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Bevan, Greg. “‘The Sentience of All Vegetable Things’: Paul Bowles, Edgar Allan Poe, and the Paranormal.” *The Journal of the American Literature Society of Japan*. Volume 8 (2010): 57-75. (*Not included in International Poe Bibliography in Japan No. 1)

This paper examines the parallels between Paul Bowles’ 1949 story “Doña Faustina” and Poe’s famous “The Fall of the House of Usher,” a relationship heretofore overlooked in spite of Poe’s widely-acknowledged influence on Bowles. After exploring Poe’s attitude toward the science of his day, the paper limns a more skeptical stance in Bowles, seeking the implications of their differing worldviews in the two stories’ contrasting approaches to the paranormal.

_____. “Progenitors Confronted: Poe’s ‘The Cask of Amontillado’ and Bowles’ ‘In the Red Room.’” *Journal of the Poe Society of Japan*. Volume 3 (2011): 19-30. (*Not included in International Poe Bibliography in Japan No. 1)

This paper explores the motivation of the narrator of Poe’s famous story to tell his tale, and then asks the same question of an award-winning short work by Paul Bowles that seems an unmistakable descendant of “The Cask.” Inspired partly by fact and featuring characters based on Bowles and his parents, “In the Red Room” is also a complex tribute to the author’s progenitors in life—for his mother read him the tales of Poe at his childhood bedside—and art.

Fukushima, Shoichiro. “Illegibility and Poe’s Detective Fiction: The Influence of the Intrusion of the ‘Real’ in ‘The Mystery of Marie Rogêt.’” *Bulletin of Tokyo Denki University, Arts and Sciences*. No.10 (2012): 117-24.

In this paper, by focusing on the process of the creation of “The Mystery of Marie Rogêt” and comparing the story with “The Murders in the Rue Morgue,” I will discuss Dupin’s reading of the illegible modern city and suggest that Poe’s detective fiction, especially “The Mystery of Marie Rogêt,” reflects his struggle with the alterity of the illegible urban city. I will also elucidate that “The Mystery of Marie Rogêt” represents intellectuals trapped in the vortex of the media as an epistemological frame.

Inoue, Ken. “On the Translatability of Poe’s Literary Style” (Japanese). Takuya Nishitani and Masahiko Narita, eds. *The American Renaissance: Criticism Regenerated*. Tokyo: Kaibunsha, 2013. 303—324.

This paper points out Poe's own translation 'theory' and method in his review of the English translation of Eugène Sue's *Les mystères de Paris* and, on such grounds, analyzes the translatability and untranslatability of the literary style of Poe's tales, especially his "arabesque" style, into French and Japanese.

_____. *The Power of Translation of Literary Giants: Translated Literature by Modern Japanese Authors from Jun'ichirō Tanizaki to Haruki Murakami* (Japanese). Tokyo: Takeda Random House Japan, 2011.

This book examines the interaction between translation and creative writing in modern Japan—especially in the Taishō/early-Shōwa (modernism) and postwar periods—from a comparative literature perspective. Chapter two discusses the translation of Poe's tales by Taishō novelists (Jun'ichirō Tanizaki and Haruo Satō) and demonstrates Poe's influence on their own works.

Itoh, Shoko. "Poe, Hawthorne, and the Daguerreotype: Between Revelation and Magical Aura" (Japanese). Kyushu Hawthorne Society, ed. *Romantic Labyrinth: Fifteen Eyes on Hawthorne*. Tokyo: Eihosha, 2013. 193-215.

Poe shares strong interest in the rich artistic potential of the Daguerreotype with Hawthorne. Hawthorne describes the Daguerreotype novel and the daguerreotypist, Holgrave in *The House of Seven Gables*, while Poe originates the all-seeing vision of Dupin based on the technique of the Daguerreotype, as sun light describer.

_____. "Poe's Water and Dark Canon: From The City on the Hill to The City in the Sea" (Japanese). Fumiko Iriko, ed. *Water and Light: In Search of the Origins of American Literature*. Tokyo: Kaibunsha, 2013. 80-97.

This paper focuses on the essential function of water in Poe's poetry from the earliest masterpiece "The Lake," through "The Sleeper," to "The City in the Sea" and "The Dreamland." The American Dream of a City upon a Hill is transformed into a hellish city in the far Dead Sea, under water.

_____. "Dismal Swamp and American Renaissance: Nat Turner, Dred, and Hop Frog." (Japanese) Takuya Nishitani and Masahiko Narita, eds. *The American Renaissance: Criticism Regenerated*. Tokyo: Kaibunsha, 2013. 31-60.

This paper focuses on the crucial role of "The Confessions of Nat Turner" as a literary document of an alternative American Renaissance, and also explores the imaginative and specific political sense of place of the Great Dismal Swamp in *Dred* by Stowe and Poe's

works, including “Hop Frog.” Hop Frog is a kind of heroic and global slave formed under the influence of Turner’s “Confessions.”

_____. “Incarceration and Counterattack by Poe’s Brides: Elizabeth, Morella, and Ligeia” (Japanese). *Ghosts and American Literature*. Noboru Matsumoto et al, eds. Tokyo: Kokubunsha, 2012. 15-34.

This paper discusses Poe’s significant position in the ghost story genre among many American Literary works. Considering his Gothic mother, Elizabeth Poe as an origin and archetype of Poe’s brides, Morella, Ligeia, and Eleonora, Itoh argues that these women all have their places usurped by the protagonists’ second brides.

_____. “Chimera and Gothic Nature in Poe: On the Multilayered Structure of Animal Representation in Poe” (Japanese). Shoko ITOH and Reiko NITTA, eds. *Counter-Narratives and American Literature*. Tokyo: Otowa-shobo Tsurumi-shoten, 2012. 73-90.

The twenty papers in this anthology consider and analyze the dynamic process of construction and deconstruction of national narratives into counter narratives in the various imaginative spaces in American literature. Itoh analyses Poe’s animal representation in “The Black Cat” “The Raven,” and in *PYM* as Gothic nature which combines the human and nonhuman as one entity of postnature/posthuman.

_____. “Gothic Windows in Poe’s Narrative Space.” *Poe’s Pervasive Influence: Perspectives on Poe*. Ed. Barbara Cantalupo. (Bethlehem, PA: Lehigh UP, October, 2012): 127-138.

This paper demonstrates how Poe’s sense of the Gothic influenced William Faulkner’s work, especially in the house and window setting in *Absalom, Absalom!*, paying specific attention to the theatrical and auditory associations with many gothic windows in both authors.

Kato, Yuji. “Ambivalence in History and Time: Melville and Poe’s Textual Idiosyncrasies, Repetitions and Receptions in Japan” (Japanese). Takuya Nishitani and Masahiko Narita, eds. *The American Renaissance: Criticism Regenerated*. Tokyo: Kaibunsha, 2013. 405-25.

Melville and Poe’s revisions of history and time have placed them in the margins of conventional literary history but have also made them models for later Western and Japanese writers with the same penchants for subversion.

Miyagawa, Tadashi. (Translation) Richard Kopley. "Adventures with Poe and Hawthorne." Takuya Nishitani and Masahiko Narita, eds. *The American Renaissance: Criticism Regenerated*. Tokyo: Kaibunsha, 2013. 1-27.

Miyazawa, Naomi. "The 'Rational Irrationalism' in Poe's Detective Stories: Reynolds, Dupin, and the Ourang-Outang." *Kansai American Literature* 50 (2013): 5-20.

This paper analyzes the "rational irrationalism" in Poe's works. While accepting how Poe incorporates phrenology, particularly the analytical faculty of phrenological theory, to apply reason to sensational themes, as David S. Reynolds argues, the author tries to focus on the irrational side of phrenology and of Poe's detective stories.

_____. "The 'Musical Mesmerism' in the House of Poe." *The Journal of the American Literature Society of Japan* 11 (2012): 1-21.

This paper demonstrates Poe's indirect use of mesmerism in the form of music and atmosphere in "The Fall of the House of Usher." It also examines how the mesmeric idea of the suspension of a patient's will is connected to the act of reading and the darkness of romantic unification with others.

_____. "Puffing a Balloon: Edgar Allan Poe's Balloon Stories and the Journalism Revolution." *The Journal of the American Literature Society of Japan* 9 (2010): 19-35.

Why do balloons and newspapers always appear simultaneously in Poe's stories? This essay explores Poe's stories of balloon flights such as "The Balloon Hoax" and "The Unparalleled Adventure of One Hans Pfaall" in relation to Poe's own struggle to survive in the "puffing" system of the literary world.

Nishiyama, Tomonori. *Reign of Fear: Plague, Terrorism and Freaks in American Films* (Japanese). Tokyo: Shinwasha, 2013.

This book explores the representations of fear in American Horror Films, demonstrating how "the Power of Blackness" in Poe's tales foreshadows horror's racialized imagery and narratives, from John Ford's *Stagecoach* through George A. Romero's *Night of the Living Dead* to Ridley Scott's *Alien*.

_____. "Poe's Apes: 'The Murders in the Rue Morgue' and the Poetics of Cinema" (Japanese). *Journal of the Poe Society of Japan*. Volume 4 (2012): 75-91.

This paper examines the discourse of slavery and images of apes in American fiction, focusing on the relationship between Poe's 'The Murders in the Rue Morgue' and Merian

C. Cooper's *King Kong*.

Okamoto, Teruyuki. "Beyond the Disappointment at Road: A Comparative Study of Jack Kerouac's *On the Road* and Edgar Allan Poe's 'The Journal of Julius Rodman' and 'A Tale of the Ragged Mountains'" (Japanese). Shigeru HANAOKA ed. *The American Road: A Network of Light and Shadow*. Tokyo: Eihosha, 2013. 96-118.

This paper compares Jack Kerouac's *On the Road* and Edgar Allan Poe's "The Journal of Julius Rodman" and "A Tale of the Ragged Mountains" in terms of the American road narrative. Both Poe stories depict racial conflicts during the age of American expansionism. Kerouac's novel presents a potential way to overcome racial differences.

_____. "The Past in the West, the Future in the East: Landscape, Expansionism, and 'Indians' in 'A Tale of the Ragged Mountains'" (Japanese). *Journal of the Poe Society of Japan*. Volume 4 (2012): 29-40.

This paper focuses on Poe's treatment of expansionism and Native American issues in "A Tale of the Ragged Mountains." Poe hints at the catastrophic outcome of American expansionism by linking the future of the United States and the past of the British Empire.

Takahashi, Ayako. "Poe's Visual Imagery and Contemporary American Poetry" (Japanese). *Journal of the Poe Society of Japan*. No.4 (2012 September): 52-63.

This paper demonstrates how Poe and Poe's "Visual Imagery" influenced Contemporary American Poetry, in the work of William Carlos Williams, including *In The American Grain*, and the poetry of Jane Hirschfield, focusing on locality, picture and "the forms of (our) art."

Takahashi, Shun. "Chinese Responses to the Films Based on the Works of Edgar A. Poe" (Japanese). *Journal of the Poe Society of Japan*. No.4 (2012 September): 64-74.

This paper focused on conflicts and accommodations between Western culture/Society and the Chinese.

Tatsumi, Takayuki. "The Misogynist Tradition in Poe's Literature" (Japanese). Takuya Nishitani and Masahiko Narita, eds. *The American Renaissance: Criticism Regenerated*. Tokyo: Kaibunsha Publishers, 2013. 127-147.

Originally written for a roundtable discussion entitled "Women in the American Renaissance" at the annual conference of the Nathaniel Hawthorne Society of Japan in 2011.

_____. "The Double Face of the American Renaissance" (Japanese). Fumiko Iriko, ed. *Water and Light: In Search of the Origins of American Literature*. Tokyo: Kaitakusha Publishers, 2013. 59-79.

In view of the establishment of the F.O. Matthiessen Professorship at Harvard University, the author radically envisions the potentiality of an American Renaissance in the 21st century.

_____. "Poe's Ghost Stories: Ghosts of the Inanimate, Ghosts of the Nonhuman" (Japanese). *YU* No.20. Tokyo: Media Factory, 2013. 32-35.

This is a contribution to the special "American Ghost Story" issue of the ghost story magazine *Yu* ("Yu" means "the ghostly" in Japanese).

_____. *Edgar Allan Poe: Deconstructionist of Literary Genres*. Tokyo: NHK Publishers, 2012. (Japanese)

Though originally written for the author's own NHK radio program on Poe on air in the spring of 2012 (from April 5th through June 28th, 2012), here the author updates the theoretical framework of his Ph.D. dissertation *Disfiguration of Genres* (Cornell University, 1987). 156 pp.

Tsuji, Kazuhiko. "Introduction: Edgar A. Poe in the Nineteenth Century and Cinematography in the Twentieth Century" (Japanese). *Journal of the Poe Society of Japan*. No.4 (2012 September): 43-51.

This is a summary of a presentation at the annual Conference of Poe Japan on September 17, 2011, and argues about what has made Edgar A. Poe's imagination into the modern films, how they have been beautifully and "magically" achieved, and why Poe's plots are still so important in the cinematographs of the twenty-first century.

The Poe Society of Japan

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