



NEAR EAST UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
ENGLISH LANGUAGE AND LITERATURE PROGRAM

**THE INFLUENCE OF POSTMODERNISM ON THE  
POPULARITY OF FANTASY LITERATURE**

MASTER'S THESIS

BY

OSAMA FARHAN ALSHARAB

NICOSIA

JANUARY, 2019

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## Approval of the Graduate School of Social Sciences

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I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts

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This is to certify that we have read this thesis submitted by Osama Farhan Alsharab titled '**THE INFLUENCE OF POSTMODERNISM ON THE POPULARITY OF FANTASY LITERATURE**' and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

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## **DECLARATION**

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical guidelines of the Graduate School of Educational Sciences, Near East University. I also declare that as required by this rules and conduct, I have fully cited and referenced all materials and results that are not original to this study.

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I extend my thanks to the literature students who participated in this study by answering the questionnaire which helped me to collect further information and evidence to support the fundamental ideas of the study.

## **ABSTRACT**

### **THE INFLUENCE OF POSTMODERNISM UPON THE POPULARITY OF FANTASY LITERATURE**

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**M.A. program, English Language and Literature**

**Supervisor: Assoc. Prof. Dr. Mustafa KURT**

The study investigates the factors behind the popularity of fantasy literature after the Second World War. To discover the main reasons for driving the enormous worldwide popularity of fantasy literature, this work explores postmodernism, postmodern literature, and fantasy literature. Definitions and characteristics of the postmodernism, postmodern literature, and fantasy literature are discussed so the relationship between the conditions of postmodernism and the popularity of fantasy fiction is made clear. Furthermore, this study provides insight into the relationship between postmodern literature and fantasy as a genre which helps fantasy fiction rise to its present position. Secondary resources and questionnaire are used to collect the information needed to understand the dimensions of the phenomenon.

According to the statistical results in this study, literature students of both genders and different ages showed a high average of agreement towards statements and they had positive attitude towards reading and watching fantasy literature. The results showed that there is a very close relationship between the popularity of fantasy literature and the new technology. Finally, students showed that significant reasons that make fantasy fiction more popular are the extraordinary elements that allow readers escape from real life. Additionally, recommendations are provided according to the results.

**Keywords:** Postmodernism, Postmodern Literature, Fantasy literature, Genre.

## ÖZET

### FANTEZİ EDEBİYATININ POPÜLERLİĞİNDE POSTMODERNİZMİN ETKİSİ

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Çalışma, İkinci Dünya Savaşı'ndan sonra fantezi edebiyatının popülaritesinin arkasındaki faktörleri araştırmaktadır. Fantezi edebiyatının dünya çapında popülaritesini artırmanın temel nedenlerini keşfetmek için, bu çalışma postmodernizm, postmodern edebiyat ve fantezi edebiyatını araştırmaktadır. Postmodernizm, postmodern edebiyat ve fantezi edebiyatının tanımları ve özellikleri tartışılmıştır, böylece postmodernizm koşulları ile fantastik kurgu popülaritesinin popülarlığı arasındaki ilişki açıktır. Ayrıca bu çalışma, postmodern edebiyat ile fantezi kurgusunun günümüzdeki konumuna yükselmesine yardımcı olan bir tür olarak hayal ile arasındaki ilişki hakkında bir fikir vermektedir. İkincil kaynaklar ve anket, olgunun boyutlarını anlamak için gereken bilgileri toplamak için kullanılmıştır.

Bu çalışmadaki istatistiksel sonuçlara göre, farklı cinsiyetteki ve farklı yaşlardaki edebiyat öğrencileri, ifadelerle yönelik yüksek bir anlaşma göstermiştir ve fantezi edebiyatını okuma ve izlemeye yönelik olumlu tutum sergilemiştir. Sonuçlar, fantezi edebiyatının popülarlığı ile yeni teknoloji arasında çok yakın bir ilişki olduğunu göstermiştir. Son olarak, öğrenciler fantezi kurgusunu daha popüler hale getiren önemli nedenlerin, okuyucuların gerçek hayattan kaçmasına izin veren olağanüstü unsurlar olduğunu göstermiştir. Bunlara ek olarak, sonuçlara göre önerilerde bulunmaktadır.

**Anahtar kelimeler:** Postmodernizm, Postmodern Edebiyat, Fantezi edebiyat, Tür.

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## LIST OF ABBREVIATIONS

**CGI**..... Computer Generated Imagery.

**SF**.....Science Fiction.

## CHAPTER 1

### INTRODUCTION

The chapter presents the important information mainly regarding the way this study has been carried out. It consists of the background information of the study, the research objectives, the research questions, the scope and limitation of the study, the importance of the study and the definitions of the terms.

#### **Background of the Study**

In this study, the major priority has been to investigate how the fantasy fiction genre has become popular in the contemporary world. The current research also seeks to gain an understanding of the various dimensions of the fantasy fiction genre as popular culture. This research examines the definitions, time frames, concepts, and pioneers which characterise the period. These aspects are explained from the perspectives of key figures such as philosophers, theoreticians, and critics who are well-known in this era. For example, Jean Baudrillard and the French intellectual Jean-François Lyotard are pioneers and proponents of postmodern ideas (Hicks, 2014). Famous philosophers have written many works to explore the dimensions and roots of postmodernism, such as *The Postmodern Condition* by Jean-François Lyotard (2004), *Explaining Postmodernism* by Hick (2014), and *Postmodernism* by Fredric Jameson (2012). These writers carry out in-depth studies of the period following World War II and present their notes and findings. Within these studies, many concept sets are introduced and examined.



Many movements and schools of thought, including postmodernism, were founded in the sixties. In its early stages, postmodernism began in Europe and North America. Further, this ideology rejected metanarratives and accepted small narratives. It is important to know that postmodernism was characterised by many changes in society. For example, the use of new technology such as new devices and internet. Fragmentation which means the lack of general coherence in postmodern social life. Pluralism which means no centre power in the societies (Malpas, 2010).

Postmodern literature is influenced by postmodern conditions, and in turn, has influenced fantasy literature as a genre – which is the focus of this study. Postmodern literature includes literary works written after the Second World War. This period is characterised by many features. For example, paradox which means that the statement contradicts itself. A good example of paradox is *Animal Farm* by George Orwell's when he said, "All the animals are equal, but some are equal than others". Questionable narrators also one of the feature of postmodernism. It means the lack of credibility while telling the story by the characters such as *Gone Girl* by Gillian Flynn. Other factors which are important will be explored throughout this research. Postmodern literature rejects the thoughts presented by the enlightenment period which are present in modernist literature. However, it is difficult to set a definition for postmodernism as a term, and there is no fixed agreement among philosophers on its characteristics and the importance and scope of postmodern literature (Sharma & Chaudhary, 2011)

Enchantment is the conventional component in numerous fantasy fiction works, and it is used enormously. Fantasy texts and programmes are an area of literature that highlights several types of fantastic elements. The fantasy novels are arranged in themes that include enchantments, myths, legends, dreams visions and science fiction. More

precisely, fantasy literature can be described as any form of literature that presents elements which are not grounded in reality. In short, events that occur in the fantasy story do not typically happen in actual life. This is the main characteristic that sets fantasy texts apart from other types of literature. These novels seek to provide a break from any monotony or seriousness in life by familiarising readers with the mystical experiences and intelligent characters of the fantasy world (McClelland, 2016). In this research, the definition and characteristics of fantasy fiction is outlined as a part of postmodern literature.

Nowadays, participating in the reading of novels is considered ideal, as it allows readers to examine their own thoughts and increases reading and vocabulary skill (McClelland, 2016). When selecting a book, many readers are enthusiastic about the fantasy genre. This is the case, for example, for the well-known *Harry Potter* series (McClelland, 2016). Furthermore, fantasy literature has appeared in contemporary culture in the form of television movies, programs, realistic books, painting, and other media. Recently, the genre has become more popular and accepted (Feldt, 2016). To understand the phenomenon in its depth, a questionnaire was administered to collect information from participants about the phenomenon and to find out the beliefs among people about the reasons behind the popularity of fantasy fiction in recent days.

### **Research Objectives**

In this study, the major priority has been to investigate how the fantasy fiction genre has become popular recently. The current research also seeks to gain an understanding of the various dimensions of the fantasy fiction genre as popular culture.

The objectives of this study are as follows:

- To investigate the reasons for the popularity of fantasy fiction texts and programmes in recent days
- To identify the changes in postmodern era which have enabled fantasy fiction to achieve its prosperity
- To understand the relationship between postmodern literature and the popularity of the fantasy fiction genre.

### **Research Questions**

The main research question is as follows:

- What factors make fantasy fictional texts and programs popular among the public in recent days?

The sub-questions of the study are as follows:

- What are the attitudes of university students studying English literature towards the popularity of fantasy fiction texts and programmes?
- How have the conditions and characteristics of postmodernism made fantasy literature more popular?
- Is there any relationship between the postmodern literature and fantasy literature as a genre that helps to attract more readers and audiences to the fantasy fiction genre?

### **Scope and Limitations of the Study**

This research focuses on the reasons behind the popularity of fantasy literature in contemporary world. Due to several reasons such as financial resources and lack of time

the research is limited to the Department of English Language and Literature at Near East University. The participants of the study were only ELL students because they have similar background knowledge. Furthermore, the number of ELL students were only 45 and due to this number of sample size, the study has been limited to 15 students as well. Another limitation also the results cannot be generalised. No particular volunteers have been chosen to be part of the study in advance, and selection is done randomly.

### **Importance of the Research**

The study focuses on investigating the factors behind the popularity of fantasy literature in contemporary world. The findings of the study will be beneficial to parents, students, and the general population.

- This research has a great importance for the general public, as it will provide information about postmodernism and its effect upon literature – particularly fantasy literature. As mentioned above, the knowledge gained by this research will help the public to understand the reasons behind the popularity of fantasy literature
- This study can supply knowledge to parents who are not aware of what their children read and watch. As commonly known, what children are reading will influence their future. Moreover, children, by nature, like to imitate.
- Furthermore, this research will provide helpful information for literature students and they can gain better understanding of postmodernism, postmodern literature, and fantasy fiction. It will also serve as a guideline and model for future students. This study will also benefit future researchers by providing important facts to compare with their own studies.

## **Definitions of Terms**

### **Enlightenment**

It is an Intellectual movement appeared in Europe (1561–1704). It emphasised reason and individualism more than tradition. The movement was influenced by famous figures such as Francis Bacon, Rene Descartes, and John Locke (Hicks, 2014).

### **Metanarratives**

A metanarrative (likewise called excellent account) is a general story or storyline that gives context, meaning, and reason to all of life. A metanarrative is the "10,000-foot view" or widely inclusive theme that joins every smaller theme and individual story. The concept of a metanarrative is to provide a perspective – something that offers importance to life and the individual occasions that happen in everyday life (Silverman, 2017).

### **Small Narratives**

Jean-François Lyotard composes that postmodernism is the wariness towards fantastic narratives. A meta or excellent story is an included theory that attempts to approve all procedures in a expansive subsection of society. Illumination and Marxism are models of excellent narratives. In a general public in which communication assumes an inexorably noticeable role, dialect turns out to be increasingly imperative. The present information society requests that more attention be paid to dialect than in past periods. The proliferation of computers in previous decades expanded the requirement for theories on dialect to encourage their programming (Silverman, 2017).

**Pluralism**

A pluralist definition has the premise of working under the standards of acknowledgment and variety. It is advanced as a framework for the "common great" of all. It is a meeting with common recognition and confidence of all convictions and improvements of present day social, logical, and economic social orders (Silverman, 2017).

**Fragmentation of Postmodernism**

Postmodernism characterises itself in contrast to innovation. Initially, the term originates from design, where present-day engineering is represented by natural glass, steel, and concrete structures with their straight, rectangular, and geometric shapes. The most imperative effect of postmodernism in theory, in which it proclaimed as another phase in the historical backdrop of ideas. This same fragmentation can be found in loose culture. Due to the mass media and the possible outcomes conceivable for the movement, individuals come into contact with much broader exposure to societies, religions, belief systems, styles, and fashions (Silverman, 2017).

**Globalisation**

Globalisation speaks of the global integration of international exchange, enterprise, information innovation, and societies. Globalisation is driven by intergovernmental agreements which aim to locally and internationally open economies to improve the standard of living in poorer countries (Silverman, 2017).

**Objectivism**

Objectivism is completely dominant and absolutist. It is not liberal, conservative, or anywhere in the middle. It perceives and sustains the common source and nature (common ground) of the good norms and moral foundations of a completely free, fully humanised society (Silverman, 2017).

**Subjectivism**

Subjectivism is the conviction that the truth is certifiably not a firm total. Instead, truth is seen as a liquid, plastic, vague domain which can be changed, in entirety or to some extent, by the consciousness of the perceiver (i.e. by his sentiments, wishes or impulses) (Silverman, 2017).

**Autonomy**

Autonomy is the control or legislature of a nation, organisation, or gathering without the input of any outside sources. Autonomy is the capacity to settle on one's own decisions rather than being impacted by others or instructed on what to do (Silverman, 2017).

**Individualism**

Individualism is an ethical, political or social point of view that fears the freedom of man and the importance of individual independence and freedom. The concept of individualism is established in authentic contexts in which the personal contrasts of the individual are excluded from decision-making or even rejected. In particular, it is known

that the United States is inclined towards individualism, since it was founded by individuals who sought the possibility of whatever religion they chose (Silverman, 2017).

### **Collectivism**

Collectivism is any of a few kinds of social organisations in which the individual is viewed as being subordinate to a social collectivity (for example, an express, a nation, a race, or a social class (Silverman, 2017).

### **Egalitarianism**

Egalitarianism is a contested concept in the social and political arenas. One may think of the idea as promoting a human balance from numerous points of view. Egalitarianism is a philosophical point of view that stresses fairness and equivalent treatment crosswise over sexual orientation, religion, economic status, and political convictions (Silverman, 2017).

### **Intertextuality**

The most important element of postmodern literature. This means that a writer refers to or parallels another work while creating a new work (Sharma & Chaudhary, 2011).

### **Metafiction**

Simply, essentially means writing about writing (Sharma & Chaudhary, 2011).



### **Historiographic metafiction**

The term was coined by Linda Hutcheon. It refers to literary works that fictionalise actual characters and events (Sharma & Chaudhary, 2011).

### **Paranoia**

The belief that there is an ordering system behind the chaos of the world. For postmodern writers, no ordering system exist. Therefore, searching for such order is absurd and fruitless (Sharma & Chaudhary, 2011).

### **Minimalism**

A style of writing in which the writer presents characters and events in a story that are unexceptional and from everyday life (Sharma & Chaudhary, 2011).

### **Pastiche**

This term means to “paste” together or combine elements of earlier literary styles or genres to create a new one (Sharma & Chaudhary, 2011).

### **Irony, playfulness and humour**

Even though using such technique did not start with postmodern writers but it became a hallmark of their style. In this situation, the writers often treat certain themes humorously and ironically (Sharma & Chaudhary, 2011).

### **Techno-Culture Hyperreality**

According to Frederic Jameson, postmodern societies have moved into the information age. Jean Baudrillard claims that the definition of the postmodernist shifts into a hyperreality which replaces the real (Sharma & Chaudhary, 2011).

### **Maximalism**

Refers to fragmented narrative and sprawling over long and empty emotions. Therefore, there is an emptiness of values (Sharma & Chaudhary, 2011).

### **Magic realism**

This is the most important postmodern technique. It involves the use of fantastic elements within the literary work, such as dreams (Sharma & Chaudhary, 2011).

### **Participation**

Using this technique, writers try to involve the readers as much as possible within the work, such as through asking them questions (Sharma & Chaudhary, 2011).

### **Poioumena**

The term was coined by Alastair Fowler. It refers to a certain kind of metafiction. According to Fowler, it offers an opportunity to discover the boundaries between reality and fiction (Sharma & Chaudhary, 2011).

## CHAPTER 2

### LITERATURE REVIEW

In this study, the major priority has been to investigate how the fantasy fiction genre has become popular recently. This chapter attempts to look over the preceding studies which have been carried out in main issue.

#### **Related studies**

In the study entitled *Tolkien on fairy-stories*, J. R. R. Tolkien and Verlyn Flieger (2008) claim that technological developments such as 3D effects, graphics representations, the editing process, and camera techniques enable film makers to think beyond the imagination to produce something very interesting and amazing. Psychologically, such approaches mesmerise viewers – especially the young, who could be considered a major reason behind the success of fantasy fictional programs. In various parts of the world, the impact of local culture and social values on the development of fantasy fictional programs is immense. This is another factor that attracts audiences to the genre. Another aspect is that fairy tales have been converted into cinematic representations, which also adds appeal to the genre (Tolkien & Flieger, 2008). In fact, while reading fantasy texts, the audience is free to imagine fantasy elements and secondary worlds without limitation, which also adds interest to the stories.

According to Todorov (1975), cinema has been accepted, as it is entertaining and dazzling on a very large scale. Critics of the genre have also stated that fantasy fiction is minting money at the box office, and movie collections for such films are higher compared with any other genres. Thus, overall the scope of idea development is in the

fantasy fictional genre immense, and this element could take cinema to a different level (Todorov, 1975).

In his article under the title of *Do you believe in magic? The Potency of the Fantasy Genre*, Matthias Stephan (2016) explores fantasy literature during the postmodern era and the factors behind its popularity. He says that fantasy fiction delights enormous numbers of both audience members and readers throughout the world – especially in recent decades. He also focuses on most recent texts to discover why these texts have become attractive in the popular culture. He uses J.K. Rowling's *Harry Potter* series (both the film and book versions) as examples. For Matthias, the postmodern era is seen as a flourishing period for the genre. In the past few years, the genre also interests many scholars and critics. Consequently, fantasy fiction has increased in popularity and gained official recognition. Matthias tries to define fantasy and SF, and he identifies estrangement as the main feature of fantasy. He mentions that fantasy literature is free from reality, which makes fantasy the literature of pure escapism. He also argues that the freedom in fantasy works has benefits. Moreover, fantasy literature, especially SF, has profound influences on individuals – such as the spirit to discover scientific things and optimism. He also reasons that such kind of stories should have reasonable scientific rationale. These texts also have interconnections with technology and depictions of the future which tend to offer optimistic visions of the future. It is important to know that many themes could be found within the fantasy story, such as race, gender, and coming of age. It should be noted that not all fantasy stories need to be grounded in the possible or the plausible, as this is fundamentally a sub-genre of fantasy (such as SF). The commercial benefits of fantasy fiction have been felt by publishers, filmmakers, and

writers, and they are encouraged to create more works with the characteristics which attract fans (Stephan, 2016).

Vivian Sobchack (2014), in his study entitled *Sci-Why?: On the Decline of A Film Genre in an Age of Technological Wizardry* stresses that the production of fantasy films and television programs increased rapidly since the millennium. Sobchack sees that fantasy achieved blockbuster status by using CGI effects while producing fantasy programs for cinema and television. These countless adaptations appeal to both the academic and general audience. The writer believes that the popularity of fantasy fiction has a deep relationship with belief systems and culture. Furthermore, he suggests that ‘magical thinking’ and ‘mythical reasoning’ are behind the cultural shift which gives fantasy pre-eminence in postmodern societies. He also mentions certain indications behind the growth of popularity of fantasy fiction. For example, a cultural stress led to a need to escape from the real to an imagery world. Therefore, the attraction of the genre increased (Sobchack, 2014).

Rosemary Jackson (2008), in his book *Fantasy: The Literature of Subversion*, explains that fantasy allows readers to escape from real life to an alternative universe. She also argues against defining fantasy just as escapism and points out that the relationship between desire and imagination should be understood. For Jackson, fantasy stories are free from the conventions of writing. For example, fantasy texts are free from any confines of space, time, and characters. This ushers readers into a unique imaginary world, as both writers and readers are free to imagine what they want. Furthermore, fantasy literature boasts the important characteristic of transcending reality, which means to escape from the limitations of human situations to participate in a superior alternative (new worlds). According to Jackson, fantasy literature is the literature of desire. Many

fans of the genre, she reasons, have experienced loss or absence. Often, readers endeavour to compensate for this lack through fantasy fiction. This is especially the case for those who lost members of their family such as a child or wife. Furthermore, fantasy literature is often improved and developed by writers to gain more fans. Recently, the fantasy genre depends on fairy tales, folklore, and ancient myths that make it more acceptable among the people (Jackson, 2008).

## **CHAPTER 3**

### **RESEARCH METHODOLOGY**

This chapter presents the methods that have been used in the study to collect the needed data and the important information surrounding its preparation. The research techniques that have been employed in the analysis of the data to answer the main and sub questions of the research are presented as well. This chapter also provides an explanation related to the writing process of the research, such as research design, model, and ethics.

#### **Research Process**

The research focuses on the reasons which make fantasy fiction more popular in contemporary world. To achieve the aim and answer the research questions, I investigated the roots of postmodernism from the tragic war to highlight the changes that happened during this period. In this case, I compared postmodernism and modernism and provided a table to simplify the idea. For the purpose of the study, the characteristics of this era were explored to show the readers how these characteristics affected the prosperity of the fantasy fiction texts and programmes recently. I also provided a figure to explain the characteristics of postmodernism in a simple way to clarify the idea for the readers. Furthermore, the last section contains pure information about the main factors that helped fantasy literature to achieve its position during this period.

Since fantasy literature is a genre of postmodern literature, any change in the characteristics of postmodern literature means that fantasy literature will be influenced as well. In this regard, I tried to illustrate the new type of literature which appeared with new

characteristics after the Second World War. In the study, I explained that postmodern literature and fantasy literature share some of these new characteristics, and that by sharing these features, fantasy genre has become appealing. By doing so, I identified the relationship between postmodern literature and fantasy literature as a genre. I presented important information in the last section of chapter five to explain the relationship between postmodern literature and the popularity of fantasy fiction.

Fantasy fiction has own chapter, as it is the core of the study and it is important to identify the features of this genre. There are significant elements that make fantasy fiction attractive and therefore widespread across the world. In the study, I discussed all the characteristics of the genre and provided a figure to illustrate the differences between modern fantasy and postmodern fantasy. Moreover, to provide comprehensive answers to the research questions, I employed a questionnaire. The questionnaire allowed me to collect extra information about the phenomenon. To achieve the goal, I chose participants who attend Near East University and have relevant experience, such as literature students, to gather the data. Therefore, the findings and the results will be more accurate. Finally, based on the findings of the research, I presented the recommendations which are important to other researchers.

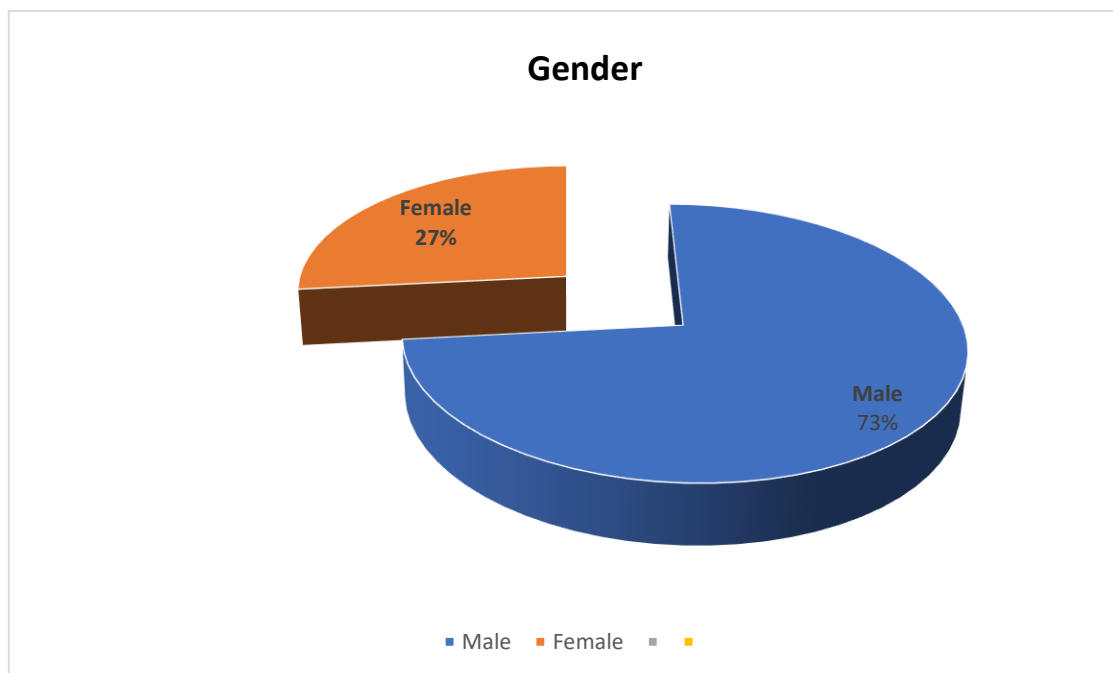
### **Participants of the Study**

Target participants were those attending the university, such as literature students, as both graduates and postgraduates during the first semester of the academic year 2018–2019.

The first part of the questionnaire aimed to collect demographic information about randomly chosen respondents. The total number of respondents in the sample was 15, and



all of the respondents completed the questionnaire. The results were as follows: 27% of the whole number were male, and 73% were female. The respondents were aged between 18 and 26. Furthermore, all of the respondents were undergraduate students. Figure 1 presents the respondents' information in terms of gender.



**Figure 1.** The Gender of the Respondents

### **Research Design and Model**

A descriptive study was used to investigate the reasons behind the present situation. The purpose behind using this research design was to describe the nature of the situation and investigate the causes of phenomena.

The research design will be the exploratory, and inductive research approach will be taken into special consideration. Both qualitative and quantitative approaches have

been used in this study. The purpose of using mixed methods approach was that both methods provide a better and deep understanding of the research problem. The two approaches used in this study complemented each other (Almalki, 2016). The evaluation has been achieved by using two data collection techniques: literature review and questionnaire. The questionnaire (see appendix B) was used in this study to gather the quantitative data from primary sources, whereas the literature review was used to gather qualitative data from secondary sources. In light of the objective nature and scope of the study, the two methods were appropriate.

The advantage of using the qualitative research method was to build a broad understanding of certain behaviour. Therefore, abundant information was collected around individuals and specific situations. The qualitative method also focused on the experiences of those being studied. Thus, quantitative research methods were used in this study to obtain more data about a phenomenon and its occurrence.

### **Data Collection Tools**

A questionnaire was used as a tool to gather data. The primary aim of the questionnaire is to investigate the factors behind the popularity of fantasy literature. The questionnaire was designed in such way that participants were expected to be able to answer it quickly and easily. It was anticipated that it would take no longer than 15 minutes to complete the questionnaire. Variety of questions were also used in the study to collect the data which were important to meet the primary goal of the study. The data was collected from respondents by asking short questions characterised by Yes-No answers, check box answers, and choices showing the degree of their agreement to statements which were provided. In this case, A Likert Scale has been used to indicate

participants' agreement or disagreement to statements with five options. An example of this type of question is featured below.

*Table 1*

*Example of questions.*

The statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
What makes fantasy literature popular is....	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
What makes fantasy literature popular are	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>

The questionnaire consisted of three parts. The first part collected demographic information. In this part, personal information in general such as the gender, educational level, and the age was gathered. The second part of the questionnaire collected information that reflected the participants' experience of fantasy fiction. One example of the questions in this part was, 'Do you know what fantasy literature is?' The last part of the questionnaire required participants to answer questions that reflected their beliefs about the reasons behind the popularity of fantasy fictional texts and programs – especially in the last couple of decades. For example, 'What makes fantasy literature popular are the extraordinary settings.' The aim of the questionnaire was to collect extra information around the phenomenon that could help to provide an accurate answer to the primary question of the study.

## **Data Collection**

The study also utilised secondary data in addition to the questionnaire. In-depth knowledge and information was gathered from the secondary sources. Data collection through secondary sources included online sources, articles, books, cinematic articles, and movie reviews. These sources provided detailed knowledge about the content (Pennink & Jonker, 2010).

## **Data Analysis**

As a mixed methods research, the data analysis for this study was done in two ways: thematic analysis and descriptive statistics. The major reason for selecting the thematic analysis was that it justifies the qualitative nature and subjective information of the study (Pennink and Jonker, 2010). Furthermore, it may help in identifying the various views and opinions of critics and authors about fantasy fiction. Various themes were drawn on the basis of the collected data. Moreover, the research design was exploratory, and the inductive research approach was taken into special consideration.

The major priority of the study was to present the development of the literature under the conditions of postmodernism. To this purpose, I presented a clear idea about this era in terms of its characteristics, a brief history, and other aspects of the era which are important in supporting the popularity of the fantasy genre. At the same time, I wanted to discover the relationship between postmodern literature and fantasy literature through providing an exploration of postmodern literature. Since fantasy literature shares some characteristics with postmodern literature, the main characteristics of postmodern literature were illustrated to explore the reasons behind the popularity of the fantasy genre. The elements of fantasy fiction were also presented in the study to explore the

important elements to making the genre more popular – especially after the Second World War.

### **Ethical Issues in Research**

To conduct such research, the researcher sought ethical approval from the Social Science Ethical Committee. On the grounds of ethical considerations, this study was careful that there should not be any kind of plagiarism within the report. The information was taken from genuine and authentic secondary sources. Moreover, there was no sort of exaggeration into the gathered information. Actual and original information was included in the report (Merriam, 2009). Therefore, these ethical aspects were taken into special consideration.

The rights of the participants were also taken into special consideration in the questionnaire, and they were protected in many ways. For example, the beginning of the questionnaire features the declaration, ‘By submitting the questionnaire, you agree to be part of the study. Participation in this study is voluntary, which means that participants decide whether they would like to be a part of the study.’ They were also fully informed about the objectives of the study. Furthermore, questions revealing sensitive information were avoided, such as participant identity data such as names and addresses.

## CHAPTER 4

### POSTMODERNISM AND THE PROSPERITY OF FANTASY GENRE

To understand the relationship between the postmodernism and postmodern literature which makes fantasy literature widely accepted, it would be best to explore the dimensions of postmodernism as a term.

The term postmodernism divides into two parts: ‘post’ and ‘modernism’. It should be noted that many express the term with a hyphen as follows: ‘post-modernism’. Modernism means ‘existing in the present or a recent time, or using or based on recently development ideas, methods, or style’ (Cambridge Dictionary, 2018). According to Dictionary.com, the syllable post- is a prefix meaning ‘behind’, ‘after’, or ‘later’. It is often used in English to create compound words (Dictionary.com, 2018). Postmodernism [Noun] is ‘a style of art, writing, music, theatre, and especially architecture popular in the West in the 1980s and 90s, that includes features from several different periods in the past or from the present and past’ (Cambridge Dictionary, 2018).

Many terms have been used among philosophers, critics, and thinkers to indicate general transformations between ages. Postcolonialism and poststructuralism are two examples of this. In this sense, the information above indicates that there are two interrelated ages: modern and postmodern. The transition between the two eras marked the end of modernity and the beginning of the postmodernity (Castle, 2007).

Historically, the term ‘postmodern’ comes into use by the end of the Second World War. According to Huffman in his book *From Modernism to Postmodernism*, the postmodern

era it starts in the middle of the twentieth century – in the 60s. For Huffman, the most explosive decade was the 60s, as it was a time of hope, creativity, and idealism. Furthermore, many movements appeared during this period, such as radical political, social, and cultural movements. The official slogan of these movements was liberation from life restraints in general, such as sexual, intellectual, and social restraints (Huffman, 2005).

Fredric Jameson is an American Marxist whose name is closely tied with postmodernism. In the book *POSTMODERNISM, OR THE Cultural Logic of Late Capitalism*, Jameson claims that in the 60s, there were fundamental changes in different levels of human life. Architecture and literature of the decade are two examples. He argues that the mode of production considers one of the basic keys which the culture depends on. He also indicates that the rules of classical capitalism are not accepted in postmodernism, and postmodernism should be perceived as a cultural dominant – not just as a style. He uses the key terms such post-industrialism and late capitalism throughout his description to indicate the major transformations that took place between modern and postmodern cultures (Jameson, 2005).

Simon Malpas' (2010) opinion is slightly similar to Huffman in terms of the beginning of postmodernism. For example, Malpes claims that the root postmodernism as a term dates back to the 1950s and 1960s of the twentieth century. On the other hand, he says that some critics believe the period between the late 1970s and the beginning of the 90s was the time when the term postmodernism became widespread in different cultures – especially in North America and European. For Malpas, this was also a time which ushered in many cultural, literary, and artistic movements (Malpas, 2010).

French philosopher and writer of the book *The Postmodern Condition*, Jean-Francois Lyotard, advocates postmodernism (Castle, 2007). Postmodernism considers, as Jean-Francois Lyotard says, a critical reaction against the ideas of the enlightenment and the movements of the modern era in areas such as the art and literature. Generally, it is seen as transformation point of cultural, social, and aesthetic values. The ‘post’ in ‘postmodern’ denotes both the historical sequence and conditions of postmodernism. For example, new technologies and media surfaced during this time (Lyotard, 2004). There were many complex political conditions that marked the beginning of postmodernism. The widespread development of nuclear weapons during the Cold War and human rights declarations after the Second World War are two examples of such conditions (Elaati, 2016).

Postmodernism is a new intellectual age which occurs at the writing of this paper. The leading intellectuals of this movement point out the death of modernism and birth of postmodernism. There are many familiar names who support and set the direction for the world of postmodernism, such as Michel Foucault, Jacques, Derrida Jean-Francois Lyotard, and others. The following extract from the book *Explaining Postmodernism* by Hicks (2014) explains the meaning of postmodernism:

“By most accounts we have entered a new intellectual age. We are postmodern now. Leading intellectuals tell us that modernism has died, and a revolutionary era is upon us, an era liberated from the oppressive strictures of the past, but at the same time disquieted by its expectations for the future. Even postmodernism’s opponents, surveying the intellectual scene and not liking what they see,



acknowledge a new cutting edge. In the intellectual world, there has been a changing of the guard.” (p. 1)

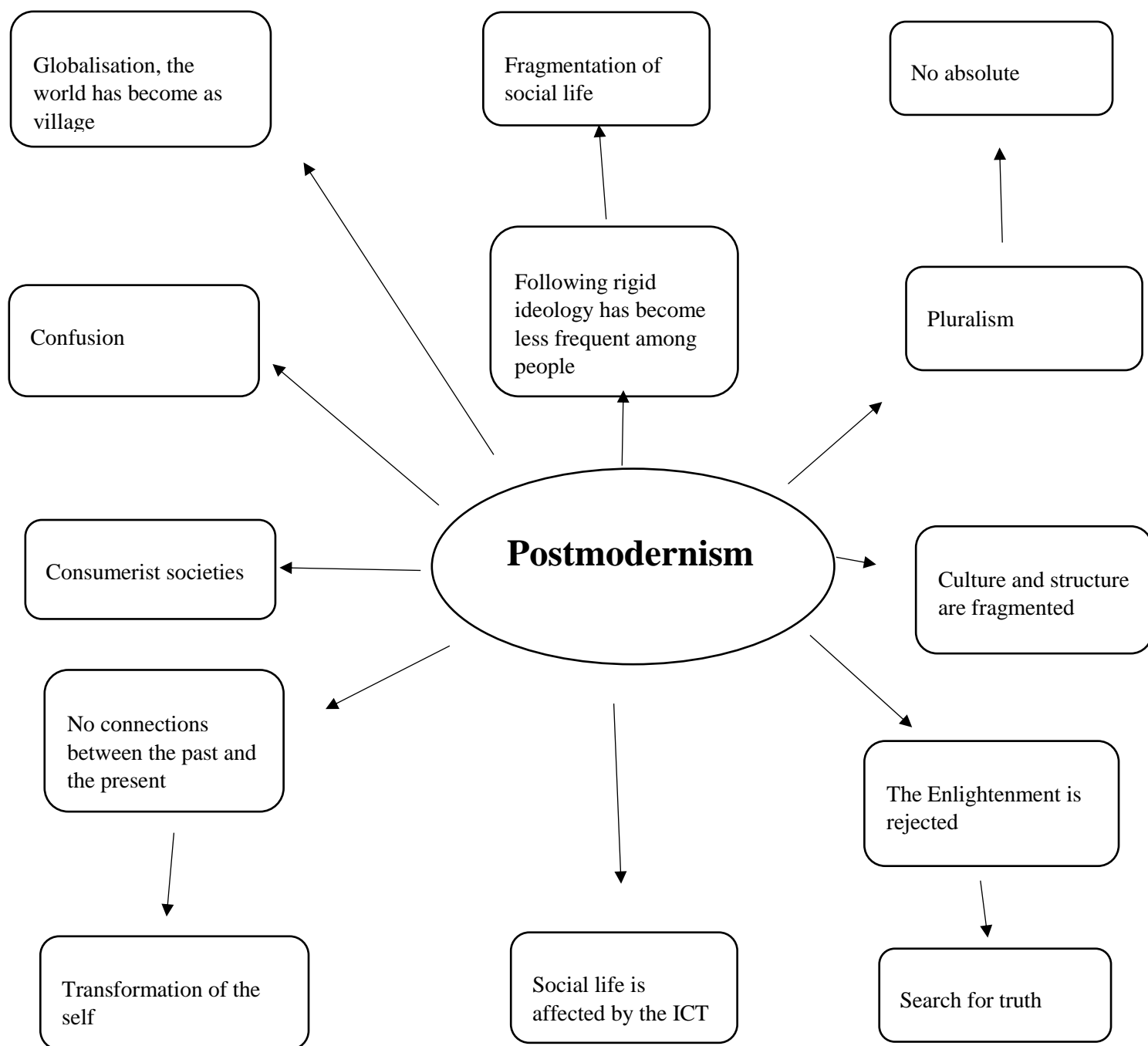
Postmodernism is seen as an international phenomenon which is a time of revaluation of the notions of culture and civilisation. It stretches across Western countries through several methods and in varying degrees. The centre of these movements in cultural and artistic movements is America. It should be noted that the deconstruction theories which accompany the development of postmodernism are mostly of European roots. The time period is described by Thomas Kuhn as revolutionary alteration in science with the setting of a new paradigm (Huffman, 2005).

### **Characteristics**

The postmodern era, as mentioned previously, is distinct from the modern era. It has its own characteristics, pioneers, philosophers, and critics. The period boasts, for example, French philosopher Jean Baudrillard, who derives a group of notions such as floating truth and hyperreality. These ideas are explained by Baudrillard (1994) in his book *Simulacres and Simulation*, in which he seeks to explore the connections between the reality, symbols, and society (Baudrillard & Glaser, 2014). Moreover, Jacques Derrida, who studied Western culture, and Michel Foucault, who examines the power system, are also considered among the most important philosophers of postmodernism (Elaati, 2016).

In fact, the ideas of fragmentation, fracturing, plurality, and indeterminacy come to mind for many when they hear the word postmodernism (Malpas, 2010). Postmodernists believe that there are no absolute truths and the ultimate source of meaning is rejected. Furthermore, they question the ways of thinking, principles, and

rational of modernity. For them, many things are irrational, there is no connection between the past and the present, and distinctions between the low and high culture are rejected. The works of this period reflect a world of the surface, which indicates no depth or root and is incoherent (Yusef, 2017). More details on the ideas of postmodernism are explained in the next section.



You create who you want to be.

**Figure 2.** What is Postmodernism?

## **Postmodernism versus Modernism**

It is important to present a brief comparison between postmodernism and modernism in terms of time, ideas, and characteristics. Postmodernism is a movement which took place after the Second World War, but modernism began as in the late of the 18<sup>th</sup> century and continued until the Second World War or the early 19<sup>th</sup> century. Modernism supports the use of science and reason, while postmodernism is characterised by a resignation to the idea of an irrationality of things. Postmodernism is marked by the development of new technology and its use in different aspects of daily life, while modernism is characterised by simplicity. Furthermore, postmodernists tend to reject the universal truths which modernists believe in it. Finally, modernists are generally not as political as postmodernists (Hicks, 2014). For a comparative outline of the two eras, see table 2: Defining Modernism and Postmodernism.

Table 2

*Defining Modernism and Postmodernism.*

	<b>Modernism</b>	<b>Postmodernism</b>
<b>Metaphysics</b>	Realism: Naturalism	Anti-realism
<b>Epistemology</b>	Objectivism: Experience and reason	Social subjectivism
<b>Human Nature</b>	Autonomy	Social contrast and conflict
<b>Ethics</b>	Individualism	Collectivism: Egalitarianism
<b>Political and economics</b>	Liberal capitalism	Socialism
<b>When</b>	late 18 <sup>th</sup> century to the early 19 <sup>th</sup> century	after Second World War

(Hicks, 2014).

**The Condition of Postmodernism**

Hence, as previously discussed, postmodernism more than an historical period. It is also an environment in which new movements are established in different aspects of human life. Postmodernism and its movements are founded on the remains of so-called modernism and in some cases, these remains are rejected. Throughout the development

of postmodernism, the ways in which the surrounding world have been seen and engaged have been challenged.

There is no certain agreement about the beginning of postmodernism. According to my own viewpoint, postmodernism began after the Second World War, a time in which many cities buildings, bridges, and infrastructures had been destroyed. Under these circumstances, it was a suitable time to reconstruct destroyed cities and buildings with new styles supported by dissimilar ideas. Alterations began to take place not only in architecture, but they also begin to surface in literature and other aspects of society. Postmodern literature appeared with its own set of characteristics.

Postmodern literature often reflects the circumstances of life after the Second World War disaster. For example, people suffered many injuries after the tragic war. Therefore, Postmodernist writers highlighted themes such as the lack of religious beliefs and spirituality (Schmunk, 2006). These conditions led the 1950s to be perceived as an ugly and evil period. Thus, fantasy literature emerges during these tumultuous times as a way to escape from real life. Thus, the fantasy genre was driven into popularity by the advancement in technology, its extensive use in daily life, and desires to escape reality which characterises postmodernism.

## **CHAPTER 5**

### **POSTMODERN LITERATURE AND THE POPULARITY OF FANTASY GENRE**

Postmodern literature is a type of literature that is lavishly and ideologically dependent on intellectual traditions. Such traditions include, for example, discontinuity, mystery, spirited narrators, often dubious and unimaginable conspiracies, deviations, parody, mistrust, tedious bureaucracy, and authorship. Authors of self-reference postmodernity generally reject the implications of modernism in their books, stories, and ballads. Instead, they tend to emphasise and praise the possibility of various consequences and the total absence of meaning (Hatch, 2018). Postmodern literature attempts to act as an answer to the alleged ideological and intricate limitations of modernist literature. Furthermore, it is also a response to the extreme changes the world has witnessed since the end of World War II. Modernist abstract authors have often depicted the world as divided, in pain, and littered with disaster. This is usually seen in the narratives and books of modernist writers such as Ernest Hemingway, F. Scott Fitzgerald, Gertrude Stein, and Albert Camus. Virginia Woolf and Thomas Mann, as postmodern authors, generally represent the world as having experienced countless disasters and experiencing recovery or understanding (Yumang, 2018).

For some postmodern writers, the various catastrophes that have taken place during and after World War II have left several scholars deeply mistrustful. They also made them familiar with the possibility of an absolute debacle, and the end of the world seemed within reach. The idea of finding exact implications and explanations for every

occasion was perceived as extravagant. Postmodern art scholars were also strongly affected by different developments and thoughts of the postmodern theory. In general, postmodern logic understands the world as something that is difficult to characterise or fully understand. Postmodern philosophy states that learning and certainties about certain circumstances are constant, meaningless, and confusing to find an exact meaning for any thought, idea, or occasion. The postmodern theory generally disputes the possibility of ‘big accounts’, stating that all beliefs and philosophies are created for the explicit motivation of controlling others and maintaining specific political and social frameworks (Yumang, 2018). The postmodern philosophical standpoint is sceptical and does not take in anything at first glance as authentic. At the centre of many of the creative impulses of the postmodern academic author is also the conviction that the world has officially been torn apart. It is difficult to find a real, and special meaning (if it can even be described as existent), and literature should instead serve to discover the absurdities of the world, endless questions, and inconsistencies (Cordle, 2017).

### **Development and Characteristics**

The original postmodernists, 1970s American and British metafiction essayists (Kurt Vonnegut, John Barth, Thomas Pynchon, John Fowles, and Angela Carter) continued the historical tradition of modernists' accounts. Similarly, postmodernist language writers (Lyn Bernstein, Charles Hejinian, and Bob Perelman), triggered by the semantic studies of modernity and the new ideas of post-structuralism, sent a cracked, deliberately unstable dialect to destabilise the frameworks (academic, social, or political) (Hatch, 2018). The break, intertextuality, and irregularity that characterise a large body of modernist and explorative postmodernist literature provide a kind of support to each



other as interconnected, intertextual, and innate shared, connected, and subdivided hypertexts (Arnold, 2016).

Another sign of postmodern literature and the postmodern workforce as a general rule is the break-up of boundaries between ‘high’ – first-rate or real – and ‘low’ – craft, prevailing craft, or emotion. At present, uniquely original abstract works make the use of types with the idea of establishing a group of known works. A related miracle is the improvement of various kinds of crosses that dissolve ratings. For example, between the reporting of literature and news, literature and biography (automatic), and literature and history. However, alongside the expansion of women activists in the 1970s, multi-ethnic, multicultural, and postcolonial literature has been the most exciting and critical sign of the decentring and designing of postmodernism and postmodernists. In the 1980s, American and European literature experienced a significant transition when journalists, who were generally forbidden from making abstract ordinances (women and ethnic minorities), moved away from the limits to the foci of the scientific world. There are partners for this phenomenon in history in the humanities, in when stories have emerged from ‘below’ and ‘outside’ groups: women, children, and ordinary workers (Arnold, 2016).

Postmodernism is known for its insubordinate methodology and ability to test limits. We may underestimate this in literature today (Massanet, 2018). However, there was a period in the seventeenth and eighteenth century (known as the enlightenment) in which solidarity and reason was valued. Postmodernists are tied in with grasping issues and adopting a more active strategy. Since postmodernism has surfaced in society, it has developed to the point where some scholars have proposed that we are presently moving into a post-postmodern age. Right now, however, what this new age may include is as yet

dubious, with scholars having distinct thoughts regarding where we are heading ideologically (Slethaug, 2014).

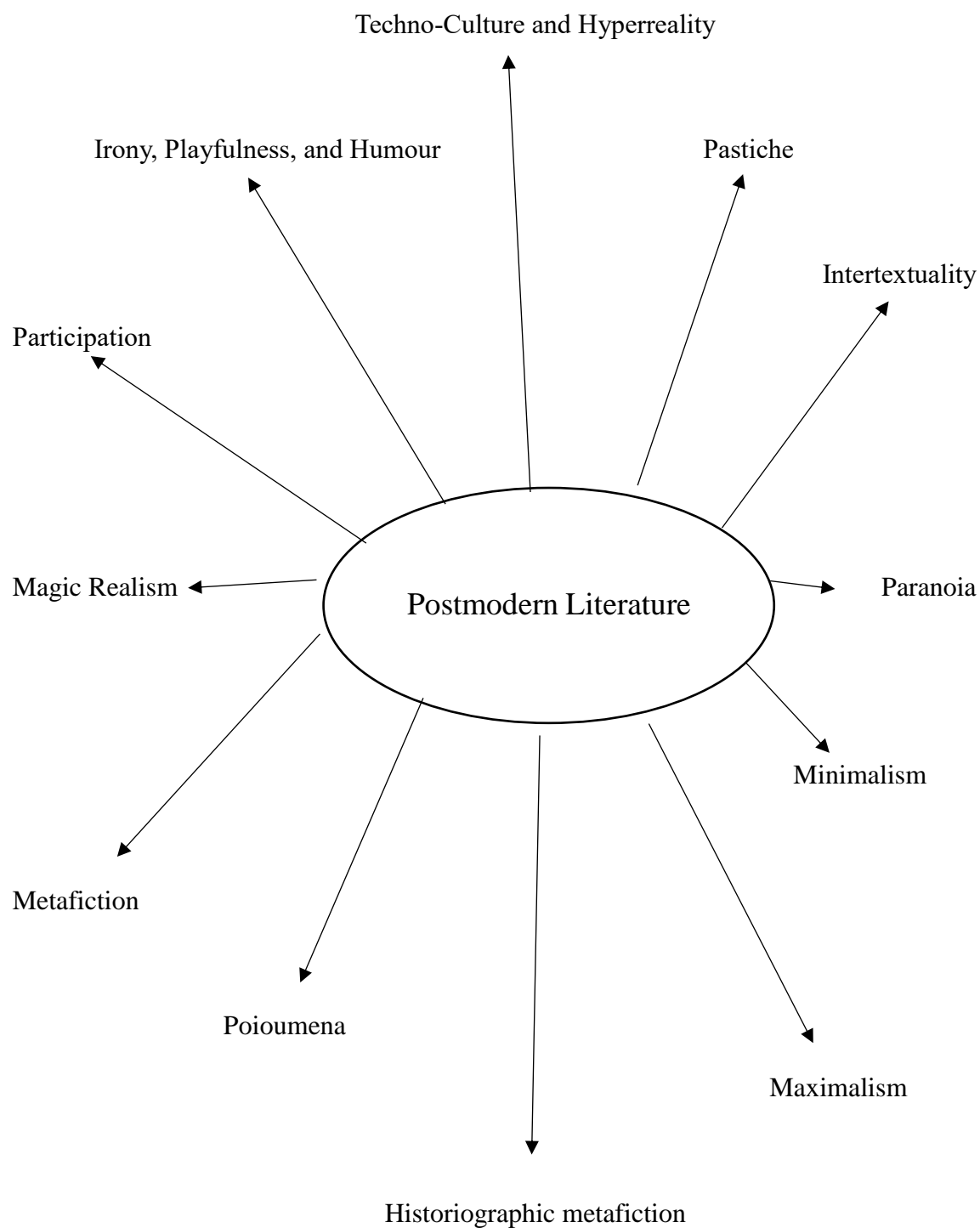
### **Modern Literature versus Postmodern Literature**

Modernism developed in a period of mechanical agitation (1870–1920) characterised by the decline of stable social classes, the beginning of professionalism, and a feeling of urban alienation. Postmodernism points in large part to cultural wonders with specific characteristics that developed after the Second World War. At the point where postmodernity begins, national attitudes and commentators change (Evans, 2018). The border between modernism and postmodernism is usually spongy. There was a specific automatic rejection of modernism in postmodern authors, but then postmodernism advanced and was built on some modern thoughts and methods. Whether postmodernism must be seen as a clear break with modernity or as a continuation of modernisation requires a fundamental discussion. Modernity is often described as the dismissal of modernity and all its results: urban distance, private enterprise, changing social relations, and modern developments. However, the unique positions of modernity change from author to author and from piece to piece. It is not surprising to experience different mental states within a single artistic piece. Precisely, this struggle for importance or knowledge denied through it is, above all, an essential element of modernity (Massanet, 2018).

Modernism is a development in literature that was prevalent in the twentieth century, described by an active and purposeful break from the conventional styles of composition and verse. Conversely, postmodernism is a reaction against modernism and is set apart by its dependence on account systems – for example, untrustworthy storytellers, fractures, or spoofs. Modernist writers intentionally split away from common styles of composing and concentrate on internal identity and awareness in their works

(Hatch, 2018). The continuous flow was the real strategy presented during this development. In any case, postmodernist journalists intentionally utilise a blend of earlier styles. They likewise employ methods past methods such as fracture, intertextuality, questionable storyteller, spoof, dim amusingness, and oddity. This is the fundamental distinction between modernism and postmodernism in literature. Modernism and postmodernism are two abstract developments of the twentieth century. The difference between modernism and postmodernism in literature relies within their themes and scholarly and account strategies (Cordle, 2017).

As mentioned above, postmodernism is a school of thought or development that occurred after the Second World War. However, the ideology gained prominence during the 1960s. Consequently, the literature during this time developed in many fields. Under the condition of postmodernism, it has become easier to read and publish literary texts. This is considered one of the reasons behind the popularity of literature in the postmodern era – especially fantasy fiction. Postmodernism supports the conviction that there is no well-known fact. It utilises an informal way of dealing with life and trusts that everything is unreasonable. Postmodernists believe in possibility and temporariness. They scrutinise the judiciousness of modernism and its standards. They find that there is no association between the past and the present and that past occasions are superfluous in the now. The postmodernist period manifests as the progression of innovation and its utilisation in music, artistry, and literature. Not very many unique works of specialists can be found during this time, and past works were replicated. Postmodernist artisans get their motivation and premise from the first works of modernist specialists.



**Figure 3.** Common Themes and Techniques of Postmodern Literature

### **The Impact of Postmodern Literature in the Popularity of Fantasy Fiction**

It is important to note that fantasy literature borrows characteristics from postmodern literature. This borrowing allows the genre to develop and become popular. Furthermore, despite the impact of postmodern literature which makes the fantasy genre subversive, a great number of readers seek fantasy literature.

Postmodern fantasy not only shifts out of patriarchal culture, but it also shifts from the problem of knowing to being. In other words, it moves from the domination of epistemology to ontology. The dominance of ontology controls SF as well as postmodern fiction. Additionally, hyperreality is one of the most important and interesting theories for which science fiction has provided a background (Mendelsohn, 2013).

English literature, as a whole, has been affected by the postmodern era. This includes fantasy literature, which is a genre of postmodern literature. Postmodern and fantasy literature share a relationship and similar characteristics. As Malpas (2010) states, postmodernism is a breaking point in the history of art and literature, as it is sceptical of traditional interpretations of values and ideas. It is not confined to boundaries unlike other literary moments. Postmodernism does not rely on arbitrary logic, and it breaks every shackle created by meta-narratives. It gives way to different interpretations and lets the imagination of the individual (Malpas, 2010). Similarly, fantasy literature breaks the boundaries of the realistic. It does not limit the imagination, and the characters of the fantasy world with wings and magic wands allow the imagination to explore beyond the real world (Nikolajeva, 2003).

Paranoia is a characteristic shared by postmodern and fantasy literature. It is a breakdown in the totality of the world. It is a disbelief in the order of the world. Postmodernists negate the fact that there is an ordering system behind the creation of the

world. Likewise, fantasy literature's basic theme is against the order of the world, the characters fly from one place to another and create or destroy the destinies of other characters on a single swinging of a magical wand. Magical realism is a very prominent characteristic of postmodernist literature. It integrates magic with reality, which is an essential characteristic of fantasy literature (Nikolajeva, 2003).

There are also some dissimilarities between postmodern literature and fantasy literature. Fantasy literature, unlike postmodern literature, has some boundaries. It relies completely on the rules of the magic world. Meanwhile, postmodern literature can vary between magic and science. Postmodern literature gives authority to the writer, not abiding by any rule of narration, style, or theme. Fantasy literature relies on the universal code of goodness. However, for post modernists, morality is personal, and it is a private code of ethics (Nikolajeva, 2003).

## CHAPTER 6

### FANTASY LITERATURE AS POPULAR CULTURE

Fantasy literature is a kind of fiction which contains elements that are not realistic (imagined worlds) such as magical power and talking animals. It tends to also be strongly influenced by ancient stories such as legends. Moreover, fantasy literature is considered a kind of composition that focuses more on difficulties than on the substances of human life. All fantasy stories are unique and often deal with stories about strange beings and beasts such as supernatural human beings, vampires, and dragons. Generally, the conflict between good and evil is the main theme in such stories (Young, 2015).

Over the years between ancient Greece and the modern age, authors have commonly used elements of fantasy such as strange monsters, magical transformation, supernatural beings, and unusual worlds. Many ancient texts tell stories of heroes and gods. Examples of such accounts are *The Epic of Gilgamesh* and *The Odyssey* by Homer from 800 B.C.E. It should be noted that both are considered as great works of literature from ancient cultures. Furthermore, many writers have been influenced by these works (James & Mendelsohn, 2012).

Before the end of the nineteenth century, fantasy literature had been written primarily for adults. Famous writers from this age include L. Frank Baum and Edith Nesbit, who had a great impact on the development of fantasy literature as a genre for children. *The Wonderful Wizard of Oz* by Baum (1900), for example, is a story with fantasy elements, and it was very popular because it depicts the condition of American

children at the time. J.R.R. Tolkien and C.S. Lewis are English fantasy writers who published works that have attracted readers up until the writing of this study. Furthermore, after the Second World War, there are many magazines which specialised in fantasy fiction such as *Magazine of Fantasy* and *Science Fiction* in the United States in 1949 and *Science Fantasy* in the United Kingdom in 1950. The appearance of these magazines indicates a specialist market for writers to sell fantasy works, This, in turn, indicates high numbers of readers. Over time, many of these literary works were adapted to movies, which allowed them to achieve even more popularity. Moreover, many of the fantasy works that had been written during the beginning of twentieth century inspired contemporary writers and contributed to the development of fantasy literature as a whole (James & Mendelsohn, 2012).

Literary texts such as *The Lord of the Rings* by J. R. R. Tolkien, *Game of Thrones* by George R.R. Martin, and *Harry Potter* by J. K. Rowling have become popular during the modern and postmodern ages. Each of these books topped the world's best-selling lists and were also adapted for film (Young, 2015). For example, Harry Potter has been one of the world's best-selling books over the last 20 years, and its publisher has sold around 450 million copies until 2011. Rowling's novel has become a global phenomenon. Undoubtedly, the story has had a huge influence on popular culture. Many tactics have been used to attract the readers. For example, different cover illustrations have been used by the publisher to attract both adult and child readers. They have also designed the language of the story to suit a large number of readers. For example, British terms have been changed to American terms (Kidd, 2007).



It should be noted that fantasy novels and films achieve tremendous commercial success – especially toward the beginning of the twenty-first century. It is clear that fantasy literature has gained an important role in US culture (Fabrizi, 2016).

### **Sub-Genres of Fantasy**

Fantasy literature consists of many sub-genres, such as science fiction, magical realism, quest fantasies, urban fantasy, dark fantasy, children's fantasy, and historical fantasy. Each sub-genre has its own norms and trends (James & Mendelsohn, 2014). The most popular fantasy literature combines fantasy with themes of struggle. Comic fantasy involves humour. An example of this type of fiction is J.R.R.'s *The Lord of the Rings* and Rowling's *Harry Potter*. These works each offer readers a taste of the extraordinary (Feldt, 2016).

It is not easy to write fantasy literature. Creating fictional worlds, for example, is difficult and complex. Therefore, the task requires a particular ability and skill. According to Farah Mendelsohn in her book *Rhetoric of Fantasy*, fantasy texts could be divided into four types according to the narrated world. These types include portal-quest, immersive, intrusion, and liminal fantasy. Mendelsohn explains that in portal-quest, the character travels from a normal environment through a portal into a place which is unfamiliar or unknown. In this case, the main character enters a new land and is telling about what he sees as a kind of tourist. In contrast, in the immersive fantasy, the fantasy worlds are the norm. The main character knows the place and is a local – not a tourist. In this situation, the protagonist does not tell readers about what he sees. In the intrusion fantasy, the world interacts with an element that does not relate to the primary world. Finally, the liminal fantasy is a form of fantasy which takes the readers away from the

fantastic. On the other hand, Nicholas Ruddick and Rosemary Jackson, well-known critics in fantasy literature, classify fantasy according to its function (Mendelsohn, 2013).

Although science fiction is a sub-genre, there is a main point that differentiates it from other subgenres. According to Edward James and Farah Mendelsohn (2013), both science fiction and fantasy focus on the creation of a world that cannot be in the primary world, but SF deals with elements that can be because it conforms to scientific reasoning (James & Mendelsohn, 2013). As has been referred to frequently, fantasy literature and SF are two abstract fiction types that do not manage the ordinary. The saints and heroes in these accounts are different non-realistic characters, the view is a fanciful one that can't be found in reality, and the plot looks like one of the upbeat closure legends. How, then, is it workable for the reader to recognise and feel a piece of the story and not be exhausted? Although a fantasy work does not manage certain actualities, it is not entirely non-existent. Each conjured up the universe with the end goal of being viable and affecting the reader. Each, therefore, must have a correspondence with the genuine universe. Fantasy is purposely taking exact circumstances and bringing them into a reality where startling things occur. In other words, the non-existent conditions presented in SF and fantasy literature are a sort of fabulous recreations of the real world, moulded purposely along these lines. Accordingly, the reader can become a part of the story, since s/he works as a sort of sub-maker (Young, 2015).

### **Characteristics of the Genre**

Fantasy literature is seen as a major kind of written text that offers its readers a perfect way to escape from the real life (Clark and McDonald, 2010). Rosemary Jackson (2008), in his book *Fantasy: The Literature of Subversion*, argues that the interpretation

of fantasy literature as just escapism is ambiguous. For Jackson, the term refers to a distinct style of narrative. Furthermore, throughout this genre of literature, people can live in an alternate reality or universe unlike their own. One example of this is '*The Hobbit*' by J. R. R. Tolkien. The setting of the fantasy is in an electoral world or 'auxiliary world' that often appears as an immortal and ancient land populated by clans and networks of humans and barbaric animals (Jackson, 2008).

The setting is the most important characteristic in fantasy literature – especially in the sub-genre of high fantasy. The story is often set in the imaginary world. Three types of secondary worlds could be found in high fantasy. First, the writer may create a secondary world with no relationship to the real world, such as in *The Lord of the Rings*. Second, the writer may use a portal to reach the secondary world, such as in *Alice in Wonderland*. Third, the writer may place the primary and secondary worlds together. In this case, the writer typically separates the two worlds using a physical boundary such as in *The Secrets of the Immortal Nicholas Flamel* and *Harry Potter*. In these works, the population in the primary world live with no idea about the events taking place in the secondary world (Gamble, 2013).

As mentioned above, the setting is very important, because it expands the mood of the readers. A curiosity and a sensation of wonder is added to the reader's imagination when a brilliant setting is created. Furthermore, the setting affects the readers more when it can be seen as a real world over the course of the story (Martin, 2009). For example, In *Harry Potter*, the primary and secondary worlds co-exist with each other. This appears to be similar to our own reality, and their methods for living do not indicate any dissimilarities with the world of normal people, or what we call muggles (Jenkins, 2015).

As Reider (2008) states, fantasy fiction contains features such as escapism and free -floating which frees the genre from different types of norms and conventions (Reider, 2008). In this case, the writers are free to write whatever he or she may desire to. Additionally, by using literary fantasies, fantasy fictions free both the authors and readers from real life (Gill, 2008). In contrast, using fantasies is not the best technique to attract followers and readers. It is necessary to pay attention to different kinds of facts during the writing process of fantasy stories. By doing so, they would be able to compose attractive and effective fantasy stories (Martinez, 2008). For instance, the style of writing is very important while writing these texts.

According to Feldt (2016), literature is occupied by a huge number of fantasy texts. All of these texts use fantasy elements such as charm, authenticity, and other celestial wonders as main components of their themes. For Feldt, these texts give the reader an understanding in the fantasy world, where creative energy takes on essential work. There are a lot of writers that take fantasy elements into account to create amazing stories with universes of creative energy and imagination. Fantasy, in fact, has appeared as television movies, programs, realistic books, computer games, painting, and other media. The most accepted fantasy books are those that have very importance fantasy themes. The *Harry Potter Series* by J. K. Rowling and *The Scar* by China Melville are examples of this. These literary works have won several awards and have also been overwhelmingly received by readers (Feldt, 2016). In *Harry Potter*, the common theme in Rowling's work is good vs. evil. In the story, Harry and his companions represent the good side and Voldemort and his group represent the evil side. During the story the two groups are at war, and at the end of the story, good triumphs. This theme tends to be most common in fantasy literature. Moreover, there are many sub-themes which could be found

in the series, such as death, love, race, and coming-of-age. It should be noted that including many themes within the same work affects a wider audience of readers (Suljic, 2013).

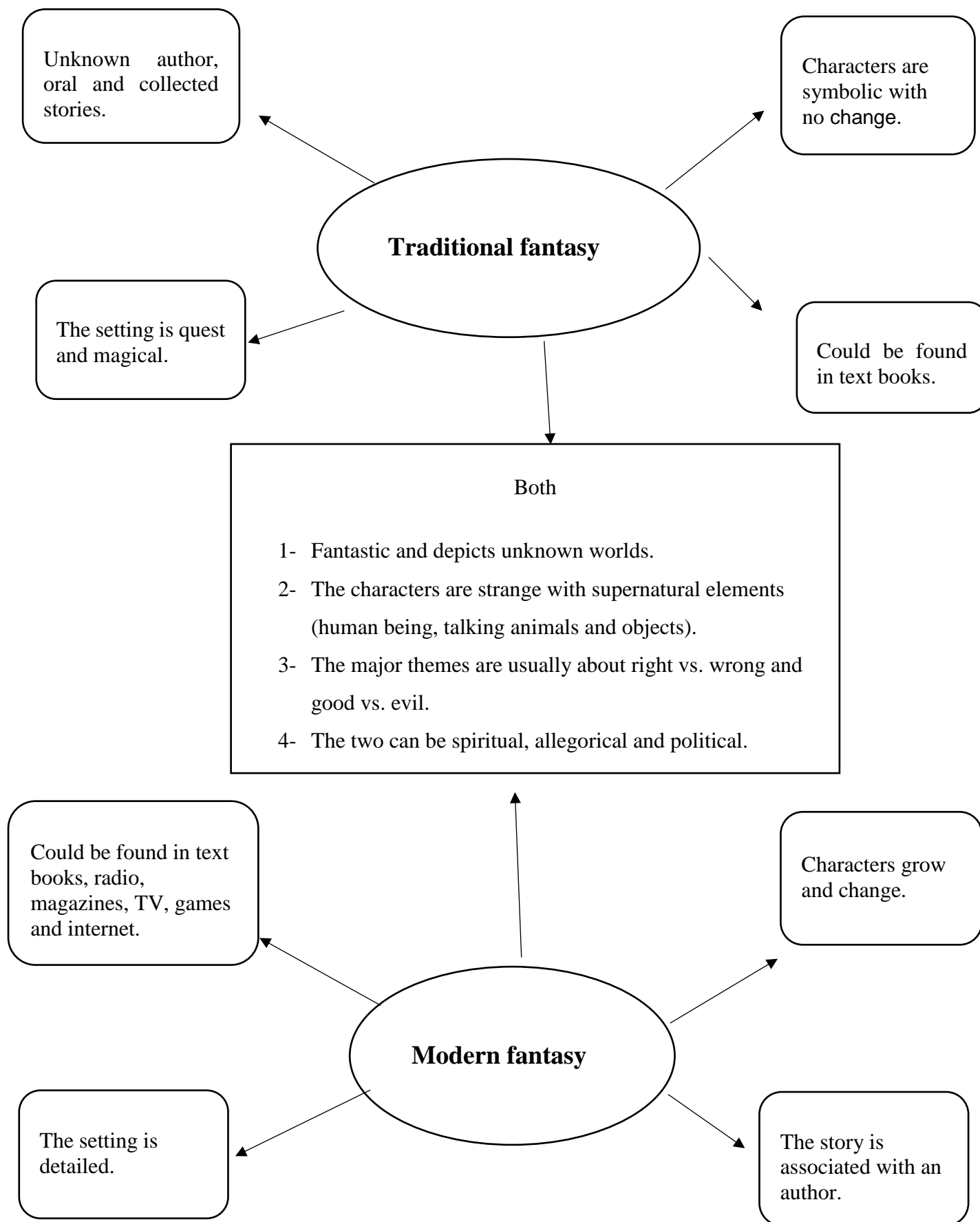
In *The Fantastic: A Structural Approach to a Literary Genre*, Tzvetan Todorov (1975) indicates that the experience is essential.

“In a world which is indeed our world, the one we know, a world without devils, sylphides, or vampires, there occurs an event which cannot be explained by the laws of this same familiar world. The person who experience the events must opt for of two possible solution: either he is the victim of an illusion of the senses, of a product of the imagination- and laws of the world then remain what they are; or else the events has indeed taken place, it is an integral part of reality -but then this reality is controlled by laws unknown. If he decides that the laws of reality remain intact and [...], we say the work belongs to another genre: uncanny. If, on [...] We enter the genre of the marvellous.” (pp. 25, 41)

For Todorov, the fantastic is the story or novel in which the readers hesitate between the natural and supernatural. This hesitation is experienced by both the readers and the characters. Through this hesitation, the story or novel could be classified as fantastic and pushed into a related genre. The postmodern era has been a period of popularity for the fantasy genre and is seen as interesting field by critics and scholars (Stephen, 2016).

Fantasy literature, as stated by Ramirez (2016), is an essential part of our reasoning. It shows how far our brains could be extended beyond normal reality by its

creative energy and its limitations. In fantasy works, writers use ingenuity to create a story or novel that has a component of fantasy as if the artist craves an ideal world. In fact, the reality in fantasy texts seems exaggerated – a kind of fabulous frame to face. Although there is exaggeration in texts, analysts say that fantasy is a specific mental process through which potent miracles could be discovered through movies, stories, and literary works. Furthermore, things such as incantations, celestial components, or deductive and insane situations could be considered in the fantasy genre. However, even in science, certain speculations and assumptions (such as the hypothesis of multiple universes and the hypothesis of termination) are based on creative ability and the components of the fantasy (Ramirez, 2016).



**Figure 4.** Shows Traditional Fantasy vs. Modern Fantasy.

### **Fantasy Literature and Popular Culture.**

“It is part of the essential malady of such days- producing the desire to escape, not need from life, but from our present time and self-made misery – that we are actually conscious both of the ugliness of our work, and of their evil. So that to use evil and ugliness seem indissolubly allied. we find it difficult to conceive of evil and beauty together.” [p. 57].

In the extract, Tolkien describes his own era – the 1950s – as ugly and evil. For Tolkien, fantasy literature provides a good way to escape from the real world in the postmodern condition. Thus, the writers free their imagination from the truth to create a secondary world in which the normal rules are laid out. He believes that what makes literature fantasy makes it powerful (Tolkien & Flieger, 2008).

Fantasies in literature are narratives that frequently entail adventures, wars, or journeys which normally incorporate fictional and supernatural worlds. As a result, mythical and fascinating creatures and actors with supreme abilities and interesting inventions are created. The only frontier to fictional literature is imagination, as everything has a possibility to happen within the genre of fantasy. This fictional genre within literature tends to polarize individuals in the postmodern era. The fans of fantasy fiction have enjoyed a lot over the last few years, as it has gained a lot of popularity among many individuals. Several factors have contributed to the popularity of fantasy fiction in literature in contemporary world.

The reason why fantasy fiction has gained more popularity recently in both children and adults is that it provides escapism from various spheres of life into a different



realm (Noopur, 2017). Fantasy fiction leads people to escape their lives – even if only for a short moment. This fiction takes individuals into a world where the likely imminent disaster turns into the next alien invasion and not, for instance, the frightening cut-off date hanging over someone's life like a death sentence. It also takes people into a world where every difficult situation might have a straightforward solution and also a super-heroic magical resolution. If an individual is reading about magical situations, the problems of their businesses and household responsibilities are forgotten.

Escapism leads into the second factor, which is magic. The involvement of supernatural powers and magical gadgets like spaceships reveals magic, which many people love to read and watch. The public seems to have an appetite for inventions with many new technologies taking centre stage in people's lives. Fantasy fiction, thus, becomes popular as a way to feed the desire to experience magic inventions (Noopur, 2017). Magic is also the reason for the existence of fairy tales. Magic is an ancient natural feeling that is often seen as being cruelly destroyed by the onslaught of adulthood and the need to get real. Fictional fantasy permits magic to breathe, and this is precisely the reason it can be seen as deeply fulfilling at levels which many individuals may not realize.

Another factor of fantasy fiction is that it gives people hope. Hope has become the biggest addiction in contemporary world. In a society where perfectionism is considered highly desirable and errors are deemed impious, fantasy allows individuals to think that even the best people in society with lots of resources can still make errors (Christensen, 2012). However, those mistakes do not necessarily imply the end of something or someone. Fantasy provides individuals with the hope that however out-of-

the-ordinary one may be or no matter how dwarfed an individual might be by the super-villainous forces of their lives, they can still be triumphant or, at the very least, survive.

Additionally, fantasy fiction has a propensity of being more character driven. People often look at fantasy novels where the plot is of importance but instead fall in love with characters (NMDL Staff, 2015). The characters tend to be mostly fleshed out, and the novels are lengthy, creating more time for dialogue. Often, characters emerge to be well rounded and sorely human, even if they might not necessarily be humans like Gollum, a character in the novel 'Lord of the Rings'. The postmodern era has seen people become more interested in characters than in storylines, and fantasy fictions fulfil this interest.

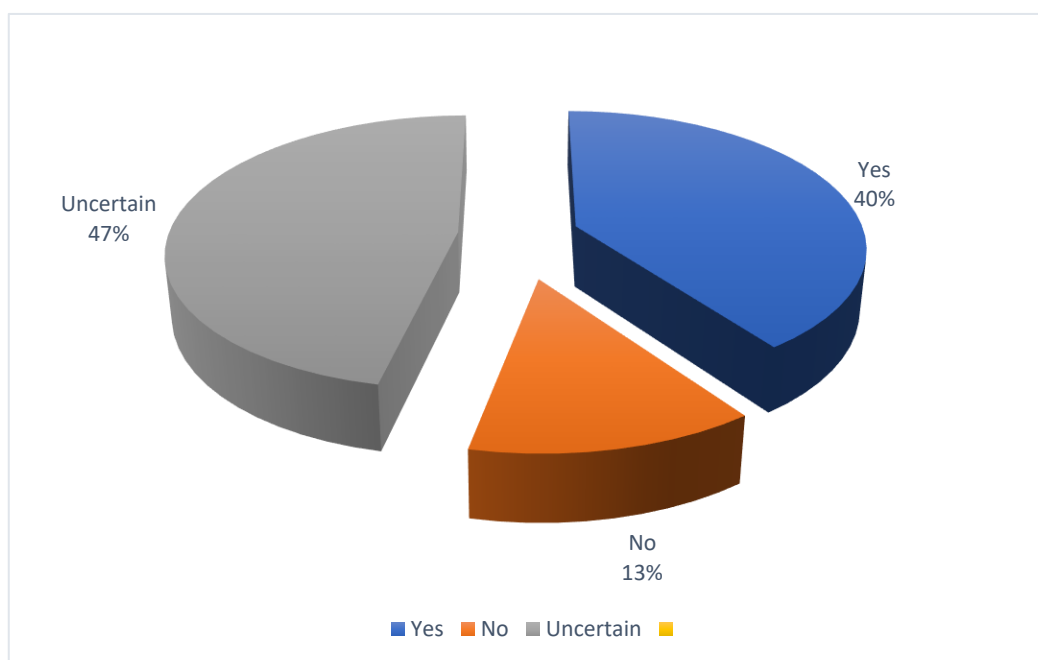
## **CHAPTER 7**

### **ENGLISH LITERATURE STUDENTS' ATTITUDES TOWARD THE POPULARITY OF FANTASY FICTION**

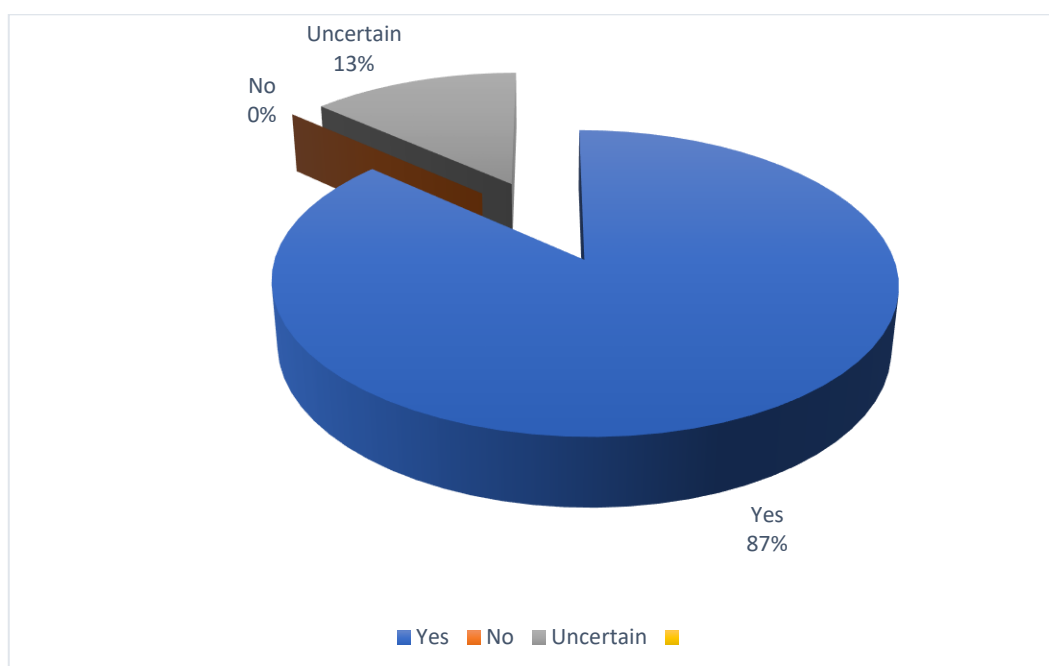
In this chapter of the thesis, the analysis, findings, and interpretations are provided. The main purpose of the study is to investigate the reasons behind the popularity of the fantasy fiction. To complete this research properly, it is important to analyse the data collected from questionnaire in order to provide a comprehensive answer for the primary research questions.

#### **Experience About Fantasy Literature**

Figure 5 shows that 40% of participants know what fantasy literature is, 13% do not know, and 47% are uncertain. When asked whether they like reading and watching fantasy fiction, the results were as follows: 87% of the respondents answered yes, 0% answered no, and only 13% were uncertain. Figure 6 shows the percentage distribution of respondents.



**Figure 5.** Knowledge of fantasy literature.



**Figure 6.** Reading and watching fantasy fiction.

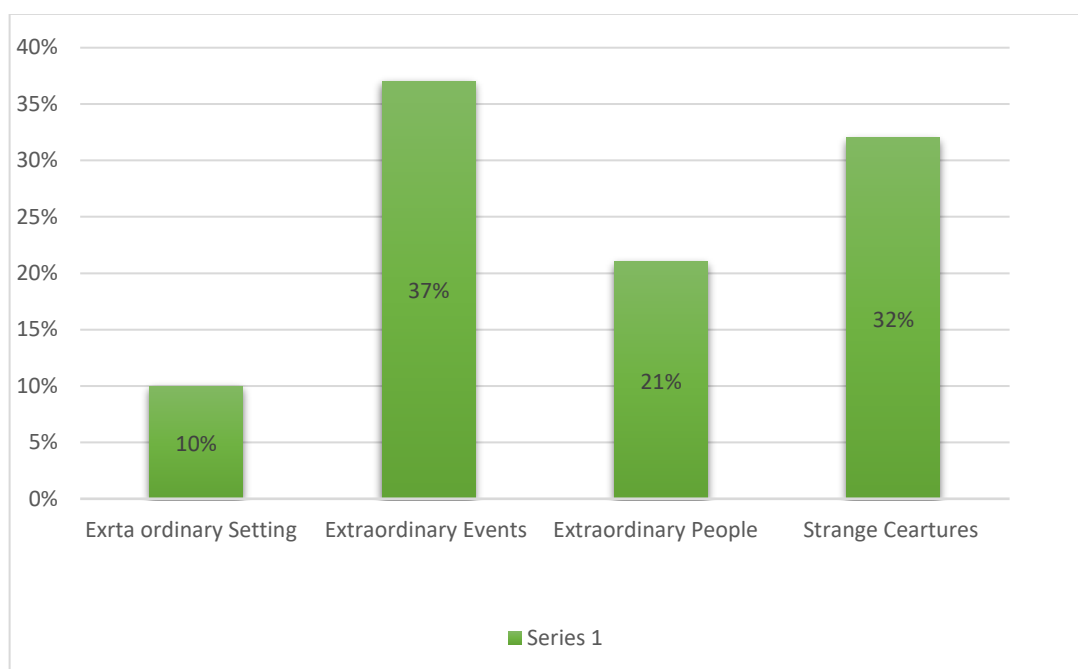
The last three questions instructed the participants to check all that apply. Thus, the total number of answers was higher than the actual number of respondents. The results were as follows (see Table 3).

Table 3

*Kinds of fantasy fiction which the respondents like reading /watching.*

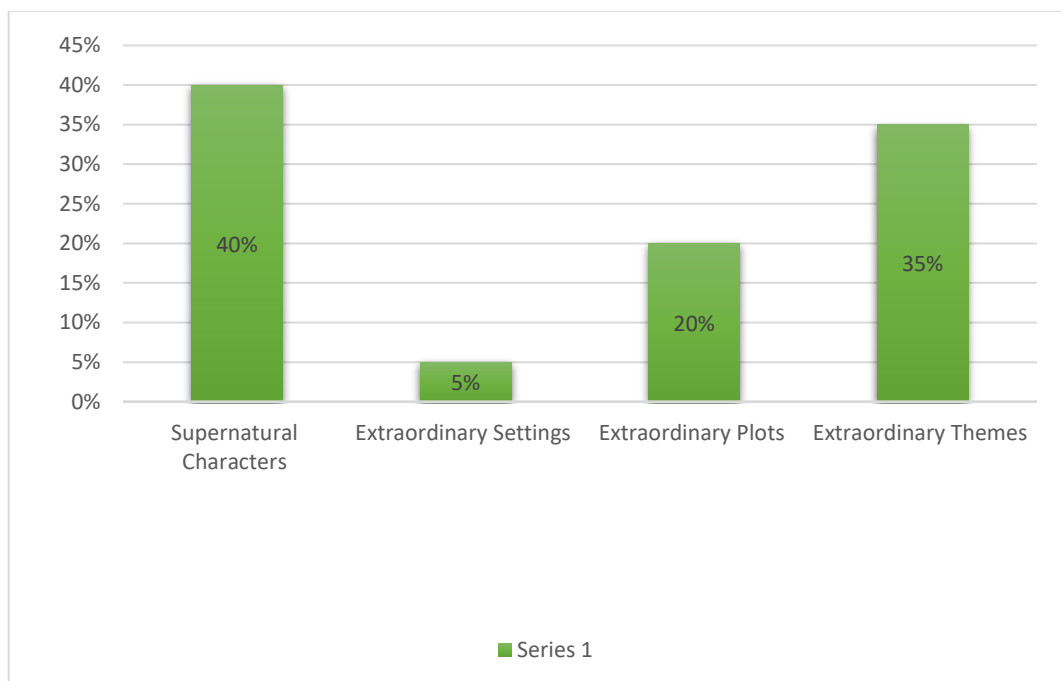
<b>The Sub-Genres of Fantasy</b>	<b>Frequency</b>	<b>Percentage</b>
Modern Folktales	4	11%
Animal Fantasy	1	4%
Toy Fantasy	0	0%
Magical Fantasy	4	14%
Enchanted Journeys and Alternative Worlds	2	7%
Heroic or Quest Fantasy	2	7%
Supernatural and Mystery Fantasy	7	25%
Science Fiction	9	32%
Total	29	100%

Table 3 shows that 11% of the respondents like reading and watching modern folktales. 7% like Enchanted Journeys and Alternative Worlds, and another 7% like Heroic or Quest Fantasy (High Fantasy). 14% of the respondents like Magical Fantasy while only 4% of respondents like Animal Fantasy. Many of the respondents like to read and watch Supernatural and Mystery Fantasy (25%) and Science Fiction (32%), but no respondents like Toy Fantasy, perhaps because all of the respondents are adults.



**Figure 7.** The Reasons Behind Reading/Watching Fantasy Fiction.

Figure 7 shows that 21% of the respondents like reading and watching fantasy literature because such stories present extraordinary people and 32% like it because it features strange creatures. 37% of the respondents prefer this fantasy genre because of the extraordinary events involved, while 10% like the genre for its extraordinary settings.



**Figure 8 .** The Most Important Elements of Fantasy Fiction.

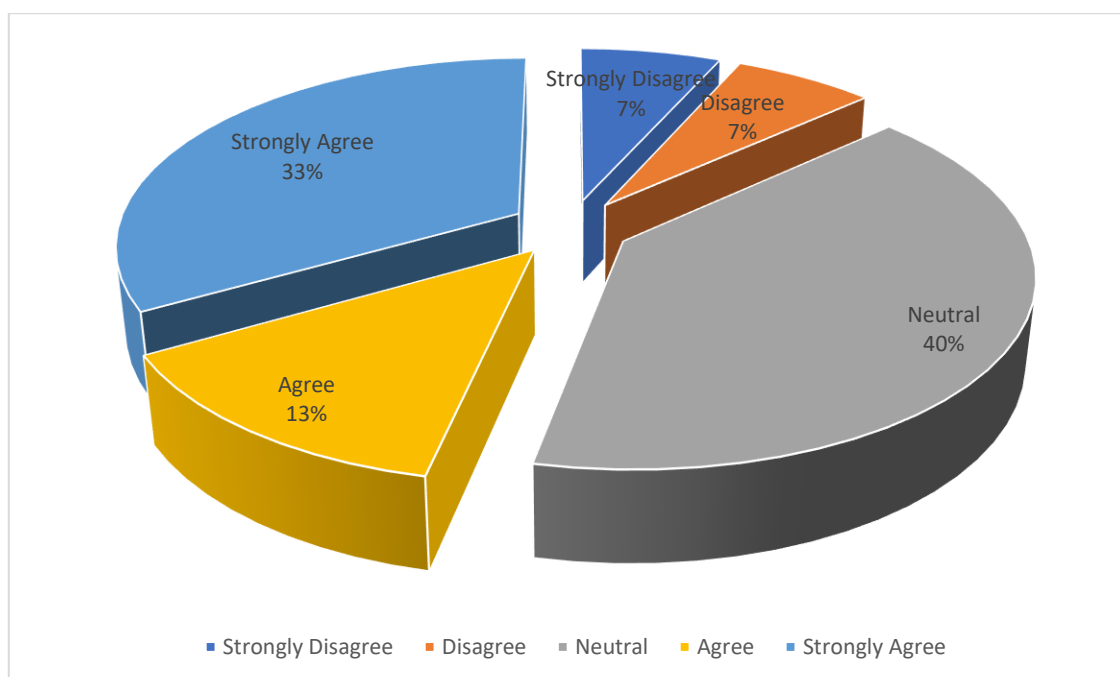
Figure 8 shows that 40%, or the majority, of the respondents believe that extraordinary characters in fantasy stories are the most important element which attracts readers. 35% of the respondents believe that the most important element of fantasy literature is extraordinary themes, and 20% believed it is the extraordinary plots. Only 5% view the extraordinary settings as the most important.

## Perspectives on Fantasy Literature.

### Banning fantasy novels and programmes.

Respondents were asked whether certain novels and programmes should be banned or not.

- Banning certain novels and programmes for children.

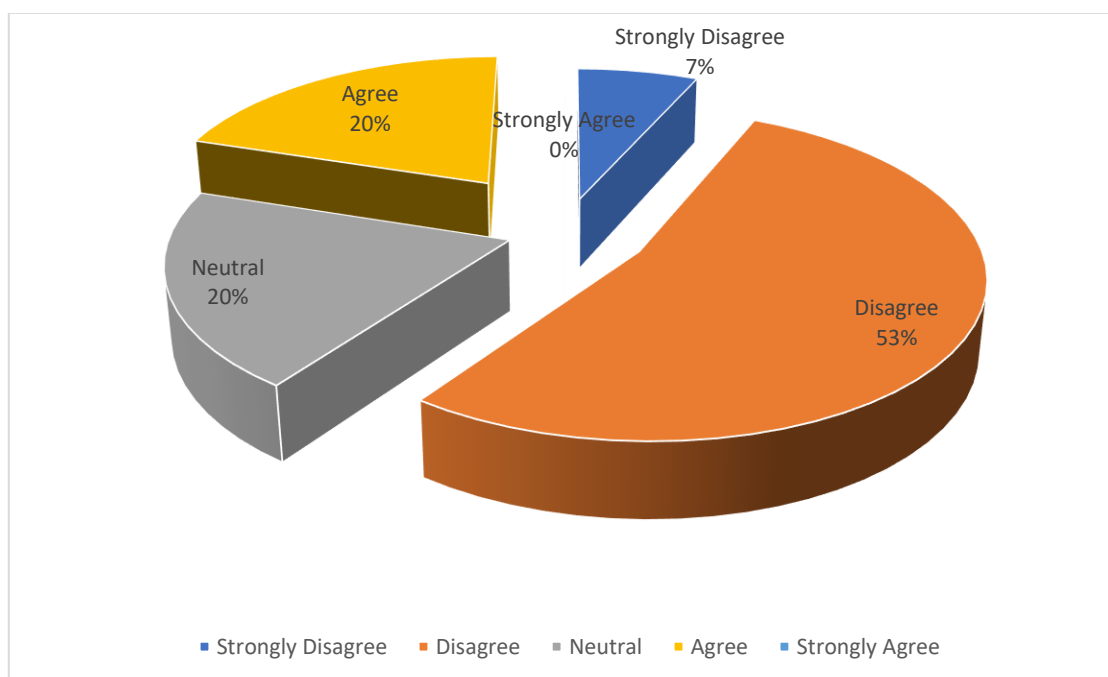


**Figure 9.** Fantasy Fiction Statement 1.

Figure 9 shows the degree of the respondents' agreement with the statement. The results were as follows. 7% strongly disagree, 7% disagree, 13% agree, 33% strongly agree, and 40% are neutral.



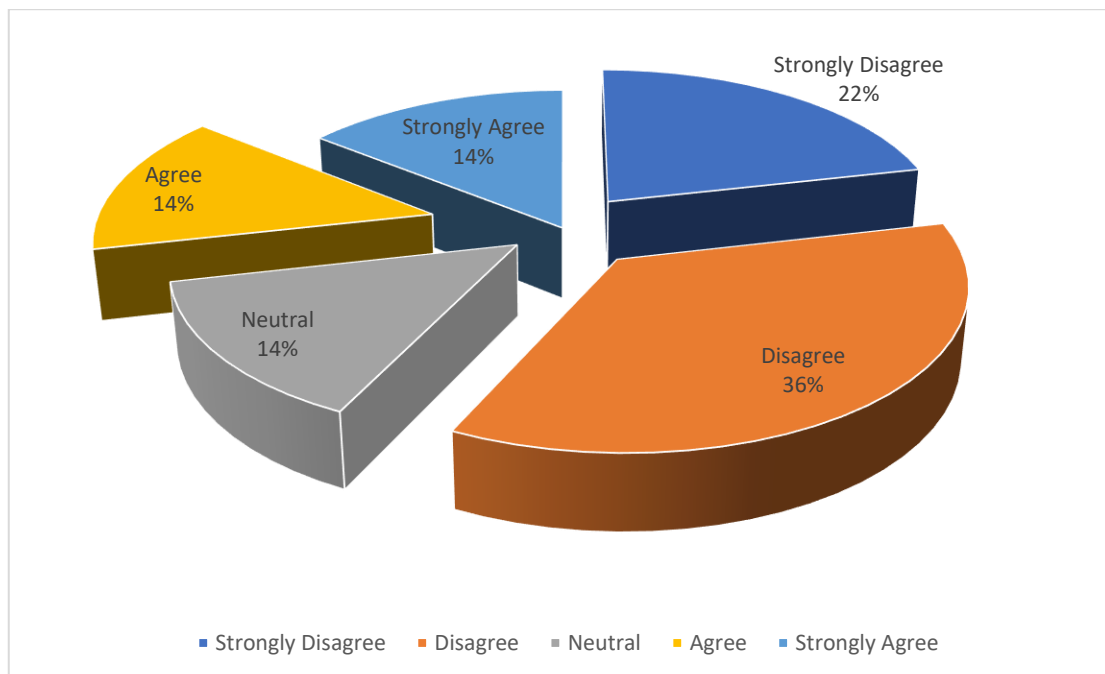
- Avoiding fantasy novels and programmes containing aggressive scenes.



**Figure 10:-** Fantasy Fiction Statement 2.

Figure 10 shows the degree of the respondents' agreement with the statement. The results were as follows: 7% strongly disagree, 53% disagree, 20% agree, 0% strongly agree, and 20% are neutral.

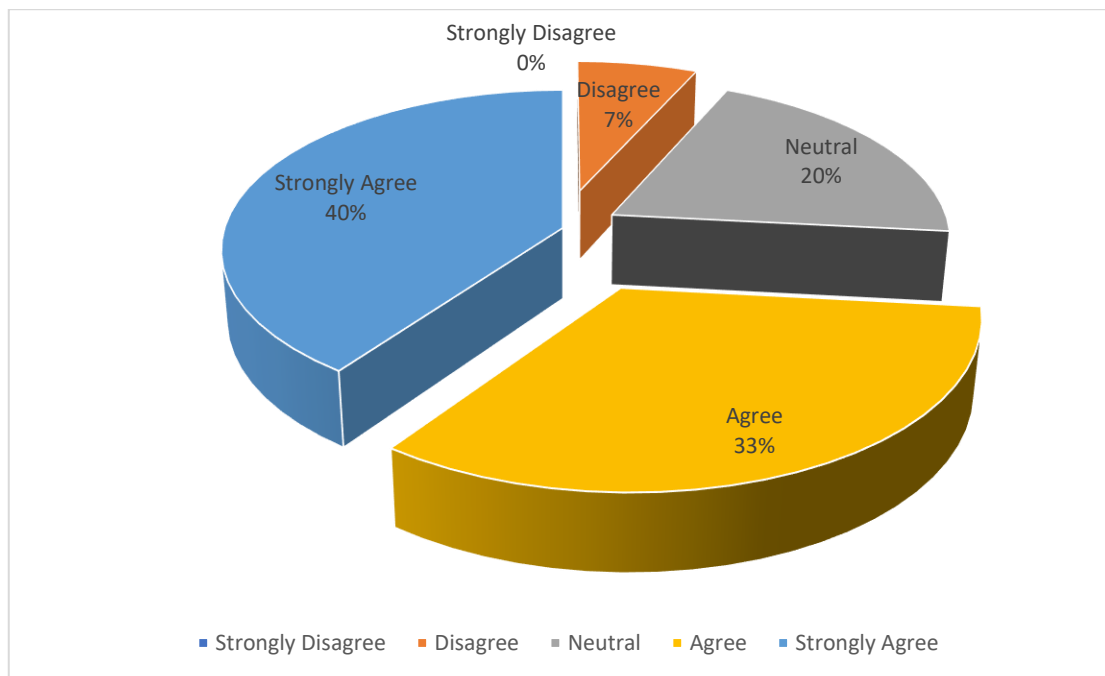
- Fantasy literature tries to change the relationship between the imaginary and the symbolic.



**Figure 11.** Fantasy Fiction Statement 3.

Figure 11 shows the degree of the respondents' agreement with the statement. The results were as follows: 22% strongly disagree, 36% disagree, 14% agree, 14% strongly agree, 14% neutral, and one person preferred not to show the degree of his/her agreement with the statement.

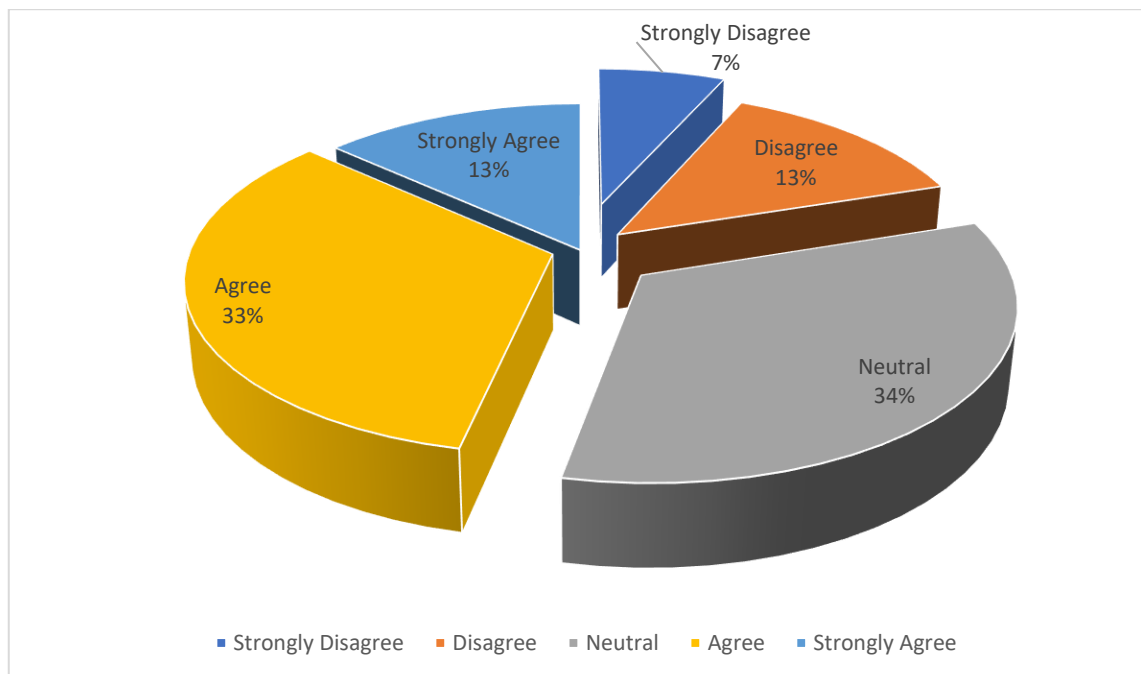
- Some categories of fantasy literature, such as Science Fiction, inspire developers and engineers to be more inventive.



**Figure 12.** Fantasy Fiction Statement 4.

Figure 12 shows the degree of the respondents' agreement with the statement. The results were as follows: 0% strongly disagree, 7% disagree, 33% agree, 40% strongly agree, and 20% are neutral.

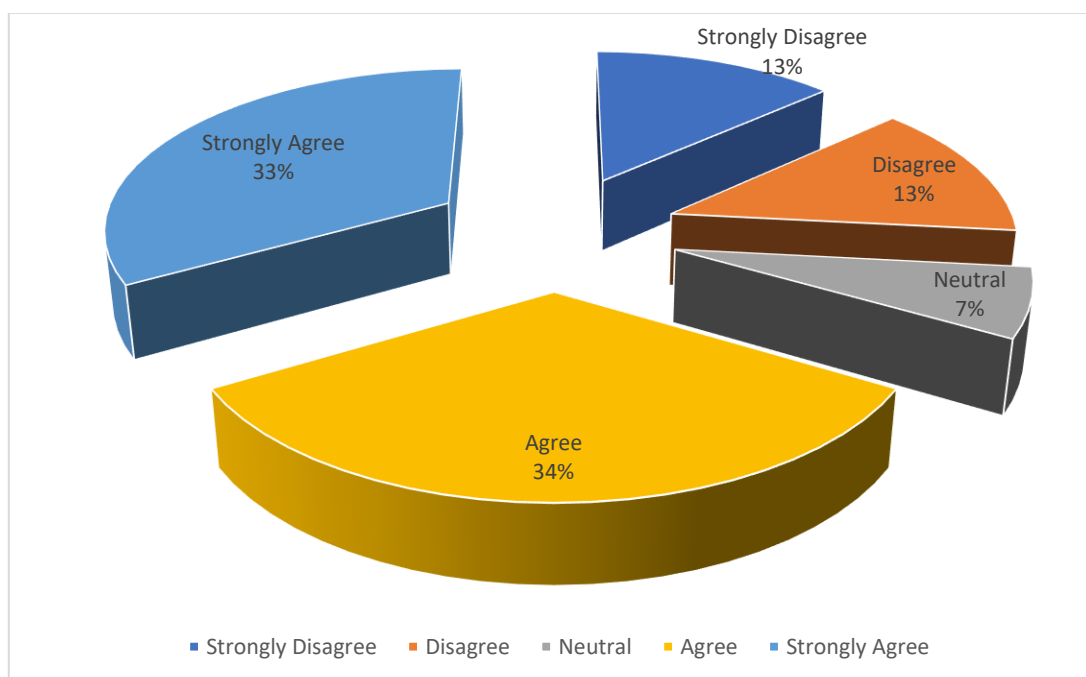
- The level of integration of the fantastic element into the fictional world influences reading.



**Figure 13.** Fantasy Fiction Statement 5.

Figure 13 shows the degree of the respondents' agreement with the statement. The results were as follows: 7% strongly disagree, 13% disagree, 33% agree, 13% strongly agree, and 34% are neutral.

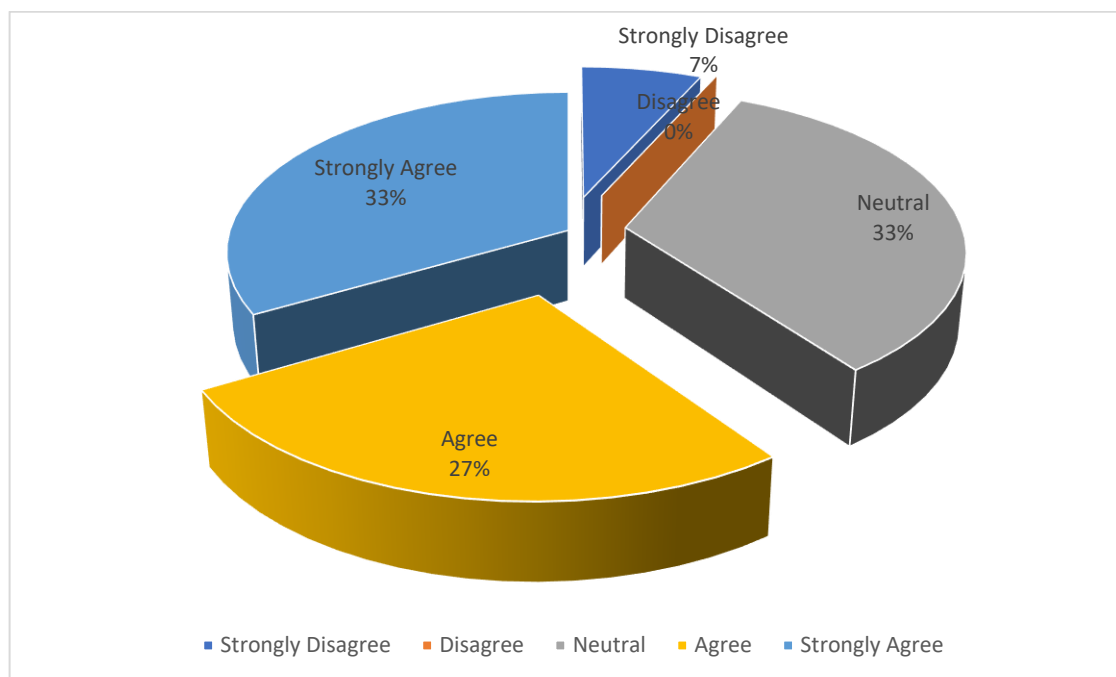
- We need to read fantasy literature differently from other forms of literature.



**Figure 14.** *Fantasy Fiction Statement 6.*

Figure 14 shows the degree of the respondents' agreement with the statement. The results were as follows: 13% strongly disagree, 13% disagree, 34% agree, 33% strongly agree, and 7% are neutral.

- It is possible to read and enjoy a book as both inspiring science fiction and as a wonderful work of literature at the same time.



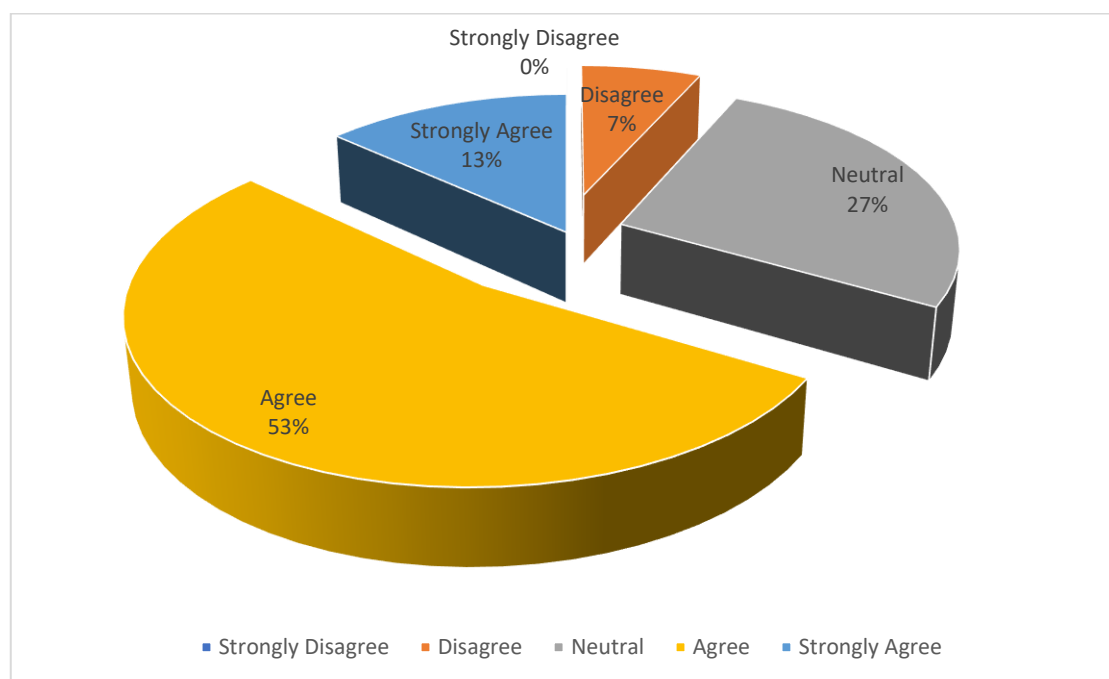
**Figure 15.** Fantasy Fiction Statement 7

Figure 15 shows the degree of the respondents' agreement to the statement. The results were as follows: 7% strongly disagree, 0% disagree, 27% agree, 33% strongly agree, and 33% are neutral.

### Opinions on What Makes Fantasy Literature Popular?

Respondents were asked to answer questions about what makes fantasy novels and programmes more popular.

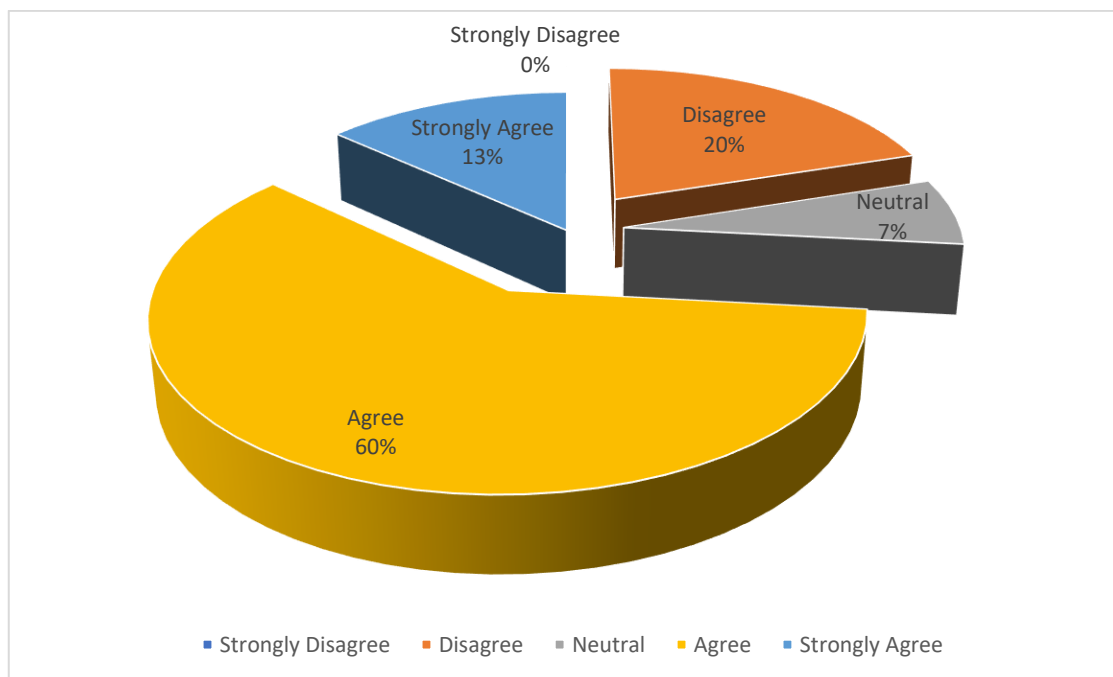
- Fantasy literature takes the reader out of his/her normal life into an extraordinary, value-laden, and highly spiritual world.



**Figure 16.** The Popularity of Fantasy Fiction Statement 1.

Figure 16 shows the degree of the respondents' agreement with the statement. The results were as follows: 0% strongly disagree, 7% disagree, 53% agree, 13% strongly agree, and 27% are neutral.

- Extraordinary characters with an enormous amount of talent ranging from wit to strength to moral fortitude make fantasy literature more popular.

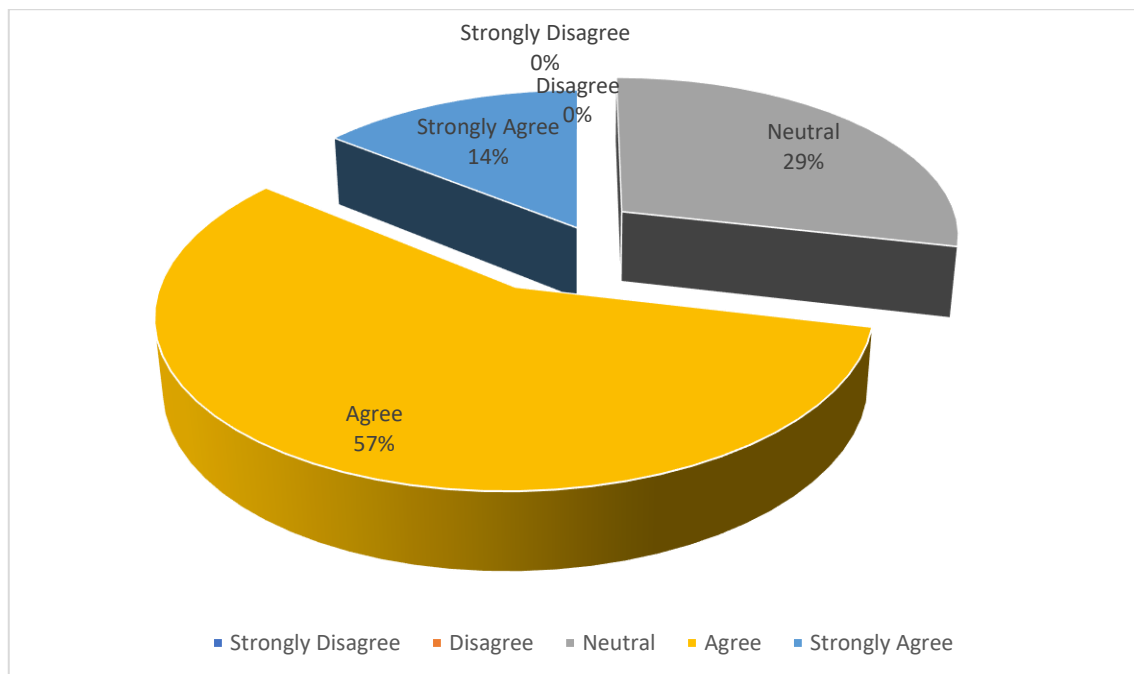


**Figure 17.** The Popularity of Fantasy Fiction Statement 2.

Figure 17 shows the degree of the respondents' agreement with the statement. The results were as follows. 0% strongly disagree, 20% disagree, 60% agree, 13% strongly agree, and 7% neutral.



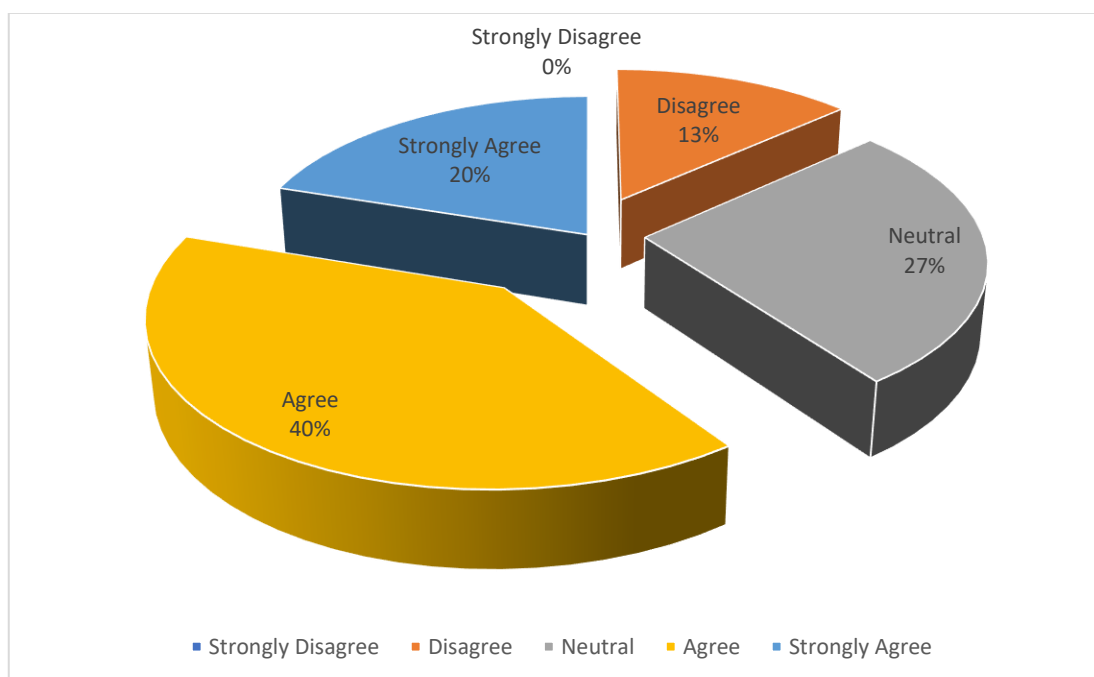
- Fantastical world and strange people/creatures make fantasy literature more popular



**Figure 18.** The Popularity of Fantasy Fiction Statement 3.

Figure 18 shows the degree of the respondents' agreement with the statement. The results were as follows: 0% strongly disagree, 0% disagree, 57% agree, 14% strongly agree, 29% are neutral, and one person preferred not to show the degree of his/her agreement with this statement.

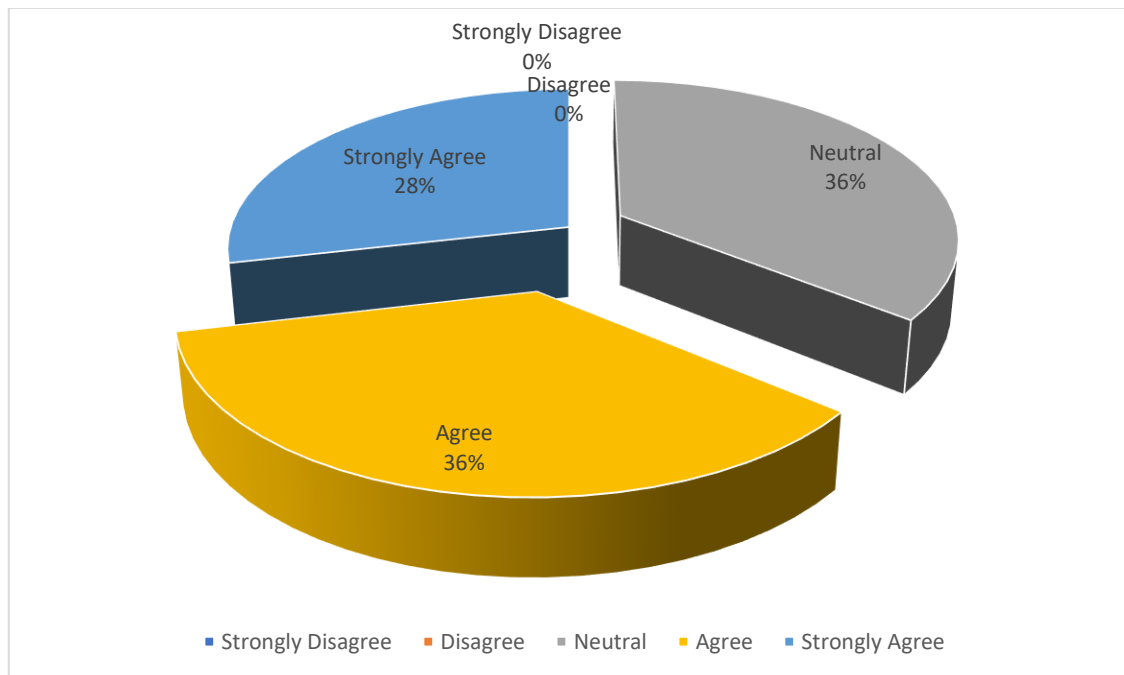
- Extraordinary settings make fantasy literature more popular.



**Figure 19.** The Popularity of Fantasy Fiction Statement 4.

Figure 19 shows the degree of the respondents' agreement with the statement. The results were as follows: 0% strongly disagree, 13% disagree, 40% agree, 28% strongly agree, and 27% are neutral.

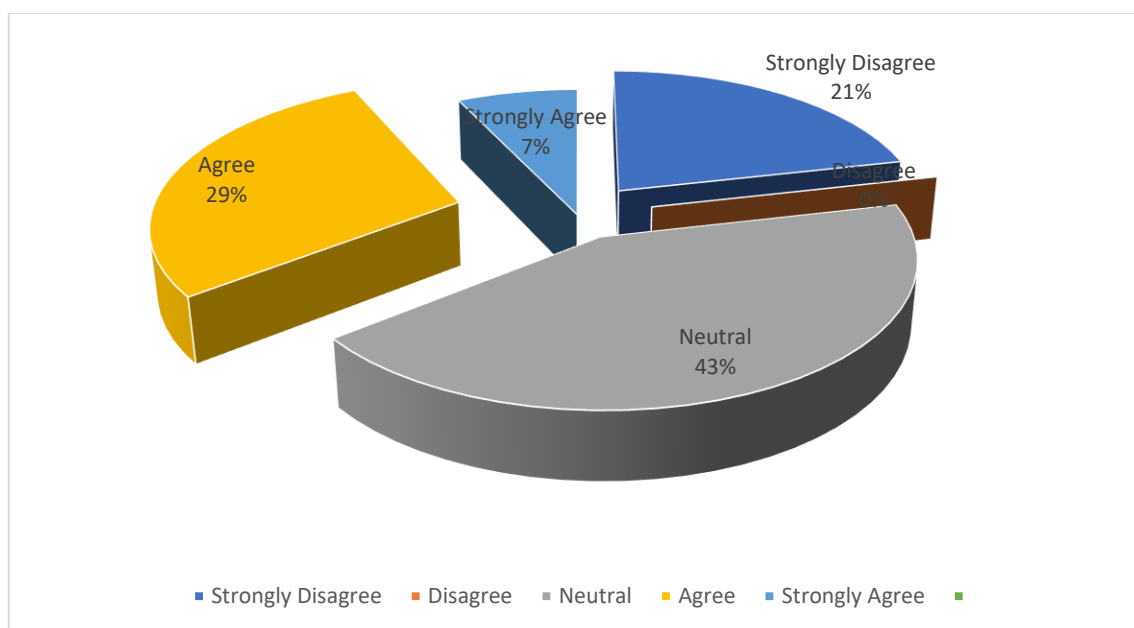
- Extraordinary events make fantasy literature more popular.



**Figure 20.** The Popularity of Fantasy Fiction Statement 5.

Figure 20 shows the degree of the respondents' agreement with the statement. The results were as follows: 0% strongly disagree, 0% disagree, 36% agree, 28% strongly agree, 36% are neutral, and one person preferred not to show the degree of his/her agreement with this statement.

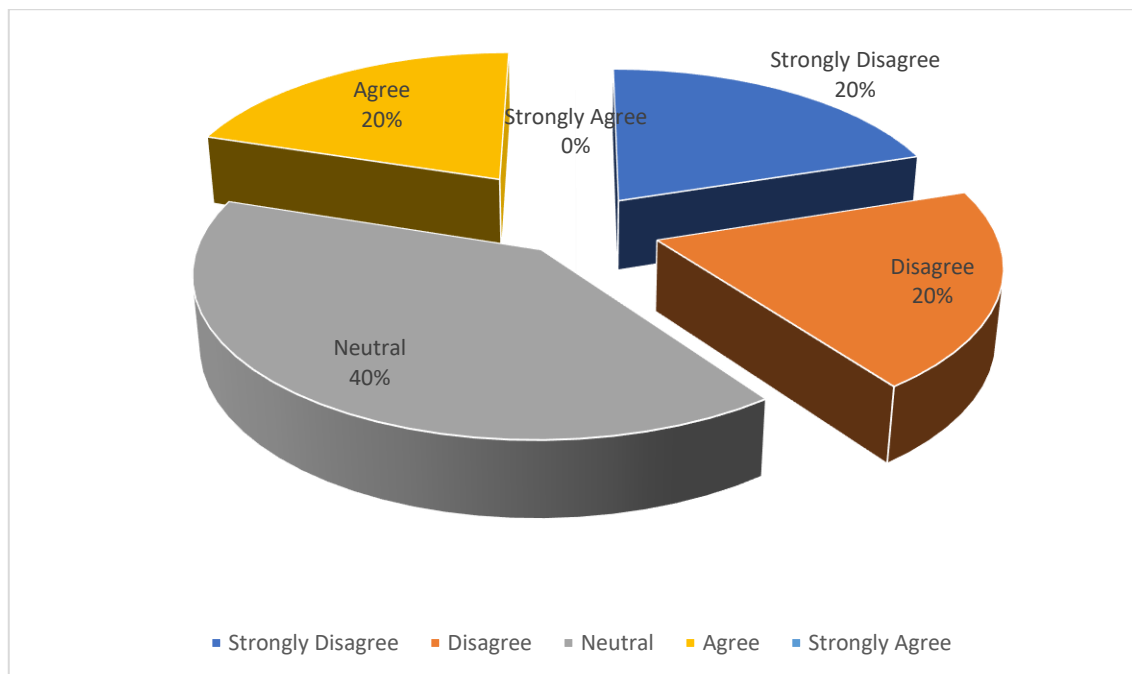
- Ethical issues such as rampant sexual assault make fantasy literature less popular.



**Figure 21.** The Popularity of Fantasy Fiction Statement 6.

Figure 21 shows the degree of the respondents' agreement to the statement. The results were as follows. 21% strongly disagree, 0% disagree, 29% agree, 7% strongly agree, and 43% are neutral.

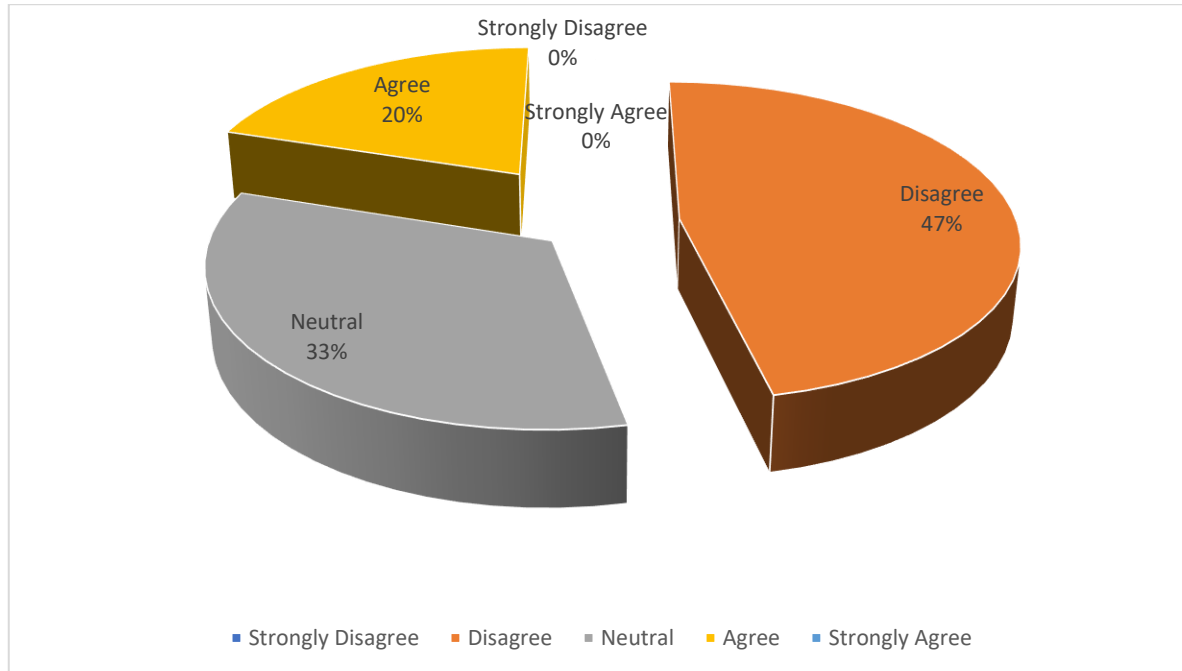
- Refusing moral certainties and demanding unflinching ethical values make fantasy literature less popular.



**Figure 22.** The Popularity of Fantasy Fiction Statement 7.

Figure 22 shows the degree of the respondents' agreement to the statement. The results were as follows. 20% strongly disagree, 20% disagree, 20% agree, 0% strongly agree, and 40% are neutral.

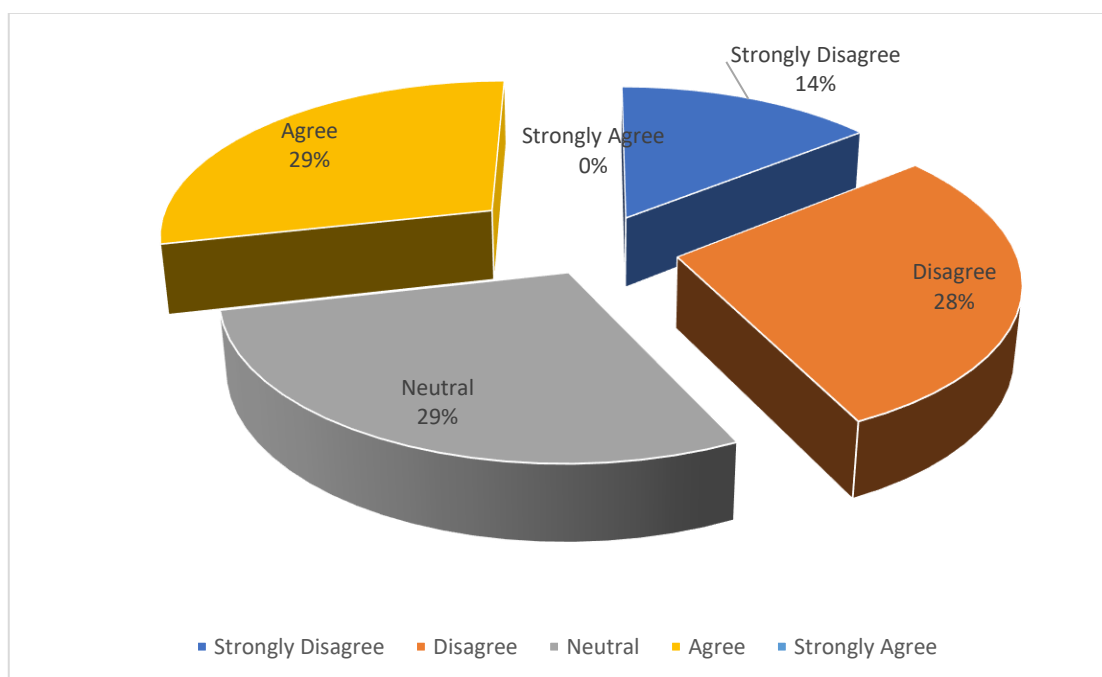
- Breaking the rules of artistic representation and literature's production of the real make fantasy literature more popular.



**Figure 23.** The Popularity of Fantasy Fiction Statement 8.

Figure 23 shows the degree of the respondents' agreement with the statement. The results were as follows: 0% strongly disagree, 47% disagree, 20% agree, 0% strongly agree, and 33% are neutral.

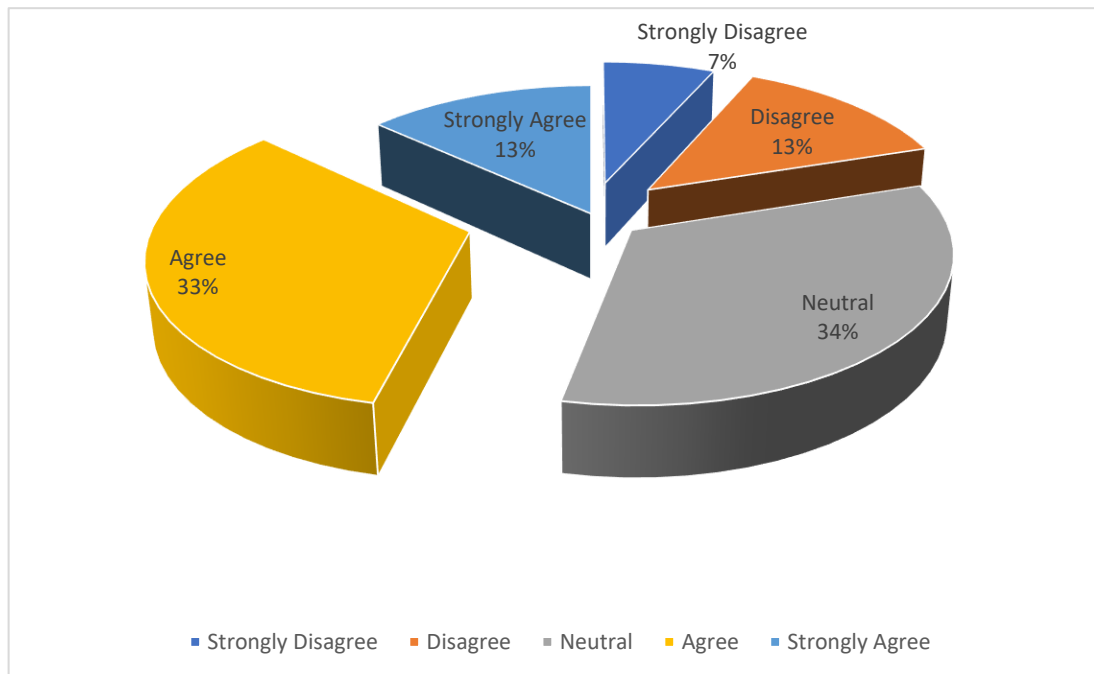
- Not giving priority to realistic representation makes fantasy literature less popular.



**Figure 24.** The Popularity of Fantasy Fiction Statement 9.

Figure 24 shows the degree of the respondents' agreement to the statement. The results were as follows: 14% strongly disagree, 28% disagree, 29% agree, 0% strongly agree, 29% are neutral, and one person preferred not to show the degree of his/her agreement with this statement.

- Escaping from real life to the fantasy realm makes fantasy literature more popular.

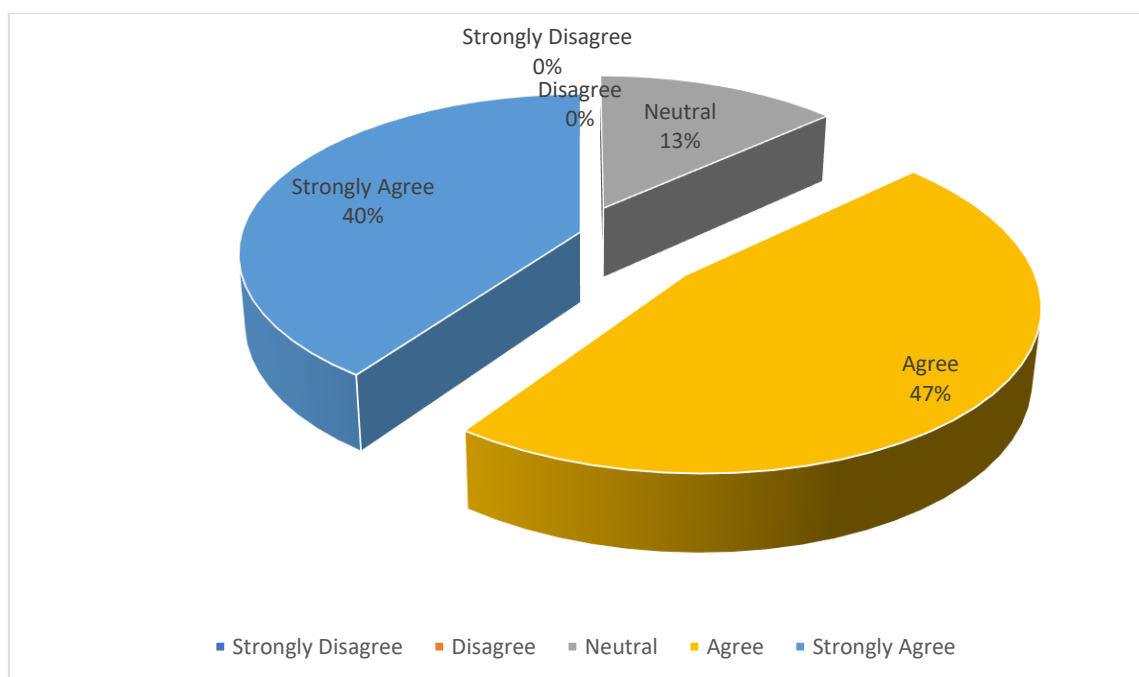


**Figure 25.** The Popularity of Fantasy Fiction Statement 10.

Figure 25 shows the degree of the respondents' agreement with the statement. The results were as follows: 7% strongly disagree, 13% disagree, 33% agree, 13% strongly agree, and 34% are neutral.



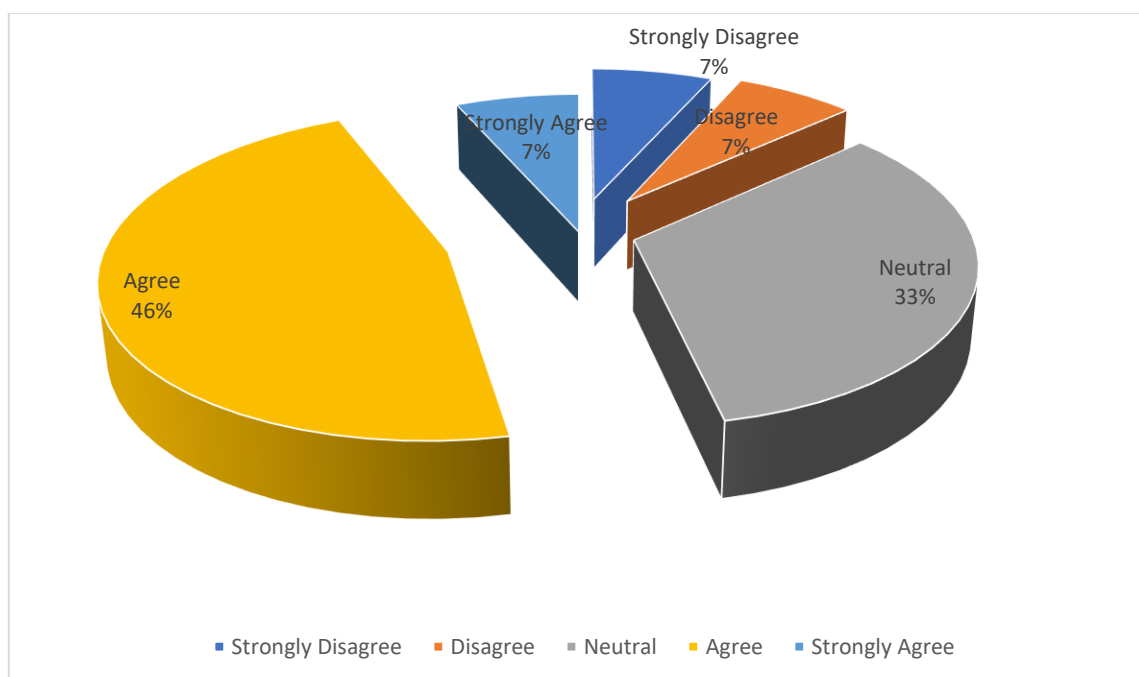
- Using new technology makes fantasy literature more popular.



**Figure 26.** The Popularity of Fantasy Fiction Statement 11.

Figure 26 shows the degree of the respondents' agreement with the statement. The results were as follows: 0% strongly disagree, 0% disagree, 47% agree, 40% strongly agree, and 13% are neutral.

- Fantasy literature is more popular because the normal rules are laid out.



**Figure 27.** The Popularity of Fantasy Fiction Statement 12.

Figure 27 shows the degree of the respondents' agreement to the statement. The results were as follows: 7% strongly disagree, 7% disagree, 46% agree, 7% strongly agree, and 33% are neutral.

## **CHAPTER 8**

### **DISCUSSION AND RECOMMENDATIONS**

The study was designed to investigate the factors behind the popularity of fantasy fiction in the postmodern era. Hence, the study addresses the following questions:

The main research question is as follows:

- What factors make fantasy fictional texts and programmes popular among the public in present days?

The sub-questions of the study are as follows:

- What are attitudes of university students studying English Literature towards the popularity of fantasy fiction texts and programmes?
- How have the conditions and characteristics of postmodernism made fantasy literature more popular?
- Is there any relationship between postmodern literature and fantasy literature as genre that helps to attract more readers and audiences to the fantasy fiction genre?

In this chapter, the main findings of the research will be presented, and recommendations will be provided based on these findings.

## **Discussion**

According to the statistical results in this study, literature students of both genders and different ages showed a high average of agreement about statements and had a positive attitude towards reading and watching fantasy literature. It seemed that the majority of students preferred these types of stories for its extraordinary elements.

The study confirmed that there is a strong relationship between the popularity of fantasy fiction and the development of new technology within the contemporary world. Chapter four reveals that new technology has significant importance within the success of fantasy literature. For example, in the twenty-first century, people tend to rely more on personal computers and smartphones connected to the internet. Using these devices has made it easy to buy, read, and watch fantasy narratives online. Fans of fantasy fiction literature can also exchange information in chat rooms about fantasy novels and movies they have watched and read and encourage others to watch and read such narratives.

One of the primary reasons for the success of fantasy movies in the past two decades has been the development of new computer-generated imaging technologies (CGI), which helps to render 'the impossible' as 'real'. This new technology has made it easy for filmmakers to create strange creatures and extraordinary settings with unnatural landscapes and spectacular battles.

The questionnaire data also highlights the importance of using new technology as part of the popularity of fantasy fiction today. According to this study's statistical results, the majority of respondents indicated that new technology had an impact in terms of making such novels and programmes more attractive. In this regard, the findings of the

questionnaire showed congruence with literature by J. R. R. Tolkien (1975) and Verlyn Flieger (2008), Todorov (1975), and Vivian Sobchack (2014).

Chapter four also highlights how conditions after World War II also had an important impact on the popularity of fantasy fiction. As noted, this period (1950s) was viewed as an ugly and evil period in which the tragic war had already finished. Writers employed their skills to depict their surroundings following the war, and to spotlight themes such as a lack of religious belief and spirituality. Absurdity and the meaningless of life were primary features of literary works during this time. One example among these writers is Samuel Becket.

During this time, people suffered significant losses and deprivation. As such, fantasy literature appeared to be an ideal means for escaping real life. In this regard, the questionnaire showed that approximately half of the respondents agreed with the notion that many people appreciate reading and watching fantasy narratives as a means to escape real life and see something new different from normal life as well. This point emphasises what Rosemary Jackson (2008) and Vivian Sobchack (2014) note in their works in the second chapter of this thesis.

The secondary sources in chapter five reveal that fantasy literature, as a genre of postmodern literature, borrows some characteristics from the latter, which has helped the fantasy genre to develop and become more accepted. For example, hyperreality is one of the most significant and interesting theories within the field of literature, for which science fiction has provided a background. Furthermore, 'paranoia' is a characteristic shared by postmodern and fantasy literature, and commonly addresses a breakdown in the totality of the world, and a disbelief in the order of the world. Magical realism is also

a prominent characteristic of postmodernist literature. In this case, magic and reality are integrated. Magical realism is an essential characteristic of fantasy literature. The findings presented in chapter five provide a comprehensive answer to the third question in sub-questions, ‘Is there any relationship between postmodern literature and fantasy literature as a genre that helps to attract more readers and audiences to the fantasy fiction genre?’

Chapter six illustrates that many fantasy works have become pop culture phenomena. For example, *The Lord of the Rings* by J. R. R. Tolkien, *Game of Thrones* by George R.R. Martin, and *Harry Potter* by J. K. Rowling are all works that highlight several fantastic elements, such as strange settings, supernatural characters, strange creatures, and fantastic themes. The best fantasy books are those contain great fantasy themes. It important to know that including a range of different themes within the same work can attract a wider audience of readers; these themes include, for example, death, love, race, and coming-of-age stories, in addition to the common theme that addressed the struggle between good and evil.

Chapter six also revealed that setting in the fantasy novels is very important, because the mood of the reader will be expanded. Curiosity and a sense of wonder can in this way be induced within the reader’s imagination. Furthermore, readers will be affected by setting when the fantasy world is in some way similar to reality. Many fantasy writers make primary and secondary worlds co-exist with one another, which adds additional appeal to the work.

Due to the extraordinary elements that writers use in their literary works, fantasy literature – both movies and texts – have achieved significant commercial success in the past few decades. Additionally, statistical results also show that the majority of

respondents believed that elements of fantasy are important within the fantasy story, and 50% of respondents agreed that what makes fantasy literature more popular is normal rules laid out. In this respect, the writers of fantasy fiction are free to write whatever however they want. These findings showed quite good congruence with literature by Todorov (1975), Vivian Sobchack (2014), and Rosemary Jackson (2008). Those writers point out that due to the supernatural elements with the help of new technology, fantasy genre has become accepted and well-known recently.

### **Recommendations**

This research has highlighted the main reasons behind the popularity of fantasy literature. In the light of the results drawn from the study, the following topics are recommended as areas for further research that could cover specific eras.

- The conditions of postmodernity that make fantasy literature a subject in popular culture to explore these conditions deeply and get specific knowledge about the impact of this period on the popularity of fantasy fiction.
- The impact of new technology on the popularity of fantasy literature to find out how the technological developments such as 3D effects enable film makers to think beyond the imagination to produce something exciting and amazing, and the impact of the internet in increasing fans of the genre will be understood.
- Fantasy literature's tendency to borrow specific characteristics from postmodern literature, which now gives pre-eminence to fantasy. By studying this area, the relationship between postmodern literature and the popularity of fantasy fiction will be explored deeply.

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## APPENDICES

### Appendix A: Ethical Approval



10.12.2018

Dear Osama Farhan abdel Rahman Alsharab

Your application titled **“Thesis questionnaire: Fantasy Literature”** with the application number YDÜ/EB/2018/228 has been evaluated by the Scientific Research Ethics Committee and granted approval. You can start your research on the condition that you will abide by the information provided in your application form.

Assoc. Prof. Dr. Direnç Kano1

Rapporteur of the Scientific Research Ethics Committee

A handwritten signature in black ink, reading "Direnç Kano1".

**Note:** If you need to provide an official letter to an institution with the signature of the Head of NEU Scientific Research Ethics Committee, please apply to the secretariat of the ethics committee by showing this document.

## **Appendix: B**

### **Thesis Questionnaire: Fantasy Literature.**

Dear all,

I would like to thank you for your participation in this study. The questionnaire is drawn from a research study and it conducted for academic purposes of MA Thesis at Near East University. The questionnaire aims to investigate the factors behind the popularity of Fantasy Literature, especially in post-modern-era. To achieve this goal, it needs to collect data from you by answering short questions, Yes-No questions and showing the degree of your agreement to each statement. The questionnaire contains just a few questions and should take about **15** minutes of your time to finish. All data in this questionnaire would be used for research purposes only. By completing and submitting the questionnaire, you agree to be part of our study. Otherwise, thank you for taking time.

Thank you for your time and valuable contribution

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## 1-Demographic information

**Check the box that reflects your response to each statement. Make sure you respond to each statement.**

**What is your age?**

**2. What is  
your  
gender?**

*Mark one  
only.*

☐Female.

☐Male.

☐Prefer not to say.

**What is the highest level of education you have completed?**  
*Mark one only.*

☐Undergraduate.

☐Postgraduate.

**Which of the following best describes your current occupation?**

*Mark one only.*

☐Management Occupations.

☐Business and Financial Operations Occupations.

- ☐ Computer and Mathematical Occupations.
- ☐ Architecture and Engineering Occupations.
- ☐ Life, Physical, and Social Science Occupations.
- ☐ Legal Occupations.
- ☐ Education, Training, and Library Occupations.
- ☐ Arts, Design, Entertainment, Sports, and Media Occupations.
- ☐ Healthcare Practitioners and Technical Occupations.
- ☐ Food Preparation and Serving Related Occupations.
- ☐ Sales and Related Occupations.
- ☐ Transportation and Materials Moving Occupations.
- ☐ Student.



## 2-Experience

**Based on your experience about fantasy fiction and its genres, check the box that reflects your response to each statement. Make sure you respond to each statement. If you are not sure or undecided simply check the box Uncertain or Neutral.**

**Do you know what Fantasy Literature is?**

*Mark one only.*

☐ Yes.

☐ No.

☐ Uncertain.

**Do you like reading / watching fantasy fiction?**

*Mark one only.*

☐ Yes.

☐ No.

☐ Uncertain.

**What kind of fantasy fiction do you like reading/watching?**

*Check all that apply.*

☐ Modern Folktales.

☐ Animal Fantasy.

☐ Toy Fantasy.

☐ Magical Fantasy.

☐ Enchanted Journeys and Alternative Worlds.

☐ Heroic or Quest Fantasy (High Fantasy).

☐ Supernatural and Mystery Fantasy.

☐ Science Fiction.

**Why do you like reading/ watching Fantasy Literature?**

*Check all that apply.*

☐Extraordinary settings.

☐Extraordinary events.

☐Extraordinary people.

☐Strange creatures.

**What are the most important elements of  
Fantasy literature?**

*Check all that apply.*

☐Supernatural Characters.

☐Extraordinary settings.

☐Extraordinary plots.

☐Extraordinary themes.

<b>The statements</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly Agree</b>
<b>Do you think that certain fantasy novels and programmes should be banned for kids, especially those that have scenes such as violence, blood, and killing?</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>What makes people avoid watching/reading fantasy literature is the aggressive scenes.</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>Fantasy Literature tries to change the relationship between the imaginary and the symbolic.</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>Some categories of fantasy literature, such as Science Fiction, inspire developers and engineers to be more inventive.</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>Do you think that the level of integration of the fantastic element into the fictional world influences reading?</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>Do you think that we need to read fantasy literature differently from other forms of literature?</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>Do you think that it is possible to read and enjoy a book as both inspiring science fiction and as a wonderful work of literature at the same time?</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>

## POPULARITY.

Based on your experience about Fantasy Literature and its genres, check the box that reflects your response to each statement. Make sure you respond to each statement. If you are not sure or undecided simply check the box Uncertain or Neutral.

The statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
What makes fantasy literature popular is that it takes the reader out of his normal life into an extraordinary, value-laden, and highly spiritual world.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
What makes fantasy literature popular are the extraordinary characters with an enormous amount of talent ranging from wit to strength to moral fortitude.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
What makes fantasy literature popular is fantastical world with strange people/creatures.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
What makes fantasy literature popular are the extraordinary settings	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
What makes fantasy literature popular are the extraordinary events.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
What makes fantasy literature less popular or bad are the ethical issues such as rampant sexual assault.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
What makes fantasy literature less popular or bad is refusing moral certainties and demanding unflinching ethical values.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>

<b>What makes fantasy literature popular is that fantasy novels/programs disturb rules of artistic representation and literature's production of the real.</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>What makes Fantasy Literature less popular is that it does not give priority to the realistic representation.</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>What makes Fantasy Literature popular is that fantasy novels/programs make the people escape from the real life to the fantasy realm.</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>Using new technology makes fantasy literature more popular.</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
<b>What makes fantasy literature more popular is normal rules are laid out.</b>	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>

**Recently, we have seen that reading and watching Fantasy Literature has become more popular in postmodern societies. From your own perspective, What factors have made fantasy fictional texts and programs popular among these communities? NO MORE THAN 20 WORDS.**

*Thanks for all*

## Appendix: C

### Plagiarism Report

#### THE INFLUENCE OF POSTMODERNISM ON THE POPULARITY OF FANTASY LITERATURE

##### ORIGINALITY REPORT

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