1. **“Perhaps more than any other form of literature, fantasy refuses to accept the world as it is, so readers can see what could have been (and still might be), rather than merely what was or must be.” (from Donelson/Nielson, *LfTYA* 102)**
2. **“The appeal of fantasy may be, simply, that it is so elemental. Some see its most comparable form of communication in music, which may be why so many composers have been influenced by it. Fantasy sings of our need for heroes, for the good, and for success in our eternal fight against evil or the unknown.” (from Donelson/Nielson, *LfTYA* 102)**
3. **Ray Bradbury maintains that fantasy is elemental and essential:**

**“The ability to ‘fantasize’ is the ability to survive. It's wonderful to speak about this subject because there have been so many wrong-headed people dealing with it. We're going through a terrible period of art, in literature and living, in psychiatry and psychology. The so-called realists are trying to drive us insane, and I refuse to be driven insane.... We survive by fantasizing. Take that away from us and the whole damned human race goes down the drain.”**

1. **“Fantasy allows us-even forces US-to become greater than we are, greater than we could hope to be. It confronts us with the major ambiguities and dualities of life-good and evil, light and dark, innocence and guilt, reality and appearance, heroism and cowardice, hard work and indolence, determination and vacillation, and order and anarchy. Fantasy presents all these, and it provides the means through which readers can consider both the polarities and the shadings in between.” (from Donelson/Nielson, *LfTYA* 102)**
2. **“Fantasy also deals with flux. The central characters operate in a world turned upside down, amid great wars and events of a cataclysmic nature. The possible outcomes are open and endlessly variable; the responsibility carried by the hero is enormous. In fantasy, the imagined world is always a global village. No action can take place in isolation. Every decision taken by the hero affects someone else, and sometimes the fate of nations. It is a deeply social genre.” (from Donelson/Nielson, *LfTYA* 103)**
3. **“The fantasy hero is not only a doer of deeds, but he also operates within a framework of morality. His compassion is as great as his courage-greater, in fact. We might consider that his humane qualities, more than any other, are really what the hero is all about. I wonder if this reminds us of the best parts of ourselves?” Lloyd Alexander**
4. **But fantasy is about reality, as Ursula K. Le Guin explained over thirty years ago.**

**“For fantasy is true, of course. It isn't factual, but it is true. Children know that. Adults know it too, and that is precisely why many of them are afraid of fantasy. They know that its truth challenges, even threatens, all that is false, phony, unnecessary, and trivial in the life they have let themselves be forced into living. They are afraid of dragons because they are afraid of freedom.”**

1. **“Fantasies often have more to do with reality than any so-called realistic fiction. Like poetry, fantasy touches on universal truths.” Marjorie N. Allen**