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# Melancholic characters and the fantastic in Edgar Allan Poe's short stories

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**Abstract**

*This paper focuses on a specific selection of fantastic short stories by Edgar Allan Poe, analyzing how a distinct group of his tales is characterized by melancholic protagonists. These figures are deeply obsessed with either a fixed psychological idea or the profound trauma caused by the death of a beloved. Within this chosen framework of Poe's work, melancholy and melancholic characters play a crucial role in constructing and sustaining the literary effects of the fantastic. Poe deliberately utilizes various intricate narratological devices, such as unreliable first-person narration, adverbs and modal verbs of ambiguity, and tight narrative techniques, to generate key effects of the fantastic. These elements build a pervasive uncertainty regarding reality, foster deep ambiguity surrounding the protagonists' psychological states, and, above all, execute a disruption of the fundamental laws of the empirical world. The fantastic in this group of tales is not employed merely to shock the reader with cheap sensation. Rather, it serves a much higher thematic purpose, helping to convey a core philosophical conception that Poe frequently pursues in his broader fantastic tales: that a single obsessive idea can ultimately destroy the very person who conceives it. By tracing this psychological decay, the paper sheds light on how Poe aligns human grief with cosmic horror.*

***Keywords***: *Edgar Poe, the fantastic, melancholy, melancholic characters, narrative devices.*

## Introduction

Edgar Allan Poe (1809–1849) remains a foundational cornerstone of independent American literature. Alongside global luminaries like E. T. A. Hoffmann, Washington Irving, Honoré de Balzac, and Nikolai Gogol, he is widely recognized as a progenitor of the fantastic literature. Although frequently categorized as mere horror stories on the surface, Poe's short stories integrate unique literary devices that confront profound existential themes. Throughout his distinct artistic universe, Poe deploys diverse narrative strategies to construct the framework of the fantastic. This article examines a specific trajectory within his oeuvre: stories featuring protagonists of melancholy. By exploring the structural techniques used to generate this characterization, this study aims to uncover the profound philosophical dimensions embedded within his work.

### The fantastic and fantastic literature

Before proceeding, certain theoretical frameworks surrounding the "fantastic" and "fantastic literature" must be clarified. Within the constraints of a single article, this study does not attempt to provide an exhaustive overview of the subject; rather, it offers several key theoretical observations necessary for contextualizing Poe's work.

*A Dictionary of Modern Critical Terms* defines the "fantastic" as "compri[sing] a variety of fictional works which use the supernatural or apparently supernatural" (Fowler 1987: 88). However, not every work containing the supernatural or the bizarre is classified as belonging to the "fantastic" genre; rather, it is of the fantasy. The crucial distinction lies in the fact that "fantasy" – such as the novels of J. R. R. Tolkien or C. S. Lewis's *Narnia* series – creates self-contained, coherently organized worlds and mythologies. Readers are led not to a state of bewilderment, but rather to an acceptance of the internal order of these supernatural realms, even when that order evokes fear or unease. In contrast, the "fantastic" cannot exist without a clear, defined boundary separating the realm governed by

natural laws from the supernatural or the impossible – a boundary that the text itself explicitly transgresses.

Thus, the fantastic functions as an aesthetic mode of perception; it utilizes supernatural (or seemingly supernatural) phenomena – a blending of the real and the unreal, the contingent and the necessary – that defy rational explanation, thereby inducing a state of bewilderment, uncertainty, and hesitation in the individual who encounters them. The essential quality of the "fantastic" is this sense of bewilderment arising from a rupture in reality. If a supernatural element fails to provoke such hesitation or a struggle to interpret the phenomenon, it cannot be categorized as "fantastic." As Tzvetan Todorov from his structuralist perspective has argued, the fantastic is "defined in relation to those of the real and the imaginary"; it exists in the "hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event" (Todorov 1975: 25). That means, if one ultimately accepts this supernatural phenomenon, the text shifts into the realm of the marvelous; conversely, should this supernatural element either vanish or be fully explained rationally, the work instead resolves into the realm of the fantastic.

Although the fantastic, and fantastic literature as well, possesses deep roots in folklore, its true emergence coalesced at the turn of the nineteenth century. Scholars frequently cite the publication of E. T. A. Hoffmann's short fiction during this period as a milestone of the birth of the genre, coinciding with the conceptual coinage of the "fantastic" itself as a term. This literary mode developed dialectically: it was both a product of scientific and technological advancements that secularized societal worldviews and a deliberate counter-reaction to dominant European rationalism. Consequently, the genre functions as a critique of the hegemony of absolute reason. It serves to re-establish the equilibrium of the human psyche against a mechanizing modernity, illuminating the limitations of rationalist discourse when confronted with phenomena that evade conventional epistemological frameworks.

**Melancholic characters and madness in Poe's writings**

Melancholic characters are usually defined as individuals who, while physically anchored in the material world, remain psychologically dominated by an illusorily gloomy preoccupation. Such a figure split-exists within two simultaneous spheres: empirical reality and subjective imagination. This obsessive state generates hallucinations that collapse the boundary between reality and illusion. Within Poe's tales, protagonists gripped by this internal fracture routinely navigate crises that destabilize their marital or familial spheres. This specific archetype functions as a major recurring motif across his oeuvre. Biographical readings aside, from a narratological perspective, these hallucinations created by characters' melancholy supply the perfect narrative mechanism to generate the fantastic. Poe dedicates approximately six tales to this exact narratological model. While this group comprises a minor segment of his broader short fiction collection, these texts exhibit a remarkably shared anatomy – so uniform that, when stripped to their bare narrative coordinates, they display an almost formulaic alignment. This typological breakdown is illustrated in the table below:

| Number | Story title | Protagonists | Narrative mode |
|---|---|---|---|
| 1. | "Berenice" | Narrator and Berenice (narrator's beloved and cousin) | First-person narration; the narrator's telling of his own story |
| 2. | "Eleonora" | Narrator and Eleonora (narrator's beloved) | First-person narration; the narrator's telling of his own story |
| 3. | "Ligeia" | Narrator, Ligeia (narrator's first wife), and Rowena (narrator's second wife) | First-person narration; the narrator's telling of his own story |
| 4. | "Morella" | Narrator and Morella (narrator's wife) | First-person narration; the narrator's telling of his own story |
| 5. | "The Sphinx" | Narrator and his relative | First-person narration; the narrator's telling of his own's story |
| 6. | "The Fall of the House of Usher" | Narrator, Roderick Usher (narrator's childhood friend), and Madeline Usher (his twin) | First-person narration; the narrator's telling of the other's story |

Prior to entering a deep analysis, the statistical table above allows for several preliminary observations: first, Poe consistently favors a first-person singular narrative voice across this specific. Second, the macro-structural trajectory of these plots adheres to a uniform framework: except "The Sphinx" and "The Fall of the House of Usher" – which are examined in a later part of the essay – the narratives routinely map onto a romantic dyad wherein the narrator

functions simultaneously as protagonist and witness. Consequently, the psychological profile of the daydreamer coexists with the core thesis that "an idea can destroy the person who conceives it" – a paradigm central to Poe's aesthetics. This dynamic is a cornerstone of fantastic literature. The dialectic between empirical reality and cognitive delusion in characters who seek to "attain the absolute" serves as a fertile site for fantastic writers. By destabilizing the boundary between the real and the imaginary, authors generate a state of perceptual hesitation while anchoring complex philosophical arguments. This technique transcends strict genre divisions; for example, even such the realist masters as Balzac incorporate dimensions of the fantastic into *La Comédie humaine* to interrogate characters driven to ruin by their innate "obsessions." Protagonists like Balthazar Claës in *La Recherche de l'absolu* and Frenhofer in *Le Chef-d'œuvre inconnu* explicitly mirror this destructive psychological trajectory.

The type of melancholic characters also shares common features with that of "madman": they are often externalized as insane by their societies. However, the actions of the mad are characterized by a total rupture of ego-control, catalyzed by what Poe delineates as "primitive impulses." These impulses inevitably manifest as transgressive acts, such as homicide or profound moral degradation. This structural distinction solidifies when juxtaposing Poe's tales of melancholy against his narratives of madness and revenge. Within this taxonomy, Roderick Usher in "The Fall of the House of Usher" emerges not as a mere psychopath, but as the quintessential figure of creative immersion. Rather than presenting a simple pathology, his psychological disintegration serves as a direct byproduct of heightened artistic contemplation – a state explicitly mirrored in his aesthetic production – and his "superstitious" adherence to the sentience of the non-human subjects in the natural world.

**Philosophical roots of melancholy in fantastic literature**

Within this specific group, the fantastic coalesces around a distinct cognitive illusion generated by the subjective interiority of characters captive to their own reveries. Here, the socio-critical trajectory of the fantastic mode comes to the fore. The conception it pursuits operates on a premise initially outlined by J. J. Rousseau that "the man who mediates is a depraved animal" (2022: 23). Parallel to his explicit pathologies of madness, Poe utilizes the first-person narrative axis to navigate the occluded abysses of human consciousness. By utilizing this focalization across his tales of melancholy, he exposes the process through which an obsessed idea turns parasitic and can ultimately destroy the very person who conceives it.

The structural mechanics of this thematic quality find explicit expression in Poe's "The Sphinx." Fleeing a devastating cholera epidemic in New York, the protagonist isolates himself in a rural sanctuary, only to become consumed by a morbid obsession with death. This melancholic disposition is systematically exacerbated by his consumption of occult and speculative books from his relative's library – texts that awaken "seeds of hereditary superstition" (Poe 1978b: 1247) in his bosom. This internal dread, catalyzed by the oppressive claustrophobia of a sweltering afternoon, culminates in a legendary perceptual rupture. Peering through a window at the barren face of a distant hill, the narrator projects his psychological terror outward, perceiving a colossal, ship-hulled monster that plunges down the topography before dissolving into the forest. This terrifying intersection of objective reality and subjective delirium induces a state of complete somatic shock; the moment the phantom vanishes, the narrator's psychic equilibrium collapses entirely, plunging him into syncope.

Superficially, the story operates as a light comedic divertissement, resolving through a "demythologizing" dénouement inflected with subtle irony. The resolution occurs when the narrator's companion diagnoses the material reality of the vision, proving that an acute psychological monomania, intersecting with a precise optical alignment, generated the illusory specter: a minute creature – quantified textually as "about the sixteenth of an inch in its extreme length, and also about the sixteenth of an inch distant from the pupil of my eye" (1251). The narrator's interior terror projects this miniature organism onto the distant landscape, inflating it into a cosmic monstrosity. Through this climax, Poe executes a brilliant subversion of the fantastic mode, anchoring the grand illusion within a profound irony regarding the physiological limitations and scale of the human eye.

Beneath this superficial levity, however, lies an intentional interrogation of human perception grounded in the tenets of Kantian subjective idealism. Within this epistemological framework, the ontic reality of objects and phenomena is not dictated purely by their intrinsic material essence; rather, their manifestation is contingent upon the observer's spatial coordinates, distance, and psychical state. Within "The Sphinx," the fantastic – defined as the collapse of empirical reality into cognitive illusion – is generated directly by the hallucinatory projections of a subject captive to interior reveries. Poe weaponizes this psychological rupture to validate his overarching thesis that an idea can destroy the very person who conceives it. This thesis is stated by the narrator's relative's commentation on his hallucination that "the principal source of error in all human investigations, lay in the liability of the understanding to

under-rate or to over value the importance of an object, through mere midadmeasurement of its propinquity" (Poe 1978b: 1249-50).

This narrative mode delineates the difference between Poe and contemporary practitioners of the genre like Balzac. The latter remains fundamentally bound to a realist aesthetic, utilizing the fantastic merely as a device to map the socio-political terrain of nineteenth-century France. Poe, conversely, champions the fantastic in its more formal instantiation, treating the mode as an autonomous aesthetic end so as to convey social implications.

**Melancholic characters and the aesthetics of melancholy**

While a prominent trajectory within Poe's psychological tales pairs cognitive daydreaming with the mourning of a deceased lover, the structure of "The Fall of the House of Usher" demands an independent critical framework. Roderick Usher's reverie does not merely distort his perception; it radically restructures his empirical reality, mapping the psychological torment of a hyper-stylized creative process onto his external environment. Usher is consumed by an unshakeable monomania regarding environmental sentience, convinced that the organic and inorganic elements comprising his estate share a collective, conscious spirit. This phantasmagoric environment completely subsumes his consciousness, suspending the protagonist in a liminal state of terror between material existence and spectral delusion. Consequently, while Usher embodies the archetype of the "artist destroyed by his own creative aspirations," he simultaneously operates within the framework of the "mourner of a lost beloved." This thematic synthesis is achieved through the dualistic psychoneurotic bond of the Usher twins, wherein Roderick projects the hyper-attenuated spirit, and Madeline functions as the somatic corporeal vessel – both operating as fractured halves of a singular, disintegrating entity.

The general structure across this specific group relies heavily on a binary temporal fracture separating the past from the present. A pristine, tranquil, and harmonious past is systematically juxtaposed against a present characterized by decay, isolation, and melancholy. This bleak present, populated by obsessive grief and the spectral absence of the lost beloved, suspends the narrative voice within a liminal zone between empirical reality and cognitive illusion. Poe fluidly synthesizes this epistemological blurring with the traditional Gothic trope of the returning phantom, thereby accelerating a localized economy of uncanny dread that serves as the core engine of the fantastic. In "Berenice," this dynamic is localized within a hereditary estate where the protagonist's childhood is marked by an insular, phantasmagoric isolation. This environmental claustrophobia catalyzes his clinical monomania – a pathology defined by a hyper-attenuated cognitive focus and an obsessive fixation on mundane material phenomena. Following his engagement to his cousin Berenice, her rapid physical deterioration from an enigmatic pathology exacerbates his latent mental instability. His psychic energy collapses into a singular, grotesque fixation: the teeth of Berenice. These somatic objects systematically inhabit his interior consciousness.

This fixation reaches a horrific climax following her premature interment, wherein the narrator encounters her somatic revival within the crypt. He perceives her fingers stir, her lips withdraw, and her teeth emit a ghastly, supernatural luminescence that induces absolute dread. The text carefully avoids resolving whether this confrontation denotes an authentic supernatural manifestation or the hallucinatory projection of a mind unhinged by solitary grief. Consequently, "Berenice" stands as a prime instantiation of Poe's primary aesthetic mode: a deliberate orchestration of perceptual hesitation generated by the collision of psychological delusion and spectral possibility.

This conceptual mode systematically governs such parallel texts as "Morella" and "Ligeia." Mirroring the characterization of Berenice, both Morella and Ligeia function as paragons of ethereal beauty and profound erudition. Their abrupt, enigmatic demises plunge the narrator – simultaneously positioned as a grieving spouse and an initiate of forbidden knowledge – into absolute psychological despair. The spectral memory of the deceased wife crystallizes into an unyielding monomania, inhabiting his consciousness despite subsequent attempts to sublimate his grief through remarriage (as in "Ligeia") or paternal focus (as in "Morella"). Consequently, the tropes of corporeal metempsychosis and spiritual transmigration – constituting the mystery-based fantastic – operate dialectically with the hallucination-based fantastic to articulate Poe's core metaphysical anxieties.

Within this taxonomy, "Ligeia" represents the quintessential synthesis of Poe's formal mechanics and aesthetic philosophy, seamlessly anchoring the fantastic of hallucination within that of mystery. The structural logic of soul-transmigration unifies this thematic cycle of domestic bereavement. Much like the titular heroines of "Morella," "Berenice," and "Eleonora," Ligeia coordinates absolute intellect with sublime beauty before succumbing to a sudden, inscrutable pathology. Submerged in mourning, the narrator's despair mutates into a permanent fixation on his lost partner, who formerly operated as his intellectual psychopomp into vast realms of esoteric knowledge. In a desperate effort to mitigate this loss, he executes a catastrophic displacement, entering a joyless marriage with Lady Rowena Trevanion. This second union fails to disrupt his psychological trajectory; the narrator remains in a

somnambulistic trance, trapped within a mnemonic space dedicated to his first wife. Following Rowena's subsequent psychophysical collapse, the narrative culminates in a definitive supernatural disruption, wherein Ligeia usurps and reanimates the somatic vessel of her successor.

Within "Ligeia," Poe generates the structural hesitation of the fantastic by orchestrating an unyielding dialectical friction: juxtaposing semantic ambiguity against concrete materiality; empirical consciousness against drug-induced or somnambulistic states; and analytical thought against the unassailable intrusion of the spectral. The narrator remains firmly anchored within a mnemonic fixation on the past, utilizing a rigid rationalism to repel the supernatural. This scientific epistemology continuously attempts to deconstruct and invalidate the uncanny anomalies that Rowena experiences within her chamber. He systematically displaces Rowena's sensory disruptions – specifically, her acoustic and visual terrors – onto the grotesque interior architecture of the bridal chamber, dismissing the origin of "her perturbed state" as "the distemper of her fancy, or perhaps in the phantasmagoric influences of the chamber itself" (Poe 1978a: 322-3). Yet, this defensive rationalization fractures when confronted with her acute somatic crisis, forcing the narrator to construct a desperate mechanical alibi:

> She partly arose, and spoke, in an earnest low whisper, of sounds which she *then* heard, but which I could not hear – of motions which she *then* saw, but which I could not perceive. The wind was rushing hurriedly behind the tapestries, and I wished to show her (what, let me confess it, I could not *all* believe) that those almost inarticulate breathings, and those very gentle variations of the figures upon the wall, were but the natural effects of that customary rushing of the wind (324) (italics in the original).

This rigorous negative dialectic functions as a stabilizing mechanism, forcing the reader to rely on the narrator's ostensible empirical authority and post-Enlightenment worldview. This transactional trust, however, merely prepares the reader for a systematic destabilization of perception as the narrative axis tilts toward the supernatural. The narrator's initial experience of the spectral is purposefully pathologized, filtered through a matrix of chemical intoxication:

> I had felt that some palpable although invisible object had passed lightly by my person; and I saw that there lay upon the golden carpet, in the very middle of the rich lustre thrown from the censer, a shadow – a faint, indefinite shadow of angelic aspect – such as might be fancied for the shadow of a shade. But I was wild with the excitement of an immoderate dose of opium, and heeded these things but little, nor spoke of them to Rowena (325).

Simultaneously, Poe orchestrates a narrative counter-rhythm designed to maintain an illusion of material reality. Yet, this positivist epistemology proves insufficient to repel the gathering phantasmagoria. The narrator's analytical defenses fracture completely under the acoustic and visual impact of the unexplainable, forcing him to record the ultimate violation of his domestic space:

> It was then that I became distinctly aware of a gentle foot-fall upon the carpet, and near the couch; and in a second thereafter, as Rowena was in the act of raising the wine to her lips, I saw, or may have dreamed that I saw, fall within the goblet, as if from some invisible spring in the atmosphere of the room, there or four large drops of a brilliant and ruby colored fluid. If this I saw – not so Rowena. She swallowed the wine unhesitatingly, and I forbore to speak to her of a circumstance which must, after all, I considered, have been but the suggestion of a vivid imagination, rendered morbidly active by the terror of the lady, by the opium, and by the hour (325).

The narrator continuously attempts to demystify this phantasmagoria through a scientific lens, reductionistically pathologizing his own sensory experience as a cognitive delusion born from somatic terror, narcotic influence, and mnemonic distortion. Through this strategy of calculated, incremental progression, Poe forces the reader into an epistemological grey zone where the boundaries between material reality and cognitive illusion collapse. This structural destabilization accelerates a profound sense of perceptual hesitation, driving the narrative momentum toward its final, explosive climax. To achieve this effect, Poe subjects his focalizing agent to an agonizing economy of monomaniacal bereavement, trapping his consciousness within an unceasing cycle of compulsive recollection:

> Then rushed upon me a thousand memories of Ligeia – and then came back upon my heart, with the turbulent violence of a flood, the whole of that unutterable wo with which I had regarded *her* thus enshrouded. The night waned; and still, with a bosom full of bitter thoughts of the one only and supremely beloved, I remained gazing upon the body of Rowena (326) (italics in the original).

By deliberately maintaining this interpretive bifurcation, the text explicitly refuses to resolve whether the climax constitutes an authentic somatic metempsychosis or the absolute psychical collapse of a subject unhinged by grief. The narrative dénouement – wherein the narrator inspects the opening eyelids of the reanimated corpse to behold the wild, dark, and expressive eyes of Ligeia – drives the

hesitation, which Todorov has suggested in his theory of the fantastic, to its absolute apex. This crowning image effectively synthesizes the fantastic of hallucination with the fantastic of mystery. Consequently, Poe illustrates his core psychological paradigm that an obsessed idea can destroy the very person who conceives it, ensuring that those who retreat into the insular architecture of their own daydreams are inevitably devoured by the very illusions they have cultivated.

The psychological anxieties running through Poe's oeuvre extend beyond immediate somatic terror to engage an existential dread of absolute erasure. A rigorously historicist or materialist reading might even identify the focalizing narrator as the criminal agent who orchestrates the poisoning of his second wife – an interpretation legitimized by his deeply compromised reporting of the fluid drops infiltrating the wine and his calculated refusal to intervene. Conversely, the text supports a metaphysical framework wherein a hyper-attenuated, obsessive mnemonic concentration carries the operational capacity to resurrect the dead. The coexistence of these mutually exclusive, yet internally coherent, readings underscores Poe's narrative sophistication, which systematically engineers a structural indeterminacy.

Consequently, a formalist evaluation of this thematic cycle uncovers dynamic hermeneutic possibilities within what superficially presents as a highly regularized narrative structure. Poe meticulously populates his narration with indices of cognitive uncertainty, deploying adverbs of hesitation like "perhaps," modal auxiliary verbs such as "might," and disjunctive clauses designed to compromise the narrator's epistemological authority. This structural instability is not localized solely within the claustrophobic climax of the bridal chamber; rather, it destabilizes the narrative from its inception, rendering the origins of his relationship with Ligeia entirely phantasmagoric. This mnemonic erosion is explicitly codified in the text's opening movement:

> I cannot, for my soul, remember how, when, or even precisely where, I first became acquainted with the lady Ligeia. Long years have since elapsed, I cannot *now* bring these points to mind, because, in truth, the character of my beloved, her rare learning, her singular yet placid cast of beauty, and the thrilling and enthralling eloquence of her low musical language, made their way into my heart by paces so steadily and stealthily progressive that they have been unnoticed and unknown (310) (italics in the original).

Daniel Hoffman has noted that the phonological structure of "Ligeia" "rhymes with the Great Key Word, *Idea*" (1972: 243). From a psychoanalytic lens, the ubiquitous first-person singular narrator across this cycle of short fiction functions as an internal psychic projection of Poe himself. Within this structural economy, figures like Ligeia, Morella, Eleonora, and Berenice operate as somatic signifiers for the absolute knowledge and transcendental intellect that the subjective "I" restlessly pursues. Concurrently, this narrative voice is structurally inflected by a foundational, childhood lack – specifically, the maternal bereavement that haunted the author's biography. Upon entering maturity, the subject attempts to retroactively sublimate this lost aesthetic ideal. His epistemological drive thus maps onto idealized romantic partners, generating figures of supreme intellect whose sublime beauty is fundamentally contingent upon morbidity and premature expiration. This configuration validates a profound hermeneutic claim: these tragic romances are localized phantasmagoric projections envisioned by a consciousness fractured by early trauma and a monomaniacal imperative to "attain the absolute." This absolute interiority achieves its peak expression in "Eleonora," wherein the protagonist constructs an idyllic pastoral fantasy in the Valley of the Many-Colored Grass, only to subsequently dismiss the entire sequence as "sweet dreams I had dreamt so long in the Valley of the Many-Colored Grass" (Poe 1978a: 644). Consequently, the text expands the hallucinatory mode to a macro-structural mode, transmuting empirical reality into a totalizing delusion born from an unyielding pursuit of the absolute.

## Conclusion

In sum, the type of melancholic characters in Poe's short stories integrates seamlessly into the broader literary motif of the "seeker of the absolute" – a foundational archetype within the fantastic mode that Poe recalibrates to anchor his own metaphysical anxieties. Singling out this specific textual group and mapping its uniform structural model allow for a critical re-reading of Poe's artistic strategy, safeguarding his method against charges of narrative redundancy or formulaic limitation. Poe bypasses the trap of deploying this structural matrix simply to validate a clinical or dry philosophical axiom – namely, that an obsessed idea can destroy the very person who conceives it.

Instead, through a highly sophisticated execution of the fantastic, he embraces pluralistic hermeneutic depths within his texts, validating his position as both an early creator and a master of the genre. Beneath the sensational narration of his gothic landscapes – traditionally populated by somatic horrors and spectral interventions – lies a rigorous interrogation of human consciousness and existential philosophy. Ultimately, it is this dialectic between innovative formal composition and profound philosophical depth that guarantees the scholarly longevity and canonical permanence of Edgar Allan Poe.

**Disclosure statement**

No potential conflict of interest was reported by the author

**Notes on contributor**

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