Chapter II

Myth and Fantasy
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MYTH AND FANTASY

Ancient man and his Gods are dead and nearly forgotten, but their influence lingers.¹

Man has been created with an inquiring and a probing mind. He is always curious to learn the why and the how of things. He probes not only into the past, but the present, and the future as well and strives to quench his perpetual thirst for knowledge. It was one such probing that led man to understand that Greek and Roman mythology is a means of discovering how the human race thought and felt untold ages ago. A study of these myths would help retrace the path from civilised man who lives so far from nature, to man who lived in close companionship with nature.

The real interest of the myths is that they lead us back to a time when the world was young and the people had a connection with the earth, with trees and seas and flowers and hills, unlike anything we ourselves can feel . . . . little distinction had as yet been made between the real and the visual. The imagination was vividly alive and not checked by the reason, so that anyone in

The woods might see through the trees a fleeing nymph, or bending over a clear pool to drink, behold in the depth a naiad's face.²

The word 'MYTH' is a chameleonic term. In modern vernacular it is often confused with fairy tales, with imaginative or fantastic writings, with that which is not quite real or believable and even with that which is false. The term mythology is derived from Greek MYTHOS which means a tale, and logos an account. So Mythology means an account of tales. The Columbia ENCYCLOPAEDIA defines myth as a traditional story that usually concerns supernatural events and Gods.³ The Encyclopaedia goes on to distinguish myth from legend or Saga which is about human doings and from fable or fairy tale which is mere invention, meant to amuse or teach. Myth on the other hand contains elements of a legendary and fabulous nature. Myth is also regarded as pertaining to or helping to explain religious beliefs and rituals. It is a story which brings the unknown into relation with the known, and helps to break down the barriers between men and the intractable mass of phenomena which surrounds them.

Pre-Scientific man was always troubled by the natural phenomena, the changes and the things that were happening around him. It would seem natural that the first phenomenon to appeal to his mind was the change of weather, of season, the revolving day and the revolving year. His ways and means of coming to terms

with something puzzling or unfamiliar was to have pictorial images, as his reason was not yet ready to grasp reality. This pre-historic man faced by a world in which most things happened without a known cause needed myths to explain them and the explanation had to do with his own special range of experience. Basically these myths were based more on feeling than thinking. The youth of a nation like that of an individual, is a period when imagination and fancy are more active as contrasted with knowledge which is less developed.

The mystery of surrounding nature strikes forcibly on the mind, its phenomena on the senses. There is a feeling of alarm when thunder crashes on the ear, of gladness in the warm light of day, of terror in the darkness of death. . . . they measure everything by themselves by feet, paces, palms and elbows and when they seek to fathom or measure the cause of the phenomena of nature they have no standard to employ at hand, except themselves. They might, it is true, imagine the cause of the thunder under the form of a great invisible lion, but in that case they could not commune with it and implore the thunder for pity, as they are moved to do. He must therefore be conceived as fashioned like a man, endowed with the highest imaginable qualities of a man. As knowledge and civilization advance, those qualities become higher and higher.4

The myths that have come down to us are numerous. The myths of Greece, Rome, India, Babylonia, Crete and Pre-Hellenic are a few and of these the Greek and Roman myths have had the greatest sway over writers, a result of the influence that Greece had, not only upon Europe, but also the world at large.

There is charm in the name of ancient Greece. There is glory in every page of her history; there is fascination in the remains of her literature and a sense of unapproachable beauty in her works of art, there is a spell in her climate still, and a strange attraction in her ruins. We are familiar with the praise of her beautiful islands, our poets sing of her lovely and genial sky. There is not in all the land a mountain, plain or river, nor a fountain or grove not hallowed by some legend or poetic tale.

Writers, especially poets who make use of classical mythology hold out to the readers the prospect of travelling back to this delightful state of things, enabling them to catch for a moment at least, a glimpse of that strangely and beautifully animated world. Primitive man did not people his world with bright fancies and lovely visions. He looked upon the world at large with fear and suspicion. To the primitive man the forests were not a palace where, maybe, he could hope to see a wood nymph or a naiad. It was rather a place where horrors lurked and where terror lived. It was a place of magic

5 Alexander S. Murray, p. 1.
and witchcraft. The only way he could counteract this evil was, so he believed, by human sacrifice. The only way he knew of escaping the wrath of the divinities was by some potent magic, and in some offering made at the cost of pain or grief. The Greeks too lived a brutal, ugly and savage life, but their myth shows how far they had progressed. There is no record to indicate when these stories were told in their present form. Whenever it was, primitive life had been left far behind. These myths, as we know them today, are the creations of great poets like Homer. Homer's Iliad is the first written record in Greece.

Greece has been the master, the guide and the rest of the world her faithful emulators and followers. The Greeks firmly believed that their interests were of special care to the deities and it was with this belief that the farmer sowed his seeds and watched the vicissitudes of its growth and the sailor and trader entrusted their life and property to a capricious sea. Artists ascribed the mysterious evolution of their ideas, and the poets their inspiration to this same superior cause. The Greeks considered man as the centre of the universe. This was a revolution in thought, as human beings were of no significance to primitive man. As a result the Greeks made their Gods in their own image. The earlier idea of Gods had no semblance to reality, they were unlike all living things.
In Egypt, a towering colossus, immobile, beyond the power of the imagination to endow with movement, as fixed in the stone as the tremendous temple columns, a representation of the human shape deliberately made unh­uman. Or a rigid figure, a woman with a cat's head suggesting inflexible human cruelty. Or a monstrous mysterious sphinx, aloof from all that lives. In Mespotamia, bas-reliefs of bestial shapes unlike any beast ever known, men with birds' heads and lions with bulls' heads and both with eagles' wings, creations of artists who were intent upon producing something never seen except in their own minds, the very consummation of unreality.  

To understand the invisible, the Greeks made use of the visible. The sculptor watching the athletes contending in the games felt he could imagine nothing as beautiful as those young bodies, and so he fashioned Apollo. Greek artists and poets realized how splendid a man could be. He was the fulfilment of their search for beauty. They did not believe in creating some fantasy shaped in their own minds. Heaven became a pleasantly familiar place as it was peopled by human Gods. They knew just what the divine inhabitants did there, what they ate and drank, where they banqu­eted and how they amused themselves. The Gods were also feared, as they were powerful

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and dangerous when angry, Zeus with his countless love affairs, Hera with her ingenious tricks to discomfit her husband and punish her rivals, were stories that entertained the Greeks. Laughter before an Egyptian Sphinx or an Assyrian bird-beast was inconceivable, but perfectly acceptable and natural in Olympus. The Gods that peopled the woodlands, the forests, rivers and the seas were exceedingly and humanly attractive. This was the miracle of Greek Mythology. It had created a humanized world, peopled by men freed from the paralyzing fear of an omnipotent unknown. "The terrifying incomprehensibilities which were worshipped elsewhere, and the fearsome spirits with which earth, air and sea swarmed, were banned from Greece." A familiar local habitation gave reality to the mythical beings. Hercules was believed to be from Thebes; the spot where Aphrodite was born could be visited by tourists, as it was just off the shore of Cythera, and Pegasus was believed to go every night to a comfortable stable at Corinth. The terrifying and the irrational had no place in classical mythology. Magic was non-existent. Circe and Media the only witches, were young and beautiful, hence delightful and not horrifying. It was thus that the early Greek mythologists transformed a world full of fear into a world full of beauty.

The belief that myths are stories invented to make sense of some rituals is perfectly acceptable. T.R. Leach's statement "Myth in my terminology is the counterpart of ritual; myth implies ritual, ritual implies myth, they are one and the same." J.G. Frazer's

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7 Edith Hamilton, p. 17.

The Golden Bough is also based on this aspect of myth. The rites behind such myths, may belong to a much older world, where the religious actions were sufficient in themselves and required no explicit explanation. Such is the myth of Hippolytus, the virginal young man who rejects love and meets a hideous death when he is trampled upon by his panicking horses.

The rite connected with this myth is that of the Troezen women, who dedicate a lock of their hair to Hippolytus, before their marriage. The lock symbolizes the virginity they must lose. The lock is offered to Hippolytus because he stands for virginity and for sacrifice "for the irreparable loss of something prized and treasured! The association of young women with him is based on this sense of irreparable loss, and this is enough for the rite to have a meaning and for a myth to be necessary to explain it."\(^9\)

At times the myth does not clearly explain a rite for example when the Greeks offered a sacrifice to the Gods, they kept the best part of the offering for themselves and gave the Gods no more than the bones wrapped in fat. It could have been a practical reason, that gave rise to this rite. Food was not in plenty, and the Greeks had to make an offering as well as think of themselves. This was the best way to do it. The rite did no honor to the Gods, and so an explanation had to be found. It was discovered in Prometheus' action. Prometheus, a Titan, had no love for Zeus.

When he offered an ox to Zeus, he covered the bones with glistening fat, hoping Zeus would be tempted to take that portion, believing it to be the better one. Zeus fell into the trap, realised he was tricked but was incapable of doing anything about it, as it was he who had made the choice. Hence it followed that, that was the portion that was offered to the Gods. This myth does not attempt to explain the dishonor offered to the Gods, though it does give some historical explanation to the rite.

The Australian Aborigines cut themselves and bespattered their blood over the graves of their friends, for they believed it would help them to be born again. This rite originated from the ghastly rites performed by the high priest and the inferior clergy, who cut themselves with knives and potsherds to bespatter the altar of Attis and the sacred tree with their blood.

Wrought up to the highest pitch of religious excitement they dashed the severed portions of themselves against the image of the cruel goddess. These broken instruments of fertility were afterwards reverently wrapt up and buried in the earth. . . . where like the offerings of blood, they may have been deemed instrumental in recalling Attis to life and hastening the general resurrection of nature, which was then bursting into leaf and blossom in the vernal sunshine.  

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Attis had unmanned himself under a pine tree and bled to death. This accounts for the re-mutilation of his priests, who castrated themselves on entering the service of the Goddess Cybele.

Myths as a rule are untrue historically as most rituals have developed gradually and not as a result of some historical incident. The pilgrimage to Canterbury is an exception to the rule. This is an example of a ritual that has sprung from a historical incident. The incident is the murder of Thomas Becket, the Archbishop of Canterbury in 1170 at Canterbury.

The idea that all myths are about God, is quite misleading. The stories of Perseus and Medusa, and Oedipus are myths, but they are not about Gods, that is, they are not primarily concerned with Gods. Perseus may be directed or protected by Athena, just as the actions of Oedipus are determined by Apollo's oracle. The latter story is essentially about a man moving in a human environment and the former concerns a being who is more than a man. Critics have classified these tales into headings such as myth, legend and folk-tale. The abduction of Helen by Paris, the killing of Hector by Achilles are regarded as legends and not myth. "The gods of Homer belong to myth, they certainly do not belong to the essence of legend or Saga, which is always in some sense rooted in actually." The story of the Iliad, like any traditional tale is a mixture of actuality and fantasy. Helen, Paris, Priam, Hector, Agamemnon and Odysseus are characters who though controlled by the gods take part in events that

are in essence human. The gods are presented more as supermen and superwomen, with special powers of instant travel and remote operation. So Homer's *Iliad* should rightly, on this basis, be called a legend. But many human episodes in the poem have acquired archetypal mythical status, largely due to the presence of the gods. Episodes like the rape of Helen, the death and mutilation of Hector, the impending ruin of Troy, have become mythical paradigms in subsequent thought and literature. Homer's *Iliad* clearly indicates that in practice legend and myth cannot always be separated.

Folk tales on the other hand, though traditional, have no firmly established form. The supernatural is not of paramount importance in these tales. These tales are not concerned with serious preoccupations and their main appeal lies in the manner of narration, as its main aim was to entertain and so these tales were devoid of any theological or didactic content. Homer makes use of many folk-tales in his *Odyssey*. The Cyclops, the story of the Sirens, of Circe, are what can be termed folk-tales. These stories do not stand for anything outside themselves, nor do they interpret any mystery.

In spite of the various attempts made, it is not possible to give a clear and exact definition of the term myth. This would mean placing myth within water tight compartments, and taking away its free floating tendency. The psychoanalytic method is the latest attempt at defining myth. The psychoanalysts regard these traditional tales as the offspring of imagination and not of formal reasoning. They
therefore thought that a better understanding of the nature of the imagination would automatically lead to a better comprehension of myth and its origin.

Writers and poets have from time immemorial, made ample use of myth in its various aspects in their works. At times the myth serves to illustrate a point, thereby enriching and beautifying the literary work. In the hands of some writers it forms the very basis, the threads with which they weave the fabric of their work. It is under these aspects that Eudora Welty's works shall be analysed in Chapter III of this thesis.

In some ways all fiction writing is fantasy. If a tale is truly fiction it never happened, it is fantasy, it is a creation of the mind, of imagination.

Fantasy is an enormous and seductive subject both in literature and out of literature. The difficulty one encounters in trying to articulate or define it arises from its association with imagination and desire. The term 'Fantastic' is derived from Latin 'phantasticus' meaning that which is visible, unreal and visionary. All imaginary activity in this general sense is fantastic. As Ann Swinfen states in her *In Defence of Fantasy*

> The essential ingredient of all fantasy
> is the marvellous which will be regard-

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ed as anything outside the normal space-time continuum of the everyday world. . . . The marvellous element which lies at the heart of all fantasy is composed of what can never exist in the world of empirical experience.

Rosemary Jackson on the other hand, regards Fantasy as not being transcendental as it has nothing to do with inventing another non-human world.

It had to do with inventing elements of this world re-combining its constitutive features in new relations to produce something strange, unfamiliar and apparently 'new' absolutely 'other' and different.

As a critical term 'Fantasy' has been indiscriminately applied to any literature which does not give importance to realistic representation. It is, thus, this resistance to definition, and its free floating and escapist qualities that render fantasy an important and intriguing subject.

Many attempts, a dozen book-length in English and a few in other languages have been made, to discover if fantasy could be considered a literary genre, if so, what its history could be. What is striking about these observations is their disagreement. One author asserts that as a genre 'fantasy' has existed only since the 1960's, while another claims that it flowered between 1880 and 1957, and


yet another refuses to consider fantasy as a genre.

Terms such as 'imaginative', 'speculative', 'fantastic' and 'fantasy' are used in widely different and sometimes conflicting ways. There is disagreement about what books are typical examples of fantastic fiction and about the relation of it to other genres such as Science fiction and fairy tales, Gothic stories and so on.\(^\text{15}\)

Part of the problem arises from the ambiguity of the word 'fantasy'. The Oxford English Dictionary lists no less than seven different meanings and a large number of sub-divisions. Fantasy may 'evolve wonder', which could range from crude astonishment at the marvellous to a sense of wonder at the mysterious, or it need not, this depends as much on the reader as on the text. As Isaac Asimov states, fantasy is something that we imagine as incapable of existence in a universe modified by reasonable scientific advance. If they become possible, as a result of the scientific advances then it would be science fiction. Charles Dickens' Nicholas Nickleby for example is not fantasy as the events could have happened without upsetting the accepted order of the universe, where as A Christmas Carol is definitely fantasy. It deals with ghosts and, such abstractions as 'Christmas Past and Christmas Present'. The strange case of R.L.Steven-son's Dr. Jekyll and Mr. Hyde on the other hand is what can be labelled 'Science fiction'.

\(^{15}\) Dieter Petzold, "Fantasy Fiction and Related Genres", Modern Fiction Studies, 32, No. 1 (Spring 1986), pp. 11-12.
Tzvetan Todorov, like Isaac Asimov, states that in the fantastic texts the author describes events that are not likely to occur in our everyday life - an idea strongly believed in by Ann Swinfen as well. H.P. Lovecraft, contrary to the above mentioned writers, considers the fantastic to be a tale that evokes wonder, fear and terror in the reader. The presence of unsuspected worlds of power, should also be evoked. Lovecraft does not, however, consider fear as a necessary quality, as Fairy Tales, are tales of the fantastic and not all evoke fear or terror.

There exists another variety of the fantastic in which the hesitation occurs between the real and the imaginary. In the first case, we were uncertain not that the events occurred, but that our understanding of them was correct. In the second we wonder if what we believe we perceive is not in fact a product of the imagination.\textsuperscript{16}

Dieter Petzold considers fantasy fiction as a departure from, even a rebellion against realism. Petzold goes on to list four ways by which an author can relate to reality. They are:

1) The Subversive mode
2) The Alternative mode
3) The Desiderative mode
4) The Applicative mode

In the subversive mode the secondary world is so shaped that it tends to challenge the readers' concept of reality and his...  

sense of security that is based on it. In this mode we are in the presence of the uncanny and the fantastic. Examples of this type of fiction are the Gothic and horror stories of Poe, Hoffman and Kafka. In the Alternative mode, the typical example of which is Utopian Literature, the secondary world is conceived as a possible alternative to existing reality. The secondary world in this mode appears theoretically possible and the supernatural element is usually strongly reduced or non-existent. The Desiderative mode normally combines, in practice, with the alternative mode. The basic attitude of this mode is that the secondary world is better than the real world. Human wishes are expressed in these texts, irrespective of the chances of their fulfilment in real life. They imply that the real world will never allow man to fulfil his deepest desires and hence it is imperfect. The Desiderative mode does not rebel against this state of affairs, nor does it attempt to reconcile the reader to his lot. The primary function of this mode is to provide the reader an imaginary escape from the dreary constraints of reality. Pornography, love stories, and adventure stories of various kinds, are the best examples of this mode. Fairy Tales and Fantasy fiction in contrast to the texts of the desiderative mode, express much deeper and more elementary desires, such as wishes for eternal youth, strength, power and for a life in perfect harmony with nature.

The secondary world of the Applicable mode, may appear different from everyday reality but it is governed by rules and principles that are applicable to reality as well. There is some kind
of correspondence between the primary world and the secondary world. The applicable mode covers a wide range of possibilities from pure allegory as George Orwell's *Animal Farm* to a relationship that is discernible only at deep levels of abstraction as for example Tolkien's *The Lord of the Rings*. In actual practice this sort of distinction may not be quite possible, as simple allegories may have several layers of meaning and the most vaguely symbolic story may lend itself to allegorical interpretations.

Ann Swinfen in her attempt to define fantasy, refers to Tolkien's detection of three faces in the subcreative art of fantasy - the Mystical towards the Supernatural; the Magical towards Nature, and the Mirror of Scorn and pity toward Man. She regards the magical face of fantasy to be the most characteristic feature of Tolkien's works. She states:

> It is by the magical renewing and refreshment of our perceptions that we come to view the primary world, dulled through familiarity, with newly wondering eyes. . . . Fantasy is thus an enrichment of life, for even if dragons exist only in the other world, our lives in the primary world are richer and more beautiful simply through the imagining of them.\(^\text{17}\)

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Fantasy fiction, rightly speaking, is not of recent origin. It is as old as language itself, as old as human imagination. "It would seem that over the stone camp fires, our uncivilized ancestors froze each other's blood with tales of monsters and ghosts, and demons of all sorts". Its newness then, like the short story, is the attempt to define and classify it. The Epic of Gilgamesh by an unknown Sumerian is one of the earlier surviving works of fantasy fiction. It contains elements of fantasy - gods, monsters, plants that confer immortality and so on. The Iliad and the Odyssey could also be regarded as fantasies, so could the tales of Polyphemus, The Cyclops. Folk tales are almost invariably fantasies. The Arabian Nights are fantasies, so also are Snow White and the Seven Dwarfs and Cinderella.

Every age has its own fantasies, the twentieth century has also produced some that are in no way inferior to those of the past in skill and popularity. J.R.R. Tolkien's The Hobbit is an example of a fantasy belonging to the twentieth century. The mention of this work and not others, gives rise to the question as to when fantasy ceases to be a fantasy. The answer obviously is - when the events in a story do not run contrary to the accepted order, and when they are accepted as truths, in spite of being fantastic, then the work is not considered to be a fantasy. The Bible in spite of fantastic events like the talking serpent in the Garden of Eden, the parting of the Red Sea, is not fantasy to a Jew or Christian. But to a man, who, though well educated, has not heard of The Bible, it

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* Documentary details unknown.
will only be a book of wonder stories. Similarly, to the unsophisti-
cated people of the past who believed in the Olympian Gods and
Goddesses and in strange beings, Homer's works could not be a fantasy.
It is man's belief or nonbelief in things that render a work a fantasy
or not. Every age has its own share of sceptics. These people
viewed everything as hard-headed realists. Anything not based on
observation and rational evidence was scorned as fantasy. It was
not until the nineteenth century, when education was no longer res-
stricted to the elite, that large number of people became acquainted
with the meaning of fantasy. Fantasy was viewed as a pure exercise
in untrammelled imagination. This is one of the aspects of Eudora
Welty's works. Most of her short stories and novels are a sheer
exercise of untrammelled imagination.

The Robber Bridegroom by Welty is a short novel that
makes use of local history, legend and Grimm's Fairy Tales. "All three
sources supplied ample detail. The short novel did not bury itself
'deep in historical fact' she declared, "but flew up, like a cuckoo
and alighted in the borrowed nest of fantasy".19 Washington Irving's
The Legend of the Sleepy Hollow, Anderson's The Snow Queen, Oscar
Wilde's The Selfish Giant and Other Stories and Hawthorne's Twice Told
Tales are further examples of works that can be called fantasies
- as they are based on folk Tales and legends. This then is a
criterion for labelling a work a fantasy and this is one aspect in
the light of which Welty's works shall be viewed in the fourth Chapter.

19 Elizabeth Evans, Delight Ending in Wisdom (New York:
The other aspect, as mentioned earlier pertains to works being the outcome of one's imaginative faculty. This is an aspect of all great literature, and Eudora Welty's is no exception. The characters in her novel and short stories, excluding a few, are the offsprings of her imagination, so too the world in which they move and the incidents that occur in this imaginative world. It is Welty's skill, the skill and ability of any great writer of fiction, that renders the characters life-like, and the incidents real. Ann Swinfen's description of this creative faculty beautifully sums up all that can be said on this particular aspect of fantasy.

As the Creator creates, so man in His image is also a creator. At the same time, the writing of fantasy appears to be closely linked with man's rational being and perception of the natural world. . . . to create an imaginative and imaginary world it is necessary to observe faithfully the rules of logic and inner consistancy which, although they may differ from those operating in our own world, must nevertheless be as true to themselves as their parallel operations are in the normal world. The writing of successful fantasy, then, is amongst the most demanding forms of literary creation". 20

The term fantasy also applies to, what Eric Berne Call's

'a wish-fulfilment' a day dreaming that one resorts to, in order to fulfil a wish or yearning. This is an activity that almost every human being indulges in, if not every day, at least as frequently as is possible.

Day dreaming or fantasy is a coping pattern in which a person attempts to resolve his conflicts by simply fleeing them - or trying to. In fantasy he imagines things the way he would like to have them - without conflicts, of course - instead of the way they actually are. Not only does he quit thinking about the real situation that makes him anxious and frustrated, but he satisfies the frustrated motive for a while at least. 22

Clifford T. Morgan beautifully illustrates this point by referring to a boy who is not popular with girls, the result of a complex, shyness, or some genuine reason. He longs to be the centre of attraction. So he conjures up a fantasy in which he is a Don Juan, thus having his wish fulfilled. Similarly, a person who has turned out to be a failure, can by day dreaming, achieve the pleasure and satisfaction of seeing himself make a success of his life.


Eric Berne, refers to this day dreaming as 'extraneous fantasies' in which the individual mentally leaves the group and imagines himself elsewhere, doing something quite unrelated to the proceedings. In a dream one has a clear existential message of what is missing in one's life, what one avoids doing and one has plenty of material to re-assimilate and re-own the alienated parts of oneself. A perfect example of this kind of fantasising is what we come across in Welty's 'A Piece of News'. Mrs. Ruby Fisher's fantasising is what Muriel James calls 'distortion of reality'.

Sensory processes are of a transient nature, lasting only so long as an appropriate stimulus is present. With the removal of the stimulus, sensations etc. disappear, but under certain conditions it can be revived. This revival is the process of fantasising. Fantasy is always a representation of concrete objects and one cannot form them where previous sensory experiences of the object is lacking. Fantasy according to psychologists never transcends sensations, hence it follows that fantasy is not the same as ideas. Ideas are abstractions from sense data and thinking, while fantasies are concrete.

A child with its unschooled wisdom, its intuitiveness figures things out, such as when to cry, when to be quiet and how to manipulate its parents into smiling. This part of the archeo psychic energy is highly creative and designs fantasies which may be realistic.

The fantasies of a child, frequently reflect early training or experience. So too the fantasies of the adult are internal phenomena since their existence is purely subjective and their physiological basis intraorganic. If one imagines a centaur, he combines the images of a man with that of a horse, but both elements of the composite picture were originally given in sensation. Similarly, the reading of a traveller's account of a particular place, not visited by one, serves to create visual images of a new pattern from the images of objects already experienced.

Fantasy never transcends sensations. The technique employed by authors involves the formation of fantasy on the one hand and intellectual reaction to these fantasies on the other. Fantasies enter into the daily activities of every individual to a certain extent. In work and play, in problem solving, dreaming, in other words, in our adjustment to environment, it plays a greater or a lesser role, sometimes making for a better, more effective usage as in the case of writers, painters, film makers etc. When writers resort to the use of language, their fantasies become more sophisticated. The relationship between fantasy and writing which transcends art, cannot just be generalized. In actuality two factors are involved in the writing process. The first one is creation and the second is the appreciation of the creation. The creation, necessarily presupposes people and every person has the need to be recognised by other people, " and every person has the need to do something with the time between birth and death. These are biological and psychological needs, That Berne calls 'hungers'.

Freud by studying the psyche of people observed that the behaviour of a person was largely determined by his favorite fairy tales, fables and myth. Myth and symbols play an important role in conceptualization. These symbols have their roots in an unfathomable past, a past that goes back to Mycenaean times.

One of the useful functions of the imagination is to help the young person see the exertions of the moment in a larger perspective. It enables him to take a panoramic view of life, in which he fits the present into a context linked to the past and extended to the future. Imagination enables a writer to transform even the ugliest disaster into themes of high delight. The long tradition, which sustained the works of the ancient authors and the outlook which took the need of it, for granted, were closely related to fantasy. It is the task of the writers to catch the beauty which lurks in things both visible and invisible, to perpetuate in words the moments of rapturous illumination which he himself knew, and to share these moments with other men. Eudora Welty paid much attention to the form of fantasy and was inspired rather than deterred by the challenges of this technique. Her short stories bear ample witness to this. Her innovations are more in detail than in general design, more in improvement than in reform. Her works have their own archaic formality both with respect to myth and fantasy, but this does not prevent them from rising to the most sublime occasions or from being intensely moving, humane and dramatic. There are authors who are strictly literal minded and who have a limited usefulness to the world and a limited capacity for joy. "At the opposite end of
the scale are the people who live so much or so deeply in fantasy that they do not relate well to live people, or know how to get along in the real world. Some of these are extraordinarily creative individuals. Eudora Welty is one such writer. Her creativity has wrought a striking balance between myth and fantasy in her works rendering them some of the most realistic and beautiful short stories ever written.