As such, the labyrinth is demystified – presented as the mundane, such that when we return to meet the fantastical faun in darkness, we query the real nature of the space. While the reality of Vidal's world is predominantly shot through blue filters (reminiscent of the horror genre) to reflect the cold nature of that space, the red and gold palette of the imagined world captures the warm, earthy, uterine space of Ofelia's imagination. In contrast, the labyrinth is shot through green filters – a blurred world where the blue of reality and warmth of imagination come together. Thus, the labyrinth sees both destruction and creativity as it remains an ambiguous space, albeit a moral transit to a centre. Del Toro explains that the labyrinth is 'about finding, not losing your way' and it sees the 'transit of the girl towards her own centre, and towards her own, inside reality'. The circularity of the labyrinth symbolises cycles in nature as well as the spiritual cycle of birth, sacrifice, death and an eternal after-life. In contrast to the fascists, Ofelia's spaces are dominated by circles and curves, most notable in the windows of the bath scene where she opens the *Book of the Crossroads* for the first time.

As the film progresses, such blurring increases in a myriad of ways, seen initially as the praying mantis transforms into the fairy of Ofelia's book to lead her to the faun. Yet this creature with leaf derived wings is no Disney fairy, but rather what del Toro describes as a 'dirty fairy'. Similarly, the faun, with its mythological roots in mischief and fertility, remains ambiguous throughout; indeed, he ultimately lures Ofelia to danger and her death. He is neither male nor female, human nor animal, good nor evil. A product of nature with his ageing timber limbs, the faun as Ofelia's guide to the afterlife remains an authoritative figure nonetheless. While the circles on the ram's head evoke the imagination aligned with the labyrinth, the elderly faun with cataracts is dependent on the achievements of Ofelia to reverse the effects of ageing. By the closing of the film, his eyes are clear and his white hair, a rejuvenated blonde. He, too, seems to be reborn. Furthermore, the faun is responsible for giving Ofelia the *Book of the Crossroads*, a book of blank pages onto which she transposes prophetic images of scenes just before they unfold. The two most evocative examples of this are seen when the fallopian tubes bleed across blank pages prior to the birth of Ofelia's



## Reimagined Worlds in *Pan's Labyrinth*

brother and her mother's death, and the illustration of the Pale Man before Ofelia begins her second task. By bringing to life the images of Ofelia's mind in drawing upon the book, del Toro encapsulates the imagined nature of the world she enters, while metafictionally evoking the constructed fairy tale nature of these imaginings. Ultimately, del Toro dictates that the power of stories will allow her to transgress the world of politics.

Importantly, despite the dark nature of Ofelia's imagined world, she possesses an autonomy there that she cannot access in the real world. Her powerlessness in the face of Vidal is reversioned as she chooses to complete the tasks created by the faun rather than follow the fascist narrative as her mother has done. Leaving the hostility and façade of power embodied by the dress dangling outside the fallopian fig tree, Ofelia is able to enter the imagined world unhindered by the real. She disobeys her mother, who wants her to look 'beautiful for the captain' in order to resurrect the dying tree. Often dressed in green, she blends with nature – a child of the labyrinth, able to enter both real and imagined worlds. In contrast, Vidal is only ever seen in his steely military uniform, a figure who destroys the natural landscape. As Ofelia approaches the tree, ethereal pollen, signifying the world of Ofelia's imagination, dominates the *mise en scene*. The CGI toad destroying the old tree is no match for Ofelia who asserts, 'I'm not afraid of you' as she succeeds in killing the toad and removing the necessary key to complete the next task. Most significantly, the construction of this imagined world allows Ofelia to disobey the demands of her step-father and, in this way, aligns her with the revolutionaries, particularly Mercedes. Del Toro weaves similarities through their worlds in the form of the key and the knife. While stealing Vidal's key gives Mercedes access to food and medicine for the resistance fighters, extracting the key from the toad, gives Ofelia access to the doors in the Pale Man's lair. By acquiring a knife, Mercedes will significantly injure her oppressor, securing her freedom, while Ofelia's acquisition of the knife for the faun is the second task in ensuring her passage away from Vidal's rule. Cast out from her mother's room as Carmen's pregnancy becomes dangerous, Ofelia's need to defy the captain is portrayed through an increase in imagined scenes and the blending of the two worlds. The faun leaves the labyrinth and visits Ofelia by her makeshift bed in the attic. Greeting this monster with open arms speaks volumes of the

horror of Vidal. The paternal care of the monster forces us to reconsider our assumptions with regard to human decency. Now as a part of the real world, the faun presents Ofelia with both the chalk which will give her access to the imagined Pale Man's lair and Vidal's real world study, as well as the magical animatronic mandrake root which seemingly acts upon the health of her mother. Both these elements blur the lines between real and imagined worlds as fantastical elements act upon characters in the real.

Through the disobedience inherent to Ofelia's reimagined worlds, we also observe her ability to make choices, trust her instincts and develop moral courage. These ideas are observed most overtly across three scenes: the Pale Man's lair, the death of Doctor Ferreiro and Ofelia's refusal to sacrifice her brother. The construction of the Pale Man's lair is directly influenced by the scene which precedes it. Del Toro uses Vidal's dinner party to expose the indulgence of fascism whereby officials ate lavish feasts as most people were 'literally making stone soup for dinner'. During this scene Carmen explains Ofelia's father was Vidal's tailor. Confined forcedly to a wheelchair, we observe her lack of agency in the fascist world she has submitted to and we are left to surmise that Vidal was responsible for her former husband's death. Vidal's sociopathic nature is also revealed as he publicly rejects the fable of his father's death and the existence of the pocket watch. His repressed dependence on a masculine veneration of war must not be viewed as empathy. His rejection demands exclusive rights to the story in which he wants to reversion himself as the central character.

In the same way that Vidal's world is constructed of lines, squares and a furnace backdrop to his dining table (somewhat reminiscent of concentration camps and candlelit churches), so too is the Pale Man's lair. The warm hues and narrow corridors with checkered floors evoke a hellish replication of Vidal's dining table evidenced as Ofelia comes upon the same scene in the lair. The faceless Pale Man does not eat the feast before him, but rather innocent children evidenced by the metonymic pile of shoes in the corner. Evoking connotations of the Holocaust, viewers are reminded of the Priest's words spoken at Vidal's dinner, 'Remember my sons, you should confess what you know because God doesn't care what happens to your bodies; He already saved your souls' – words apparently spoken as communion were offered to political

## Reimagined Worlds in *Pan's Labyrinth*

prisoners during the Civil War. Once more we observe Ofelia's disobedience as she trusts her own instincts in ignoring the advice of the fairy and choosing the correct door encasing the knife she seeks. Yet her choice to eat of the table stirs the faceless embodiment of the church and fascism, who gains eyes to see. In a real depiction of Goya's *Saturn Devouring his Son*, the Pale Man devours two of the fairies and Ofelia escapes narrowly with her life. For all the horror embodied by the Pale Man, we recognise that he is bound by rules; his action is triggered when one eats of the table. As Ofelia returns to the real world, the sight of the horror is relocated as our thoughts return to Vidal – a man who is not bound by rules. He kills the innocent in gruesome ways and del Toro reminds viewers that the horror of the real world far exceeds the most ghoulish monster he can create. Nonetheless, most significantly through this episode, we see Ofelia trust herself and remain true to herself through her choices.

This notion of trusting oneself and displaying moral courage is further shown as Dr Ferreiro supplies the resistance fighters with antibiotics and euthanises the stuttering resistance fighter tortured by Vidal. On discovering the doctor's betrayal, Vidal challenges him,

V: You could have obeyed me.

F: I could have, but I didn't.

V: Why didn't you obey me?

F: To obey just like that – for the sake of obeying, without questioning, that's something only people like you can do, Captain.

As the doctor leaves the mill and enters the blue light of Vidal's 'backyard' it is no surprise to see Vidal raise his gun and kill the doctor with a single shot through his heart. Vidal knows no other way to assert control. As the doctor falls and clutches at his spectacles, the light glints on his wedding ring and del Toro speaks to the thousands of families who lost husbands, fathers and sons to brutal fascists – men like Vidal, who in killing the doctor will heartlessly and willingly sacrifice his wife. Fascists cannot make choices – they can only obey – and we observe political authority overriding patriarchal authority as Vidal makes his choice. Yet, like Ofelia, the doctor dies with moral courage, willing to disobey the epitome of evil in order to stand for his beliefs and trust in his own instincts.

The circuitous arc of the film's narrative is concluded with Ofelia's completion of the final task. The real and imagined worlds have become almost inseparable as Ofelia uses the chalk of the faun to escape her guarded room to enter the captain's study in order to save her brother as the sociopathic Vidal sutures his own face. The juxtaposition of her selflessness and willingness to risk her safety in the face of the tyrant highlights the horror of the real world. As explosions from the resistance fighters flash through the corridors of the mill, we observe the blending of warm and cool colours as the real and imagined collide. Like the doctor, as she is confronted by the faun in the labyrinth, Ofelia chooses moral courage and sacrifices her own blood rather than that of her brother. She has learned to trust her own instincts and is prepared to stand up to Vidal, refusing to be part of a narrative that demands that she sacrifice her loved one. While we view her as another innocent victim of the fascist regime, we are left to question the role of faith and the power of storytelling in transcending Vidal's representation of brutality. Ofelia has chosen her own narrative and while it is a dark fairy tale, it has allowed her to escape her reality to an afterlife of promise. She has symbolically entered the labyrinth to gain access to immortality at its centre. In contrast, Vidal cannot see the fantastical faun, so leaves the labyrinth, clutching the son he must relinquish on the point of death. Beyond the labyrinth, Vidal is killed and left with the knowledge that his legacy will pass into obscurity. Ofelia's promise to her brother, 'I'll take you back to my kingdom and make you a prince' has come to fruition as he, like her, is able to exist in two realms, freed from Vidal's authority. Only Ofelia who 'has eyes to see' acknowledges the fairy tale realm and, as such, her choice ensures immortality for her and her infant brother. It seems Ofelia's brother is the heir who will inherit the throne of the Underworld – a superior authority to that bestowed by his father. For del Toro, the infant heralds the democracy following Franco's death.

### Intertextuality and Metafiction

The fairy tale film that exhibits both a metafictional acknowledgement of its construction and a hypertextual dissemination of source authority, and thus a dissemination of possible meanings, can not only resist fidelity to the imagined authority of an original tale but also create the space for the audience to bypass that authority.

Kristine Kotecki<sup>4</sup>

## Reimagined Worlds in *Pan's Labyrinth*

*Pan's Labyrinth* offers visual and verbal allusions to print and filmic fairy tale traditions throughout. Thus, the very construction of this hybrid text challenges assumptions with regard to the role of genre. Like Ofelia, del Toro disobeys the rules. The metafictional nature of the film is encapsulated in Ofelia's blank *Book of the Crossroads* as well as del Toro's prolific intertextual references. The film sits at the crossroads of reality and fantasy while depicting characters having to make choices. While Ofelia takes inspiration from the fairy tales she reads, she quickly conjures stories for her brother in utero ("tell him one of your stories") and creates the imagined world upon the blank pages of the journal-esque book from the faun. Del Toro's horizontal wipes mimic the turning of pages each time we enter the fantastical realm.

By incorporating references to other fantasies, del Toro draws attention to the darkness of his own. Questioning the placement and history of familiar fairy tales has the desired effect of leading audiences to question the veracity of del Toro's historical depictions. While seemingly like the murderous tales of the Brothers Grimm, del Toro's most notable allusions are to *The Little Match Girl*, *Alice in Wonderland* and *The Wizard of Oz*. The red-caped Ofelia returning to the underworld in the final scene, resembles Hans Christian Anderson's 'little match girl' who similarly suffers the oppression of an abusive father. Forced to sell matches in blizzard conditions, the young girl lights a match to warm herself and sees within its flames visions of a better life – a feast, a large Christmas tree and her grandmother who has died. In a bid to sustain the vision of her grandmother, she lights all her matches and dies in the snow wherein her grandmother takes her to Heaven. The influence is stark, although Ofelia returns to her parents. Similarly, Ofelia's glittery red shoes in this final scene evoke those of Dorothy in *The Wizard of Oz* who, like Ofelia, wanted 'to go home'. These are no longer the shoes of the Pale Man's lair – magic has transformed them. References to *Alice in Wonderland* are the most overt – the young female protagonist, the subterranean fantasy world, rabbits, pocket watches, Alice's dress, the Mad Hatter's tea party and the 'rabbit holes' Ofelia must navigate to carry out her early tasks. Ultimately, the layering of these texts operates to enhance the authority of fairy tales, yet simultaneously increases their unreliability as genre boundaries are challenged.

Intrinsic to the metafictional notion of fairy tales across the film is the extent to which they are deemed real or imagined. At three important points, Ofelia's belief in magic is questioned by her mother and Mercedes: as the film opens her mother states, 'You're too old to be filling your head with such nonsense'; then just before her mother dies, Mercedes explains, 'As you get older you'll see that life isn't like your fairy tales.' Yet Ofelia does believe in fairy tales and proceeds to author this one, witnessed as she returns the lost eye to the pagan statue in the opening of the film – and her belief gives access to the imagined spaces throughout the film. Jack Zipes concludes,

It is as if del Toro were telling us that neither the real world nor the fairy tale world is safe from perversity if we close our eyes, if we are not alert, if we don't maintain a vigilant and imaginative gaze at our own experiences, imagined and real.

Importantly, del Toro's entire film contradicts Mercedes' philosophy – life is full of the types of monsters embodied in fairy tales. Vidal is both the toad and the Pale Man – a gluttonous authority who feeds on the innocent. And del Toro's faun is far more threatening than the gentle Mr Tumnus who guided the children through Adamson's Narnia in 2005 (the directing role del Toro declined!)

The final example rests with Vidal and Carmen, moments before her death. He admonishes her, 'This is because of that junk you let her read' and we recognise his inability to face something he cannot control – something he cannot execute. She in turn warns Ofelia, 'Magic does not exist! Not for you, me, or anyone else!' Ofelia cannot save her mother if she does not believe in magic, symbolised in the 'death' of the mandrake root. By refusing to believe in fairy tales and magic, Carmen denies herself their transformative power and the potential redemption found in fairy tale plots. Collapsing to the floor in a pool of blood, Carmen has adopted Vidal's narrative of violence and the 'real' world where fairy tales cannot exist. The destruction of the mandrake root – the symbol of the blurring of the two worlds, further acts metafictionally to comment on del Toro's ontological games with his form where he can build dichotomous worlds, blur them and reform them. While Ofelia's return to the Underworld reflects the fairy tale's formula for hope, del Toro concludes with one final subversion in the form of the flower blooming on the once sterile tree. Ofelia has left a part of herself in the real world, ensuring the blurred landscape of the real and imagined remain enforcing

# Reimagined Worlds in *Pan's Labyrinth*

the director's power to blur genres, 'for those who know where to look'.

## Suggested Reading

Michael Atkinson, 'Moral Horrors: in Guillermo del Toro's *Pan's Labyrinth*, the Supernatural Realm Mirrors Man's Inhumanity to Man', *Film Comment*, Vol. 43, 1 (2007), pp. 50–53.

Kristine Kotecki, 'Approximating the Hypertextual, Replicating the Metafictional: Textual and Sociopolitical Authority in Guillermo del Toro's *Pan's Labyrinth*', *Marvels and Tales*, Vol 24, 2 (2010), p.235–254.

Tracie D.Lukasiewicz, ed. Pauline Greenhill, (2010) 'The Parallelism of the Fantastic and the Real: Guillermo del Toro's *Pan Labyrinth/El Laberinto del fauno* and Neomagical Realism' in *Fairy Tale Films* (University Press of Colorado: Utah State University Press).

Mike Perschon, (2011) 'Embracing the Darkness, Sorrow, and Brutality of *Pan's Labyrinth*'

<https://www.tor.com/2011/05/25/the-darkness-of-pans-labyrinth/>

Paul Julian Smith, (2007) '*Pan's Labyrinth*', *Film Quarterly*, Vol 60, 4, <https://filmquarterly.org/2007/06/01/pans-labyrinth/>

Jack Zipes, 'Review: *Pan's Labyrinth* by Guillermo del Toro', *The Journal of American Folklore*, Vol.121, 480 (2008), pp. 236–240.

## Endnotes

- 1 Guillermo del Toro, 'The Making of *Pan's Labyrinth*' [www.moviesonline.ca](http://www.moviesonline.ca)
- 2 Rosemary Jackson, *Fantasy: The Literature of Subversion* (1981, p.1)
- 3 Gabriel Garcia Marquez, *Nobel Lecture*, 1982.
- 4 Kristine Kotecki, 'Approximating the Hypertextual, Replicating the Metafictional: Textual and Sociopolitical Authority in Guillermo del Toro's *Pan's Labyrinth*', *Marvels and Tales*, Vol 24, 2 (2010), p.251.



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