

2nd International EAPSA Conference

Beyond Childhood and Adolescence...

Growing with Edgar Allan Poe

University of Almería (Spain)

5th-7th February 2020



LIÑOISFARNG Research Group

BOOK OF ABSTRACTS

2nd International EAPSA Conference

Edgar Allan Poe Spanish Association

"Beyond Childhood and Adolescence... Growing with Edgar Allan Poe"

International EAPSA
Conference
University of Almería
Almería (Spain)
www2.ual.es/eapsa2020

5-7 February 2020

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"My account may go to explain, also, why the work of Poe has for many readers appealed at a particular phase of their growth, at the period of life when they were just emerging from childhood. That Poe had a powerful intellect is undeniable: but it seems to me the intellect of a highly gifted young person before puberty. The forms which his lively curiosity takes are those in which a pre-adolescent mentality delights: wonders of nature and of mechanics and of the supernatural, cryptograms and cyphers, puzzles and labyrinths, mechanical chess-players and wild flights of speculation. The variety and ardour of his curiosity delight and dazzle; yet in the end the eccentricity and lack of coherence of his interests tire. There is just that lacking which gives dignity to the mature man: a consistent view of life. An attitude can be mature and consistent, and yet be highly sceptical: but Poe was no sceptic."

T. S. Eliot, "From Poe to Valéry"

"Now, we all of us like to believe that we understand our own poets better than any foreigner can do; but I think we should be prepared to entertain the possibility that these Frenchmen have seen something in Poe that English-speaking readers have missed."

T. S. Eliot, "From Poe to Valéry"

"Edgar Poe tuvo... a su favor un curioso, pero no infrecuente malentendido nacido de la peor de todas las obnubilaciones del juicio estético: la gazmoñería. Según el criterio gazmoño, las obras de arte auténticamente excelsas han de ser transparentes como mañanas de primavera, sexualmente limpias (es decir, limpias de sexualidad), moralmente tónicas al mostrar el mal vencido y el bien triunfante, e incluso un poquito cómicas, pues este toque las hace más grata para todos los públicos. La aplicación de esta suma de prejuicios y respingos ha dañado momentáneamente la difusión de algunas piezas artísticas de mérito, pero también ha servido para que los lectores infantiles durante generaciones hayan tenido temprano acceso a algunas de las narraciones más perturbadoras, ambiguas y subversivas de la historia de la literatura."

Fernando Savater, *Poe y Stevenson. Dos amores literarios*

Welcome to Almería!

The 2nd International Conference of the Edgar Allan Poe Spanish Association (EAPSA), organized by the University of Almería, is pleased to invite you to this academic event which will be held at the Fundación Unicaja on February 5-7, 2020.

The Edgar Allan Poe Spanish Association was established in 2015, following the interest of a group of Spanish university lecturers in the study of the work of Edgar Allan Poe. Following the first academic gathering held in Albacete in 2016, the Society agreed to celebrate biennial conferences as well as to foster academic exchanges with overseas Poe associations and societies.

After the first international EAPSA conference held at the University of Valladolid in February 2018, this second academic gathering is pleased to host scholars and connoisseurs of Poe's *oeuvre* from Spain, the United States, Great Britain, the Netherlands, Portugal, Italy, Poland, Ukraine, Taiwan, and Japan. The Conference slogan, "Beyond Childhood and Adolescence... Growing with Poe," addresses the revival of past debates about Poe's writings and his readership throughout time. Charles Baudelaire is credited with being the first European writer who paid due respect to the American author. The French poet showed a genuine enthusiasm for the short fiction and poetry of this American master, whom he regarded as a literary deity on his own. His unconditional admiration and "remarkable devotion" pushed him to devote part of his life to translating Poe's works into French. Baudelaire's monumental task was subsequently acknowledged by other French authors. Indeed, Paul Valéry remarked in 1924 that Poe would have been forgotten if Baudelaire "had not taken up the task of introducing him into European literature." Although Poe was also praised by American readers during his lifetime, his well-deserved fame as a literary figure was nonetheless called into question by T.S. Eliot in 1948. Eliot openly criticized Poe and declared that anyone who would examine his work would find nothing but "slipshod writing" and "puerile thinking". Furthermore, he was puzzled by the effect caused by Poe's work on three major French poets, Baudelaire, Mallarmé and Valéry, representing three successive generations. Indeed, Eliot was just one among a few who wondered why the French had been so enthused by the work of an author whose works should only appeal to readers who were just "emerging from childhood." Today, hardly anyone doubts Poe's relevance and influence on major writers. In his keynote address, J. Gerald Kennedy reminds us that the *Smithsonian Magazine* declared Poe "the most influential American author ever." In accordance with this premise, the papers in this conference will examine this and other issues about Poe's creation and readership, the impact of his work in Spain and elsewhere, while they will also offer insightful readings from other disciplines, among them, psychology, psychoanalysis, the sciences, and computing.

The Organizing Committee of this 2nd International Conference of the EAPSA wishes to express its deepest gratitude and appreciation to the sponsors of this academic gatherings: the University of Almería, the local government of Almería, the Poe Studies Association (PSA), the College of Humanities at Brigham Young University, and the Fundación Unicaja of Almería. We are deeply honored for their help and financial support.

To all our conference participants, we hope you have a pleasant and a fruitful time during your visit.

**The Organizing Committee
Almería, February 2020**

2nd International Conference of the Edgar Allan Poe Spanish Association (EAPSA)

***“Beyond Childhood and Adolescence... Growing
with Edgar Allan Poe”***

University of Almería

Almería (Spain)

5th-7th February 2020

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Eulalia Piñero Gil (*Autonomous University of Madrid, Spain*)
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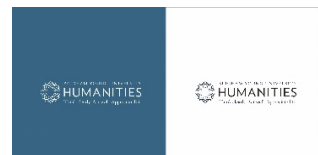
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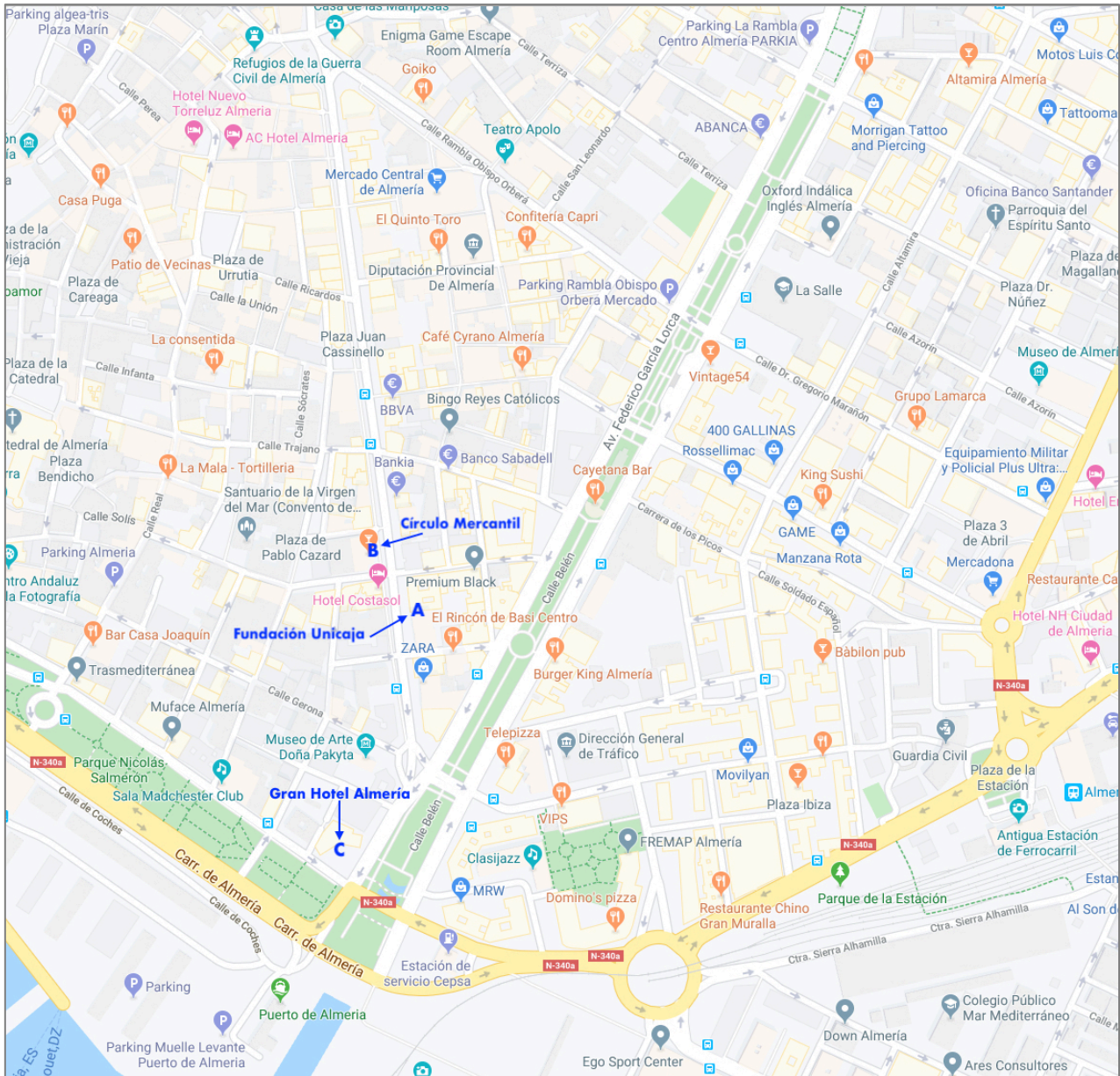
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Fundación Unicaja de Almería

The College of Humanities, Brigham Young University



Conference Venue and other locations



CONFERENCE PROGRAM

Wednesday 5th February 2020		
	Sala de Conferencias / Conference Room	Sala de Exposiciones / Exhibition Room
9.30 – 10.00	REGISTRATION	
10.00 – 10.30	OFFICIAL OPENING WELCOME SPEECHES	
10.30 – 11.30	POE & EUREKA Iossain (California State Un.); Van Slooten (Independent Scholar)	POE & IMAGE Cantizano Márquez (Un. of Almería); Pina Arrabal (Un. of Jaén)
11.30 – 12.00	COFFEE BREAK ☕	COFFEE BREAK ☕
12.00 – 13.00	PLENARY SESSION DAVID ROAS DEUS “Chicho adapta a Poe: en busca de un público para el terror televisivo”	
13.00 – 14.00	POE & PSYCHOLOGY (Session 1) Olavarría Choin (Un. of Granada); García Montes (Un. of Almería)	
14.00 – 16.00	LUNCH BREAK 🍽️	LUNCH BREAK 🍽️
16.00 – 18.00	ROUND TABLE: Growing (with) Poe Esplin (Brigham Young Un.), Peeples (College of Charleston), Kennedy (Louisiana State Un.), Vale de Gato (Un. of Lisbon), Tatsumi (Keio Un.)	
18.00 – 18.30	COFFEE BREAK ☕	COFFEE BREAK ☕
18.30 – 19.30	POE IN SPAIN (Session 1) Correoso Ródenas/ Jaquero Esparcia (Un. Castilla-La Mancha); Rodríguez Guerrero-Strachan (Un. of Valladolid)	POE & PSYCHOLOGY (Session 2) Van Slooten (Independent Scholar); Cimadevilla Redondo (Un. of Almería)
20.30	WELCOME RECEPTION AT GRAN HOTEL ALMERÍA	

Thursday 6th February 2020

	Sala de Conferencias / Conference Room	Sala de Exposiciones / Exhibition Room
9.30 – 11.00	ROUND TABLE: Growing with Berenice: traducciones y adaptaciones Sánchez Verdejo Pérez (Un. Castilla-La Mancha); Jiménez González (Un. Castilla-La Mancha); González-Rivas (UAM); Arenas Vela (UNED)	
11.00 – 11.30	COFFEE BREAK ☕	
11.30 – 12.30	PLENARY SESSION J. GERALD KENNEDY “Reading Poe in a Dark Time”	
12.30 – 14.00	POE IN SPAIN (Session 2) Marín Ruiz (Un. Castilla-La Mancha); González Moreno, F. (Un. Castilla-La Mancha) / Rigal Aragón (Un. Castilla-La Mancha)	POE(TRY) Studniarz (Un. of Warmia & Mazuriy); Barba Guerrero (Un. of Salamanca); Gómez López (Un. of Almería)
14.00 – 16.00	LUNCH BREAK 🍴	LUNCH BREAK 🍴
16.00 – 17.30	MISCELLANEOUS POE (Session 1) Kao, Justine Shu-Ting (Tamkang Un.); González-Moreno, B. (Un. Castilla-La Mancha); Weinstein (California Institute of Technology)	POE & PSYCHOLOGY (Session 3) Correa Blázquez/Aranda Torres (Un. of Almería); García Montes (Un. of Almería)
17.30 – 18.00	COFFEE BREAK ☕	COFFEE BREAK ☕
18.00 – 19.30	MISCELLANEOUS POE (Session 2) McMullen (Independent Scholar); Poe (Union Un.); Voloshchuk (Igor Sykorsky Kyiv Polytechnic Institute)	POE & THE ARABESQUE Usyk (Igor Sykorsky Kyiv Polytechnic Institute); Pierazzo (Un. of Porto); Hossain (California State Un.)
20.30	CONFERENCE DINNER AT GRAN HOTEL ALMERÍA	

Friday 7th February 2020

	Sala de Conferencias / Conference Room	Sala de Exposiciones / Exhibition Room
9.30 – 11.00	POE & PSYCHOANALYSIS Wilson Borrell (Southeastern Louisiana Un.); Tsokanos (Loughborough College)	MISCELLANEOUS POE (Session 3) Sanchís Fajardo (Un. of Valladolid); Herrero-Puertas (National Taiwan Un.)
11.00 – 11.30	COFFEE BREAK ☕	COFFEE BREAK ☕
11.30 – 12.30	SPECIAL SESSION Conversation with an Editor Esplin (Brigham Young Un.), editor of <i>Poe Studies: History, Theory, Interpretation</i>	
12.30 – 14.00	EAPSA GENERAL ASSEMBLY	
14.00 – 16.00	LUNCH BREAK 🍽️	
16.00 – 17.30		
17.30 – 19.00	GUIDED TOUR OF ALMERÍA	

2nd International EAPSA Conference, Almeria 2020

Extended Program

Wednesday 5th February 2020

9.30 – 10.00	REGISTRATION
10.00 – 10.30	OFFICIAL OPENING – Welcome speeches
10.30 – 11.30	Sala de Conferencias / Conference Room POE & EUREKA Hossain, Lupina (<i>California State University</i>). “The Transcendental Arabesque in Poe’s <i>Eureka</i> ” Van Slooten, René (<i>Independent Scholar</i>). “Scientists quoting Poe: the (mis)readings of <i>Eureka</i> ”
10.30 – 11.30	Sala de Exposiciones / Exhibition Room POE & IMAGE Cantizano Márquez, Blasina (<i>University of Almería</i>). “Lecturas cinematográficas de E.A. Poe: de Roger Corman a Tim Burton” Pina Arrabal, Álvaro (<i>University of Jaén</i>). “Pérdidas y ganancias en el paso de la literatura al manga: <i>Historias de Edgar Allan Poe</i> ”
11.30 – 12.00	Coffee Break (<i>at Círculo Mercantil</i>)
12.00 – 13.00	Sala de Conferencias / Conference Room PLENARY SESSION David Roas Deus (<i>Autonomous University of Barcelona</i>). “Chicho adapta a Poe: en busca de un público para el terror televisivo”
13.00 – 14.00	Sala de Conferencias / Conference Room POE & PSYCHOLOGY (Session 1) Olavarriá Choin, Roberto C. (<i>University of Granada</i>). “‘The Psychological basis of horror appeal’: Revising the influence of Poe on Lovecraft” García Montes, José Manuel (<i>University of Almería</i>). “‘La carta robada’, un relato poeniano con profundas implicaciones terapéuticas”
14.00 – 16.00	Lunch Break
16.00 – 18.00	Sala de Conferencias / Conference Room ROUND TABLE. “Growing (with) Poe: Poe’s Readership via Anthologies and Translations” Esplin, Emron (<i>Brigham Young University</i>). “Types of Anthologies and Types of Poe” Peeples, Scott (<i>College of Charleston</i>). “Textbook Poe: College American Literature Anthologies” Kennedy, J. Gerald (<i>Louisiana State University</i>). “Repatriating Poe: Revising the <i>Penguin Portable</i> ”

Vale de Gato, Margarida (*University of Lisbon*). "Poe's Women Translators (Mostly in France)"

Tatsumi, Takayuki (*Keio University*). "Editing and Anthologizing Poe in Japan"

18.00 – 18.30 Coffee Break (*at Círculo Mercantil*)

18.30 – 19.30 Sala de Conferencias / Conference Room

POE IN SPAIN (Session 1)

Correoso Ródenas, José Manuel (*University of Castilla-La Mancha*); **Jaquero Esparcia, Alejandro** (*University of Castilla-La Mancha*). "Ediciones ilustradas de Edgar Allan Poe en España durante los 30 y 40"

Rodríguez Guerrero-Strachan, Santiago (*University of Valladolid*). "Anthologized Poe: Readings of Poe in Spain between 1848-1940"

18.30 – 19.30 Sala de Exposiciones / Exhibition Room

POE & PSYCHOLOGY (Session 2)

Van Slooten, René (*Independent Scholar*). "Psychological Approaches: Are There Secret Messages in Poe's Works?"

Cimadevilla Redondo, José Manuel (*University of Almería*). "Edgar Allan Poe: posibles condicionantes psicobiológicos de un escritor excepcional"

20.30 **WELCOME RECEPTION** (*at Ohtles Gran Hotel Almería*)

Thursday 6th February 2020

9.30 – 11.00 Sala de Conferencias / Conference Room

ROUND TABLE: "Growing with Berenice"

Sánchez-Verdejo Pérez, Francisco Javier (*University of Castilla-La Mancha*); **Jiménez González, M^a Isabel** (*University of Castilla-La Mancha*); **González-Rivas Fernández, Ana** (*Autonomous University of Madrid*); **Arenas Vela, M^a Victoria** (*UNED*). "Growing with Berenice: traducciones, adaptaciones y otras recreaciones contemporáneas del relato de Edgar Allan Poe"

11.00 – 11.30 Coffee Break (*at Círculo Mercantil*)

11.30 – 12.30 Sala de Conferencias / Conference Room

PLENARY SESSION

J. Gerald Kennedy (*Louisiana State University*). "Reading Poe in a Dark Time"

12.30 – 14.00 Sala de Conferencias / Conference Room

POE IN SPAIN (Session 2)

Marín Ruiz, Ricardo (*University of Castilla-La Mancha*). "Edgar Allan Poe en el contexto de la literatura infantil y juvenil española en la actualidad"

González Moreno, Fernando (*University of Castilla-La Mancha*); **Rigal Aragón, Margarita** (*University of Castilla-La Mancha*). "Los niños la manosean, los mozos la leen, los hombres la entienden y los viejos la celebran"

12.30 – 14.00 Sala de Exposiciones / Exhibition Room

POE(TRY)

Studniarz, Sławomir (*University of Warmia and Mazury*). "Poe's Poetics and

Eliot's Poetry. A Denial of Influence?"

Barba Guerrero, Paula (*University of Salamanca*). "Coming Off Age: Space, Time and Mourning in Poe's "The City in the Sea"

Gómez López, Jesús Isaías (*University of Almería*). "A Conspiracy of Ravens and other Black Birds: Poe, Dickens, Wallace Stevens and Ted Hughes"

14.00 – 16.00 Lunch Break

16.00 – 17.30 Sala de Conferencias / Conference Room

MISCELLANEOUS POE (Session 1)

Kao, Justine Shu-Ting (*Tamkang University*). "Poe's (Im)mutable Nature in *Pym* and "The Island of the Fay"

González Moreno, Beatriz (*University of Castilla-La Mancha*). "The Ages of Man in Poe's Landscape Tales"

Weinstein, Cindy (*California Institute of Technology*). "'Not to Be Reproduced': Magritte's Reproduction of *Pym*"

16.00 – 17.30 Sala de Exposiciones / Exhibition Room

POE & PSYCHOLOGY (Session 3)

Correa Blázquez, Magdalena (*University of Almería*); **Aranda Torres, Cayetano** (*University of Almería*). "Psycho(patología) en Edgar A. Poe"

García Montes, José Manuel (*University of Almería*). "Los problemas de la autoconciencia en 'William Wilson' de Edgar A. Poe"

17.30 – 18.00 Coffee Break (*at Círculo Mercantil*)

18.00 – 19.30 Sala de Conferencias / Conference Room

MISCELLANEOUS POE (Session 2)

McMullen, Bonnie (*Independent Scholar*). "A Jazz Age Resurrection: Poe and the Stories of F. Scott Fitzgerald"

Poe, Harry Lee (*Union University*). "Edgar Allan Poe, Dorothy L. Sayers, and the British Mystery Tradition"

Voloshchuk, Iryna (*National Technical University "Igor Sikorsky Kyiv Polytechnic Institute"*). "Impact of E.A. Poe's works into Ukrainian translation studies"

18.00 – 19.30 Sala de Exposiciones / Exhibition Room

POE AND THE ARABESQUE

Usyk, Galina (*National Technical University "Igor Sikorsky Kyiv Polytechnic Institute"*). "The Perception of the Genre of "Arabesque" in E. A. Poe's works"

Pierazzo, Jaqueline (*University of Porto*). "Grotesque, Arabesque, Digital: Poe's Readership in the Digital Age"

Hossain, Lupina (*California State University*). "Reading Poe in Transition: What the Arabesque Can Teach Us About Not Belonging"

20.30 CONFERENCE DINNER (*at Ohtels Gran Hotel Almería*)

Friday 7th February 2020

9.30 – 11.00	Sala de Conferencias / Conference Room
	POE & PSYCHOANALYSIS
	Wilson Borrell, John Marc (<i>Southeastern Louisiana University</i>). "Poeranalysis: An Overview of Poe's Thematic Use of Stasis and Liminal States"
	Tsokanos, Dimitrios (<i>Loughborough College</i>). "Poe and Psychoanalysis: An Approach to Poe's Alleged Oedipal Complex"
9.30 – 11.00	Sala de Exposiciones / Exhibition Room
	MISCELLANEOUS POE (Session 3)
	Sanchís Fajardo, Paula (<i>University of Valladolid</i>). "My Heart Grew Sick: Uncovering the Homosexual Subtext in 'The Cask of Amontillado' by Edgar Allan Poe"
	Herrero-Puertas, Manuel (<i>National Taiwan University</i>). "Ushering Access: Disability and Space in Steven Berkoff's <i>The Fall of the House of Usher</i> "
11.00 – 11.30	Coffee Break (<i>at Círculo Mercantil</i>)
11.30 – 12.30	Sala de Conferencias / Conference Room
	SPECIAL SESSION
	Esplin, Emron (<i>Brigham Young University</i>), editor of <i>Poe Studies: History, Theory, Interpretation</i> . "Conversation with an Editor"
12.30 – 14.00	Sala de Conferencias / Conference Room
	EAPSA GENERAL ASSEMBLY
14.00 – 16.00	Lunch Break
17.30 – 19.00	GUIDED TOUR OF ALMERÍA

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Wilson Borrell, John Marc	<i>Southeastern Louisiana University, United States</i>

ABSTRACTS

PLENARY LECTURES

Kennedy, J. Gerald

“Reading Poe in a Dark Time”

In January 2019, *Smithsonian Magazine* declared Poe “the most influential American author ever.” This extraordinary claim identifies an unprecedented prominence—one that, whatever it tells us about Poe, also reveals much about the frightening circumstances of life in the twenty-first century. I suggest that Poe’s current popularity derives from an apparent downward spiral in Western culture from Enlightenment rationalism toward a so-called new Dark Age of unreason, destruction, and atrocity. The first part of this lecture traces the onset of what has been called a “culture of fear,” drawing on provocative recent books by Joanna Bourke, Frank Furedi, James Bridle, and David Wallace-Wells. It then turns to a handful of Poe poems and tales that now seem peculiarly prescient. Among these works, “The City in the Sea,” “The Fall of the House of Usher,” “The Conversation of Eiros and Charmion,” “The Pit and the Pendulum,” and “The Raven” seem weirdly pertinent to our contemporary predicament and hint that Poe’s new, rockstar popularity has much to do with his improbable usefulness as an expert on living in darkness and facing fear.

Bionote

J. Gerald Kennedy is Boyd Professor of English at Louisiana State University and a former chair of the Department of English. He also served as president of the international Poe Studies Association and as vice-president of the Ernest Hemingway Foundation and Society. Most of his work as a scholar has focused either on early nineteenth-century American literature and culture or on the expatriate modernists who converged on Paris in the early twentieth century. Kennedy’s academic honors include a Guggenheim Fellowship in 2001-2002 and an NEH Senior Fellowship in 2003. He has twice been a Taylor Fellow at the University of Virginia, and in 2017 he was a writing residency fellow at the Rockefeller Center in Bellagio, Italy.

His books on Poe include *Poe, Death, and the Life of Writing* (Yale, 1987), “*The Narrative of Arthur Gordon Pym*” and *the Abyss of Interpretation* (Twayne, 1994), a new edition of the *Portable Edgar Allan Poe* (Penguin, 2006), and three edited or co-edited collections of essays: *The Historical Guide to Edgar Allan Poe* (Oxford, 2001); *Romancing the Shadow: Poe and Race* (Oxford, 2001), co-edited with Liliane Weissberg; and *Poe and the Remapping of Antebellum Print Culture* (LSU Press, 2012), co-edited with Jerome McGann. With Scott Peeples, he has co-edited the new *Oxford Handbook of Edgar Allan Poe*, an 850-page research volume that features the work of 45 top scholars. Kennedy’s books on antebellum U.S. literary culture include, as Vol. 5 of the Oxford History of the Novel in English, *The American Novel to 1870* (Oxford, 2014), co-edited with Leland S. Person. Kennedy’s career-capping



study, *Strange Nation: Literary Nationalism and Cultural Conflict in the Age of Poe* (Oxford, 2016) won the Patrick F. Quinn Award from the Poe Studies Association.

Roas Deus, David

“Chicho adapta a Poe: en busca de un público para el terror (televisivo)”

Lo que me propongo estudiar son las adaptaciones de cuentos de Edgar Allan Poe que realizó Chicho Ibáñez Serrador (1935-2019) en su programa de televisión *Historias para no dormir* (1966-1968). Debo advertir que mi trabajo no descansa en una visión clásica de la adaptación en lo que se refiere al análisis comparado de las obras para determinar su grado de fidelidad, las modificaciones temáticas, argumentales y formales, etc. Mi objetivo es —partiendo de ese estudio comparado— analizar la forma en que Chicho trasladó a la televisión la poética fantástica y terrorífica de Poe, evidenciando cómo el director —determinado por esa audiencia masiva y todavía no habituada a tales géneros (en dicho medio)— apuesta por ciertas tramas, ambientaciones y temas, y cómo ello influyó de forma decisiva en los medios de creación y de consumo de lo fantástico y el terror en la producción audiovisual española.

Bionote

David Roas is a fiction writer and Professor of Literary Theory and Comparative Literature at the Autonomous University of Barcelona, where he is senior researcher of *Grupo de Estudios sobre lo Fantástico* (GEF) and *Brumal. Revista de Investigación sobre lo Fantástico/Brumal. Research on the Fantastic*. In 2019, he was the recipient of the prestigious ICREA Acadèmia Prize.



He is a specialist in the fantastic. His most relevant publications include the following: *Teorías de lo fantástico* (2001); *Hoffmann en España. Recepción e influencias* (2002); *De la maravilla al horror. Los orígenes de lo fantástico en la cultura española* (2006); *La sombra del cuervo. Edgar Allan Poe y la literatura fantástica española del siglo XIX* (2011); *Tras los límites de lo real. Una definición de lo fantástico* (2011; IV Premio Málaga de Ensayo); *Historia de lo fantástico en la cultura española contemporánea (1900-2015)* (2017), and *Behind the Frontiers of the Real. A Definition of the Fantastic* (2018). In 2016, in collaboration with Ana Casas, he published *Voces de lo fantástico en la narrativa española contemporánea*.

He is the author of the following short story and short-story volumes: *Los dichos de un necio* (1996), *Horrores cotidianos* (2007), *Distorsiones* (2010; winner of the 8th Setenil Prize for the best Spanish book of short stories of the year), *Intuiciones y delirios* (2012),

Bienvenidos a Incaland® (2014), *La casa ciega* (2018), *Invasión* (2018). He has also published the novels *Celuloide sangriento* (1996) and *La estrategia del koala* (2013).

PAPERS

PANEL: MISCELLANEOUS POE

Session 1 (Thursday 6th February, 16.00 – 17.30) – Sala de Conferencias

Kao, Justine Shu-Ting

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“Poe’s (Im)mutable Nature in *Pym* and ‘The Island of the Fay’”

This article aims to investigate the interplay between individuals and their surroundings in Poe’s *Pym* and “The Island of the Fay.” Islands, oceans, and archipelagoes in Poe’s literary corpus resemble Poe’s dark, mist-wreathed Gothic house. They engage in an inescapable force that brings decadence and dissipation to all lives, whether animate or inanimate. Like the surroundings of Poe’s Gothic house, nature presented in *Pym* and “The Island of the Fay” ranges from violent destruction to tranquil stillness. Poe’s shot of nature varies from an anthropocentric to a non-anthropocentric interpretation of the surroundings, as he reaches out to the psychological journey of humanity in an eerie, mutable nature which in reality is immutable. His oceans and islands are a rhythm of dissolution, orchestrating the music of death; they are also picturesque representations of beauty and death. Like Poe’s macabre haunted house, they cannot be reduced to a horrible space. They evoke complex emotional responses within Poe’s protagonist-narrators regarding their cosmic destinies. Poe’s oceanic/islandic spaces contain memories for the beloved and the yearning for/escape from cosmic destiny. Not only do they reflect Poe’s grave fantasy, but they are also a mosaic of the real world based on Poe’s cosmology theory in *Eureka*. In this article, I will apply Poe’s protagonist-narrators’ anthropocentric and non-anthropocentric view of nature to the geometric structure and the geological forms in *Pym* and “The Island of the Fay,” so as to trace Poe’s surroundings as a world overlapping a mutable/immutable nature and mankind’s complicated humanity/psychology.

Bionote

Justine Shu-Ting Kao earned her MA at National Cheng Kung University and Ph.D. at Tamkang University. She is an Adjunct Assistant Professor and teaches English at several universities in Taiwan. Her research interests include nineteenth century novels, Dark Romanticism, and Edgar Allan Poe. She is currently publishing on Poe and Dark Romanticism.

González Moreno, Beatriz

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“The Ages of Man in Poe’s Landscape Tales”

Gardens and gardening have been inexorably intertwined with Paradise from times immemorial. The regret of a lost paradise and the pining for a paradise regained has permeated the Western tradition all throughout different artistic manifestations, landscape gardening being one of them; taming and fighting against nature in order to “make a Heaven in Hell.” Thus, expelled from Paradise and immortality lost, the human being is forced to wander through different stages in life: childhood, adulthood and old Age until final death. This paper aims to analyze how the three Ages of Life can be explored in three specific tales by E. A. Poe: “The Island of the Fay,” “The Domain of Arnheim” and “Landor’s Cottage.” Poe’s use of landscape as an allegory of life is put forward while examining some elements which help to shape that idea, namely, the garden, the river and the cottage, among others. Familiar

as Poe was with Aesthetics, the analysis will be based on the categories of the beautiful, the sublime and the picturesque. The works of Edmund Burke, Kant, Gilpin and Price will be necessarily mentioned so as to provide a theoretical framework. To conclude, since Poe was a defendant of landscape gardening as a major Sister Art, a dialogue will be established among the tales and several visual, artistic referents.

Bionote

Beatriz González Moreno is a tenured professor of English Literature at the University of Castilla-La Mancha. Her field of research is Aesthetics in the Romantic period. She has organized with Margarita Rigal the *International Edgar A. Poe: Doscientos años después*. She is the author, among others, of the book *A Descent Into Edgar Allan Poe and His Works: The Bicentennial*. Eds. Beatriz González and Margarita Rigal. And *Edgar Allan Poe: doscientos años después (1809-2009)*. Book chapters: "Edgar Allan Poe: Conmemorando el bicentenario de su nacimiento", and "The Dupin-Holmes (or Poe-Doyle) Controversy". Articles: "Sir Arthur Conan Doyle and the American Blood Curdler", in *The Edgar Allan Poe Review*; and "Edgar A. Poe y la sublimidad del abismo marino". She is a member of the Research Group LyA (Literatura y Arte) and is part of the National Project "Edgar A. Poe on-line. Texto e imagen".

Weinstein, Cindy

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"Not to Be Reproduced": Magritte's Reproduction of Pym"

Although René Magritte didn't travel to Edgar Allan Poe's New York City home until 1965, Poe had been on Magritte's for quite some time. The "graphicality" that Poe recognized in his 1846 review of Margaret Fuller, and that he hoped to convey through his own prose, was embraced by Magritte. The many versions of "The domain of Arnheim" are homages to Poe and specifically his ability to create language that had perceptual powers that went beyond language. Magritte writes, "La domaine d'Arnheim . . . is the realization of a vision Edgard [sic] Poe would have liked." Throughout that story, the narrator calls attention to the insufficiency of language, whether by pointing out that "the phrase quoted may mean any thing or nothing, and guides in no degree" or "the term is somewhat inapplicable." The graphicality of Poe's prose demands an alternative mode of representation, even as that alternative can only be achieved within language itself. The result is Arnheim's domain – Poe's and Magritte's. The goal of Poe's graphicality might be thought of as a kind of reproduction through the senses that surpasses the limits of reproduction available through words. Magritte's work, especially "Ceci n'est pas une pipe." and "La Clef des Songes," gives us the painterly version of this representational impasse. Using Magritte's fascination with Arnheim as a point of departure, and his paintings that play with the relation between words and images, I present a reading of "Not to be Reproduced" (1937), in which an image of The Narrative of Arthur Gordon Pym appears. I argue that this signals Magritte's embrace of Poe's graphicality while also, à la Poe, embracing it ironically; that is, embedding a reproduction in a painting that calls itself "Not to be Reproduced".

Bionote

Weinstein is the Eli and Edythe Broad Professor of English at the California Institute of Technology, where she also serves as Vice Provost and Chief Diversity Officer. She is the author of three monographs: *The Literature of Labors and the Labors of Literature: Allegory in Nineteenth-Century American Fiction* (Cambridge UP, 1995), *Family, Kinship, and Sympathy in Nineteenth-Century American Literature* (Cambridge 2004), and *Time, Tense, and American Literature: When is Now?* (Cambridge UP 2015). She has also edited several

volumes, the most recent being *A Question of Time: American Literature from Colonial Encounter to Contemporary Fiction* (Cambridge UP, 2018).

Recent articles include "Time and the Return to Form: Reading Nabokov Reading Poe" in *Time and Literature*, ed. by Thomas Allen (Cambridge 2018) and "Pym and Unreadability" in *The Oxford Handbook of Edgar Allan Poe*, edited by J. Gerald Kennedy and Scott Peeples.

Session 2 (Thursday 6th February, 18.00 – 19.30) – Sala de Conferencias

McCullen, Bonnie

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"A Jazz Age Resurrection: Poe and the Stories of F. Scott Fitzgerald"

In Fitzgerald's story "A Short Trip Home" of 1927, later collected in *Taps at Reveille* (1935), the narrator and center of consciousness is called Eddy. Eddy's account of his efforts to rescue a girl from the spell of a sinister man he eventually identifies as a ghost becomes increasingly problematic, causing the reader to question his reliability and, by the end, even his reality. Eddy, I believe, is the most overt example in Fitzgerald's work of a reference to Poe although, I would argue that, without Poe's pioneering work on the short story, Fitzgerald might never have written as he did.

The parallels between the two writers seem uncanny, family connections with early American history and a determination to survive as professional writers whatever the cost being only two among many. Whether or not Fitzgerald was fully aware of the details of Poe's troubled life, there is ample evidence in his writing that he understood Poe's mind as well or better than any reader before or after. Echoes of some of Poe's least accessible stories can be found in Fitzgerald's work, and the form that, more than the novel, constituted Fitzgerald's most prolific writing is based on Poe's example.

Fitzgerald's association with flapper stories could, at first glance, make him and his subjects seem a long way from a writer seen by some as a purveyor of gothic horror. Deeper scrutiny suggests, however, that both writers had dimensions that went far beyond their surface appeal to a popular audience. Fitzgerald learned from Poe how to write to sell, while incorporating subtleties that reward a deeper scrutiny. In Fitzgerald's stories, Poe makes his own "short trip home."

Bionote

Bonnie McMullen has taught at the University of Oxford and other universities in the US, Canada, and Japan. She is now an independent scholar and has published many scholarly articles on 19th and 20th century English and American fiction, including George Eliot, Edith Wharton, and F. Scott Fitzgerald. Her work on Poe has appeared in the *Poe Review* and *Studies in American Fiction*. She has contributed a chapter, *Poe in Britain: 1852-1914* to a forthcoming volume on Poe anthologies edited by Margarida Vale de Gato and Emron Esplin.

Poe, Harry Lee

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"Edgar Allan Poe, Dorothy L. Sayers, and the British Mystery Tradition"

Forty years before T. S. Eliot claimed that Edgar Allan Poe was all but negligible in Britain, Sir Arthur Conan Doyle hosted a celebratory banquet in London to commemorate the centennial of the birth of Poe. The British fell in love with Poe's mystery story, and in 1929, the great mystery writer, Dorothy L. Sayers, published an anthology of the greatest mystery

stories. Her introduction devotes major attention to Poe in which she credits him with not only creating the modern mystery story, but also with creating the five basic plots of all mystery stories. Sayers' analysis of Poe's five basic plots stands out as one of the finest concise treatments of Poe's mystery stories, but it also demonstrates the extent to which Poe's influence was felt and appreciated during the Golden Age of British detective fiction. This paper will examine Sayers' analysis of Poe's plots and how the British writers made use of them. This paper will also explore Poe's continuing influence on the British mystery tradition over many decades and the degree to which he was appreciated by Sayers, G. K. Chesterton, Agatha Christie, and P. D. James, long after the death of Sir Arthur Conan Doyle.

Bionote

Harry Lee Poe serves as Charles Colson Professor of Faith and Culture at Union University in Jackson, Tennessee. The author of seventeen books, his work on Edgar Allan Poe includes *Edgar Allan Poe: An Illustrated Companion to his Tell-Tale Stories* for which he won an Edgar Award in 2009, and *Evermore: Edgar Allan Poe and the Mystery of the Universe*, and a number of articles and contributed chapters. He served for ten years as President of the Edgar Allan Poe Museum in Richmond and is descended from Edgar Allan Poe's cousin William Poe. A lover of books like C. Auguste Dupin and Lord Peter Wimsey, Hal collects first editions, ephemera, and memorabilia related to Edgar Allan Poe. His collection has been on display in a number of major libraries, including the National Library of Russia in St. Petersburg in 2009.

Voloshchuk, Iryna

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"Impact of E.A. Poe's works into Ukrainian translation studies"

The Ukrainian cultural space has long been on the peripheral position because of the empire state policy. That was the reason why the development of cultural processes, particularly in the Ukrainian literature, was retarded. As a result, it led to the so-called vacuum in the Ukrainian language domain in which only the translation of fiction served a modernizer of the Ukrainian culture. Thus, the translation of the poetry and prose of Edgar Allan Poe—the prominent innovator in the world literature—became the driver of the Ukrainian cultural space vivification.

The potential of the literary translation lies in the fact that it blurs the border between the original and translated works. To say more, beside the literary translations there appeared the interpretations, adaptations, travesties and others.

Generally speaking, the poetical heritage of Edgar A. Poe in Ukraine has been digested through the different genres of poetical translation: P. Grabovsky's adaptations of "The Raven," "Anabel Lee," "Eldorado;" V. Shurat's poetical version of "Bells;" Y. Pokalchuk's free variation of "Eldorado," and G. Kochur's, D. Pavlychko's, and M. Strikha's literary translations whose work persuasively proved the great potential of the Ukrainian translation school.

In conclusion, the genre variety in the translation of E.A. Poe's poems and prose contributed to the widening the range of translation masterfulness, the development of the Ukrainian translation sphere, to raise the level of expressive abilities and promote the modernization of the Ukrainian cultural space.

Bionote

Irina Voloshchuk is an Associate Professor at the department of Theory, Practice and Translation of English language Education. In 1996, she graduated from Kiev State Linguistics University the Department of English language and Foreign Literature. In 2009 she graduated from postgraduate study at the National Academy of Pedagogical Sciences of

Ukraine. Since 1992, she has been employed at the department of Theory, Practice and Translation of English language the Faculty of Linguistics at the National Technical University of Ukraine "KPI." Her teaching disciplines are English Language (practical course), Practical course of scientific and technical literature translation "Ecology," lectures "The factors of successful recruitment." The fields of scientific research she works on are applied linguistics, the pragmatic aspects of translation, Pedagogy and Psychology. She has published 34 scientific works.

Session 3 (Friday 7th February 2020, 9.30 – 11.00) – Sala de Exposiciones

Sanchís Fajardo, Paula

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"My Heart Grew Sick: Uncovering the Homosexual Subtext in 'The Cask of Amontillado' by Edgar Allan Poe"

Gothic fiction, has oftentimes been associated with having homosexual connotations as it was a form of reflecting the anxieties present in society. Possibly, the most well-known writer of this genre is Edgar Allan Poe. In his fiction, plenty of male to male relationships are portrayed and are usually filled with unexpected tension between the two men that frequently explodes into a violent behavior. Nevertheless, it carries an implication of eroticism that seems to be the central characteristic of these relationships. In this paper, this phenomenon will be explored profusely through the analysis of his short story "The Cask of Amontillado." Thanks to a previous literary review on the Gothic movement and the devices used on that period that have come to be interpreted as having homosexual undertones, the different instances of homosexuality inside the narrative have been detected. To complete this examination, the most important characteristics that have been found on the short story are those of "the unspeakable", the "male gaze", the space, and the journey, as well as the idea of "homosexual panic". Concentrating on identifying all these elements, plenty of homosexual undertones have been encountered on the story. What these findings have uncovered is, not only the homosexual subtext of the story, but also how that subtext also expressed a homophobic sentiment, as for, in the Gothic period, every sign of homosexual desire hid a homophobic connotation within it.

Bionote

Paula Sanchis Fajardo has recently finished the Master's Degree in Advanced English Studies at the Universities of Salamanca and Valladolid. She completed her English Studies degree from University Jaume I of Castellón last year and decided to enter this Master's program as a result of her love for literature. She is interested in Gothic and Neo-Victorian works with special emphasis on feminist and queer studies and how monstrosity has come to reflect these ideas in society. Her project strives to uncover the homosexual subtext present in the short story "The Cask of Amontillado" by Edgar Allan Poe through the devices used on the period it was written that have come to be interpreted as having queer meaning.

Herrero-Puertas, Manuel

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"Ushering Access: Disability and Space in Steven Berkoff's *The Fall of the House of Usher*"

"Who entereth herein, a conqueror hath bin." This line, from the apocryphal "'Mad Trist' of Sir Launcelot Canning" and which the narrator uses to placate a frenzied Roderick Usher,

applies as well to the experiences of people with disabilities navigating a built environment designed by and for the able-bodied. In this paper, I approach Edgar Allan Poe's "The Fall of the House of Usher" as a narrativization of the tug of war between, on the one hand, the principles of Universal Design, embodied by Lady Madeline in her capacity to overcome architectural barriers, and, on the other, an ableist tradition epitomized by Roderick Usher's constant segregation and complication of physical space. Reading "Usher" via the intersection of disability, access, and architecture (Rob Imrie, Tanya Titchkosky, Aimi Hamraie) rediscovers this canonical text as a meditation on the right of people with disabilities to inhabit space. Poe's accessibility subtext, traditionally ignored by scholars, blossomed nonetheless in Steven Berkoff's 1974 stage adaptation, which explores, through embodied performance, questions of access, accommodation, and interdependence. Against critics' insistence on the symbolic isomorphism of house and body, Berkoff inspires a material-discursive approach in which architecture and anatomy are not proxies for each other but actively blend into each other, with characters onstage morphing into furniture, hallways, and walls. Berkoff's emphasis on motion, gesture, and mime over Poe's textual barrage (description, ekphrasis, quotation) invites an analysis of the spatialization of disability in Gothic fiction and renders the haunted house—a staple of the genre—a surprisingly accessible and negotiable locale.

Bionote

Manuel Herrero-Puertas, Ph.D., is Assistant Professor of Foreign Languages and Literatures at National Taiwan University (Republic of China), where he teaches courses on Early American Literature, Nineteenth-Century American Literature, and Disability Studies. He writes on the intersection of American literature, discourses of disability, and political fantasy. His work has appeared in *American Quarterly*, *ATLANTIS* and *Common-Place: The Journal of Early American Life*.

PANEL: POE & THE ARABESQUE

Session (Thursday 6th February, 18.00 – 19.30) – Sala de Exposiciones

Usyk, Galina

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"The Perception of the Genre of "Arabesque" in E.A. Poe works"

The nature of the literary genre "arabesque" lies in its name which derives from a sophisticated geometrical and stylized floral ornament borrowed by the European fine art from Middle East. J. W. Goethe, in his article "Of Arabesque" (1789), analyzed the integration of arabesques of Ancient Rome into Renaissance Art. From that time on German Romantics took interest in arabesque, they were looking for the forms and compositions. For instance, Friedrich Schlegel identified arabesque as a mystical and absolutely untethered apprehension of infinity, perpetual movement, apparent music and ideally pure form. In 1827, in his essay "Of Supernatural in Literature," W. Scott investigating the nature of mysticism in the E.T.A. Hoffmann's literary work for the first time gave the definition to the genre of arabesque. Under the influence of these ideas, at the beginning of 1830-s, Edgar A. Poe conceived the idea to create a collection of novellas under the name of *Eleven Arabesques*, though the idea was accomplished only in 1839 when he published two-volume book *Grotesques and Arabesques* which contained 25 texts. It was Walter Scott's essay from which E. A. Poe borrows the terms "grotesque" and "arabesque" used as synonyms depicting chimeric monsters and other romantic apparitions, which appeal by their extraordinariness, difference, originality, by unusual blend of color living the imagination of a reader.

Despite the fact that arabesque and grotesque as a device was used by a number of authors, it was E.A. Poe who was the first to coin the term arabesque to define the genre of a novella. By the author, imagination is the genre creative principle of "arabesque" and the main features of "arabesque" he defines as a harmonious blend of old and new forms, natural and supernatural alliance between beauty and ugliness. The central place belongs to Beauty which is the only goal of imagination and its criterion.

Novellas of the collection *Grotesques and Arabesques* represent the ideas of real life, illusion and the dualism of human mind, chimera of mass mind, faulty ideals and standards of beauty, subconscious production of illusions and distortion of reality. The plot and composition of novella-arabesque brings together the uneven elements the unity of which transforms from the surreal into ironical or sarcastic depending on the purpose of the author. The main motivations of A.E. Poe's novella-arabesques is death and resurrection, the conflict of the earthly and heaven, rational and irrational, sanity and madness.

Bionote

Galyna Usyk is Senior lecturer at the department of Theory, Practice and Translation of the English language.

Galyna Usyk has been working at the university since 1992. She has been working at the Linguistics Department since its foundation in 1995. She graduated from the Kiev State University named after Taras Shevchenko with the speciality "philologist, teacher of the English language." At the sub-department Usyk G.M. is in charge of the translation of the information for the department's website, she also organizes and holds students' academic contest "Horizons of the Literal Translation". She has articles published in the specialty journals (e.g. Advanced Linguistics), and takes active part in the International conferences (in London, Rome, Boston and Montreal).

Pierazzo, Jaqueline

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“Grotesque, Arabesque, Digital!: Poe’s Readership in the Digital Age”

In “From Poe to Valéry,” T. S. Eliot asserts that Edgar Allan Poe’s writings are appealing to a pre-adolescent public because Poe himself had the intellect of a “highly gifted young person before puberty” (335). However exaggerated it may seem, this can actually be used in Poe Studies’ advantage and considered in classrooms to support, for instance, the teaching of Literature or English as a second language. Poe has also been the subject of several Young Adult works that draw inspiration in his stories and life to create texts that attract readers from 12 to 18 years. Nevertheless, Poe’s readership cannot be limited to this age group and his writings continue to be very popular amongst a more mature public even within Academia.

Bearing these ideas in mind, this paper aims to consider a project that has as its main goal the creation of an open source Digital Edition that is aimed at the author’s wide and miscellaneous readership, from young adults to scholars. Expanding upon the concept of Scholarly Digital Editions and resorting to Digital Humanities’ methodology, such as mapping and encoding, this edition will encompass the first and last versions of the author’s tales of terror, providing a critic-genetic approach to his *oeuvre*. It will also make use of interactive and gamification strategies in order to transcend the academic world and be used as a powerful tool in schools.

I will start by considering the reception of Poe’s works throughout time, especially regarding an intermediality approach. Afterwards, I will proceed to the presentation of the theoretical and methodological bases of the digital edition to, finally, consider its specific objects regarding each of the age groups mentioned above in order to discuss the impact of digital editions and archives in the author’s reception throughout the Digital Era.

Bionote

Jaqueline Pierazzo completed her undergraduate studies at the University of Campinas (Brazil) in 2011. She obtained her Masters degree at the University of Porto (Portugal) in 2016 in Anglo- American Studies with the dissertation titled *Between Terror and Sublime: The Female Characters in “Berenice”, “Morella” and “Ligeia.”* She is currently a Ph.D. candidate at the Faculty of Arts and Humanities of the University of Porto. In 2018 she received a Ph.D. scholarship from FCT (Fundação para a Ciência e a Tecnologia). Her main interests are Edgar Allan Poe’s works, Gothic and Terror Literature and Digital Humanities. Her Ph.D. thesis main focus is the creation of a (digital) cartography of Allan Poe’s effect of terror. She is also a collaborator at CETAPS (Centre for English, Translation, and Anglo-Portuguese Studies).

Hossain, Lupina

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“Reading Poe in Transition: What the Arabesque Can Teach Us About Not Belonging”

With the marriage of Queen Isabella and King Ferdinand in 1492, the Alhambra became a Moorish fortress that at once, stood as an alien within its own homeland. Echoing this in-between state of the Alhambra, is the very artistic motif that lies within the fortress, known as the arabesque. The arabesque is a motif used in Islamic art that, because of the restrictions in depicting human form, evades direct representation. In this way, any representation becomes an in-between state—one that is never clearly delineated. The walls of the Alhambra fortress are covered with arabesque designs that contain sacred Quranic texts and devotional Sufi poetry written in Arabic calligraphy that lay embedded in

the arabesque motif. I want to consider the arabesque in its western context as a transitional state. I believe it is this transitional state of the arabesque that is appropriated by Edgar Allan Poe. He entitles his 1840 short story collection, *Tales of the Grotesque and Arabesque* and within many of his stories he uses the word “arabesque.” While many debates rage regarding the meaning of the Western “arabesque,” I argue that Poe’s arabesque greatly resembles the Islamic arabesque in its in-between state, and that the arabesque that lies within the Alhambra is a quintessential example of the transition of identity. If we can think of identity as fluid and transformational, then Poe’s work beautifully exemplifies this state of movement. Going a step further, the adolescent is a perfect example of the transition—one from a defined child to a defined adult. But before reaching the defined adulthood, the complexities that lie within the state of adolescence, the confusion, the psychological state of not-belonging, is perfectly captured in both the Alhambra and the adolescent reader who is reading Poe’s works. I therefore want to understand the effects of reading Poe in a state of confusion. Can we then take this experience of reading Poe, this sense of non-belonging, and try and understand these ancient fortresses such as the Alhambra in its own state of non-belonging? Because it is not just the Alhambra, but also the Mezquita in Cordoba, or the Hagia Sofia in Istanbul, which transform and transcend over time. I ask then, what does the adolescent Poe reader teach us about the perpetual state of non-belonging, of being an outsider, and of never being able to truly translate oneself into a language that others might understand.

Bionote

Lupina was previously in the medical field and transitioned into English Literature four years ago. As a graduate student, her research deals with various iterations of the arabesque—from the theoretical works of Schlegel and de Man in the context of Romantic Irony, to the literary works of Poe, Hawthorne and Balzac. She looks at the arabesque from its origins in Arabo-Islamic and Sufi poetry, as a visual motif in the Alhambra fortress, to more contemporary aesthetics of the Interesting. Ultimately, she is interested in the arabesque as a transitional border between the East and the West. Lupina has presented on the arabesque at the Pacific Modern Language Association (PAMLA) conference in 2017 and 2018 and is again scheduled to present this year in San Diego. She also presented on Poe and the arabesque at the American Comparative Literature Association (ACLA) at Georgetown in 2019 on the same panel as Dr. J. Gerald Kennedy.

PANEL: POE & EUREKA

Session (Wednesday 5th February, 10.30 – 11.30) – Sala de Conferencias

Hossain, Lupina

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“The Transcendental Arabesque in Poe’s *Eureka*”

Edgar Allan Poe’s *Eureka: A Prose Poem* was written only a year before his death and is therefore in deep contemplation of passing and transcendence. This is of course surprising as he spent most of his career mocking the transcendental movement. I want to consider death and transcendence in *Eureka*, in relation to the word “arabesque,” which I believe, will help us better understand the strangeness of the prose poem. Poe often uses the word “arabesque” as his 1840 short story collection bears the name, *Tales of the Grotesque and Arabesque*. The arabesque appears in short stories such as “Ligeia,” “The Oval Portrait,” and “The Fall of the House of Usher,” all of which incidentally, deal with death and a form of resurrection. Seen through the lens of the arabesque, *Eureka* becomes both a religious and a scientific meditation, which captures the essence of death as being an intertwining of earthly matter and spiritual devotion. In *Eureka*, Poe considers the singularity and indivisibility of the atom, which of course is the building block of all matter. However, it is the repetition of these atoms which makeup a whole, that interestingly links directly to religious thought. Critic Eva de Vitray-Meyerovitch describes the arabesque in Islamic philosophy as a way of understanding time that is not linear as seen in Western contexts. Instead, time is seen as “vertical” and “atomistic.” So, if Poe is considering a transformation after death, it is not through a linear trajectory, but through a circular repetition that gives rise to a vertical ascension. Life is no longer sequential but transcendent through reiterations. Esad Durakovic draws a parallel with the repetitiveness of atoms to form a whole, and the repetitive visual component of the arabesque, which consists of small segments of leaves and vines that join together to form a larger dimension. Durakovic says that it is the “permanent repetitiveness, [that] incorporat[es] all of it into a superb form, a whole that gives them ultimate meaning” (7). Furthermore, critic Sandra Naddaff describes the framed arabesque narratives of *One Thousand and One Nights* as a way to escape the material world and transcend. Through all these versions of the arabesque—the visual, narrative, poetic, and theological motifs—Poe’s beloved and ubiquitous arabesque becomes a beautiful interlacing of the scientific and the spiritual realms, thus helping us understand *Eureka* in a new light.

Bionote

Lupina was previously in the medical field and transitioned into English Literature four years ago. As a graduate student, her research deals with various iterations of the arabesque—from the theoretical works of Schlegel and de Man in the context of Romantic Irony, to the literary works of Poe, Hawthorne and Balzac. She looks at the arabesque from its origins in Arabo-Islamic and Sufi poetry, as a visual motif in the Alhambra fortress, to more contemporary aesthetics of the Interesting. Ultimately, she is interested in the arabesque as a transitional border between the East and the West. Lupina has presented on the arabesque at the Pacific Modern Language Association (PAMLA) conference in 2017 and 2018 and is again scheduled to present this year in San Diego. She also presented on Poe and the arabesque at the American Comparative Literature Association (ACLA) at Georgetown in 2019 on the same panel as Dr. J. Gerald Kennedy.

Van Slooten, René

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"Scientists quoting Poe: the (mis)readings of *Eureka*"

Motto: "Read this 'essay' carefully; there is much more to it than meets the eye".
(Sir Patrick Moore, British astronomer, about *Eureka*).

Poe considered *Eureka* as his magnum opus. But in the USA, it was severely criticized by religious and scientific authorities. As a result, it got a bad reputation and it was not studied in earnest for more than a century.

In Europe things went differently, because Charles Baudelaire admired *Eureka*, although Poe's scientific visions were incomprehensible then. Baudelaire published a French translation of *Eureka* during 1859/60, in installments in a French/Swiss cultural magazine with an international distribution.

Thanks to this translation '*Eureka*', was admired and studied throughout Europe, because French was the language of the European cultural élite. It caused discussions and was even officially forbidden in Russia in 1871. Several European philosophers and scientists were directly or indirectly influenced and inspired by Poe, because his work was part and parcel of the European cultural discussions during the period 1860-1940. The philosophers Nietzsche and Bergson were clearly influenced by Poe, as well as the scientists Alexander Friedmann and Georges Lemaître, when they developed their revolutionary ideas about the origin and evolution of a dynamic universe (1922-1927).

Of special interest are the four letters that Albert Einstein wrote about *Eureka*, in 1933 and 1940. These letters show initial admiration, but later rejection and confusion, at a time when science itself was in a state of revolutionary development (1920-1940; relativity; quantum physics; the atomic era, etc).

And as time passed by, Poe's views in *Eureka* became more and more understandable. Nowadays there is an increasing interest for *Eureka* in the scientific community, as is shown in publications by scientists like Edward Harrison (astronomer, USA), Alberto Cappi (astronomer, Italy), Tom Siegfried (physicist, USA), Juan Lartigue (physicist, Mexico), Sir Patrick Moore (astronomer, England), David Stamos (philosopher, Canada) and Robert Scholnick (historian of science, USA)

Eureka still agrees with the latest ideas and speculations in astronomy and physics, so the last word about Poe's swan song will not be spoken for a long time to come!

Bionote

The author is a chemical engineer and historian of science. Since 1982 he published a few dozen articles and letters about *Eureka* in Dutch and international magazines and newspapers. In 2003 he published the first Dutch *Eureka* translation, which was well received by critics. In 2002, 2006, 2009, 2013, 2015 and 2018 he presented papers at International Edgar Allan Poe Conferences in Baltimore, Oxford, Philadelphia, Charlottesville, New York and Valladolid. Since 2010 he is sponsor and co-editor of a special website on *Eureka*: www.poe-eureka.com.

PANEL: POE & IMAGE

Session (Wednesday 5th February, 10.30 – 11.30) – Sala de Exposiciones

Cantizano Márquez, Blasina

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“Lecturas cinematográficas de E. A Poe: de Roger Corman a Tim Burton”

Literatura y cine son dos disciplinas que actualmente suelen confluir en el mismo objetivo: la narración de historias. El romanticismo y la literatura gótica surgidos en el siglo XIX suponen un gran atractivo para el mundo del cine, ya que, además de un período muy prolífico en obras de variada temática y extensión, supone la incursión de elementos como la intriga, el horror, lo sobrenatural o la individualidad elementos que resultan habituales en las producciones cinematográficas de éxito. Esta propuesta ofrecerá una aproximación al cine relacionado con la producción literaria de E. A. Poe centrándose en dos directores de épocas muy diferentes: Roger Corman y Tim Burton.

Roger Corman (Detroit, 1928) es actor, productor y director de culto, conocido también por haber realizado películas de bajo presupuesto. Sus inicios en el cine fueron de la mano de la ciencia ficción y el terror, razón por la que pronto se interesó por los relatos de E.A. Poe y su adaptación a la gran pantalla. De ahí surgen títulos tan conocidos como *The Fall of the House of Usher* (1960), *The Pit and the Pendulum* (1961), *The Raven* (1963), *Tales of Terror* (1962), *The Masque of the Red Death* (1964), *The Tomb of Ligeia* (1964). Tim Burton (California, 1958) es a la vez un director de cine de reconocido prestigio y un entusiasta de la literatura, algo que se aprecia en la cantidad y variedad de adaptaciones literarias que ha dirigido y producido hasta la fecha. Pese a no haber adaptado ninguno de sus relatos, la influencia de E. A. Poe en Burton es de corte más genérico y se aprecia claramente en su estilo, único y peculiar, ya desde sus comienzos como cineasta con *Vincent* (1982).

Bionote

Blasina Cantizano holds a Ph.D. in English Philology (University of Granada, 1999) and is a lecturer in the Department of Philology at the University of Almería. Her areas of research are English-language travel literature, intercultural relations in contemporary literature, and North American storytelling. Some of her publications on 19th century American literature are: “Washington Irving and Fernán Caballero: literary influences and coincidences” (2003), “*Anabel Lee*: by E. A. Poe a Radio Futura” (2004), “Análisis contrastivo de un texto literario y su correspondiente fílmico: *La caída de la casa Usher*” (2003), “Rarezas literarias: traducción de poemas acrósticos de E. A. Poe” (2007), “Tras los pasos de Washington Irving: Viajeras norteamericanas en la Andalucía del siglo XIX” (2019).

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“Pérdidas y ganancias en el paso de la literatura al manga: *Historias de Edgar Allan Poe*”

Historias de Edgar Allan Poe (Norma Editorial, 2019 [publicación original en inglés de 2017]) consta de cinco adaptaciones, coordinadas por Stacy King y con dibujo de diferentes artistas, del célebre escritor norteamericano: “El corazón delator” (dibujo: Virginia-Nitouhei), “El barril de amontillado” (dibujo: Chagen), “El cuervo” (dibujo: pikomaro), “La máscara de la muerte roja” (dibujo: Uka Nagao) y “La caída de la casa Usher” (dibujo: Linus Liu). En todas ellas se incluye el texto original de Poe de manera íntegra, a lo que cabe añadir el elemento visual del dibujo.

El objetivo de esta comunicación sería analizar cómo se produce y, sobre todo, qué produce el tránsito de las historias originales de Poe, puramente textuales, a estas nuevas adaptaciones —textuales y visuales— del manga. Para ello, se partiría de presupuestos intersemióticos tales como la relevancia del cambio de página, la concreción de la temporalidad en el dibujo o la desambiguación de lo descrito mediante la imagen. Así, se observaría cómo, a pesar de mantener el texto original de los relatos, las adaptaciones implican tanto ganancias (denotativas) como pérdidas (connotativas) con respecto a los textos de Poe.

Además, dado el tema principal del presente congreso (“Beyond Childhood and Adolescence... Growing with Edgar Allan Poe”), se aprovecharía para destacar la evolución en los estudios académicos sobre el autor estadounidense, que ahora abarcan medios semióticos distintos como el cómic; y para sugerir la mayor facilidad que un lector niño o adolescente puede tener a la hora de leer adaptaciones de este tipo, que proporcionan un apoyo visual y, aún, mantienen el texto y la esencia originales de la obra de Edgar Allan Poe.

Bionote

Álvaro Pina Arrabal graduated in English Studies (2015) and Hispanic Philology (2019) from the University of Jaén, where he also studied a Master’s Degree in Secondary School Training, Vocational Training and Language Teaching (2016) and an Online Master in English Studies (2018). He is currently working on his doctoral thesis about the American author Russell Edson, in the area of Theory of Literature and Comparative Literature at the University of Jaén under the direction of Professor Genara Pulido Tirado. He has published the article “The influence of H. P. Lovecraft in the work of Junji Ito” (2019) in *Brumal. Revista de Estudios sobre lo Fantástico*, and has participated in a dozen academic congresses and seminars.

PANEL: POE & PSYCHOLOGY

Session 1 (Wednesday 5th February, 13.00 – 14.00) – Sala de Conferencias

Olavarría Choin, Roberto C.

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“The Psychological Basis of Horror Appeal’: Revising the Influence of Poe on Lovecraft”

Lovecraft considered Edgar Allan Poe as the writer who had influenced him most, exerting a strong ascendancy over him even from the period of his childhood. Lovecraft’s conventions about horror stories were strongly influenced by Edgar Allan Poe’s ideas about literary composition and aesthetics.

A comparison of literary essays by both authors is particularly relevant to assess this extraordinary influence. This can be noticed through the comparison of Lovecraft’s *Notes on writing Weird Fiction* and Poe’s *The Philosophy of Composition*. The similarities include:

- (1) The consideration of literature as an analytical problem, in which nothing is incidental or superfluous.
- (2) The prominence of Poe’s concept of *effect* and Lovecraft’s *atmosphere*, versus action in their stories.
- (3) The accuracy in the use of language.
- (4) The importance of extension, and a marked preference for short stories dealing with Poe’s “unity of impression.”
- (5) Reflections about the aims of literature, dealing with Burke’s concept of the sublime.

In addition, Lovecraft’s own interpretation of Poe’s fiction as psychological horror is essential. In another essay, “Supernatural Horror in Literature,” Lovecraft affirms that Poe provided weird fiction for the first time with “an understanding of the psychological basis of the horror appeal”. Thus, Lovecraft noticed that Poe based his horror fiction on the mind, and not on external, supernatural influences, and that was the difference with previous Gothic tales: “Poe studied the human mind rather than the usages of Gothic Fiction”.

This influence can be noticed in stories such as “The Shadow Out of Time” in which psychology plays a clearly prominent role. In this story, this tradition of Poe is adapted to a new context for the 20th century, characterized by new paradigms, such as psychoanalysis, whose terminology, discourse and explanations Lovecraft has adopted, even when he is not always very enthusiastic about them.

Bionote

Roberto C. Olivarría Choin was born in 1975. He is currently enrolled in the second year of the PhD Program in Languages, Texts and Contexts in the UGR. His interests include American and English Literature, History and Archaeology. His main research area is the fiction of HP Lovecraft. He has completed two master’s degrees, one in Archaeology and another in English Literature and Linguistics at the University of Granada. He currently works as a teacher in a bilingual high school (Geography-History).

García Montes, José Manuel

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“La carta robada’, un relato poeniano con profundas implicaciones terapéuticas”

“La carta robada” ha sido el relato de Poe más discutido por psicólogos, especialmente por autores psicodinámicos. Lacan le dedicaría uno de sus seminarios, dándole un lugar

principal en la comprensión de su obra y en la ejemplificación de la tarea que debe realizar el psicoanalista. Tampoco han faltado brillantes análisis adlerianos del texto de Poe, interpretándolo como un ejemplo de la lucha por la superioridad.

La presente comunicación se dirige a analizar el relato desde las modernas terapias contextuales, entendiendo que “La carta robada” presenta, por un lado, el patrón característico de los problemas psicológicos en que se han centrado estas terapias. Este patrón, conocido como “inflexibilidad psicológica” tiene que ver con conductas ineficaces a la hora de mejorar la vida de las personas y que, sin embargo, se perpetúan en el tiempo. Este tipo de comportamientos puede verse en el relato de Poe en las sucesivas búsquedas de la carta robada por parte del Prefecto y de su policía, en las que el principal problema para llegar a encontrar la carta es lo que ellos hacen para tratar de hallarla. De idéntica forma según las terapias contextuales el principal problema de los pacientes es, precisamente, lo que hacen para buscar una salida de la angustiante situación en que se encuentran.

Por otro lado, la genial solución de Dupin para encontrar la carta vendría a revelar la salida de los problemas psicológicos que proponen las terapias contextuales. Según han señalado los autores contextuales, la solución a los problemas psicológicos es paradójica, como también lo es buscar una carta escondida a la vista.

En la presente comunicación oral se abordarán estos paralelismos. Sin dejar de hacer una interpretación psicológica de “La carta robada”, más bien la presentación se dirigirá a señalar lo que el relato puede aportar a la terapia.

Bionote

José Manuel García Montes is a lecturer in the Department of Psychology at the University of Almería, where he teaches “Theories and Processes of Personality.” His main line of research has focused on the psychological processes involved in positive psychotic symptoms and their approach through Acceptance and Commitment Therapy, with abundant publications in journals of international impact, such as *Clinical and Health Psychology*, *Behaviour Research and Therapy*, *British Journal of Clinical Psychology*, *Schizophrenia Bulletin*, *Journal of Traumatic Stress*, etc. Professor García Montes is a specialist in Clinical Psychology, Director of the Master’s Degree in Terapias Contextuales at the University of Almería, a member of the Editorial Board of the journal *Psicothema* and of *Papeles del Psicólogo*, and has been president of the Spanish Society of Clinical and Health Psychology (SEPCyS).

Session 2 (Wednesday 5th February, 18.30 – 19.30) – Sala de Exposiciones

Van Slooten, René

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“Psychological Approaches: Are there secret messages in Poe’s works”

Poe was a talented cryptographer and crypto-analyst. He challenged his readers with cryptographic puzzles and he wrote articles about ‘the art of secret writing’. We also know that he wrote at least two Valentine poems in which the names of the ladies in question were cleverly hidden. And, of course, cryptography and crypto-analyses are important in the tale “The Gold Bug.”

Poe wrote several cryptographic texts that have withstood the test of time. One of these ciphers was cracked in 2000 by the Canadian computer expert Gill Broza (see <http://ciphermysteries.com/2008/05/13/the-e-a-poe-cryptographic-challenge>).

One of Poe’s favorite cryptographic systems, was a ‘key sentence’ of exactly 26 letters, that were used as substitutes for the real alphabet. It is therefore intriguing that some of Poe’s tales have opening motto’s that have exactly 26 letters. Moreover, these motto’s

and/or the tales themselves suggest a hidden secret. This is the case for “The Fall of the House of Usher;” “Hans Pfaall;” “The 1002nd Tale of Scheherazade;” “The Assignment” and “The Business Man.”

The art of concealing a message inside another text, is known as ‘steganography’, which is probably the most challenging and difficult cryptographic technique. The mentioned tales and/or motto’s clearly indicate a secret that has never been cracked. So one can only wonder what Poe wanted to keep hidden from his contemporaries, in the hope that it would be revealed by his future readers.

Bionote

The author is a chemical engineer and historian of science. Since 1982 he published a few dozen articles and letters about *Eureka* in Dutch and international magazines and newspapers. In 2003 he published the first Dutch *Eureka* translation, which was well received by critics. In 2002, 2006, 2009, 2013, 2015 and 2018 he presented papers at International Edgar Allan Poe Conferences in Baltimore, Oxford, Philadelphia, Charlottesville, New York and Valladolid. Since 2010 he is sponsor and co-editor of a special website on *Eureka*: www.poe-eureka.com.

Cimadevilla Redondo, José Manuel

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“Edgar Allan Poe: posibles condicionantes psicobiológicos de un escritor excepcional”

La conducta es resultado de la interacción del sistema nervioso con el ambiente, en el sentido más amplio. No son pocos los estudios que, a partir de los escasos documentos existentes, intentan explicar las peculiaridades comportamentales de personajes históricos, pintores, escritores... partiendo de un conocimiento cada vez más extenso sobre el funcionamiento de nuestro sistema nervioso. El caso del genial escritor americano Edgar Allan Poe, no iba a ser una excepción. Conocida su adicción al alcohol y otras drogas, se ha descrito la posibilidad de que el abuso de estas sustancias explique su compleja personalidad. En este sentido, diferentes fuentes constatan su exposición a láudano desde la infancia, período en el que el sistema nervioso es más plástico, junto con un prolongado consumo de alcohol a lo largo de su vida. Además, la presencia de episodios epilépticos podría sustentar algunos de los síntomas de su alterada conciencia y abruptos vaivenes de su conducta. Nótese que la epilepsia focal suele originarse, principalmente, en el lóbulo temporal, del que parcialmente depende en parte nuestro funcionamiento mnésico y límbico.

Partiendo del conocimiento actual sobre el funcionamiento del sistema nervioso, trataremos, siempre con la cautela, de explicar los condicionantes psicobiológicos que salpicaron la existencia de Edgar Allan Poe, y que podrían reflejarse en determinadas características de su obra. Se incluirá alguna mención a otros artistas cuya obra también se vio influida por diferentes alteraciones cerebrales.

Bionote

José Manuel Cimadevilla Redondo is Full Professor in the Psychobiology Department at the University of Almeria. His research focuses on memory assessment using virtual reality base tasks. He is the author of more than 60 scientific works and was the principal researcher of 5 national research projects.

Session 3 (Thursday 6th February, 16.00 – 17.30) – Sala de Exposiciones

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Cayetano Aranda Torres

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“Psycho(patología) en E. A. Poe”

Abordar el desafío de leer a Poe y sus personajes, no desde la nosografía al uso, sino, desde los propios textos poeanos, representa escapar de las propuestas dominantes de lectura e interpretación del autor de Boston, que lo encasillan en toda suerte de entidades patológicas, cuando en realidad son los textos los que definen el padecimiento y la enfermedad de sus personajes únicos, que se resisten a ser clasificados. Los autores de esta propuesta quieren restañar, de alguna manera, las heridas infringidas a uno de los más importantes artistas norteamericanos, perpetradas por autores que, como Ackroyd, han buscado el escándalo de la vida para no tener que enfrentarse con el esplendor y la complejidad de la obra, que no tiene parangón con ninguna otra en la literatura y el pensamiento en lengua inglesa. Para semejante propósito, abordar la contribución de Poe al entendimiento de la enfermedad mental, seleccionamos un conjunto de personajes de su narrativa, y ensayamos una descripción fenomenológico-hermenéutica de los síntomas, comenzando por lo que consideramos la puerta de entrada para comprender la estética de Poe: un desaforado sentimiento de asombro y lo asombroso, con el que comienza el borramiento y la difuminación de la personalidad/vida de sus protagonistas. La pérdida progresiva de la personalidad, como factor del cuestionamiento de la identidad propia, abre camino en las narraciones poeanas a un conjunto de actitudes y prácticas, que pueden ser leídas como anormales, patológicas o perturbadoras, pero que en realidad suponen la descripción más precisa y rigurosa del malestar y el sufrimiento humano como respuesta de una criatura débil y frágil, al daño producido por la sociedad moderna. La originalidad de nuestra propuesta estriba en el intento de síntesis de los rasgos de personalidad comunes a los personajes estudiados, como una hipótesis factible de abordaje de toda la obra de Poe.

Bionotes

Magdalena Correa Blázquez holds degrees in Psychology and Criminology. She is currently a Teaching Assistant and doctoral student in Philosophy in the Department of Geography, History and Humanities at the University of Almería. She has been doing research at UOC (University Oberta of Catalunya) and Nottingham Trent University in the UK. Her research focuses on the importance of the care of the self in mental health, especially among young people.

Cayetano José Aranda Torres is Full Professor of Philosophy in the Department of Geography, History and Humanities at the University of Almería. He has published extensively on Philosophy, primarily on the Philosophy of Health conceived as one of the basic competencies of every human being, and one of the most important responsibilities of college education. He has been a visiting professor in universities and research centres in Germany and Italy. He is currently doing research on a project funded by the Ministerio de Ciencia, Innovación y Universidades, and dealing with the study of human dignity in hospital patients' assistance.

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“Los problemas de la auto-conciencia en ‘William Wilson’ de E.A. Poe”

El relato breve de E.A. Poe “William Wilson” ha sido visto como un claro ejemplo del tema del “doppelgänger”. Sin pretender negar el uso que el autor hace del “doble” como recurso literario, la presente comunicación oral defiende la tesis de que este relato breve presenta de forma realmente moderna para su época los problemas de una auto-conciencia intensificada y, en el límite, William Wilson podría verse como ejemplificación de un trastorno esquizofrénico, entendido éste como un desorden grave de la auto-conciencia o ipseidad.

Más allá de la constatación de un conjunto de síntomas característicos de la esquizofrenia que podrían señalarse a partir de la lectura del relato, o de la interpretación psicológica del mismo, de la que se huye; la comunicación se dirige a exponer cómo Poe detalla en la persona de William Wilson las paradojas y problemas de una hiperreflexividad que acabaría siendo característica del arte y la conciencia en el siglo XX. Así, la vuelta auto-referencial sobre uno mismo, similar a la que realiza William Wilson, sería a partir de finales del Siglo XIX y principios del XX, una pandemia que en su lado más benéfico daría lugar a movimientos como el surrealismo o el cubismo y en su aspecto más perverso a trastornos como la esquizofrenia o la depresión.

Según se defiende la genialidad de Poe consistiría en adelantar los desórdenes de la conciencia que vendrían años después y, a la vez, en señalar la imposibilidad de acabar con esta auto-conciencia que sería tanto como acabar con uno mismo.

Bionote

José Manuel García Montes is a lecturer in the Department of Psychology at the University of Almería, where he teaches “Theories and Processes of Personality”. His main line of research has focused on the psychological processes involved in positive psychotic symptoms and their approach through Acceptance and Commitment Therapy, with abundant publications in journals of international impact, such as *Clinical and Health Psychology*, *Behaviour Research and Therapy*, *British Journal of Clinical Psychology*, *Schizophrenia Bulletin*, *Journal of Traumatic Stress*, etc. Professor García Montes is a specialist in Clinical Psychology, Director of the Master’s Degree in Terapias Contextuales at the University of Almería, a member of the Editorial Board of the journal *Psicothema* and of *Papeles del Psicólogo*, and has been president of the Spanish Society of Clinical and Health Psychology (SEPCyS).

PANEL: POE & PSYCHOANALYSIS

Session (Friday 7th February, 9.30 – 11.00) – Sala de Conferencias

Wilson Borrell, John Marc

Southestern Louisiana University, United States

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“Poeralysis: An Overview of Poe’s Thematic use of Stasis and Liminal States”

There is “a great line of cleavage in the Western experience of madness.” On the one hand, madness is inexplicable and holds out the threat of dark and unknown regions. On the other hand, madness is explicable; it is foolishness and illusion, a condition of error which has some prior cause. The line of cleavage, then, is between the Other and the Same, between the transcendental and the empirical, between the sublime and the mundane, between fear and control, and ultimately perhaps between the bright hope of difference and the monotony of bourgeois reason”

Throughout Poe’s oeuvre there is a recurrent theme of stasis in the face of both death and horror. Madness is often a symptom begotten from this condition of being confronted with something that is simply insurmountable. These obstacles, for Poe, is often represented through the loss of a loved one, confronting one’s own mortality, or in losing the will to act by the societal normative in an irrational society—a condition that is equated with insanity or madness. The Scottish psychoanalyst R.D. Lang in his book, *The Politics of Experience* (1967) outlines a case for schizophrenics as not mentally ill, per se, rather they *choose* schizophrenia as an alternative to engaging with an irrational society.

In works such as “The Oval Portrait,” “The Oblong Box,” and “The Facts in the Case of M. Valdemar” Poe’s thematic recurrences of stasis are emblematic of the psychological difficulty of confronting that which is on the precipice of being understood; Poe’s horror is situated in the moment between the rational and the irrational, the knowable and the occult. This paper will explore Poe’s stasis in the context of arrested development and the psychological reliving of trauma. The loss of “sanity” is not an arbitrary matter, but an alternative modality to coping with the unfathomable or the supremely difficult. Therefore, this paper ultimately argues against the premise that Poe’s work is more suited for an adolescent, developing mind. The chasm between pubescence and adulthood is one that is readily navigated by most: the rift of rationality and irrationality is not a yawning chasm, but rather an arbitrary divide where the intermingling of these two abstracts may cause irreparable cognitive dissonance.

Bionote

Dr. John Marc Wilson Borrell received his doctorate from Aberystwyth University, Wales. He is interested in remediation, experimental 21st century literature, media studies, memory studies, and trauma theory. He is a member of the MLA and the Spanish Association for American Literature. He currently teaches at Southeastern Louisiana University (English Department).

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“Poe and Psychoanalysis: An Approach to Poe’s Alleged Oedipal Complex”

Poe’s storytelling is replete with bucolic and idyllic ambiances often featuring female protagonists whose ending is tragic. Over the past decades, scholars and critics have often argued that such settings do point towards autobiographical elements in the American

author's literary production. Such claims have inevitably led to psychoanalytic discussions which have centered on certain autobiographical elements in tales like "The Sphinx" and "Eleonora" whose rather evident Oedipus motif dominates their plots. Princess Marie Bonaparte (1949) capitalized on this issue and was perhaps the most daring scholar to approach the entirety of Poe's storytelling from a psychoanalytic point of view. Among her several conclusions she does hint at the possibility of Poe suffering from the Oedipal complex linking it to the deaths of his biological and that of his foster mother along with Poe's inability to find a reliable mother figure. Though later studies have recurrently dismissed her speculations as whimsical, certain scholars, such as Mario Praz (1960), often point toward similar lines of thought. The present paper shall provide an overview of the psychoanalytic rhetoric in this regard while also revisiting Poe's tales and the recurrent incestuous relationships that one can spot in them. My principal aim is to revisit instances in which Poe has incorporated the the Oedipal motif so that a conclusion is drawn on whether the urgent sensations of his protagonists could be a clear reflection of the American author's own impulses. To that end, holistic studies which were unavailable at Bonaparte's time, such as those of Kenneth Silverman (1991), J. Gerald Kennedy (1993) and Scott Peeples (1998), shall be revisited so that relevant conclusions are carefully linked to Poe's life.

Bionote

Dimitrios Tsokanos received his doctorate from the University of Almeria (Spain) and currently works as a permanent lecturer at Loughborough College (United Kingdom). He is also a member of Lindisfarne, a literary investigation group of the University of Almeria which is sponsored by CEI Patrimonio and a member of the Edgar Allan Poe Spanish Association. His Ph.D. thesis delves into Edgar Allan Poe's tales and poems and his publications focus on the American author, the Hellenic references in his works, and his reception in Greece ever since the nineteenth century.

PANEL: POE(TRY)

Session (Thursday 6th February, 12.30 – 14.00) – Sala de Exposiciones

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“Poe’s poetics and Eliot’s poetry. A denial of influence?”

The proposed article takes as its starting point the issue of Poe’s problematic status in the canon of American literature and the generally mixed reception of his works in his native country. To begin with, Eliot’s ambivalent attitude toward Poe’s writing and his perplexity in the face of Poe’s appreciation in Europe will be examined. I will argue that Eliot’s condemnation of Poe’s writings is an example of the persistent denigration of Poe by the influential and elitist Anglo-Saxon criticism, placing Eliot alongside such notorious detractors of Poe as Yvor Winters, Aldous Huxley, W. H. Auden, and most recently Harold Bloom.

Then I will go on to look into several claims made by T. S. Eliot about Poe’s significance as a writer, specifically that fascination with Poe’s works is a sign of immaturity, and that the appreciation of his poetry abroad, especially in France, is the result of the insufficient command of the English language, and its corollary – non-native speakers of English are somehow handicapped when they write or read English or American literary texts. A powerful counterexample will be provided of Joseph Conrad, a Polish-born writer who chose to write in English, one of the indisputable masters of British literature, and very attentive to the sound texture in his prose works. Contrary to Eliot’s dictum, I will contend that non-native writers and readers of English in fact are at an advantage because they are more sensitive to the materiality of words, to their sound, what Jakobson calls “the palpability of signs” in poetry.

However, the bulk of the proposed presentation will be concerned with the impact of Poe’s aesthetic views and his poetry on T. S. Eliot’s poetic practice. I will discuss Poe’s conception of poetry, its close union with music, and the significance of sound, on the basis of *The Poetic Principle* and *The Rationale of Verse*. Sample analysis of Poe’s verse, to demonstrate the validity of his theoretical remarks, will be provided. Finally, Eliot’s revaluation of the value of sound in poetry will be demonstrated by examining closely the changes introduced to the first draft of *Little Gidding*, the point inspired by the lecture of Marjorie Perloff presented at the 2019 SAAS Conference in Salamanca.

Bionote

Sławomir Studniarz, Associate Professor, is a Polish scholar, since 2003 a faculty member at the University of Warmia and Mazury in Olsztyn, where he gives lectures in American literature and conducts B.A. and M.A. seminars. He has published three monographs and several articles on Edgar Allan Poe, including two in the *Edgar Allan Poe Review*. He is also the author of numerous articles on other American writers, and recently, on Samuel Beckett. His latest book publications are the monograph on Poe’s poetry *The Time-Transcending Poetry of Edgar Allan Poe* published by Mellen Press in 2016, and *Narrative Framing in Contemporary American Novels* published by Cambridge Scholars in May 2017.

Barba Guerrero, Paula

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“Coming Off Age: Space, Time and Mourning in Poe’s ‘The City in the Sea’”

In his 1845 poem “The City in the Sea,” Edgar Allan Poe spatializes death into a well-

delimited urban space affected and neglected by the passage of time. Directly influenced by Greek mythology, Poe's poem presents a city in the West that bears resemblance with urban structures of the past. Poe's fictional city exclusively echoes reality, though. It does not provide a full picture of the urban practice taking place behind its surface. Shadowy and yet ever-present, the city plays a vital role in the composition of the poem. In pure gothic fashion, its urban apparatus helps the poet reconsider the ordinary predominance of time over space, overlooking the former to concentrate on the representational potential of the later. The city thus figures as a gloomy but static 'site of mourning' wherein outward representations of time are absorbed and expressed inwardly, in the deterioration of buildings believed to be eternal. There is no progression, flashbacks or flashforwards. No sense of narrative plot, either. Instead, the reader can only get the snatches of this *city in the sea* the poet introduces as "a prophecy." The confluence of time and space into the material disposition of the city is, in fact, what allows the poet to evoke feelings of bereavement. The passage of time is exclusively represented in the form of ancient ruins (and in their final destruction). This paper is an attempt at reading "The City in the Sea" from the perspective of Ageing and Space Studies, understanding the decay of the City as a reflection of the human (aging) condition and the inevitability of the passage of time. The poet draws attention to the melancholy and defeat surrounding the deterioration of grand constructions as an example of gothic *memento mori*, *tempus fugit* and *aurea mediocritas*. Once filled with ornament and decorations, the City glimpses at its glorious past as it sinks into the sea. The rich architecture of its "shrines and palaces and towers" does not prevent it from its downfall. Having rejoiced in "the viol, the violet and the vine" cannot stop its defeat. The City is commiserated for its *youthful* blindness. The apprehension this poem elicits forces the reader to remember that the imperishable feeling frivolous or youthful thinking can lead to will not stop the course of nature, for "[d]own, down the town shall settle" and so should Poe's (young) reader, of which he must be warned.

Bionote

Paula Barba Guerrero is a junior research fellow working at the Department of English Studies of the University of Salamanca, where she is a member of Dr. Manzanás' research project "Erasmus+: Hospitality in European Film" and Dr. Benito's research project "Critical History of Ethnic American Literature: An Intercultural Approach." She is currently engaged in writing her doctoral dissertation on African American literature under the supervision of Dr. Ana M^a Manzanás and through a regional competitive research fellowship awarded by the Junta de Castilla y León and the European Social Fund. Her research interests include space and border theory, vulnerability and memory studies, and what hospitality entails for the so-called 'ethnic minorities' in the US.

Gómez López, Jesús Isaías

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"A Conspiracy of Ravens and other Black Birds: Poe, Dickens, Wallace Stevens and Ted Hughes"

Ravens and other black birds have usually been whether the lyric inspiration or the poetic motivation of many poets throughout the history of universal literature. In the case of literature written in English, Ravens and other black birds, such as crows among many other species, is a fairly common symbolic representation or allegory. Charles Dickens published his historical novel *Barnaby Rudge: A Tale of the Riots of Eighty* (1841), where the author's pet raven is assigned a role as a character in the shape of a talking raven. Poe admired Dickens and four years later he took Grip (Dickens's raven) as the protagonist of his talking poem. Edgar Allan Poe's narrative poem "The Raven" (1845) creates the atmosphere, scenery and literary paths to the foundation of an authentic "conspiracy" of black birds

followed under similar and/or varied shapes and feathers of his “raven” by future poets. Among the most widely known “black birds” that follow Poe’s style I would like to consider: Wallace Steven’s “Thirteen Ways of Looking at a Blackbird” (1954), and the collection of poems *Crow* (1970) by Ted Hughes. Although the conspiracy of blackbirds and ravens is still *a la mode* in the poetic domain, the authors and poems we mention are definitely the trendsetting literary voices.

Bionote

Graduated from the University of Granada with Ph.D. in Philology (1998). He has published monographs, editions and articles on 20th Century American and British authors, with particular focus on Huxley and Orwell. He is also involved in the process of contemporary literary translation. His most recent monographs include: Jack London, *El sueño socialista y otros poemas* (annotated translation of Jack London’s poetry) [Visor, 2019], George Orwell, *El último hombre de Europa* (Síntesis, 2018); Kingsley Amis, *Poemas antirrománticos* (annotated translation of Kingsley Amis’s poetry with Introduction) [Visor, 2018], *Mono y Esencia* (annotated translation with Introduction of Huxley’s *Ape and Essence* [Cátedra, 2017]); George Orwell, *Poesía completa* (annotated translation of Orwell’s poetry with Introduction) [Visor, 2017]; Aldous Huxley, *poeta de paraísos perdidos* (Síntesis, 2016).

PANEL: POE IN SPAIN

Session 1 (Wednesday 5th February, 18.30 – 19.30) – Sala de Conferencias

Correoso Rodenas, José Manuel

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“Ediciones ilustradas de Edgar A. Poe en España durante los 30 y los 40”

No cabe duda de que las ediciones ilustradas de Edgar Allan Poe han sido una constante a lo largo del siglo XX en nuestro país. En este sentido, las producciones realizadas durante las décadas de 1930 y 1940 revisten una especial importancia. Esto es debido, por un lado, al particular momento histórico por el cual estaba atravesando España y, por otro, a las adecuaciones que prologuistas, ilustradores y editores tuvieron que hacer para adaptarse al cambiante marco social, histórico y cultural.

El objetivo de esta comunicación es presentar las ediciones ilustradas que se publicaron en España durante tan convulso período, aunando la hermenéutica literaria con el estudio de la vertiente gráfica de dichas ediciones. Así, gracias a esta visión interdisciplinar, se podrá comprender un transcendental momento en el proceso de ilustración de la narrativa y la poética poenianas sometidas a los criterios estéticos y morales de la época. Para ello, se prestará una especial atención a los prólogos de las distintas versiones, pues a través de ellos es posible apreciar cómo evoluciona el marco ideológico en el que se inserta la publicación. Asimismo, en los prólogos también es posible observar cómo ha ido evolucionando la percepción de la obra de Poe en nuestro país, con interpretaciones más o menos acertadas dependiendo del firmante. De igual modo, atenderemos a la ilustración, tanto de las cubiertas como de las imágenes que acompañan al texto, lo cual nos explica las preferencias de los ilustradores en torno a ciertas escenas o detalles precisos de la narración o poema. Esta interpretación sirve para comprender la transición a la que fue sometido, desde lo literario y lo visual, el legado textual de Edgar Allan Poe.

Bionotes

José Manuel Correoso Rodenas has a PhD in English Philology from the University of Castilla-La Mancha. He currently holds a position as Associate Professor (Level 3 - accredited as an Assistant Doctor by ANECA) at the same university. His field of study focuses mainly on Gothic literature, both European and North American, as well as its interrelations and connections with the historical culture of both regions. Another of his areas of interest is American Studies, a subject on which he has also presented papers and posters at various academic events. In addition, José Manuel has also collaborated in projects of teaching innovation and language teaching.

Alejandro Jaquero Esparcia completed his undergraduate studies at the Faculty of Humanities in Albacete (University of Castilla-La Mancha), graduating in Humanities and Social Studies. He continued his research training with the Master's Degree in Research in Humanities: Culture and Society (UCLM). In May 2018 and within this same institution, he started the Doctoral Research Program in Arts, Humanities and Education at the International Doctoral School of the UCLM, where he defended his doctoral thesis entitled “La teoría de la pintura versificada en España durante la Edad Moderna (siglos XVI-XVIII): de Pablo de Céspedes a Diego Antonio Rejón de Silva” under the supervision of Dr. D. Fernando González Moreno and achieving the qualification of Sobresaliente Cum Laude. He is currently developing his postdoctoral research activities as a collaborator in the R+D LyA

group (Interdisciplinary Studies of Literature and Art). Within the research activities of this group, he also collaborates in the R+D project *Poe on-line: Texto e Imagen* sponsored by the Ministry of Economy and Competitiveness with reference HAR2015-64580-P (MINECO/FEDER).

Rodríguez Guerrero-Strachan, Santiago

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“Anthologized Poe: Readings of Poe in Spain between 1848-1940”

The reception of E.A. Poe in Spain in the nineteenth century was greatly mediated by Charles Baudelaire, both the essays that the French poet wrote about Poe and the translations that he made were the only sources that Spanish translators and editors had. In the twentieth century Spanish translators and writers read Poe's works in English, which was the source language for their translations. Moreover, a few anthologists had access to American biographies of Poe. As a consequence, then, it is no surprise that most of the anthologies that were published in the nineteenth century were based on Baudelaire's translations, *Histoires extraordinaires*. In the twentieth century anthologies, however, were not always based on Baudelaire's edition, though it remained an important influence.

There is also an important editorial facet that determined the anthologies. Some journals decided to publish collections of short fiction, novellas in most cases, of Spanish writers. For that purpose, they would choose some foreign authors that would give some prestige to Spanish writers. Those collections were independent from the periodical press though they would help to bring about a higher regard for the short fiction. Poe stands as one of the most anthologized foreign writers, probably due to his being a popular author.

His most anthologized works are those of science fiction as “The Adventures of One Hans Pfaall” and the mystery fiction, “The Murders in the Rue Morgue,” though other stories such as “The Black Cat,” “Berenice” or “Metzgerstein” were also widely anthologized.

As regards poetry, there are a few editions of his work in the twentieth century, but they are editions of his complete poetry. In the nineteenth century Juan Valera thought of publishing an anthology of Anglo American poetry in which he would include Poe. Juan Ramón Jiménez would also devise an anthology of world poetry in which Poe would be included. Woefully both projects never reached its end.

Anthologies made Poe a writer of both readers who appreciated high culture and of readers of popular culture.

Bionote

Santiago Rodríguez Guerrero-Strachan is a Senior Lecturer in American Literature at the University of Valladolid. He has published extensively on the reception of American Literature in Spain, particularly EA Poe, though he has also studied the reception of Wallace Stevens and Walt Whitman. His publications include *Presencia de Edgar Allan Poe en la literatura española del siglo XIX* (1999) and “Wallace Stevens' and José Ángel Valente's first stage of the creative process:” Notes on a supreme fiction” and “Cinco fragmentos para Antoni Tàpies” (2012), “Wallace Stevens and Antonio Colinas: Poetic Recreation of a Pictorial Image and Botticelli's ‘The Birth of Venus’” (2012), or “‘El que toca esto, no toca un libro: toca un hombre’: The Whitmanian Roots of Unamuno's Poetics” (2018).

Session 2 (Thursday 6th February, 12.30 – 14.00) – Sala de Conferencias

Marín Ruiz, Ricardo

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“Edgar Allan Poe en el contexto de la literatura infantil y juvenil española en la actualidad”

Situada a mitad de camino entre la cultura popular y el ámbito educativo, la literatura infantil constituye un sector cada vez más relevante y en franco crecimiento dentro del mercado editorial. España no es una excepción a este respecto a juzgar por el volumen de ventas de obras destinadas a niños y adolescentes, muchas de las cuales se corresponden con el género narrativo, en especial cuentos y novelas. Del mismo modo, es indudable que en los últimos años lo gótico goza de una creciente popularidad entre el público juvenil, especialmente si se tiene en cuenta la recurrencia en el tratamiento de ciertos temas característicos de este género —el amor, la transgresión moral y social, la sexualidad, la violencia etc.— y en la aparición de personajes sobrenaturales y monstruosos —vampiros, brujas, etc. en creaciones tanto literarias como audiovisuales para niños y adolescentes. Estas circunstancias, junto con el aumento en el número de obras pertenecientes a la narrativa breve de Poe publicadas por las editoriales más populares del ámbito educativo español, hacen necesario desde nuestro punto de vista un estudio como el que aquí se propone. Este último consiste en un análisis estructural de algunas de las principales ediciones españolas de obras de Poe destinadas al público infantil y juvenil en la actualidad, orientado a identificar las claves que subyacen a tanto a la transmisión y la recepción de estos textos en el ámbito de la literatura para niños y adolescentes en nuestro país en los últimos años.

Bionote

Professor belonging to the Department of Modern Philology of the UCLM, whose research activity falls mainly into two areas: the studies of Comparative Literature, within in particular those related to the image of otherness, with popular culture and those that address the literary links between American writers and European authors -Poe, Hemingway, Orwell... He has carried out his research work in various research centres abroad, such as the George Orwell Archive at UCL (London) and Western Kentucky University (United States), where he has also taught Spanish and Spanish literature of the Civil War. He is currently a member of the Literature and Art research group and a collaborator in the R+D project “Edgar A. Poe: texto e imagen.” Among his latest publications are the articles “Ernest Hemingway y la tauromaquia: historia de una pasión”, in *Barcarola*, and “The Image of Edgar A. Poe and Its Treatment in the Context of Spanish Television and Radio, in *Studia Neophilologica*, and the book chapters “André Malraux: Unveiling the Myth”, in Wallhead, Celia (ed), *More Writers of the Spanish Civil War: Experience Put to Use*, Bern, Peter Lang, and The Human Landscape of Spain in *For Whom the Bell Tolls*,” in Morales Peco, Montserrat (ed.), *Gazes on the Other in Francophone and Anglophone Literature*, Madrid, Dykinson.

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“Los niños la manosean, los mozos la leen, los hombres la entienden y los viejos la celebran”

En 1887 vio la luz, en nuestro país, la primera edición ilustrada de una breve selección de la narrativa breve de Edgar A. Poe. Desde entonces y hasta hoy en día, su obra ha sido continuamente reeditada e ilustrada buscando llegar a diferentes y concretos sectores de público. En esta presentación se analizarán versiones ilustradas para adultos, para jóvenes

o para niños, publicadas desde finales del siglo XIX hasta la actualidad. Así, por ejemplo, nos adentraremos en el impresionante mundo de Fernando Xumetra (el primer ilustrador español de la obra de Poe) y en sus interesantes “lecturas” de “Los crímenes de la calle Morgue”, “El corazón delator” o “William Wilson”; recorreremos el siglo XX, pasando por las interpretaciones de José Segrelles (1914), cuyas ilustraciones acompañaban una temprana edición para niños, Pedro Riu (1942), José Picó (1967), Jaime Azpelicueta (1968), Ramón Calsina (1971), etc., para llegar a los inicios del siglo XXI, al boom del bicentenario y a nuestros días. Imposible es no mencionar las ilustraciones de Joan-Pere Viladecans para la edición de lujo y “adulto” de Círculo de Lectores/Galaxia Gutenberg de 2004, o las de Raúl Allen, Pere Ginard, Max Hierro, Beatriz Martín, Javier Olivares y Gabriel Pacheco para la antología de Anaya del 2009, pensadas para jóvenes lectores. El éxito del romance entre el libro ilustrado y la obra de Poe ha continuado hasta este mismo año: en el mes de marzo (2019) la editorial Nórdica libros presentaba una edición ilustrada de *Silencio y otros poemas*, de la mano de Kike de la Rubia y de Nerea Pérez. Algunas de estas ediciones están pensadas para niños, otras para jóvenes y otras para adultos; las ilustraciones, a veces, se acompañan a los supuestos destinatarios de los libros, y en otras ocasiones, sin embargo, el editor, prologuista y hasta el ilustrador se olvidan de que han anunciado en el título que ese era un libro de “narraciones contadas a los niños”.

¿Existe un Poe ilustrado para cada edad o sólo hay un Poe universal? Esa es la pregunta fundamental a la que se intentará dar respuesta aquí.

Bionotes

Fernando González Moreno is a Professor in the Department of History of Art at the University of Castilla-La Mancha, based at the Faculty of Humanities in Albacete. Margarita Rigal Aragón shares a place with him, although she is a member of the Department of Modern Philology. Both lead the Literature and Art Research Group (LyA) and coordinate the R+D+I Poe on-line Research Project. Among their latest publications (in collaboration) are *The Portrayal of the Grotesque in Stoddard's and Quantin's Illustrated Editions of Edgar Allan Poe (1884)*, 289 pages, published in 2017 by The Edwin Mellen Press and “Poe and the Art of Painting: Tales to Be Seen-the First Spanish Illustrated Edition, published by *The Edgar Allan Poe Review*, in Vol. 19, No. 1, 2018, pp. 7-27.

Margarita Rigal-Aragón has served as the President of the Edgar Allan Poe Spanish Association since its foundation in 2015. She is Associate Professor at the University of Castilla-La Mancha in Spain where she teaches English and American Literature at the College of Humanities, Albacete. Her main field of research is the American Renaissance, focusing on Edgar Allan Poe's works. She has published three books on this subject: *Aspectos estructurales y temáticos recurrentes en la narrativa breve de Edgar Allan Poe*; *Los legados de Poe*; and *Narrativa completa de Edgar Allan Poe*. In collaboration with Beatriz González-Moreno, she co-edited the 2009 Fall issue of *The Edgar Allan Poe Review*, and she has also published articles on Poe, the Victorian Age, and the detective genre.

ROUND TABLES

Session (Wednesday 5th February, 16.00 – 18.00) – Sala de Conferencias

Emron Esplin ["Types of Anthologies and Types of Poe"]

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Scott Peeples ["Textbook Poe: College American Literature Anthologies"]

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J. Gerald Kennedy ["Repatriating Poe: Revising the Penguin *Portable*"]

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Margarida Vale de Gato ["Poe's Women Translators (Mostly in France)"]

University of Lisbon, Portugal

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Takayuki Tatsumi ["Editing and Anthologizing Poe in Japan"]

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"Growing (with) Poe: Poe's Readership via Anthologies and Translations"

Edgar Allan Poe wields more influence in the spheres of literature and popular culture on a world scale than any other US author. This influence, however, does not rely on the quality of Poe's texts alone nor on the compellingly tragic nature of his biography; his reputation and his ubiquitous presence owe much of their longevity to the ways Poe has been interpreted and portrayed by his advocates—other writers, translators, literary critics, literary historians, illustrators, film makers, musicians—and packaged by what Leah Price calls "professional mediators" in the literary field, especially editors and anthologizers. The division between Poe's advocates and the "professional mediators" who organize his work for consumption by the reading public can be very porous since many of Poe's most adamant proponents—Charles Baudelaire and Julio Cortázar, for example—also anthologized, edited, and/or translated his works.

This roundtable includes scholars whose work is forthcoming in a co-edited volume entitled *Anthologizing Poe: Editions, Translations, and (Trans)national Canons*. The book focuses on the works produced by Poe's anthologizers and editors, both the famous and the lesser-known, whose labor can often take place behind the scenes. Our presentations focus particularly on French, Japanese, and Argentine Poe anthologies and translations, on Poe's steady though shifting presence in US literature anthologies for university literature courses, and on the creation of the latest *Portable Poe*—a well-known Poe collection published by Penguin. Poe's editors, anthologizers, and translators wield real power, and over the last 170 years, they have crafted and framed the various Poes we recognize, revere, cherish, and critique today. His global readership both grows and grows up with Poe thanks to their work to make him available to wide and diverse audiences.

Bionotes

Emron Esplin teaches inter-American literary studies and conducts research that creates conversations between US writers and authors from Spanish America. Along with the publications mentioned above, he is the author of *Borges's Poe: The Influence and Reinvention of Edgar Allan Poe in Spanish America*. He has also published articles or book chapters on Nellie Campobello, Katherine Anne Porter, Pancho Villa, Julio Cortázar, William Faulkner, and Nathaniel Hawthorne.

Scott Peeples is Professor of English at the College of Charleston and the author of *Edgar Allan Poe Revisited* (1998) and *The Afterlife of Edgar Allan Poe* (2004), which received the Patrick F. Quinn Award from the Poe Studies Association. He has published numerous articles on Poe and nineteenth-century American literature. Peeples coedited the journal *Poe Studies* from 2008 to 2013 and currently serves on the editorial board of the *Edgar Allan Poe Review*. He is also a past president of the Poe Studies Association.

J. Gerald Kennedy is Boyd Professor of English at Louisiana State University and a former chair of the Department of English. He also served as president of the Poe Studies Association and as vice-president of the Ernest Hemingway Foundation and Society. Kennedy's academic honors include a Guggenheim Fellowship in 2001-2002 and an NEH Senior Fellowship in 2003. He has twice been a Taylor Fellow at the University of Virginia, and in 2017 he was a writing residency fellow at the Rockefeller Center in Bellagio, Italy. His books on Poe include *Poe, Death, and the Life of Writing* (1987), *"The Narrative of Arthur Gordon Pym" and the Abyss of Interpretation* (1994), a new edition of the *Portable Edgar Allan Poe* (2006), and three edited or co-edited collections of essays: *The Historical Guide to Edgar Allan Poe* (2001); *Romancing the Shadow: Poe and Race* (2001), co-edited with Liliane Weissberg; and *Poe and the Remapping of Antebellum Print Culture* (2012), co-edited with Jerome McGann. With Scott Peeples, he has co-edited the new *Oxford Handbook of Edgar Allan Poe*, an 850-page research volume that features the work of 45 top scholars. Kennedy's books on antebellum U.S. literary culture include, as Vol. 5 of the *Oxford History of the Novel in English*, *The American Novel to 1870* (2014), co-edited with Leland S. Person. Kennedy's career-capping study, *Strange Nation: Literary Nationalism and Cultural Conflict in the Age of Poe* (2016) won the Patrick F. Quinn Award from the Poe Studies Association.

Margarida Vale de Gato is Assistant Professor at the University of Lisbon and a researcher of its English Studies Centre (ULICES). As a literary translator, she has produced versions of several canonical French and English texts into Portuguese. Her publications include the catalogue *Edgar Allan Poe em Portugal* (2013), as well as a number of essays on North American literature, translation, and reception studies. She is the co-editor of *Translated Poe*, and she serves on the editorial board of *Poe Studies*.

Takayuki Tatsumi is Professor of English and American Literature at Keio University, Tokyo. As president of the Poe Society of Japan (2009–) and of the American Literary Society of Japan (2014–), he is a member of the editorial boards of *The Edgar Allan Poe Review*, *Mark Twain Studies*, and the *Journal of Transnational American Studies*. He is the author of several books, including *Disfiguration of Genres: A Reading in the Rhetoric of Edgar Allan Poe* (1995), *Full metal Apache: Transactions Between Cyberpunk Japan and Avant-Pop America* (2006), and *Young Americans in Literature: The Post-Romantic Turn in the Age of Poe, Hawthorne and Melville* (2018).

Session (Thursday 6th February, 9.30 – 11.00) – Sala de Conferencias

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“Growing with Berenice”: traducciones, adaptaciones y otras recreaciones contemporáneas del relato de Edgar Allan Poe”

En la narrativa de terror los elementos espacio-temporales son relevantes de modo que el lector y los personajes sufran agitación, miedo y se vean afectados emocionalmente. Nadie duda de que Edgar Allan Poe era —y sigue siendo— considerado un genio a la hora de utilizar recursos enfáticos a través de diversas y estudiadas estrategias, contribuyendo a aumentar la angustia y la tensión. Su relato “Berenice” es un buen ejemplo para estudiar el uso que Poe hace de, entre otros elementos y recursos, cursivas, repeticiones, guiones, deixis, términos acuñados por él mismo, llamadas de atención al lector, y ciertas ambigüedades en el uso del léxico o de la forma en la que sutilmente oculta información al lector para que el final sea totalmente imprevisible e indudablemente impactante.

El objetivo de esta mesa redonda es analizar cómo se han reinterpretado todas estas estrategias narrativas en diferentes ejemplos de recepción del relato de “Berenice” en la época contemporánea. Para ello se analizarán, en primer lugar, diferentes traducciones al español, y se estudiará cómo éstas, con mayor o menor acierto, resuelven la traslación de los elementos enfáticos del texto original. Nos centraremos principalmente en la representación del énfasis en las versiones de Carlos Olivera (1884), Julio Gómez de la Serna (1955) y Julio Cortázar (1956). Se analizarán asimismo algunos ejemplos relevantes de la recepción de “Berenice” en la cultura popular, la versión que realizó Narciso Ibáñez Serrador en “El traperero” (1982), dentro de su conocida serie de *Historias para no dormir*, las adaptaciones al cómic de Rich Margopoulos y de Richard Corben, entre otras, o incluso la versión dramatizada que llevó a cabo Juan José Plans dentro del programa radiofónico *Historias*, de RNE (1999). Aunque en el ámbito cinematográfico “Berenice” no ha tenido un amplio desarrollo, también aquí encontramos algunos ejemplos reseñables (como el cortometraje francés “Bérénice”, de Éric Rohmer, 1954), y cabe señalar que su espíritu se deja sentir igualmente en las películas de directores como Darío Argento o Roger Corman. Se demostrará como todos estos ejemplos de adaptación y reelaboración no son sino nuevas “traducciones” que tratan de captar, apre(he)nder y apreciar las ideas, palabras y recursos del maestro americano con la intención de intensificar el componente emocional relacionado con la angustia y el terror.

Bionotes

Francisco Javier Sánchez-Verdejo Pérez holds a degree and a PhD in English Philology from the University of Castilla-La Mancha, having been unanimously awarded “Outstanding Cum Laude.” His lines of research cover topics related to comparative literature, the interactions between the literatures of other languages, mythology, anthropology, religion, cinema, art... He has more than 25 years of experience in teaching English. In addition to participating in congresses, both his lectures and his publications, with contributions in journals, books, scientific publications and cultural dissemination at national and international level, have received a warm welcome. He is a member of the board of reviewers of several publications. In 2009 he was awarded a scholarship for a stay in Ireland at St. Joseph’s College (Dublin). He has been an Associate Professor in the International Master of Bilingualism both at UNIR and at the Universidad Francisco de Vitoria. He is currently teaching and researching at UNED in the English Studies degree, and at the University of Castilla-La Mancha in the Primary Education degree. He has been appointed as an expert evaluator by the Spanish National Agency OAPEE/SEPIE. He has held the position of Head of Service of Plurilingualism in the Department of Education, Culture and Sports in the Government of Castilla-La Mancha. In 2014 he was selected to participate in the European Programme Pestalozzi of the Council of Europe. Currently, he is preparing a publication due to the

popularity of nineteenth century ghost stories, and another one as co-editor about vampire literature and its imbrication in other areas/arts.

María Isabel Jiménez González has a degree in English Philology from the University of Castilla-La Mancha. She has worked as a teacher in different secondary education institutes in Spain, as well as in several universities, including the Universidad Católica San Antonio de Murcia, the Centro Universitario de la Defensa in San Javier (Murcia) and the Universidad de Castilla-La Mancha, which can be summarized in more than thirteen years of experience in teaching English at different levels. María Isabel also holds a PhD in English Philology and her main area of research is 19th century American literature, focusing on Edgar Allan Poe, on whom her doctoral thesis is based. María Isabel Jiménez has attended numerous conferences, both nationally and internationally, and has published several articles on the Bostonian writer's science fiction, among other topics.

Dr. Ana González-Rivas Fernández is currently a Professor of English Studies at the Autonomous University of Madrid. She has a PhD in Philology, and a degree in Classical Philology and English Studies from the Complutense University of Madrid. She also obtained the extraordinary prize for her degree in English Philology from the Complutense University. Her lines of research cover topics related to Anglo-American Gothic and Fantastic Literature, Comparative Literature, the reception of the Greco-Latin classics, Mythocriticism, cultural transfers, the History of Reading and Intermediate Literature. In addition to his academic work, he has participated in the organization of some cultural events, such as the Madrid Gothic Week and different activities of the Madrid Science Week. In addition to her work as a teacher and researcher, she is general secretary of the Spanish Society of General and Comparative Literature and secretary of Asteria (International Association of Mythology).

M^a Victoria Arenas Vela studies at the UNED and is about to finish her studies in the English Studies Degree. Her Final Degree Project is entitled: "El léxico de la atmósfera gótica en la traducción española de Julio Cortázar del relato "The Fall of the House of Usher", de Edgar Allan Poe." During the course of the degree he has taken both UNED university extension courses and training activities at other universities (Universidad de Nebrija). Along with her experience in teaching in English, and due to her interest in research, literature and history, she has taken courses on various topics: Introduction to research techniques and communication. How to plan and successfully complete a Final Degree Project (TGF) or a Final Master's Project (TFM), seminars and courses on the commemoration of Frankenstein's bicentenary, the beyond and its political and religious manipulation, gender images: myth and science fiction. She is currently designing her educational itinerary with a view to studying a Master's degree, with the firm intention of continuing to deepen and broaden her research activity.

SPECIAL SESSION

Session (Friday 7th February, 11.30 – 12.30) – Sala de Conferencias

Esplin, Emron

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“Special Session Proposal: “A Conversation with an Editor”

Emron Esplin is the current editor of the journal *Poe Studies: History, Theory, Interpretation*, and he has edited, with Margarida Vale de Gato, two collected volumes on Poe—*Translated Poe* (Lehigh UP, 2014) and *Anthologizing Poe: Editions, Translations, and (Trans)national Canons* (forthcoming). His scholarship focuses on the literary relationships between Edgar Allan Poe and various writers from Spanish America, and he is heavily invested in projects that emphasize Poe’s worldwide importance. In this session, he plans to speak for a few minutes about the types of articles, notes, reviews, and bibliographies that typically have success when submitted to *Poe Studies*; about the submission and review process at *Poe Studies* and other similar journals in the United States; and about his desire to see more scholars from outside the US represented in journals of literary studies in the US. He will also speak about a new feature that should be running perennially in *Poe Studies* beginning in 2020 entitled “Newly Translated Poe Scholarship.” After sharing these thoughts, Esplin would like to open up the floor for a question and answer session with audience members about publishing on Poe, publishing in *Poe Studies*, and the great potential for international collaboration when writing about an author like Poe who maintains a truly global influence.

Bionote

Emron Esplin teaches inter-American literary studies and conducts research that creates conversations between US writers and authors from Spanish America. Along with the publications mentioned above, he is the author of *Borges’s Poe: The Influence and Reinvention of Edgar Allan Poe in Spanish America*. He has also published articles or book chapters on Nellie Campobello, Katherine Anne Porter, Pancho Villa, Julio Cortázar, William Faulkner, and Nathaniel Hawthorne.

Notes

