

**Democratic and popular republic of Algeria**  
**Ministry of higher Education and Scientific Research**  
**Dr.Tahar MOULEY** University of Saida  
**Faculty of letters, Foreign Languages and Arts**  
**Department of Literature and English Language**



**Fantasy Literature Vs Realism in Lewis Carroll's Alice's Adventures in  
Wonderland and Charles Dickens' Oliver Twist: A comparative Research to  
Enhance Young Learners Enjoyment in EFL Classroom**  
**(The case of First Year Learners in Mokrani Middle School)**

A dissertation submitted to the department of Literature and English in partial  
fulfillment of the degree of Master in Anglo-Saxons Studies

**Presented by**  
Miss.Sabrina MOHAND AMER

**Supervised by**  
Mrs.Souhila BOUKHLIFA

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*To my beloved family and my dear friends.*

# **GENERAL INTRODUCTION**

## **General introduction**

Fantasy literature is, as we all know a very special and particular literary genre. Created two centuries ago, Fantasy literature is a fictional kind of literature that is beyond reality, none of the elements present in Fantasy fiction exist in real life.

A lot of schools, especially schools of Algeria give more importance to other types of literature rather than fantasy or the fantastic, which is a type of literature that might interest the young pupils and the students more than other types such as realism or Drama/playwrights. Fantasy literature might be more enjoyable to them.

So, the topic chosen for this research paper is contouring the advantages and the qualities of Fantasy literature which is a literary genre that interests me greatly, so why not sharing this interest with the colleagues and the teachers that will read this paper. This research is also focused on the impact of fantasy literature on children and young adults.

The aim of this research paper is to show the “power” that fantasy literature have on the readers, a diversity of techniques are used in fantasy novels to attract the readers and awake their curiosity to read from the beginning until the end. So why Fantasy literature is more enjoyable and beneficial for the young readers more than realism? What exactly does fantasy offer to young reader?

Fantasy literature belongs to popular culture, even though some readers never took some time to read fantasy fiction, neither at home nor at school and prefer realism, and ignore the benefits that fantasy fiction can offer to them and to their children.

**CHAPTER I: Fantasy  
literature and realism  
A Review of literature**

# **Chapter One: Fantasy Literature and Realism: A review of Literature**

## **I.1 introduction**

Fantasy literature is a literary genre and movement that began in recent centuries, the epic, the supernatural and the marvelous are always present in this kind of literature since its creation. However, it has really gained its popularity since the early 20th Century. Further, fantasy literature if compared to another literary movement such as Realism which has emerged in early eighteenth century as it stands for the representation of reality in literature, it could be obvious that these two literary movements, are opposing

## **I.2. What is Fantasy Literature?**

Fantasy literature is a medievalist genre created two centuries ago. Edward Dunsany is the founding father of the latter genre; his inspiration came from Celtic Mythology which helped him to write his novels. Mervyn Peake (*Titus Alone*, 1959) and John Ronald Reuel Tolkien (*The Lord of the Rings*, 1955) are still the icons of Fantasy literature. Generally speaking, this genre of fiction uses doggedly supernatural issues as themes and plots in imaginary universes with magical strange and inexistent creatures which are common as characters. Myths and legends could be included as examples. Some elements are always present in Fantasy that are definitely not realistic, for example talking animals, magical powers, existence of legendary creatures like Dragons, mermaids, Werewolves, Elves, Vampires, Witches etc.

William Morris is considered to be the first modern fantasy writer. He is the first who combined imaginary worlds and the supernaturalism in the late 19th Century with a series of medieval-romantic novels including “*The Wood Beyond the World*” and The “*Well at World's End*”. Accordingly, Fantasy stories are set in medieval universes; a setting which is generally a place that does notes it will never exist in the real world such as “*Shire*” in “*Lord of the Rings*”. Therefore, everything is happening in a different world.



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Fantasy literature has one original author, then a group of authors with different ideas and interpretations. There is a diversity of fantasy works, including early gothic, Ghost and vampire stories, Romantic stories (which are a little bit close to real world), fairy tales made exclusively for children and many other kinds of fantasy works telling stories beyond reality. In other words, any work of fiction is not "real."

### I.3 Narration in Fantasy Literature

As far as narratives are concerned, Fantasy literature has a very particular way of narrating; fantasist authors for instance, use a variety of techniques and methods to represent a fantasy world. They can relate a tale through a third person narrator detached from the story or by allowing one of the main characters involved in the action to describe the events. Moreover, Different stylistic techniques also represent a variety of possibilities within the same forms of narration.

Some classics of recent fantasy works such as C.S. Lewis' The Chronicles of Narnia series, J.R.R. Tolkien's trilogy of The lord of the Rings Peter S. Beagle's The Last Unicorn adopted then last mentioned techniques of narration in their novels whereas others do not such as JK Rowling's<sup>1</sup> masterpiece Harry Potter, none of the characters describe the events of the story. Eg : "*Harry was looking at his family, for the first time in his life.*" (JK Rowling 157<sup>2</sup>) However, other fantasy works share the same characteristics

### I.4 .Common Characteristics in Fantasy Literature

Conflict is one of the main common characteristics in fantasy stories; it could be portrayed in a form of a clash between good and evil where the protagonist and the supporting characters fight the evil together with a notion of progression of the

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<sup>1</sup>Jk Rowling: (Born on July 31<sup>st</sup>, 1965 in Yate UK) British author of the famous Fantastic novel saga Harry Potter. (1999) adapted in films on 2001.

<sup>2</sup>JK ROWLING. *Harry potter and the sorcerer's Stone*.(London, Scholastic edition. 2003) 157

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protagonist becoming stronger and more powerful (in performing a form of magic or magical ability)

Fantasy fiction are often set in a medieval universes, because the medieval period is the period of Wars, battles, witchcraft and sorcery and the use of swords as weapons.

Supernatural Creatures: Elves, dragons, dwarves, enchanted plants, vampires, werewolves and talking animals. The right combination of these, alongside a few lowly humans, creates an essential dynamic between the real and the surreal.

### **I.5 Types of Fantasy stories**

There is huge diversity of Fantasy where each one usually holds elements that help categorize it. Some categories then, blend together as they describe the same piece of fiction.

#### **I.5.1The Gothic Fantasy**

Gothic fantasy or what is known as “Gothic horror” refers to the medieval buildings, emulating Gothic architecture that opened doors to the existence of many of these stories. This extreme form of romanticism was very popular in England and Germany. Gothic Fantasy is a mode of literature and film that is a combination of fiction and horror, death, and sometimes romance. Its founding father the English author Horace Walpole, with his 1764 novel *The Castle of Otranto* in effect of Gothic fiction feeds on a pleasing sort of terror, *Frankenstein* by Mary Shelley and Edgar Allan Poe’s works represent another type of gothic as well as the famous British novel in this genre, dating from the late Victorian era, is Bram Stoker’s *Dracula* which can be also categorized in Vampire Fantasy.

#### **I.5.2 Vampire Fantasy**

Despite the fact that vampire fantasy is the product of the 18<sup>th</sup> C it has just become popular in literature, cinema, TV shows; its origins go back to ancient myths,

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usually Romanian civilization where vampires were often represented as dark embodiments of evil which existed in many old modes and clichés that were once inventive and original. Vampires cannot see their reflection on the mirror, objects like garlic, crosses, holy bible and sunlight are the vampire's weakness, vampires as shape shifters, supernatural or superhuman powers.

Moreover; Vampire Fantasy is known for its strong supernatural elements of blood, sex, romance and death. However, even if the last mentioned characteristics have been altered in the 20th century, their depictions have become in a sense of poetic and sensitive heroes of tragedy. Further, this fluid genre can utilize techniques of many other genres such as Gothic Horror, Romance, Crime Drama, Historical Fiction, Science Fiction, and Thriller and even in a form of a little bit comedy genres.

### **I.5.3 Ghost Horror Fantasy**

The Ghost Horror fantasy is a genre of fiction whose purpose is to frighten, scare and disgust the readers by inducing feelings of horror and terror. Literary historian J. A. Cuddon has defined the ghost horror story as "a piece of fiction in prose of shock and frighten the reader or perhaps induces a feeling of "repulsion" It creates a creepy sinister atmosphere. Horror is usually supernatural and paranormal, though it might be non-supernatural. Often the principle menace of a work of horror fiction could be interpreted as a metaphor for the larger fears of a society.

### **I.5.4 Supernatural and Mystery Fantasy**

Supernatural fiction is a literary genre requiring plot themes and some contradictions of the commonplace natural world. It includes examples of weird fiction, horror fiction and vampire literature including different elements.

#### **I.5.4.1 Supernatural fiction Elements**

Elements of supernatural fiction could be found in writing genres such as science fiction. However, supernatural fiction is often defined by the elimination of

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"horror; the only genre of supernatural fiction which appears to get embraced in its entirety by the traditional ghost story.

The twentieth century made supernatural fiction connected with psychological fiction. A classic example of this would be *The Turn of the Screw* by Henry James which represents a combination between a supernatural and a psychological interpretation of the events which describe the ambiguity which seems to add to an effect to the fantasy literature. Further; supernatural fiction continues to be popular in nowadays; not just because it is simple to define and not commonly understood but because it is often classified as a mainstream fiction, or as a subsumed by other subgenres.

### I.5.5 Sword and sorcery Fantasy

Sword and sorcery fantasy(usually confused with Epic Fantasy); it is a subgenre of fantasy, generally characterized by sword-wielding heroes engaged in violent conflicts where an element of romantic love is often present, but magic and supernatural are always present. Unlike works of Epic fantasy, the latter tales focus mainly on personal battles rather than world-endangering matters. Thus; Sword and sorcery overlaps with heroic fantasy.

In view of that, many sword and sorcery tales have been turned into a series of adventures. Their lower stakes and less-than world-threatening dangers make them more interesting than a repetition of the perils of Epic fantasy. What's more, most sword-and-sorcery protagonists are travelers by nature, in search of peace after a deathly dangerous adventure. The heroes of Edison's *The Worm Ouroboros*<sup>4</sup> represent a concrete example about this genre.

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<sup>3</sup>The Turn of the screw (1898) : A Fantastic gothic Novel Written by Henry James (1843-1916)

<sup>4</sup>The Worm Ouroboros: is a heroic high fantasy novel by Eric Rücker Eddison, first published in 1922.

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### I.5.6 Romance Fantasy

Romantic fantasy is a subgenre of fantasy fiction describing a fantasy story where element of the romance genre are inserted and where love is the major and dominant theme. One of the key features of romantic fantasy involves the focus on relationships, both social and romantic. it has been published by both fantasy and romance lines. However, there is a distinction between "romantic fantasy" where the romance is most important and "fantasy romance" where the fantasy elements are most important according to publishers. Contrary to the last mentioned views, other theorists maintain that "the borderline between fantasy romance and romantic fantasy has essentially ceased to exist, or if it's still there, it's moving back and forth constantly"<sup>5</sup>.

Attitudes toward magic in Romantic Fantasy are usually very different from the magic in Epic fantasy or Sword and sorcery fantasy. Rather than representing an alien and corrupting force that destroys its enemy, magic typically takes the form of innate abilities that are natural and simple to use. It is usually described as psychic talents like precognition, oriented towards affinity for or control of a particular natural element (such as the four classical Greek elements, fire, air, earth and water). Magic is then, presented in the narrative as an innate and a positive part of someone's nature. By extension, a "natural" part of the world and fear of these abilities is often depicted as a reaction to ignorance or evil.

### I.5.7 Young Adult fantasy

The history of YA literature is tied to the history of how childhood and young adulthood are imagined. It emerged in the 1920s, "*It was said that "this was the first time when it became clear that the young were a separate generation"* (Cart 43)<sup>6</sup>. Yet, a lot of novels of YA category had been published a long time before. One early writer

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<sup>5</sup>Constantly:continuing without pause or letup; unceasing.

<sup>6</sup> Cart, Michael. *Young Adult Literature: From Romance to Realism*.(New York, American library association,January 1<sup>st</sup> 2003) 43.

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to recognize young adults as a distinct group is Sarah Trimmer<sup>7</sup> who, in 1802, described "young adulthood". During that period of "Children literature" Trimmer introduced "Books for Children and "Books for Young adults" (between fourteen and twenty-one), establishing references for young adult literature that remain in use today.

*"Too many adults wish to 'protect' teenagers when they should be stimulating them to read of life as it is lived."* (Margaret.A.Edwards55)<sup>8</sup>

The beginning of the 20th century has marked the emergence of different YA literatures such as Heidi by Johanna Spyri, J. R. R. Tolkien's "The Hobbit" and Betty Smith's "A Tree Grows in Brooklyn" although it has not been, specifically, written for younger people, rather they are still read by many teenagers.

### **1.5.8 High Fantasy/Epic Fantasy**

Epic fantasy or "High fantasy" is set in a fictional "secondary" world, rather than in "the real", or "the primary" world. The rules of secondary world differ from those of the primary world. The difference between High Fantasy and low fantasy is that low fantasy is characterized by being set in the "real" world, or a familiar fictional world, with the inclusion of magical elements. One of the main examples about high fantasy's masterpiece The Lord of the Rings which is regarded as the archetypal work of high fantasy. His stories are often dealing with struggles against supernatural, evil forces as main themes.

"J. R. R. Tolkien, the near-universally-hailed father of modern epic fantasy, crafted his magnum opus The Lord of the Rings to explore the forces of creation as he saw them: God and country, race and class, journeying to war and returning home. I've heard it said that he was trying to create some kind of original British mythology using the structure of other cultures' myths, and maybe that was true. I don't know. What I see, when I read his work, is

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<sup>7</sup>Sarah Trimmer: A writer and critic of 18th-century British children's literature.

<sup>8</sup>Margaret A Edwards. *The Farm garden and the Swarm of beasts: The library of the young adult.* (YA. American library association. 1.November.2002) 55

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a man trying desperately to dream and dreaming is impossible without myths.” (NK Jemisin<sup>9</sup>)

Some High fantasy fictions contains at least, one contemporary "real-world" character which/ who is placed in the invented imaginary world and it is generally the main character of the novel. Access to the invented world is generally, through framing devices such as portals to other world, sacred objects, secret passages or even sometimes subconscious travels through dreams like in Lewis Carroll's Alice's Adventures in Wonderland. High fantasy genre's fandom ranges from Tolkien, one of the best known high fantasy authors to contemporary. Recent film versions of Tolkien's The Lord of the Rings and the Hobbit continuing are popular all over the world.

### I.5.9 Fairy tales

Fairy tales or what is called “Nonsense” or Literature for children first appeared in the 19th century. It's a kind of literary movement which promoted women writings. Charlotte Yonge (The Hyre of Redclyfe, 1853) and Catherine Sinclair (Holiday House, 1839) were the first successful female writers at that time. The origins of Children literature then form Folkloric Europe; they deal with Nordic European characters, including magic and enchantments. Moreover, Fairy tales may be distinguished as legends and explicitly moral tales, including Beast fables. (or animal fables)

The term "fairy tale" was first ascribed by Madame d'Aulnoy in the late 17th century. This term is also used to describe something blessed with unusual happiness, as in “a happy ending”. Further, legends are perceived as real and true stories; fairy tales may merge into legends, where the narrative is perceived both by the teller and the audience as there is always a historical truth behind these legends. However, unlike legends and epics there are no references to religion and actual places and events

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<sup>9</sup>NK Jemesin on an interview about *The hundred thousand Kingdoms*. New York.2010

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in fairy tales; they use once upon a time instead of in actual times. Fairy tales are also found in oral as well as in written forms. Many of them have evolved from centuries-old stories that have appeared, with variations of cultures around the world.

### **I.5.9.1 Fables**

The fable is one of the most original forms of folk literature, it is the product, almost, every country. It is a succinct fictional story, in form of verses and rhymes, that features talking animals, mythical creatures, plants, inanimate objects, or any other natural force with human qualities, such as verbal communication that illustrates or leads to an interpretation of a moral lesson called a “moral” in fables, added at the end of the story. The French poet “Lafontaine”<sup>10</sup> is the founding father of Fables in 1668, such as “Crow and Fox”, “Frog and Ox”, “Snake and File”..Etc, that being translated in many languages around the world, Lafontaine is famous for being a moralist and ambitious poet.

### **I.6.Fantasy and Fantastic in Aesthetics**

Fantasy literature is a form of a book which lists "fantasy arts"; it's a movement which has not been taken seriously by historians since it's originated from folk art created by common peasants. Further, most phenomenal, deviant and original pieces of art that exist in today's museums and galleries are part of fantasy where the artist's creativity is still overflowed into new original ideas that would never have occurred to the majority of artists' minds and that art lovers do not ignore the existence. Therefore, nowadays popular arts are still dominating book covers and illustrations as well as movies and posters.

Accordingly, Religious mythology, artwork representation about angels and demons, gods and other creatures that can be found both in Christian mythological arts represent examples of fantasy arts from the very beginning. Western culture,

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<sup>10</sup> Jean De Lafontaine :(1621- 1695.Paris) French poet, novelist and playwright, famous for his fables and for being a moralist.



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however, did not sprout fantasy art until after wide-spread of literacy and common use of printing presses such as books' illustrations. Moreover, a serigraphy method (to put images on paper) was created on 1907. At that time, adding an image to a printed work was not so easy since it was very it was very expensive while Fantasy art has been considered as "low brow" due to people who used to draw their own fantastical creatures or stories.

During Neo-Classicist period, religious mythology was one of the highest themes that many people chose for their works. Today most serious artists avoid to paint unless they are making fun of it (Maurizio Cattelan's "La Nona Ora/The Ninth Hour" in 2000). Early fantasy art was usually the result of narrative, and thus illustrations for books or pulp fiction (science fiction) journals were a primary source of income for fantasy artists. Including Weird tales and The Blue Book Magazine as examples. In literature, Tolkien, the author of Lord of The Rings himself made artwork to illustrate the world he had created in his Novels. However, despite its popularity, the fantasy art is not considered part of the noble art since it is subsidized by governments, or studied under Art.

### **I.7-What is Realism in literature?**

Appeared for the first time on 1860 in Europe, realism is literary genre with realistic elements where the author choose to describe everyday's life banalities and familiar things just as they are, using an autobiographical protagonist with no notion of "hero" and normal people as characters. The realistic authors indirectly expose social and political problems behind a novel. Realism is defined as « The Faithful representation of reality » unlike the Fantasy literature which is completely different.. Realism's setting is a place that exists in real life or a district one where anyone can go. In the first case, the realism in literature was a reaction to Romanticism.

## **Chapter One: Fantasy Literature and Realism: A review of Literature**

### **I.8-Types of realistic stories**

There is a diversity of Realistic novels; each type of realistic fiction got themes and characteristics that help categorize it and distinguish it from another realistic novel.

#### **I.8.1 Social realism**

Social realism is a literary movement which the writer's purpose is to draw attention to the everyday conditions of the working class and the poor; social realists are generally critical of the social structures maintaining these conditions. While the movement's characteristics vary from nation to nation, it almost always utilizes a form of descriptive or critical realism. Yet, Social realism should not be confused with socialist realism which means the official Soviet art form that was institutionalized by Joseph Stalin in 1934.

#### **I.8.2 Psychological realism**

A psychological novel, also called "psychological realism". In this type of writing character and characterization are more important than usual, and they often delve deeper into the mind of a character than novels of other genres. The psychological novel uses the technique of "Stream of consciousness" technique so we can also call the psychological realism, the "Inner man novel" that illustrates the inner workings of the human mind at work. Flashback is also an important characteristic in the psychological novel. These textual techniques exist in literary modernism as well.

Meanwhile, this type of literature appeared for the first time in the 19th century with the works of Henry James. Though, psychological realism might also apply in poetry (i.e. the forlorn narrative voice of T.S. Eliot's 'The Wasteland'). For Henry James and the other authors who followed his example in the 20th century, novels like this let them have the opportunity to explore the realities of human experiences from the relative safety of fiction.

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### **I.8.3 Naturalism**

Naturalism is a literary movement or tendency from the 1880s, it is a more detailed realism. Its purpose is to suggest that social conditions and environment had force in shaping human character. It is the complete opposite of romanticism. Naturalism then, was an outgrowth of literary realism, it began in mid-19th-century France and Russia. Naturalistic writers were all influenced by Charles Darwin's theory of evolution. Whereas realism only describes subjects as they really are, naturalism also attempts to determine "scientifically" the underlying forces (e.g., the environment or heredity) influencing the actions of its subjects. Naturalistic works often include supposed sordid subject matter, for example, Emile Zola's frank treatment of sexuality, as well as a pervasive pessimism. Naturalistic works tend to focus on the darker aspects of life, including poverty, racism, violence, prejudice, disease, corruption, prostitution, and filth. As a result, naturalistic writers were usually criticized for focusing too much on human vice and misery.

### **I.8.4 Modernism**

The Modernist Period in English Literature occupied the years from the beginning of the 20th century. Modernism evolved through a series of cultural shocks. The first of these great shocks was the Great War known now as World War One. During the modernist revolution of the early 20<sup>th</sup> century, some new characteristics of modernism appeared: a revolution in poetic diction and a collective literary endeavor with its aims encapsulated in a series of manifestos.

### **I.9. Realism in Aesthetics**

The realist art movement in painting began in France in the 1850s, after the 1848 Revolution. The realist painters reject Romanticism. Realism dominated French literature and art in the late 18th century. Realism in the arts is to represent subject matter truthfully, without adding artificiality and artistic conventions, and avoiding exotic and supernatural elements. Realistic paintings focus on life forms,

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perspective, and the details of light and color. Realist works of art emphasize the ugly or sordid, such as works of social realism and regionalism.

Accordingly, realist movements took different forms such as the opera style of verismo, literary realism, theatrical realism and Italian neorealist cinema. The realist art movement in painting began in France in the 1850s, after the 1848 Revolution. The realist painters rejected Romanticism, which had come to dominate French literature and art, with roots in the late 18th century.

### **Conclusion**

Fantasy is a genre of literature which tends to polarize people. The repeated logic is that “serious” readers prefer realism while fantasy attracts children or those who view reading as a form of escapism. The assumption is that fantasy is of lesser value than realist writing which is why it is commonly associated with children and the imagination. The peculiar thing about this marginalization of fantasy is that all writing is “fantasy” to some extent. Even realism is a constructed and imagined representation of reality, not reality per se. Fantasy just happens to be a more exaggerated departure from reality.

**Chapter II : Fantasy and  
Realism : comparative  
description of Alice's  
adventures in Wonderland  
and Oliver Twist**

## **Chapter II: Fantasy and Realism: Comparative description of *Alice in wonderland* and *Oliver Twist***

### **II. 1 Introduction**

Two great novels from the Victorian era are chosen to make a comparative study between Fantasy literature and realism, In addition of an action research about the impact of Fantasy literature on young learners, in order expose its impact on them as well as to the extent to which it could enhance their enjoyment and their eagerness comparing to realism.

In view of that, Alice's Adventures in wonderland, a famous heroic nonsense story written by one of greatest nonsense writers of the Victorian era Lewis Carroll, is chosen for fantasy literature whereas Oliver Twist written by one of the greatest British writers of the history Charles Dickens, for Realism.

### ***Part One***

#### **I.Lewis Carroll's Alice's Adventures in Wonderland**

##### **II.1-About the author**

Lewis Carroll (Charles Lutwidge Dodgson) was born on 1832 during the Victorian era and he was famous and remembered for his neologisms and nonsense rhymes. Carroll's classic Masterpiece of Alice's extraordinary adventures in a strange place crammed with weird creatures and bizarre unforgettable characters. He was inspired by a little girl named Alice Liddell, the second daughter of the three daughters of the Dean of Christ church to create the protagonist of his novel.

Lewis Carroll is famed for his magical stories, he was inspired by the insatiable Victorian obsession for party, games, tricks and conundrums, this eccentric English writer also wrote many other works of a humorous, witty and

## **Chapter II: Fantasy and Realism: Comparative description of *Alice in wonderland* and *Oliver Twist***

nonsensical nature. He wrote many other stories of heroic nonsense. Lewis Carroll then, stands for a pre-eminent writer in the pantheon of inventive literary geniuses.

Lewis Carroll's masterpiece novel "Alice's adventures in wonderland" tell a story about a young curious girl named Alice, a sensible prepubescent girl from a wealthy English family who fall down a rabbit hole and finds herself in a strange world of the unexpected, ruled by imagination and fantasy.

### **II.2-About the novel**

Alice's Adventures in Wonderland is written and printed in 1865; it is one of the best-known and enjoyable books in the world literature. It has been translated into many languages over the world; in general and Europe; in particular, including Esperanto and Latin. The novel is adapted into a film and television multiple times, and illustrated by countless artists, from John Tenniel and Salvador Dali to illustrators in the Walt Disney studio. Alice in Wonderland has also been turned into many game-related products including puzzle books, board games and sophisticated and online video games which follow Alice into a disturbed adulthood.

### **II.3 Plot Summary**

In a golden afternoon, young Alice is very bored and sleepy, while sitting with her older sister and her cat Dinah under a tree, she sees a White Rabbit looking at his watch and talking to himself. Alice follows the white Rabbit, who disappears down a nearby rabbit hole. Quickly following him, she tumbles into the hole and enters the merry, weird and strange world of Wonderland. Memorable songs and whimsical escapades highlight Alice's journey, which culminates in a madcap encounter with the Heartless Queen of Hearts and her army of playing

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cards! Alice lived an unforgettable adventure in Wonderland, full of surprises and life lessons.

**II.4-List of Characters** A list including the most important characters and figures of the story Alice's adventures in Wonderland.

**Alice:** The seven-year-old protagonist of the story. Alice believes that the world is orderly and stable, and she has an insatiable curiosity about her surroundings. Wonderland challenges and frustrates her perceptions of the world and made her feel confused about her vision on the world. "*Curiouser and curiouser, said Alice, she was so much surprised that for a moment she quite forgot how to speak English.*" (Lewis Carroll<sup>1</sup>)

**The White Rabbit:** The character that originally leads Alice to Wonderland. The White Rabbit is figure of some importance, but he is manic, timid, and occasionally aggressive.

**The Queen of Hearts:** The queen and ruler of Wonderland. The Queen is severe, heartless and domineering, continually screaming for her subjects to be beheaded for no specific reasons.

**The Cheshire Cat:** A perpetually grinning invisible cat who appears and disappears at will. The Cheshire cat displays a detached, clearheaded logic and explains Wonderland's madness to Alice.

**The Caterpillar:** A Wonderland creature. The Caterpillar sits on a giant mushroom, smokes a hookah, and treats Alice with contempt. He directs Alice to the magic mushroom that allows her to shrink and grow.

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<sup>1</sup>Lewis Carroll. *Alice's Adventures in wonderland and through the looking glass* (London, Bantam classics, May 1<sup>st</sup> 1984.)<sup>7</sup>



## Chapter II: Fantasy and Realism: Comparative description of *Alice in wonderland* and *Oliver Twist*

**The Mad Hatter:** A small, crazy impolite hatter who lives in perpetual tea-time. The Mad Hatter enjoys frustrating Alice.

**The March Hare:** The Mad Hatter's tea parties companion. The March Hare takes great pleasure in frustrating Alice as well, but he is a bit worse than The Mad Hatter.

**The Dormouse:** The Mad Hatter and March Hare's companion. The Dormouse sits at the tea table spending his time sleeping deeply during the tea parties.

**The Gryphon:** A servant to the Queen who befriends Alice.

### II.5-Setting

The story is set in three different places where wonderland is the major one; it stands for a strange and a crazy world whose access is by dropping into a rabbit hole. Animals act and talk as normal people. Physical size as well as time is relative. The land is laid out like a huge chess board, with little brooks to mark the edges of the squares. The rules of chess apply when the inhabitants try to move from one square to another.

However, before the wonderland, the story takes place at first in the 'real' world, where Alice starts in by sitting next to her sister and her cat Dinah, and wakes up at the end of the story. Thus, Wonderland is a dream world. Thematically, however, Wonderland is not really another world. It is in fact our own world, only seen through the eyes of a child.

In the meantime, another setting takes place in the second part of the story i.e.; "*The Looking Glass world*". It resembles Wonderland. It is also inhabited by strange creatures and weird things. This world is accessible, only, when passing

## **Chapter II: Fantasy and Realism: Comparative description of *Alice in wonderland* and *Oliver Twist***

through the mirror above the chimney in Alice's house. Therefore, everything in Wonderland is reversed; books are in mirror writing and when you want to go to a certain place, you have to walk in the opposite direction. The creatures in Looking Glass world seem to be a little less crazy than the creatures in Wonderland. In the end, Looking Glass world turns out to be a dream world as well, and can also be seen as a metaphor for our own adult world.

### **II.6-Major Themes**

Three major themes could be clearly identified in the first part of Alice's adventures in wonderland. Yet, other themes are included in the second part "*Trough the looking glass*" despite the fact that "*Wonderland*" part remains the most important one. Then, thus which themes make Alice in the Wonderland particular and specific?

#### **II.6.1- Growing up**

The most obvious theme that initiates Alice's Adventures in Wonderland is the "growing up". Lewis Carroll was fascinated by the innocent way young children approach the "*grown up*" world and figure it out. With Alice's Adventures in "Wonderland", his main goal could be to describe how a child sees the adult world, including all of the rules and social etiquette the latter created for themselves, as well as the ego's and bad habits they develop during their lives. Alice's Adventures in Wonderland then represents the child's struggle to survive in the confusing and complex world of adults.

#### **II.6.2- Identity**

Related to the theme of '*growing up*' in "*Wonderland*", Alice struggles with the importance and instability of personal identity. She is constantly ordered

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to identify herself by the creatures she meets during her journey, but she herself has doubts about her identity as well.

After falling through the Rabbit hole, Alice tests her knowledge to determine whether she has become another girl. Later on, the White Rabbit mistakes her for his maid Mary Ann. When the Caterpillar asks her who she is, she is unable to answer, as she feels that she has changed several times since that morning. Further, her doubt about her identity is nourished by her physical appearance. Alice grows by eating a mushroom and shrinks by drinking a potion several times, which she finds “very confusing”.

### **II.6.3- Curiosity and adventure**

Alice’s curiosity led her to enter wonderland: she sees a White Rabbit and decides to follow him because he has a watch and is wearing a waistcoat. Therefore Alice’s curiosity leads her to take the adventure, and this particular adventure though a dream, lead her to a strange nonsense world of Wonderland where she will face many strange things that will increase her curiosity.

### **II.7 Why Alice’s adventures in wonderland?**

Alice’s adventure in wonderland was never intended to have a moral as Lewis Carroll maintains, the latter for him is has been penned just for amusement of his child friends and nothing else.

The purpose of Alice’s Adventures in Wonderland as a novel is purely to entertain, partially by ridiculing the harsh societal norms of the day. Throughout the novel there is great evidence of wordplay and fantastical ideas that capture a child’s imagination. (Unknown)

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However, Alice's Adventures in Wonderland has been expanded for publication, the author never changed his intentions and it became actually the first children's book without a moral. Therefore, its main aim could be just to make the children more curious about the world that surrounds them.

### ***Part Two***

## **II. Charles Dickens' Oliver Twist**

### **II.8-About the author**

Charles Dickens was born on 1812 during the Victorian era; he had his happiest period of childhood in the Ordnance Terrace house until his father moved back to London. His parents were middle-class, but they suffered financially as a result of living beyond their means. When Dickens was twelve years old, his family's dire straits forced him to quit school and work in a blacking factory. His father was put in debtor's prison, where Dickens's mother and siblings joined him few days after.

Therefore, Dickens continued to work at the factory for a couple of months. However, the secret he always held that his own family had been imprisoned in a debtors' prison was revealed after his death. Dickens's life as child then inspired him to write his masterpiece novel *Oliver Twist*.

### **II.9-About the Novel Oliver twist**

*Oliver Twist* was first published between February 1837 and April 1839. Dickens was only a young man (25 years old) when he started writing *Oliver*

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<sup>2</sup>Alexander Woolcott, *The complete Illustrated Lewis Carroll*, (Herts, Wordsworth edition, 2006). 12.

⌘Lenny DeRoy, *Alice in Wonderland: Characters, setting, themes, Alice-in-wonderland*<<http://www.alice-in-wonderland.net/>>

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*Twist* during the winter of 1836. Because of his own life-experience he understood that accidents of birth and circumstances could make ordinary individuals vulnerable to desperation, depression, hunger, suffering, cruelty and crime.

### **II.10.Plot summary**

Oliver Twist is the story of a young orphan, Oliver, and his attempts to stay good in a society that refuses to help him. The young boy is born in a workhouse, to a mother not known to anyone in the town. She dies of childbirth, and Oliver is sent to an orphanage, where he and the other orphans are terribly mistreated and fed very little. When he turns nine, he is sent to the workhouse, where again he and the others are mistreated which makes Oliver spending his days starving and suffering from bully.

When the other boys are still unable to stand their hunger any longer; they decide to draw straws to choose who will have to go up and ask for more food, Oliver loses. On the appointed day, after finishing his first serving of gruel, he goes up and asks for more. Mr. Bumble, the beadle, and the board are outraged, and decide to get rid of Oliver, apprenticing him to the parochial undertaker, Mr. Sowerberry.

**II.11-Characters list** A list including the most important characters of the novel *Oliver Twist*.

**Oliver Twist:** Oliver is a young, good-hearted, and kind little boy orphan, even though no one sees him that way. Oliver is often mistreated, is raised in a workhouse at the age of nine, and finds himself indentured to an undertaker, living with thieves, and eventually taken in by the kind Mr. Brownlow and Mrs. Maylie. His generosity of spirit is strong, and even when faced with serious maltreatment, he never loses his sense of morality or kindness.

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**Fagin:** A very old greedy and vicious man, with a scary looking and repulsive face, Fagin is the leader of a gang of boy thieves. It is Fagin who tries to turn Oliver into a thief, and who betrays Nancy to Sikes, leading to her death.

**Mr. Brownlow:** Mr. Brownlow is a respectable-looking gentleman, who has had his heart broken many times, including after the loss of his fiancée on the day of their wedding. He takes a liking to Oliver even after suspecting him of stealing his handkerchief, and takes him in; doing everything he can to help him.

**Nancy:** Nancy is a young prostitute woman raised into that profession by Fagin. Nancy eventually betrays Fagin and Sikes to save Oliver, but she cannot leave them, and pays her life for this decision.

**Bill Sikes:** Bill is a vicious housebreaker and thief who works with Fagin, and is involved with Nancy. He often mistreats her, and always tries to kill her.

**Mr. Bumble:** Mr. Bumble is the beadle of the parish, a fat and choleric man who takes great joy in abusing those below him, and is often offended by their impositions on him.

**Edward Leeford:** Edward is Oliver's half-brother; He offers to pay Fagin to corrupt Oliver, so that he may have Oliver's inheritance.

### II.12 Setting

The novel is set in London, England and the nearby village In the Early 19th Century. London novel is not the jolly tea-drinking paradise as it might be. It's nasty, sad and foggy; it is represented as a maze. Once getting into it, it's hard to get back out. The city itself serves as a kind of prison. It's filthy and crime-ridden, and things are not always as they seem.

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Oliver for instance gets dragged "into a labyrinth of dark, narrow courts" (Dickens.63), and Fagin is involved in "A maze of mean dirty streets which abound in that close and densely-populated quarter" (Dickens.19) The village in the country where Oliver lives happily with Rose and Mrs. Maylie (Book Two, Chapters Nine and Ten) is the *total opposite* of London. The narrator suggests that the country can actually "cure" some of the bad effects of the city which stands as major themes of the novel. So, what are the main themes of Charles' Dickens "*Oliver Twist*"?

### **II.13-Major themes**

The novel *Oliver Twist* is enveloped by four major themes where each one is covered by each of the above characters.

#### **II.13.1- Society and class**

"*Society and Class*" is one of the central themes of most Dickens novels. But it is in *Oliver Twist* where Dickens is more focused on how superficial class structures really are. Everyone is the same, regardless of the social class into which they are born.

#### **II.13.2 Poverty**

Workhouse, filthy quarters, despair: Dickens is very concerned by showing how miserable the lower class really were in London in the 19<sup>th</sup> century. With *Oliver Twist* he realized and great and detailed description of the poor with gritty realism.

#### **II.13.3- Criminality**

Crime was a huge and serious problem in London in the Victorian Era. *Oliver Twist* became hugely popular, but Dickens definitely had a point to make: he

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wanted to expose how criminals really lived at that time in order to discourage miserable people from turning into criminals.

### II.13.4 Religion

The whole parish was responsible for maintaining workhouses, orphanages, and baby farms, Dickens allow him to show the negative side of the parish system in his novel *Oliver Twist*.

### II.14 Why Oliver Twist?

His purpose on writing this novel is to show the difficulty to survive in the lower class and the system's treatment of an innocent orphan child born and raised in the workhouse system, where no 'fault' could be ascribed to the child. He shows the boys neglected, mistreated, and experiencing hunger<sup>3</sup>.

In the famous illustration by George Cruikshank, the poor orphan Oliver stands alone - with the fearful threat of cannibalism right behind and facing him. The bully of a workhouse master preparing to unleash his powers of retribution which positions, basically, the cruelty of the humans on orphan children.

It could be said then that despite the fact that both Charles Dickens' *Oliver Twist* and Lewis Carroll's *Alice's Adventures in Wonderland's* main characters are children, each of them follows a specific way of adventure where the first one is realistic whereas the second is match more imaginative.

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<sup>3</sup>1Dan Mitchell "Charles Dickens's, *Oliver Twist*" *Sparknotes*. January,01,2013, <<http://www.sparknotes.com/lit/oliver/context.html>>



## **Chapter II: Fantasy and Realism: Comparative description of *Alice in wonderland* and *Oliver Twist***

### **II. 15 Comparison of novels**

Two great novels from two great British authors represent a product of the Victorian era. Alice's adventures in wonderland and Oliver Twist is the perfect comparison because both of them include children as protagonists, but the differences are outnumbered and of a great importance

Lewis Carroll's Alice in wonderland is written for amusement and entertainment while Charles Dickens's Oliver Twist criticizes the ancient British society in a frank, direct and realistic way. The story of Oliver Twist is a story about an orphan who is mistreated in a workhouse and the events are set in London that Dickens described as a sad and dangerous maze while Alice's Adventures in wonderland is a story about a young girl who discover a strange world full of mythical creatures and the events are set in wonderland, a strange funny place that will never exist.

### **II.16. Research Procedure**

So as to compare both types of literature, a survey has been conducted in Mokrani middle school with first year pupils where two steps have been followed so as to collect cogent results. The first one consisted of the choice of the excerpts which have been picked from the two novels (Oliver Twist and Alice's adventures in wonderland) whereas the second intends to elucidate the extent to which fantasy literature is more enjoyable than the realistic one among children where pupils were asked to read both extracts carefully and to try to understand them and then to answer comprehension questions.

#### **II.16.1 Difficulties**

This survey was a non-official survey, without the agreement between the university and the ministry of the national education or the agreement of the

## **Chapter II: Fantasy and Realism: Comparative description of *Alice in wonderland* and *Oliver Twist***

middle school. This research then has been done only with the teacher's permission and help. The survey started after one month preparing the two texts and four simple questions for each text.

### **II.16.2 Research Tools**

The researcher's main aim is not to find ways to reach a successful literature classroom (i.e.; it's not related to the teaching of literature in an EFL classroom itself), it is rather to expose the extent to which fantasy literature effects greatly children comparing to the realistic one. Therefore. The latter is based on an unstructured observation conducted in 1M1 middle school.

### **II.16.3 Observation**

The survey started by giving learners excerpts from the third chapter of Charles Dickens's *Oliver Twist*. After a quick observation few hands were raised during the question time, by the same little group of pupils most of the time. And they could not find the answers without supporting them by some clues.

Meanwhile, the second chosen text is a small passage from the very beginning of the seventh chapter of Lewis Carroll's *Alice's adventures in wonderland*. Therefore, a huge difference comparing to the first text has been remarked. Learners were more active in answering the questions, more hands were raised in every row; they took only fifteen minutes to answer all the four questions, unlike *Oliver Twist* where they spent almost thirty minutes to find the answers, these young pupils were more into the second text than the first one.

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### **Conclusion**

Young people prefer fantasy literature more than any other literary genre, so it would be a good idea to give them texts from Fantasy works more often in an EFL classroom, that will certainly make them love reading and following the lecture because it more fun and amusing. Fantasy literature is very beneficial for the children and the teenagers. More will be explained in the third and last chapter.

# **Chapter III: Why Fantasy literature?**

### **III.1.Introduction**

Nowadays, Fantasy literature is gradually getting popular; people usually discover this kind of literature by watching the movie adaptation of the literary work first, then they may buy the novel to know more details about the original story.

Fantasy writing has come to be perceived as belonging to popular culture, and is therefore, generally, regarded as being of inferior quality to realism. But Fantasy fiction owns a lot of attractive qualities and advantages that the adult reader cannot find in realism.

### **III.2-Why Fantasy writings attract the readers?**

Fantasy literature allows readers to experience different ways of seeing the world; it takes a hypothetical situation which invites readers to construct a relationship between the fictive scenario and their own social reality which could make it very special.

#### **III.2.1. A means to Enhance Imagination and Creativity**

The reader can develop imagination. Reading a fantasy novel, needs imagination to depict places, time, or the creatures that become characters of the story and important part of it. Imagination is important because it helps to create some vision for the achievement in the future. When the reader gets the vision, he can make some plans to reach it.

I believe in the power of the imagination to remake the world, to release the truth within us, to hold back the night, to transcend death, to charm motorways, to ingratiate ourselves with birds, to enlist the confidences of madmen.” (G.J Ballard 11<sup>1</sup>)

The use of imagination is also important in some situation that needs a quick solution.

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<sup>1</sup>David Ian Paddy. *The empire of G.J Ballard: An imagined geography*.(Great Britain, Gylphi limited,2015) 11

### **III.2.2. Entertainment**

Fantasy novels can give entertainment to the readers. While reading a fantasy fiction, the reader can feel like he is in the story, and that feeling gives the reader excitement and a feeling of escapism. Sometimes it contains unusual jokes. Sometimes it can make the young reader scared or even cry. This is the special way fantasy novels entertain the readers unlike the other kinds of fiction.

### **III.2.3 improving writing skills**

As far as the findings in the 2<sup>nd</sup> chapter are concerned, fantasy literature could develop writing skills and can help the reader to learn about the grammatical structures, coherence between paragraphs and chapters, etc. and organize his ideas. He can learn how to make a story that can attract the readers and make them want to read it until the end. Actually, it can develop writing skills not only when reading Fantasy fictions, this can also work with all types of literature.

### **III.3 The psychological effect of fantasy literature on children**

Fairy tales encourage young children to love reading and discover new things, totally different from what they get used to see in daily life. Fantasy literature is probably the reason why a lot of children in the world start reading early. And children who start reading at the age of four can develop easily their creativity by means of their imagination and this kind of thinking is vital and beneficial for offering solutions to everyday's problems.

Fantasy readings can also improve social skills because of its powerful social component. It helps the child to comprehend how social relationships work.

Fantasy literature helps to develop new studies especially in the field of science, it helps the children to perform their best academically and discover things that come from their imagination.

### **III.4 Some Good Examples of Fantasy Works**

This is a series of great Fantasy works recommended for the young readers and that might have a positive impact on them.

#### **III.4.1 Harry Potter**

Harry Potter series written by J.K Rowling is an example of a fantasy literature that has positively impacted its readers. The novels chronicle the life of a young orphan boy Harry Potter who discovers lately that he is a wizard who survived the tragic attack of The Dark powerful Lord Voldemort who murdered his parents. Harry became famous in the wizardry world entitled as “The boy who lived” and became student at Hogwarts School of Witchcraft and Wizardry where he will meet the dark lord again.

The seven Harry Potter books are increasing literacy among young people in the UK and around the world; the novels have an ability to keep children and adults alike turning the thousands pages that make up the series.

#### **III.4.2 Beowulf**

Beowulf (the author is unknown) the epic poem Beowulf will definitely continue to inspire people. The poem has inspired great works such as Tolkien's “Lord of the Rings” and Michael Crichton's “Eaters of the Dead”, and it will probably continue to inspire new fantasy authors for centuries to come. Beowulf poem contains Old English vocabulary and it challenges and challenges the reader to dig deeper into their imagination.

#### **III.4.3 Lord Of the Rings**

Lord of the Rings Written by J.R.R Tolkien. The story began as a sequel to Tolkien's 1937 fantasy novel The Hobbit developed few years after into a much larger work. The story begins in the Shire, where the young Hobbit Frodo Baggins inherits the sacred Ring from his cousin Bilbo, but Gandalf the Grey, a powerful wizard and old friend of Bilbo, suspects the Ring's identity. When he

becomes certain, he strongly advises Frodo to take it away from the Shire and destroy it.

Lord of the rings caused the fantasy genre to flourish throughout the 1960s, and continues to be very popular to this present day. It has also influenced fantasy based online video games with a medieval theme such as Dragon Warrior, EverQuest, World of Warcraft series and many others.

#### **III.4.4 The chronicles of Narnia**

The Chronicles of Narnia written by C.C Lewis is a series of seven Epic fantasy novels is considered to be a classic of children's literature and is the author's best-known masterpiece, Set in the fictional world of Narnia, a fantasy world of magic, mythical beasts, and talking animals, the series narrates the adventures of young children who play central roles in the unfolding history of that world hidden in a closet. Having sold over 100 million copies in 47 languages around the world and also been adapted in movies several times.

#### **III.5 Fantasy fiction effect on the mind**

Fantasy is vital for the human mind. It begins as the psychological process by which a child learns to fill the gaps between knowledge, reality and experience. Children are born with the full spectrum of human emotions, wild, exciting, passionate and curious but they are also inexperienced and longing to explore their feelings. This is why they need to be scared and fantasy is an excellent, "safe" way to do it.

Fantasy offers children an exploration of the big wide and dangerous world that is getting closer and more real every day. But fantasy does not need just to be dungeons, wars and dragons - it can be any element of pretend. This is why as they grow, children need stories that include war, falling in love, becoming a hero and saving the world and fight the evil. This can help the children to develop their emotions and get ready for real life.



### III.6 The importance of Fantasy literature on the mental well being

Fantasy literature offers the reader much of what other kind of fiction offers, escape and adventure in order to get rid of the entrapment of realism.

While some may consider Fantasy fiction to be a value to the psychological health of the young reader, many other say that it is integral to a healthy state of mind. Fantasy literature is escape from reality; it can also be productive in building problem-solving skills and finding solutions. It encourages readers to imagine themselves in different scenarios, and by living through fantasy characters, the reader can expand on their techniques for solving personal problems. The ability to imagine is a mechanism for survival; fantasizing is a human activity essential to creating balance in one's life.

I used to dream about escaping my ordinary life, but my life was never ordinary. I had simply failed to notice how extraordinary it was. Likewise, I never imagined that home might be something I would miss. (Ransom Riggs 74)<sup>2</sup>

Reading fantasy fiction can produce this mental balancing effect. It tempts readers into avoiding the realities and difficulties of life by putting off real-world responsibilities and evading serious personal issues. To these people, fantasy is daydreaming and nostalgia. "*In fact, they conclude, fantasy is evasive, escapist, and counterproductive*" (Pamela S. Gates)<sup>3</sup>.

Several people oppose these beliefs. While they acknowledge that fantasy may encourage the evasion of real-life problems, Fantasy provides a healthy Dreaming which is a human survival mechanism, proven essential to mental health by scientific studies. "*Without dreams, without fantasy, we become shells of our potential selves.*" (E.M Forster 58)

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<sup>2</sup>Ransom Riggs.*Miss Peregrine's Home for Peculiar Children..*(Florida USA.HardcoverEditon.June 17<sup>th</sup> 2011)74

<sup>3</sup>Gates,Pamela S.*Fantasy Literature for Children and Young Adults.* (Scarecrow Press, 2003.)

Fantasy is therefore important to mental wellbeing, particularly for the young adult reader. It provides a momentary escape, a release. It helps increase the potential of one's imagination to solve life's problems and resolve emotional conflicts and alleviate teen anxieties.

### **III.7 Why Reading Fantasy Books?**

Even grown up people can read fantasy literature, there are two major reasons why fantasy literature should be read by everyone. The motivation to read is divided into two categories: Gaining knowledge and escapism.

#### **III.7.1 Gaining knowledge**

The first category is primarily reading to "find something out." Every human being wants to know how the world works. From infancy to adolescence, a child is primarily concerned with how the world works, what makes the world work, readers strive to find their way and in that striving they search for knowledge and meaning. But, for some, reading is seeking a balance between knowing the world, and escaping the world.

#### **III.7.2 Escapism**

The second category is deep desire to escape. Fantasy fictions seek to escape the real world entirely. So, fantasy as a genre subverts that lack of the proper knowledge set by placing the reader in a situation in which there are none with the actual knowledge set because it is a place and time that never existed.

Fantasy is escapist, and that is its glory. If a soldier is imprisoned by the enemy, don't we consider it his duty to escape? . . . If we value the freedom of mind and soul, if we're partisans of liberty, then it's our plain

duty to escape, and to take as many people with us as we can!” (J.R.R. Tolkien<sup>4</sup>)

Fantasy literature permits the reader to escape the ennui of the real world. It is fiction that allows the reader to forget about their problems for a moment and inhabit a world created by the author; a world that makes up for the arbitrariness and unpredictability of the real world by offering structure, rationality and resolution.

### **III.8. Why some readers prefer more the realistic world?**

Fantasy, as a genre, pulls the reader the furthest away from reality out of all of the genres.

There are people who like the contrast that fantasy books pose to our reality; there is a category of people who don't. Some people may not have the skill of removing themselves from the real world and enter a fantastical environment. “*These readers are realists. To these readers, Fantasy is for dreamers*”. (Christina Hartmann)<sup>5</sup>

Any other genre outside Fantasy literature has something related to the real world. Even science fiction holds some possibilities of the future. Fantasy does not have the slightest bit of chance of ever being realized.

Even people who say they do not enjoy fantasy literature almost always enjoy good fantasy when they exposed to it. It is impossible to find people who are not capable of enjoying *Spirited Away*, for example. There is a cultural bias against fantasy that is related to our notions of growing up. Children are naturally drawn to fantasy, but as they get older they are stuck to the idea that fantasy is a waste of time.

### **III.9. The reason behind Fantasy literature’s popularity**

Fantasy films and books have recently become more popular due to their stories that often involve adventures, wars or battles Fictional and supernatural world. This lends itself to the creation of mythical and fascinating creatures, characters with unusual

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<sup>4</sup>*Fantasy is escapist and that is its glory*. The Tolkien list. 01.March.2014.<<http://www.thetolkienist.com/2014/01/03/not-a-tolkien-quote-fantasy-is-escapist-and-that-is-its-glory>>

<sup>5</sup>Christina Hartman, *Why do some people hate fantasy*. Quora. September,27,2012 <<https://www.quora.com/Why-do-some-people-hate-fantasy>>

abilities and interesting challenges. The only limit to a fantasy book or film is imagination as everything is possible and there is always a solution in every problem within the Fantasy genre.

The reason that fantasy is so popular for both adults and children is that they offer escapism from work or school into a different realm. Reading a book about mythical creatures or magic can help the reader to get rid of worries of business or homework and everyone can let their imagination run wild. This is the main reason that fantasy is such a broad category and unites almost everyone, from the elderly to the youth who just starting to read, or take an interest in film.

### **III.10 Fantasy literature and women**

People who read fantasy literature are mostly children, teenagers and young adults but 75% of Fantasy literature readers are females, grown up male readers are more into realism, girls and women prefer to read Fantasy because of the romance that can be found for example in Vampire Fantasy fictions like Stephanie Meyer's "Twilight"<sup>6</sup>.

Female readers find comfort and escapism in reading unrealistic love stories where male protagonists are usually very attractive flawless men who know how to talk to women and know exactly what to do whatever the situation, a quality which men in real life lack. It is so interesting for the female readers to see how heroes in romance novels always have time to be at the beck and call of the heroine, to rescue her, help her, to talk to her, to suitably annoy her and advise her.

if only they could live in the twilight of their dreams, in the tiny moment before the harsh light of reality found them, perhaps they could be happy." (D.A Henneman)<sup>7</sup>

Women are simply in love with idea of love in a fantasy novel, just the same way as romantic movies and TV shows, that keeps them hooked. What women are really looking for is a little romance. Women read romance fiction in hopes that one day they live that they read about in fantasy fictions.

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<sup>6</sup>Twilight : An American Romantic Fantasy written by Stephenie Meyer In 2008

<sup>7</sup>D.A Henneman. *Sea Of Dreams : The power of four vol I*. (Paperback. 2016)

### **III.11 Conclusion**

Fantasy literature encourages reading both children and adults, and helps them develop creative thinking, It is essential for the human mind. It allows a child to learn how to fill in the gaps between knowledge, reality and experience while at the same time, expanding imagination. Most importantly, fantasy is not just for children. It provides the teenagers the ability of becoming ready for "real life" when it hits.

# **GENERAL CONCLUSION**

## **General conclusion**

This idea of pitting fantasy and realist writings against each other corresponded with the development of separate literatures for children and adults in the 18th and 19th centuries: the serious realist novel was for adult reader, more specifically adult male readers, whereas fantasy and romance were relegated to the readership of women, teenagers and children.

But there is a rare category of adult male readers who enjoy reading Fantasy literature like those who are very fond of the paranormal more than normality, and the cinema lovers who are fans of popular fantastic works and are curious to know more about the story by reading the book version. But generally, fantasy literature attracts more women and young people more than male adults.

Fantasy literature is an escape for the readers, especially the young readers; they enjoy feeling themselves in another world, another dimension different from the world they live in, to relax and forget the daily life routine for a moment by discovering a fantastic and magical world where nothing is real.

Thus, fantasy literature is more enjoyable and beneficial for the young readers more than realism. It offers them a moment of mental rest and relaxation and denial of the stress, and helps them developing their creativity and imagination. And this is definitely not the job of a realistic novel.

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- ❖ <<http://academicwriting0708.blogspot.com/2008/04/advantages-of-reading-fantasy-novels.html>> 13.05.2016
- ❖ "Why do some people hate fantasy fictions?" *Quora.com*
- ❖ <<https://www.quora.com/Why-do-some-people-hate-fantasy>> 20.05.2016

## APPENDICES

### The research procedure (Chapter II)

#### Alice's adventures in wonderland (The questions given to the pupils)

- 1- Name the characters present in the text.
- 2- What kind of party Alice found herself in?
- 3- Was Alice invited to join that party?
- 4- Was the March Hare nice to Alice?

#### Oliver Twist (The questions given to the pupils)

1. What is the reason of Oliver's punishment "prisoner in the dark room" ?
2. Who gives Oliver his daily beating while he is in solitary confinement?
3. What is his occupation?
4. Was Mr Limbkins okay with Mr Gamfield's proposal to take Oliver with him? Why?

**Table I.1. Comparison of Answer's about both Texts**

Oliver Twist: Questions	The number of pupils who could answer the questions
Question N°1: What is the reason of Oliver's punishment "Prisoner in the Dark room"?	10%

Question N°2: Who gives Oliver his daily beatings while he is in solitary confinement?	30%
Question N°3: What is his occupation?	20%
Question N°4: Was MrLimbkins okay with MrGamfield's proposal to take Oliver with him? Why?	30%

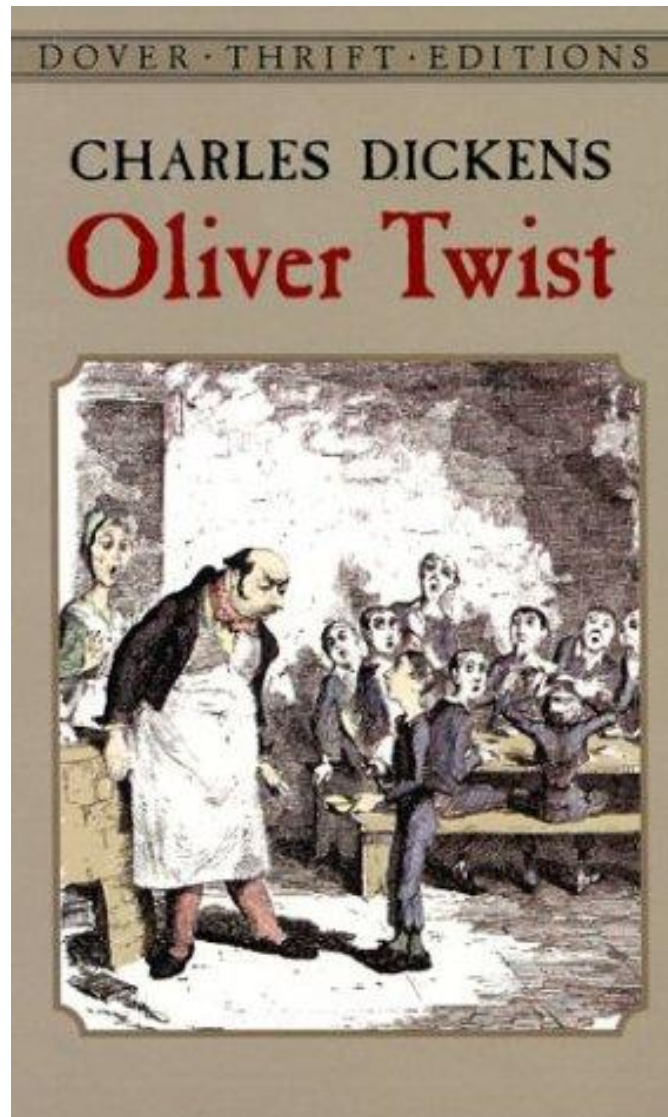
The table above indicates the number of pupils who found the correct answers on the questions of Oliver Twist text

Alice's adventures in Wonderland: Questions	The number of pupils who could answer the questions
Question N°1: Name the characters	60%

present in the text.	
Question N°2: What kind of party Alice found herself in?	50%
Question N°3: Was Alice invited in that party?	60%
Question N°4: Was the March hare nice to Alice?	40%

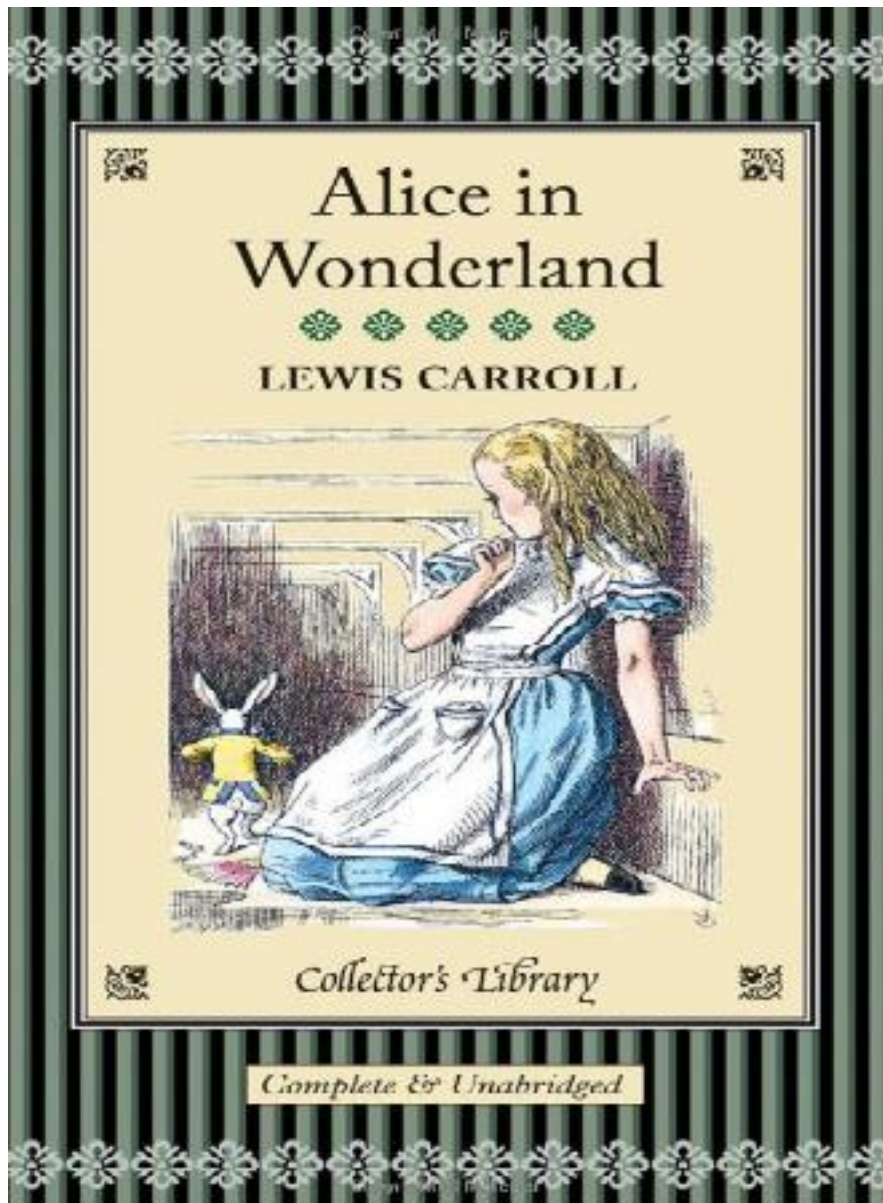
The table above indicates the number of pupils who found the correct answers in the Alice in Wonderland text

The book covers of the two compared works (Chapter II)



Oliver Twist book cover

Book cover art by George Cruikshank



Alice's adventures in Wonderland book cover

Book cover art by John Tenniel

# Glossary

**Repulsion:** Feeling repelled , by the presence of something; distaste, repugnance, or aversion.

**EFL:**  
English as a foreign language: the study of English by nonnativespeakers living in a non-English-speaking environment.

**Epic:** Heroic, Majestic, impressively great.

**Nonsense:** Something absurd, senseless.

**Wonderland:** Wonderful country or region, (original sense)  
A non-existent world full of magical creatures and talking animals in the novel Alice's adventures in wonderland

**YA:** Young Adult.

## **Abstract**

Despite the fact that literature is language as it consists of any written production, its definition could alter from one genre to another as they refer from ordinary language. Fantasy literature, magic realism, realism poetry, fiction, science fiction etc. are under the umbrella term literature; however, each one's characteristics make it different from the other. Further, even the context when and where any literary work has been written could have an impact on the readers' both understanding and enjoyment towards a literary work. The present work's main aim then is an attempt to illuminate the extent to which could a literary genre effect the reader in general and the learner in an EFL classroom in particular. Therefore, it focuses on comparing fantasy literature and realism where Lewis Carroll's *Alice Adventures in Wonderland* and Charles' Dickens' *Oliver Twist* the case of studies. The first chapter then intends to deal with a general theoretical comparison of the dual genres as it aims at providing the main characteristics of each one. The second chapter's main attempt is to compare the last mentioned literary works whereas the third one meets the query "Why fantasy literature?" it aims then to unveil fantasy literature's impact on the reader comparing to realism.



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