RESEARCH ARTICLE

EXPLORING REALITY THROUGH FANTASY.

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Manuscript Info	Abstract
	This paper tries to stress relation between fantasy world and the reality. In day to day parlance, fantasy is seen in antithetical relationship to reality. A person lost in his fantasies is said to have lost his connection with the real world and is seen as neurotic by psychologists. If fantasy literature appears disconnected and unrelated to reality, it will appear chaotic and meaningless and readers will lose their interest. To make sense of fantasy world there should be references to reality and to what is familiar.

Introduction:-

All creative art, including literature, is often a product of an intermix of reality and pure imagination or fantasy. It presents images of life imaginatively. Therefore, even if sometimes the characters in a particular novel may be patterned on real ones (as it is usually the case with historical fiction), yet the modifying colours of imagination always make their own contribution to the work of art, not as mere decoration but as its substance, it's the core of experience. If even history depends substantially on the imagination of the historian, then art and literature will necessarily do so, as they are by definition product of imagination. But since all art and literature endeavour to present images of real life, the quantum of reality is also expected to be a substantial element in them. This intimate relationship between the two offers a considerable scope for an extended exploration into the extent and nature of the relationship for a researcher. Therefore, the present study is an effort to focus on the interface between fantasy and reality.

Fantasy:-

The meaning of this fictional genre could be explained as something which includes fundamentals that are far from reality, for example, supernatural forces, talking creatures, and so forth. A fantasy novel is a kind of writing which is frequently described by a deviation from the acknowledged standards by which people see their general surroundings; it corresponds what is unexplained and outside the parameters of our known and reality. It can be described as a vision of vision. One tends to form the impression that sometimes the lines of demarcation get so close to each other that they become conterminous and the interflow leads to an altogether new creation of an unknown world for the reader. The present study is an effort to analyze how it happens in a literary work of fiction. Fantasy novels are separated from different types of novel due to the elements of imaginations in them. The characters and settings of a Fantasy novel as a rule incorporate a component of enchantment or supernatural. Also, it might likewise emphasize a legendary animal, for example, a winged serpent, pixie, or mythical person. Fantasy especially is outstanding as the sole type of writing that reliably smudges the limits between adult fiction and children's fiction. Works like Lewis Carroll's books *Alice in Wonderland* and *Through the Looking Glass*, *Darkly*, have opposed portrayal since they were issued more than hundred years back.

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Origins:-
Fantasy literature holds the richest and longest literary legacy of the whole types of fiction. Surely, it can be said that fantasy is the primogenitor from which the different types emerged. Fantasy's method of using real life elements, circumstances and characters and bringing them into a world where surprising (and unaccountable) events occur, has appealed to with readers since the beginning. It is frequently perceived as the modern literary partner to mythology, yet whether one of these practices intensifies the other, and which motivated which, is strongly discussed. Fantasy was the earliest literary work that was recorded in history. The Epic of Gilgamesh, Homer's Odyssey, The Book of a *Thousand Nights and a Night* (which included the first appearances of Sinbad and Aladdin) were the pioneer models from which current literary writing has absorbed inspiration. Fantasy is considered the most primary of all the genres with its origin in myth and legend, It is absolutely intriguing to note that many people for ages had faith in myth and legend in a manner that drastically influenced their life and their way of life. Stories of Odyssey, King Arthur, and so forth have affected and molded society for a considerable period of time. Gallant fantasy novel goes back to a period of unbending class distinction, when great and evil were a part of upbringing. At the point when the super powers ruled the feeble and they lived cheerfully. The reader may get back to a less complex time in fantasy - the world where we wish it might be. The gap between past and present fiction from a prestige point of view has remained a puzzle. It is not easy to classify speculative fiction neatly .For instance, some   contend that most theoretical fiction is absolute fantasy- but a fantastical story set in a far off future would be more probably categorized as 'science-fiction', for instance: Huxley`s Brave New World Island and Butler`s Erewhon. Fantasy is a sort of genre which is merely liable to be influenced by age. Numerous readers have appreciated the *Hobbit* or the *Harry Potter* books. Lately the achievement of *The Lord of the Rings* and the *Harry Potter* stories have drastically expanded enthusiasm for fantasy alongside C.S. Lewis' *Chronicles of Narnia*, and *The Lion, The Witch and the Wardrobe.*

Literature as Fantasy:-
Now the idea of literary work is considered as fantasy and it is an inseparable part of our thoughts. Its creative energy in its extremes shows how far our minds can extend beyond the typical and common impression. Fantasy literature seems separated and irrelevant to reality. "Fantasy" and "realism" are the two notions that appear to be mutually ambitious (Maitre, 1983, 50). They differ in conceptual meaning. One of them signifies the adherence of a current method; the other is the dismissal of that method. Fantasy is creative ability (imagination) and reality is conceived as a limitation. Yet we can understand reality more lucidly and unmistakably than we can experience imagination, on the grounds that the reality is a complex and tangible experience and fantasy occurs just in two impressions. "Reality" comprises of the recognizable things that our brains can link with instinctive and substantial level, which help us, drench ourselves into the experience. Although the creatures and objects of imagination are unrealistic, their synthesis is frequently framed of real elements. In any case, both fantasy and reality have their advantages in a work. Reality grounds, fantasy clarifies. Fantasy makes absurd structures and fantasy creatures; reality transmits them in a way that the group of audiences can interface with. Fantasy is seen as a citadel, the reality is the brick work. Wiping out fantasy from the narration restricts the chance for readers to develop a new stimulus for audiences. If we eliminate fantasy, it contributes to limit chance of having; dropping reality signifies that the new stimuli are just strange, conceptual things that don't feel substantial at all. They are mutually supportive and there is a good reason to have both. Subsequently, the combination can make a more significant experience: taking the inventiveness of fantasy can make it perceptible by relating it to something that we can obtain in tangible terms. The hypocrisy of the reality or fantasy impression is really simple to clarify. Readers look for some understandable and recognizable things in fantasy work; they read and explain the meaning from this point of view. In this process which is called naturalization, the reader puts his own skills to the work and makes his own associations and analogies. At the same time, the fantasy work will test readers' feeling of reality and gives them a feeling of meaning. While composing the fantasy the author bears this in his mind and creates special references to the real world; otherwise readers may not show any interest to these fantasy works. In addition, the author cannot create any fantasy work, without being affected by the readers' real world connection (Attebury, 1980, 35). The created work is determined by the social and individual setting of the author. A blend of the author's interest, skills, life and history will dependably influence his writing.

Jackson (Jackson, 1981, 49) considers the fantasy genre as a literature of subversion that can have counter cultural impacts. Things that are mute and restrained and made undetectable in the real world, due to their unacceptability, are obvious in fantasy literature. Thus, fantasy writing has the capacity of addressing and testing actual world issues, and explores the problems of the society. Fantasy works give people a chance to transcend the limitations set by society, and permits them to scrutinize and consider principled, philosophical and social concerns in an alternate and

new approach (Swinfen, 1984, 2).There is no line of division between reality and fantasy. These notions do not belong to two separate worlds. They are both domains of one area -the mind. What separates these two domains of the brain is our capacity to move from one into the other effectively when we wish fantasy turn into reality. We are motivated by fantasy. Generally, this is moving from hypothesis into practice… rationally, physically, inwardly, profoundly, creatively, and sexually. Fantasy literary work is engaging on the grounds that are enthralling, but it permits the readers to get away, and regularly is restorative for the reader. Fantasy work shows the world that is new and seems unrecognizable. This quality gives readers an opportunity to escape from the ordinary world of regular life. The escape rendered by fantasy works, is especially engaging young people who are battling with a period in their lives that is full of ambiguities and clashes. Fantasy work will offer a flashing alleviation from these immediate battles and concerns. Readers have the capacity to place themselves in a new world loaded with events and uncommon and strange creatures and occurrences.

Psychoanalytic hypothesis signifies literature acts as a restorative device for readers and authors. Fantasy literary work, specifically, is restorative in light of the fact that it offers an escape from one's real world, and their known body of reference. Fantasy work depicts components and subjects that are pertinent to the readers and author on a profound mental level, and gives a cathartic experience to the reader, permitting both to escape into the fantasy world from the constraints of the real world (Alcorn&Bracher, 1985, 342). Our creative energy totally controls us, and everlastingly bolsters the flame that smolders with dim red light in our heart by presenting to us the best dreams. Studies demonstrate a relationship between fantasy and characteristic inspiration. Fantasy comes forward when learners use mental pictures of circumstances that are not really present to empower their conduct. We utilize fantasy to make learners utilize their creative abilities to meet difficulties, fulfill curiosity, activity control, or experience interpersonal inspirations without straightforwardly taking part in the envisioned exercises.
  The Romantic Artist of the Spanish Crown Francisco De Goya said that "fantasy, abandoned by reason, produces impossible monsters; united with it, she is the mother of the arts and the origin of marvels." Don't depend on reality and reason alone. Don't forsake dream. Don't create outlandish creatures. In time, if fantasy is supported and united with reality, something radiant may happen. (Jackson.1981.44-8)

Conclusion:-
Fantasy literary work and reality have a harmonious relationship (Zanger, 1928, 227). It is important for fantasy writing to make references and be fixed to reality. Fantasy can't be made out of nothing, else it would emerge illogical and riotous, and readers would lose enthusiasm to understand fantasy novel, it is vital that the novel makes references to reality and what is recognizable. There is a proportional connection that happens between readers, authors and the part of the novel. To put it plainly, the two components of "fantasy" and "reality" join intensely to one another. Fantasy isn't substantial and fathomable without reality; reality may not be interesting without fantasy. Fantasy helps us to feel the exciting new world, reality join us to fundamental ideas of comprehension and sympathy. We utilize the fantasy to run away, we utilize the truth to make the escape look real. Each has its own bent of advantages. The impression that is essentially opposed doesn't help- it just shows the lack of awareness of what both are really capable of attaining. Fantasy, then again, permits us to make a fantasy land in which youngsters can rehearse and start to manage huge numbers of the most principal mental issues in human life.

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