Fantasy has thus successfully displayed its appropriateness and usefulness as the most suitable medium of satire in the twentieth-century novel. It has widened its scope by incorporating in itself social criticism which is very often regarded by critics as pre-requisite of genuine literature. Ann Swinfen rightly observes that "modern fantasy, far from being the escapist literature which it is sometimes labelled, is a serious form of the novel". Whereas in the past fantasy in fiction was mainly concerned with providing joy to the reader, now it has demonstrated its capability of commenting on the human situation. It has not only found an honourable treatment in the works of eminent satirists but also gained a favourable opinion of critics.

While serving the cause of satiric fiction, fantasy associates itself with the social scene and accordingly curtails its imaginative flights. It creates and maintains some sort of correspondence with the actual world to focus attention on human follies. Lionel Stevenson's view is particularly valid in case of satiric fantasy as he says that "by the middle of the twentieth century the two elements of fantasy and realism" in novel become "thoroughly reconciled". Fantasy, as employed by a satiric novelist, is not governed by absolute escapist tendency
of pure fantasy which takes the reader in a completely imaginative universe to make him forget the harsh realities of his existence. It is mostly used as a device to distort or exaggerate actual conditions or situations. Even when it appears as a sub genre, its primary purpose is representation of reality.

Through the use of playfulness, fantasy has enriched the tone and texture of the novel of satire in more than one way. It adds to the appeal of satire by making the latter imaginative, interesting and charming. Fantasy renders the whole depiction of unpleasant evils amusing by magnifying their dimensions or by transforming their contexts. An ordinary satirist adopts ironic tone and traditional pattern while debunking human follies and his account is liable to become drab and monotonous. But a satirist, who resorts to fantasy, offers his commentary on society in an exciting and lively manner. Samuel Butler presents an interesting contrast by employing realistic story and fantasy separately to comment on similar themes such as religion, education and materialism. In *The Way of All Flesh* he makes the narrator directly attack the institution of religion through the situation of clergyman:

The clergyman is expected to be a kind of human Sunday. Things must not be done in him which are venial in the week-day classes. He is paid for this business of leading a stricter life than other people. It is his *raison d'être*. If his
parishioners feel that he does this, they approve of him, for they look upon him as their own contribution towards what they deem a holy life. This is why the clergyman is so often called a vicar — he being the person whose vicarious goodness is to stand for that of those entrusted to his charge. But his home is his castle as much as that of any other Englishman, and with him, as with others, unnatural tension in public is followed by exhaustion when tension is no longer necessary. His children are the most defenceless things he can reach, and it is on them in nine cases out of ten that he will relieve his mind.

But in Erewhon, Butler's fantasy metamorphoses churches into "Musical Banks" situated in a strange country and having dull business. Here the satire on religion becomes more puissant and more fascinating:

In the first place, it struck me as strange that the building should be so nearly empty; I was almost alone, and the few besides myself had been led by curiosity, and had no intention of doing business with the bank. But there might be more inside. I stole up to the curtain, and ventured to draw the extreme edge of it on one side. No, there was hardly any one there. I saw a large number of cashiers, all at their desks ready to pay checks, and one or two who seemed to be the managing partners. I also saw my hostess and her daughters and two or three other ladies, also three or four old women and the boys from one of the neighbouring Colleges of Unreason, but there was no one else. This did not look as though the bank was doing a very large business, and yet I had always been told that every one in the city dealt with this establishment.

The association of fantasy with the novel of satire has been consolidated and established as a continuous tradition only in the twentieth century. The earlier efforts in this respect
were meagre or scattered though not always insignificant. Swift made an excellent use of fantasy, in its various forms, in his celebrated satire *Gulliver's Travels*, but he had no immediate follower to carry on his work. Fielding and Smollett, who contributed to the development of the novel of satire, made a limited use of fantasy through the tale of adventure. Thackeray brought forth a masterpiece of satiric novel in *Vanity Fair* but his employment of allegorical fantasy does not seem conscious and earnest. H.G. Wells, who explored the possibility of fantasy and established its popularity, made no persistent efforts to retain its satiric purpose in his fictional works. Norman Douglas and Max Beerbohm offered good specimens of satiric fantasy but their geniuses were by no means prolific. The real and lasting amalgamation of fantasy with the novel of satire has been achieved by A. Huxley, Evelyn Waugh and George Orwell. Their contribution is far more significant than that of Wyndham Lewis who often makes fantasy a jumble and loses concentration of satiric attack.

Huxley is the first major modern satirist who fully exploits the potentiality of fantasy as medium of satire in most of his novels. It becomes evident that he is capable of utilizing almost every form of fantasy with equal deftness...
and masterly skill. The use of the grotesque is a regular feature of his satiric analysis and it is often combined with allegory, parody or utopia to achieve the best effects. An adequate idea of this aspect of his genius is provided by his utopian and parodic novel *Brave New World*. In the very beginning of the book he, with a few strokes, creates the strangeness of fantasy for the purpose of deriding scientific advancement celebrated by H.G. Wells:

A squat grey building of only thirty-four stories. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE, and in a shield, the World State's motto, COMMUNITY, IDENTITY, STABILITY.

The enormous room on the ground floor faced the north. Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleakly shining porcelain of a laboratory. Wintriness responded to wintriness. The overalls of the workers were white, their hands gloved with a pale corpse-coloured rubber. The lights were frozen, a ghost. Only from the yellow barrels of microscopes did it borrow a certain rich and living substance, lying along the polished tubes like butter, streak after streak in long recession down the work tables. 'And this', said the Director opening the door, 'is the Fertilizing Room'.

Huxley's fantasy is coloured by his sardonic, ironic and resentful attitude towards unhealthy trends of the contemporary world. There is also the governing factor of his aestheticism,
agnosticism and then mysticism. His experiments with time fantasy in more than one novel shows his familiarity with psychological sense of time and expounds his notion of eternal life. While imagining the world of future in his utopian fantasies, he successfully explores shocking as well as encouraging developments in human behaviour which can be brought about by the state with science and religion.

Waugh develops funny aspect of fantasy, brings it very close to reality and makes it a handy weapon to attack spiritual degeneration of his day. He excels in harnessing the grotesque to the exposition of the vulgarity and irrationality of not only the younger generation but also the older one. The tone of his fantasy is essentially commie and even tragic deaths are described with humorous touch. In his satiric writings he presents a pageant of unusual situations and odd characters, interspersed with witty and pithy dialogue. Waugh's novels are, as Greenblatt comments, "sophisticated, marvelously humorous, immensely polished fantasies". Here is an instance of his creation of an amusing fantastic situation for an effective satire on the ignorance of Africans in his allegorical novel

Black Mischief:

That evening there was a special feast in honour of the boots. Cook-pots steaming over the wood fires, hand drums beating; barefeet shuffling unforgotten tribal rhythms, a thousand darkies crooning and swaying on their haunches, white teeth flashing in the fire-light.
They were still at it when Connolly returned from dinner at the French consulate. 'What in hell are the boys making whoopee for tonight? It's not one of their days, is it?' 'Yes, General, very big day,' said the sentry. 'Boots day'.

The singing reached Basil as he sat at his writing table at the Ministry, working long after midnight at the penal code. 'What's going on at the barracks? he asked the servant. 'Boots' 'They like' em, eh?' 'They like 'em fine'. 'That's one in the eye for Connolly,' he said, and next day, meeting the General in the Palace Yard, he could not forbear to mention it. 'So the boots went down all right with your men after all, Connolly'. 'They went down'. 'No cases of lameness, I hope?' The general leant over in his saddle and smiled pleasantly. 'No cases of lameness', he replied, 'One or two of bellyache, though. I'm just writing a report on the matter to the Commissioner of Supplies that's our friend Youkouman, isn't it? You see, my adjutant made rather a silly mistake. He hadn't much truck with boots and the silly fellow though they were extra rations. My men ate the whole bag of tricks last night'.

Waugh's satiric fantasy is a fine work of art with a suggestive message of moral values to make life meaningful. Perhaps his most notable achievement is the skilful handling of fantasy of adventure in which he adopts the picaresque pattern. In his vision of the world he is guided by his faith in Roman Catholicism which asserts with the maturity of his literary art.
Orwell's treatment of fantasy in the novel of satire shows his imagination concerned with ethical deterioration and influenced by his temperamental gloom. While delineating the social scene he exaggerates its unpleasant aspect in order to offer his bitter commentary on the loss of dignity in human life. Paucity of delightful humour and abundance of subjective feeling take his fantasy apart from that of Waugh. In his vision of future there is typical satiric attitude which obliges him to emphasise the dark side of utopia. Orwell's speciality lies in allegorical fantasy through which he successfully presents and indicts political and social set-ups. He is at his best while imagining the perils generated by totalitarian administration which was gaining ground during his times. In his allegorical and utopian fantasy *Nineteen Eighty-Four* his apprehensions are aptly conveyed as O'Brien explains to Winston the future plan of authorities:

But in the future there will be no wives and no friends. Children will be taken from their mothers at birth, as one takes eggs from a hen. The sex instinct will be eradicated. Procreation will be an annual formality like the renewal of a ration card. We will abolish orgiast. Our neurologists are at work upon it now. There will be no loyalty, except loyalty towards the Party. There will be no love except the love of Big Brother. There will be no laughter, except the laugh of triumph over a defeated enemy. There will be no art, no literature, no science. When we are omnipotent we shall have no more need of
There will be no distinction between beauty and ugliness. There will be no curiosity, no enjoyment of the process of life. All competing pleasures will be destroyed. But always - do not forget this, Winston - always there will be the intoxication of power, constantly increasing and constantly growing subtler. Always, at every moment, there will be the thrill of victory, the sensation of trampling on an enemy who is helpless. If you want a picture of the future, imagine a boot stamping on a human face - for ever.8

In spite of their different tones and attitudes, Huxley, Waugh and Orwell share the conviction that fantasy can serve their satiric purpose better than any other device. They have jointly brought about an integrated development in the field of satiric fantasy and made it an acceptable form of popular fiction. Greenblatt rightly suggests this kinship among them as he states that they "are united in the writing of a special and unique kind of fiction."9 Their recognition of the aesthetic and satiric aspects of fantasy has made it a lucid and useful product of imagination. They also render it meaningful by introducing in it metaphysical element through their quest for human identity and salvation. By employing fantasy as an important mode of satire in their major fictional works, these authors have brought about its graduation from a mere entertainer to a serious document of culture. Satiric fantasy in their hands becomes a fruitful means of examining spiritual and moral decline in the world dominated by hedonistic and materialistic approaches towards life.
The development of fantasy as an effective medium of the novel of satire has been carried by Huxley, Orwell and Waugh to its logical climax and left as a glorious tradition. As a result of their contribution, fantasy is still retaining its honourable position in satiric fiction. The lead given by these writers inspired, directly or indirectly, the succeeding novelists, who carried the tradition right to the present day. L.P. Hartley's *Facial Justice* (1960) is a utopian novel similar, in tone and purpose, to *Ape and Essence* and *Nineteen Eighty-Four*. Angus Wilson's *The Old Men at the Zoo* (1961) is a satiric allegory treating international politics through the story of a zoo in England. It is, as Bernard Bergonzi calls, "a venture into prophetic fantasy." Julian Mitchell's *The Undiscovered Country* (1968) has an inset novel *The New Satyricon* which is a remarkable example of interfusing fantasy with satire. R. Adam's *Watership Down* (1974) employs story of adventure to comment on the contemporary world.

Fantasy has emerged as not merely a recurrent feature but an essential attribute of the novel of satire. With its aesthetic charm it beautifies the atmosphere and enlivens the style and structure of satiric fiction.
NOTES


9 Stephen Jay Greenblatt, p. 106.