



Social Sciences Indexed

International
SOCIAL MENTALITY AND
RESEARCHER THINKERS JOURNAL
Open Access Refereed E-Journal & Refereed & Indexed
SMARTjournal (ISSN:2630-631X)



Architecture, Culture, Economics and Administration, Educational Sciences, Engineering, Fine Arts, History, Language, Literature, Pedagogy, Psychology, Religion, Sociology, Tourism and Tourism Management & Other Disciplines in Social Sciences

2019

Vol:5, Issue:19

pp.835-843

www.smartofjournal.com

editorsmartjournal@gmail.com

NEO-GOTHIC and NATURE: "THE DREAM CATCHER" BY OATES

NEO-GOTİK ve DOĞA: "DÜŞ AVCISI", OATES

Lecturer Serpil TUNÇER

Istanbul University, Faculty of Letters Department of Linguistics, Istanbul / Turkey



Article Arrival Date : 03.03.2019

Article Published Date : 14.05.2019

Article Type : Research Article

Doi Number : <http://dx.doi.org/10.31576/smryj.275>

Reference : Tunçer, S. (2019). "Neo-Gothic And Nature: "The Dream Catcher" By Oates", International Social Mentality And Researcher Thinkers Journal, 5(19): 835-843

ABSTRACT

THE NEO-GOTHIC and NATURE: THE DREAM-CATCHER by OATES The neo-gothic is distinguished from the classical gothic (17th-19th centuries) which is identifiable with perverse romance, supernaturalism, presence of ghosts and aristocracy. The neo-gothic has abandoned the classical gothic as conveying a dislocation associated with a creeping awareness of the insanity of social demands, creating a permanent anxiety in the individual, under the threat of regional wars, nuclear disasters, global warming, incalculable dangers of urban life, random crimes, freak accidents, and hidden health hazards. Joyce Carol Oates is one of the contemporary American writers, so prolific in producing novels and short fiction on the neo-gothic besides those on various aspects of the current social life in America. Oates's neo-gothic short fiction focuses on the exploitation of the weak, the repressed and the vulnerable by the socially dominant and powerful figures, retracing eccentric and fearsome psychological roots and labyrinthines of human psyche. Since Nature, not in the usual pastoral sense, has a significance, displaying a domain that civilized man's cultural development inevitably conflicts with, the neo-gothic fiction handles Nature as an extension of the fragmented, subverted and marginalized cultural and social life. Thus, those threats of the social life are disguised in forms of monstrous animals, dark forests with no way out, giant plants eating human flesh, imaginations, dreams, myths, violence, sexuality and madness to be depicted as Nature's wild energies. In this study, Oates's neo-gothic short story, The Dream Catcher, will be exemplified to scrutinize the impacts of Nature on human subjectivity, the essence and results of any rupture of the natural and social order of things, the relationship of Nature and the gothic, demonstrating the bridge between the human and the non-human world, seeking ways of constructing an integrated whole of these parts.

Key Words: Joyce Carol Oates, The Dream Catcher, Ecocriticism, Nature, Neo-gothic, Eco-gothic

ÖZET

NEO-GOTİK ve DOĞA DÜŞ AĞI, OATES 17. ve 19 yüzyıllar arasında kendine özgü bir tür olarak yaygınlaşan klasik gotik edebiyatın öne çıkan özellikleri kısaca sapkın duygular, doğüstü varlıklar, hayaletler ve aristokrat yaşam olarak sayılabilir. Neo-gotik ise bireyin üstesinden gelemediği toplumsal taleplerin yarattığı bir tutunamama hali, bölgesel savaşlar, nükleer felaketler, küresel ısınma, kent yaşamının sayısız riskleri, cinayetler, şaşırtıcı kazalar, kaçınılmayan sağlık sorunlarının bireyde sebep olduğu sürekli ve derin bir kaygıyı, psikolojik bir çöküşü dile getirmesiyle klasik gotikten ayrılmaktadır. Çağdaş ve üretken Amerikan yazarlarından biri olan Joyce Carol Oates, Amerika'da sosyal yaşamı ve yanısıra günümüzün birey için aşılması güç olan ezici sorunlarını psişik dünyadaki uzantılarıyla neo-gotik öykülerinde ilgi çekici bir biçimde ele almaktadır. Bu öyküler zayıf, baskı altında olan ve kırılabilir karakterlerin onlar üzerinde hâkimiyet kuran, konum ve güç sahibi kişilerce sömürülme ve yaşamlarının belli sınırlara hapsedilmesini betimlemektedirler. Öykülerdeki genel yaklaşım, insan psişesinin ilginç ve korkutucu köklerine inilmesi ve zihindeki labirentlerde bu izlerin sürülmesidir. Neo-gotik yapıtlarda Doğa, pastoral anlamda değil, fakat ekoeleştirel bir

yaklaşım, uygar insanın kültürel gelişiminin kaçınılmaz olarak çeliştiği bir alanla örtüşmektedir; neo-gotik bakış açısı Doğayı parçalanmış, alt-üst edilmiş, marjinalleştirilmiş kültürel ve sosyal yaşamın uzantıları olarak görmektedir. Bu yüzden, toplumsal yaşamın yukarıda söz edilen tehditleri kılık değiştirerek, canavarlar, yırtıcı hayvanlar, çıkışı olmayan karanlık ormanlar, insan eti yiyen dev bitkiler, düşler, rüyalar, mitler, şiddet, cinsellik ve çılgınlık görünümünde neo-gotik anlatının dokusunu oluşturmaktadırlar. Bu çalışmada, Doğanın, insanın benliksel gelişimi üzerindeki etkileri, doğal ve sosyal düzende oluşan herhangi bir kırılmanın, çatlamanın ya da kesintiye uğramanın sebep ve sonuçları, Doğa ve gotik arasındaki ilişki, insan ile insan dışındaki varlıklar arasındaki ilişki paralelinde ekoeleştirel bir bakışla irdelenecek, tüm bu parçaların uyumlu bir bütüne dönüşebilmelerinin yolları, J. C. Oates'un Düş Ağı (Dream Catcher) başlıklı öyküsünde ele alınacaktır.

Anahtar Kelimeler: Joyce Carol Oates, Düş Ağı, Ekoeleştiri, Doğa, Neo-gotik, Eko-gotik

1. INTRODUCTION

The Neo-gothic genre has a wide range of exchanges between what is feminine and what is gothic. What is gothic, is rooted in the works of American writers like Charles Brockden Brown, Edgar Allan Poe, Nathaniel Hawthorne, and Henry James who employed the uncanny state and the grotesque within a medium of dark forests, castles, mansions where characters had to resist the supernatural or mysterious beings or ghosts, monsters and vampires. The Neo-gothic, retrieving the state of fear and terror, explores the desperation of the individual incapable of responding to the over-demands of modern-urban life and the depressive state of him/her, throughout the labyrinthines of the psyche. And what is feminine, is placed within the borders of domestic life; the family and the socio-cultural life.

Characters in Joyce Carol Oates's neo-gothic short stories are usually enclosed by borders that exhaust them psychologically during "transgression" which is the attempt of exceeding the physical and cultural borders. Transgression is a struggle against the dominant power structures; transgressing the cultural and physical borders might give pleasure while making the individual pay a high cost like psychic breakdowns, lost selves and even death.

Oates's neo-gothic short story presents a thirty-seven year old Eunice who leads an absolutely lonely life, dismissing the fact that she is a successfully working woman who has several workmates. The story is built on Eunice's repressed feelings of being a mother and giving birth to a baby. Her repressed feelings emerge as a demon-like creature nestled at her house, growing in time, into a male like figure and raping Eunice. This study presents the relation between what is repressed in the human psyche – dreams; images, symbols – and their origins as patterns of Nature. Nature is rather the extension of human psyche and the transformed forms of images and symbols make up the conscious of man. When the self can not realize itself and is disintegrated, dreams and images are activated to symbolize what is "repressed". In this sense, the ecogothic vision constructs a new way of manipulating the relation of man with Nature: Human beings have been building for themselves a material world of technological capability, which renders Nature as "different" and "separate". The ecogothic, as a sub-title of ecocriticism which seeks ways of reconstructing the relation between the human and the non-human. In correspondence to ecocriticism, ecogothic, too, employs literary texts and the transformative power of literature in order to manifest that what is disguised as a fearful, unfamiliar figure that awakens awe and terror, is "the sublime" aspect of Nature, since there is no division between the natural and the supernatural being; only an expanded concept of what is natural.

2. CONCEPTUAL FRAMEWORK

This work is theoretically based on the connection between the neo-gothic (feminine-gothic) and ecogothic approaches which explore and interpret the interaction of human psyche and Nature. In a wider sense, an ecocritical vision which allows literature to contribute to a sustainable environmental living, forms the fundamental aspect of this study. What is feminine is located as "the other" in male/female duality and since "female" is the degraded concept that is incapable of producing her conceptual meaning, Nature also stands as the degraded one in culture/Nature

duality. The ecocritical way of thinking is sceptical about all dualities of the Western culture rooted back in the Enlightenment values.

3. FINDINGS AND DISCUSSIONS

In this study, the link between the (neo)-gothic literature and the feminine gothic literature has been scrutinized in correspondence to the link between ecoliterature and ecogothic. the Neo-gothic work of Joyce Carol Oates presents an obvious aspect of human psyche-imaginings and Nature link foregrounding the ecogothical approach. The psychic aspect that is emphasized in J. C. Oates's work, has been handled as based on Carl Gustav Jung's psychoanalysis which is founded upon a conscious "that refuses to expel imagination from science". Human beings have the illusion that the grotesque, monstrous and mysterious beings represent Nature and therefore Nature is dark, obscured and dangerous. However, Nature is humans themselves; the non-human are not different entities, so Nature is not a separate and distinct entity. And the psyche is an extension of or only an expanded form of Nature. If imagination is repressed, sooner or later the subconscious will allow some perverted illusions throughout which the individual might be unable to control and see the borders between the real and the unreal. Considered in a general framework, "rationality", as one of the pillars of modernism and as the base on which the whole system of thought and comprehension are founded, hardly allows imagination to take initiative to some extent.

3.1. The Neo-Gothic, - Ecogothic- And Nature: The Dream Catcher By Oates

The Neo-gothic mainly presents a psychic grotesquerie in a world of social and personal decadence, challenges the dominating power relations employing techniques of allusion, parody, dislocation and subversion which are also shared by the postmodern art to display a deconstructive approach to the contemporary culture. No doubt, the Neo-gothic has its roots in those classical forebears like Charles Brockden Brown, Edgar Allan Poe, Nathaniel Hawthorne, and Henry James who displayed in their works, as a central aspect, the intense doubt about the blurred boundaries between the real and the unreal. The doubt imposed as much on the reader as the characters of the classical gothic works, is at the same time, a common feature of the Neo-gothic fiction which, maintains its fascinating impulse among masses and the intelligentsia, today.

The gothic's current popularity in the form of the Neo-gothic, might be owing to a great extent to its historically established relations with gender. Especially, the American gothic fiction has been a domain where its authors lacked an identifying cultural background such as a traditional inheritance, an authentic literary language and any conventions of conversation. The Americans, having rejected the power and authority of the king and all patriarchal figures like bishops and fathers, formed alliance with mothers, implicating an incest between mother and son. This paved the way for the insane and disintegrated self with a guilt complex of murdering the father. As Leslie Fiedler, in *Life and Death in the American Novel*, emphasizes,

Until the gothic had been discovered, the serious American novel could not begin; and as long as that novel lasts, the Gothic can not die. (143)

The mother figure now becoming the symbol of an authority that was one with love, was meant to be absolutely pure, and their human purity could free those corrupted souls, assuming Christ's mission. Thus, in Harold Bloom's terms,

The gothic itself seemed to lend itself to feminism as an ideal vehicle for the notations of gender.(8)

The American writer was a desolate figure challenging the perils of nature with her virgin forests and threatening human relations engaged in establishing a new land to continue living. Those severe conditions fostering man's alienation from society and man's alienation from woman were reflected in literature as some "womanless" fiction like *Moby Dick*, while in Europe and Russia love, seduction and marriage were the foregrounded themes that became concrete in *Madame Bovary*, *Anna Karenina* or *Pride and Prejudice*. A new socio-cultural era was beginning for the Americans. As underlined by Susanne Becker,

The gothic with its violence, eroticism and sentimental excess has been bearing at its centre, mostly what is “feminine”. (1)

In the eighteenth century which was the era of the rise of novel, reliance on rationalism, reason and human knowledge allowed no access to the domain of emotional and passionate experiences. The gothic responded to the conflict of rationalism, cultivating sentimentalism and psychological facts for which no rational explanation exists. Now it was the turn of feelings exerting pressure on the ordering of the mind and the gate of imaginations was opened.

In the fictions of modern gothic writers like James Purdy, John Hawkes and Joyce Carol Oates, rather than the supernatural view, the self's collapsing come into prominence because of the limitless social demands and suffering a sickness – a continuous nausea – and a hopeless case of no way out. Horror at any level; either within the domain of dreams, imaginations or the blurred reality, the haunted bodies, vampires, sexy women, monstrous creatures and fear of the unknown all together contribute to the gothic's exploiting the “unreal” as a method of challenging the dark side of reality. This way, gothic texts have met the “feminine”, referring to other texts throughout intertextuality, allusions, adaptations, parodies, pastiches or imitations.

Joyce Carol Oates, whose gothicisim might have derived from Edgar A. Poe, Nathaniel Hawthorne and William Faulkner, is critical of the world but her fiction seldom shows a tendency to suggest how things should be. Her fiction rests on human suffering caused by violence and destructiveness with tides between masochism and cruelty. In her work, in order to subvert conventions of today's realism, most familiar aspects mysteriously turn into unfamiliar territories conveying excessive obsessions, despair, paradoxes and fear provoked by the larger disintegration of society.

Oates has never called herself a “feminist”, but the general character of especially her gothic short fiction displays a challenge against any sort of abuse between the “strong” and the “weak”. Thus, the feminine aspect of her gothic short stories rather stems from considering women as any fragile being like the poor, the old, the children or animals, the common feature of whom is being exploited, oppressed and violated. Even beauty is a trouble for women who will soon be exposed to the abuses of men, turning their bodies to a center of pain and all sorts of excretions like vomit, blood and diseased tissue that the reader should always be ready to observe in the writer's work. So, heroines are to be the victims of male manipulation and attack and Oates establishes in her feminine-gothic work, a world of fantasy where evil spirits, perverted sexuality are at work and demonic figures of dreams penetrate into the real domain leaving both the fictional characters and the reader in full doubt, presenting the “uncanny” state with its blurred borders. Tzvetan Todorov defines the uncanny as “Either an illusion sourced from senses that is created by imaginations, or a part of what is real, managed by rules we do not actually know.” (14)

Oates has presented her woman characters' distressed spiritual modes often in search of self-identities. Women in her feminine-gothic stories persistently feel the sickening force of being repressed and oppressed by males, by the dominating patriarchal culture of society. Women's confinement is not only within the domestic borders but also within the imposed socio-cultural rules which enclose her in life. Within the family life, “marriage” is presented by Oates, emphasizing the calm distances between husband and wife, such that a woman might be disturbed by gazes of her husband, though she knows that he would do no harm to her. “Fear” shows itself in the relation of modern marriages. Women have repressed thoughts of sex, either. They fear sexual experience. Even motherhood and childbirth frighten women since childbirth is painful, bloody and often fatal.

As women have gradually gained a powerful stance in the sense of economical self-sufficiency, unmarried women have been increasing in number, displaying examples of leading a solitary life. However, Oates's single women experience the tension of transgressing the borders in the sense that they challenge a world of rapes, assaults and terror. They have rejected marriage but have to protect themselves against a cruel, unjust order of life, which is actually the cost of transgressing the borders. Confinement – both physically and socio-culturally - has had a close relationship with

feminine sensibility, since females do have to pay a high cost for transgressing the borders; in other words, realizing the act of “escape”. So, for the female, the whole world is a prison. In any case, the escape of females is to be a rebellion either to the patriarchal authority in family or in society.

Among many, “The Dream Catcher” is one of Oates’s feminine-gothic short stories which, this work will handle ecocritically, forming the correspondence between the ecocritical view and the ecogothical representations to lay out the rebellious character of the gothic, deconstructing the culturally formed models. The story, “The Dream Catcher” focuses on the single woman’s solitary life depicted in terms of deep psychological reflections, as the subconscious is a storage of repressed instincts which can be subjugated to an extent and then urged to be released. In the story, a thirty-seven years old Eunice buys a “dream catcher” from an Indian shop. A dream catcher is believed to let through it only those peaceful dreams and to hinder the vicious ones, when it is hung over a bed. Eunice, who is successful in her occupational career, lives alone at a four storey house that is the inheritance of her mother, where she one day meets a weird animal-like creature and is unable to determine whether it is a dog or a child, or what it is. Upon meeting the weird creature, Eunice feels a strong smell of decayed leaves, overripe peaches:

The creature, neither an animal nor fully human, was about two feet long, and curled convulsively upon itself. Its head was overlarge for its spindly body, and covered in long thin damp black hairs. Its skin was olive-dark, yet pallid like curdled milk; its face was wizened, the eyes shut tight, sunken. How hoarsely it breathed, as if struggling for oxygen! (Oates, 237)

Eunice’s finding an unfamiliar being at the winterized porch of her house, marks a reference to one of the significant dynamics (alongside “escape” and “experience”) of gothic texts, as expressing the “excess” and violating the rational boundaries, to evoke feelings of terror and awe. The unfamiliar being is raising ideas of the “sublime”; it is not large in size, but resembles wild and dangerous animals shadowing out terror which, “In all cases or whatsoever, either more openly or latently the ruling principle of the sublime.” (Burke, 53-54) Another significance about the creature is “obscurity”, which emerges in the sense that Eunice can not determine the full extent of the danger it can cause. It tries to breath with a great effort, hidden under an old blanket, desperately in need of help. The unfamiliar being is a grotesque one; disgusting, undefinable, alien and frightening, yet Eunice feels pity for it, “Her breasts ache as if she were a nursing mother in the presence of her infant.” (Oates, 237) She feeds the starving creature by soaking a sponge in milk and feeling that there is no one else in the world to feed that creature.

The creature never leaves Eunice’s house, though it is out at the porch when there is still snow on the pavement. Moreover, though she locks the door of her bedroom, she is for several times visited and raped by a bat-like being at her bed, in her sleep. This creature vanishes when she wakes, leaving her in sharp odors of decaying peaches and damp, rumpled bed sheets. She, at times, hears it downstairs, murmuring singsong. She finds it in her kitchen, a human, a male, bat-like about the head, with a monkey’s long spindly arms. The creature is incredibly growing, maturing into an adult male. As long as Eunice is awake, there’s no danger.

Besides the reference to the gothic excess and to the uncanny state in the perception of both the reader and the heroine of the story, a rather overwhelming aspect of Nature comes to the fore, throughout the efforts of defining the unfamiliar creature and defining the relation between Eunice – a lonely woman – and the creature. This is the point where the gothic displays an “ecogothical” view of what is human, non-human, natural and supernatural, posing the question, how humanity has come to treat Nature as separate from humans. Man’s treatment of the non-human widely organizes his/her relations with Nature. The question is, “Does the culturally constructed “culture or nature” binary constitute for human beings a blind vision of their annihilative and diminishing impact on the earth?” Nature is always referred to as “other”, such as trees are nature, books are culture, birds’ singing is nature, music is culture, etc. We, human beings, place culture outside Nature. However, the ecocritical view is sceptical of the culture/Nature duality

as binary oppositions. The destructively interfered appearance of the planet today, proves that non-human entities seek ecological peace and justice – an unspoiled primitive state – recalling the Gothic mind in search of a long-lost paradise and antithetical to ideals of a bright future in terms of technology and economy. Furthermore, in correspondence to the enclosed self of the female within the feminine-gothic texts, Nature, situated as “other” to culture, is also feminine, in subordination to the masculine, inferior and not capable of establishing her own semantic meaning.

The weird creature is an extension of Eunice’s unconscious which, in Jungian terms, is not just the property of ego or psyche, but also nature speaking through us, humans. The creature might symbolize Eunice’s unawares longing for marriage and maternity since she is transgressing the cultural borders in the sense that society implicitly expects women to make a marriage, have a family and become a mother. Eunice’s transgression also marks a rupture in the order or the pattern of Nature, since by preferring a life aimed at occupational career, she rejects being a wife and a mother, in other words, she rejects giving birth to a baby and reproduction, which is the precondition of survival of species. About “patterns of behaviour”, The psychiatrist Carl Gustav Jung embodies in his work, “On the Nature of the Psyche”:

“...every instinct bears in itself the pattern of its situation. Always it fulfills an image, and the image has fixed qualities. The instinct of the leaf-cutting ant fulfills the image of ant, tree, leaf, cutting, transport, and the little ant-garden of fungi. If any of these conditions is lacking, the instinct does not function, because it can not exist without its total pattern, without its image. Such an image is an *a priori* type. It is inborn in the ant prior to any activity, for there can be no activity at all unless an instinct of corresponding patterns initiates and makes it possible... The same is true also of man: he has in him these apriori instinct types which provide the occasion and the pattern for his activities, in so far as he functions instinctively. As a biological being he has no choice but to act in a specifically human way and fulfill his pattern of behaviour. (131-132)

From a Jungian aspect, images represent the meanings of instincts. The conscious is actually, the transformed forms of original instinctive images. So, Eunice’s image has a clear meaning: having lived all alone till the age of thirty-seven, causes in her, a desire for a relationship with a male but at the same time, causes anxiety in her, about the sacrifices of sharing life with an other person. C. G. Jung underlines that “the individual submits to the instinct while trying to dominate it” (167). Eunice’s buying a hunter’s knife was encouraged by her fearful images in her dreams. All those images dissappeared as Eunice killed the thief who broke in her house and the dreamcatcher simultaneously crumbled into tiny pieces, at the end of the story. Buying a knife, Eunice expects to take under control the creature which caused her to experience through her senses, a taste of sexual intercourse, alongside the feelings of panic, fear, irritation and repulsion. The individual’s inclinations of satisfying the instincts while trying to dominate them, corresponds to any “transgression” in the gothic texts, as both prompting him/her to exceed the physical and cultural borders and in turn, paying a high cost for that.

From the Jungian perspective, the connection between the psyche and the Nature is not just an image as symbol, it is also narrative as “myth”. If the conscious is the transformed forms of instinctive images, “myths”, as special narratives are also capable of changing the conscious. Myths do not belong only to the past; myths have an impact on our fundamental culture, today. Myths shape our interpretation and analysis of the way humans are related to the non-human. As regards myths, Susan Rowland embodies

Myths are stories with perspective-shaping powers. They organize knowledge through narratively demarcating our relations with what we deem “other” to ourselves. The “other” shaped through myth may be other people, other types of creature, the supernatural or even those bits of us that we want to call “other” such as the abode of dreams. Myths divide up spaces and make them comprehensible. Myths shape what we call nature and what we call culture. (3)

In the story, “dream catcher”, Eunice’s repressed desires of motherhood and sexuality, displays images referring to the myth of “Cybele-Attis”. Cybele rejects Zeus who sows his seeds over her while she is asleep. Thus, Cybele bears a double-gendered, wild and demonic being. The other

Gods become afraid of this weird being and cut its sexual organ. The blood from this demonic being turns into an almond tree. Then the daughter of Sangarius river, Nana eats almond from this almond tree and bears a son whom she leaves free in the wilderness. The son grows up into a so handsome male that his grandmother Cybele falls in love with him. But the son wants to marry Pessinus's beautiful daughter. Cybele is extremely jealous and makes the son to go mad. He castrates himself under a palm tree. In this myth, Cybele, being both mother and lover, might explain Eunice's conscious with an image of a demonic creature. Jung employs the ideology of the Cybele-Attis myth to explain the effects of mother-complex on the son;

The mother is the first feminine being with whom the man-to-be comes into contact, and she can not help playing, overtly or covertly, consciously or unconsciously, upon the son's masculinity, just as the son in his turn grows increasingly with his mother's femininity, or unconsciously responds to it by instinct. (Jung, A. F., 130)

Eunice's feelings towards the ugly, frightening creature also recalls the analysis of Julia Kristeva, as described in her work, "The Powers of Horror: An Essay on Abjection": "*Abjection* evokes both loathing and fascination; it manifests itself as bodily excretion because it is not the body itself, yet, still a part of it." This is a reference to the abject nature of woman's maternal and reproductive functions in the gothic sense. Eunice wants to get rid of all disgusting feelings that the creature causes in her spirit and body, but at the same time, she feels it will die if she does not feed and take care of it, and that she is the only one who can feed it.

Symbols or images are properties of the psyche, but they are also Nature speaking through the ego. If the antagonistic aspect, which has been imposed on the human mind, of perceiving all phenomena as dualities, is removed, there is no division between natural and supernatural, as Eunice's images in her dreams reflect, but there is only an expanded concept of what is "natural". Most primitive Indian tribes (the Sioux) believed that all other creatures were "peoples" like them. However, today's man has established his civilization on the base of the Enlightenment values, the rational knowledge and the dualistic boundaries creating the sense of "the other". The neo-gothic's, and in the context of the story, "the dream catcher", the ecogothic's representations demonstrate the return of what is "repressed" and display the irritating models of being human in other ways, as extensions of an integrated Nature. What is "repressed", causes fear within the process of attempting to breakdown traditional dualities such as human and inhuman, Nature and artifice. As Nature is "the other" in Nature-culture duality, woman is also "the other" in man-woman duality of the patriarchal World. The neo-gothic and ecogothic, in essence, are producing the disordered, deformed and the unfamiliar, in order to collapse the hierarchies and return to the lost paradise which would be possible, in fact, by developing an awareness of an integrated Nature.

4. CONCLUSION AND SUGGESTIONS

The Neo-Gothic literature constitutes a link between both the "ecogothic" and "Nature" by modeling "the other" as what is repressed, ignored and exploited. Within the neo-gothic domain, the psychic energies confined in the subconscious break loose, rebelling against the hierarchies and unquestioningly adopted ways of everyday life, foregrounding the unfamiliar within the familiar aspects. Imagination stands against the tyranny of reason struggling against the well accepted mechanical laws of the material world. Perverse models are introduced as deformed, irrational, excessive beings in the fearful land of the neo-gothic, the roots of which are in the work of the American classical gothic's forerunners like Charles Brockden Brown, Edgar Allan Poe, Nathaniel Hawthorne and Henry James. Though the gothic style has at all times survived, it went through a slight decline towards the postmodern era. Today's apocalyptic world has revived the neo-gothic literature throughout the Works of John Hawkes, James Purdy, Thomas Pynchon, Margaret Atwood and Joyce Carol Oates.

The gothic's affinity with female culture builds not upon random aspects but upon specific historical perspective: to find a new land, to establish a new country, rebellious strugglers

abandoned the fatherland, which meant rejecting the king, fathers, bishops and all patriarchal figures. This mother-son alliance making the ground for a powerful mother figure bore the sense of guilt that controls the gothic characters recalling a mother-son incest. Obviously, the same feeling (sense of guilt) leads to misogyny and violence while maintaining the gothic tradition. The American gothic, thus, flourished at the bosom of the female vision.

Tracing neo-gothic's grotesque, weird, unfamiliar and deformed representations, Joyce Carol Oates's short story, "The Dream Catcher" renders it possible to scrutinize the bridge between the ecogothical and Nature, in the context of an ecocritical view. In the story, Eunice, a working woman who is busy almost only with her job, finds one day, a weird human-like creature at the front porch of her house. The creature matures as time passes and turns into a male-like figure still disgusting and frightening. Moreover it rapes Eunice as she is asleep, entering her bedroom in spite of the locked doors. However, Eunice feels like a mother and still wants to feed and take care of the creature.

It is hard to define the existence of the creature at Eunice's house, since this is an uncanny state about which both the reader and the main character are doubtful. The "Natural" and "the supernatural" opposition discloses the struggle between the rational, orderly and familiar life and the imaginative domain of dreams, symbols, images. What is human, what is non-human and are humans and nature separate entities? The Ecogothical aspect manifests a deconstructive approach to the basic "culture-nature" dichotomy under which all other binary oppositions of hierarchical life are placed. "Nature" is "the other" and is wittingly left outside the realm of human beings. However, humanity has long been in need of a cultural transformation supporting the environmental development ecologically, setting the ground for the survival of man, not as a separate entity, but as an inseparable piece of Nature. This new way of perceiving Nature designates harmony and balance giving up the "reason" based mechanical constraints which have been constituting modern life's objective, scientific bases. These rational – reason based - codes are rooted back in the Enlightenment values depending on dualities to establish hierarchies in society.

The weird creature is an extension of Eunice's unconscious which, in Jungian terms, is not just the property of ego or psyche, but also Nature speaking through us, humans. Carl Gustav Jung considers images as the transformed forms of what is repressed, in other words, "the conscious". "The repressed" eventually return and foster the individual to transgress the borders. Transgression is a two-sided experience in the gothic texts, it punishes the individual while giving pleasure. Fear is released during transgression, because of the struggle of the binary oppositions like culture/Nature, man/woman, male/female, human/ non-human, etc. In Eunice's situation, the more she denies the existence of the creature which refers to her conscious - her repressed desires for being a mother and bearing a baby - the more she is frightened. Fear is sourced from the attempt to break down traditional duality (man -woman), (culture-Nature) on which man's thinking is based. The Jungian view also emphasizes that myths, too, shape the individual's conscious, since myths are narratives constructing the values, meanings of social life; these are actually the codes of the way humans are related to the non-human.

BIBLIOGRAPHY

Aniela Jaffe, ed. (1999), Carl Gustav Jung, Anılar, Düşler, Düşünceler, trnsldt by İris Kantemir, Can Yayınları, İstanbul, 167.

Becker, Susanne, (1999) Gothic Forms of Feminine Fictions, Manchester, Manchester University Press.

Bloom, Harold, (1987), Joyce Carol Oates, " Modern Critical Views", New York, Chelsea House Publisher.

Burke, Edmond, (2008), Ed. Philips, Adam, A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful, UK, New York, Oxford University Press.

Fiedler, A. Leslie, (1960), Love and Death in the American Novel, New York, Penguin Books Ltd.

Jung, G. Carl , (1960), On the Nature of the Psyche, trnsldt by R. F. C. Hull, New York, London, Routledge.

_____, (1982), Aspects of the Feminine, trnsldt by R. F. C. Hull, New York , London, Routledge.

Kristeva, Julia, (1982), Powers of Horror: An Essay on Abjection, trnsldt by Leon S. Roudiez, New York, Columbia University Press.

Oates, C. Joyce, (1999), The Collector of Hearts, New Tales of the Grotesque, USA, Plum.

Rowland, Susan, (2011), Symbols that Transform: Trickster Nature in Detective Fiction, "Journal of Jungian Scholarly Studies, Vol.7, No.2.

Todorov, Tzvetan, (2004), Fantastik, trnsldt fm French by Nedret Öztokat, İstanbul, Metis Yayınları.