

Aesthetics of the Fantastic in Pan's Labyrinth

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*The paper addresses the analysis of aesthetics in Guillermo del Toro's **Pan's Labyrinth**, a 2006 film in which the fantastic genre predominates. Various aspects are studied: The structure of the plot and composition of the story, which revolve around the presence of two fictional levels: one related to the events of the characters in the mimesis context of the historical and a second fictional level related to the fantastic, producing an understanding of the metaphysical reality of the film. Semiotics of the work in relation to the fantastic regarding the link between Ofelia and the pan. Semiosis of the internal pragmatics of the work in relation to the viewer and the PECMA flow. The acting role of the character Ofelia and her wisdom within the different options presented by the plot. The cultural construction and the attitudinal around gender, are analyzed in relation to their significance. The contribution made by this analysis is an approach to the perceptual process within the film and its relationship with the fantastic. The intervention of the fantastic causes the rupture of the real mimesis, where fantasy allows transgressing the limits of the understanding of the real and generates a character with unusual metaphysical projections.*

Introduction

The paper addresses the analysis of aesthetics in Guillermo del Toro's **Pan's Labyrinth**, a 2006 film in which the fantastic genre predominates. The intervention of the fantastic causes the rupture of the mimesis of the real to allow the assimilation of diverse alternatives, generating in the receiver of the work a PECMA flow (by its acronym Perception, Emotion, Cognition and Motrice Action) that allows the assimilation of two fictional levels that are intertwined through the character Ofelia.

Various aspects will be analyzed in relation to the conformation of this fantastic cinematographic work: a) The structure of the plot and composition of the story, which revolve around the presence of two fictional levels: one related to the events of the characters in the mimesis context of the historical and a second fictional level related to the fantastic, producing an understanding of the metaphysical reality of the film. b) Semiotics of the work in relation to the fantastic regarding the link between Ofelia and the pan. c) Semiosis of the internal pragmatics of the work in relation to the viewer and the PECMA flow. d) The acting role of the character Ofelia and her wisdom within the different options presented by the plot. The feminine, the cultural construction and the attitudinal

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around gender, are themes present in this work and will be analyzed in relation to their significance within it.

From the point of view of the mimesis of reality in the film, the most absolute desolation on the part of the girl upon arriving at that new house in a place in the middle of the forest, where her pregnant mother feels sick. Her stepfather Captain Vidal, is a ruthless character, who wants to put an end to the Republican partisan warfare. The second fictional level proposes Ofelia's relationship with the pan. Ofelia was a Princess, daughter of a King, and she had come out of the maze long ago, in another life. The constitution of a model character, Ofelia, the only one who perceives the fantastic fictional reality linked to the primary fictional reality. The acting role of the character Ofelia and her wisdom within the different options presented by the plot. The feminine, the cultural construction and the attitudinal around gender, are themes present in this work and will be analyzed in relation to their significance within it. The idea is to unravel the role of the character Ofelia and her wisdom within the different options that the plot presents to her.

Methodology/Materials

Some of the texts that make up the bibliography are: Conde, Juan Alberto (2019) *Semiotics of cinema and audiovisuals, new trends*. Ed. Utadeo. García de Molero, Írida y Finol, José Enrique (January-June 2006) *Film semiotics: A symmetrical/asymmetrical dialogical model for the analysis of filmic text/discourse* (2006) ACADEMIC QUORUM Vol. 3, Nº 1,, Pp. 77 - 104, Maracaibo, University of Zulia. Lotman, Yuri. (1999) *Culture and explosion*. Barcelona, Editorial Gedisa. Lotman, Yuri (1982) *Structure of the artistic text*. Madrid, Isthmus. Roas, David, *The fantastic as destabilization of the real: elements for a definition*, Barcelona, Autonomous University of Barcelona.

The constitution of the character Ofelia proposes a different attitude of women with respect to the paradigm. The intervention of the fantastic causes the rupture of the real to allow the assimilation of possible alternatives where fantasy allows the limits of the possible to be transgressed and at the same time generates a character with unusual projections. Prestigious scholars of the female gender will be mentioned in the analysis: Seyla Benhabib in *Situating the Self*, Judith Butler in *Undoing Gender*.

Development

The author uses the word "pan" to designate a faun, however, Pan is generally accepted as a name of a Greek deity. Within the context of the analyzed

film, “pan” is used as a synonym to faun. The faun, from a mythological point of view, according to Pierre Grimal's *Dictionary of Greek and Roman Mythology* is:

“Faun seems to have been a very ancient Roman god, whose cult was located in the Palatine itself or in its immediate surroundings. Because of his name, he appears as a beneficent, “favorable” god, protector particularly of flocks and shepherds, which facilitated, under Greek influence, his identification with the Arcadian god Pan... Sometimes he is considered the son of Circe and Jupiter... the fauns are, in classical times, jungle and country geniuses, companions of shepherds, and the equivalent of the Hellenic satyrs. Like theirs, their nature is double: half man, half goat; They have horns and, often, goat hooves.” (p.193)

The structure of the plot and composition of the story, which revolve around the presence of two fictional levels: one related to the events of the characters in the mimesis context of the historical and a second fictional level related to the fantastic, producing an understanding of the metaphysical reality of the film. The fantastic creates other point of view different of the mimesis of the historical reality. The inner process of the caption of other fiction options, generates in the viewer a PECMA flow (for its acronym Perception, Emotion, Cognition and Motrice Action) in the first instance associated with the impact of the ominous due to the presence of the unusual monster (faun) and the capture of a situation of unhappiness of the girl due to her experiences at the family and historical levels.

Following Torben Grodal in his article “The PECMA flow: a general theory of the cinema experience” in Juan Alberto Conde in *Semiotics of Cinema*:

“The emotional systems of the brain are located in primitive (subcortical) parts of the brain, especially in the lower central part of the brain often called the limbic system (or the primitive mammalian brain) and some adjacent parts in the dorsal stem (of reptiles) and cortical areas at the front of the limbic system. Here we find the centers of fear and sexual needs, among others, and the centers that connect emotional labels with experiences when they are stored in long-term memory, when memories are recovered or when they are compared with present experiences. Emotional and perceptual processes are, therefore, interconnected when we watch movies.”(pp. 26-27)

The previous quote implies the interrelation between emotional and perceptual processes with the contemplation of audiovisuals and cinema. It means that when contemplating certain images or listening to certain music or sound, a perception would be produced that interconnects with the individual's previous experiences.

This circumstance is what is closely related to the subjectivity of each person. Subjectivity is what each person thinks or feels about something. The subjective is what comes from each individual, which means a unique and own way of feeling the things that an individual experiences or contemplates. For the same reason,

each person receives a different impact when watching a movie. What is unique and characteristic of each being is subjective, and that is why sometimes someone likes a movie and for another it is something indifferent or unpleasant.

From the point of view of the mimesis of reality in the film, the most absolute desolation on the part of the girl when she arrives at that new house in a place in the middle of the forest, where her pregnant mother feels unwell. Her stepfather is a ruthless character, Captain Vidal, who intends to end the republican guerrilla¹ after the Spanish Civil War²

Elements are taken from *Semiotics of cinema and audiovisual* by the editor Juan Alberto Conde, which incorporates the position and themes of several authors, in relation to the audiovisual topic. In this text Torben Grodal studies: "The PECMA flow: a general theory of the cinema experience", where he defines what the flow is that is experienced when having the audiovisual experience, defined as: "I model the flow of perception, emotion, cognition and motor action" (Conde, 2019: 25)

From the point of view of the receiver of the film, there is a comprehension of the two fictional levels: one that would be mimesis of reality and another that would be relative to the fantastic, producing an understanding of the metaphysical reality of the film.

These categories are those that are put into operation when being in contact with the audiovisual medium. Contemplation requires the attention of the visual sense, which brings the images to the brain. Likewise, through hearing, you can hear what is being transmitted and also incorporate that auditory image on a cognitive level. As the cited author points out:

"When we watch a horror movie, our hearts beat harder, we receive an increase in adrenaline levels, our muscles tense, and our fear focuses on our perceptions of visual and auditory stimuli. The experience can only be fully described in terms of the interaction of the dimensions of PECMA" (Conde, 2019:25)

According to David Roas, "the fantastic problematizes the limits between reality and unreality (or fiction)" (p.113) These planes are those that are put into operation when in contact with the audiovisual medium. Contemplation requires the attention of the visual sense, which brings the images to the brain. Likewise, through hearing, you can hear what is being transmitted and also incorporate that auditory image on a cognitive level. As the cited author points out: "When

¹The anti-Franco guerrilla, also called Maquis, was "the set of guerrilla movements opposed to the Franco regime established in Spain after the Civil War and that began to operate already during the strife." (es.wikipedia.org/wiki/Maquis_(guerrilla_antifranquista)]

²The Spanish Civil War or War of Spain, also known in that country as the Civil War par excellence... was a war conflict - which Later it would also have repercussions on an economic crisis that broke out in Spain after the partial failure of the coup d'état of 1936" (es.wikipedia.org/wiki/Spanish_civil_Guerra)].

we watch an horror movie, our hearts beat harder, we receive an increase in adrenaline levels, our muscles tense, and our fear focuses on our perceptions of visual and auditory stimuli. The experience can only be fully described in terms of the interaction of the dimensions of PECMA" (Conde, 2019:25)

In this case, not only the visualization of the pan, but all the elements that correspond to the fantastic generate an estrangement and a perception of the strange, the ominous meaning of Ofelia's escape to an other world. The grasshopper who becomes a fairy, who guides her to the labyrinth, constitutes the beginning of the secondary fictional reality. Fairies, according to Cirlot's *Dictionary of Symbols*: "symbolize the supernormal powers of the human soul, at least in the esoteric version... They can make characters, palaces, and wonderful objects appear. They dispense riches (symbol of wisdom). The faculties are the fairies, not in a magical aspect, but as simple latent possibilities suddenly illuminated...In a more traditional sense, objectively, the fairies are spinners like the grim reapers... They are then the personification of stages of spiritual or soul life..." (Cirlot, 1997: 242)

In this sense, the fairy is Ofelia's first guide, the first to trace a diverse bias in her "real" life, since she recognizes it in the grasshopper, showing him a drawing of a fairy, and he becomes a fairy. The fairy, then, is the one who guides her, like a reaper of the journey of her life and the metaphysical destiny of her life, towards the labyrinth. Ofelia, enters the maze the first time, following the grasshopper who later turns into a fairy. In a way, she is entering a deeper meaning of her life, linked to a metaphysical reality that transcends it. That is, Ofelia, by being linked to that pan she finds in the labyrinth, becomes linked to the secondary fictional reality, which invades and permeates her life. She is going to follow the directives that the faun gives her, and by fulfilling them, she will accomplish what she had to do to become the Princess again in a different reality, which is the one shown at the end of the film. In that secondary fictional reality, she was the daughter of a King, and she had left the labyrinth long ago, in another life. Supposedly, the father would have created that reality, in which she dies, and she would be back with her original family.

The audiovisual experience we have at that moment, then, influences our emotional and psychic system, influencing our emotions. There has been an introspection of that audiovisual. The interaction implies an assimilation of what is being heard and visualized, definitely influencing emotions, even creating effects such as sweating, muscle tension, unconscious movements, etc. The incorporation of that fairy in the journey of film understanding is unquestionable, since the receiver contemplates the film predisposed to see a reality foreign to that of the temporal historical existence that everyone live.

The production of PECMA arises from the activation in the brain of the understanding of the stories or narratives that are being witnessed, and that constitute a unit of meaning with an influence on the perceptions of reality. In this sense:

"Narrative mechanisms are central to the configuration of human meaning in general. These mechanisms are supported by a series of mental functions located primarily in the frontal lobe, but also in the limbic system and the dorsal stem. The unmediated use of narratives serves to offer a frame of reference for agency through planning and control actions, and to integrate plans, goals and motivating emotions in a PECMA flow" (p. 85, *Film Semiotics*)

"Tension can be transformed into relaxation when goals are met. This applies when the main goals are achieved. But the achievement of a subgoal or a subsubgoal can change the perceptual and emotional configuration in such a way that a new subgoal or a subsubgoal can become urgent and, therefore, we have a pecma-pecma-pecma flow... This action motor is the transition to solo in terms of brain-body architecture. In real life, flow need not begin with a perception: a person can remember that they want something, and that can start a new direction of flow. In films, however, it is the perception of activities on the screen that gives rise to the spectator's simulation of flow, even though the flow in that diegetic or narrative world may begin inside the protagonist's mind." (*Film Semiotics*, 33)

The viewer sees the fairy who guides the girl towards the labyrinth, then the faun who is in that labyrinth and who is going to entrust her with three tasks, as a subgoal, to reach the final goal of becoming Queen of that fantastic world.

Following *Film Semiotics*: "Present "online" perceptions and their correlated emotions signal possible future actions: escape through that door, approach that person, and obtain that goal. Conscious emotional experience is, therefore, colored and modalized by muscular tension, since it is the muscles, whether the arms, legs or speech organs, that put into action our preferences and, consequently, that Muscular intentional colors the experience. Mirror neurons in the premotor cortex may play a prominent role in inducing action tendencies in viewers that reflect the characters' actions and intentions. In mental simulations, such as watching movies, the modeling of actions in the premotor areas does not lead, of course, to specific motor actions, since the motor centers are only resonating, but not executing." (*Film Semiotics*,32)

Even the smallest child knows how to differentiate what the concrete temporal reality that he or she lives is from the contemplation of an audiovisual or the cinema. The comprehension of that reality captured only by the senses does not imply a reaction from the receiver. The individual understands that he cannot absolutely influence that second reality, or fictional reality, which is not the historical, temporal, linear reality.

The person intelligently evaluates whether that fictional world could be influenced by any individual live actions, and comes to the conclusion that the fiction could not be changed, and that what is being seen is beyond the reach of reality. This happens at all ages, without the need for explanation, since the reality of audiovisual or cinema is interpreted as something far from one's own real experience. The cognitive evaluation of the incidence in that fictitious world happens spontaneously, causing passive contemplation of what is visualized.

The monster in this case is the faun, who comes into action when Ofelia enters the labyrinth, which remains in a fictional reality secondary to the main reality of the film, since it is only seen by Ofelia. Even at the end, when the Captain chases her through the labyrinth, when he looks at her, the girl is seen in full shot with the baby in her arms speaking towards nothingness. Therefore, the fictional levels in this film do not intersect, but are only valid for Ofelia, throughout the entire film. This secondary level where the faun is, gives Ofelia's actions meaning.

Ofelia is prevented from entering the labyrinth by Mercedes, the housekeeper, that is the person in charge of the establishment where the Captain and the family are. This character warns her that in that labyrinth she could get lost, which is what at last happens to Ofelia, not because she has been lost in a literal sense, but because that secondary fictional world, where the faun lives, is the one that will gain space in her actions of primary fictional reality.

The labyrinth is: "Architectural construction, without apparent purpose, with a complicated structure and from which, once inside, it is impossible or very difficult to find the exit...According to Diel, the labyrinth symbolizes the unconscious, error and distancing from the source of life. Eliade points out that the essential mission of the labyrinth was to defend the center, that is, the initiatory access to sacredness, immortality and absolute reality... it is possible to interpret the knowledge of the labyrinth as a learning of the neophyte regarding the way to enter the territories of death" (Cirlot, 1997:273-274)

The initiatory sense of sacredness, immortality and absolute reality is within the labyrinth through the character of the faun, who tells her: "You are Princess Luana, daughter of the King of Betmorra... Your father did all over the world. open portals that would allow your return." With these words, the faun is the one who informs Ofelia of her true identity, and also that she has to maintain an interior of excellence: "We must make sure that your essence has not been lost," the pan tells her.

The faun gives her the book of crossroads, which is a book with blank pages, in which the letters and actions will be drawn every time Ofelia opens it. The presence of the book is associated with wisdom. In this sense, Ofelia's wisdom is related to a comprehension of her being in a metaphysical perspective that does not follow her primary cultural construction, but rather is directed towards a departure from what is expected of a character with an attitudinal behavior linked to rule. Seyla Benhabib in *Situating the Self*, determines the essence of women in relation to Hegelian philosophy, the being with its determinations but without the consciousness of oneself as opposed to "being-in-oneself". Judith Butler, in *Undoing Gender*, refers to what the impositions of feminine cultural construction mean. Ofelia's wisdom is linked to a way of being herself, since she searches inside herself and she lives that secondary fictional reality in a transcendent sense.

Her attitude is that of a subject woman since she carries out the actions being true to herself, in an intelligent and wise way. Judith Butler in *Contingent Foundations: Feminism and the Question of "Postmodernism"* Butler points out the relationship between subject and power and the permanent resignification of one in relation to the other; and affirms that the subject "...is totally political, perhaps the most political, to the point where it is stated that it is prior to politics itself." (Butler, 1992:29) Ofelia handles herself with the freedom typical of an intelligent subject outside the paradigm. She is the one who opens the book, she is the one who transforms the white nothingness of the pages into letters and drawings, which are the significant of deep meanings.

Cirlot says regarding letters:

"In all traditions, letters have a symbolic meaning, which is sometimes divided into two, according to their shape and their sound. This belief probably derives, apart from the system of cosmic correspondences by which each component of any series must correspond to other components of other series, from the primitive pictograms and ideograms. (Cirlot, 1997: 279)

In this sense, the drawings and letters shape not only what must be done, but also its deepest association with the ascension that according to the faun he is carrying out through these subgoals towards the final goal of returning to be with her father. It is significant that the letters are drawn for her, that is, it is through her, and for her that figures and letters are drawn. It is associated with wisdom, that allows her to access more keys, more insight elements into the hidden, with respect to the metaphysical planes of her existence.

What Cirlot says in relation to the symbolism of the books is the following: "One of the eight common Chinese emblems, a symbol of the power to ward off evil spirits. The book written inside and out is an allegory of the esoteric and exoteric meaning...the book is related to the symbolism of weaving, according to Guénon...The universe is an immense book; The characters of this book are written, in principle, with the same ink and transcribed in the eternal tabal by the divine pen...that is why the essential divine phenomena hidden in the "secrets of secrets" took the name of transcendent letters." . (Cirlot, 1997: 284).

The pan assigns her a series of instructions to verify the purity of her essence: the first is to put three stones on the toad that lives under an ancient tree, which is sucking the life out of it. Ofelia in the primary fictional reality was freshly bathed and dressed in a beautiful dark green dress and patent leather shoes. There was an important dinner at home and she had to be "like a princess" in the words of her mother. Ofelia evades the dinner commitment and has no problem or qualms about entering through a hole in the old tree and going in to find the giant toad to put the three stones in it. "Only in this way will the tree bloom again" the pan had told her. The name Ofelia itself, according to the *Onomatological Dictionary*,

means: "she who helps" (Serdoch and Igonda, 1952:78) would give meaning to this action of saving the tree.

The toad also has a special symbology: "It is the inverse and infernal aspect of the frog. Therefore, the same symbolic meaning corresponds to it, but in a negative aspect. Esoteric doctrines express this with their usual terminology saying: "There are also animals whose mission is none other than to break the astral light by an absorption that is peculiar to them. They have something that fascinates in their eyes: the toad and the basilisk." (Cirlot, 1997: 400). It should be noted that, on the contrary, the frog: "represents the transition between the elements earth and water, and conversely...the frog was one of the main beings associated with the idea of creation and resurrection, not only because it is amphibious, but because of its alternating periods of appearance and disappearance... Here it represents the highest degree of evolution; That is why, in legends and folklore tales, the "transformation of the prince into a frog" appears so many times." (Cirlot, 1997: 385)

It is very significant that Ofelia is the one who puts the three stones in the giant toad's mouth, causing his death. Because, according to the symbology explained above, it would be the inverse of the transformation of the prince into a frog. In this film the opposite happens, it is Ofelia who kills the toad, annihilates evil, which breaks the astral light, and in this sense Ofelia's long minutes of contemplation of the toad and vice versa is significant. With her actions, Ofelia deconstructs the myth of the prince who transformed into a frog and then that frog transforms back into a prince. Ofelia kills the toad by placing the three stones in its mouth, and it dissolves into a yellowish gelatinous mass, which has a large key in the middle. Ofelia takes the key, which also has a symbolic content of openness, innovation and passage to another place or other conditions. In the fictional first plane, Ofelia returns to the house all dirty and covered in mud, and her mother gets very angry and leaves her without dinner. She leaves her bathing, the fairy arrives again and leads her back to the labyrinth.

Ofelia asks the faun about the statue present in the labyrinth, in which there are three figures and the pan tells her that it is him with the girl, and she asks him who the baby is. The faun does not answer her, but rather tells her enigmatically: "We will soon pass through the seven courtyards of your palace."

Ofelia sleeps with her mother, but as the mother's pregnancy worsens, she is going to sleep alone. The faun gave her a mandrake for her mother's recovery and tells her that she has to put it in a bowl with milk and give a little to her mother every night. The mandrake is a "Plant to which magical virtues were attributed because its roots resemble a human figure... It is an image of the soul, in its negative and minimized aspect, in the primitive mentality." (Cirlot, 1997: 303). In this sense, the plant causes temporary improvement in Ofelia's mother. But, since Ofelia hid it under her mother's bed, the Captain discovers it, bringing direct consequences for her mother. The mother herself throws the mandrake into

the fire, causing in a fantastic parallel her deterioration and subsequent childbirth, which leads to her death.

The second task that Ofelia has to do is to draw a door on the wall of the room with chalk. Magically, that door opens and takes her through a passage to another strange room, where she finds a monster even more terrifying than the faun: it is a kind of thin white being, without eyes, who is asleep and sitting at the head of the faun. a long table that offers a banquet of food and various fruits. Ofelia is told not to be able to eat anything from that table, "because her life is going away," quoting the faun's words.

Ofelia is accompanied by a small wooden box with three fairies and goes behind the monster, who remains asleep. She wisely inserts the key into the correct door (which she has chosen from three), which is the one to the left of the viewer, who is struck by all the symbolic elements contemplated in the film.

She manages to open the small door and take out a sword from inside, which was the order dictated by the book of crossroads. She heads towards the exit, but is tempted by some grapes from the long banquet table, and that causes the eyeless monster to wake up. This monster places the eyes that were on his plate in his hands, and places those hands with eyes at the level where the eyes should be. The eyes on a symbolic level are associated with the sun, intelligence and understanding:

"Plotinus' expression: that the eye could not see the sun if it were not in some way a sun, exposes the background and essence of the question. Since the sun is the focus of light and is a symbol of intelligence and spirit, the act of seeing expresses a correspondence to spiritual action and consequently symbolizes understanding." (Cirlot, 1997: 345,346)

Main Aspects of the Analysis Dialogical Model

This author divides the order of the pragmatic into two: the order of the syntagmatic and the order of the paradigmatic:

A)The order of the syntagmatic divides it into:

First: Syntactic operators Scene-dialogue:

"Effects of the real in the conditions of production tending to inscribe traces of the representation process inside what is represented, which come into tension with the norms that govern the ideologies that characterize the mental dimension of the society."

Characteristics of objects, time, dialogue as an element of action and expression. The voice-over and the internal monologue. The type of dialogues, the noises, the music as a leitmotif.

Second: Technical-expressive formal operators: "These operators contribute to highlighting the syntagmatics of the film and ensure the material existence of the aesthetic audiovisual setting. They constitute traces of the production of a cinematographic author. Shots and their classification, camera movements: panoramic, etc. The angles"

B)The order of the paradigmatic: semantic operators: "these operators highlight the intertwining between the signs and codes that are generated in the relationship of the syntagmatic and the paradigmatic to approach the suggested meaning of the film author. The symbolic system that contains icons and indexes is required and which provides us with both natural objects, human beings, plants, animals, things, as well as instruments, attitudes and behaviors that slide between the spheres of the natural and the social to reach the construction of social discourse and messages".

"The exchange isomorphism that allows the message to be captured with the help of the identification of messages and isotopies and also the vertical one that allows the border sliding of the isotopy to the interpretant. Narrative semiosis that triggers actors in relationships of space, time and modal values that could manifest social discourses. We could relate the act of watching a film to the knowledge and opinions involved in the thematization process under the epistemic categories provided by the Greimasian verdictory scheme." (p. 92 to 94)

Technical-expressive formal operators: The music linked to mystery and the ominous accompanies this and other scenes, especially those related to death, and contributes to creating a strange, lonely atmosphere, and in this case the frozen environment emphasizes that idea, when the monster eats two of the three fairies from an aesthetic point of view, the fusion of the melody with the action is essential to emphasize it, giving it greater depth, since it implies the perception of the scene not only visually, but also with the sense of audition.

The end of the film, the impossible of the fantastic, transgresses and cancels the parameters of the first fictional level, arriving at a fantastic reality.

The strange monster is terrifying and chases Ofelia, who had run out of time and the door had closed on her. She quickly manages to draw another door in the roof of the place and escape from that monster that seems to enhance the sense of temptation she had when eating the grapes, which would mean an association with the lack of temperance or restraint in relation to food and had the tragic consequence of the death of two of the fairies. The pan became very angry for this reason and said that she was no longer the chosen one, however, later, he tells her that he will give her another chance.

The third test is associated with her brother, and when her mother dies, she must flee the place. It is noteworthy that at one point, when the baby was still in the mother's womb, Ofelia speaks to her brother, and promises to take him to her kingdom and that she will make him a prince. However, when she ultimately has

to give up the "blood of an innocent," in the faun's words; Ofelia does not give up her brother.

It is then, that the Captain came, saw her talking to the air, towards the void, took her brother out and killed her. The blood of an innocent is thus, that of Ofelia herself, who has completed the three tests correctly, since she did not allow the death of her brother.

In the primary fictional reality, Captain Vidal, upon leaving the labyrinth, with his son in his arms, sees that the rebels are waiting for him, and by handing over his son, they end his life. Mercedes goes to look for Ofelia in the labyrinth, and when she is dying, she hums the song that she had sung to her previously, so that the girl would calm down. In the fictional first level, Mercedes contemplates her death, with blood dripping onto the water mirror where the full moon is reflected. Meanwhile, in the second fictional plane, the girl arrives at her father's Kingdom, and not only finds him, but also her deceased mother. The faun is present and at that moment its positive actantial role is perceived in the global sense of the work, since it gives meaning to the death and ascension of the girl.

The spectator who attends a film chooses to believe in what is being seen, and do not question too much the veracity of what is being perceived, precisely because of the knowledge that it is a fictional world.

Following Todorov, 1974, "We thus arrive at the heart of the fantastic. In a world that is ours, the one we know, without devils, sylphs, or vampires, an event occurs that is impossible to explain by the laws of that same familiar world. The person who perceives the event must choose one of two possible solutions: either it is an illusion of the senses, a product of the imagination, and the laws of the world remain what they are, or the event occurred Actually, it is an integral part of reality and is governed by laws that we do not know...The fantastic occupies the time of this uncertainty. As soon as one of these two answers is chosen, one leaves the realm of the fantastic to enter a neighboring genre: the strange or the wonderful. The fantastic is the hesitation experienced by a being who knows nothing but natural laws, in the face of an apparently supernatural event" (quote from Todorov, 1974:152, Akal Dictionary of Literary Terms)

The impact of that film on each viewer is different, precisely due to the impact of the perception of it on each one. This phenomenon is associated with what the same author points out in the text cited above:

In this case, the construction of the character Ofelia becomes independent of the expected model to constitute her as a heroine of the work, who moves away from a passive feminine paradigm to shape her wisdom around the various actions explained above. In this sense, she rises as a character to the category of being in herself and not for others, her evasion of the real being significant to achieve spaces linked to the profound.

Conclusion

The contribution made by this analysis is an approaching to the perceptual process within the film and its relationship with the fantastic. The intervention of the fantastic causes the rupture of the real mimesis, where fantasy allows transgressing the limits of the understanding of the real and generates a character with unusual metaphysical projections.

The viewer's perception has been detailed when contemplating the film, which incorporates, through the comprehension of the film, a new exemplary construction of the feminine being. The perception of a girl who has enough courage, courage and wisdom to pass the various initiatory tests, which lead her to become a new model of woman. The wisdom of Ofelia, who since she was a child has been investigative, creative and wise, could constitute a symbol of a new form of cultural construction of the female gender.

The paradigmatic rupture of the constitution of the character Ofelia occurs, proposing a different attitude of the woman with respect to the paradigm. The girl does not act passively and in imitation of the previous model, as a legacy of feminine passivity, but acts in relation to different motives, which link her to a fantastic metaphysical past. The primary fictional reality is of lesser importance for Ofelia, since for her, the secondary fictional reality, where the faun lives, is what gives meaning to her actions. The rupture of the mimesis of the cruel reality that the girl is experiencing, at the same time grants her liberation and generates unusual projections at the film level, linked to the fantastic.

The legitimization of the feminine and its actions in contrast to what is established has occurred. The dirty dress and patent leather shoes when making the first test in relation to the toad, has destabilized the paradigms of the traditional feminine.

The figure of the prince is deconstructed as noted in the development, to transform into the wisdom of the thirteen-year-old girl, who through the actions of the work, achieves an insight into the deep meaning of her being, through the intervention of the fantastic. Ofelia's freedom is also significant as she lives an adventure in the middle of the Civil War, which in a way leads her to escape from the difficult circumstances in which she finds herself. That freedom constitutes and transforms her, since elevates her to that secondary fictional reality and to a reign of many years. The person that watches the film manages the understanding of the symbolic meaning of Ofelia's wisdom.

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