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FANTASY IN TIMES OF WAR: A STUDY ON THE POWER RELATIONS PRESENT IN THE MOVIE “FAUN’S LABIRINTH”

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Abstract: In the year 1944, in Spain, General Franco was the president. And his government was marked by the persecution of opponents of the anarchist movement. Through revisiting this historical fact, the cinematographic work targeted by this study, *Labyrinth of the Pan*, (2006) develops concomitantly with the narrative of a princess named Ofélia, a 10-year-old girl who meets a Faun, the humblest of her relatives, her servants, and the Labyrinth, which is a portal to the kingdom to which this princess belongs. In view of this, following Michel Foucault's archeogenaeological method, we seek to analyze the power relations manifest in this work, which we believe are fundamental to understanding the conditions of production, the dictatorial government, which served as a possibility of discursive emergence for the development of children's fantasy of the character Ofélia, and the exercise of power as a way of acting on the actions of others. So far, the study has pointed out that the presence of a child in this film has allowed the creation of a magical world in which the child's perspective is organized through reference to the totalitarian regime, interrelating with the mythical world of fantasy that, in the film mentioned above, works as a form of resistance, as fantasy frees Ofélia from the oppressive reality of Captain Vidal's house and the war scenario installed in it.

Keywords: Speech analysis; Power relations; *Pan's Labyrinth*.

INTRODUCTION

Spain, 1936: date that marks the beginning of one of the bloodiest chapters of the 20th century on Spanish soil, "The Spanish Civil War". Army troops organized against the socialist and anticlerical popular fronts that supported the so-called "Republican Popular Front" supported by President Manuel Azaña, and thus several clashes between the army and

the armed guerrillas took place (THOMAS, 1964).

In the year 1944, the world is at war. General Franco is in power, and his dictatorial regime is marked by the incisive persecution and imprisonment of those who are against the government. Thousands of people are killed, others lose their nationality and are handed over to Hitler, who deports them to concentration camps such as Auschwitz (THOMAS, 1964).

It is in the midst of this scenario of incessant conflicts, both in Spain and throughout Europe, that the story of the film *Pan's Labyrinth*, by Guillermo del Toro, takes place, in which Ofélia, a 13-year-old girl, moves from the capital Madrid to the interior of the country, together with his mother, Carmen, a widowed woman, who remarries Captain Vidal, a soldier in the Francoist army.

Arriving at the place of their new residence - a kind of improvised military headquarters on a farm; the girl meets her stepfather for the first time, who, from the first contact, demonstrates that he does not feel any affection or intention of strengthening ties with his goddaughter.

While chap. Vidal dedicates himself exclusively to trying to dismantle the republican popular resistance movement, leaving his new family in the background of his concerns, Dona Mercedes, who is the employee of the house, acts clandestinely in a popular resistance group, facilitating the arrival of inputs and weapons for armed guerrilla members.

Even living in extreme situations of horrors arising from incessant warlike conflicts, Ofélia does not lose her childlike essence, and begins to transit between the oppressive and violent reality arising from the Francoist dictatorship around her and the fantasy inherent in the playful world of childhood. And it is precisely in one of these

moments that she meets Pan Fauno, next to the abandoned ruins of an ancient labyrinth. This mythical figure is configured as her mentor in the Underground Kingdom, in which the girl would be the heir princess of the throne. The Pan Faunus, a mysterious creature gifted with good oratory, sets three tasks for Ophelia so that she can fulfill the objective of inheriting his throne. So he leads her in order to assist in all the actions of the girl.

Our interest in the aforementioned work does not come only from the theme as a historical cut of a period, but from the focus that the film brings to issues related to the social role of the family and the constitution of childhood in the midst of a war scenario. Likewise, this study also addresses how political issues, such as totalitarianism and power relations, are inscribed in the film narrative and affect the bodies of the characters.

In view of the above, this study seeks to analyze, within the scope of Power relations, the existing relations between Captain Vidal's stepfather and the girl Ofélia. When verifying the culturally constructed father model, we perceive the existence of a model crystallized in the social memory as the one whose function is of "provider man, who protects his wife and his children" (ALMEIDA, 1987), the difference between the constitution of the place of father according to collective memory and the constitution of the "subject capital father Vidal" according to a set of practices that subjectify him, that is, an authoritarian man who keeps his wife restricted to his own rooms on the grounds that this it's necessary because of her high-risk pregnancy, and at the same time, she belittles her stepdaughter.

In this sense, we also analyzed the set of practices arising from the power relations exercised by the Pan Faun under Ofélia, regarding the aforementioned theme, based on Foucault's notes (2003a; 2003b; 2004).

According to the philosopher, the exercise of power can be characterized, by association, as being the authority of a shepherd able to lead others), or a mentor, so that the Faun can occupy the subject position of the one who protect and guide.

For the development of this analysis, we first chose to contextualize the reader with respect to the analyzed work, the film *Labyrinth of the Pan*, and the time frame it presents – the penultimate year of World War II in Spain amid the Francoist dictatorship. Next, we will address aspects related to the concept of Device of power, in addition to analyzing why Guilherme del Toro chose to bring a fantastic world as a counterpoint to the horrors of war and not another in its place, according to the theoretical contribution of Michel Foucault. Furthermore, following the Foucaultian archeogenealogical method, we will analyze the constitution of the subject father/stepfather Captain Vidal, as well as the position of the subject guide assumed by Pan Fauno, with the aim of reflecting on the power relations in the aforementioned film. Thus, we ask why Guilherme del Toro opted for this narrative model when revisiting this historical period from a child's perspective and not otherwise? We believe that the fantastic can be articulated as a resistance strategy, as something that acts in the constitution of Ofélia's subjectivity and acts as a form of liberation.

In our research carried out on studies produced about the film under discussion, such as FIUZA (2011), RIBEIRO E ALVES (2011), SABBADINI (2014), SOUSA (2018), we did not find any study, in our searches, that analyzed the film through the discursive bias, addressing the power relations made explicit in this work.

“FAIRY TALES...AREN'T YOU A LITTLE OLD FOR THIS?": WAR AND OPHELIA'S WORLD

“Spain, 1944. The civil war is over. Hidden in the mountains, guerrilla groups are still fighting the new fascist regime, which is fighting to suppress them.” It is from these words written in small white letters with a format similar to the letters of a typing machine, connected to a completely black background, that the film *Labyrinth of the Pan* (2006) presents the historical fact and the temporal cut from which the viewer will be guided through the entire feature film. The opening sentence instills a serious and at the same time documentary air to the film, in the same way that the sound design of winds, together with a melancholy melody sung at an almost inaudible volume, print an enigmatic scenario of terror and fear. This way, Guillermo del Toro captures his viewer from the place of a subject who prints a unique point of view about what the historiography brings about the years of 1944 in Spain. While we, as spectators and connoisseurs of world history, are invited to recover in our memory what we know about what will be addressed there, and this way, make the necessary associations to elements that inevitably constitute this scenario, such as scenes of combats, explosions, bombings, prisons, torture, among others.

The time frame referring to Spain brought by the film corresponds to the post-civil war period, the end of World War II concomitant with the first years of the government of General Franco, which remained in force for almost 40 years, that is, from 1939 to 1975.

Spain during the civil war period and after the second war was not just a country divided by two distinct ideological political views, but a nation formed by opposing political groups that relate to each other as rivals. On one side were the nationalists, who represented the ideological view considered “left”. On the other

hand, the republicans, ideologically considered as the “right” (THOMAS, 1964).

It is estimated that during the period of the Spanish Civil War, and in the first years of General Franco's government, around five hundred and forty thousand people died, considering the period of the civil war due to combats, battles, bombings; while the dictatorial period would be responsible for the deaths resulting from the persecution of those considered opponents, through the use of disciplinary techniques and practices of State repression (THOMAS, 1964).

Along with this scenario of violence, censorship and interdiction of speech, the plot presents us with the narrative experienced by Ofélia, in which she introduces us to a fantastic world, where the fairy tale and horror inhabit the interior of the Labyrinth of the Pan. The presentation of this wonderful world is made from the following enunciative clipping:

It is said that a long, long time ago, in the Underground Realm where lies and pain do not exist, there lived a princess who dreamed of the human world. She dreamed of blue skies, gentle breezes and bright sunshine. One day, bypassing all surveillance, the princess escaped. Once outside, the sunlight blinded her and erased any hint of the past from her memory. She forgot who she was and where she came from. Her body suffered from the cold, illness and pain. And after a few years, she died. However, her father, the king, knew that the princess's soul would perhaps return in another body, in another time and in another place... (TORO, 2006).

Faced with this statement, we perceive a clear reference to oral tradition and the figure of the storyteller, who was responsible for transmitting the great tales, epics and songs that he knew through storytelling or declamation in public. This way, we have, therefore, a clear reference to the literary oral tradition of the transmission of myths.

Even though there is this reference to the literary tradition of fairy tales and myth through this mention of a fantastic and

wonderful world in which horror and fantasy coexist side by side, as we mentioned earlier, there is also a reference to facts linked to Spanish history as the Francoist dictatorship, which can be seen as production conditions for the development of the narrative as a space; and discursive event. There is no denying that the presence of these elements helps us to analyze the constitution and historicity of the subjects involved, as well as the set of practices that make them subjects in the film, whose plot intertwines discourse, history and myth.

The presence of Ofélia in this story helps us to understand the elements that constitute this fantastic and wonderful world, which can be seen from the perspective of childhood, which the mythological figure of the Pan Faunus and the reference to the use of the expression “Once upon a time”, so common in narratives for children. Such elements act as a parallel space, that is, a universe of fantasy mixed with reality, interrelated to the filmic narrative. Fantasy, this way, appears as an element that constitutes this child subject in times of war. Therefore, we wonder why Guillermo del Toro, in the film, chose to choose a child and the fantasy universe as a counterpoint to the totalitarian regime in Spain. Why adopt this way of narrating the historical period as if it were a fairy tale and not another in its place.

“IT’S A LABYRINTH, JUST A BUNCH OF VERY OLD STONES THAT HAVE ALWAYS BEEN HERE”

The cinematographic work *Pan’s Labyrinth* (2006) tells through its narrative the story of a princess, who leaves the underground kingdom to know the world of humans. Ofélia, a 10-year-old girl, finds the labyrinth, which is the key to her return to the enchanted kingdom. There she meets the Pan Faunus, a mythological creature, half human and half goat, who tells her about the kingdom to

which she would reign as a princess, but that for her to return to her home, from a portal in the center of the labyrinth., she would need to complete three tasks in a short time, before the full moon, and in case of success, she would return to her kingdom.

This is how our heroine allows herself to be led by the Faun. The Faun (from the Latin *Faunus; Favere*), the affable being, the beneficent one, who in classical antiquity was the Roman god of fecundity and productivity, both for humanity and for the earth. This being who in classical mythology “is represented as an old man with a long beard, dressed in goat skin, sometimes armed with a cornucopia”, is the one who receives the task of guiding Ophelia back to the underground realm. As he is considered the guardian of crops and herds (GRIMAL, 1993), he becomes our princess’s mentor and protector. This way, we perceive that the positioning of the Faun that is portrayed in the feature film, resembles the conferred Greek god Pan, precisely because of its protective character, especially from the attacks of wolves. (GRIMAL, 1993).



Image 1: The faun presents itself to Ophelia
Source: *O Labirinto do Fauno* (2006,00:22:49)

When we analyze the aforementioned production conditions and the forces that affect us, we observe some specific forms of action of these forces, that is, the microphysics of this power operating over the bodies that are submissive to it, more specifically the Pan Faunus as a conductor of the behaviors of Ophelia.

According to Foucault, power is something heterogeneous and exists as a multiplicity of forces within the same domain. It does not belong to a category or institution, it does not operate only by the logic of domination, the rule, the relationship of authority between one and the other or through the law. For Foucault, power is multifaceted and acts in various instances, which is why the author calls it microphysical (PIZA, 2014).

By observing in the film the existing power relationship between the Pan Faun and the girl Ofélia, we can establish a parallel between the power centered on the figure of the shepherd, in this specific case, the faun as a guide or mentor; and this can bring us back to one of the oldest forms of governance, known as the pastoral power. Pastoral power, according to Foucault (2003a; 2003b; 2004), is a power exercised through the authority of a guide, who in this configuration would be a shepherd, who would metaphorically guide his own flock. “The shepherd is the one who watches over. ‘Watching’, of course, in the sense of watching over what could be done wrong, but mainly as watching over everything that could be harmful” (FOUCAULT, 2008). Thus, we can say that Pan Faun, when occupying the subject position of guide, is watching over Ofélia, because with each mission that the girl needs to accomplish, he instructs her and at the same time warns her about the possibility of non-compliance with some pre-established rule.



Image 2 – The Faun directs Ophelia

Source: *Pan's Labyrinth* (2006, 00:53:22)

This typology of power has characteristics that define it and differentiate it from other configurations of power. In the first place, we emphasize that pastoral power is an exercise of power that focuses on bodies, on the subject and not on the State. For example, a sheep grazes in a meadow, but it is the shepherd who feeds it. The power that is given to the shepherd establishes the place where the sheep must graze and not stray from the flock. The power that is conferred on the Pan Faun, in the film, authorizes him, from the mythical discourse, to direct Ophelia where she must go, and what she must do to be successful and return to the underground realm.

Another point that we emphasize is that the relationship of power existing between the Faun and the girl has as the articulator the Pan Faun, whose task is to guide Ofélia.

The definition of power as an action on possible actions describes the action of leading conduct. This action can be about the present or future actions of a collective subject, group, community, population, therefore with a totalizing character, or even about present or future actions of individuals and have an individualizing nature (SANTOS, 2016).

There will only be a subject to be guided if there is a subject who leads. Without Faun's direction, in the cinematographic work under discussion, Ofélia would not be able to successfully fulfill the three tasks, and even under this guidance, the girl still makes mistakes. This fact is very striking in the scene in which the faun is annoyed with Ofélia for not complying with the rules established by him, when she eats food from a banquet. The girl is warned about the prohibition of eating any food during the test. But since the girl eats a fruit from the daggerkeeper's table, therefore, she will be punished. The guardian wakes up, ingests two of the fairies that protect Ofelia, and the Faunus corrects her by denying her the right to the throne. To defend herself, the

girl begs him to forgive her for the mistake she made.



Imagem 3 – Ophelia eats at the giant's feast

Source: *Pan's Labyrinth* (2006, 1:00:15)



Imagem 4 – The giant devours one of the fairies

Source: *Pan's Labyrinth* (2006, 1:00:35)



Imagem 5 – The Faun admonishes Ophelia

Source: *Pan's Labyrinth* (2006, 1:17:13)



Imagem 6 – Ophelia asks Faun for forgiveness

Source: *Pan's Labyrinth* (2006, 1:17:26)

According to Foucault, modernity led to the emergence of two forms of power: disciplinary power, in the sphere of individuals and in society, at the level of collectivity. Disciplinary power emerges to replace pastoral power

(linked to the religious sphere), a power that was exercised vertically by a shepherd dependent on his flock and a flock dependent on its shepherd (RAITZ; FERREIRINHA, 2010).

In the political field, society came to replace the power of the sovereign arising from pastoral logic, even though it was not a power with salvationist tendencies, nor individualizing. This way, the power of the sovereign loses a little in relation to pastoral power. Because of this, disciplinary power emerges to fill this space that had remained empty, with individualizing, vigilant effects, in order to form the political field (RAITZ; FERREIRINHA, 2010). In dialogue with these theoretical notes, we observe in the film that, at all times, the Faun, in addition to occupying the subject position of guide and mentor, also develops a relationship with the purpose of guiding the girl's conduct. This conduct of conduct acts in order to achieve certain results and is, therefore, an exercise of power that constitutes the subject, in the case of Ofélia, and her practices.

Therefore, it is our objective to relate the Foucauldian approach to power with the practices of power exercised by the Pan Fauno, which are evidenced in the analyzed *corpus*. According to this perspective, we can say that the power relationship that occurs between the Faun and the girl Ofélia has a guiding character, approaching pastoral power. This way, this configuration of power, that is, the exercise of guidance performed by the Faun, was constituted as an exercise of governance which is intended to reach the enchanted subterranean kingdom. In view of this, we understand that the exercise of power, among the subjects, is similar to “permanent intervention in daily conduct, in the management of lives (...)” (FOUCAULT, 2008). In this situation, Ofélia's life, since the Faun guides her through three tasks, managing

the girl's actions so that she will fulfill what was prescribed. Such a gesture aims to prevent the girl from suffering possible punishments, due to non-compliance with the work she becomes the princess of the Underground Kingdom.

We realized that, in the film, the presence of fantasy, through the reference to the traditional figure of the enchanted princess, allowed the creation of a magical world in which Ofélia's childhood perspective is organized through the revisitation of a historical moment added to a mythical space parallel, that is, the "Once upon a time" of fairy tales assumes a character of resistance against the oppressive reality of war, marked by authoritarianism, assumed by Captain Vidal.

The resistance to this authoritarian power, in which Ofélia is inserted, is effective through the fantasy experienced by the girl, due to the daily facts that she witnesses, as a child residing in an improvised military HQ, during a period marked by the horrors of war, therefore, "power is not consistent with violence, but is a correlate of resistance" (FRANÇA, 2016). Therefore, we can say that this resistance is a direct product of the power relations that are exercised under Ofélia. "While there is resistance, there is power, there is a clash of forces, there is the possibility of a response, so where there is power, there is resistance" (FRANÇA, 2016). And this story of the Underground Kingdom is configured as a powerful gesture of the filmic narrative, as it aims to defend its own freedom as a subject, since the statement "Once upon a time" is the element responsible for transporting it directly beyond the labyrinth., space in which she would be a member of royalty alongside her parents.

In this sense, the care exercised by the Pan Fauno provides a kind of relationship with the girl based on her observance of him, and of him towards Ofélia. He as her faithful subject,

guide, and she as the princess in need of an adviser. Furthermore, we cannot say that such a relationship is based on the dominating character, as the girl still has freedom of choice, as in the aforementioned banquet scene, when she chooses not to obey and eats a grape from the giant's table. Ofélia could also have refused to follow the direction given by Fauno; she accepts the proposals and follows them, demonstrating the positive dimension of power relations, as seen in Foucault's analysis, because according to this author, "it is well known that power is not evil!" (FOUCAULT, 2006).

(...) power relations are asymmetrical, but the differential that allows one force to prevail over the other, the imbalance element, can be modified, inverted, and this is characteristic of power relations. Conceiving power as a relationship implies affirming its existence exclusively as an act, hence the assertion that power is exercised, is operative, to the detriment of the assumption that it can be had, that it is a property. But it is still necessary to highlight the equally singular idea that power is productive, an idea that brings a positive contribution to power that was not conceived before Foucault. To say that power is productive is to place it in the field of the social construction of reality. Of greater importance, we have the fact of being able to construct the multiple possibilities and conditions of being subjects. In general, power relations, as conceived by Foucault, are not marked by negativity, or shaped by values (SANTOS, 2016).

Thus, understanding power as a relationship composes the idea that every relationship between subjects is permeated by the power relationship. All social relationships, human or affective relationships, are power relationships, as there is action on possible actions, conduction of behaviors, which take place between free subjects.

When the exercise of power is defined as a mode of action over the action of others, when we characterize it as the "rule" of

men over one another – in the broadest sense of the term – an important element is included in this case: the Liberty. Power is only exercised over “free subjects” and while they are “free” – by this we mean individual or collective subjects who have before them a field of possibilities in which many conducts, many reactions and different modes of behavior can take place. Where determinations are saturated, there are no power relations: slavery is not a power relation when man is chained (it is, then, an embarrassing physical relation), but only when man can move and, at the limit, run away. (Foucault, 2004a)

And that’s how, from a child’s perspective, the labyrinth becomes the key to a new reality. The dimension of fantasy frees, “and since resistance is the way to invest against power and turn the game around” (FRANÇA 2016), the myth is the window out of the horrors experienced by Ofélia. The myth appears as a clipping of the past, raising discussions about power relations, because, according to Foucault, power relations are “a mode of action on the action of others” (FOUCAULT, 1995). The narrative of the historical period of 1945 develops concomitantly with the fairy tale and not otherwise due to Ofélia’s own constitution as a subject, and her own subject position assumed in the film.

This struggle of resistance, that is, allowing herself to live the fantasy, originates in Ofélia herself as a subject, for her autonomy and emancipation from the terrors of war that surround her. In this sphere, one can consider the fantastic as a focus of resistance as something that acts on the subjectivity of a subject and acts as a libertarian instrument of totalitarianism, the interdiction of discourse and coercion. In this case, this resistance is in opposition to the totalitarian regime that she experiences every day.

resistance takes place, necessarily, where there is power, because it is inseparable from power relations, thus, both resistance

finds power relations, and it is, at times, the result of these relations; to the extent that power relations are everywhere, resistance is the possibility of creating spaces for struggles and managing possibilities for transformation everywhere (REVEL, 2005).

This way, the subject himself interferes in his life, in his own modes of subjectivation, thus constituting himself a subject able to face the dictatorial environment in which he lived. So that this resistance movement could happen, the girl had the help of Fauno and the story built between them, towards the Underground Realm.

“OFÉLIA, GREET THE CAPTAIN”: THE STEPFATHER AND THE SPANISH MILITARY HQ

In the cinematographic work of Guillermo del Toro (2006) we perceive the clear reference to the totalitarian government of General Franco as supporting the development of the fantastic narrative of the world created by Ofélia and the Pan Fauno. References to the Francoist regime’s exercise of totalitarian power are present in several scenes of the film, from which the exercise of coercive and repressive practices by the army under the command of Captain Vidal is visible.

Consequently, we also observed a cornered child, with a constant fear of his stepfather. Such fear becomes evident in the first scenes of the narrative when the girl arrives at her new home together with her mother, a kind of improvised military HQ in the countryside of Madrid; and, greets the captain at his mother’s request. In turn, the captain receives the girl with a harsh handshake accompanied by a scolding due to the fact that the girl is second books with her right hand and extends her left hand in greeting.



Imagen 7 – Ofelia greets the captain

Source: *Pan's Labyrinth* (2006, 00:06:53)

Considering the discourses that subjectify and qualify a subject as a father, we also refer to the set of practices that define the roles assigned to men and women already enshrined in society, in which the man, the father, is conferred the role of honor; the direction and management of the family; of the one who protects and provides the sustenance of the family. While the woman, the mother, has the role of teaching moral values and ethics, respect for her husband, as well as modesty and subtlety (BORDIEU, 2014).

We can mention one of these practices mentioned above, present in the scene in which the captain organizes a dinner at his house for guests of the local society such as the mayor, the priest and other soldiers. When everyone is sitting at the table Vidal occupies the traditional head of the table, while his wife is on his right, showing that in addition to being the military leader in that locality, he also occupied a subject position of leader of his home. And this disposition of the subjects at the table, in which each one occupies a place that is not only physical, but also social, is directly related to what Foucault states about the characteristics of the rite, that is, who is authorized to occupy a certain subject position, or speak from somewhere.

(...) the ritual defines the qualification that individuals who speak must possess (and who, in the game of dialogue, questioning, recitation, must occupy a certain position and formulate a certain type of utterance);

defines gestures, behaviors, circumstances, and the whole set of signs that must accompany the discourse (...) (FOUCAULT, 1996).



Imagen 8 – Dinner Scene at the Captain's House

Source: *Pan's Labyrinth* (2006, 00:39:23)

Another point that we highlight refers to practices that define this father subject, as they appear in social memory, such practices can be understood as “another way of governing subjects, that is, as another strategy to conduct their conduct, more in line with the governmentality that is consolidating itself in contemporary societies (...)” (SARAIVA, 2002). In view of the above, we understand that fatherhood is defined by a set of heterogeneous statements and practices which subjectify this father subject:

(...) if now I am really interested in the way in which the subject is constituted in an active way, through the practices of the self, these practices are not, however, something that the individual himself invents. They are schemes that he finds in his culture and that are proposed, suggested, imposed by his culture, his society and his social group (FOUCAULT, 2004b).

By inserting the device of power in this field of governmentality, we understand that this power is aligned with regard to the direction of conduct, whether of the subject himself or of others who are under his tutelage. Foucault (2004b) states that the constitution of oneself, so to speak, subjectivation, is constructed in the functioning between the techniques

of governing others and the techniques of governing oneself. Related to this, we noticed that Captain Vidal positions himself as an authoritarian and violent subject, occupying a place evidenced in the film as a violent/authoritarian/fascist military subject, in addition to the stepfather and husband without affection. Vidal's authoritarianism and truculence find echoes in the fascist movements of the 20th century, such as those that occurred in Mussolini's Italy, in Hitler's Germany and in Portugal during Salazar's regime, which, through the use of techniques of repression, censorship and anticommunism they fought supporters of the ideas that influenced the Russian Revolution and those considered subversive by the government, not only of General Franco, but in other European totalitarian governments at that time. Another point worth mentioning refers to the fact that Vidal also incorporates this role of stepfather who does not feel any affection or does not seek to approach his stepdaughter, since his interest in marriage to Dona Carmem, Ofélia's mother, consists in perpetuating his lineage, having an heir, transmit to the baby, who would be born with his last name, which had been his father's, and his ancestors. His goal in life was to be the father of a boy and the possibility that the baby Carmem was carrying would be a girl was not even considered by him.

Following the theoretical reasoning that we are building, Agamben (2009) states that the concept of the device is considered one of the terminologies of the Foucaultian theory used in studies inherent to the "government of men", since the "term device names that through which performs a pure activity of government without any foundation in being. Thus, we can relate the device of power to what "must always imply a process of subjectivation, that is, they must produce their subject" (AGAMBEN, 2009).

Returning to the film, we consider that Vidal assumes the position of father and soldier, as he was a senior officer in the Spanish Army during a specific historical period, with specific production conditions (first years of the dictatorship of General Franco and the end of World War II). Authoritarian positions and actions mark both his father/stepfather and military posture. It is noticeable the crossing that this subject suffers by the set of practices that constitute him as a military subject in a totalitarian regime. A clear example of this is the scene in which the captain goes to the city, where he meets two men, an older man and his son, who are suspected of participating in the armed guerrilla group and conspiring against the government. At the beginning of the scene, the two men under interrogation claim that they were going into the mountains to hunt and knew nothing about armed guerrilla groups. However, not satisfied, the captain prefers to personally search the two, and, in doing so, he finds a note written in the pocket of the older gentleman, which said "Ni Dios, ni patria, ni amo" (no to God, not to the homeland), nor love). At the time, such ideals were considered revolutionary and anarchist, while contradicting the Francoist ideals "God, homeland and family" (JULIÁ, 2006). Faced with this unexpected scenario for both men, the father tries to defend his son, however, the boy is tortured and killed. Then, when trying to claim his death from his son, the father is also killed, cruelly, by Captain Vidal.

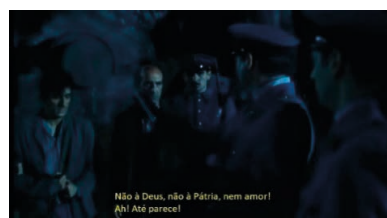


Imagen 9 – The captain searches the two men

Source: *Pan's Labyrinth* (2006, 00:16:16)



Imagen 10 – The captain kills the boy’s father
Source: *Pan’s Labyrinth* (2006, 00:17:13)

Through this scene, we clearly perceive coercive discourses and practices, as well as surveillance and control through mechanisms of torture and terror in order to seek truth from those questioned, a practice that was very much supported by the totalitarian regime of General Franco, who considered the State as a maintainer of of the social order. We also noticed how much such discourses and practices constitute this subject and the position he occupies: a father who, at the same time, is a totalitarian military man. This “captain Vidal father subject” even reproduces practices inherent to his position as father subject, as he is the father of the baby his wife is carrying and is Ofélia’s stepfather. Although by rite he is authorized to occupy this subject position, he does not behave like a father to his goddaughter. This fact is evident in one of the scenes of the feature film, in which the exacerbated care of him with his wife for the well-being of their unborn child is portrayed; or in another scene, in which the captain asks the doctor to save his son during childbirth because this boy will bear his name. Even so, he does not separate himself from the subject position that subjects him as authoritarian, like some attitudes towards his stepdaughter. In the following excerpt, the authoritarian subject takes over the place of father, at the moment when he surprises Ofélia under her mother’s bed and removes her by force with screams and reproaches.



Imagen 11 – The Captain strokes his wife’s stomach
Source: *Pan’s Labyrinth* (2006, 00:06:12)



Imagen 12 – The Captain’s Appeal to the Doctor
Source: *Pan’s Labyrinth* (2006, 00:05:55)



Imagen 13 – The captain scolds Ophelia
Souce: *Pan’s Labyrinth* (2006, 01:20:55)

Faced with such aspects, we affirm that this relationship takes place between the stepfather and the girl Ofélia, based, firstly, on the preamble that every relationship is crossed by a power relationship, and “every social relationship immanently implies, power relations” (SANTOS, 2016). Then we state that what allows this relationship to be exercised is that there is a force prevailing over the other. A power relationship implies “(...) affirming its existence exclusively as an act, hence the assertion that power is exercised, is operative, to the detriment of the assumption that one can have it, that it is a property” (SANTOS, 2016).

Returning to the film and the scene under

discussion, this subject is constituted by a set of practices historically invented by society, such as the discourse of authority over the home, the subject position of family provider, the one who controls family expenses, discipline of children, between others. Thus, “it appears that the stereotypes of fathers proposed by society mix a traditional view of the father, linked to the role of provider and protector of the mother and children” (BALANCHO, 2013).

We noticed the functioning of such utterances in the scenes that show his concern in relation to the provisions (food, groceries, medicine, cleaning products) existing in the house’s deposit.



Imagem 14 – The captain locks the house warehouse

Source: *Pan’s Labyrinth* (2006, 00:30:23)



Imagem 15 – The captain takes possession of the key

Source: *Pan’s Labyrinth* (2006, 00:30:25)

However, with regard to discipline, more specifically with the child who is under his responsibility, Ofélia, once again this subject is crossed by authoritarian discourse, which demonstrates the disciplinary practices inherent to the Francoist regime. In the scene

where the captain surprises his employee Mercedes running away with the girl, he takes Ofélia back to the main house and locks her in her room. Through a dialogue similar to an interrogation, the captain uses coercive practices such as threats and physical aggression towards the child. As the images below show, we realize that this father subject is constantly affected by other discourses at all times, while this subject occupies two subject positions simultaneously, the father and the authoritarian military.



Image 15– The captain surprises Mercedes fleeing

Source: *Pan’s Labyrinth* (2006, 01:30:26)

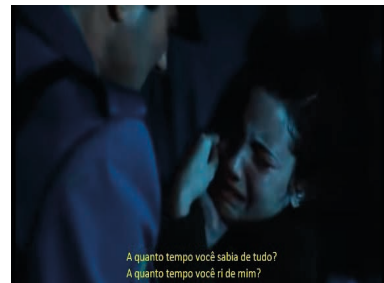


Imagem 16 – The captain uses coercion

Source: *Pan’s Labyrinth* (2006, 01:30:45)

Given the above, we can understand that “power produces knowledge. Power and knowledge are directly involved. There is no power relationship without the correlated constitution of a field of knowledge, nor knowledge that does not presuppose and does not at the same time constitute power relations” (FOUCAULT, 1983).

FINAL CONSIDERATIONS

Through the film “Pan’s Labyrinth”, we can take a trip through the fantastic that interrelates to the filmic narrative not because it is a simple childhood fantasy of Ofélia, but because it highlights the constitution of Ofélia as a subject. Thus, the seventh art portrayed what fairy tales portrayed, evoked the myth of a Faun and the labyrinth as a kind of portal towards fantasy.

At the portal we meet Pan Fauno, the one who becomes Ofélia’s mentor. An affable and gentle mythical being who inhabited the woods, as classical mythology tells us, and who in the film is portrayed as “the most humble of her majesty’s servants”, Princess Moana, or simply Ophelia.

In the same way that we know the labyrinth and its illustrious inhabitant, we revisit the memory of a time frame corresponding to one of the bloodiest moments in Spanish history, the end of the Second World War concomitant with the first year of the Francoist Dictatorship resulting “from a civil war legal that allowed the physical elimination not only of political opponents, but also of entire categories of citizens who, for whatever reason, seemed not to be integrated into the new political system” (AGAMBEN, 2004).

The memories of Francoism, referenced in the film, constantly evoke reflections on the mechanisms of repression and disciplinary techniques used by a totalitarian State, in which “power was concentrated in the hands of a single man and with the objective of reducing all other men to absolute and radical impotence” (ARENDRT, 2008).

It is in the midst of the war scenario portrayed by the film from the day-to-day in an improvised military HQ in the rural area of Madrid, that we meet Captain Vidal, Ofélia’s stepfather. A subject authorized by the rite to occupy the position of the girl’s father subject, but who at all times uses practices of coercion

and violence towards the child under his guardianship, due to his constant crossing by the totalitarian discourse that constituted his military subject position.

The production conditions, which serve as a discursive emergency for the development of power relations evidenced in the analyzed corpus, produce effects of knowledge and truth that also enable the functioning of a set of practices that qualify, authorize and form the Pan Fauno subjects, the stepfather Captain Vidal and Ofélia. This operative power, as truth, is instituted in totalitarian discourses, and because it depends on the regime of truth itself to function, we understand that the power relations discussed in the film are a set of actions on actions. As Foucault states (1999):

To point out simply, not the very mechanism of the relationship between power, law and truth, but the intensity of the relationship and its constancy, let’s say this: we are forced to produce truth by the power that demands this truth and that needs it to function, we have to tell the truth, we are coerced, we are condemned to confess the truth or find it (FOUCAULT, 1999).

The subject Captain Vidal evokes the historical memory of a dictatorial era, while the subject Pan Faunus brings with him all the fantasy of the Cretan myth. Both subjects provide us, the viewers, with a different view of the facts narrated in the cinematographic work “O Labyrinth of the Pan”.

And finally, we bring the answer to an initial question, raised in the first topic of this work, when we observe the inclusion, in the filmic narrative, of Ofélia’s subjective look, the child’s look. We believe that this became conducive to the formation of a plan in which the historical narrative and the “Fantástico” existed concomitantly. The presence of a 10-year-old girl, in this cinematographic work, allowed the creation of a magical world in which her childhood perspective

is organized through the revisitation of an interrelated historical moment with a parallel mythical world as a focus of resistance. In this case, “Once upon a time” frees Ofélia from her concrete reality and thus allows her to enter the labyrinth and cross the portal.

It is said that the princess returned to her father’s kingdom, and reigned with justice and kindness for many centuries, that she was loved by her subjects, and that she left behind her little trace of her existence, visible only to those who know where. look (TORO, 2006).

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