

Kim Otzelberger  
Creative Writing  
Why Is This So Good?

## Pan's Labyrinth

### The Introduction of the Faun

If I had to look into the world of cinema and select one scene that stands out among the rest. A scene that captured my imagination and spun it into a world of possibilities, ultimately making me want to look into a career of film. That scene would have to be the introduction of the faun from *Pan's Labyrinth* (2006). When I first viewed this scene, I was struck by the use of set design, colors, storytelling, and movement. At the time, when I was either seven or eight, I would have never used that kind of language. Placing you back into my mind at that age, I would have told you that I liked the scene because the faun was the coolest movie monster I had ever seen.

Monsters. A term that is used by so many to describe a character of great terror or intimidation, yet, my love for this faun was only fueled by curiosity and wonder. He would walk onto the screen and I would have my sketchbook ready. If I drew him, my mind would never forget the twists of his horns, the glassy look of his eyes, or how his tree bark skin twisted into roots. Why did I love this creature so much and still do? Why do I love monsters?



### Summarize

“Living with her tyrannical stepfather and kind mother, Ofelia feels alone in this world until she explores a decaying labyrinth guarded by a mysterious faun who claims to know her destiny.”

Within this scene that I selected from the film, we get the introduction not only to the faun but to the entire plot of the film. The Faun gives Ofelia a book that she must use to complete three tasks to take her rightful place as the lost princess. The classic fairy tale, “a hero’s journey”, setup is laid out for the viewers.

### **Why Is This So Good?**

- The Faun Himself
- The Faun’s Costume Design
- The Film Set
- The Leap of the Plot
- Integration of Fairytale Elements
- Dark Fantasy

Like I mentioned above, this scene has just stuck with me for years after my first viewing experience because of the twist of imagination it carries. The elements of fairytales are there, the magic is there, yet the creature waiting at the end of the tunnel is not the saviour, it is a horned goat resembling Satan himself. A decaying creature, stuck at the bottom of this labyrinth for years, burdened with the duty of bringing Ofelia home. Through his words your mind's eye is carried through the wind, a top the trees, and straight into a front row seat of this nightmare. This is like no fairytale you have ever experienced.

When watching this scene I truly believe through the dialogue, the set design, and the characterizations, you are sucked into the story of Pan’s Labyrinth. Now you need to see Ofelia complete these tasks. I believe the setup of characters and plot is critical to the entire film’s mood. If this scene was done any differently, we would have had a completely different film. This single scene set the foundation for the film.

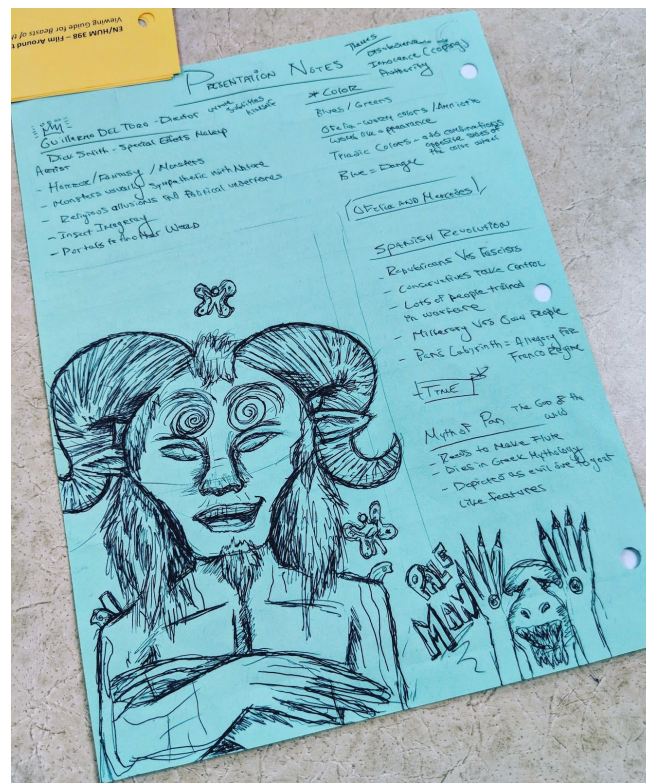
#### *The Element of Surprise - The biggest chills moment*

As Ofelia walks down the steps into the heart of the labyrinth, the viewer is able to see the faun for the entire shot. During your first viewing of the film, you would never notice him. His color scheme makes his body blend right into the rocks and twisted roots, which is a huge representation of who he is as a character. His character is hidden, mysterious, and quiet. He follows you like the shadows underneath your feet but when you turn around, he is nowhere to be found.

### **Significance**

- Focus on Characters
- Love of Monsters
- Use of Practical Effects
- Bringing Imagination to Life

When I think of what I look for in films that heightens my curiosity, I think of monsters. I always want to get a good look at the creatures that go bump in the night, the beasts that are unnatural to the eye, and the characters that stand far beyond the memory of any actor. I've drawn the faun so many times that his image is ingrained in my brain forever. I want to create monsters that give viewers a reason to draw.



(Featured Above - My art)

The Script of the Scene (<https://www.dailyscript.com/scripts/PansLabyrinthEnglishScreenplay.pdf>)

EXT. GARDENS NIGHT

The Green Fairy flies swiftly, but Ofelia follows close behind. Suddenly it stops! They're at the ruins of the labyrinth, which is bathed in moonlight. Trees and roots crowd the broken niches, as if fused with the stone. Some of the pathways are blocked by gnarled trees that have grown through the rock.

LABYRINTH CONTINUOUS

Ofelia runs through the narrow, spooky pathways, but she has lost sight of the Green Fairy. Ofelia stops and looks around until she spots it, waiting for her at

ROTUNDA AT CENTER OF LABYRINTH NIGHT

The Green Fairy alights on an ancient monolith at the edge of an empty stone pool. It's decorated in Celtic lettering, just like the one in the forest. Another monolith stands at its center. Ofelia nears the edge of the pool.

OFELIA Hello?!

The pool returns her cry, again and again.

The tree trunks creak and a cloud covers the moon.

OFELIA Echo! Echo!

Then, she hears the sound of something big clattering about on hooves, like a horse or a bull.

VOICE It's you It's you You've returned!! The VOICE is cold and full of sibilance.

The cloud moves aside... On its hind quarters in the shadows is the twisted and sinister figure of a FAUN. He's covered in roots and moss. Ofelia backs away speechless.

FAUN Nono don't be afraid I beg you!! Look!! He opens a small wicker basket and from it emerge two more FAIRIES: one BLUE, one RED. Ofelia smiles.

OFELIA My name is Ofelia. Who are you?

FAUN Me? I've had so many names. Old names that only the wind and the trees can pronounce. The Green Fairy flies toward its colorful companions.

FAUN I am the mountain, the forest and the earth. I am... a faun. As he bows to her, moonlight dapples his body. His coarse hooves and the strange angle of his legs make his courtly manner clumsy yet oddly gracious.

FAUN Your Highness

OFELIA No, I'm

FAUN You are Princess Moanna, daughter of the King of the Underworld.

OFELIA NoMy father was a tailor.

FAUN You are not born of man. It was the moon that bore you. Look on your left shoulder and you will find a mark that proves it. Ofelia instinctively touches her shoulder, with a strange expression on her face.

FAUN Your real father had us open portals all over the world to allow your return. This is the last of them. He opens his arm and gestures at the well around them.

FAUN But we have to make sure that your essence is intact, that you have not become a mortal. To insure your return, you have three tasks to fulfill before the moon is full. The Faun steps back a few paces. He deposits a large leather bound book on the ground, as well as a leather bag.

FAUN This is the Book of Crossroads. Open it when you're alone and it will show you your future show you what must be done. Then he and the Fairies fade back into the shadows.

Ofelia goes to the book and opens it. No matter how many pages she turns they are all blank.

OFELIA There's nothing here

But she is alone. Absolutely alone in the well. MUSIC STARTS.