

## Dreams/Fantasies of Science in H.P. Lovecraft's "The Dreams in The Witch House" (\*)

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**Abstract:** *This study examines the dreams and fantasies in Howard Phillips Lovecraft's (1890-1937) "The Dreams in the Witch House" (1933) in the context of science/myth opposition. Inspired by the idea that mythical phenomena can be explicated by science, the protagonist tries to amalgamate black magic with modern mathematics and both in his dreams and in reality achieves entering into the fourth dimension, surpassing the boundaries of time and space. Unfortunately, these scientific and fantastic travels into the cosmic/the extraterrestrial cost him death. Lovecraft signifies that even through the devices of modern science man can be helpless to surmount the supernatural phenomena. He shows that American society has deep-rooted but unspoken fears like New England witch myth and attributes the explanation of their unearthly character to the imaginary and unknowable creatures of outer-world, drawing attention to the suspending nature of them. He proves that science and mythology are absolutely separate areas, affirming the beginning point. Lovecraft wants to believe that Newtonian causality reigns in the universe. Diving into the fourth dimension becomes a source of dread for him, because neither causality nor modern science is able to explain its possibility or give a satisfactory clarification to it. The existence of the scientifically unresolved issues in the 20th century is strong enough to threaten the place of man in the universe. Lovecraft is deeply disturbed even terrified by them. The combination of the scientific with the unscientific manifests itself as a reason and element of terror. Lovecraft writes stories out of this disillusionment and dread shifting the focus of horror fiction from the earthly to the cosmic/the unknown. Although he believes in the power of science, he prescribes that man should accept the phenomena science cannot answer as unknowable.*

**Keywords:** *H.P.Lovecraft, "The Dreams In The Witch House", Dream/Fantasy, Extraterrestrial, Science, New England Witch Myth.*

## H.P.Lovecraft'ın "Cadı Evindeki Düşler" Adlı Öyküsünde Bilim Üzerine Düşler/Fanteziler

**Öz:** *Bu çalışma, Howard Phillips Lovecraft'ın (1890-1937) "Cadı Evindeki Düşler" (1933) adlı öyküsündeki düş ve fantezileri bilim/mit karşıtlığı bağlamında incelemektedir. Kahraman mitsel olguların bilimle açıklanabileceği fikrinden esinlenir, kara büyüyle modern matematiği birleştirmeye kalkışır ve hem düşlerinde hem de gerçeklikte zaman ve mekânın sınırlarını aşarak dördüncü boyuta girmeyi başarır. Ancak, kozmik dünya dışına doğru olan*

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*bu bilimsel, aynı zamanda fantastik seyahatlerin yıkımla sonuçlanmasını Lovecraft, modern bilimin donanımlarıyla bile insanın doğaüstü olguları aşmada âciz kalabileceği biçiminde açıklar. Amerikan toplumunun New England cadı miti gibi derin ama konuşulmayan korkuları bulunduğunu gösterir ve onların doğaüstü niteliğinin açıklamasını dünyevi olmayan, hayali ve bilinmez varlıklara atfederek süreğen varlıklarına dikkat çeker. Yine başlangıç noktasına gelerek, bilim ve mitolojinin mutlak birleşemez alanlar olduğunu kanıtlar. Lovecraft, evrende Newtoncu nedenselliğin hüküm sürdüğüne inanmak ister. Dördüncü boyuta dalma onun için bir korku kaynağıdır; çünkü ne Newtoncu nedensellik, ne de modern bilim bunun olasılığını veya tatminkâr bir açıklamasını sunabilir. 20. yüzyıl biliminin hâla çözemediği noktaların var olması insanın evrendeki yerini tehdit edecek kadar güçlüdür. Bütün bunlar, Lovecraft'ı derinden rahatsız eder; hatta dehşete düşürür. Bilimsel olanla onun karşıtı olan bir alanın birleşmesi de dehşet nedeni ve unsuru olarak kendini gösterir. Lovecraft, bu düş kırıklığı ve korkudan beslenen öyküler yazarak korku edebiyatının odağını dünyevi olandan kozmik olana/bilinmeyene çeker. Bilimin gücüne inanmasına karşın, onun yetersiz kaldığı olguları insanın bilinemez olarak kabullenmesinin gerekliliğini belirtir.*

**Anahtar Kelimeler:** H.P.Lovecraft, "Cadı Evindeki Düşler", Düş, Fantezi, Dünyevi Olmayan, Bilim, New England Cadı Mit.

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## I. Introduction

Although the United States was founded on the Enlightenment ideals - mainly rational thought, mythical elements have been influential on its culture. Science rejects and excludes much of dreams, fantasies and mythical elements, but the interest in evil and witchery has its roots from Puritanism. Scientific approach to matters is pervasive in politics, economics and science itself, but superstitions are common among ordinary people. Even today, American culture reflects this past.

Howard Phillips Lovecraft (1890-1937), being one of the originators of *the weird genre*, which comprises the fantastic, the mythical, and the scientific, blends realistic contemporary settings with his own antiquarian and mythological interests. In his "Supernatural Horror in Fiction" (1927), which is one of the first analyses of horror fiction, he defines the genre as related to his concept of 'from beyond' or 'beyond the worldly':

The true weird tale has something more than secret murder, bloody bones, or a sheeted form clanking chains according to rule. A certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present; and there must be a hint, expressed with a seriousness and portentousness becoming its subject, of that most terrible conception of the human brain - a malign and particular suspension or defeat of those fixed laws of Nature which are our only safeguard against the assaults of chaos and the daemons of unplumbed space. (Lovecraft, 2008, 10-11)

Defining the features of the genre as different from those of the classic gothic, Lovecraft weaves unknown and fantastic forces from beyond the earth into some myths. He shifts the locus of horror fiction from the earthly to the cosmic.

As an intellectual living in the first decades of the 20<sup>th</sup> century, when spiritual values are questioned, he witnesses the reign of scientism. He is closely interested in the contemporary developments in science and the ideas of the scientists influence his outlook in writing his fiction. Scientific developments change rapidly at that time and he desires to believe that the power of science and its elucidations are absolute, for his dream is to see causality and order in the universe. When relativity, quantum physics and non-Euclidian geometry cannot give satisfactory answers to the secrets of nature like myth, religion, holy things, spirit, soul and other magical phenomena, emphasizing instability and abstractness, he becomes disappointed, disturbed and pessimistic. He is terrorized by the idea that the theories of modern science are limited, deficient and still fantasy. At this point, he feels dissolved into an existential and universal dread and out of this dread he creates his *cosmic theory* or *cosmicism*, prescribing the non-existence of God or gods that are indifferent to him. It supposes an extraterrestrial race that is more powerful than man in terms of intellect and physical being. This race of primal forces, the *Old Ones* determine everything in the universe and man has no free will. Their higher science is destructive to his sanity. These entities pre-existed man and will exist after his extinction. Lovecraft produces his stories out of the idea of the bankruptcy of science and they suggest that human life is fragile, impotent and small when compared with that of the alien entities.

Lovecraft emphasizes the idea that human life depends on; the unearthly forces that have also some supernatural powers and can destroy the world if/when they like. Man is alone and vulnerable to all the arbitrary threats coming from them. In addition, he rejects all forms of spirituality and idealism, and it is easy for him to evolve the notion of 'cosmicism' from this standpoint. He draws attention to another reality being different from most of his contemporaries. He says in a 1921 letter:

I could not write about 'ordinary people' because I am not in the least interested in them. Without interest there can be no art. Man's relations to man do not captivate my fancy. It is man's relations to the cosmos - to the unknown - which alone arouses in me the spark of creative imagination. The humanocentric pose is impossible to me, for I cannot acquire the primitive myopia which magnifies the earth and ignores the background. (Joshi, 1985, 21)

There is nothing in the tangible world to wonder for him; instead he prefers thinking and writing about the intangible and the fantastic in the universe. He is not egocentric, and sees that personal relationships among people and social events are not worth writing about. Although many of his contemporaries deal with human psyche, he follows the past projections of horrifying and unresolved events in American psyche like the Salem witch myth. All these intangible and metaphysical phenomena remain unresolved,

despite scientific hypotheses and concepts of the period according to him, because they are linked to the supernatural.

Lovecraft deconstructs scientific discourses and practices of the 20s in the US and the self-reliance of scientists in general. He defends that science and myth exist spontaneously in American psyche and culture but they are unbridgeable spheres. He criticizes exaggerated rationalism of scientific approach to control life. He proves that science is not sufficient in mythical and superstitious phenomena yet. Though the latter does not have methods in the scientific sense, it has revelations and signifiers.

Lovecraft creates ‘The Dream Cycle’ in which the stories are about ‘The Dreamlands’:

What he wanted was an entire Universe that he could populate with all manner of creatures, which bore no relation to the real world and where he could let his imagination run. Thus, he created the Dreamlands, an alternate dimension that lay just *beyond* the real, tangible world; sometimes it impinged upon it, however, it was only accessible to individuals through their dreams (Curran, 2012, 265).

‘The Dreamlands’ is a vast, uncanny and incomprehensible dimension that can be entered through dreams. Lovecraft was a dreamer and gives there a significant position in his work. In spite of dealing with ordinary people in a psycho-social context, he handles creatures of a multi-dimensional world, which has its own reality and continuity.

## II. Discussion

With its scientific, mythic, supernatural and philosophical context “The Dreams in the Witch House” (1933) is a true weird tale, in which the *Old Ones* seek to claim the world. In proportion to the subject of the story, the dreamer Walter Gilman is a mathematics student, concentrating on modern calculus and quantum physics, who is also much interested in ancient texts of occult for he sees occultism as systematic and orderly like pure science. He is a product of his culture, obsessed with the idea that there is nothing that science cannot solve. With this self-reliance, he aspires to apply scientific methods onto mythical knowledge as an academic interest. Despite being a brilliant student, he immerses in his ‘otherworld’ quest and disregards its risks and the scientific methods and approaches. He challenges the restrictions of the three-dimensional space and time. He suspects the discourse of “haunting” and tries to make the world safe from the “haunting” of witches and but is not suspicious whether he is capable of solving it or not.

According to a legend told by local people, an attic of a New England house was once occupied by a witch, Keziah Mason who disappeared in 1692, becoming immortal. The room is shunned by people but Gilman who strongly believes the power of science to solve every mystery in the world, insists on staying there. They warn him that whoever stayed there has died violently, but he regards science superior to myths, and craves for

solving the secrets of the house scientifically. He learns that nobody could explain her disappearance from the prison at that time:

That was in 1692 - the gaoler had gone mad and babbled of a small, white-fanged furry thing which scuttled out of Keziah's cell, and not even Cotton Mather could explain the curves and angles smeared on the grey stone walls with some red, sticky fluid. (Lovecraft, 2014)

He examines all the records, Keziah's testimony and the accusers'. When he cannot determine anything rational, he attributes all to the fourth dimension, unworldly creatures and phenomena. Lovecraft employs the traditional imagery of gothic horror like a witch and links her unexplainable performances to his fictional universe, cosmic theory and supernatural realm.

Gilman learns that during her trial she implied Judge Hathorne about the lines and curves in the house that could lead to space and that they were used especially in May-Eve and Halloween. He wants to face the same circumstances, which has given a "mediocre old woman of the seventeenth century an insight into mathematical depths perhaps beyond the utmost modern delvings of Planck, Heisenberg, Einstein, and de Sitter" (Lovecraft, 2014). Gilman despises the woman and supposes that he is equipped with enough scientific and occult knowledge, methods and clues to solve the secrets of travelling in time and space having found a hidden gateway within her powers. He judges that since an ignorant woman could achieve it, he can do the same. Lovecraft here invokes the attractiveness and awesomeness of time and space to enter for man. He weaves Puritan paranoia with Einsteinian physics and mathematics and synthesizes real detail from the trials; for instance, he juxtaposes Judge Hathorne with 1920s scientists - the names of scientists who work on the fourth dimension. In fact, science and the mythical-supernatural are separate fields, more accurately opposite ones, but Gilman aims at solving the secrets of this latter field, which he cannot overcome through pure or absolute science, again through its own equipment. The effects of this unfathomable realm are tangible, but its nature or cause is an enigma: the witch's escape from the Salem Gaol mysteriously nobody seeing her has not been explicated, or some people's claim that they have seen her at certain times as a ghost has not been proved lie. As a curious science student, Gilman does not like to leave such odd experiences to the field of gossip, illusion or mere myth.

Gilman approaches first the abnormal architecture of the room scientifically. His "room was of good size but queerly irregular shape; the north wall slanting perceptibly inward from the outer to the inner end, while the low ceiling slanted gently downward in the same direction" (Lovecraft, 2014). He deduces that there must be a good reason why the witch chose living in such a room of strange shape. He is also curious about whether the angles and nooks are the points opening to the fourth dimension. When he rents the attic, he tries to persuade the host to examine the closed areas in the room, but is refused for reasons of security. According to the local people, the realm is accessed from the world through hidden doors that are unknown to all, except few people. Gilman calculates and speculates where such a door may exist in the room. He assumes that this

travelling is possible through following odd angles and geometry, which has a hypnotic impact on him. While sitting there, he envisions this realm first in terms of modern geometry but the longer he stays in the witch house, the more lurid dreams he has, where he plunges first "through limitless abysses," pass[es] by "prisms, labyrinths, clusters of cubes and planes, and Cyclopean buildings..." (Lovecraft, 2014). He is delighted by these travels through colorful dreams which are corridors opening to the unknown. As time passes, he encounters terrifying and indescribable creatures including the witch and her repulsive but skillful friends; Brown Jenkin, a jumping little furry thing, which serves as her assistant, and whom a few people testify glimpsing, can speak all languages and resembles the rat vampires drawn in the witch trials, and The Black Man with cloven hoofs, obliges Gilman to attend a coven and sign his name in the satanic book. The three also know how to become immortal.

When he becomes alienated from his social environment, his friends think he is a freak, because of his unusual theory about travelling in the fourth dimension through the amalgamation of modern science and mythological folklore. Although he becomes a somnambulist, he decides that he can try to break the spell by himself before consulting a nerve specialist. He cannot find time or ability to use his scientific methods and tools:

Possibly Gilman ought not to have studied so hard. Non-Euclidean calculus and quantum physics are enough to stretch any brain; and when one mixes them with folklore, and tries to trace a strange background of multi-dimensional reality behind the ghoulish hints of the Gothic tales and the wild whispers of the chimney-corner, one can hardly expect to be wholly free from mental tension. (Lovecraft, 2014)

When he suffers from brain-fever and becomes incapable of concentrating on his academic studies, the witch approaches nearer and appears more distinctly in the deeper dreams. While the trauma of such a sleep shakes his health, he soon improves his lessons, solving the most difficult equations and astonishing the professors by his comprehension of fourth-dimensional problems with a brilliant power of mind. However, his fear, more accurately the horror of the chaotic universe increases, paralyzing and leaving him unable to move away from the house neither physically nor spiritually. Lovecraft hints that he is possessed by the spell of the witch, who challenges scientific dogmas and theories.

"The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown" (Lovecraft, 2008, 15). Lovecraft says in his *Supernatural Horror* emphasizing the unfamiliar and the uncomfortable territory for humanity. He concretizes the fear of the unknown within the alien Dreamland, which is a fluctuating realm embodying bizarre fantasy. The mystery of the cosmos is a source of horror for him and in it, alien races come to the earth whenever they like with their advanced civilizations against men. They are not truly evil; for they are the creatures of another realm, but they simply regard humankind with total indifference. On the other hand, this indifference can be understood as evil from the point of view of mankind. The chaos and the entities of space are against natural laws, symbolic of a challenge coming from beyond. In the story, Lovecraft employs the witch and her demonic friends as

symbols of the all-powerful and aimless universe. They are also the symbols of the secret, the hidden and the unknown. Lovecraft calls all of them myth; they are frightening and arouse repulsion and distress because they challenge mankind in every aspect, including his scientific advances.

As the dreams get worse and atrocious, Gilman begins neglecting his classes. When he hears the rats' 'deliberate' scratching, "Gilman always braced himself as if expecting some horror which only bided its time before descending to engulf him utterly" (Lovecraft, 2014). In a pitiful and helpless position, like a fearing child, he senses the reciprocal pull between them and himself: the more he gets frightened, the more they try to possess him.

Gilman's confrontation with the unknown, a site of scientific failure or the site of the fantastic and beyond sanity means his surpassing the limits of time, space and natural laws. In his nocturnal cosmic voyages, he dreams Keziah and the rat together with himself in the fourth-dimension:

Of his own condition he could not well judge, for sight of his arms, legs, and torso seemed always cut off by some odd disarrangement of perspective; but he felt that his physical organisation and faculties were somehow marvelously transmuted and obliquely projected - though not without a certain grotesque relationship to his normal proportions and properties. (Lovecraft, 2014)

The witch haunts him waking and sleeping both, never giving him any rest. Although she enters the other dimension by using the unusual angles in the room, it is significant that Gilman travels only when he is sleeping; this geometry is used by her and Gilman both; but one goes there without scientific knowledge, the other via witchcraft. Here Lovecraft questions ironically whether science or witchcraft is more practical or more potent. He discloses man's impotence of action in 'mythical' and fantastic area.

The witch is in the same age as she disappeared, implying the existence of individual time and space:

Time could not exist in certain belts of space, and by entering and remaining in such a belt one might preserve one's life and age indefinitely; never suffering organic metabolism or deterioration except for slight amounts incurred during visits to one's own or similar planes. One might, for example, pass into a timeless dimension and emerge at some remote period of the earth's history as young as before. (Lovecraft, 2014)

The effects of time do not work upon her and her companions, as the superstitious neighbors inform anxiously. They are also anxious about the changes in Gilman and begin prayers when the Witches' Sabbath approaches. "...Salem witchcraft's long life as a cultural metaphor suggests that since that long ago day in June of 1692, Salem has haunted the American imagination" (Dennis, 2003, 27). Thus, the supernatural-mythical history of Salem helps and supports the American people's inclination to wonder about

the supernatural elements that are mingled in their ancestors' psyche. This history is also the history of them.

Gilman's exploration of other dimensions is paralleled by his progressive somnambulistic walks. His reality transforms itself into a fantasy realm as he begins dreaming in his attempt to access the place where he wonders. Along the way, his journey is impeded by a series of macabre confrontations with grotesque creatures and shapes. He tries to prove that magic can be illuminated by modern mathematics and physics but when he undergoes such successive sublime experiences through the geometry of the house and through the dreams, he is left incapable of judgment and understanding. These strange dream experiences are in fact entries into other dimensions, not ordinary dreams, and they are horrifying for him. In them, Keziah forces him to be one of the unearthly and insists him to go through the corridors into hyperspace to "the mindless entity Azathoth, which rules all time and space from a curiously envired black throne at the centre of Chaos." (Lovecraft, 2014) He remembers the name Azathoth from his readings as the primary evil. He resists hardly against her will with the fear of the blackness and chaos without form and the horrible conception of ultimate loneliness with no sound and no light.

Mingling of reality and dream and the insistence of the denizens of the house on Gilman's leaving the room make his situation worse. As believers in demonic possession, they claim that the mysterious disappearances of children especially at Witches' Sabbath and Halloween are linked to the witch and her friends. An unfortunate instance actualizes without being explained realistically; to his great discomfiture, he finds the same exotic object which he has seen in a dream on his table and remembers that it belongs to the alien world. In another instance in his dream, Brown Jenkin bites him in the wrist and upon awakening, he sees it bleeding. These and some other physical proofs cannot be explained by the professors and they reveal that his dreams are not fantasy: instead, they have become another kind of reality, including the earthly, a larger and more exclusive one than men's. This fusion of objective world and dream is too much for him and he feels that he has come to the border between sanity and madness or between life and death. To merely think that these creatures are extraterrestrials from another dimension, and that what he views as the occult is actually mathematics applied to interdimensional travel make the situation horrifying. On the other hand, Lovecraft's point is not to merely explain such things, but to make the unfamiliar seem more justified, and then add another layer of mystery and terror to the issue. With the presentation of the defeats of the visible laws of time and space, he implies that forbidden knowledge for him is linked to mankind's cosmic insignificance and inconsequence in the universe. He also emphasizes the limitations of the human faculties to understand and combat the unknown or the evil.

The neighbors' claim that they have seen a light within the room when Gilman is absent stresses him more because according to their belief it confirms the witch's existence there. They warn him again because they suppose this light signals that she and the rat begin haunting him. As the Sabbath approaches, they pray more and suspense takes command of Gilman completely. At the threshold of insanity, he loses his will and surrenders to panic. Moreover, he cannot prevent the murder of a child beside himself,



again in his dream, at the same time in reality. He succeeds in killing the witch in dream, later noticing the marks of her hands on his throat:

The roaring twilight abysses—the green hillside—the blistering terrace—the pulls from the stars—the ultimate black vortex—the black man—the muddy alley and the stairs—the old witch and the fanged, furry horror—the bubble-congeries and the little polyhedron—the strange sunburn—the wrist wound—the unexplained image—the muddy feet—the throat-marks—the tales and fears of the superstitious foreigners—what did all this mean? To what extent could the laws of sanity apply to such a case? (Lovecraft, 2014)

These questions can be answered neither by him nor by others. He accepts that when he intuited danger, he should have quitted his quests. It is interesting and ironical that simple people are more prudent than scientists in that they know where to stop. The witch and the *Old Ones* do not allow man to leave them, since they are both merciless and indifferent to man and want to employ him in achieving their plots against humanity. Gilman has no chance to leave their world, becoming a failure. Even after his disastrous death, with his heart eaten by the rat, his combined and spontaneous dreams with reality and all the events are not explained. The human bones, new and old among the rubbish of the house after it is pulled down, cannot be explained 'scientifically' either. This means chaos and the myth will survive being not resolved.

Mythology and science are opposite, so too dream and reality but Lovecraft first proposes connections among them. Math concepts are used to describe the indescribable to convey a sense of the alien. "The instances where Lovecraft refers to formulas, geometry, or higher dimensional space are peppered throughout his Cthulhu Mythos stories and offer an unmistakable literary device to create an intimidating atmosphere of the unknown." (Hull, 2006, 12) On the other hand, all the mathematical solutions or theories and human intellect go bankrupt and prove futile in front of the alien reality. His vision of evil hidden in the comfortable life of Americans forms this duality of science/myth. He first deconstructs this duality and then constructs it back, implying the superiority of myth this time.

Lovecraft renders the secret and paranoid history, and another world that underlies our own and occasionally threatens to flood over into it with tragic consequences. In his fantasies, he captures the nature of the dreams and the legacy of 1692 as recorded by Mather, who is the writer of *On Witchcraft* (1692) and who believes that there are witches who make compacts with the Satan. Lovecraft blends New England witch myth and the supernatural events with science or scientific explanations to serve the weird. He intertwines real details from the witchcraft trials with 20s science aiming to translate nightmare elements into convincing realities but neither any pious man nor any scientist can explain the relationship between Gilman's dreams and the attendant concrete proofs in the real world. While trying to find a rational foundation for interdimensional or space travel, Gilman lives in these places via dreams and delineates the evil as the inevitable in human life. He dreams to solve them but becomes an object for them.

### III. Conclusion

In the 21<sup>st</sup> century, several inquiries have been conducted about wormholes reminiscent of the story's theme. Lovecraft is prescient in guessing the

theoretical points of approach or even contact between our part of the cosmos and various other regions as distant as the farthest stars or the trans-galactic gulfs themselves - or even as fabulously remote as the tentatively conceivable cosmic units beyond the whole Einsteinian space-time continuum. (Lovecraft, 2014)

On the other hand, he draws attention to the point that science is still incapable of penetrating the field of mythical history in nations' psyche. In the story, search for the knowledge about dreams, occult and real historical processes come together to shape the American cast of mind for evaluating myth. Lovecraft confirms this point elaborately and confronts American people with this forceful aspect. He also confronts people with the message that such unworldly subjects are doomed to remain fantasies that science cannot solve their mysteries yet. Claiming that such old unresolved events cannot be illuminated through the perspectives of any branch of science, he shows the dangers and limitations of science and repressed common fears of a community coming up as paranoid response when a reminding situation appears. He wants to shake people from their peaceful lives making them realize the underlying troublesome and communal nightmares. "...Lovecraft needed no Gothic castle to feel threatened: he was capable of seeing undercurrents of horror in the most mundane and modern scenes." (Ringel, 1995, 164) "The Dreams in the Witch House" is an expression of this idea. He emphasizes the existence of another world that underlies our own and occasionally threatens us with these tragic consequences: forbidden knowledge, travel in the uninhabitable places, the opposition of dream-fantasy and reality or reason and myth, connection of witchcraft with modern science and the indifferent universe. Thus, his *Old Ones*, metaphors for the indifferent universe exhibit man's unimportant position and the failure of fundamentalist science. He aspires to find scientific answers to the events that are not solved rationally in the past, but in an age when science is believed to solve everything, he hints that nothing can be trusted including the established concepts of time and space. Science is one of the keys to understand the secrets of the universe, but not the only and the absolute one. He presents the belief that its absoluteness is a fantasy and he subverts the myth of scientism. He signals that science has created a myth or an illusion for itself that it can explain every secret in the universe. Despite the excessive self-reliance of the scientist and the exaggeration of the function of science, the dominance of ancient lore and myths endure today, and these problematic issues still proceed to busy human mind.

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