

# Fantasy Genre Definition

**Andrew Nestingen**

Finding Fantasy Peter Gegič, Mojca Krevel, 2013 My thesis paper deals with the elusive fantasy genre. In the work, I explore the basics of the genre and how it became embedded in English literature, by depicting a clear historical development of fantasy literature. The overview begins with the oral tradition and continues with a list of works, which comprises of all the major developmental points through the time periods. It ends with a culmination of the genre in contemporary times. The initial part of the paper finishes with a depiction of the two most prominent sub-genres; High Fantasy and Sword and Sorcery. What follows is a theoretical discussion about the genre itself. The analysis focuses on several definitions of the genre and combines the common traits into a single methodology, in order to analyze the most prominent feature of the fantasy genre, the Secondary World. This segment of the paper is continued by a practical comparison of three specific works: the 9th century Anglo-Saxon epic poem Beowulf, the 15th century Arthurian romance Le Morte D'Arthur by Sir Thomas Malory, and the contemporary fantasy series The Wheel of Time by the American author Robert Jordan. The aim and purpose of the practical segment is to examine the theoretical elements of fantasy and its motifs. It focuses on three specific areas present in all three books, namely character, magic, and sub-creation. The goal of the practical segment, and consequently the thesis of the paper, is to note the development and presence of these features as they appear in the selected texts. The expected result of the analysis is to create some parallels between the three books and note the development of their common elements.

*Historical Dictionary of Fantasy Literature* Allen Stroud, 2023-06-12 Fantasy is both old and new. In the ancient past, stories of magic, where supernatural creatures existed, the gods walked the earth and heroes saved their civilizations from the dark fate that awaited them were intermingled with history, religion, and fact. It is only in the last few hundred years that a conscious suspension of disbelief has allowed us to return to fantasy: the literature of the impossible and appreciate it for its craft and storytelling once more. *Historical Dictionary of Fantasy Literature, Second Edition* contains a chronology, an introduction, an extensive bibliography, and cross-referenced entries on more than 800 authors, ranging across the entire historical spectrum. More than 200 other entries describe the fantasy sub genres, key images in fantasy literature, technical terms used in fantasy criticism, and the intimately convoluted relationship between literary fantasies, scholarly fantasies, and lifestyle fantasies. This book is an excellent resource for students, researchers, and anyone wanting to know more about

fantasy literature.

*The Encyclopedia of Fantasy* John Clute, John Grant, 1999-03-15 Like its companion volume, *The Encyclopedia of Science Fiction*, this massive reference of 4,000 entries covers all aspects of fantasy, from literature to art.

**Fantasy** Richard Mathews, 2002 First Published in 2002. Routledge is an imprint of Taylor & Francis, an informal company.

**The Shape of Fantasy** Charul Palmer-Patel, 2019-10-23 *The Shape of Fantasy* is an in-depth look at Heroic Epic Fantasy. It depicts structural and narrative patterns with models stemming from science and philosophy. Although Fantasy Fiction is generally defined by its impossibility, Fantasy Fiction not an illogical form. It is, in fact, governed by a sense of rules and structure, one that reflects our current understanding of space-time and cosmology. These models are an integral part of the structure of Heroic Epic Fantasy itself. Thus, this book introduces new ways of perceiving current productions of the Fantasy genre. In doing so, it also explores how Fantasy Fiction exhibits a conscious awareness of its own form.

**The Palgrave Handbook of Global Fantasy** Elana Gomel, Danielle Gurevitch, 2023-06-07 This handbook is the first-of-its-kind comprehensive overview of fantasy outside the Anglo-American hegemony. While most academic studies of fantasy follow the well-trodden path of focusing on Tolkien, Rowling, and others, our collection spotlights rich and unique fantasy literatures in India, Australia, Italy, Greece, Poland, Russia, China, and many other areas of Europe, Asia, and the global South. The first part focuses on the theoretical aspects of fantasy, broadening and modifying existing definitions to accommodate the global reach of the genre. The second part contains essays illuminating specific cultures, countries, and religious or ethnic traditions. From Aboriginal myths to (self)-representation of Tibet, from the appropriation of the Polish Witcher by the American pop culture to modern Greek fantasy that does not rely on stories of Olympian deities, and from Israeli vampires to Talmudic sages, this collection is an indispensable reading for anyone interested in fantasy fiction and global literature.

**Fantasy/Animation** Christopher Holliday, Alexander Sergeant, 2018-04-27 This book examines the relationship that exists between fantasy cinema and the medium of animation. Animation has played a key role in defining our collective expectations and experiences of fantasy cinema, just as fantasy storytelling has often served as inspiration for our most popular animated film and television. Bringing together contributions from world-renowned film and media scholars, *Fantasy/Animation* considers the various historical, theoretical, and cultural ramifications of the animated fantasy film. This collection provides a range of chapters on subjects including Disney, Pixar, and Studio Ghibli, filmmakers such as Ralph Bakshi and James Cameron, and on film and television franchises such as Dreamworks' *How To Train Your Dragon* (2010-) and HBO's *Game of Thrones* (2011-).

*Ethics and Form in Fantasy Literature* Lykke Guanio-Uluru, 2015-08-10 *Ethics and Form in Fantasy Literature*: Tolkien,

Rowling and Meyer by Lykke Guanio-Uluru examines formal and ethical aspects of The Lord of the Rings , Harry Potter and the Twilight series in order to discover what best-selling fantasy texts can tell us about the values of contemporary Western culture.

**Exploring the Fantastic** Ina Batzke, Eric C. Erbacher, Linda M. Heß, Corinna Lenhardt, 2018-03-15 The fantastic represents a wide and heterogeneous field in literary, cultural, and media studies. Encompassing some of the field's foremost voices such as Fred Botting and Larissa Lai, as well as exciting new perspectives by junior scholars, this volume offers a mosaic of the fantastic now. The contributions pinpoint and discuss current developments in theory and practice by offering enlightening snapshots of the contemporary Anglophone landscape of research in the fantastic. The authors' arguments and analyses thus give new impetus to the field's theoretical and methodological approaches, its textual materials, its main interests, and its crucial findings.

*Crime and Fantasy in Scandinavia* Andrew Nestingen, 2011-12-31 Scandinavian popular novels and films have flourished in the last thirty years. In *Crime and Fantasy in Scandinavia*, Andrew Nestingen argues that the growth and visibility of popular culture have been at the heart of the development of heterogeneous “publics” in Scandinavia, in opposition to the homogenizing influence of the post-World War II welfare state. Novels and films have mobilized readers and viewers, serving as a preeminent site for debates over individualism, collectivity, national homogeneity, gender, and transnational relations. *Crime and Fantasy in Scandinavia* provides insight into the changing nature of civil society in Scandinavia through the lens of popular culture. Nestingen develops his argument through the examination of genres where the central theme is individual transgression of societal norms: crime films and novels, melodramas, and fantasy fiction. Among the internationally known writers and filmmakers discussed are Henning Mankell, Aki Kaurismäki, Lukas Moodysson, and Lars von Trier.

*The Literature of Hope in the Middle Ages and Today* Flo Keyes, 2006-03-31 The influence of medieval literature is instantly apparent in modern fantasy literature, where knights and wizards populate castle-strewn landscapes. Less obvious but still recognizable is the influence in science fiction, which draws on medieval story structure and themes. Beyond these superficial similarities, deeper connections become evident through an analysis of the literature's social function. Like the fantasy and science fiction of today, the romances of the Middle Ages were written in times of extreme and prolonged social upheaval. In all three genres, the storytellers draw on the same archetypes--the hero, the quest, the transformation--for stories whose goal is to provide hope. Using Jungian theory and comparative analysis, this book explores the connections between the three genres. It finds common ground among them in plots that often reflect the recurring cycle of life and the elements of psychological rather than literal realism. Representative texts such as Malory's *Le Morte D'Arthur*, the *Witch World* series by Andre Norton and *More Than Human* by Theodore Sturgeon are examined in depth, and the use of archetypes in each is thoroughly explored. Analysis reveals similarities in images, structures, and the pervasive belief that a

perfectible universe is within man's capabilities--if not now, then someday.

The Routledge Companion to Transmedia Studies Matthew Freeman, Renira Rampazzo Gambarato, 2018-10-09 Around the globe, people now engage with media content across multiple platforms, following stories, characters, worlds, brands and other information across a spectrum of media channels. This transmedia phenomenon has led to the burgeoning of transmedia studies in media, cultural studies and communication departments across the academy. The Routledge Companion to Transmedia Studies is the definitive volume for scholars and students interested in comprehending all the various aspects of transmediality. This collection, which gathers together original articles by a global roster of contributors from a variety of disciplines, sets out to contextualize, problematize and scrutinize the current status and future directions of transmediality, exploring the industries, arts, practices, cultures, and methodologies of studying convergent media across multiple platforms.

*Horror Literature through History* Matt Cardin, 2017-09-21 This two-volume set offers comprehensive coverage of horror literature that spans its deep history, dominant themes, significant works, and major authors, such as Stephen King, Edgar Allan Poe, and Anne Rice, as well as lesser-known horror writers. Many of today's horror story fans—who appreciate horror through movies, television, video games, graphic novels, and other forms—probably don't realize that horror literature is not only one of the most popular types of literature but one of the oldest. People have always been mesmerized by stories that speak to their deepest fears. *Horror Literature through History* shows 21st-century horror fans the literary sources of their favorite entertainment and the rich intrinsic value of horror literature in its own right. Through profiles of major authors, critical analyses of important works, and overview essays focused on horror during particular periods as well as on related issues such as religion, apocalypticism, social criticism, and gender, readers will discover the fascinating early roots and evolution of horror writings as well as the reciprocal influence of horror literature and horror cinema. This unique two-volume reference set provides wide coverage that is current and compelling to modern readers—who are of course also eager consumers of entertainment. In the first section, overview essays on horror during different historical periods situate works of horror literature within the social, cultural, historical, and intellectual currents of their respective eras, creating a seamless narrative of the genre's evolution from ancient times to the present. The second section demonstrates how otherwise unrelated works of horror have influenced each other, how horror subgenres have evolved, and how a broad range of topics within horror—such as ghosts, vampires, religion, and gender roles—have been handled across time. The set also provides alphabetically arranged reference entries on authors, works, and specialized topics that enable readers to zero in on information and concepts presented in the other sections.

**Fantasy** Brian Attebery, 2022-06-30 An exciting and accessible study of the genre of fantasy. One of the dominant modes of storytelling in the twenty-first century, fantasy can mirror contemporary experiences and convey our anxieties and

longings better than any representation of the merely real. It is the lie that speaks truth. This book addresses two central questions about fantastic storytelling: first, how can it be meaningful if it doesn't claim to represent things as they are, and second, what kind of change can it make in the world? How can a form of storytelling that alters physical laws and denies facts about the past be at the same time a source of insight into human nature and the workings of the world? What kind of social, political, cultural, intellectual work does fantasy perform in the world--the world of the reader, that is, not that of the characters? Focusing on various aspects of fantastic world-building and story creation in classic and contemporary fantasy, from the use of symbolic structures to the way new stories incorporate bits of significance from earlier texts, this book shows how fantasy allows writers such as Michael Cunningham, Hans Christian Anderson, Helene Wecker, C. S. Lewis, Ursula K. Le Guin, Nnedi Okorafor, Nalo Hopkinson, George MacDonald, Aliette deBodard, and Patricia Wrightson to test new modes of understanding and interaction and thus to rethink political institutions, social practices, and models of reality.

**Harry Potter and the Philosopher's Stone. Symbols of Heroic Fantasy**, 2021-06-29 Seminar paper from the year 2019 in the subject English Language and Literature Studies - Literature, grade: 2,3, University of Duisburg-Essen (Anglophone), language: English, abstract: It has not been a surprise that over the last years the novel of a boy with a scar and magic abilities has inspired children and adults. People cannot stop reading the story of a young boy who goes to a wizard school named Hogwarts. But have they thought why readers are attracted to this book series? And how it has influenced them in different ways? These are questions, this paper tries to answer. Furthermore, the main goal will be to answer the question in what way does symbolism appear into the novel? What is the meaning of the symbols in this novel? These questions will be answered by both: analysing the context in which they appear and their possible meaning in the novel. The answer would be simple: Due to many stylistic and rhetorical devices, J. K. Rowling enlightens the world of the and gives us the possibility to discover it. However, a big part of this input comes from symbolism she uses as an author to catch attention in a better way. An entire generation has been influenced of how the author J. K. Rowling turns the world of a book into a living one. Therefore, it is no surprise that this piece of fantasy literature has become an important object of various studies. The novel itself can be investigated in several ways. This means Harry Potter as a fantasy novel is a masterpiece of literary and stylistic devices. It can also be approached as a good example of how an author could with use of symbolism write a good novel. In this term paper, the author would therefore like to limit the field of study to the meaning of the symbols we can find in Harry Potter. Furthermore, there will be a short definition to give an overview about what are core aspects in Heroic fantasy? This should help to get an impression of what is important in this genre and how it is presented. The term paper will be structured with a theoretical framework, the analysis and a conclusion to summarise all important results and with a look in the future concerning symbolism. There are a lot of traditional symbols with different origins and meanings. In this term paper the author is describing only the most common symbols like e.g. good versus evil,

magic, names and spells and other important symbols which she considers as nameable. She will be working with the hypothesis that patterns can be found in the manner of symbolism in many various ways.

**Keywords for Children's Literature** Philip Nel, Lissa Paul, 2011-06-13 The study of children's literature and culture has been experiencing a renaissance, with vital new work proliferating across many areas of interest. Mapping this vibrant scholarship, *Keywords for Children's Literature* presents 49 original essays on the essential terms and concepts of the field. From Aesthetics to Young Adult, an impressive, multidisciplinary cast of scholars explores the vocabulary central to the study of children's literature. Following the growth of his or her word, each author traces its branching uses and meanings, often into unfamiliar disciplinary territories: Award-winning novelist Philip Pullman writes about Intentionality, Education expert Margaret Meek Spencer addresses Reading, literary scholar Peter Hunt historicizes Children's Literature, Psychologist Hugh Crago examines Story, librarian and founder of the influential Child\_Lit listserv Michael Joseph investigates Liminality. The scope, clarity, and interdisciplinary play between concepts make this collection essential reading for all scholars in the field. In the spirit of Raymond Williams' seminal *Keywords*, this book is a snapshot of a vocabulary of children's literature that is changing, expanding, and ever unfinished.

**Magic Words, Magic Worlds** Matthew Oliver, 2022-06-07 While all fiction uses words to construct models of the world for readers, nowhere is this more obvious than in fantasy fiction. Epic fantasy novels create elaborate secondary worlds entirely out of language, yet the writing style used to construct those worlds has rarely been studied in depth. This book builds the foundations for a study of style in epic fantasy. Close readings of selected novels by such writers as Steven Erikson, Ursula Le Guin, N. K. Jemisin and Brandon Sanderson offer insights into the significant implications of fantasy's use of syntax, perspective, paratexts, frame narratives and more. Re-examining critical assumptions about the reading experience of epic fantasy, this work explores the genre's reputation for flowery, archaic language and its ability to create a sense of wonder. Ultimately, it argues that epic fantasy shapes the way people think, examining how literary representation and style influence perception.

**Fantasy** Jacqueline Furby, Claire Hines, 2011-09-02 This book considers fantasy film and its relationship to myth, legend and fairytale, examining its important role in contemporary culture. It provides an historical overview of the genre and its evolution, contextualising each fantasy film within its socio-cultural period and with reference to relevant critical theory.

*Fantasy and Mimesis (Routledge Revivals)* Kathryn Hume, 2014-08-01 Since Plato and Aristotle's declaration of the essence of literature as imitation, western narrative has been traditionally discussed in mimetic terms. Marginalized fantasy - the deliberate from reality - has become the hidden face of fiction, identified by most critics as a minor genre. First published in 1984, this book rejects generic definitions of fantasy, arguing that it is not a separate or even separable strain in literary practice, but rather an impulse as significant as that of mimesis. Together, fantasy and mimesis are the twin impulses behind

literary creation. In an analysis that ranges from the Icelandic sagas to science fiction, from Malory to pulp romance, Kathryn Hume systematically examines the various ways in which fantasy and mimesis contribute to literary representations of reality. A detailed and comprehensive title, this reissue will be of particular value to undergraduate literature students with an interest in literary genres and the centrality of literature to the creative imagination.

**Fantasy Fiction** Frances Sinclair, 2008 Handbook of fantasy fiction for teachers, librarians, parents and guardians and children themselves in which to find many titles of fantasy fiction that they like, or may be tempted, to read. Includes groups such as classic fantasy, comic fantasy, Arthurian, dark fantasy, animals and dragons.

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