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Japanese Manga Adaptations of Oscar Wilde's *Salome*

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Western Fin-de-Siècle Culture in Japanese *Shojo Manga*

Oscar Wilde's *Salome* (1894) has been a popular play in Japan for a long time. Imura Kimie 井村君江 points out that *Salome* was first introduced to Japan in 1907 by a writer named Mori Ogai 森鷗外, who promoted the modern improvement of Japanese theatre and would publish *Salome*'s first Japanese translation two years later.¹ Since then, as Sato Miki 佐藤美希 has observed, it has probably been more popular in Japan than in the UK: more than twenty versions of the Japanese translation have been published and the play has been repeatedly performed on the Japanese stage.² There have been many adaptations in various media, including novel, plays, and movies.

The most characteristic Japanese adaptation is in manga, which no academic research on Wilde's *Salome* has mentioned so far. As far as I have been able to find, there are more than fifteen manga adaptations of *Salome*. Interestingly, most of them are written for female readers by female-oriented manga artists, most of whom are women themselves. By 'female-oriented manga' I mean manga works or genres for a mostly female audience. As Jennifer Prough has pointed out, 'gender is the principal publishing classification for manga' in Japan.³ Most manga are categorized into *shonen manga* 少年漫画 [boys' comics], *shojo manga* 少女漫画 [girls' comics], *seinen manga* 青年漫画 [comics for adult men], and *josei manga* 女性漫画 [comics for adult women], each of which has its own subgenres. In fact, Wilde's play and Western fin de siècle culture have deeply influenced Japanese female-oriented manga. Many epochal female-oriented manga artists, such as Matsunae Akemi 松苗あけみ, Maya Mineo 魔夜峰央, and Yamagishi Ryoko 山岸凉子, have discussed the visual and thematic influence of Pre-Raphaelites such as Dante Gabriel Rossetti or John Everett Millais, Art Nouveau artists such as Aubrey Beardsley or Alfons Mucha, or even decadent writers like Wilde, on their manga:⁴ the flamboyant idealization of women often seen in the works

of Pre-Raphaelites and Mucha has inspired the *shojo manga*'s mainstream visual style to beautify femininity with 'girly' attributes like ornamental flowery backgrounds, fluttering clothes and hair, or vivid colouring.⁵ Simultaneously, many manga artists have been drawn to the queerness of Beardsley's black-and-white illustrations or Wilde's literary works, consequently producing the female-oriented manga's homoerotic subgenres called *Yaoi* やおい or Boys' Love. *Salomé*'s popularity in Japanese female-oriented manga circles should be contextualized in terms of the influence of fin de siècle culture.

In an interview focusing on the Pre-Raphaelites' influence on *shojo manga*, Matsunae expresses her sympathy with fin de siècle artists' ambivalence towards modernization and thirst for a new aesthetic style.⁶ Such seeming commonality between fin de siècle European artists and twentieth-century Japanese female artists should be examined carefully. Female manga artists' adaptations do not necessarily praise fin de siècle aesthetics as a whole, especially in terms of the treatment of women's subjectivity. As many scholars have pointed out, the fin de siècle decadent culture arose from concerns about the rapidly growing economic materialism in modernity that seemed to be ruining morality and beauty;⁷ nevertheless, as Bram Dijkstra demonstrates in his study of the female figures in fin de siècle culture,⁸ the artists of the period, mostly men, exploited the stereotypical, misogynistic, fetishizing symbolism of women to express their discontent with modernity. *Shojo manga*, on the other hand, has dramatized heroines' struggles for happiness in postwar Japanese society, in which the economy and industry had rapidly grown but women still had great difficulty accessing the social mainstream because of deep-rooted patriarchy.⁹ Even though the heroines' happiness is usually depicted as the heteronormative achievement of romantic love, female manga artists have remained sympathetic to romantic heroines. Their criticism does not appear as a direct political statement or satire but as fantastic escapism from reality into the aesthetic world. According to Hashimoto Osamu 橋本治, *shojo manga* artists, especially in the 1960s to 70s, tended to depict the impossible dream of girls who have been

deprived of possibilities by patriarchal ideology.¹⁰ While visually and thematically approaching Western decadence in their aesthetic escapism based on social modernization, Japanese *shojo manga* artists, through their dramatization of women's subjectivity, have unintentionally criticized their fin de siècle precursors' misogyny.

Reflecting such difference between the fin de siècle culture and female-oriented manga, one idiosyncrasy of the manga adaptations of *Salome* by women is that they characterize Salome not as a dreadful *femme fatale*, but as an adolescent girl with vulnerability and subjectivity, struggling to escape from – and sometimes to transcend – the violent order of patriarchy. Japanese female manga artists of *shojo* and *josei* manga, which, compared to the male-oriented manga genres, tend to detail characters' complex psychology rather than advancing the plot, imaginatively expand Salome's realistic aspects from Wilde's text and re-invent heroines with whom female readers can easily sympathize. Salome, whether based on Wilde's text or other versions of the legend, has been traditionally depicted as the embodiment of 'women as monsters, predators, seducers and destroyers of men, symbols of evil and perversity'.¹¹ Diane Long Hoeveler further argues that Salome 'has never been real to the patriarchy, which has always been compelled to read her as a sign in the text for blankness, absence, or a variety of self-projected fantasies: woman as virgin, woman as whore, woman as moon, woman as cesspool'.¹² Even some feminist adaptations that emphasize Salome's aggressive sexuality very often fall into what Petra Dierkes-Thrun calls 'regressive feminism', which 'rob[s] Wilde's original Salomé of her ambiguous complexity and also problematically replicate[s] earlier misogynist, naively dehistoricized notions, such as the femme fatale and the militant feminist'.¹³ With a few exceptions, such as Ella Ferris Pell's painting *Salome* (1890) or Atom Egoyan's reinvention of Richard Strauss's Opera version (1996),¹⁴ most visualizations of Salome have contributed to the positive or negative symbolization of the *femme fatale*. However, the exploration of Wilde's original Salome's 'ambiguous complexity', especially her realistic aspects as an adolescent female character, can radically deconstruct the misogynist

mode of *Salome's* interpretation by rediscovering the text's (self-)criticism against the Symbolist aesthetics and, to borrow Eve Sedgwick's term, its 'reparative'¹⁵ potential to sympathize with the vulnerable but romantic heroine. The female artists' realistic/sympathetic characterization of Salome gives us an excellent opportunity to positively understand *Salome's* femininity.

Through *Salome's* manga adaptations, Japanese female manga artists have self-reflexively explored the genre limitations and potential of female-oriented manga in its treatment of femininity. As many critics have pointed out, the female-oriented manga genres, especially *shojo manga*, have always struggled between their heteronormative conventionality with the dominance of the romantic love plot, feminist expressions of women's discontent with androcentric society, and self-empowering affirmation of femininity. While Wilde's Salome bears major attributes of typical *shojo manga* heroines, such as admiration for chastity, fear of men's lust, and longing for romantic love, the plot itself enables female manga artists to reflect on their own genre by dramatizing the heroine's romantic imagination that kills both her and her beloved, but simultaneously empowers her. Consequently, these adaptations of *Salome* work as critical but sympathetic metacommentary on the *shojo manga* genre itself from Japanese female artists through Wilde's ironical perspective.

This article analyses two adaptations of Wilde's *Salome* by female manga artists: Teradate Kazuko 寺館和子 and Maki Miyako 牧美也子. Instead of simply visualizing scenes or following the original plot, these manga adaptations often imagine aspects of Salome not included in Wilde's play or put her into totally different settings such as post-WWI Japan. By reading the specific manga texts and analysing their common features, I will consider the reciprocal interpretations of Wilde's aesthetics and Japanese female-oriented manga, especially regarding gender and sexuality.



Fig. 1: Maya Mineo's illustration influenced by Beardsley. Maya Mineo, *Asutaroto Kuronikuru* アスタロト・クロニクル [*Astarot Chronicle*] (Tokyo: Shogakkan, 2017), p. 3. Kindle edition.¹⁶



Fig. 2: Matsunae Akemi's illustration influenced by the Pre-Raphaelites, especially Dante Gabriel Rossetti. Matsunae Akemi, *Hinoke no Kyodai, Kagake no Simai* 緋野家の兄弟 花賀家の姉妹 [*Hino Brothers, Kaga Sisters*] (Tokyo: Office Man, 2014). Front cover, Kindle edition.

Salome's Victimization and Resistance as an Adolescent Girl: Teradate Kazuko's 'Sarome'

Since the 1970s, Japanese *shojo manga* artists have often borrowed visual designs from Western fin de siècle art, quoted lines or characters, including Salome, from decadent literature, or tried to visualize or narrate decadent themes like aestheticism or homoeroticism. However, even when Salome is directly mentioned in those early adaptations, she usually represents the stereotypically sexy and dangerous *femme fatale* of decadent culture. Although many *shojo manga* artists in the 70s and 80s had already created various female characters who suffer from and fight against patriarchal society, and Wilde's Salome may have inspired those artists, they were not interested in directly retelling Salome's story. As opposed to early adaptations, which symbolically depict Salome as a destructive power or a human vice, female artists' adaptations in the 90s sympathetically explore realistic aspects of Salome as an adolescent girl. Despite their obvious attachment and homage to decadent culture, female manga artists do not follow the decadent writers' conventional characterization of Salome but empathetically create their own vulnerable Salomes.

The first manga adaptation that interprets Salome as a realistic adolescent girl character was written by a female manga artist, Teradate Kazuko (1959-), in 1992. Besides adapting Wilde's play, this short manga, titled 'Sarome' 紗鷺女 [Salome], contains several decadent characteristics in its plot and style. The story is set at a Japanese highland summer resort in Showa 5 (1930 in Japanese calendar). The 21-year-old protagonist, Iwamura Masahiko, has been confined in a huge family villa with his bedridden grandfather and several servants because he is suffering from tuberculosis. The group of servants include a beautiful middle-aged woman, Tamamo, with whom Masahiko has secretly been in love. One day, Masahiko's father, Mr Iwamura, brings a 16-year-old girl named Kuzuha to live in the villa. The girl's mother, Mr Iwamura's mistress, was a prostitute at a brothel named 'Salome', and he decided to adopt Kuzuha after her mother's death. Masahiko and Kuzuha gradually become intimate, but he disappoints her with his lack of determination when she asks him to take her away from the villa. Shortly after, Masahiko realizes

that Tamamo has been the mistress of both his father and grandfather and that Mr Iwamura has made Kuzuha his grandfather's sexual slave while Tamamo contrives to disinherit Masahiko. Deeply shocked, Masahiko runs into his grandfather's forbidden bedroom, where he finds Kuzuha being raped by his grandfather. Masahiko kills his grandfather with an ornamental Japanese sword and then beheads his father, and Kuzuha wanders away with Mr Iwamura's head, leaving Masahiko behind.

Considering the history of Japanese politics and literature, this adaptation's setting seems typically decadent. Teradate focuses on the interwar period, which connects the Taisho period (1912-1926), when 'Taisho Decadence', that is, 'one of the conspicuous offshoots of fin-de-siècle Decadence', developed, and the Showa period (1926-89), when 'the notion of dekadansu ("decadence") turned out to be an ideological banner for a number of literary schools and movements'.¹⁷ In this period, some Japanese writers and artists, 'reclusive individuals who could not conform to the pragmatism of the social mainstream', subtly criticized the contemporary social optimism about rapid modernization through their decadent works, which, in this manga, Masahiko adores.¹⁸ One of Masahiko's favourite authors, Tanizaki Junichiro 谷崎潤一郎, for example, is usually considered a typical example of this decadent literary school. As Ikuho Amano observes, 'during the interwar period of the 1930s, the cultural phenomenon known as *ero guro nansensu* (a term made up of abbreviated Japanese words and translated into English as "erotic, grotesque, nonsense") appeared to be "the decadent pivot"'.¹⁹ Another of Masahiko's favourite authors, Edogawa Rampo 江戸川乱歩, is known as a writer of 'ero guro nansensu', which 'was a phase of Japanese Decadence in which consumers actively responded to the mass cultural trend of montage' in the interwar period. 'It reflected the social climate of the pre-fascist epoch of the 1920s and 1930s, while masking its revolutionary ethos behind a libidinal outlook.'²⁰ Teradate's plot itself is grotesquely erotic and violent just as 'ero guro nansensu' culture usually is. In this sense, Teradate's adaptation is her homage not only to Wilde's play but also to the culture of

Japanese Decadence.

While adopting the fancy and relatively unrealistic taste of Taisho Decadence, Teradate also realistically depicts Salome's vulnerability and subjectivity. Kuzuha appears in the story as a coquettish girl who seductively and sadistically orders Masahiko to wash her legs [fig. 3]. His washing of her legs becomes their erotic habit, during which Kuzuha ecstatically moans and even rubs Masahiko's groin with her foot, saying, 'ここで硬くなっているものは...?' [What's this hardening thing here?].²¹ In this instance, she seems to behave like a typical *femme fatale*.



Fig. 3: Teradate Kazuko, 'Sarome' ['Salome'], in *Jidai o Ikita Onnatachi 6* (Tokyo: Amazon, 2018), p. 83.

Kindle edition.

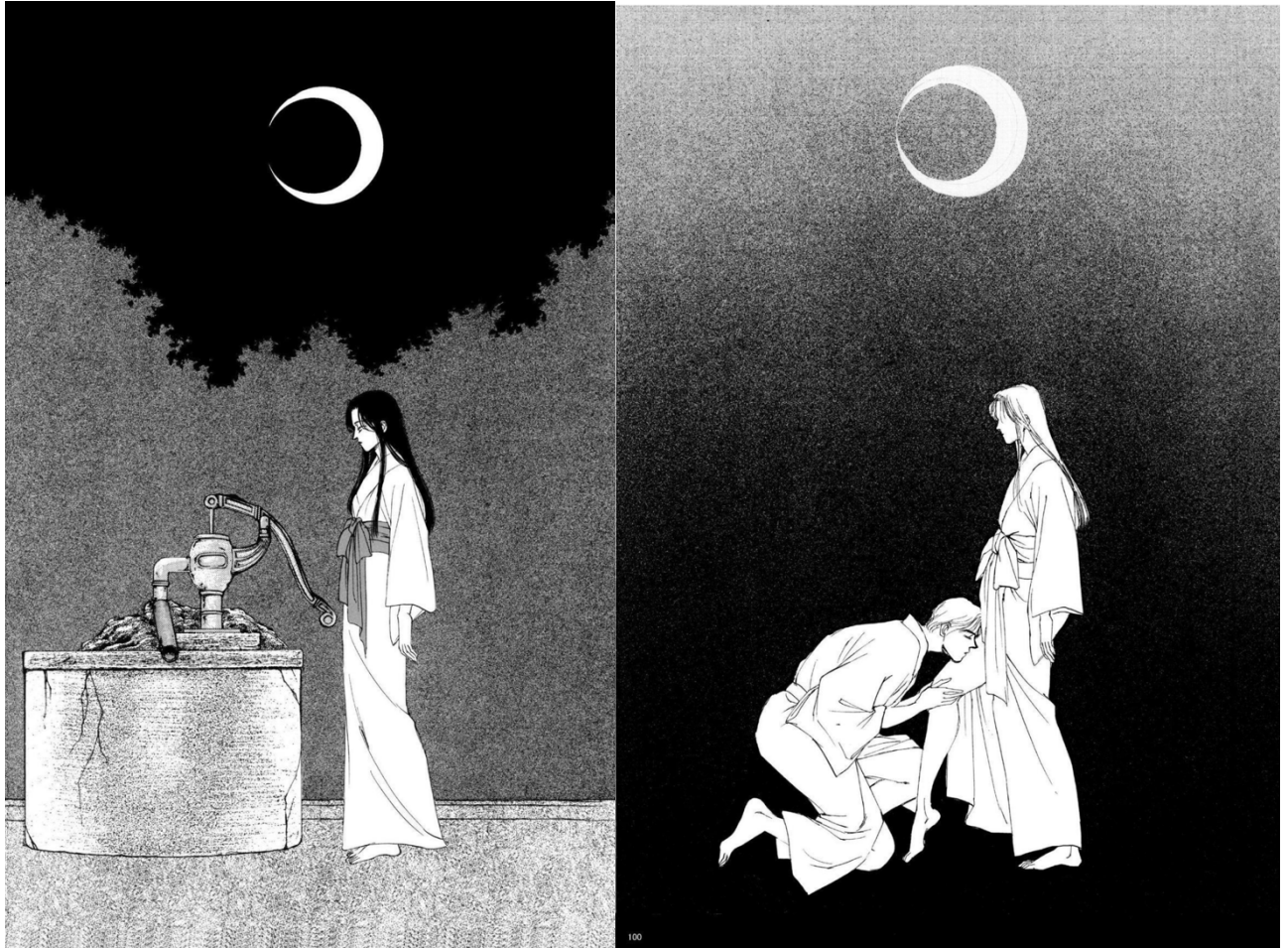
Their relationship resembles that of Salome and the Young Syrian in Wilde's play, in which Salome manipulates the Young Syrian with her charm and sweet words. However, in 'Sarome', just before beginning the sequence of their erotic practice, Teradate shockingly mimics Kuzuha's scream when she was raped by Masahiko's grandfather. It is thus suggested that she wants her legs washed because she needs a symbolic cleansing of herself after being sexually abused by the former patriarch. Kuzuha even asks Masahiko to run away with her. Her seductive behaviour towards Masahiko is thus actually representative of her desperate struggle to escape from the sexually exploitative environment.

These episodes remind us of Salome's very first line in Wilde's play:

I will not stay. I cannot stay. Why does the Tetrarch look at me all the while with his mole's eyes under his shaking eyelids? It is strange that the husband of my mother looks at me like that. I know not what it means. Of a truth I know it too well.²²

Wilde's protagonist appears onstage as a girl who has just escaped from the gaze of Herod's 'mole's eyes'. Although she admits she knows 'what it means', she first resists recognizing her stepfather's sexual desire for her. As Corinne E. Blackmer points out, 'Salome knows his gaze is sexual, and that he objectifies her'.²³ Leaving the feast, she now admires the moon as a symbol of 'the beauty of a virgin'.²⁴ At least at her first appearance, she is never a seductive coquette but a vulnerable girl who honours female chastity and suffers from her stepfather's lustful gaze. Teradate's characterization of Kuzuha emphasizes Salome's original girlish and fragile purity. Inspired by Wilde's maidenly moon, Teradate also uses the moon symbolically, though in a totally different way. The moon first appears when Masahiko finds Kuzuha at midnight in her traditional Japanese nightdress standing by the well where he once washed her legs. He soon notices tears on her cheeks. Then, she opens the slit of the nightdress to show blood running down from her thigh to her foot. Kuzuha's tears and blood, as Masahiko probably presumes, would suggest that she might be shocked by her first menstruation; simultaneously, the reader, who has already seen Kuzuha

being raped, can assume that they allude to sexual violence or that, even if her bleeding does mean menstruation, she laments her physically-matured female sexuality destined to be exploited by men.



Figs. 4 and 5: Teradate, p. 97; p. 100.

Whether or not he is aware of the ambiguity of the scene, Masahiko masochistically kneels to kiss Kuzuha's thigh as if trying to appease her humiliation by showing his slavish admiration. The sequence ends with their kissing each other on the lips. Throughout the sequence, the moon conspicuously appears. In the whole-page-sized panel showing Kuzuha by the well, the moon is static in the upper centre of the panel above the heroine [fig. 4]. The moon's whiteness against the pitch-darkness is compositionally compared to Kuzuha's white profile and her long pitch-black hair. Unlike most visual adaptations of Wilde's play that portray a full moon as a symbol of

Salome's virginity and innocence, Teradate displays the crescent moon. Its distinct rim is unrealistically long and round so that the darkness of the night sky appears to encroach on the moon in a penetrating fashion. Here, the crescent moon represents Kuzuha's humiliating situation in the Iwamura house, including her virginity lost to rape. Simultaneously, however, the whiteness and contour of the crescent moon are so distinct from the background, as if it refuses to merge with the darkness, symbolizing the remnant of Kuzuha's pride. On the ground, Kuzuha is staring at the third highlighted object in this composition: the well, which connotes her symbolic purification potentially activated by Masahiko. In contrast to Tamamo, who intentionally weaponizes her sexuality like a traditional *femme fatale*, Kuzuha at least spiritually refuses to yield to the patriarchal exploitation and, although barely, has faith in her potential salvation. The crescent moon embodies the realistic ambiguity of Salome, who suffers but resists.

Having indulged in the erotic play of washing Kuzuha's legs, Masahiko now assumes his slavish role by kneeling and kissing her thigh, turning Kuzuha from a forlorn girl into a sadistic princess, without her consent [fig. 5]. His attitude towards Kuzuha reminds us of male artists' and writers' misogynistic admiration for virginal *femmes fatales*, of which Salome is the best embodiment. As Dijkstra acutely points out, in *fin de siècle* culture, where most men often felt marginalized and debilitated in the turbulence of modernity,

Woman [...] now found herself pushed into the role of the surrogate sadist, so that the male could vent his pent-up frustrations in an orgy of masochistic self-indulgence. With her apparent hunger for gold, her outward purity and inward lust, her seeming self-sufficiency and blood thirsty virginity, she was the perfect foil to the pervasive masochism of the artists and intellectuals – the cultural middlemen – of the turn of the century.²⁵

A belated counterpart of the *fin de siècle* decadents, Masahiko, who is too conscious of his own physical weakness and social uselessness to be Kuzuha's guardian lover, sets her on a pedestal as a sadistic virgin, masochistically making himself a slave begging for her mastery over himself. Their sequential kissing virtually dramatizes for the reader the ironic distance between Masahiko's

masochistic illusion and her deep wound and desperate struggle. In the panel of Masahiko's 'service', whose composition is similar to that of the panel of Kuzuha looking down at the well, the author, as if stressing their miscommunication, omits Kuzuha's facial expressions in contrast to Masahiko's intoxicated face, visualizing his masochistic objectification of her. By emphasizing the arbitrariness of Masahiko's masochistic dream, Teradate, if unconsciously, criticizes the misogynistic aesthetics of fin de siècle male artists and their followers who have eroticized Salome or, generally speaking, adolescent girls' sexuality, by imposing their unrealistic but convenient illusions of virginal *femmes fatales*.

The climactic sequences are composed of Masahiko's discovery of his grandfather's sexual abuse of Kuzuha and his murder of both his father and grandfather. When Masahiko rushes to his grandfather's room, the multiple *fusumas* (Japanese-type sliding doors) blocking the way symbolically allude to Wilde's seven veils [fig. 6]. The panels of this page alternately show the opening fusumas and abstract images of dancing Salome. On the next page, the first panel shows the curtained shadow of Kuzuha being raped by the grandfather with the caption, 'そのためなら踊りましょう あなたが望むままに' [For my wish, I will dance as you want].²⁶ The second panel shows Masahiko's shocked eye and the third shows Kuzuha's shadowed face and the sound of her moan. In this panel, Masahiko's hand finally opens the curtain, that is, the last veil, but instead of directly showing the rape scene, the next two pages visualize Masahiko's scream echoing throughout the night garden and then show the illusory vision of dancing Salome, who resembles Kuzuha, under the crescent moon on the stage [fig. 7]. This sequence symbolically compares Kuzuha's forced sexual service to the grandfather to Salome's dance of the seven veils. While many readers of Wilde's play have interpreted Salome's dance as her seduction of the male audience, Kuzuha's 'dance' reminds us that Salome is compelled by Herod to perform the erotic dance: in Wilde's original text, she repeatedly refuses Herod's wish before she finally gives consent in order to gain Jokanaan's head. Teradate's adaptation again detects Salome's profound repugnance for

Herod's lust in her repetitive refusal and her vulnerability in her consent to his persistent request.

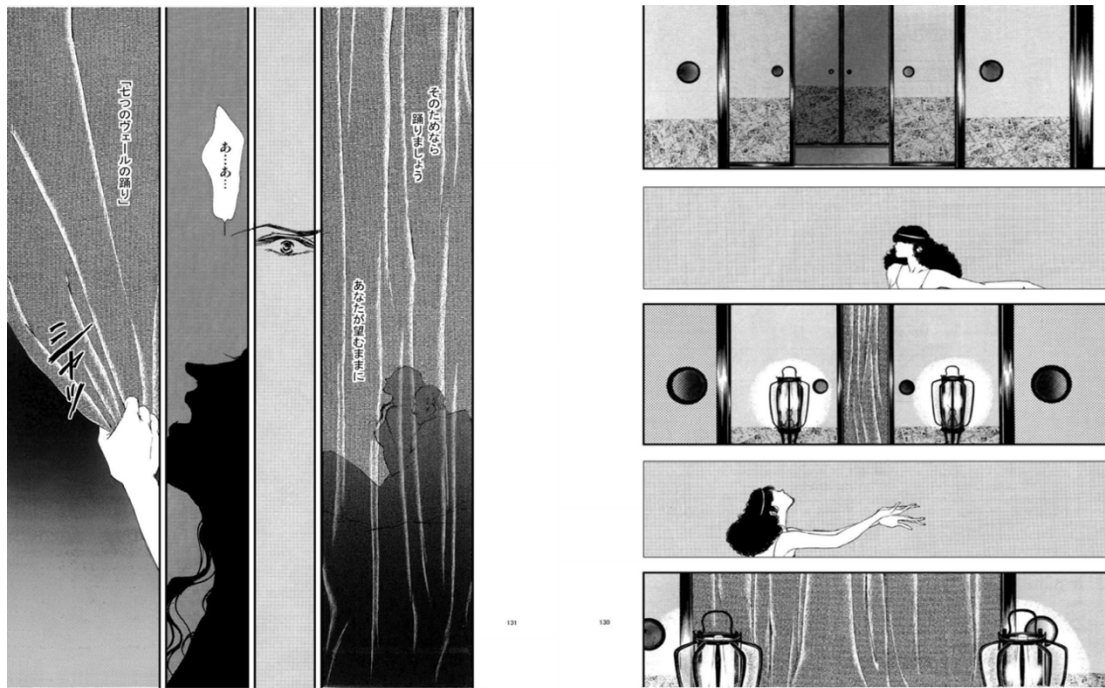


Fig. 6: Teradate, pp. 130-31.



Fig. 7: Teradate, pp. 132-33.²⁷

While dramatizing Kuzuha's victimization, Teradate adds the last twist to her Salome's character by alluding to Kuzuha's attachment to Mr Iwamura. In Kuzuha's flashback sequence, little Kuzuha meets Mr Iwamura, her mother's patron, for the first time [fig. 8]. He gives her sweets and Kuzuha thinks, '優しい瞳——' [He has gentle eyes...].²⁸ Having no real father, she seems to seek a paternal figure in Mr Iwamura. In the very last sequence, Kuzuha picks up Mr Iwamura's head, thinking, '私の欲しかったもの——' [This is what I have wished for...],²⁹ and then kisses it, just as Wilde's Salome does with the head of Jokanaan. Although Kuzuha's kiss probably includes a romantic nuance, the episode from her childhood emphasizes her innocent desire for fatherly love. We should remember here that Wilde's Salome also lost her biological father. Adding to this, as Kate Millet points out, almost all the male characters in the play, 'from the king to the lowest guard', cast their sexual gaze on her instead of giving her non-lustful, protective intimacy.³⁰



Figs. 8 and 9: Teradate, p. 114; p. 119.

Jokanaan is the only male character who does not desire her. Instead of demonising Salome as a lustful *femme fatale*, Teradate recognizes in Salome's desire for Jokanaan the childlike wish for a father figure. Her adaptation re-creates a victimized, forlorn Salome who struggles to escape from sexual exploitation and wishes for fatherly intimacy.

Does this story, while mocking the masochistic desire of fin de siècle artists, comfort the more traditional and straightforward patriarchal desire of men who want to be respected, desired, and loved by symbolic daughters? Of course not. Instead, Teradate repeatedly criticizes both patriarchal tyranny and the masochistic aestheticism as two sides of the same coin. For instance, Masahiko's masochistic escapism never denies his participation in the maintenance and reproduction of misogynistic patriarchy. When Kuzuha comes to the house, Mr Iwamura assures his son of his position by saying, '心配するな 私の子供は この家の後継は お前だけだ' [Don't worry. My child, the heir to this House is only you].³¹ The father symbolically gives his heir the novels of Japanese decadents Tanizaki and Edogawa, some of whose works, such as Tanizaki's *Naomi* or Edogawa's 'The Human Chair' and 'The Caterpillar' are famous for their protagonists' masochism. Masahiko's masochistic, escapist taste is ironically established in his patriarchal male bond with his father. Dijkstra reveals the tacit conspiracy between the fin de siècle male masochists and the 'true masculine', arguing that the masochism of the late nineteenth-century male

was not at all a backhanded compliment to women's power over him; it was rather the creation of a surrogate master who could be sacrificed – indeed, destroyed, if necessary – once the true masculine, the true 'Aryan' master-slave bond of collaboration in man's depredation of the 'inferior species' of being had established itself.³²

Masahiko, the Japanese counterpart of the fin de siècle masochists, has unconsciously inherited their hidden machismo, which never saves any versions of Salome but helps the 'true masculine' exploit them. Despite his dignified, explicitly patriarchal appearance, however, Mr Iwamura cannot disobey his bedridden father and leaves him sexually exploiting Tamamo; moreover, his vicious

scheme to monopolize Tamamo at Kuzuha's expense only results in dishonorable decapitation by his own son. Though seemingly controlling the House with his patriarchal authority, Mr Iwamura is actually the slave of the patriarchal system, whose struggling efforts to maintain the House consequently accelerate its degeneration. Kuzuha's sincere longing for paternal love and protection ironically foregrounds the absence of such ideal masculinity in reality.

Masahiko's grandfather is the most ambiguous male character in the story. He still wields a tacit but predominant influence on his descendants' minds and also hints at his lecherous masculinity, but Masahiko, who is forbidden to enter his grandfather's bedroom, never sees his whole face and body. Even to the reader, only his body parts and blurred shadow behind the veil indicate his existence as if he had already become a ghost – in fact, he is a dying old man who could not live without nursing care. In one sequence where Tamamo comes to Masahiko's grandfather's bedroom to take care of him, he cannot even drink water by himself [fig. 9]. Lying on the Japanese futon, however, he extends his arm to the slit of Tamamo's kimono to finger her pubic region. Tamamo, though initially declining, accepts his hand, saying, 'それとも 私の言うことを聞くなら...' [but, if you obey what I will say...],³³ before moaning ecstatically. Her words suggest that this bedridden patriarch still maintains the authority to determine the Iwamura House's succession. On the wall behind his futon are displayed two Japanese swords in their sheaths (among other antique art works), symbolizing his financial and phallic power. This scene equivocally suggests the great former patriarch's potency and impotence: his unabashed sexual exploitation and the precious swords allude to his tacit influence in the house where the 'ownership' of female members always matters; however, they simultaneously mean that he is nothing but a sexually impotent old man who needs phallic surrogates such as fingers or swords to ensure his power, both physically and symbolically. The dying patriarch signifies the paradoxical potency/impotence of the male authority in the rigid patriarchal system.

Teradate, nevertheless, does not aggrandize the grotesque power of patriarchy but

demystifies it in the climax. Breaking the taboo, Masahiko finally enters his grandfather's bedroom to find Kuzuha's 'seven veils dance'; however, what exactly does he witness here, and what did the 'seven veils' conceal? Although obviously sexually abusing Kuzuha, the bedridden grandfather can never complete his sexual intercourse; all he can do is humiliate her with his phallic surrogates. Thus, Masahiko finds here that instead of the 'true masculine' who valiantly conquers the dangerous *femme fatale*, an impotent old man haunted by the unquenched lust or patriarchal authority is miserably clinging to the remnants of his power by sexually exploiting an innocent girl. The mysterious core of the patriarchal order of the House maintains its power just as long as it stays behind the veils; the 'last veil' conceals not only Kuzuha's victimization but also the emptiness of the House's authority, which the masochistic heir had tacitly enshrined. Masahiko's killing of his grandfather suggests his hysteric reaction to the traumatic discovery of the House's grotesque decay rather than his heroic motivation to save Kuzuha. Soon afterwards, he faces his father, who has turned out to be another powerless vassal to the bedridden patriarch. Shutting down his father's miserable pleading for his life, Masahiko beheads him without hesitation. The masochist cannot forgive his forefathers' treachery to the 'true masculine'.

In the final sequence after Kuzuha kisses the lips of Mr Iwamura's severed head, Teradate presents a composition in which, against the big crescent moon, Kuzuha walks offstage embracing Mr Iwamura's head, leaving behind a stunned Masahiko with the sword drooping down from his loin like a flaccid penis [fig. 10]. As opposed to Wilde's original play, in which Herod commands the soldiers to 'Kill that woman!'³⁴ there is no patriarch to fulfill 'his ultimate responsibility to the realm of the world, to the transcendent realm of the masculine spirit'.³⁵ Kuzuha, who once begged Masahiko to take her away, is now voluntarily leaving by herself with quiet satisfaction on her face. Her bare legs, which Masahiko has fetishized, are performing balletic tiptoe steps to the exit as if the prima donna gracefully concludes her stage, symbolizing her autonomy. The crescent moon, which was flatly white in the other moonlit scenes, has now gained its realistic, almost three-

dimensional texture with gritty shadows on its surface: it is no longer white enough to symbolize a virginal *femme fatale* or victimized innocent, but looks firm enough to represent Kuzuha's determined independence. While the crescent moon has never waxed, as if indicating the irreversibility of Kuzuha's victimization, its current solidity does not convey the impression of being encroached by the darkness; rather, it embraces the darkness, overlapping with Kuzuha, who now exclusively possesses her surrogate father's head, which has lost the violent authority but reminds her of the fatherly love she has wished for since childhood. She never looks back or says any words, and she does not prolong the decaying patriarchy by making Masahiko a valorous hero who has saved the princess from the villain. Although she could neither control nor defeat it by herself, Teradate's Salome chooses to flee from the hell of patriarchy, in which male zombies, whether sadistically or masochistically, always seek the sacrifice for their 'true masculine'.

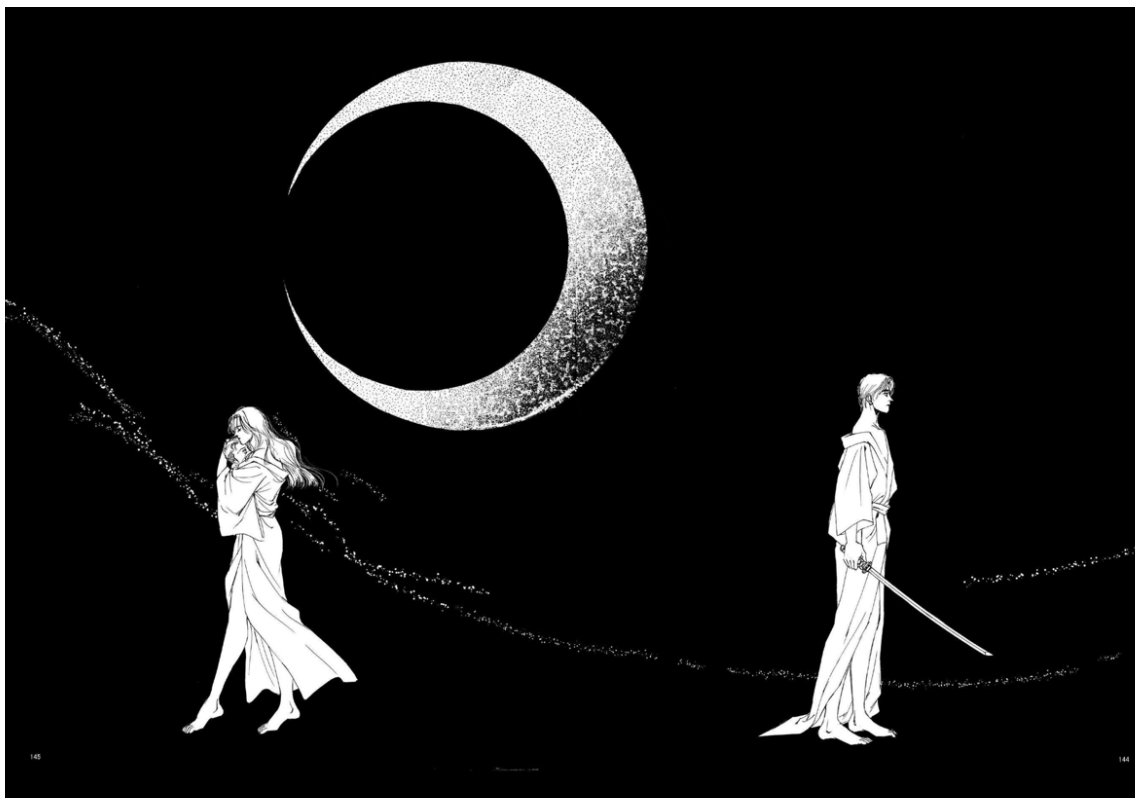


Fig. 10: Teradate, pp. 144-45.

The Reciprocal Criticism between Wilde and *Shojo Manga*: Maki Miyako's *Sarome*

Another female manga artist, Maki Miyako (1935-), also emphasizes Salome's vulnerability in her adaptation, *Sarome* サロメ [Salome], written in 1996. This adaptation is relatively faithful to the original play but adds many details about Salome's background. Using biblical and historical resources besides Wilde's text, Maki dramatizes how Herod stole Herodias from his own brother and adopted Salome as his daughter.³⁶ In Maki's story, Herod kills his brother in order to possess not only the hegemony of Jewish society but also beautiful Herodias and innocent Salome. Salome is characterized at first as a vulnerable female infant who is buffeted about in the rivalry between his father and uncle [fig. 11]. After being taken to Herod's palace, Salome's nursemaid tells her to call Herod, who has killed her real father 'father'. Despite her youth, Salome realizes the instability of her position. Here, by sympathetically describing the infant Salome's helplessness, Maki, like Teradate, allows us to rethink how and why she became the *femme fatale* we know. Wilde's Salome initially appears in the play as an innocent young girl who hates Herod's lustful 'mole's eyes' and praises 'the beauty of a virgin' of the moon, but she starts to take advantage of her sexual charm soon after she is aware of her desire for Jokanaan. Helen Tookey argues that 'any innocence she [Salome] does possess at the beginning of the play is lost through her encounter with Jokanaan'.³⁷ Nevertheless, Teradate and Maki seamlessly bridge Salome's innocence and seductive behaviours by narrating her harsh childhood. In their adaptations, Salome is aware of her vulnerable position and her sexual charm as her only weapon. By imagining Salome's harsh childhood, both manga artists remind us that she is a victim of the androcentric society before she is a dangerous *femme fatale*; or, she must become a dangerous *femme fatale* because she is a victim. In this sense, opposing fin de siècle decadent artists and writers or psychoanalysts who have naturalized penis envy through the *femme fatale* Salome, Teradate and Maki reveal the contingency of such a sexist concept by contextualizing Salome's character.



Fig. 11: Maki Miyako, *Sarome* [*Salome*], (Tokyo: Sekaibunka-sha, 1996), pp. 35-36.

Just as in Wilde's original play, Maki's Salome falls in love with Jokanaan when they meet at the underground prison, where Jokanaan hurls curses at Salome. Despite his abusive words, especially towards her femininity, Salome is fascinated by his voice. In Herod's feast, being exposed to Herod's '父親とは思えぬ目で私の体をなめまわす 私をみる男たちの濁った目' [unfatherly eyes hungrily looking over my body, and those men's impure eyes looking at me],³⁸ Salome wants to hear Jokanaan's '悪しざまにののしられてもなぜか心に沁みる不思議な声' [mysterious voice that somehow touches my heart deeply even when it abuses me roundly].³⁹ The author's emphasis on Salome's difficult childhood and repugnance to her current environment enables us to understand that 'it is through love that Salome hopes to enter that new and unknown world that she perceives in Jokanaan and that so fascinates her' to get away from her constraining environment.⁴⁰ Maki's adaptation explores what Elliot L. Gilbert calls 'an empathic dimension' of

Wilde's play, more explicitly than the original by depicting the mechanism of Salome's seemingly cruel mentality: 'Without neglecting terror, [Wilde] draws the subjective observer into the corresponding subjectivity of the characters, most notably of Salome.'⁴¹ Even though Jokanaan hurls only curses, for Salome he can be the one who releases her from the repressive royal family and gives her a new identity in the potential love between them.

Salome's repugnance toward the violent male gaze and longing for Jokanaan as her potential lover/liberator indicate the thematic node where Wilde's play meets the spirit of *shojo manga*, which, according to Yukari Fujimoto, has always explored, usually in romantic love relationships, one question for women, 'Where is my place in the world?', that is, women's wish to be accepted as they are. Fujimoto states that women have more difficult struggles with identity crises than men due to the patriarchal systems and ideologies, which expose women to evaluating eyes, including those of their parents, that prize their amiability rather than their competence.⁴² Moreover, while women's existence is approved in the patriarchal culture only by 'coupling with men', extramarital sex is stigmatized as 'lifelong dishonour' for them; therefore, as opposed to boys who discover their sexuality first as desire, girls learn it initially as fear.⁴³ Fujimoto persuasively argues that *shojo manga* has long expressed, usually in its romantic love discourse, girls' dilemma of struggling for being loved with their always already vulnerable sexuality:

the wonder drug that resolves this anxiety about the existence and acceptance of sexuality is a member of the opposite sex, someone you love telling you that he loves you and affirming your own existence. It is at that moment that the negative marker 'woman' is changed dramatically into a positive one, and, it seems, the moment the woman begins to shine.⁴⁴

Fujimoto's remarks on love for women as the 'wonder drug' cannot help but remind us of one of the most famous lines of Wilde's *Salome*, 'Love only should one consider', which indicates Salome's wholehearted, life-risking commitment to love.⁴⁵ If so, Wilde's Salome, who loathes men's lust, loves the only man who never desires her, kisses the man only after his decapitation (the castration), and loses her virginity only in her imagination ('I was a virgin, and thou didst take my virginity

from me’),⁴⁶ both ideally and grotesquely embodies the archetypal *shojo manga* heroine. As Fujimoto quickly adds, ‘This process of anxiety and desire [...] reveals a dexterous form of control in which male-dominated society has imprinted girls with an anxiety about themselves and then led them to believe that only men can save them from their anxiety’.⁴⁷ In this sense, if Wilde’s *Salome* is a Victorian counterpart of the romantic heroines of Japanese *shojo manga*, the plot, in which the heroine’s struggle for love is completely rejected by the too-ethical Prince-Charming but perversely rewarded by his decapitated head and her own ultimate death, anachronistically parodies the genre convention of romantic love story in *shojo manga*, which is simultaneously controlled by and struggling against patriarchy.

One of the visual highlights of Maki’s *Salome* is, as in many other adaptations of Wilde’s play, the dance of the seven veils. Historically speaking, Salome’s dance has been depicted as a striptease that unites the men’s lewd gazes and the *femme fatale*’s seduction.⁴⁸ Even though some paintings simultaneously foreshadow her terror by adding the silver shield or platter – sometimes with Jokanaan’s head already on it – most visual adaptations have thematized the erotic confrontation between male voyeurism and vampish artifice. The motif, even while suggesting Salome’s tacit control over the captivated audience, is basically rooted in the misogynist aesthetics that, whether sadistically or masochistically, objectify Salome as a *femme fatale*. At least partly following such a tradition on the one hand, Maki’s *Salome* strips her seven veils while dancing through seven illustrations in nine pages, though never exposing her breasts. On the other hand, however, Maki has completely erased from her heroine’s dance all the visual coquettishness of her predecessors. The first double-page illustration looks the most traditional among the seven for its spatial arrangement of the characters [fig. 12]. Salome dances in a monkish white robe with the long sleeve fluttering; Herod and Herodias are watching her from the thrones while other male audience members look on from the dining tables. Although this composition clearly thematizes the comparison between the watchers and the watched, Maki stresses Salome’s emotional – or

even existential – distance from the secular voyeurs through the contrast between the realistic depictions of the luxurious banquet and the abstractedly blank space around the dancing heroine; furthermore, the bird’s-eye distant view alienates the reader’s voyeuristic desire. Without casting any flirtatious eyes, Salome, with her eyes closed, dances almost contemplatively on the serene stage: her aloofness subverts the reader’s expectation of the erotic spectacle and prepares the unveiling of self-proud beauty in the following illustrations.

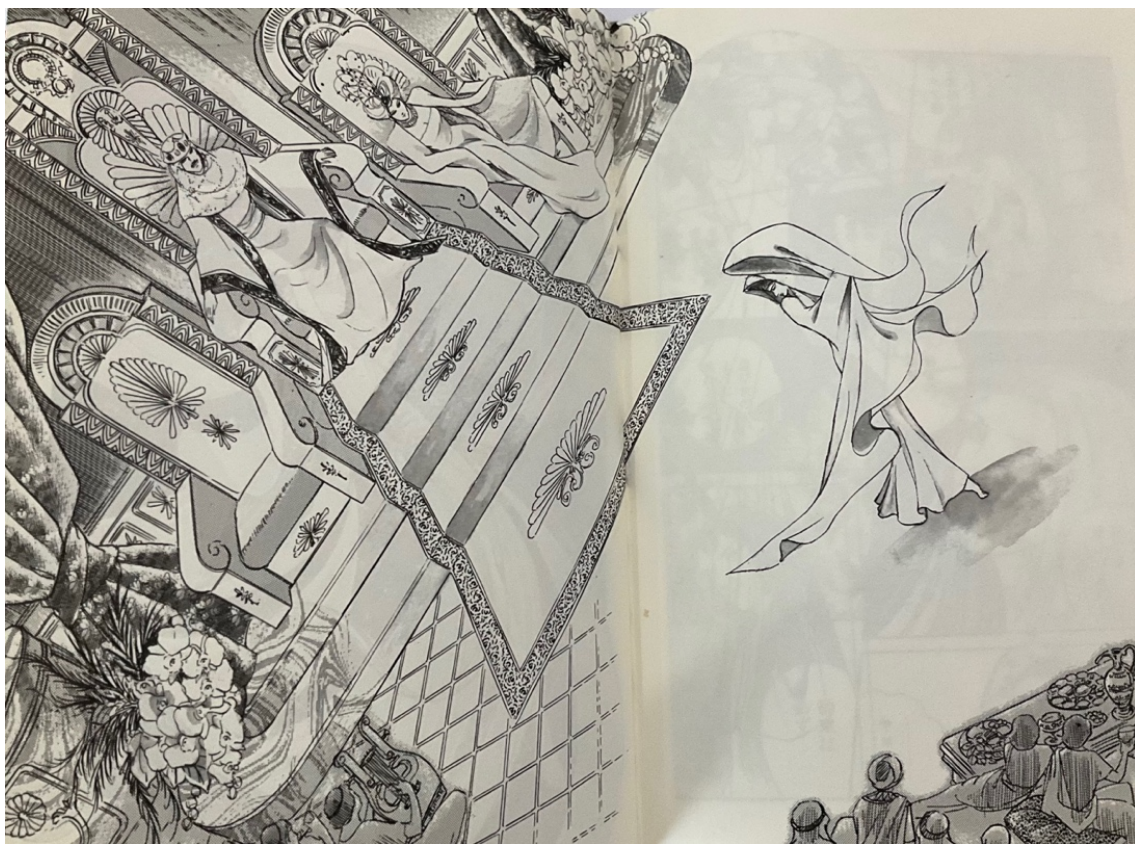


Fig. 12: Maki, pp. 200-01.

The next six illustrations of Salome dancing are drawn in an aesthetic mode that is totally different in its temporospatial treatment from the one that controls the whole series of panels to provide a consistent narrative. The second illustration of the seven, for example, shows Salome in the second veil standing at an angle on her toes of one leg against a pitch-black background [fig.

13]. With her eyes still closed, she is gently crossing her arms before her breast as if praying, but her right hand's fingers slightly extend to the void as if pointing to something transcendent; though she should be dancing now, her body itself, despite its unbalanced pose, gives a stationary impression. Her second, lightly coloured veil has multiple, unrealistically long tails, which, as opposed to the body's stillness, are gracefully but unrestrictedly fluttering into the space; they even flow beyond the panel and the white margin of the page, partly wiping out the panel frames. Shining particles radiating from the veil against the black make a starry impression. Overall, the illustration seems to show the half-imaginary scene that Salome is freely and elegantly floating in the starry night sky with the wing-like fluttering tails of the veil. The other five illustrations are more or less similar to this one in their style and theme, except Salome wears a different veil in each [fig. 14]. All six illustrations respectively capture the serene moments of Salome's dance on the abstract backgrounds, which transcend the realistic time and space of the plot.



Figs. 13 and 14: left: The second-veil dance, Maki, p. 202; right: The seventh-veil dance, p. 208.

Here, Maki employs quintessential techniques of *shojo manga*'s visual expression, which prioritize Salome's romantic imagination over the seamless plot (artifice/storyline) of seduction. The form of the illustrations, that is, the series of full-page-sized portraits that temporarily and spatially deviate from the plot's reality, have roots in a traditional visual technique called 'three-row overlay style picture' or 'full-body portrait': 'a full length-drawing of the main character laid alongside the panels depicting action'.⁴⁹ Manga scholars have argued this technique, as opposed to the plot-based style of traditional boys' comics, enables *shojo manga* artists to depict the psychological complexity by breaking the narrative flow.⁵⁰ The full-body portraits of Salome force 'readers to stop to take stock of the emotional atmosphere of the moment, as the emotions of the characters are more important than what happens next'.⁵¹ Simultaneously, Maki enhances the romantic impression of the scene by emphasizing the fluttering movement of the veils, which belongs to the Japanese 'girlish' aesthetic category called ひらひら [*hirabira* imagery]. By analysing Japanese girls' fiction including manga, Honda Masuko 本田和子 suggests 'the significance of the notion of *hirabira*, the term I use to describe the movement of objects, such as ribbons, frills, or even lyrical word chains, which flutter in the breeze as symbols of girlhood'.⁵² Honda argues that, in Japanese culture, since 'clothing covering a body softly sways or flutters, the life force generated by this movement extends the defined outline of the concealed body and flows beyond its borders', the fluttering, swaying, wavering movements of clothing, such as frills, ribbons, or long sleeves, on the one hand suggest "female coquetry", although with the notable condition that the woman expressing herself thus is "not yet fully mature"; on the other hand, however,

[t]he wavering movement also expresses the freedom of a spirit that longs for the faraway sky. [...] When we place the act of swaying in the context of everyday life, it helps to clarify our relationship with the other, including the 'extra-ordinary', 'the foreign', and the distant other. [...] By its constant association with 'another world to be dreamed', [*hirabira* imagery] blurs the border between ordinary reality and the world of the imagination.⁵³

While the former function of *hirabira* accounts for the traditional interpretations of the seven veils dance as seduction, Maki's illustrations of the fluttering veils extending beyond the panel frames,

along with Salome's aloofness, self-sufficient ecstatic look, and stretching fingers, stress the latter to symbolize the heroine's romantic desire for 'another world to be dreamed', which Jokanaan, the extra-ordinary, distant other, indicates. These two *shojo manga* techniques, the full-body portrait and *hirabira*, seemingly in contradiction to each other in their treatments of movement, paradoxically generate the aesthetic chemistry here to foreground Salome's romantic aspiration for transcendence behind the seduction plot. In this sense, by visualizing Wilde's original text from the *shojo manga* perspective with *shojo manga* techniques, Maki deconstructs the plot-based interpretation of the dance of the seven veils as the femme fatale's sensual spectacle/vampish artifice.



Fig. 15: Maki, pp. 252-53.

As Honda adds, however, the girlish aesthetics represented by *hirabira* ‘has, by its nature, the transience and elusiveness of an illusion. While it may express the expansion of the body or the yearning for freedom, it is, after all, but a “momentary dream”, a “vanity”’.⁵⁴ Directly after Salome fulfils her romantic desire to kiss Jokanaan, Herod orders soldiers to kill her. Surrounded by soldiers’ shields ready to crush her, Maki’s Salome again becomes a vulnerable girl, showing her fear and loneliness. While re-emphasizing her victimhood, however, Maki adds another scene of Salome’s romantic imagination. She wishes in her mind for the decapitated head to perform a miracle, indirectly asking her imaginary lover to save her; suddenly, Jokanaan’s head answers by rising up in the air and staring at her full in the face [fig. 15]. The scene is obviously based on Gustave Moreau’s *The Apparition* (1874-76), but unlike Moreau’s biblical Salome, who never looks welcoming of the bloody prophet’s zombie-like resurrection, Maki’s Salome delightedly extends her arm to the floating head, saying, ‘ヨカナン やっと私を視てくれたのね ヨカナン 私だけのヨカナン’ [Jokanaan, you finally see me. Jokanaan, just mine, Jokanaan].⁵⁵ Here, Salome’s romantic femininity finally possesses her transcendent lover by changing reality. Analysing Salome’s monologues in Wilde’s text, Rosina Neginsky maintains:

Everything that happens in her is reflected in her language, and the language is so real to her that it culminates in her being convinced that she had been John’s lover, although in reality he never even looked at her. [...] Thus, in a way she reflects Wilde’s theory of art: She is like an artist who, through her imagination, creates her own reality which, in the process of its creation, becomes more real and more powerful than the physical reality surrounding her.⁵⁶

While Neginsky’s discussion proceeds into Wilde’s potential (self-)parody of Symbolism, which puts too much priority on art over ethics, Maki radically visualizes Salome’s imaginative creativity as romantic femininity that, if only temporarily, surpasses not only the physical reality but also the Symbolist conceptualization of the *femme fatale* exemplified by Moreau’s painting. Maki’s Herodias finally confirms her daughter’s transient femininity, saying, ‘あどけない少女から一瞬女に変わりまた少女へ戻る’ [she changes from an innocent girl into woman for a moment, and then

returns into a girl].⁵⁷ Even in the last sequence of the original play, which many have interpreted as the destruction of the *femme fatale* and the patriarch's exclusion of the risk to his order, Maki's Salome resists being symbolically conceptualized by swaying in her multilayered femininity: the victimized girl, the romantic adolescent, and the transcendent woman.

As we have seen, both Teradate's and Maki's adaptations realistically and sympathetically explore both the severe background and romantic subjectivity of Salome as an adolescent girl rather than a symbolic and abstract *femme fatale*. These female manga artists have sought a victimized, imaginative, and resisting girl archetype in Wilde's characterisation of Salome. In the imagination of these female manga artists, Salome is never a vamp with mysterious power but just a girl struggling in the androcentric world. The two manga artists criticize the androcentric ideology and social system not by idealizing Salome as a destructive heroine but by expressing their deep compassion for her.



Fig. 17: Ide Chikae, *Hadairo no Sarome* [The Flesh-Coloured Salome], (Toyko: A-Wagone, 2019), p. 26.

Conclusion

Although I cannot introduce and analyse all of them due to limitations of space, there are many other adaptations of *Salome*, some of which, such as Ide Chikae 井出智香恵's *Hadairo no Sarome* 肌色のサロメ [The Flesh-Coloured Salome] (2019) [fig. 17] or Makiko 魔木子's 'Sarome' サロメ ['Salome'] (2005), even stress the heroine's potential to be a sexual subject instead of an object. This phenomenon seems somewhat subversive in the history of the reception of Wilde's *Salome* because, historically speaking, the play was often consumed erotically by male audiences drawn to Salomania.⁵⁸ Based on the history of Japanese *shojo manga*'s reception of Western decadence, manga adaptations of *Salome* have critically reinterpreted Wilde's *femme fatale* protagonist into more realistic heroines who struggle to escape from the patriarchal society or seek their own sexual desire in the misogynistic culture. This phenomenon not only suggests the feminist potential in Wilde's Salome's character but also shows the significance of Western decadent artists, especially Wilde, in the thematic and expressive development of Japanese manga culture. As we have seen, the sociopolitical commonalities between the fin de siècle Western Europe and post-WWII Japan prepared *shojo manga*'s reception of decadent culture; Wilde's aesthetic escapism and his focus on queer characters who mock or resist patriarchal modernity have offered the source of imagination beyond time and space to Japanese female manga artists who seek to liberate and express their subjectivity and desire.

¹ Imura Kimie 井村君江, *Sarome no Henyou* サロメの変容 [Transformations of Salome] (Tokyo: Shinsho-kan, 1990), p. 64.

² Sato Miki 佐藤美希, 'Bunka ni yoru Sarome no Henyou: Nihon deno Juyo o Megutte' 文化による『サロメ』の変容: 日本での受容をめぐる [Transformation of *Salome* Caused by Cultural Difference: On Its reception in Japan], *Hokkaido Eigo Eibungaku* 北海道英語英文学, 48 (2003), 23-32 (p. 23). For the popularity of *Salome* in Japan and Japanese theatrical adaptations, see also Maho Hidaka, 'The Sexual Transfiguration of the Japanese *Salome*', in *Wilde's Other World*, ed. by Michael F. Davis and Petra Dierkes-Thrun (New York: Routledge, 2018).

³ Jennifer Prough, 'Shojo Manga in Japan and Abroad', in *Manga: an Anthology of Global and Cultural Perspectives*, ed. by Toni Johnson-Woods (New York: Bloomsbury Publishing, 2010), pp. 93-106 (p. 98).

⁴ See Maya Mineo 魔夜峰央, 'Patariro & Flying to Saitama', *TOKYOWISE*, March 2017, http://tokyowise.jp/special/vol16/16_10_patariro_saitama.html/2 [accessed 11 October 2023]; Matsunae Akemi

- 松苗あけみ, 'Shojo Manga-ka wa Rafaeruzenpa no Yume o Miruka' 少女マンガ家はラファエル前派の夢を見るか [Do *Shojo Manga* Artists Dream of Pre-Raphaelites?], *Geijutsu Shincho* 芸術新潮 65, (2014), 78-84;
- Yamagishi Ryoko 山岸涼子, 'Kuro Nakushite ha Ikite Ikenakatta Hito—Biazurii' 黒なくしては生きていけなかった人—ビアズリー [The Man Who Could Not Live without Black—Beardsley], in *Aaru Nuunoo no Sekai 4: Biazurii to Rondon* アール・ヌーヴォーの世界4: ビアズリーとロンドン [The World of Art Nouveau 4: Beardsley and London], ed. by Aikawa Shunichiro (Tokyo: Gakushu Kenkyu-sha, 1987), pp. 62-63.
- ⁵ For the influence of Art Nouveau and the Pre-Raphaelites on early Japanese *shojo manga*, see Otsuka Eiji 大塚英志, *Myusha kara Shojo Manga e: Maboroshi no Gaka Ichijo Narumi to Meiji no Aaru Nouveau* ミュシャから少女漫画へ: 幻の画家・一条成美と明治のアール・ヌーヴォー [From Mucha to *Shojo Manga*: the Illusory Artist, Ichijo Narumi, and Art Nouveau in Meiji era] (Tokyo: Kadokawa, 2019), pp. 8-16; pp. 329-81.
- ⁶ Matunae, 'Shojo Manga-ka', pp. 82-84.
- ⁷ See, for instance, Guri E. Barstad and Karen P. Knutsen, 'Introduction', in *States of Decadence*, ed. by Guri E. Barstad and Karen P. Knutsen (Newcastle upon Tyne: Cambridge Scholars Publishing, 2016), pp. x-xxvi (p. xi).
- ⁸ Bram Dijkstra, *Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siècle Culture* (New York: Oxford University Press, 1986).
- ⁹ See Hashimoto Osamu 橋本治, *Hanasaku Otomme Tachi no Kimpiragobou* 花咲く乙女たちのキンピラゴボウ [Blooming Girls' *Kimpira* Burdock] (Tokyo: Kawade-shobo, 1984), pp. 75-88.
- ¹⁰ Hahimoto, p. 102.
- ¹¹ Rosina Neginsky, *Salome: The Image of a Woman Who Never Was* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013), p. 72.
- ¹² Diane Long Hoeveler, 'Reading the Emotions of Salome: Sympathy for the Devil or Fear and Loathing', *Prism(s): Essays in Romanticism*, 9 (2001), 87-108 (p. 101).
- ¹³ Petra Dierkes-Thrun, *Salome's Modernity: Oscar Wilde and the Aesthetics of Transgression* (Ann Arbor: University of Michigan Press, 2011), p. 188.
- ¹⁴ For the early feminist visualization of Salome, see, for example, Dijkstra, pp. 390-93; Elaine Showalter, *Sexual Anarchy: Gender and Culture at the Fin-de-Siècle* (New York: Penguin, 1990), pp. 156-64. For the late twentieth-century and contemporary visualizations, see Richard A. Kaye, 'Salome's Lost Childhood: Wilde's Daughter of Sodom, Jugendstil Culture, and the Queer Afterlife of a Decadent Myth', in *The Nineteenth-Century Child and Consumer Culture*, ed. by Dennis Denisoff (London: Routledge, 2008), pp. 119-34 (pp. 125-29); Dierkes-Thrun, *Salome's Modernity*, pp. 161-96.
- ¹⁵ For 'Reparative Reading', see Eve Kosofsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (Durham: Duke University Press, 2003), pp. 123-52.
- ¹⁶ The author has obtained written permissions to reproduce all cited figures in print and electronic formats.
- ¹⁷ Amano Ikuho, *Decadent Literature in Twentieth-Century Japan* (London: Palgrave Macmillan, 2013), pp. 21-22.
- ¹⁸ Ibid.
- ¹⁹ Ibid., p. 22.
- ²⁰ Ibid.
- ²¹ Teradate Kazuko 寺館和子, 'Sarome' 紗鷺女 [Salome], in *Jidai o Ikita Onnatachi 6* (Tokyo: Amazon, 2018), pp. 46-146 (p. 84), Kindle edition.
- ²² Oscar Wilde, 'Salome: Tragedy in One Act', in *The Complete Works of Oscar Wilde: Vol. V: Plays, Vol. I: The Duchess of Padua; Salomé: Drame en Un Acte; Salome: Tragedy in One Act*, ed. by Joseph Donohue (Oxford: Oxford University Press, 2013), pp. 709-10.
- ²³ Corinne E. Blackmer, 'Daughter of Eve, Femme Fatale, and Persecuted Artist: The Mythic Transgressive Woman in Oscar Wilde's and Richard Strauss's *Salomé*', *Amaltea*, 8 (2016), 1-15 (p. 9).
- ²⁴ Wilde, p. 710.
- ²⁵ Dijkstra, p. 374.
- ²⁶ Teradate, p. 131.
- ²⁷ Japanese manga is read from right to left and from top to bottom.
- ²⁸ Teradate., p. 114.
- ²⁹ Ibid., p. 142.
- ³⁰ Kate Millett, *Sexual Politics* (New York: Columbia University Press, 2016), p. 152.
- ³¹ Teradate, p. 71.
- ³² Dijkstra, p. 374.
- ³³ Teradate, p. 119.
- ³⁴ Wilde, p. 731.
- ³⁵ Dijkstra, p. 398.
- ³⁶ In the postscript, Maki writes that she referred to not only Wilde's play but also the Bible, and other sources on ancient Palestine's history, politics, religion, culture, etc. See Maki Miyako 牧美也子, *Sarome* サロメ [Salome],

(Tokyo: Sekaibunsha, 1996), pp. 268-69.

³⁷ Helen Tookey, “‘The Fiend That Smites with a Look’: the Monstrous / Menstruous Woman and the Danger of the Gaze in Oscar Wilde’s *Salomé*”, *Literature and Theology*, 18.1 (2004), 23-37 (p. 25).

³⁸ Maki, p. 155.

³⁹ *Ibid.*, p. 157.

⁴⁰ Neginsky, p. 177.

⁴¹ Elliot L. Gilbert, “‘Tumult of Images’: Wilde, Beardsley, and “Salomé””, *Victorian Studies*, 26.2 (1983), 133-159 (p. 144).

⁴² Fujimoto Yukari 藤本由香里, *Watashino Ibasbo wa Doko ni Aru no?: Shōjo Manga ga Utsusu Kokoro no Katachi 私の居場所はどこにあるの?: 少女マンガが映す心のかたち* [Where Is My Place in the World?: The Shape of the Heart as Reflected in Girls’ Comic Books] (Tokyo: Asahi-bunko, 2008), p. 144.

⁴³ *Ibid.*, p. 72.

⁴⁴ Fujimoto Yukari, ‘Where Is My Place in the World? Early Shōjo Manga Portrayals of Lesbianism’, trans. by Lucy Fraser, *Mechademia*, 9 (2014), 25-42 (p. 35).

⁴⁵ ‘Il ne faut regarder que l’amour’ in the original French text (see Oscar Wilde, *The Complete Works of Oscar Wilde, Vol. V: Plays I*, p. 561). Though the first English translation by Alfred Douglas in 1894 omits this line, Robert Ross’s 1907 and 1912 translations add the line that I cite here (see Donohue’s commentary to *The Complete Works*, p. 749).

⁴⁶ Wilde, p. 730.

⁴⁷ Fujimoto ‘Where’, p. 36.

⁴⁸ See Cecily Devereux, ‘Salome, Herodias, and the “Curious Transition”: The Cultural Logic of Reproductive Fetishism in the Representation of Erotic Dance’, *English Studies in Canada*, 43.2 (2017), 121-47.

⁴⁹ Deborah Shamoan, *Passionate Friendship: The Aesthetics of Girls’ Culture in Japan* (Honolulu: University of Hawai’i Press, 2012), p. 95.

⁵⁰ See Yonezawa Yoshihiro 米澤嘉博, *Sengo Shōjo Manga Shi 戦後少女漫画* [History of *Shōjo Manga* after the Second World War] (Tokyo: Chikuma-shobo, 2007), pp. 79-82; Mizuki Takahashi, ‘Opening the Closed World of Shōjo Manga’, in *Japanese Visual Culture: Explorations in the World of Manga and Anime*, ed. by Mark W. MacWilliams (London: Routledge, 2008), 114-36 (pp. 125-26); Fujimoto Yukari, ‘Takahashi Macoto: the Origin of Shōjo Manga Style’, trans. by Rachel Thorn, *Mechademia*, 7.1 (2012), 24-55 (pp. 47-49); Shamoan, pp. 95-98.

⁵¹ Takahashi, p. 126.

⁵² Honda Masuko, ‘The Genealogy of *Hirahira*: Liminality and the Girl’, trans. by Tomoko Aoyama and Barbara Hartley, in *Girl Reading Girl in Japan*, ed. by Tomoko Aoyama and Barbara Hartley (London: Routledge, 2010), pp. 19-37 (pp. 19-20).

⁵³ *Ibid.*, pp. 34-35.

⁵⁴ *Ibid.*, p. 35.

⁵⁵ Maki, pp. 252-53.

⁵⁶ Neginsky, p. 182.

⁵⁷ Maki, p. 242.

⁵⁸ See Devereux, p. 126.