# Pan speaks – Mythologising Non-human Voices in Neil Gaiman's *Stardust* and Guillermo Del Toro's *Pan's Labyrinth*

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## Summary

Narrative myth tellings have the magical capacity to give voice to the non-human and to initiate dialogue between forces and figures previously assumed to be binary opposites. These well-established binaries draw on the multi-dimensional experience of the "collective unconscious" (Jung 1964: 153), and so mythological readings of human/non-human relationships are informed by an awareness of this. Such readings require an interdisciplinary approach. It is through this interdisciplinary engagement that the complexities of narrative myth tellings are unravelled, and the tenuous human mastery over an Othered natural world – whether real or fantastical – is revealed. The relegation of Nature to silent setting is being challenged by a growing ecocritical need to establish and acknowledge Nature's counter-voice – to resurrect Pan who, according to writers such as D.H. Lawrence, had been killed by ideology and human ambition. Hearing him speak once more in fantasy narratives such as Neil Gaiman's *Stardust* (1999) and Guilermo del Toro's *Pan's Labyrinth* (2006), represents a significant resurrection of the mythological influence of Nature over Culture. Drawing on various mythological and ecocritical theorists, this article attempts to determine the agency with which the non-human voice, as represented by Pan, speaks in these fantasy narratives, and how this, in turn, informs anthropocentric views regarding natural and cultural appropriation.

## Opsomming

Mitelogiese en fantastiese vertellings het die bekwaamheid om die "nie-menslike" stem te gee en om 'n dialoog tussen kragte en figure te skep wat voorheen as teenoorgesteldes beskou was. Hierdie gevestigde teenoor-gesteldes maak gebruik van die multidimensionele ervaringe van die "kollektiewe onderwussein" (Jung 1964: 153), en sodoende word mitologiese lesings van menslike/"nie-menslike" verhoudings deur middel van 'n bewustheid hiervan in kennis gestel. Sulke lesings vereis 'n interdissiplinêre benadering. Dit is deur hierdie interdissiplinêre betrokkenheid dat die kompleksiteite van hierdie mitelogiese and fantastiese vertellings ontrafel word, en die vasberade menslike bemeestering oor 'n gerelegeerde natuurlike wêreld geopenbaar word. Die verwoesting van die natuur tot stilstand word uitgedaag deur 'n groeiende ekokritiese behoefte om Natuur se teen-stem te bevestig en te erken – om Pan te wek, wat volgens skrywers soos D.H. Lawrence deur ideologie en menslike ambisie opsy gesit is. Om sy stem weer te

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hoor praat in fantasieverhale soos Neil Gaiman se *Stardust* (1999) en Guilermo del Toro's *Pan's Labyrinth* (2006), verteenwoordig 'n beduidende opstanding van die mitologiese invloed van Natuur oor Kultuur. Op grond van verskeie mitologiese en ekokritiese teoretici sal hierdie artikel die invloed van die "nie-menslike" stem, soos verteenwoordig deur Pan in hierdie fantasie-verhale, probeer bepaal. Dit sal ook vasstel hoe Pan se stem die antropo-sentriese perspektief oor natuurlike en kulturele toewysings inlig.

## Introduction

Narrative myth re-tellings, as found in fantasy literature and film, enable modern readers and audiences to access the archaic. Within myth, there are certain anthropomorphic creatures that act as a symbolic locus for the non-human nature. Though there are a variety of Nature gods from cultural lore who embody the liminal divinity that act as bridge between the humanity and Nature, such as Osiris and Serapis, probably the most prominent of these in Western mythology is Pan. In this article I will utilise both mythological and ecocritical theories to unpack how modern myth re-tellings contained within both fantasy literature and fantasy film have revived interest in this non-human mythological being. I will determine what purpose this revival serves in moulding the present-day incarnation of the "collective unconscious" (Jung 1964: 153), and also whose agency his revival promotes.

## The Mystery of Myth

In order to understand how myth serves the "collective unconscious" (Jung 1964: 153), I must first define what constitutes myth. For fantasy theorist Jack Zipes, myth is equated with "the ancient folk tale" that "refuses to die" (2002: 215). For Tolkien, myth is a "cycle … linked to a majestic whole" (2000: 145), and Lewis regards myth as "not essentially [existing] in words at all" (2000: ix). Based on these definitions, myth is inscribed with a perpetual, renewing aspect that is simultaneously ancient and contemporary in its abstraction. Late seventeenth century French author Bernard le Bovier de Fontenelle, in "A Discourse concerning the Ancients and Moderns" defends the validity of wisdom of his age in relation to ancient wisdom, using Nature as a means of defending his claim. He writes:

> If the Ancients had more Wit or Capacity than the Moderns, their Brains must have been better form'd, of stronger or more delicate Fibres, and filled with more animal Spirits. But what could be the Cause of this? Their Trees then must have been larger and more beautiful: for if Nature at that time was younger and more vigorous, Plants as well as human Brains must have shar'd of this Youth and Vigour.

(1719: 180)

Not only does Fontenelle challenge a deep-rooted belief that ancient wisdom, and by extension mythology, has greater value in relation to the modern, but includes natural development as an exemplar of progress in growing wisdom. In doing so, he invariably welcomes progress as a means of extending the imaginary landscape of ancient times to receive and integrate the wisdom of the modern as building upon it – much like trees develop dendrochronological patterning within their trunks. As stated, the most evident real-world correlation to mythological perpetuality – the ancient wisdom that is constantly re-engaging itself with human progress – is the cyclical and seasonal turns of Nature. Myth, therefore, finds applicability to the real-world through this association – myth and Nature intertwine. As Norman Girardot states:

> The logic of myth claims that there is always, no matter how it is disguised, qualified, or suppressed, a "hidden connection" or "inner law" linking chaos and cosmos, nature and culture.
>
> (1983: 3)

This point of synchronicity between myth and Nature draws towards it multiple binaries and functions as a locus of interaction for each, without allowing either aspect of the binary to dominate. As E.O. James explains:

> Myth explains what a symbol embodies in a unity making the infinite finite, the mysterious and imaginary accessible and explicable. Moreover, the imagery carries the finite into the realms of the infinite, raising the physical, concrete material to the abstract and immaterial, thereby becoming spiritualised and evaluated, acquiring permanent validity and reality.
>
> (1968: 248)

## Raising Pan from the Dead

Myth, as "the ancient folk tale" that "refuses to die" (Zipes 2002: 215), has, arguably its most accessible modern-day incarnation in fantasy literature and film. Within the scope of myth re-tellings, and from an ecocritical point of view, what fantasy narratives have inherited is their innate connection to Nature archetypes. This is because, as Jung suggests in *Man and his Symbols*, "[o]ur psyche is part of nature, and its enigma is as limitless" (1964: 23). Jung's observation affirms not only the intrinsic relationship between Nature and human psyche – consisting of both the ability to reason and to imagine – but also implies that representations of Nature in myth tend towards the anthropocentric because they are derived from a human need for the non-human Other to be, in some part, a reflection of ourselves. And so,

the anthropomorphic is born out of this desire to integrate the non-human Other into representations of the human Self.

The historical socio-cultural engagement with Nature has been Pagan. By the same token, the relegation of Nature and Nature gods would suggest historical points at which aspects and cycles of Nature have been rejected as human governance imposed a more rigid linear chronology upon social processes. The point at which this was most acutely experienced in relation to Pan is found in Plutarch. His narration of Thamus' proclamation signals the ancient tragedy of the relegation of Nature's voice, which W.R. Irwin summarises in Thanus' tragic proclamation "the Great God Pan is dead" (1961: 159).

Irwin's account of Plutarch's tale further suggests correlations between the death of Pan and the rise of Christianity in determining the "rout of paganism" (1961: 159). G.K. Chesterton offers a similar observation. In *The Everlasting Man*, he writes that "[i]t is said truly in a sense that Pan died because Christ was born" (2007: 156).

Chesterton highlights a shifting of Pan away from his mythological prominence, revealing through this deity that gods are not hierarchically impervious to human influence – indeed, they are vulnerable to it, just as they are vulnerable to mortality. He further challenges the notion, echoed by Jung and Campbell, that mythology feeds and is fed by consciousness: thought. Pan is, therefore, no more imagined than he is felt, and therein lies his death at the hands of a sceptical humanity. The Christ of the new religion, proclaimed as capable of transcending death, provides no place for a concurrent veneration of a horned god, and so the duality of Christian and Pagan religions was reinforced by the relegation of the image of Pan to the demonic. Philosopher Gary Varner explains the significance of this relegation as follows:

> It is undoubtedly the image of Pan that the Christians took as their model for their personification of evil – Satan …. Regardless how future generations viewed Pan, he was, according to Servius, "formed in the likeness of Nature, inasmuch as he had horns to resemble the rays of the sun and the horns of the moon; that his face was ruddy in imitation of the ether, that he wore a spotted fawn skin resembling the stars in the sky; that his lower limbs were hairy because of trees and wild beasts, that he had feet resembling those of the goat to show the stability of the earth; that his pipe had seven reeds in accordance with the harmony of Heaven … that his pastoral staff bore a crook in reference to the year which curves back on itself; and, finally, that he was the God of all Nature".
>
> (2006: 100-101)

Athanasius Kircher's engraving titled *1653 Iouis siue Panos Hieroglyphica repraesentatio* (Representation of the Greek deity Pan) (1653), see Figure 1

below, visually articulates the all-encompassing nature of Pan in his ancient, venerated form, as Varner describes:


Figure 1. Kircher, 1653 *Iouis siue Panos Hieroglyphica repraesentatio* (Representation of the Greek deity Pan)

Kircher's engraving points to an understanding of Pan as a combination of the elements: the heavens and the earth, and masculine and feminine. However, while his mythological representation synchronises these binaries, I am sceptical as to whether the effect of this synchronicity speaks to Western ecocentric or anthropocentric world views: is Pan Nature's counter-voice or is he the voice of human mythology appropriating Nature for its own purposes? Though this binary distinction of purpose suggests that ecocentric and anthropocentric intentions are irreconcilable, Chesterton would seem to endorse a more all-encompassing view of Pan's symbolic value, when stating that "[t]he very name of Pan suggests that he became a god of the wood when he had been a god of the world" (2007: 84).

Pan derives purpose from ecological context, and so to be silenced through Judeo-Christian doctrine would seek to sever his link to his proto-context in

a profoundly anthropocentric way – destabilising not only his representation as an all-encompassing liminal locus to which and through which all meaning is drawn, but also a hierarchically significant being. D.H. Lawrence, in his essay "Pan in America", describes the once intrinsic connection between humanity and Nature, and how the death and revival of Pan, as "father of fauns and nymphs, satyrs and dryads and naiads" (1926: 102), is at the mercy of human will. However, he also states that there is an intrinsic connection between Pan and humanity that endures because it is "[a] strong-willed, powerful thing-in-itself" (1926: 105).

Lawrence states that a reconciliation to and revival of Pan serves to reconnect humanity to the universal, the all-encompassing – that humanity, through this gesture, becomes Nature itself; that the god without becomes the god within in a profoundly psychological way. While Lawrence tends towards being overly Romantic in lauding Pan as a reconciliatory force, indicative of his neo-pagan views, what he does reveal about twentieth-century attitudes towards ancient lore is that its revival is necessary to counter political and industrial ambition within a mechanically and technologically evolving world.

## Representations of Pan in *Stardust* and *Pan's Labyrinth*

I have referred, at length, to older Western theoretical understandings of Pan. I have done so in order to illustrate that much of what has been regarded in relation to Pan endures as an inheritance by contemporary Western approaches to him, and the mythology that surrounds him. The death of Pan is a terminal silencing of this legacy. In his essay, "Nature and Silence", Christopher Manes notes that this silencing of Nature has been perpetuated by ages that historically praised human achievement. He writes that "[t]he language we speak today, the idiom of Renaissance and Enlightenment humanism, veils the processes of nature with its own cultural obsessions, directionalities, and motifs that have no analogies in the natural world" (1996: 15).

Manes observes a discursive silencing mechanism – which he terms "an immense realm of silences, a world of 'not saids' called nature" (1996: 17). Humanity *is*, while Nature, and therefore Pan, *is not* in its silencing. And so neo-paganism relies on reconstructing his "voice" to destabilise the Christian anthropocentric Self and reconcile humanity to the Pagan ecocentric Other it once venerated. However, in the process of reconciling Pan's "voice" to humanity, a new purpose has emerged that is indicative of both modern and postmodern revisions of myth tellings. Irwin writes:

> Among the moderns, to be sure, there are those who only retell and reportray, and often with less skill than their predecessors. But more wish to

> extend meaning, to find in the Pan stories, which they sometimes adapt to modern circumstances, insights into the human condition, past, present, and to come.
>
> (1961: 160)

To hear Pan speak once more in fantasy narratives, whether literary or filmic, such as Neil Gaiman's *Stardust* (1999) and Guillermo del Toro's *Pan's Labyrinth* (2006), represents a significant resurrection of the mythological influence of Nature in the human quest narrative. Moreover, Pan's voice has been resurrected in order to reconcile modern human journeys to myth, inserting them as equally relevant to their ancient counterparts: Pan facilitates an all-encompassing dialogue between the archaic and the modern, though I have only presented a Eurocentric view here.

In Neil Gaiman's *Stardust* (originally published in 1999), he writes of Tristran Thorn's quest to escort a fallen star from Faerie to Victorian England beyond the wall that forms the border between these magical and real worlds respectively. While sleeping in a forest, Tristran encounters a tree whom Pan sets the task of warning Tristran of the danger he faces from those who also pursue the star. The "magnificent tree" (2005: 111) speaks in a "young woman's voice" (2005: 109) and the conversation between her and Tristran proceeds as follows:

> "I had a dream last night, too," said the voice. "In my dream, I looked up and I could see the whole forest, and something huge was moving through it. And it got closer, and closer, and I knew what it was." She stopped talking abruptly.
>
> "What was it?" asked Tristran.
>
> "Everything", she said. "It was Pan. When I was very young somebody… told me that Pan owned all this forest. Well, not owned owned. Not like he would sell the forest to someone else, or put a wall all around it" –
>
> "Or cut down the trees," said Tristran, helpfully. There was a silence ….
>
> (2005: 110)

Manes' view of Nature as silent (1996: 15) is challenged by Gaiman's account of Tristran's conversation with the tree, and is the first clue in the book that an historical silencing is being undone. There are other early-twentieth-century exemplars of fictional accounts where characters interact with Pan – most notably in Kenneth Grahame's *The Wind in the Willows* (first published in 1908). While Grahame sets a precedent that only the anthropomorphised creatures of Nature have the ability to encounter Pan, Gaiman offers a human interaction, though mediated, that suggests and anticipates the more profound encounter in del Toro's film. Gaiman's mediated Pan, therefore, *becomes* del Toro's unmediated Pan through a progressive amplification of presence, which indicates that Pan's voice will

allow him to reassert his mastery in profound ways that destabilise anthropocentric control.

In Gaiman's novel, dialogue overrides prescribed meaning being levied onto the tree by the ideologies of the human subject, and, even more significant, is that the defining quality of the tree is her possessing "a voice" (2005: 110) that speaks for Pan. That it is the voice of a young woman warrants further scrutiny. Such a vital feminine arboreal image seems to draw from the legacy of ancient Greek myths – of Pan and the dryads that surround him, as Lawrence describes (1926: 102); and of Apollo's love, Daphne, being transformed into a "beautiful tree" (Hyde 1954: 15). Feminine spirits are tethered to trees in the Greek mythology Gaiman draws inspiration from. In the myth of "The King and the Oak", as narrated by Lilian Stoughton Hyde (1954), the grove of trees that grow adjacent to the temple of Ceres is inhabited by feminine spirits, and the tree that is felled has a female voice. The sound of the hamadryad's voice echoes the agony of the oak tree it is connected to. However, the ambitions of the king silence her pain. He does not listen.

In Gaiman's story, a new precedent is set. It seems as though Pan is resurrected by the tree's speech and reclaims the forest as his own through this. That Tristran listens is also noteworthy because it represents humans moving beyond speaking for, or on behalf of Nature, and engaging in meaningful dialogue with it. He does present a naïvely-expressed threat in implying the cutting down of trees, a statement that he does not understand to be offensive but apologises for nonetheless. The tree responds with silence and the dialogue between humans and Nature is broken. This would imply that trees adopt silence, and even malevolence, as a response to a perceived human threat that, on a mythological level, prevents Pan, as the custodian of the forest, from reconciling himself to humanity. This is driven by an ignorance of consequence on the part of humanity, and informs the agency with which Nature speaks, as well as the agency with which Nature does not speak as a response-mechanism.

In her article "Toward an Ecopedagogy of Children's Environmental Literature", prolific ecocritic Greta Gaard highlights three questions regarding children's environmental literature, a sub-genre of fantasy literature. She proposes:

> … what kind of agency does the text recognize in nature? Is nature an object to be saved by the heroic child actor? Is nature a damsel in distress, an all-sacrificing mother, or does nature have its own subjectivity and agency?
>
> (Gaard 2008: 18)

It is interesting to evaluate Gaiman's account of Tristran's conversation with the tree against these questions. While the text recognises the agency of Nature, the threat Tristran poses still renders Nature as vulnerable to his will – effectively making the "young woman's voice" (2005: 109) that of Nature

as damsel. In addition, she may also be rendered as vulnerable to Pan's will because of his mastery over her. However, Pan's true influence, as represented in Gaiman's narrative, is ultimately limited to a small part of Tristran's journey, and, therefore, does not constitute a true mastery of every aspect as would be expected of an all-encompassing god.

Del Toro's *Pan's Labyrinth* (2006) also tethers the feminine voice to Pan and further promotes a new mythological journey, provoked by Pan. Though a twenty-first century film, the influences upon its narrative are evidently drawn from the mythical and historical past as a centre upon which this new filmic layer is added. Del Toro depicts Pan as the puppet master who directs Ofelia's journey, and guides her towards her death and her reintegration into myth.

Del Toro's film offers another perspective of the impact of war on the innocent, through the psyche's engagement with Nature. The young Ofelia escapes from the ravages of the Spanish Civil War to the country in 1944 with her pregnant mother, and they take refuge in an old mill surrounded by forest. The juxtaposition of the fantastical forest and the reality of war establishes del Toro's film as subscribing to the characteristics of magical realism. Carl D. Malmgren describes this as an "oxymoronic form" where "the imaginary and the actual, the magical and the prosaic … meet and interanimate" (1988: 274). In *Pan's Labyrinth,* Del Toro draws on mythological imagery and the horrors of war to develop Ofelia as a fantasy heroine like Lewis Carroll's Alice. She engages in self-discovery through encountering a myth. At the centre of Ofelia's adventures is the image of the Faun – Pan as mythological core – who describes himself as having many names that "only the wind and the trees can pronounce" (del Toro 2006). The Faun proclaims a plurality of being that is akin to Pan's original governance. Like Gaiman, the agency to communicate this all-encompassing governance is given to Nature. However, unlike Tristran's dialogue with the tree, Ofelia encounters the Pan-creature directly. Her experience of him is unmediated, allowing him to assume mastery. This is initially evident in the Faun knowing Ofelia's true identity. The human authority to name, as observed by Jacques Derrida and David Wills in "The animal that therefore I am" (2002: 389) – earlier affirmed by Dominic Head, who says that "an identity is [deliberately] projected onto nature" by humanity (1998: 63) – is undone through Ofelia receiving her name, Princess Moanna, from the Faun. Using his new power over her, the Faun sets her three tasks. The first of these is the rescuing of a fig tree. Ofelia describes this as follows:

> Ofelia: When the forest was young, a fig tree took root and grew to a colossal size …. But now the tree is dying. Its branches are dry, its trunk old and twisted. A monstrous toad has settled in its roots and won't let the tree thrive.
>
> (Del Toro 2006)

The task set for Ofelia by the Faun connects the young girl to the legacy of quest narratives as described by Campbell in *The Hero with a Thousand Faces* (1949). Del Toro frames the moment Ofelia encounters the tree as linking Nature to psyche. The Faun speaks this connection into Ofelia's life, because, as he implies, the tree is his "voice". It is corrupted and silenced by the gluttonous ambitions of a humanity that has carelessly rejected Pan. However, the tree also represents Ofelia's *becoming* and seeks to affirm her agency as she stands on the brink of growing up.

The tree's shape strongly resembles a uterus (Diestro-Dópido 2013: 21), which would suggest that the initiation of this task is, in effect, an initiation into Ofelia's own *becoming*. However, it is not gently enacted, and Ofelia is presented with stark reminders of the burden of womanhood. The book that Ofelia holds as she faces the tree enables her to identify it as the tree of the Faun's first task because the Rorschach-like red blot resembles its shape. Conversely, it is also a portent of the miscarriage her mother will suffer.

The fantasy quest that Ofelia undertakes is, therefore, more than just saving a tree. It is also a psychological quest of understanding herself and the burden of her becoming in a brutally real world. Film critic Mar Diestro-Dópido comments that "[e]ntering the womb-shaped tree marks the beginning of Ofelia's initiation, her return to her own natural origins, hence linking the womb to the centre of the labyrinth … traditionally a privileged space present in many ancient cults symbolising the individual's search for the true self … [is] a return to ancient myths and primal emotions and fears …" (2013: 22).

Placing the Faun at the centre of the labyrinth, and therefore central to Ofelia's mythical journey, revitalises the Pan of myth. His voice grows in strength as her journey diminishes towards death. Death reconciles her to Nature, and a new balance is established – the Faun as an anthropomorphic Other stands as a resurrected master in relation to a diminishing anthropocentric Self. Whether Del Toro intended for Ofelia's death to be symbolic in this sense may seem presumptive, though the mythological context within which her development is set would suggest that her story is more significant. This observation gains further gravitas from the meaning of the name Ofelia. The name is reminiscent of Shakespeare's Ophelia, who descends into madness and is returned to Nature in her drowning, though the Online Etymology Dictionary indicates that the name is derived from the "Greek *opheleia* [which means] 'help, aid', (2018)". Ofelia may, therefore, be regarded as a character who is intended to provide succour, not only for her ailing mother, but also in resurrecting the ailing Faun. She is meant to restore Pan to the world. The result of this is a proposed new ecocentric paradigm – one that attempts to destabilise the association of myth to the anthropocentric in order to find a new balance under Pan as all-encompassing. This inculcates the relevance of the final words spoken by the narrator in the film:

> Narrator: And, like most of us, she left behind small traces of her time on earth. Visible only to those that know where to look …. The fig tree is flowering again.
>
> (Del Toro 2006)

The film acknowledges Ofelia as becoming myth, but also as becoming Nature. Her death assists in reconciling myth to Nature and inspiring a new cycle of growth. The symbolism of the fig tree in relation to Greek mythology is worth noting here. Varner writes that "[a]long with Pan, Dionysus, the Greek god of wine ,… was also a god of vegetation with ivy, pine and fig trees sacred to him" (2006: 119). The revival of the fig tree, and its association to Dionysus, serves the purpose of counter-balancing the Christian mythos that has dominated Western anthropocentricism. Friedrich Nietzsche vehemently endorses the veneration of Dionysus, declaring, in *Ecce Homo* (1908), "*Dionysus versus the Crucified*" (2004: 98 original emphasis). Nietzsche's declaration is scrutinised by Gilles Deleuze, who, in *Nietzsche and Philosophy*, observes the following:

> In Dionysus and in Christ the martyr is the same, the passion is the same. It is the same phenomenon but in two opposed senses…. On the one hand, the life that justifies suffering, that affirms suffering; on the other hand the suffering that accuses life, that testifies against it, that makes life something that must be justified.
>
> (2005: 14)

Deleuze affirms that the opposition that is generated in relation to the Dionysian and Christian perspectives relates back to their disparate views on the same phenomenon, which is a departure from earlier considerations of Pan and Christ as being in dialectic opposition. In the same way, Ofelia becomes the locus through which opposing views of existence are weighed against each other, because she encounters a reality that is supposedly founded on Christian virtues, but slips into an imaginary space that alludes to the Pagan asserting its claim on her. In particular, her suffering is essential to the Dionysian view of life as tragic, according to Lorraine Markotic in her article, "A Visual Dionysian: Nietzsche's Aesthetics and *Pan's Labyrinth*". Ofelia is the "courageous imagination [that] confronts and transforms the Dionysian terror and horror of existence" (Markotic 2016: 181), because she encounters and transforms the Faun, Pan. Moreover, Markotic observes that "the Dionysian emerges in music" (2016: 192), or, what Nietzsche terms "the visible symbolizing of music" (1967: 92). The relationship between music and image in relation to Ofelia is filtered through the influence of Pan. It directs her visual mythological journey in much the same way as one would lead a dance partner, and so the beautiful tragedy of Ofelia's engagement with the Faun is embodied in the musical

theme of the film – aptly titled 'Pan's Lullaby', hummed by a female voice. In this sense, Pan speaks through Ofelia.

## Conclusion

In conclusion, the historical Pan "died" metaphorically because binary thinking requires the condemnation of one side of the binary as evil. Though the name of Pan has not been totally absent from literature, he has largely been transformed from a nature-bound mythological being into a culturally-controlled exotic add-on. For example, in considering the inclusion of his name for J.M. Barrie's character, Peter Pan, Chesterton notes that "Peter Pan does not belong to the world of Pan but the world of Peter" (2007: 194). Humanity has historically asserted its dominance over Nature's representation, and so the anthropomorphic god, Pan, serves an anthropocentric purpose in both his presence and absence. Ecocritic Lawrence Buell affirms this in relation to literary narratives when he states that, "the conception of represented Nature as an ideological screen becomes unfruitful if it is used to portray the green world as nothing more than the projective fantasy or social allegory" (1995: 36). This, Buell suggests, skews popular perception of Nature because it is represented as being in perpetual servitude to the human. A clear journey towards resurrecting Pan is now asserting itself, initiated by the neo-pagans of the mid-twentieth century, and articulated more profoundly in Gaiman's novel and Del Toro's film. His voice is demonstrated as being increasingly amplified when weighing Gaiman's inclusion of Pan with Del Toro's, which suggests a literary willingness to reclaim his voice. We must ask whether this mythological resuscitation serves an anthropocentric purpose or an ecocentric one. Despite this speculation, Pan speaks, and the wisdom he represents is voiced, not as counter-truth, but, like the God of old, as all-encompassing.

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