

Pan's Labyrinth Movie Review

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Pan's Labyrinth, appearing to be following a simple plot stands to differ from any other fright film in its true superiority in the intelligent implication of metaphors, infused with brilliance in its writing, and its ability to convey a strong message to its audience. Guillermo del Toro exhibits his filmmaking supremacy by creating a masterpiece that interprets fantasy as digestible in the real world. The film's true essence resides in the cross-references to the behaviour depicted by the child in accordance with her surroundings while matching it to that of a parallel world example of adults. A brilliant comparison of the unreal with the real world is where Guillermo takes the lead with his talented fantasy interpretation in association with Franco-ite Spain time. The movie pictures a time during the Spanish war-torn civil war of 1944. At a time when the Republicans were defeated, Spain celebrated its victory.

Summary of Pan's Labyrinth

The movie pictures an astoundingly fierce appearing Captain Vidal character, played by Sergie Lopez, who falls in love with a woman, marrying and welcoming her to his manor. The Captain brings the pregnant bride to his home in the forest. Vidal's bride, Carmen, played by Adriana Gil, accepts Vidal's hand in marriage to kill away the loneliness from her life and moves in with him. Widowed and with a child, Carmen brings along her daughter Ofelia, played by Ivana Baquero, who is suspicious and scared of her stepfather since he strikes fear in her heart (DOAN, and B. E. T. H 2012). A reason, for this reason, is the brutal murder scene she witnesses when Vidal viciously beats and eventually kills two suspected Republicans. The scene displays the true horrific details embedded in Vidal's treatment of the suspects and shows no relentlessness towards his execution style either.

Ofelia feels out of place, scared, and seeking a way to escape from all attempts to find her refugee by wandering around the house. Her adventures result in her discovery of the labyrinth that sits beneath the house, and this is where she comes to meet a faun, who is beautifully displayed and played and welcomes Ofelia with a warm gesture. He tells her that she's a princess and destined for much more but in order to gain all of it, she must endure and accomplish some perilous tasks. This discovery leaves Ofelia in awe, and she decides to leave the adults out of it, to keep it a secret from them as she figures it will be her sanctuary amidst all of the chaos around her. Ofelia soon comes to realize the true horrors that await her in the labyrinth right after she sets foot in it and learns sooner than later that it may be more horrifying than what she's already facing in her new life.

Analysis of mise-en-scene for Pan's Labyrinth

The depiction of Pan's labyrinth in both a materialistic as well as a mystical world from the perspective of a mise' en scene provides the viewers with a proper concept of the film's actual setting to be taking place in the Spanish Civil War of 1944. Presents a bold, relentless, and fierce Captain taking charge of his troop, his new family, and the servants at his house. From a critical point, it can be set that the film takes the viewers through the story of two worlds in parallel, featuring the main protagonist, Ofelia, who must endure the struggle in both of these worlds and her attempts to escape her new life with a cruel and violently wicked stepfather. A large part of the film is based on the story's dark and twisted plot, starting from the time of her meeting the faun, getting the three tasks that she must accomplish to the part where she enters the labyrinth for the first time (Orme 2010). The movie's transition from the real world to the fictional world imposes no impact on the time period displayed in the movie; however, set designs and lighting depict the transfer. The overall setting shows a safer environment with the use of yellow tones.

The film also shows a true sense of power placement exhibited by Vidal's role when Ofelia meets him for the first time. Her first handshake with the Captain exemplifies a portion of the Captain's true power as he grips her hand with all his might, pressing onto her hand. The movie also compares the two pale monsters from the labyrinth to Vidal from the way they are seated at the head of the table, with the same monstrous presence emitting from both of them and the view present behind them as well. Overall, the setting is superbly presented in the movie.

Mise' en Scene analysis defines the basis that nearly every film captures through the use of its props, design, stage, and costumes. The props in this movie were remarkable, especially those used to depict the mystical creatures and the pale monster of the labyrinth. The use of props to create a proper stage to display the Spanish Civil War truly breathes new life into the reenactment of wartime.

Pan's Labyrinth – Cinematography

In comparison, Guillermo Del Toro is much like Navarro, and at the time of shooting the movie Pan's Labyrinth, much of the crew was unavailable, and as such, Del Toro was assisted by Navarro. The crew assembled for the movie was a makeshift team and complete strangers to each other. Navarro found this to his advantage and availed their services in a way he saw fit for the movie (Godwin Volume 35# 2). Most of the photography was set over a period of three months, and since filming in Spain only allowed for a crew to be available for 5 a 5-and-a-half-day work schedule. Navarro used this in smartly while setting up the film's shots in a detailed and proper manner. The equipment used for the movie was also made in Spain. The cameras that captured the shots were owned by Navarro. He made use of the cameras he was previously using for his film. Among his equipment was a 435ES Arri lens and two Zeiss lenses, which were ultra-prime and variable prime. Each of those is used depending on the requirements of the shot.

For the purposes of *Light and Dark*, Navarro used three film stocks, Vision2 500T, Vision 250D, and Vision 250T, each for a particular shot. Much of the film was shot by the crew in the forest, capturing the manor belonging to Vidal. However, most of the film's daytime was shot at night while in the forest, so it was difficult for sources of artificial light to illuminate things around for a proper daytime setting. Navarro's experience comes into play, as he properly covers each aspect, creating a mystical nighttime experience and bringing the film's fantasy-based portion to life with his use of lighting effects while keeping it fully eerie and dark. Much of the effort relied entirely on Del Toro's and Navarro's gut feeling and their experience in places that needed to be exposed and underexposed for the filming of the movie's imagery. Whatever lead the movie took, it resulted in a positive way, with Navarro and Del Toro taking charge while establishing a comfortable manner of wavelength for visuals. Their mutual interest in elements of darkness, color preference, and letting the imagery convey the meaning of the movie's narrative is truly magnificent. The fact remains true that a movie of this nature demands true dedication to visuals, combining both worlds while keeping the movie's flow stable. Every movie's narrative resides in the images. *Pan's Labyrinth* exhibits this through the stage and lighting setting since movies like this rely on images more than their dialogue. It was imperative to make images in a manner that was mysterious yet easily understandable by the audience too. Navarro paid special attention to keeping the balance between the two while getting the shots directed, and Del Toro's assistance allowed for the flawless execution of the narrative in these images. The true struggle was to create a method through which the audience will be able to walk with Ofelia as she discovers and learns new things. However, this perspective of the movie can lead the audience to question whether the movie's events are real or Ofelia's imagination as the story starts to unfold after she attempts to complete her tasks.

With the assistance of Navarro, Del Toro was able to create a splendid movie that won the hearts of many. The symbolic representation in the movie leaves people pondering the plot for days. The real and mystical world go hand in hand, from a critical analysis of it. Most of the elements are correlated to Ofelia's real-world setting, but the mystical world fits her adventure. Teaching her endurance, fear, and the struggle of the real world. Every aspect of the movie, from the stage to props and costumes, lighting, and plot, displays their unparalleled skill to the audience.

Works Cited

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