



"Those tales of effect": Poe's gothic tales through Roger Corman's cinema [

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text (article)

Analítica

Despite being considered the father of detective fiction and one of the forerunners of science-fiction, Poe has mainly been hailed for his gothic tales. The ever-lasting spell of his horror stories is due to Poe's enormous ability to create an effect on the readers that keeps on echoing in their memories ever after. Two hundred years later, some of his readers have become creators and have shaped Poe's stories providing their own interpretations of his gothic tales. A case in point is Roger Corman, an American cinema director and producer, especially well-known for his B-series films. Poe and Corman share the same goal of producing an effect on the audience either through words or images. Thus, it is no wonder that, among Corman's most well-known masterpieces, those based on the tales of Poe's outstand as his most remarkable creations. During the decade of the 1960s, Corman directed seven different films based, or rather, inspired by Poe's gothic tales, such as *House of Usher* (1960), *Tales of Terror* (1962), *The Pit and the Pendulum* (1962), *The Premature Burial* (1962), *The Raven* (1963), *The Tomb of Ligeia* (1964), and *The Masque of the Red Death* (1964). Even though they are not strictly faithful to the original texts, through intertextual games and hybridisation, many of Poe's readers discovered Poe's gothic tales by means of Corman's cinematic adaptations. It is the aim of this paper to provide a general outline of Roger Corman's contribution to the popularisation of Poe's tales in the 20th century

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