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**Transnationalism in Guillermo De Toro’s *Pan’s Labryinth***

Pan’s Labyrinth, Guillermo De Toro’s masterful creation, is one of the most iconic fantasy films. Its success reached new capacities upon its distribution and the film grossed approximately 83 million dollars internationally ("Pan's Labyrinth"). Although *Pan’s Labyrinth* was distributed in several countries such as Italy, Turkey, Finland, Japan, and Hong Kong, overwhelming evidence suggests that the strongest transnational collaboration is amongst the US and Spain (“Company Credits”).

In the United States, Pan’s Labyrinth holds the title of being the most prosperous Spanish movie and the fifth most profitable foreign language film (Susman). However, the profits the film made in the US is not the sole justifier for how impactful of a transnational collaboration occurred; this is why it is necessary to analyze the production, exhibition, and distribution of the movie. Even though powerful European nations – the Hollywood style of storytelling, for example, - had deeply impacted other cultures’ film styles the means of production for Pan’s Labyrinth were very Spanish-centric. One example was the Spanish workweek which consisted of five and a half day weeks. This made the process was much more slowed down. In fact, Bertha Navarro, one of the producers of the film, stated “that was one of the advantages of working in Spain: we bought more days. Also, the dynamic is slower, so we were accomplishing the setups we needed, but they were not big numbers.” In addition, the equipment on set that was the most utilized for filming was a crane-like device made in Spain called the Puchi. The person who operates the Puchi is able to move the camera easily, creating a freer look ("Fear and Fantasy"). Spain deeply impacted the production of the film. Along with the effects of the United States in the distribution process, the two countries merged to create a true transnational experience.

Exhibitions are very important facets in promoting a film. There are not a large amount of elaborate exhibitions for Pan’s Labyrinth anywhere in the world, however, in Los Angeles there is a tour titled ‘Guillermo Del Toro: At Home With Monsters.’ This exhibition includes audio tours, installations of the fantastical creatures in the film, and insight into Toro’s creative process ("Exhibition Overview"). Additionally, from the very start of the film’s distribution, the United States has played a large role in the film’s expansion into the market. The first theatrical release of the film was done by Warner Bros. Pictures, an American media company headquartered in California. Shortly after, the international distribution was also attributed to Warner Bros. Pictures along with Esperanto Filmoj. Esperanto Filmoj is an entertainment and media company founded and based in the United Stated, specifically California. The global distribution force was spearheaded by the United States, giving it the utmost influence on any future modes of marketing or expansion. That was proved to be true when all of the special versions of the film were put out. For example, when the film was released in the United States it came with a DTS-ES audio soundtrack that viewers or buyers in the UK did not have access to. Several years later, the movie was put out on Blu-ray solely in the US with a 2K digital master that was created and spearheaded by Guillermo Del Toro himself (Galloway). These remastering's, repackaging's, and remarketing techniques helped propel the movie in the United States in a way that other countries could not. Pan’s Labyrinth did not fail to enchant the entire world with its originality, however, the US and Spain possessed specific and targeted production, exhibition, and distribution methods that helped propel the transnational collaboration of the two countries.

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