

International Poe Bibliography in Japan No. 3 (April 2014-March 2017)

Fukushima, Shoichiro. "The City's Abyss: From Poe's 'The Man of the Crowd' to Melville's 'Bartleby, The Scrivener'" (Japanese). *The Journal of Cultural Sciences* (Ritsumeikan University) 634 (2014): 223-32.

This paper examines Poe's "The Man of the Crowd" and Melville's "Bartleby, The Scrivener" to elucidate the relationship between Poe's and Melville's representations of the modern city, a subject that has hitherto not received much attention. Focusing on their urban space not as landscape but as a torn and discontinuous terrain, the paper contends that the trace of alterity in the invisible city represents the abyss of industrial capitalism in nineteenth-century American literature.

Hirano, Yukihiro. "The Philosophy of Adaptation: On Lou Reed, 'The Raven'" (Japanese). *Metropolitan: A Journal of Criticism* (Tokyo Metropolitan University) 57 (2015): 63-74.

This paper compares two versions of "The Raven," that is, the original version by Poe and the adaptation by the American Rock musician Lou Reed, analyzing some textual differences between them to explore the implication of Reed's adaptation.

Ikesue, Yoko. "Dead Man Talking: Reading 'My Adventure of Edgar Allan Poe' and 'The Grave of Finguala Ethelind' by Julian Hawthorne" (Japanese). Eds. Narita, Masahiko, Naohika Takao, Takuya Nishitani. *Hawthorne's Literary Heritage: The Changing Faces of Romance and History*. Tokyo: Kaibunsha, 2016. 309-30.

This essay corroborates the significance of Julian Hawthorne, the eldest son of Nathaniel Hawthorne, as a literary legacy. By reading his two gothic short stories, "My Adventure of Edgar Allan Poe" and "The Grave of Finguala Ethelind," this essay reveals the multiple faces of Julian as a biographer, a son of a great literary figure, and a creator of the genre of the American vampire.

_____. "The Power of a Stylus of Iron: The Trajectory of Edgar Allan Poe as a Magazinish" (Japanese). Eds. Kobayashi Hidemi and Kotaro Nakagaki. *Expansion of Reader's Network and Transition of Literary Circumstances*. Tokyo: Otowashobo-Tsurumishoten, 2017. 192-210.

This essay traces the life of Poe as a Magazinish who struggled to own literary magazines. By considering his roles and tasks as the editor of several magazines and transnational copyright

laws in the nineteenth-century, this essay examines how Poe tried to gain readers and what he endeavored and deliberated about in order to achieve this goal.

_____. “Commercialized and Fictionalized: Chasing the Shadow of Edgar Allan Poe” (Japanese). *Harmonia* (Kyoto City University of Arts) 46 (2016): 25-38.

It is well-known that Poe has achieved universal popularity in gothic fiction, contemporary cinema, and classical or popular music. According to successive recent discoveries of novel resources, his image has now been revisited and revised in some political, cultural, as well as biographical contexts. This paper demonstrates how Poe’s image has been fabricated and produced on indivisible biographical facts and those in his fiction by corroboratively rereading his works and biographies.

_____. “The Composition of the Landscape Garden by Edgar Allan Poe: Passing through ‘The Domain of Arnheim’ into ‘Landor’s Cottage.’” *Journal of English Literature* (Otani University) 43 (2017): 1-10.

The purpose of this paper is the exploration of the philosophy of composition focusing on how the landscape garden ought to be visualized in Edgar Allan Poe’s “The Landscape Garden,” and reading though the latter half of “The Domain of Arnheim” without the concept of Wilderness and “Landor’s Cottage” with a simple life. In the second section, I review the development of Japanese studies of Poe’s landscape sketches.

_____. trans. “Shadow,” “The Devil in the Belfry,” and “A Tale of the Ragged Mountains” (Japanese). *E. A. Poe. Pocket Masterpieces*. 9. Eds. Yukiko Konosu and Kazuki Sakuraba. Tokyo: Shuei-sha, 2016. 43-72.

This book is the latest translation of Poe’s works in Japan. Ikesue translates three short stories, collaborates in editing with Konosu and Sakuraba, and provides annotations, a chronological table and pictures taken by herself.

Itoh, Shoko. *Dismal Swamp and the American Renaissance: Poe and the Legacy of the Dark Canon* (Japanese). Tokyo: Otowashobo-Tsurumishoten, 2017. xii + 323 pages.

This book consists of five parts and fourteen chapters with a Preface and Afterword comprising the author’s Poe studies for thirty years since her first book, *The Road to Arnheim* (1986). It focuses on the crucial role of the Dismal Swamp as an imaginative and ecological origin of the poetic world of Poe as well as a historically important site of revolutionary

documents of an alternative American Renaissance. It also explores the imaginative and specific political sense of place of the Great Dismal Swamp in *Dred* by Harriet Beecher Stowe and Poe's works, including "The Lake," "The Fall of the House of Usher," and "Hop Frog," as well as Thoreau's indulgence in many swamps in Concord, in a series of American alternative voices in the age of the American Renaissance.

_____. "Poe and Posthuman Ecology in the Post-Apocalyptic Dialogues." *Poe Studies* (Poe Society of Japan) 8 (2016): 29-44.

It was not until the beginning of the twenty-first century that Edgar Allan Poe's works were studied from the viewpoint of ecology or ecocriticism. But in the twenty-first century, research on "ecocriticism and Poe" has appeared. This paper traces the growth of these studies and proposes a new aspect of ecocritical interpretation on Poe in the following steps: first, pioneering studies on Poe, ecology, and ecocriticism in the twenty-first century; second, "Secondary Nature," postnature, and posthuman characters in Poe's works; finally, Poe's prophesy of ecological catastrophe and material survival in his postapocalyptic stories.

_____. "Immortality of the Protagonists of the American Renaissance: Fanshawe, Dupin, and Auster" (Japanese). Eds. Narita, Masahiko, Naochika Takao, Takuya Nishitani. *Hawthorne's Literary Heritage: The Changing Faces of Romance and History*. Tokyo: Kaibunsha, 2016. 215-38.

Paul Auster shares the same themes and motives with those of American Renaissance writers, attracted by Hawthorne's Fanshawe and Poe's Dupin. This paper tries to clarify the importance for Auster of Hawthorne's earliest and failed work, and how deeply Poe's detective hero, Dupin, gives shape to Auster's portrait of the postmodern protagonist.

Kishi, Masayuki. "Ignored Playwriting and Drama Reviews: Poe's Performance and Its Evaluation in American Drama" (Japanese). *Poe Studies* (Poe Society of Japan) 7 (2015): 49-68.

Poe is not addressed very much in American drama studies. There are quite a few plays and films featuring Poe's novels or Poe the novelist. At the same time, his playwriting and drama reviews are seldom discussed by American drama researchers. Bearing this situation in mind, this paper examines Poe's only dramatic work, "Politian" (1835), his American drama criticism "The American Drama" (1845), and several of his drama reviews by referring to the movements and trends in eighteenth- and nineteenth-century American drama. Thus, the paper explores and elucidates Poe's performance as a playwright/drama critic and its evaluation in American theatre and drama studies.

Kono, Tomoko. "The Economy of 'Perverseness' and Its 'Supererogation': Merciless Cruelty Beyond the Reach of the Law of Reason" (Japanese). *Poe Studies* (Poe Society of Japan) 8 (2016): 64-75.

This paper presents a psychoanalytic reading of Poe's stories of "perverseness" and explores the irrationality of the protagonists who are confined in the closed system of language. The paper also explicates Poe's definition of "supererogation" in these stories, indicating that cruelty lies in transgressing the normative law of reason.

Murayama, Kiyohiko. *The Vengeance of Edgar Allan Poe* (Japanese). Tokyo: Miraisha, 2014. x + 243 pages.

This book is a collection of essays on assorted short stories by Edgar Allan Poe. An appendix gives an exploration of unrecognized comparability between Poe and Theodore Dreiser. Interpreted from an angle attuned to the ubiquitous irony in Poe's fiction, many stories come to take on the appearance of a revenge drama. The schemes for avengement set up without notice in Poe's tales are carried out by figuratively letting loose indignation or *ressentiment* against the literary world, literary snobs including Poe himself, or occasionally even society at large. Delving into the hidden theme of vengeance should thus prove to shed light upon the neglected socio-historical dimension in the short stories by Poe.

Nishiyama, Keiko. "Comedy of the Undead Body: Laughter and the Uncanny in Poe" (Japanese). *Journal of the Society of English and American Literature* (Kwansei Gakuin University) 59 (2015): 99-116.

This paper examines how the funny and comical in Poe's satirical tales share uncanniness with the tales of fear and terror, and explores the possible link between the seemingly opposite genres. The tales examined are ones which deal with undead characters who survive eye-gouging, mutilation, hanging and beheading: "Loss of Breath," "A Predicament" and "The Man that was Used Up."

Okamoto, Teruyuki. "A Writer Who Turned Down France: 'The System of Doctor Tarr and Professor Fether' and Transatlantic Discourse on the French Revolution." *Journal of the Society of English and American Literature* (Kwansei Gakuin University) 59(1) (2015): 153-75.

This paper focuses primarily on Edgar Allan Poe's "The System of Doctor Tarr and Professor Fether" (1845), aiming to reconsider Poe's relationship with France. Many discourses on the French Revolution existed on both sides of the Atlantic around the time the story was

published. Magazines from the Antebellum South also carried articles in which racial fear is rendered through abhorrence of the French Revolution. This paper reveals how “Tarr and Fether” is influenced by transatlantic discourse and that Poe himself shared Southern enmity toward France.

Sakuma, Mikayo. “Edgar Allan Poe and Isolationism: His Mysterious Years in New York.” *Baltimore Post-Examiner*. 5 May 2015, <http://baltimorepostexaminer.com/edgar-allan-poe-and-isolationism-his-mysterious-years-in-new-york/2015/05/05/>.

This essay examines Poe’s success in New York journalism by recounting *The Narrative of Arthur Gordon Pym* as his biographical isolationism. By analyzing political indications in *Pym* and relating them to his position in New York journalism, this essay explores the contradictory relationship between literature and politics in nineteenth-century America.

Tanokuchi, Shogo. “Poe’s and Melville’s Panoramic ‘Amphitheatre’: Poetics of the Sketch in ‘The Domain of Arnheim’ and ‘The Piazza’” (Japanese). *Poe Studies* (Poe Society of Japan) 7 (2015): 3-22.

This paper aims to compare the esthetics of Poe’s landscape sketches and those of Herman Melville. By examining Poe’s sketches in “The Domain of Arnheim” and “Landor’s Cottage” and Melville’s representations in “The Piazza,” I argue that Poe’s and Melville’s panoramic views of nature, represented as amphitheater, function as an implicit criticism of the imperial desire of Young America.

Tatsumi, Takayuki. “The Double Task of the Translator: Poe and His Japanese Disciples.” *Translated Poe: Perspectives on Edgar Allan Poe*. Eds. Emron Esplin and Margarida Vale de Gato. Maryland: Lehigh UP, 2014. 163-174.

Drawing on the comparative literary approach cultivated by Ken Inoue and Noriko Mizuta and developing adaptation studies pioneered by Mark Silver, the author attempts to clarify the way Japanese writers ranging from Akutagawa Ryunosuke, Tanizaki Jun'ichiro, and Edogawa Rampo through Kiyoshi Kasai interpreted and re-appropriated Poe, ending up with their own idiosyncratic style.

_____. “Twenty-first Century Interactions between Poe and Rampo” (Japanese). *Hayakawa’s Mystery Magazine* (Aug. 2014): 78-85.

Walter Benjamin aptly considered Poe's mysterious but pre-existentialist story “The Man of

the Crowd” (1840) as an X-ray photo of detective fiction. Indeed, this story was written exactly a year earlier than the first modern detective story, “The Murders in the Rue Morgue” (1841). Moreover, the author supposes that it is “The Man of the Crowd” as a *flaneur* tale that had a tremendous impact upon the Japanese founding father of detective fiction, Edogawa Rampo, especially his masterpiece, “The Stalker in the Attic” (1925). From this perspective, the author reconsiders the literary historical interactions between Poe and Rampo.

_____. “Deconstruction Under Nixon's Presidency: Poe, De Man, Hofstadter” (Japanese). *Gendai Shiso* (Feb. 2015): 134-153.

It is well-known that the father of deconstruction, Jacques Derrida, contributed much to Poe studies through his controversy with Jacques Lacan over Poe's “The Purloined Letter.” However, what made deconstruction popular in North America is Derrida's friendship with Paul de Man, who showed deep interest in President Nixon's Watergate scandal, another case of the purloined letter. This paper examines the extent to which deconstruction is intertwined with political conflicts during the 1970s.

_____. trans. *A Descent into the Maelström. The Light-House (Collected Short Stories 3: SF & Fantasy)* (Japanese). Tokyo: Shincho-sha, 2015.

This anthology is comprised of the following seven science fiction stories written by Poe and newly translated by the editor: “A Descent into Maelstrom,” “The Man That Was Used Up,” “The System of Doctor Tarr and Professor Fether,” “Mellonta Tauta,” “Maelzel's Chess-Player,” “The Domain of Arnheim,” and “The Light-House.”

_____. trans. *The Narrative of Arthur Gordon Pym of Nantucket* (Japanese). *E. A. Poe. Pocket Masterpieces*. 9. Ed. Yukiko Konosu and Kazuki Sakuraba. Tokyo: Shuei-sha, 2016. 479-745.

The one and only novel written by Poe has scarcely been translated into Japanese. In the twentieth century only two Japanese versions of *Pym* were available: Seiji Tanizaki's (Shunyodo, 1956) and Tadaaki Onishi's (Tokyo-Sogensha, 1974). However, the revival of *Pym* in the 1980s promoted by Burton Pollin and Richard Kopley helped readers comprehend this enigmatic novel more accurately. This is the reason why Tatsumi decided to newly translate *Pym* into Japanese in the twenty-first century.

_____. “The Genre Named ‘Adaptation’” (Japanese). *The Poe Society of Japan Newsletter* 13. (2016): 1.

A brief note on the recent publications of Writerpunk Press, such as: *Sound and Fury: Shakespeare Goes Punk* and *Merely This and Nothing More: Edgar Allan Poe Goes Punk*. A seemingly typical mashup, this series is important, for the very project reflects the rise of adaptation studies of Poe.

Usa, Kyoko. "Emily Dickinson and E. A. Poe: Works for Immortality" (Japanese). *The Journal of Social Sciences and Humanities* (Tokyo Metropolitan University) 503 (2016): 47-60.

This article is one section of "Reading Emily Dickinson's 'Some –Work for Immortality—' in Comparison with Walt Whitman and Edgar Allan Poe," written by Kaname Yoshida, Kotaro Kawasaki, and Kyoko Usa. The attitude toward Immortality implied in Dickinson's work, "Some –Work for Immortality—" (F 536 / J 406) and in Poe's poems, "A Dream within a Dream" and "Eldorado" are compared in the context of the Gold Rush in California. Furthermore, a significantly different perspective on "Eternity" in their works is examined.