

ديناميكيات الخيال والواقع: دراسة لأعمال أدبية مختارة

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المخلص

تتخذ الأدبيات شكلاً جديداً عندما تتداخل أفكار الواقع والخيال. يُعتبر هذا النوع من الدراسات قابلاً للتطبيق في المجتمع المعاصر، ويستفيد من تأثيره الدائم على فهم الإنسان وتجاربه. من جهة أخرى، يبقى هذا المجال غامضاً وغير مفهوم بشكل كافٍ نظراً لقلة الدراسات المتعلقة به. في هذه الدراسة، تُعرض أمثلة متعددة تتناول المفهومين الرئيسيين لتوضيح كيف يوفر الأدب لغة خاصة تعكس خيال وواقع مجتمع معين، مع التساؤل في الوقت نفسه عن فهم الأفراد لهذه العناصر وعلاقتها الجوهرية. علاوة على ذلك، تدعم هذه الدراسة نصوص محددة تتعلق بالنظرية وتحليل البيانات. وهناك ثلاثة أسباب رئيسية لاختيار هذا الموضوع: أولاً، يُعتبر الخيال عنصراً أساسياً في أدب ما بعد الحداثة على مدى العقدين الماضيين، مما يجعله ذا أهمية بالغة للدراسات الحداثية والكتاب، كونه ظاهرة ذات صلة وثيقة بالبحث العلمي والحياة اليومية. ثانياً، لفهم الخيال فهمًا شاملاً، لا بدّ للفرد من الخوض في نقيضه، أي الواقع، وإدراك العلاقة الكامنة بينهما. ثالثاً، قادني بحثٌ معمقٌ في سرديات الخيال إلى مسارين متميزين: أحدهما يتعلق بالأدب الروائي، والآخر يشمل حكايات واقعية. لذا، خلصتُ إلى أن هذين المسارين يُنمّيان خيالاً واسعاً، يتوج بعالم أسطوري أو ديني يبقى وثيق الصلة بالواقع. وعليه، أعتزم في هذه الدراسة توضيح الروابط غير الواضحة التي تجمع هذه العناصر الثلاثة. تهدف هذه الدراسة إلى تحدي النظرة التقليدية للتمييز بين الخيال والواقع في الألفية الجديدة، وذلك بتسليط الضوء على الروابط الكامنة بين هذين المفهومين.

الكلمات المفتاحية : الخيال، الواقع، السحر، المفاهيم، والسرد

The Dynamics of Fantasy and Reality: A Study of Selected Literary Works

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Abstract

Literature takes on a new form when the ideas of reality and fantasy combine. This type of study is considered applicable to contemporary society and utilize a durable influence on the comprehension and experiences of humans. On the other hand, this domain of study remains ambiguous and poorly understood due to the lack of studies related to this topic. In this study, multiple instances that address the two central concepts are presented to illustrate how literature provides a specific language to reflect the imagination and reality of a designated community, while questioning individuals' comprehension of these elements and their intrinsic connections at the same time. Moreover, the present study is also supported by specific texts that relate to the theory and the analysis of the data. Furthermore, there are three main reasons for choosing this subject: Firstly, fantasy has been regarded as an essential component of postmodern literature for the past two decades, thus holding considerable importance for modernist studies and writers as a phenomenon with substantial relevance in both research and daily life. Second, in order to comprehend fantasy completely, one must talk about its opposite, reality, and acknowledge the essential relationship between the two. Thirdly, an extensive examination of fantasy tales brought me down two different paths: one that addressed fiction and the other with real-life narratives. Therefore, I concluded that these two paths foster a profound fantastical imagination, culminating in a mythical or religious domain that remains closely connected with reality. Accordingly, in this study, I intend to clarify the unclear connections that combine these three elements. This study aims to challenge the traditional perspectives of the distinctions between fantasy and reality in the new millennium by drawing attention to the underlying connections among these concepts.

Keywords: Fantasy, Reality, Magical, Concepts, and Narrative

1. Introduction

The standard upon which a study is evaluated is unity. However, a cursory examination of the research title reveals that the principal feature of the presented study is diversity rather than unity. Consequently, this study's title connects the two concepts which are thoroughly discussed in a unified theme. Therefore, the theme highlights that imagination and reality lack a clear of distinction, which implies on their synonymy and symmetry. However, it is said to be that the interest which illustrates this connection, whether direct or implicit, genuine and authentic. This consideration shows that ambiguity, whether inclusive or exclusive, holds the power to unify several aspects within literature. Barthes argues "a text's unity lies not in its origin but its destination" (p. 142), thus, this study examines multiple works from various cultures, interrelated through common controversies, yet ultimately interconnected in a singular domain where all bases are established. Accordingly, the divers' sources of the study's themes exemplify this diversity.

It is worth noting that the discourse regarding how the interconnected of fantasy and reality in literature has been rigorous since the beginning of the new millennium. Consequently, it is necessary to have a more accurate understanding of the subtle connections between these concepts in modern writing. Dispelling the idea that imagination and reality are separate is also crucial. On the other hand, fantasy draws inspiration from reality and ends there. Furthermore, imagination creates a realm that surpasses the traditional structure of reality while simultaneously seeking to demolish it and create its own. In this sense, fantasy uses the concrete expression of imagination to create a meaningful reality.

A thorough examination of fantasy literature reveals that the genre frequently uses words like "magic," "superstition," and "imagination," which suggest that it is completely separate from reality. Examples of perplexing established differences are highlighted in this study. Even though one's perfect life or aspirations may seem unrealistic, it is still possible to achieve these goals and make one's ideal life a reality. Furthermore, distinctive fantasies may be pursued in any way, but if they are too challenging to achieve within one's lifetime, they will undoubtedly manifest at a later period. Therefore, whether in the near or far future, once a fantasy is conceived, it will eventually come true. As a result, my definition of fantasy is very broad since I believe that every era has its own unique kind of fantasy that finally appears in reality for the next era. Consequently, the goals we have now will influence the world in which the next generations reside. In essence, things that seem impossible now might become possible in the future. For example, telephones were unthinkable a century ago, yet they are now an essential part of our daily lives.

The five primary sections of this study are the abstract, introduction, literature review, discussion, and conclusion. The starting point of the discussion, which concentrates on the role of fantasy in J. R. R. Tolkien's Critical Theory, makes a strong case for how reality is viewed and illustrates how fantasy has evolved over time. It also investigates the real meaning of life. The second section, "Fantasy and Reality: A Dynamic Relationship," which is based on Tolkien's definition of fantasy, argues that fantasy is fundamentally a form of reality and that, just as what was once thought of as fantasy has grown into reality today, what is now considered fantasy may

eventually become reality. Since one cannot observe the unseen and the most genuine parts of life are frequently those that remain indistinguishable, it serves as an example of how imagination has a degree of realism.

Fantasy shows that human imagination is limitless by encompassing not only the difficulties of the past and present but also the possibilities of the future. Consequently, the person is able to perform the action again. According to this study, the difficulties found in fantasy worlds are similar to those found in the real world, but they differ in a way that is still recognizable. Additionally, fantasy is thought to be an escape from reality and a representation of a life attained via effort. This section's main goal is to show how acknowledging both reality and fantasy can make them actual. The traditional fantastical realm is said to be the source of the modern world. As a result, the facts of today are seen as remnants of a magical past. This presumption thus emphasizes the idea that the world we live in today is the result of a long creative process that began centuries ago. However, it is crucial to remember that not every creative visualization can come to pass; some prerequisites must be met for fantasy to materialize. The idea that our reality is the product of a progressive imaginative evolution is reinforced by this portrayal of the world as an ongoing magical process.

This viewpoint holds that the third section, which examines how fantasy and reality have influenced literature globally from antiquity to postmodernism, includes an analysis of fantasy's antithesis, reality. According to the study, fantasy is essentially the foundation of reality. Though it is rarely discussed, the idea that a manufactured world is an object of fiction has become a major concern in the new millennium. This fabricated reality has been acknowledged as a crucial element of postmodern literature for the past two decades. Because of its enormous impact, modernist studies and literature regard the idea of reality as extremely important. Instances of such constructed reality will be shown in this chapter, which also emphasizes the unique importance of imagination in understanding the world by examining the perspectives of several prominent writers regarding the nature of reality. This chapter's main goal is to make sense of this specific form of reality and how it is interpreted using the fantasy perspective.

Even though the fourth part of this study focuses on how imagination shapes human consciousness, fantasy can have a significant impact on human consciousness due to the expansion of the boundaries of observation, understanding, and emotional insight. In addition, fantasy allows people to assess reality, deal with existential concerns, and explore alternative lifestyles while also providing a creative and cognitive framework for escape. Because of this, the imagination produces symbolic landscapes and extraordinary circumstances that enable the mind to reevaluate moral precepts, question conventional wisdom, and explore abstract ideas that are normally inaccessible through physical representation. Furthermore, imagination elevates consciousness by fostering creativity, empathy, and reflection. As a result, by enabling people to communicate their inner conflicts, desires, and anxieties, it fosters psychological awareness and emotional growth. Fantasy improves our comprehension of the self and our role in the universe by reestablishing the connection between human consciousness and basic patterns through myth, fairy tales, and

imaginative tales. In this sense, imagination is a transformative lens that expands and redefines reality rather than an escape from it.

The conclusion section will look at the unclear boundaries between reality and fantasy because previous researches has not explored the relationship between the two ideas in the way this study has. As a result, there has not been much progress on this subject because previous research assumes that imagination and reality are unconnected and does not offer a thorough analysis of the connection between the two concepts. The worlds of truth and imagination are contrasted in this study. In essence, the study uses Tolkien's idea of fairy tales and reader-oriented critique, offering a distinctive analysis that deviates from most previous interpretations. Therefore, regardless of their actual existence in the real world, fantasy encourages acceptance of concepts that might not be logically viable. However, the fundamental connection between dream and reality is still unsolved. Thus, the purpose of this work is to fill that gap and possibly open up a previously undiscovered area of literary criticism.

2. Literature Review

A number of important theoretical theories serve as the foundation for the analysis of how imagination and reality interact in literature. Tzvetan Todorov's *The Fantastic: A Structural Approach to a Literary Genre* (1970) makes a significant addition to this conversation. When readers meet experiences that defy the laws of physics, Todorov characterizes the bizarre as a feeling of ambiguity. This notion is essential for comprehending narrative ambiguity because it portrays fantasy as a compromise between reality and the supernatural.

Northrop Frye, whose *Anatomy of Criticism* (1957) establishes imagination within mythological and archetypal narrative structures, is another significant figure. According to Frye, fantasy literature makes use of universal mythological frameworks that reflect cultural and psychological realities in people.

J. R. R. Tolkien's article *On Fairy-Stories* (1939) offers a fundamental viewpoint in contemporary fantasy writing that acknowledges fantasy as a legitimate literary genre rather than just an escape. Tolkien elucidates the concepts of sub creation, recovery, and different realities, emphasizing fantasy's capacity to revitalize human perception of reality.

In particular, a thorough examination of genre delves into the intersection of reality and imagination. Rosemary Jackson views fantasy as a genre that challenges and subverts dominant philosophical structures in her work *Fantasy: The Literature of Subversion* (1981). Jackson argues that by revealing suppressed desires and societal anxieties, the creative imagination exposes the limitations of realism.

The idea of cognitive alienation is first presented in Darko Suvin's *Metamorphoses of Science Fiction* (1979), which explains how hypothetical aspects separate readers from reality in order to promote critical thought. Suvin focuses on science fiction, but fantasy literature is frequently studied using his methods.

The main component of magical realism is the blending of fantasy and reality. The concept of the true fantasy is introduced in Alejo Carpentier's 1949 novel *The Kingdom of This World*, which argues that fantasy is an essential component of genuine expression, particularly in postcolonial contexts. Gabriel García Márquez's *One Hundred Years of Solitude* (1967) expands on this idea by portraying significant incidents as ordinary events. According to academics like Lois Parkinson Zamora and Wendy B. Faris (1995), magical realism allows historical and political facts to be conveyed within mythic structures by concealing the distinction between reality and imagination.

A number of psychological theories have examined the connection between reality and fantasy. Sigmund Freud's 1919 essay *The Uncanny* is frequently cited in literary analysis to illustrate how familiar but repressed experiences give rise to surreal features. The idea of the uncanny draws attention to reality's fragility and the irrationality that permeates daily existence. Carl Jung's (1964) theories on archetypes and the collective unconscious are used by later critics to examine fantasy literature, viewing fantastical characters as symbolic representations of common human experiences.

Lewis Carroll's *Alice's Adventures in Wonderland* (1865), a classic masterpiece of fantasy fiction, challenges Victorian notions of reason by using absurdity and dreamlike logic. This story, in which fantasy exposes the manufactured character of societal norms, has been thoroughly studied. On the other hand, J. R. R. Tolkien's *The Lord of the Rings* (1954–1955), which addresses real historical topics like combat, industrial progress, and moral decay while also creating a complex secondary universe, is a prime example of contemporary fantasy. *Beloved* (1987) by Toni Morrison depicts the agony of slavery in modern literature by fusing supernatural components with historical realism. According to academics, imagination in this situation is a crucial tool for communicating both individual and societal memories. Similar to this, Haruki Murakami's *Kafka on the Shore* (2002) explores identity, self-awareness, and existential ambivalence through the use of odd occurrences and dreams.

3. Discussion

3.1 The Value of Fantasy in J. R. R. Tolkien's Critical Theory

Our world used to resemble a work of fiction, with gods coexisting with people, animals having the ability to speak, and remarkable events occurring. As a result, fantasy and reality became more and more entwined. The emergence of divine beliefs, which dismantled these illusions and offered an alternative fantasy in which one deity was exalted to a secret realm and miracles only occurred within the narratives of sacred writings, prevented this method of thinking from developing. The imagination shattered the illusion of the tangible. In this sense, fantasy, though relatively modern as a literary genre, is as old as reality itself. Myths existed long before any written literature was recorded, and since the advent of writing, they have continued to grow and evolve into the modern era. Throughout history, fiction has developed in many ways: from a return to ancient myths, to the evolution of science fiction, and the diversification into various parallel universes. Regardless of how contemporary retellings of classic tales have changed, they still have a timeless and fundamental element that can be used but not replaced. Fantasy literature reexamines ancient narratives from various societies due to the progression of their

individuals' comprehension. Despite it appears clichéd and rudimentary, its original and old source material renders it of superior quality and utility.

Although the fascinating narratives of prehistory still holds many enigmas, contemporary human cultures are able to acknowledge the presence of these ancient tales. Despite the fact that their narrators occasionally fabricated new versions and passed them down orally, these ancient tales persisted within cultures over generations. Furthermore, similar narratives were executed in the past, although they lacked historical context. Their past is undeniably a fantastical era characterized by ongoing invention and uncertainty. Consequently, their narratives were situated in a realm of "once upon a time." Weird literature is the oldest and only recognized genre, despite being seen as the most modern. To clarify, the most primordial kind of literature is narrative, which is inherently the progenitor of literature. Storytelling was founded on peculiar and supernatural narratives that can be regarded as fantasies within the Chaucerian framework. For numerous centuries, fantasy narratives were conveyed orally rather than through reading. Storytelling was the sole method employed by narrators to communicate their tales. All human cultures, as indicated by anthropological studies, relied on storytelling for the purposes of communication and social development. These imaginative stories from antiquity form the essential basis of writing. In many ways, the history of fantasy literature is similar to that of literature in general. Thus, the most fundamental roots of contemporary fantasy writing can be discovered in classic narratives. But when printing advanced, people started to comprehend and interpret social narratives through visual reading as opposed to audible reception, which allowed them to directly comprehend word meanings rather than understanding them as a series of sounds.

There are several definitions of fantasy, and it is often regarded as a difficult genre. The fantasy genre is difficult to define, much like literature in general. There has been much critical discussion about the term "fantasy," and no agreement has been reached on its exact definition. This intricacy is demonstrated by the way fantasy has changed throughout time, continuously evolving as different subgenres have emerged and intertwined. Boyer et al. (1979) assert that "... fantasy, as a literary genre, is composed of works in which non-rational phenomena play a significant part" (p. 31). In this sense, people usually consider imaginative visions to be illogical occurrences that defy natural laws. Fantasy, in contrast to realistic literature, belongs to the broader category of non-realistic literature. Plato considered fantasy to be a frivolous and self-indulgent distortion, despite the fact that he regularly employed legendary elements in his own writings. Similarly, Socrates sought to replace conventional myths with more rational explanations. Their perspectives align with those of Aristotle, who emphasized the mimetic elements of literature and argued that exceptional poetry must conform to established standards. Consequently, these thinkers maintained a skeptical stance toward fantasy. Historically, earlier philosophers largely adhered to Plato's view, perceiving literature solely as a mimetic reflection of reality, disconnected from fantasy.

Since superstition was destroyed during the Enlightenment, and old tales were considered antiquated and an indication of a lack of intellectual development, the dismissal of imagination as pointless remains. Fantasy was once believed to be a poorly esteemed literary genre and thus

not worthy of serious consideration. From old traditional fantasy to the Gothic novel of the eighteenth century, then to the poetic fantasy of romanticism, and finally to the revolutionary fantasy of modernism, the development of contemporary fantasy literature is characterised by paradoxes. The beliefs that fantasy tales would disappear in the decades to come, our current era, and that conventional narratives would be substituted with contemporary narratives with myth eliminated as a consequence of the development of practical reason and science, have been unambiguously dispelled as everything has ultimately transformed. The world's fluid imagination is sustained by the development and maintenance of extraordinary tales, regardless of their fundamental logical structure. As a result, the writer's focus on the culture of anticipation has become legitimate. One of the most important literary genres in the mainstream is fantasy. Fantasy continues to be vilified despite its rapid development as a phenomenon. Although they write about hypothetical futures and modern realities, contemporary fantasy authors retain the imagined past in mind while they develop their innovative concepts. However, the attempt to captivate their imagination—which encompasses both a theoretical future and an extremely vivid past—has given birth to a new genre of imaginative literature: science fiction. In this sense, the limitations imposed by its mythical origins have always restricted fantasy fiction. As a consequence, classic narratives will inevitably be adapted in science fiction, though to a certain degree of adoption and reprocessing from prehistorically peculiar literature.

Fantasy literature has grown into an autonomous literary genre in recent decades. Although its themes and illustrations take their inspiration from myth and folklore, it also embraces modern concerns which distinguish it from conventional fantastical tales, despite their numerous parallels. Fantasy is therefore perceived as a contemporary genre that is unconstrained. It describes a genre that is identified by formal consistency. According to Jacques Derrida in his book *The Law of Genre* (1980), “Every text participates in one or several genres, there is no genre less text, there is always a genre and genres, yet such participation never amounts to belonging” (p.230). In *The Encyclopedia of Fantasy* (1997), John Grant characterizes fantasy literature as a relatively recent genre. His primary assertion is that fantasy should not be viewed merely as a segment of literature diminished by the Age of Enlightenment; instead, it retains its contradictory essence in dialectical relation to the concept of reality.

Fantasy has recently been viewed as a reflected reality as an outcome of recent fantasy critics' reinterpretation of reality as a filtered form of fantasy. Within the realms of their tales, fantasy writers bring the imaginary to reality. This approach might be considered the first step toward providing those nebulous aims a sense of achievability. In a fantasy world, magic makes everything possible. A combination of logic and magic is necessary for those mystical phenomena to exist. The number of magical elements in the world of fantasy varies from substantial to insignificant. Higher fantasy literature is characterized by narratives that take place in entirely imagined worlds inhabited by beings and entities that never existed in reality. Other fantasies are categorized as low fantasy literature due to how they preserve the majority of the real world while, depending on the authors' creative abilities, transforming some common elements into magical occurrences. Fantasy writers are adept at bringing us to imaginative realms; regardless of whether their narratives are fictitious, we can relate the struggles those characters confront to our experiences. The protagonist's battle against a powerful dragon helps

us overcome our greatest anxieties and challenges. Thus, delving into the mysterious realms of fantasy could aid in our comprehension of the peculiar and intriguing real world. From mysterious galaxies to magical stones, fantasy authors provide a diverse cast of characters to guide us on this adventure. The fundamental idea of fantasy is to see potential in everything, which inspires extraordinary minds to develop and evolve. It could be argued that a lot of ideas from imaginative dreams are used to understand reality. Because of this, reality is unable to acquire a distinct personality because its essence is suspended.

3.2 Fantasy and Reality: A Dynamic Relationship

Though they are still present in the real world, fantasy and reality combine to form a parallel universe. This amazing phenomenon, which is based on accounts told from the perspective of people who actually experience supernatural elements and believe in perceiving reality, is known as magical realism. Magical realism portrays the experiences of individuals whose worlds are distinct from others. Instead of being based on speculation or sensationalism, it aims to provide us with a different perspective on the world. There seems to be a conflict between this new dimension of strange events and the modern understanding of reality. These arts employ a range of methods that give things profound meaning and reveal mysteries that have long threatened the serene simplicity of creativity. This space offers a serene perspective on life, suggesting that things have multiple dimensions. Consequently, we can use this foundation to explore numerous ideas.

In magical realism, the ordinary becomes remarkable. The overall structure of the story is greatly influenced by unforeseen events. The two fundamental elements of magical realism are fantasy and reality. The first is naturally creative; imagination is a fundamental element that unites and creates communities. Every community has its own fantasies, and literature is derived from these fantasies. As a result, there used to be only one type of literature. But in the modern era, established communities lacked a unified perspective and an individual viewpoint, which gave rise to literature. Because modern civilizations are deeply interconnected, literature has the power to shape, influence, and improve a wide range of ideas and points of view. Contrarily, literature is primarily used as a tool for individual expression, not totally, while fantasy is essentially communal, widely shared, and intimately connected to shared experiences.

The second component of magical realism is the idea of reality. The main argument of this study is that fantasy creates reality, which runs counter to the idea that fantasy modifies a universe of permanent reality. While literary realism is seen as a portrayal of what is concrete and actual, the former perspective contends that fantasy literature warps reality, producing its own distinct interpretation of reality. On the other hand, it is essential to recognize that fantasy alters and breaks down existing reality to reshape it in accordance with the needs of modern individuals. As a result, the remarkable imaginations of the people from a particular era influence their understanding of reality. The idea of reality is therefore relative and can change over time. Different historical periods experience distinct realities that have been formed by their own conditions. Ernst Von Glasersfeld (1990) states that "the organization is always the result of a necessary interaction between conscious intelligence and environment" (p. 209). By connecting their conscious thoughts to the contextual surroundings of their time, people develop an

awareness of reality. It appears that literary realism is predicated on a set of standards that are purportedly connected to reality. Literary realism has addressed a variety of problems in different realities throughout history. In response to this, realism is frequently seen as aiming for the highest level of authenticity. This comprehension is thought to be a fundamental feature of the literary realism genre. If the events and their evolution make sense, the work is considered realistic. Furthermore, a tale is considered authentic if it touches an emotional connection with readers or if its surroundings fully immerse them in the reality underlying the text. These characteristics make it easier to distinguish between the fanciful and the real in fiction. The study's title implies that rather than being antagonistic, the two forms should be viewed as complementary. The existence of each form depends on the other. This variation is structured and created to show how these two literary domains are flexible, interrelated, and overlap.

Nonetheless, non-realist literature deviates from our perception of reality. Magic and legendary animals are just as essential to contemporary life within this writing style as the Internet is. The principles of non-realistic writing are essentially predicated on non-rational happenings. On the other hand, realistic fiction is usually characterized by its genuine and accurate depiction of human existence while adhering to natural principles. The world's past and present are precise replicas of its actuality. Realistic fiction's topics could accurately depict reality and correspond with human perspectives on life. In literature, realism seeks to accurately depict its subjects by renouncing fictitious creative tropes, improbable circumstances, foreign concepts, and supernatural aspects. But there is no denying the connection between the ridiculous and the practical, especially when it comes to our attempts to comprehend it. As a result, people use their five senses to explore the world they experience. In *An Essay Concerning Knowledge*, the empiricist John Locke (1836) claimed that "...only our experiences provide us knowledge of reality" (p. 29). Consequently, sensory experiences are the source of all principles.. If this is true, it suggests that "... no two people will have the same knowledge, and as long as people ground their beliefs in their sensorial data, nobody's beliefs are better or truer than anyone else's" (p. 30). Our ability to perceive the world around us is made possible by the five senses. Our impressions are validated by the surrounding things' material quality and their sensory effects. The accuracy of this world raises ongoing questions. It is inaccurate to rely only on one sense because it is not enough to determine reality; sight and touch are equally important. We may see what we perceive to be reality thanks to perception. However, tactile perception is utilized to verify the correctness of our observations because eyesight can be deceiving.

Considering the perspective of the inmates in Plato's *The Allegory of the Cave*, we would most likely reject the possibility of a totally other reality devoid of sensory experiences if we unexpectedly became conscious of it. In Plato's *The Allegory of the Cave*, the shadowy figures on the wall imply that human perceptions may not accurately represent reality. Our perceptions may be deceptive as a result. They might present us with a confused perception of reality. Although the term "illusion" has been used previously, it is important to comprehend what it means in terms of our perceptions. An illusion can distort our experience of reality by deceiving our senses through inaccurate or misunderstood sensory perception. The brain receives a warped picture of reality as a consequence of our senses misinterpreting information. One significant problem with relying only on our senses is that human perception is insufficient to recognize

some phenomena. British ethnologist Richard Dawkins (1976) noted that "... our senses are not sufficiently robust for some concepts" (*The Self Gene*, p. 156). He claimed that "if we relied entirely on what we can observe through our senses, we would have to conclude that entities like bacteria and distant galaxies do not exist because they are too small or too far away to be seen" (Ibid). However, he argues that people are constantly driven to use their metaphysical imagination to build and develop specific things in order to broaden their senses, deepen their awareness of reality, and better understand the meaning of the world. Fantasy's metaphysical quality affects our comprehension of reality by putting it outside the realm of human senses. Components of reality that transcend the material world and our direct experiences are made clearer by this metaphysical quality. It basically depends more on humans than on objective logic. By using this logic, we are encouraged to recognize the existence of galaxies and microbes beyond conventional boundaries.

In fact, there is no method for analyzing reality beyond literature. Examining reality in literature raises important issues about how it is portrayed, experienced, and communicated in literary works. Writing also thrives when the writer can identify both hidden subjective fantasy and fundamental objective fact. This straightforward statement sparks an innovative process. The truth will then be revealed in the remarkable result. This process provides an alternative to reality; death is the opposite of life, and fantasy is an inverse of reality. Death is an inevitable part of life, yet reality always arises from imagination. Life is therefore destined to end. However, fantasy will continue to exist and thrive. Amazing creations are impossible without creativity. For instance, the ghost persona in Shakespeare's *Hamlet* is essential to Hamlet's existence and is the result of Shakespeare's extraordinary inventiveness. The ghost's powerful presence confirms to Hamlet his true existence. Shakespeare brilliantly expressed faith in his magical world in several famous plays.

Shakespeare is exceptional and unequalled in this regard. Relying only on his own brilliance, his enormous and imaginative approach successfully activates the subtle superstitions ingrained in his readers' minds. The speech of Shakespeare's fairies presents an unresolved topic between wildness and normalcy, compelling readers to acknowledge that if such magical entities were real, they would probably behave and speak as Shakespeare portrays them. He selected particular traits and behaviors for his spirits that could only emerge from a deep sensitivity, which, though unconventional and distant, neither unsettles the audience, as mentioned in his work *Critical Discourse of the Fantastic* "nor compel them to recollect that he has a license of extravagance" (Sandner, 2011. p. 27). Literature fundamentally consists of two extremes: reality and fantasy. Each cannot exist without the presence of the other. In literature, entertainment takes precedence over education. In this sense, literature covers all ideas. As a result, the distinction between reality and fantasy is absent, making the superiority of fact over fantasy unfair. Literature is seen as concrete and definitive realms of truth. The reader distinguishes a realistic literary piece from a fantastic one based on their understanding of the current reality.

Literature reflects a range of social norms because people and their societies are closely related. Consequently, we are able to analyze literary and artistic creations from the perspective of humanity and other aspects of reality. The way that reality is portrayed in literature is

individualized and subjective. One significant philosophical and developmental change brought about by modernists is the recognition of the applicability of reality. Something can be analyzed from a specific and comparative perspective even though it is hard to fully comprehend. This perspective marks a significant departure from the commonly accepted belief that reality is comprehensible, recognizable, and articulable. Literature has always tried to capture the diverse realities of different eras because reality is dependent. According to Kathryn Hume's seminal work *Fantasy and the Mimeses: Responses to Reality in Western Literature*, fantasy is one of the two basic impulses that propel literature. The initial drive is mimesis, defined as the "desire to imitate, to describe, events, people, situations, and objects with such verisimilitude that others can share your experience" (1984, p. 20). The alternative drive, fantasy, represents 'the desire to modify established norms and transform reality', as well as a "departure from consensus reality" (1984, p.20). Consequently, fantasy constitutes "a purposeful deviation from the boundaries of what is regarded as real and normative, encompassing intentional distortion, omission, and erasure" (1984, p. 30). Consensus reality is defined as "the reality upon which we rely for daily activities, such as the necessity of food, air, and water for human survival, the solidity of stones, and the inevitability of human mortality" (1984, p. 31). For her, fantasy includes fantastical narratives wherein the wonder is seen as authentic; "the fantasy regarded as real is not perceived as real in the same manner as a chair is real" (1984, p. 21). Literature can be categorized into two types: literature that responds to reality and literature that provides escape and solace from reality. Philosophically, if we classify literary forms based on their relationship to reality, we must examine the essence of reality, which is precisely the focus of this theory. Since there is no such thing as absolute reality, literary realism provides a picture of reality that cannot be considered an absolute truth. Simon Conway Morris (2003) asserts that "realist novels neither provide life nor a segment of life, nor do they mirror a singular reality" (p. 41). Since that would be replication, which is neither portrayal nor creativity, literary realism does not immediately imply reality. A portrayal is, in fact, an illustration or symbol of another thing; it becomes a replica, which is not art, when it is separated from its subject.

Interacting with an extraordinary world is difficult to accept with comfort. To examine the several aspects covered in the study and to provide the required analysis, a lengthy discussion is required. The ideas of both reality and fiction are equally complicated and multi-layered due to the intricacies of existence. The goal is to fully comprehend the concept of subjective reality in relation to literature. To understand the differences between reality and fantasy, a quick review of philosophical concepts is essential. The Aristotelian realism, or "correspondence," understanding of truth dominated ancient Greek philosophy. According to Plato, the essential components of reality are imaginative concepts and patterns. According to Aristotle, reality is the "alignment of things and mind" (Poetics, p. 120). The two main essential perspectives on reality throughout history have been the Platonic and Aristotelian ideas. The exceptional realm transcends physical reality by integrating the fundamental components of the human experience into a coherent whole, viewing creative ideas as fundamental to reality. As a result, this process involves the production and manifestation of a future reality. According to this perspective, reality as it is portrayed in literature is a kind of existential fact that is connected with belief and thought. These shifts focus from the outside world to the fundamental truth. In literature, questions about facts or realities are subordinate to the primary literary goal of creating structural

language for its own sake, regardless of whether it is fantasy or realistic. Both fantasy and reality are essential components of life, either of which can depict life. Both illusion and reality are seen as virtues. Authors explore the theme of human existence through a variety of facets of life, based on their perspectives of reality. Realism and truth are often associated, implying that imaginative inventions are devoid of truth. Improvements and advancements, however, have produced the opposite outcomes. Keats expressed his skepticism about all ideas in this setting, except for the strength and validity of imagination. "I am certain of nothing but the reality of imagination," he asserts (1819, p. 98). While reality is perceived using the lens of the imagination, truth may be imagined. The truth may be found in the worlds of fiction rather than in the real world. The fundamental basis of the experience of humanity is the investigation of both the potentials of manufactured fiction and the true nature of reality. Deep questions about the nature of reality are prompted by human life. For a realistic portrayal of reality, literary realism is considered essential. Nevertheless, despite its suggested reference, literary realism remains a form of fiction.

Wolfgang Iser, a German scholar of literature, remarks that "... fiction is the opposite of reality." Clarifying the reality of literature often results in misunderstandings (1971, p. 53). Thus, reality serves as both the fundamental basis and the final result of literary realism. Interacting with a text produces a real experience that can elicit a reaction from the reader concerning their particular reality, thereby opening the possibility of changing that reality. Literary realism engages with reality and has the ability to change how we view it. Instead of directly referring to reality, realism is a perspective on reality that may influence how we understand it. Among many other things, one of the main goals of writing is to alter how reality is perceived. An abstraction of reality and a wide range of viewpoints on potential outcomes can accomplish this. The validity of the reality concept is preserved because the creation of a literary reality does not change it. The distinction between the two worlds is still visible even though it might seem unclear. Raymond Federman, a postmodernist, claims that "... the reality of imagination is more real than reality devoid of imagination" (1971, p. 132). This investigation will demonstrate how our reality can be altered by fiction. Recent research in biology, psychology, and neuroscience is starting to offer quantifiable scientific proof of how fantasy literature affects readers, highlighting its unique capacity to change viewpoints.

3.3 The Role of Fantasy and Reality as a Foundation of World Literature, from Antiquity to Postmodernism

In various centuries, many works of world literature have been classified as either fictional or actual. This enduring belief claims that fantasy originated and persists across mankind, inspiring people to create and grow. As a result, the term "fantasy" as opposed to "reality" is used to refer to a variety of tales that are deemed unintelligible by various cultures and eras. A structure of thought is a fantasy. Unlike horror, it is not a genre that is exclusively defined by the effect it aims to elicit. It is an all-encompassing structure that arranges concepts and guides our aspirations toward a tangible expression of strength. As a result, fantasy will undoubtedly be included in nearly every piece of writing that deviates from the norms of the mimetic novel. When a literary work is deemed to be an outstanding piece of literature, its fanciful qualities are

essentially acknowledged. Although it primarily focuses on fantasy, the chapter covers a wide range of topics related to the genre of speculative literature. The exact place of fantasy in the spectrum of the fantastic is a subject of ongoing critical investigation.

Nevertheless, the subject that needs to be addressed is how fantasy has penetrated civilization over the decades. It is crucial to keep in mind that following the chronological development over centuries is more than a mere historical consideration; rather, it provides a framework that improves our comprehension of the synchronic and diachronic points of view required to convey the functional components of any modern system of fantastic literature. Friedrich Jameson, a philosopher and Marxist political theorist, characterized this method as a Genealogical Approach in his work *The Political Unconscious: Narrative as a Socially Symbolic Act*, (1981), highlighting its function as:

"In genealogical construction, genealogy is not a historical narrative but has the essential function of renewing our perception of the synchronic system as in an x-ray, its diachronic perspectives serving to make perceptible the articulation of the functional elements of a given system in the present" (p. 48).

Crucial explanations for the sublime form and purpose of the genre might be obtained by isolating an objective requirement for the fantastic throughout generations. Both classic and modern aspects are considered equally throughout the genre. It cannot be moulded into a single identity. There have been various phases in the evolution from traditional fantasies to contemporary forms of fantastic fiction. The adventurous novels of the Medieval era, the Romantic novels, the Gothic novels of the Victorian era, and the supernatural fairy tales of ancient times indicated the beginning of this development. The next stage of this evolution was represented by the realistic novels of Modernism, which led to the reality-fantasy fiction of post-modernism. The phrase "reality-fantasy" suggests two different meanings. Nevertheless, these interpretations do not resolve into an overall interpretation. Renowned traditional, wonderful patterns underpin each stage of the fantasy's development. Because of this, famous authors have used important fantasy elements found in ancient literature as influence for their works.

Even though modern fantasy is only two centuries old, its roots can be found in antiquity. Some scholars, like Douglas P. Zipes (2012), claim that fairy tales are where modern fantasy first appeared, although J. R. R. Tolkien (1984) goes even farther back to Norse mythology, Anglo-Saxon stories, and Arthurian legend. These qualities have all played a prominent role in the development of fantasy. Fantasy is similar to classical literature, which includes works such as Gilgamesh and The Odyssey. In older times, fantasy was a crucial aspect of reality. In an era where wonders happened, the holy thrived, and animals spoke. The origins of fantasy in the early human settlements have been developed, necessitating an examination of their goals, intentions, and strategies. Superstitious worshippers used well-known tales and folklore to narrate their strange encounters with the paranormal in an epic narrative that began with "once upon a time." These fabled epic stories were transmitted orally and were largely kept alive by the generations that followed. In this context, tribal tales and folklore are components of lengthy epic narratives with supernatural themes.

Folk stories featuring mythical heroes and grounded in actual events and historical figures have been created since ancient times. As a result, fantasy was seen as a collection of exaggerated and fragmented supernatural concepts. It was intended to convey the longing for the lost integrity that had been fragmented. Detached from reality, the fantastic offers a transcendence by creating avenues for multiple interpretations through its tension oscillating between potential fullness and unexpected emptiness, ultimately yielding, as Samuel Coleridge suggested, “a sense of wonder” (1817, p. XC). The fantasy genre was clearly molded into its classical form by the philosopher Menippus of Gadara. The genre may have been first represented by Antisthenes, a Socratic follower who lived much earlier. Mennippus then offered the genre an improved framework, followed by Varro, whose outstanding works have persisted. The role of fantasy in literature has been affected by the Classical Age's significant but restricted defence of the fantastic.

Up until now, fantasy has had an immense impact on classic literature. During the post-classical eras, such as the Middle Ages, the Renaissance and Reformation, and modern times, fantasy has been continuously evaluated under a variety of titles; it is apparent that this progression continues to this day. In all of its forms, fantasy texts perpetually distance themselves from any particular performing setting. Fantasy arises as a challenging entity that defies straightforward comprehension or conformity to a universal concept when it is separated from current performances and relies on subjective reality. The superb writing is intrigued by this improbable notion. The Middle Ages witnessed a significant revival of the fantasy genre, particularly following the publication of *One Thousand and One Nights*. This work of Arabic literature is regarded as a masterpiece of medieval fantasy, and it continues to exert an influence on how non-Arabs conceive Arabic culture and Arab life. The narratives of *One Thousand and One Nights* are made up of several interconnected chapters that come together to form an extended narrative. The epic was first written in the 10th century, and by the 14th century, it had taken on its ultimate form. A majority of the tales found in *One Thousand and One Nights*, referred to as *The Arabian Nights*, are imaginative in nature. The adventures of Sinbad, the Sailor, is an intriguing tale that fascinates the reader. Following an unfortunate incident involving a giant sleeping whale, Sinbad has unbelievable adventures. The whale attacks their boat after being startled by a fire started by the ship's sailors because trees have taken root on its back. In the end, he ends up isolated without his uncle Ali on a deserted island. To help him on his travels, he has taken Shera, a peculiar but extremely intelligent speaking bird. The two had encountered a variety of strange animals, including monsters, mermaids, giant snakes and birds, genies, and malevolent magicians, during their seven sea journeys.

The Arabian Nights' folktale of Ali Baba and the 40 Thieves of Baghdad tells the charming tale of Ali Baba, an impoverished woodcutter who, while working in an enormous forest, unintentionally heard a group of forty thieves using magic to move an enormous stone that was guarding the entrance to their cave, where they retained their stolen wealth. After they leave, he recalls the "Open Sesame" word to memory to enter the cave. The thieves intended to kill Ali Baba after learning that someone had broken into their treasured cave. Arriving with 38 oil jars—one of which contained oil and the other 37 of which contains the remaining thieves, their leader pretended to be an oil dealer seeking Ali Baba's hospitality. The criminals plan to kill Ali Baba when he is sleeping. But Ali Baba's devoted slave girl discovers and foils their plans by

covering the 37 thieves in boiling oil inside their oil jars. Upon arriving to assemble his troops, the captain discovers that they are all dead and that his only choice is to escape. As a result, Ali Baba gives his slave her freedom as a sign of gratitude. The story's imaginative elements clearly depict the remarkable production. The Adventures of *Aladdin*, which tells the story of Aladdin's journey with his greedy uncle in search of wealth amid chaos, differs in content yet contains comparable traits. The den's entrance closes as Aladdin walks in. Aladdin found a dusty, magical light amid the commotion. He brushes the lamp while trying to clean it, and a powerful Jinn appears, promising to carry out all of his orders. For Aladdin, some requests were granted. After building a large castle for their home, he finally begs the jinn to come out of the chaos and marry the Sultan's daughter. His every wish came true. Since many other stories from *The Arabian Nights* are shown with fantastical elements, the line of fantasy is not broken here.

One of the five narratives by Tieck is his 1812 work, *The Elves*, which recounts the tale of a girl who innocently plays with her brother until she unexpectedly crosses a prohibited footbridge that leads to a settlement of gypsies. Conversely, upon her arrival, she discovers an ethereal realm inhabited by tall, exquisite elves who escort her to their castles, introduce her to their intellectual ruler, and partake in indelible adventures. She spent the night there, and in the morning, when she was preparing to return home, she realised that she had spent seven years in that fantastical realm. Years elapsed; she married and bore an inquisitive daughter. Nevertheless, she spent the remainder of her life reminiscing about that cherished day. This continued until her daughter was able to enter that fantastical realm and share in the same experiences. It is important to keep in mind that this type of fantasy fits into Sarah Mendlesohn's portal-quest category. For two reasons: first, it introduces the reader to the everyday world before shifting on to the fantastical one; and second, the period transformation is expertly executed throughout the story. However, there is still a widespread acceptance of those outstanding literary works today, which has sparked an intellectual debate about the role of peculiar literature in maturity.

By consistently depicting the fantasy world, which naturally highlights the sublimity of those revered masterpieces, this copying process fosters a new style. I argue that sublimity is a suitable argument for both modern fantasies and recovered romances. It is relevant to look at how the British critic published a number of collections that were inspired by old fairy tales and ballads. Richard Hurd's book, *Letters on Chivalry and Romance* (1769), which indicate a rise in interest in odd narrative and Gothic primitivism. While he fundamentally dismisses the contemporary creation of modern fantastic literature that emulates supernatural romances in an era where superstitions have been debunked, his advocacy for Gothic and Fantastic reproduction notably evokes Addison's (1712) discourse on "the fairy way of writing," implying a purpose for such fantasies, as Hurd posits, "Nothing in human nature is without its reason" (The Spectator No. 419). Consequently, the aim of these recreated fancies is to convey the poets' perception of the primordial era. Hurd posited that "The modes and fashions of different eras may initially seem fantastic and inexplicable" (p. 11). In essence, what transpires or may occur independently of us is utterly extraordinary to proponents of the Carpe Diem philosophy, whereas those who scrutinize carefully will uncover underlying factors contributing to their emergence (Hurd. 1769, p. 12), rendering these enigmas comprehensible. To elucidate, poets of exceptional intellect would want to traverse backward or forward in time to uncover what exists beyond the

formidable barrier of time. When they come back to the present, they record their extraordinary and serious experiences. experiences that, to their audience, would appear wholly unusual—and communicate their perspectives on the past or the future.

Romanticism also anticipated the rise of the fantastical as an important facet of cultural perception. Ancient critics claimed that a unique universe characterized by a vibrant imagination and an unconventional style of thinking served as the inspiration for fantasy. Notably, Milton's anecdotes "Of Forest and Enchantments Drear" (1645) were greatly impacted by his strong tendency for the wildness of imagination. His active intellect was greatly influenced by the vivid imagery found in these works, and the emergence of such wild pictures, fueled by the fired imagination, became a popular topic of conversation. Gothic literature gained a substantial reputation as a result of the Romantic writers' preference for horror and ghost stories over fantastical ones. Charles Dickens's *A Christmas Carol* (1843) and *The Hunted Man* (1848) serve as evidence of the transformation of gothic construction into a sensational formula through their classical elements of vampires. In his essay *The Fairy Way of Writing*, British critic Joseph Addison asserted that "There was not a village in England that had not a ghost in it; the churchyards were all haunted; every large common had a circle of spirits and fairies belonging to it" (1712). Consequently, the creatures depicted in the fantastic narrative should not be regarded as supernatural; rather, they appear entirely normal.

This equivocal perspective led to a fascination with the juxtaposition of opposites, which also sparked an interest in Eastern literary creativity. Western writers often significantly incorporated Eastern culture into their literary compositions. Consequently, a novel kind of writing developed through the imitation or representation of elements from the Eastern world. This writing style is termed Orientalism, which emerged after the release of the inaugural English edition of *The Arabian Nights* by Sir Richard F. Burton in 1885. "Orientalism" denotes the condescending perspective of the West towards Eastern societies. Notable fantasy novels by social realist writers, such as George Meredith's *The Shaving of Shagpat* (1856) and Francis Marion Crawford's *Khalid: A Tale of Arabia* (1891), emerged as a result of the Orientalism movement, which was defined by the imitation of elements from the Eastern world. Alongside the growing popularity of fictitious trip narratives in the 19th century, this trend signaled the beginning of a new period of fantasy, notably the modern fantasy genre. According to experts, modern fantasy originated in the eighteenth century. Fables, Gothic, fairy tales, wonder stories, romance, and finally fantasy were among the many terms used to describe fantasy in the nineteenth century. alongside its acronym, this evolution shows how the fantasy genre has remained stable while being influenced by earlier fictional genres. Ultimately, fantasy emerged from a literary fabric of amazing stories to become a separate genre by the late 20th century.

3.4 The Function of Fantasy in Shaping Human Consciousness

From the earliest days of literature, fantasy and the paranormal have been primary subjects. Uncommon, strange literature of the twentieth century distinguishes itself from traditional folklore with supernatural elements by clearly identifying itself as fiction and giving attribution to a particular author. Twentieth-century critique heavily relies on the limits of tolerance and expertise. They put a lot of emphasis on utilizing difference and obtaining fresh insights. A

different reality is presented in modern fantasy, either as an underpinning fantasy that is primarily seen as subjective reality or as an apparent fantasy distinct from objective truth. Unlike the traditional fantasy world, the boundaries, geography, and history of this modern fantasy world are typically described, though not in great detail. Classic fantasy stories usually lack specific details of the geography or time period and are situated in far, strange places or in the past. Fantasy literature, according to Russian critic Michail Bakhtin's 1963 essay *Characteristics of Genre and Plot Composition in Dostoevsky's Works*, is literature that challenges preconceived notions about reality. Bakhtin uses "polyphonic novels" to emphasize how opposing and intricate meanings and languages interplay. His method thus provides new perspectives for examining the composition and evolution of the fantastic. Fantasy literature thus becomes an important topic for modern criticism, pushing us to reevaluate our own world and how we should fit into it. A chance to reconsider ideals that could support humanity's reunification with nature is provided by fantasy.

J. R. R. Tolkien recounts the tale of a group of elves who discover a secret entrance on a map leading inside a rugged mountain in his renowned novel *The Hobbit* (1937). Bilbo, one of the explorers, breaks away from the company. He discovers an enigmatic ring while exploring the tunnel, which entices him to participate in a riddle tournament. Bilbo discovers the key to getting out of the tunnels after cracking every puzzle. Equipped with the ring, he makes his way through a pitch-black forest, where he locates the dwarfs and rescues them from a dragon, a gigantic spider, and numerous wood elves. In this manner, he finds and conceals Thorin's priceless heirloom, the Arkenstone. The wood elves demand payment for their assistance and the settlement of earlier claims to the wealth, which Thorin rejects, while the elves seize ownership of the mountain. Nevertheless, the people, elves, and dwarves unite to fight Thorin's family. Bilbo offers the Arkenstone in an effort to defuse the situation, but Thorin is incensed at what he sees as betrayal. He casts Bilbo out, making battle seem inevitable. Meanwhile, the dwarves seize control of the mountain, while the wood-elves demand recompense for their assistance and resolution of prior claims on the riches, but Thorin declines their request. Nevertheless, the dwarves, humans, and elves unite in a conflict against Thorin's lineage. Bilbo attempts to negotiate the Arkenstone to avert conflict, although Thorin is infuriated by the perceived treachery. He expels Bilbo, rendering the battle seemingly unavoidable. Only the timely appearance of the eagles enabled the dwarves and mankind to secure victory in the battle. Ultimately, Thorin sustains a mortal injury and reconciles with Bilbo prior to his demise. Although Bilbo accepts but a fraction of his treasure share, without desire for excess, he nonetheless returns home as a significantly affluent hobbit. Reading *The Hobbit* provides numerous evaluations of values and portrays life in a miniature context that enables humans to assimilate inside this framework.

Another remarkable Arabic novel has met the standards of millennial fantasy through its social commentary. The remarkable novel *Utopia* (2017) by Arabic fiction author Ahmed Tawfeeq uses realistic facts to portray Egypt based on studies conducted in 2023. Activating the alert, he penetrated the temporal barrier to obtain a view of the alternate near future with remarkable impartiality. In his *Utopia*, he imagines a safeguarded colony on the northern Egyptian coast to which the affluent evacuated following the societal collapse of the country in the early 21st

century, designating it as Utopia. Welcome to *Utopia*, where residents experience a life of ease and many amenities. The anonymous protagonist of the story states, "In one hour, I've accomplished everything, and there is nothing remaining in life that captivates me or that I desire" (p. 1). They have access to every imaginable pleasure and are indifferent to the means by which their wealth was acquired. Our conceited yet astute adolescent protagonist asserts, "...this was my territory." I was born in this location. If my father appropriated these rights, they became my inheritance, and I would not relinquish them for the destitute and prostitutes (p. 3). Meanwhile, those who remained outside *Utopia* descended into barbarism. Books are hardly read, poverty has eroded "the barricades of morality" (p. 37), and hunger, disease, and violence have become commonplace. Tawfeeq effectively portrays a terrible future.

It is absurd to consider the notion of fantasy and exaggerate the Harry Potter series by British author J. K. Rowling. The series chronicles the tale of a malevolent sorcerer who, driven by an insatiable thirst for power, sought to attain immortality. During his quest for immortality, Voldemort overheard a prophecy stating, "The individual with the ability to defeat the Dark Lord will be born as the seventh month concludes" (Rowling, p. 841). A young child would have the strength to defeat Voldemort. Voldemort persistently pursued Harry's parents, thinking that this youngster was Harry, until he discovered them at their house and quickly murdered them. When Voldemort aimed his wand at Harry, the curse reappeared and caused him pain instead. By attempting to murder Harry, he unintentionally harmed his own soul, causing it to separate from his body and exist as a spirit for over fifteen years. The most powerful magician in history thus cursed Harry. As a result, Harry is fortunate to be the only person who has avoided Lord Voldemort's Killing Curse.

Notably, analyzing the Harry Potter series makes it possible to explore a blurry line between reality and fiction. "Entering an imaginative realm." "To walk outside of reality and expect things to be different" is what J. says. In K. Rowling (The Sorcerer's Stone, Harry Potter, p. 288), demonstrating the idea that the objective world could contain a parallel universe. In other words, fantastic stories about other worlds promote a reassessment of objective reality and highlight the reality of individual perceptions. As a result, readers are able to see and comprehend their experiences in new ways by connecting with a magical world and transcending their objective reality. In conclusion, the stories of the parallel worlds have the power to broaden readers' perspectives and, in particular, inspire them to see the world from a different perspective. One could contend that fantasy is merely an extension of the delusion that permeates our everyday lives. In conclusion, even though fantasy literature may depict unrealistic settings, the concepts it conveys can be transformed into logical frameworks that could support humankind's proper adjustment to everyday life.

Conclusion

In conclusion, various viewpoints have been used to analyze fantasy. The first examines the essence of fantasy throughout history; the second investigates it as a literary genre; and the last perspective emphasizes fantasy's function in literary works. The study demonstrates the artistic effectiveness and psychological validity of fantasy as a way to interact with both our reality and fantasy thoughts. One way to give reality meaning is through fantasy.

As a result, it emphasizes literature and the creation of fiction. The research offers a different perspective on reality and gives the reader the chance to interact with this new world. As a result, it highlights a fresh portrayal of reality. The study provides a pastiche of viewpoints that investigates the different interpretations of fantasy, the domain of reality, using reader-response theory. Understanding literary tales is greatly aided by the reader-oriented criticism's concept of the author's death. Examining culturally conditioned reading habits is emphasized by this viewpoint. By interacting with their imaginative thoughts and seeing them in realistic forms, the reader's interpretation deepens the significance of a magical story.

The Allegory of the Cave is mentioned twice in the study. The cave illustrates how ignorant people are about reality. In Plato's *The Allegory of the Cave*, the shadows on the wall suggest that our perceptions might not accurately reflect reality. As a result, our senses could be tricked. Second, this speaks to the theological illiteracy of people who do not practice Abrahamic religions. But fantasy avoids the strict definition of religion; although they come from the imagination, their main appeal is found in that imaginary world. Fantasy implies, suggests, and seeks to understand rather than engage in dogmatism or arguing. Though neither delivers conclusive and accurate intellectual conclusions regarding eternal, universal, or divine topics, it does offer broad beliefs and certainties about the divine and the eternal. Though neither has a structure or plan, both provide emotional resonance and cerebral explanations of life and existence. At its core, fantasy aims to explain, defend, reconcile, interpret, reassure, comfort, and reevaluate reality. To comprehend the function of fantasy, two main methods have been put forth. The creative and existential voids that are not sufficiently filled by other types of information or experience can be successfully filled by fantasy. Second, some academics contend that imagination serves as a potent narrative framework that alters people's conceptions of reality—a notion that frequently sparks controversy. Strange literature appears in this context as an expression of human imagination that directly addresses fundamental issues of human existence. Fantasy has a profound effect on the creation of significance, making any distinction between reality and fantasy difficult to maintain and, if it is genuine, irrelevant.

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