

“Palimpsestuous” Attachments: Framing a Manga Theory of the Global Neo-Victorian

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Abstract:

This essay argues that attention to the *form* of contemporary neo-Victorian manga (Japanese comics) can move us analogically toward a theory of the *function* of the neo-Victorian in our global-historical context. Through an examination of two neo-Victorian manga that adapt Arthur Conan Doyle’s iconic detective Sherlock Holmes – Toboso Yana’s *Kuroshitsuji* (2007–) and Moto Naoko’s *Dear Holmes* (2006-07) – I show how these comics evoke a sense of the uncannily familiar and melancholically lost/not-lost Victorian literary object, literalising what Linda Hutcheon calls the “inherently ‘palimpsestuous’” nature of adaptations (Hutcheon 2013: 6). These manga solicit layered, and vexed, attachments from their readers by incorporating textual and graphic allusions to Doyle’s Holmes stories and by combining narrative strategies of serial publication (which themselves evoke the Victorian periodical press) with the temporal play afforded by the structure of comics itself. They manifest Thierry Groensteen’s description of the “iconic solidarity” of comics, in which “interdependent images [...] present the double characteristic of being separated” and, simultaneously, “over-determined by [...] their coexistence” in the shared space of the page (Groensteen 2007: 13, 17-18). These manga thus offer meditations on what it means to be part of the *longue durée* of a global Victorian literary tradition.

Keywords: adaptation, *Dear Holmes*, Arthur Conan Doyle, *Kuroshitsuji* (*Black Butler*), manga, Moto Naoko, neo-Victorian, Sherlock Holmes, Toboso Yana, transnationalism.

This essay addresses two intersecting aims in neo-Victorian studies: firstly, to define the parameters of the neo-Victorian; and secondly, to move the field beyond Anglo-American literary and scholarly contexts, as exemplified by this special issue of *Neo-Victorian Studies*, among other recent publications (See Ho 2012, 2013). Whereas these objectives might seem divergent, seeking, on the one hand, to narrow and refine and, on the other, to expand and include, I maintain that transnational engagements with the Victorian can, indeed should, be read as part of the *longue durée* of

Victorian literary history, without necessarily doing violence either to cultural specificities or to definitional precision. Close attention to the *form* of contemporary neo-Victorian manga (Japanese comics), can move us, by analogy, toward a theory of the *function* of the neo-Victorian in our global-historical context. Comics theorist Thierry Groensteen describes the “ontological foundation of comics” as dependent upon “the relational play of a plurality of interdependent images”. This “relational play” enables a “double maneuver of progress/retention” in which “each new panel hastens the story and, simultaneously, holds it back” (Groensteen 2007: 17, 45). The frames and gutters, or spaces between the frames, create both syntagmatic and associative relationships between images. They move the plot forward, or freeze it with an arresting image, and they relate images to one another in ways external to the plot’s function (e.g. through the deployment of symbols, repeated motifs, etc.).¹ As I argue, these mechanisms of “relational play” and “progress/retention”, through which manga hail their readers, are analogous, on the one hand, to the neo-Victorian mode that holds past and present suspended together and, on the other hand, to a comparative methodology that eschews Anglo-centric assumptions in favour of “a relational ontology in which the scholar is always implicated in the objects he or she is analyzing” (Felski and Friedman 2013: 7). In short, the framing of comics requires a reader to experience images relationally. Likewise, the neo-Victorian manga that I examine – Toboso Yana’s *Kuroshitsuji* (*Black Butler* 2007–) and Moto Naoko’s *Dear Holmes* (2006-07)² – expose the ambivalences that undergird their relationships to the Victorian, thus rendering visible what is implicitly at work in readers’ investments, across chronological and geographic distances, in a resurrected ‘Victorian’ past.

Kuroshitsuji and *Dear Holmes* both adapt Sherlock Holmes especially for female readers,³ framing the experience of reading in terms of the tensions between affective attachment to and self-conscious play with Victorian antecedents, thus demonstrating how (if not precisely why) the afterlife of ‘the Victorian’ persists, even in those global markets seemingly most distant – spatially, temporally, and culturally – from nineteenth-century British ones. The manga do not merely adapt or invoke nineteenth-century British texts, or fetishise the trappings of ‘exotic’ Victorian material culture (though they certainly do these things too), but they encourage readers to experience themselves as simultaneously distant from and profoundly connected to the Victorians. In the pages that follow I offer

some prefatory remarks on manga, followed by a discussion of what I see as the theoretical implications of a ‘manga theory of the neo-Victorian’ for global neo-Victorian studies, and then I turn my attention to Toboso’s and Moto’s self-reflexive treatments of their own works’ uncanny and melancholic relationships to their Victorian antecedents.

1. Speaking of Manga

The manga industry, even excluding related anime, video game, and merchandising industries, represents a multi-billion-yen concern. According to the Japanese market research firm Oricon, although Manga sales in 2012 dipped 1.7% to ¥ 267.5 billion (£1.93 billion; US\$ 2.886 billion); this is compared to a 5.4% drop in book sales overall (Anon. 2013). Manga in Japan is marketed to various age and gender demographics; it is published both serially in magazines and in *tankōbon* (bound volumes), just as much Victorian fiction appeared first in periodicals before being reissued in book format. Manga caters to all manner of tastes, ranging from the pedestrian to the perverse, with myriad subgenres and aesthetic styles. Although far fewer genres and titles are licensed for English-language markets, and U.S. sales have experienced sharper declines in recent years (linked to general economic downturn, to increases in digital-only sales, and especially to the closure of Borders bookstore), in 2011 manga sales nonetheless represented an estimated \$105 million of the \$340 million graphic novel market (Alverson 2012). Further, in addition to the legally licensed titles, thousands of manga are scanned, translated, and circulated online by global networks of amateur translators, fans who also produce and consume art, fiction and *dōjinshi* (amateur comics), AMVs (amateur music videos), and commentary (ranging from emoticon-inflected statements of likes or dislikes to detailed and sophisticated analyses) in blogs and discussion forums.⁴ And, although I do not have space to do the topic justice, it is worth noting that just as the vast quantity of Victorian popular and periodical literature generated discussion about the negative effects of ephemeral, sensational, melodramatic, or otherwise questionable fiction, particularly on female readers, so too contemporary manga inspires heavily gender-inflected discussions of its positive and negative influences, both in the popular press and in scholarly analyses.⁵

Given the vast variety of manga and the global popularity of all things neo-Victorian, it should not be surprising that many manga adapt

Victorian literary and cultural content. Many are original stories set in some version of Victorian England, such as Mori Kaoru's *Emma* (*Emma*),⁶ Yuki Kaori's *Goddo Chairudo* and *Hakushaku Kain Shirīzu* (*Godchild and Cain Saga*, respectively), and Moto Naoko's *Redī Vikutorian* (*Lady Victorian*). But adaptations are also frequent, like those that capitalise on the popularity of *Alice in Wonderland*, including: Mochizuki Jun's *Pandora Hearts*, Ai Ninomiya and Ikumi Katagiri's *Are You Alice?*, and Quin Rose's visual novel spinoff, *Hāto no Kuni no Arisu* (*Alice in the Country of Hearts*) and its sequels. Sherlock Holmes adaptations are legion. In addition to *Kuroshitsuji* and *Dear Holmes*, other Holmesian reboots include Aoyama Gōshō's long-running *Meitantei Konan* (*Case Closed*), Ando Yuma and Sato Yuki's *Tanteiken Shādokku* (*Sherlock Bones*), Shintani Kaoru's *Kuristī Hai Tenshon* (*Young Miss Holmes*), Ataka Toya's *Shārokku Hōmuzuwa Kageni Sasayaku* (*Sherlock Holmes*), and Ikeda Kunihiko's *Shārokkian!* (*Sherlockian!*).⁷ In October 2012 a manga adaptation of BBC's hit *Sherlock* began serialisation in Japan (Anon. 2012), which, unsurprisingly, has already generated its own *dōjinshi* spin-offs. Arguably, Alice and Holmes in particular are so persistent in Japanese manga because their iconic illustrations, by John Tenniel and Sydney Paget respectively, render them especially recognisable and, therefore, graphically adaptable.

It bears remembering that when contemporary Japanese manga engages with the Victorian, it also looks back to its own Meiji (1868-1912) past. After Japan's borders opened in the mid-1800s, Japan and Britain experienced significant cultural exchanges. British Victorian studies, when it has concerned itself with Japan at all, has tended to focus on the (Orientalist) Western appropriations of Japanese culture, with attention to figures like Lafcadio Hearn, James Abbott McNeill Whistler, Aubrey Beardsley, and W. S. Gilbert and Arthur Sullivan, who promoted a 'Cult of Japan' in various idealised, aestheticised, and popularised forms. However, as those familiar with Meiji Japanese literary studies are aware, British literary, artistic, and cultural products were both fashionable and controversial in late-nineteenth-century Japan. Indeed, Arthur Conan Doyle's Sherlock Holmes stories were first translated and published in Japanese periodicals in the 1890s, as were works by many other significant Victorian literary and cultural figures, including the Pre-Raphaelites, Herbert Spencer, Frances Hodgson Burnett, and Samuel Smiles, to name a few.⁸

Another reason for Sherlock Holmes’s persistence in Japan today, perhaps, harks back to the history of the detective genre in the Meiji period. Mark Silver argues that the translation and adaptation of Western detective fiction in the late-nineteenth and early-twentieth centuries in Japan merits particular attention as “an instructive case of literary borrowing between ‘unequal’ cultures”, because the narrative structure of the detective story, with its emphases on rational analysis of evidence and of crimes revealed and justly punished, resonated with the efforts to modernise Japanese society along Western models after the dissolution of the Tokugawa Shogunate (Silver 2008: 4). Amanda Seaman concurs, noting that given “Japan’s efforts at ‘modern’ self-definition and exploration”, writers found detective stories like Doyle’s to be “fertile literary soil”, because they were “so deeply rooted in and reflective of urban society, scientific rationalism, the bureaucratic state, and individual subjectivity” (Seaman 2013: 95). Others go even further, suggesting that Western-influenced Japanese detective fiction did not simply reflect contemporary Japan or its aspirations, but that Japanese writers adopted the genre as a means to “escape the ‘pervading feeling of cultural homelessness’ [...] and reinterpret such sense of loss as freedom and a right to join another community” (Kawana 2008: 25). Silver’s useful reminder to readers that “the single gravest mistake we can make in trying to understand the cross-cultural flow of literary influence is to become fixated on a single model of how such influences occur” is especially relevant when approaching neo-Victorian graphic texts (Silver 2008: 21), which reflect past and current cultural exchanges simultaneously. Holmesian manga, therefore, should be understood within the long, varied tradition of the *tanteishōsetsu* (detective story) in Japan: not just neo-Victorian but neo-Meiji.⁹ Manga like *Kuroshitsuji* and *Dear Holmes* – in light of their historical antecedents and their aesthetic sensibilities – underscore the urgency for critics in neo-Victorian studies (and Victorian studies, for that matter) to cultivate a “more diverse awareness of the complicated cultural encounters with the nineteenth-century past” (Llewellyn and Heilmann 2013: 28). Certainly the manga themselves evince this awareness. Indeed, while many neo-Victorian manga offer interesting examples of transnational and transhistorical appropriations, these two works are especially self-reflexive in their treatment of Victorian periodical publication and reading practices. They therefore render more readily visible the layers of their palimpsests.

2. Comics Theory Meets Neo-Victorian Studies

Much discussion in neo-Victorian criticism hinges on the question of how to define the neo-Victorian, namely on whether any text that invokes ‘the Victorian’ ought to count, or if only clever ones earn the designation. Critics like Ann Heilmann and Mark Llewellyn, building on Linda Hutcheon’s description of adaptation as “inherently palimpsestuous” (Hutcheon 2013: 6), advocate a fairly restrictive definition that includes only those texts “*self-consciously engaged with the act of (re)interpretation, (re)discovery and (re)vision concerning the Victorians*” (Heilmann and Llewellyn 2010: 4, original emphasis; see also Gutleben 2001). As my title suggests, I find the notion of the palimpsest useful, but I also wish to resist the temptation to privilege self-consciously detached texts over other seemingly more sentimental, sensational, or nostalgic ones. To overvalue detachment runs the risk of reproducing something like the aesthetic claims-staking and rhetorical gestures with which the Victorians were so often dismissed by their modernist successors (to say nothing of privileging Eurocentric literary-canonical values over non-Western ones). Thus, I concur with critics like Louisa Hadley and Kate Mitchell who argue for neo-Victorianism’s inclusivity “in the broadest possible terms” (Hadley 2010: 4). Mitchell in particular views nostalgia “as standing in complex relationship with both history and memory”, and argues, along these lines, that affective attachment “does not preclude sustained, critical engagement with the past” (Mitchell 2010: 4, 5-6). After all, as Cora Kaplan notes, even for critics, there is “a high degree of affect involved in reading and writing about the Victorians” (Kaplan 2007: 5). Nor, I would add, do nostalgia and affective attachment diminish the “palimpsestuous” experience of the neo-Victorian. If the palimpsest enables the reader to apprehend multiple textual layers and historical moments simultaneously, then one might also suppose that readers’ investments would be similarly layered.

The palimpsest can, likewise, serve as a means to envision the difficulties that attend the reconfiguration of neo-Victorian studies to accommodate global perspectives. In calling for more diverse neo-Victorian studies, Llewellyn and Heilmann remark pointedly, “neo-Victorian critics have largely awaited the appearance of the cosmopolitan and international on our own literary and critical shores” (Llewellyn and Heilmann 2013: 26). This is not just a cultural-historical but a formal-theoretical limitation, for, “[s]cholars who develop narrative theory out of a purely Western literary

archive [...] are caught, politically speaking, in a hermeneutic circle that confirms Western narrative forms as dominant, universal” (Friedman 2013: 38). Certainly, reading a neo-Victorian text like *Kuroshitsuji* or *Dear Holmes* creates an odd sensation of overlapping (past and present, British, Japanese, and American) readerships and entangled generic (late-Victorian detective fiction and contemporary manga) conventions, even setting aside how the texts themselves frame those layered investments. To invoke the palimpsest as the figure for a global neo-Victorian criticism is to replace the more casual (and less vexed) metaphor of the ‘critical conversation’ with one that acknowledges the painstaking, error-prone, sometimes-more and sometimes-less mutually legible work required of such an undertaking.¹⁰

Comics theory can help to explain this palimpsestuous critical enterprise. If the neo-Victorian is methodologically analogous to comics, then the disciplines of comics studies and neo-Victorian studies also share similarities: newness relative to literary and cultural studies more broadly; a tendency to worry about the perceived legitimacy of their subjects; formidable national and linguistic obstacles; and the concomitant difficulty in arriving at consensus on foundational definitions.¹¹ Just as debates in neo-Victorian studies hinge upon scholars’ formulations of more or less capacious definitions, likewise comics studies produces definitions that, on the one hand, are broad enough to include Bayeux Tapestry, Maya friezes, and Heian scrolls as ‘proto-comics’, and, on the other hand, narrow enough to claim that comics are an ‘indigenous’ American form. Thierry Groensteen’s emphasis on the “the relational play of a plurality of interdependent images”, to which I alluded earlier, aims to accommodate generic variation without sacrificing theoretical precision. He maintains that “the first criteria [*sic*] in this foundational order[] is *iconic solidarity*”, which he describes as “interdependent images that, participating in a series, present the double characteristic of being separated [...] and which are plastically and semantically over-determined by the fact of their coexistence *in praesentia*” (Groensteen 2007: 13, 17-18).¹² It is helpful to think of this visual mode as significantly different from, say, cinema, because individual frames remain separate for the comics reader (Groensteen 2007: 26). Natsume Fusanosuke describes the distinction in temporal terms:

the temporality we experience in the [comics’] images is different from the immediate synchronization of time as

perceived through film; it is rather an imaginary temporality created by the brain of the reader which naturally temporalizes the space of images and lines as such. (Natsume 2010: 42)

Thus, the tension between the separation of images and their interdependence is at all times kept before the reader's attention, inviting relational reading of the separate frames. Moreover, as is especially true of serials like the manga I discuss, the time lapse between frames can be manipulated to build suspense. Cliffhanging images can tease readers from one monthly instalment to another, but even within a single instalment, they can operate on the turn of a page, with a suspenseful final frame succeeded by a revelatory image, which, again, invites the reader to pause.

If the neo-Victorian text presents itself as separated from its antecedents while at the same time resurrecting the Victorian sufficiently to maintain the 'neo-' and the Victorian "*in praesentia*", the successive frames of manga constantly, similarly invoke the past while anticipating the future. Think of Groensteen's "double maneuver of progression/retention" in light of Hutcheon's description of the adaptation's "repetition with variation":

Recognition and remembrance are part of the pleasure (and risk) of experiencing an adaptation; so too is change. Thematic and narrative persistence combines with material variation [...], with the result that adaptations are never simply reproductions that lose the Benjaminian aura. Rather, they carry that aura with them. (Hutcheon 2013: 4)

This description of the "inherently 'palimpsestuous'" nature of adaptation (Hutcheon 2013: 6), then, becomes literalised in these neo-Victorian manga through the integration of reproductions of Victorian texts as images. The palimpsest also operates at a less overtly 'facsimilar' level, with layered images oscillating between the past and present, between acknowledgment and disavowal of absence, and between familiarity and estrangement.

3. *Kuroshitsuji*: Uncanny Palimpsest

Toboso Yana's *Kuroshitsuji*, a gothic supernatural manga set in England in the late 1880s, features twelve-year-old Earl Ciel Phantomhive who, having

been orphaned and tortured by mysterious culprits, has entered into a Faustian pact with the demon Sebastian Michaelis. This demon, per the terms of their contract, will devour the boy’s soul after he has helped him avenge the crimes against him, but in the meantime Sebastian serves as Ciel’s butler and supports the child in his role as the “Queen’s Watchdog” (Toboso 2007, 107),¹³ solving mysteries that overtax Scotland Yard’s capabilities. As I argue elsewhere, the manga’s appeal relies heavily on the vexed eroticised relationship between the child and his butler and on the representation of Ciel *vis-à-vis* particular late-Victorian ideals of a “knowing-innocent child”, balancing sentimental and melodramatic affective investments against suspicion of those investments (Jones 2013).¹⁴ I am less concerned here with Toboso’s treatment of the child than with the way she employs the uncanny to imagine her own manga as part of the Sherlock Holmes canon. She presents correspondences between her demon/child detective duo and their Holmesian antecedents in a series of disconcertingly evocative images, playing on the ambivalence that Freud ascribes to the term ‘*unheimlich*’ as “nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression” (Freud 1955: 231). Toboso stakes a claim for her manga in the Holmes tradition by creating a palimpsest of her too-perfect demon with well-known tropes and events of the original canon.

Clearly, a pair of private detectives who are always one step ahead of Scotland Yard, performing seemingly superhuman deductive feats, invokes the Holmesian detective tradition at the outset. However, in the story arc I discuss here – set in 1888 just after the publication in *Beeton’s Christmas Annual* of Arthur Conan Doyle’s first Holmes novel, *A Study in Scarlet* (1887) – Toboso introduces Doyle himself into a series of ‘locked room’ murders, *à la* ‘The Speckled Band’ (1892), thus playing with the boundaries between author, character, and reader (see Fig. 1). In this two-page layout Doyle meets his young host at Phantomhive Manor. He is discomfited by the lofty company and asks Ciel why he was invited, an as-yet unknown writer. The child replies, “The other day, I read the long piece of yours that ran in *Beeton’s*”, and Doyle registers shock that the Earl should have read such a “minor magazine” (Toboso 2010a: 48-49).¹⁵



Figure 1: Arthur Conan Doyle meets Ciel Phantomhive
in Toboso Yana, *Kuroshitsuji*, [*Black Butler*], volume 9: 48-49
© Yana Toboso, *Black Butler* (Tokyo: Square Enix, 2010)

A conversation about the merits of (and lack of critical appreciation for) Doyle’s detective fiction follows. Doyle self-deprecatingly cites the critics who found fault with him for cobbling together stories without the requisite expertise, but Ciel remarks that he found Holmes a “new kind of character”, both “witty and fascinating”, and bemoans the fact that readers in such an “advanced” nation cannot appreciate him (Toboso 2010a: 50).¹⁶ He tells Doyle to ignore the critics and focus on the popular success of his stories: “Let those guys say whatever they want. Sensei, you wrote with the masses in mind, didn’t you? If they can enjoy it, then it’s fine” (Toboso 2010a: 51).¹⁷ It is not much of a stretch to suppose that Toboso, herself a rising star (*Kuroshitsuji* is her breakout title), creates correspondences between a young Doyle and herself: both on the cusp of immense popular acclaim, writing in genres that have been dismissed as ‘mass-market’ and in serial, ephemeral formats; each attempting to write “a new kind of character” that appealingly combines intellectual acumen and physical beauty with less salubrious traits (drug use, fiendishness).

Visually, however, the two-page spread does something more. Reading each page from top right to bottom left, ten of the eleven frames show the flow of the conversation between the Earl and his guest in fairly

straightforward back-and-forth images (what we might call reverse-angle and reaction shots in cinematographic language). The one odd frame, in the lower right of the left-hand recto shows the topic of their conversation: the *Beeton's* debut of Holmes in *A Study in Scarlet*, overlaid with a detail from one of George Hutchinson's illustrations from the 1891 second edition.¹⁸ The frame is conspicuous neither in size nor in placement, occupying one of the least crucial positions for setting up or satisfying suspense (i.e. it is neither the final panel on the recto nor the first panel on the verso). The dialogue flows over the top of the images, so that they appear as a glancing aside, a visual allusion. The frame bears closer analysis, however. *Beeton's* is the 'birth place' of Sherlock Holmes, so it serves as a sort of proof of pedigree for *Kuroshitsuji* itself. Toboso's conversance with her source material lends credibility to her manga as neo-Victorian and, likewise, sets up opportunities for readers to feel clever when they catch the references, as when, for example, just before this conversation, Doyle sees Sebastian and thinks "Wow... what beauty with such an amazing presence. It's like he came out of an Oscar Wilde book" (Toboso 2010a: 47, original ellipses).¹⁹ But there is a third text behind the *Beeton's* and Hutchinson images, so *A Study in Scarlet* has antecedents too. Less recognisable, this textual fragment seems to haunt the other two texts in the frame. Is it one of Doyle's influences, or is it one of his own earlier publications? In either case, it reminds the reader that literary history is a process, rather than an archive of canonised titles.²⁰

Furthermore, the Hutchinson illustration in front of the other two texts shows a decidedly un-Holmes-like Holmes (especially when compared to Paget's iconic drawings for *The Strand*). In the detail reproduced here, Holmes appears moonfaced, cow-licked, and slightly foolish, rather than the arresting figure that Watson describes in *A Study in Scarlet*:

In height he was rather over six feet, and so excessively lean that he seemed to be considerably taller. His eyes were sharp and piercing [...] and his thin, hawk-like nose gave his whole expression an air of alertness and decision. (Doyle 2001: 16)

Doyle's description certainly corresponds more closely with the *bishōnen* (beautiful boy) aesthetic that Toboso employs in her manga – fetishising an ultra-slender, angular, and refined male form²¹ – than it does with

Hutchinson's rather lumpy, ungainly men. Although Hutchinson is one of Toboso's antecedents, he would, perhaps, inspire little 'anxiety of influence'. This frame, then, despite being full of its layered content, creates an empty space for the appearance of *Kuroshitsuji*'s own 'Holmesian' detective: the butler Sebastian, who, in disguise as amateur detective (and, oddly, a vicar) "Jeremy Rathbone", investigates the murders, including Sebastian's own when he apparently becomes one of the victims.

The "iconic solidarity", which according to Groensteen is fundamental to comics (Groensteen 2007: 13), particularly suits *Kuroshitsuji*'s uncanny reprise of Doyle's detective. Sherlock Holmes is as iconic a literary figure as any, instantly recognisable from Sydney Paget's illustrations in *The Strand*, or stills of actors Basil Rathbone, with the ubiquitous deerstalker and curved pipe, and Jeremy Brett, elegantly draped across one of the easy chairs in 221B Baker Street (or from any number of parodies of these). In the framing of the story arc's *denouement*, we see the manga's ongoing commentary on the nature of itself as an adaptation with layers of different iconic versions of Holmes (see Fig. 2). In this two-page spread, Doyle has just discovered that Sebastian has 'returned from the dead'. And, per detective fiction conventions, everything is explained to Doyle and, by extension, the reader. Flashback images on the second page replay the events from earlier volumes that now have new meaning. Toboso has used an amalgam of Basil Rathbone and Jeremy Brett for her own "Jeremy Rathbone", with the former's 'hawk-like' profile and the latter's 'sharp and piercing' (slightly sardonic) gaze. These frames of Jeremy on the bottom half of the page are juxtaposed with a flashback frame of Sebastian (upper left) before his 'murder'. Earlier dialogue is also repeated, now as evidence of the imposture (both Sebastian and Jeremy called Ciel "*botchan* [young master]" (Toboso 2011: 11), a respectfully familiar term that would be strange coming from the "vicar" Jeremy). On the bottom of the verso, in a frame that cuts across the entire bottom third of the page, we see Sebastian as himself layered over the top of his persona. The frame, neither current action nor flashback, instead represents Doyle's attempts to grasp the situation. Just as the frame suspends the action of the scene to show Doyle's mental work of connecting seemingly separate people, so it also invites the reader to contemplate the iconic solidarity of the Holmes-Sebastian palimpsest.



Figure 2: Doyle learns the true identity of ‘Jeremy Rathbone’ in Toboso Yana, *Kuroshitsuji [Black Butler]*, volume 11: 10-11 © Yana Toboso, *Black Butler* (Tokyo: Square Enix, 2011).

The frame encourages perception of its figures *as* iconic: they are framed by twin halos of light against a solid black background, facing away from one another, in identical black jackets and white collars, heads tilted with the same sidelong glance outward toward the reader. Overlaying the Brett/Rathbone mash-up, Sebastian is a further refinement of classic Holmes images. Younger in appearance (though immortal in fact), elegantly androgynous rather than lean and slightly weathered like his predecessors, with superhuman abilities rather than merely human genius, the demon out-Holmeses Doyle’s Holmes. Toboso’s Doyle remarks on this uncanniness:

Truthfully, it’s not that I believed he was alive. It’s just that I always had a vague sense of unease. [...] I can’t explain it very well, but they were too perfect. Sebastian the butler and Vicar Jeremy seemed very different from one another; however they were both perfect, too perfect, so it was strange. (Toboso 2011: 10)²²

Thus, Toboso elaborates on the genealogy of her adaptation, but then she flips the order of her inheritance.

Sebastian's disturbingly perfect performance of "Vicar Jeremy" and the terrifying revelation of his demonic identity afterwards become the impetus for Doyle to continue writing the Sherlock Holmes stories. At the conclusion of the story arc, a mature Doyle looks back on his career after the events at Phantomhive Manor:

Since that time I continued to move my pen, as if possessed by something. "That same old work" that I thought I wouldn't write anymore -. And so, no matter how many times I tried to escape from "that same old work" and tried to write a different work, "that protagonist" would return to me like a curse. (Toboso 2011: 73)²³

These lines invite two interpretations. In one sense, of course, they might describe Toboso's own anxieties upon entering into the vexed tradition of the appropriation of the Western detective genre in Japanese literature. Even if she would want to, Toboso cannot be free of the generic conventions or iconography of Sherlock Holmes, but must return again and again to "that same old work" and "that same protagonist".

Equally, however, *Kuroshitsuji* haunts its own literary progenitor, with the demon Sebastian following *and* preceding the 'original' Sherlock Holmes, a playfully sinister instantiation of T.S. Eliot's famous dictum: "The existing monuments form an ideal order [...] which is modified by the introduction of the new (the really new) work of art among them" (Eliot 1975: 38). Moreover, these explicit references to prior versions of Holmes are by no means the first ones in the manga, so they themselves are already afterimages. Prior to this story arc, Toboso recreates iconic images of Doyle's detective duo with Sebastian and Ciel. For example, in the denouement of the previous arc, Ciel and Sebastian face each other in a railway car in a scene reminiscent of Paget's drawing for 'The Adventure of Silver Blaze', with Sebastian and Ciel positioned like Holmes and Watson, respectively: Sebastian in a long coat, hands outstretched, and Ciel reclining, legs crossed (see Fig. 3 & Fig. 4).²⁴ Insofar as this image of the two in the train in volume eight might have been perceived as an afterimage of the Paget drawing by readers familiar with the original stories, in the

denouement in volume eleven, the feeling of uncanny familiarity is redoubled: Sebastian-as-Holmes refers back not only to prior versions of Holmes but to prior versions of himself.

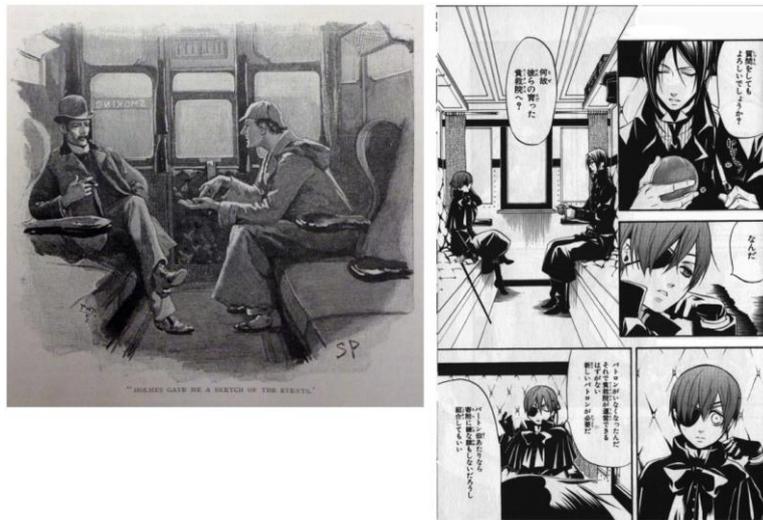


Figure 3: Doyle and Holmes discuss their case on a train in Arthur Conan Doyle, ‘The Adventure of Silver Blaze’, illustrated by Sidney Paget (*The Strand Magazine*, volume 4, December 1892, 646).

Figure 4: Sebastian and Ciel discuss their case on a train in Toboso Yana, *Kuroshitsuji [Black Butler]*, volume 8: 119. © Yana Toboso, *Black Butler* (Tokyo: Square Enix, 2009)

The overt references in the latter arc’s conclusion prompt the reader to recall ‘forgotten’ (or not quite recognised) familiarities in previous frames, thus encouraging backwards- and forwards-looking reading. Toboso does this again in the beginning of the country house mystery story arc with explicit references to Sheridan Le Fanu’s 1872 vampire novella *Carmilla*, with images that reproduce D. H. Friston’s famous illustration of Carmilla stealthily climbing atop the sleeping heroine (Toboso 2010b: 7, 54), but that also recall earlier images of Sebastian looming over the sleeping Ciel (Toboso 2008: 153). This retrospective sensibility is undoubtedly part of reading any adaptation, but the visual pattern recognition fundamental to the form of comics renders these afterimages all the more durable and, therefore, haunting.

Often in neo-Victorian studies, critics speak of the ‘afterlife’ or ‘spectrality’ of Victorian culture, or of ‘haunting’ as ways to capture the twin sensations of dealing with something long past (dead) and also still powerfully present (alive) (see Kaplan 2007, Kohlke 2008, Munford and Young 2009, and Arias and Pulham 2010). Indeed, in her introduction to the inaugural issue of *Neo-Victorian Studies*, Marie-Luise Kohlke described its purpose as providing a forum “so as to materialise the ghost that has stuck with us with such unexpected persistence for more than a century now” (Kohlke 2008: 1-2). Toboso’s butler might be read as another such ‘materialisation’ of a haunting and haunted Victorian past, but, as I argue in the following discussion of *Dear Holmes*, this tension between the death and (after)life of a literary work was introduced into the Holmes canon by Doyle himself when he killed and later resurrected his famous detective. In a very real sense, ‘The Empty House’ (1903) – the story in which Holmes returns to life – is the first neo-Victorian adaptation of Sherlock Holmes, already pretending to inhabit a Victorian past that no longer exists and burdened with melancholic attachments to a lost literary object. Moto Naoko explores this sense of always having been haunted by a living-dead original in her adaptation.

4. *Dear Holmes: Miniaturisation and Melancholia*

Like *Kuroshitsuji*, *Dear Holmes* layers historical and fictional antecedents, but Moto also keeps the reader suspended between mourning/grief over Holmes’s ‘death’ and pleasure/joy over his return(s). This manga, like much of her other work, demonstrates detailed and particular knowledge of Victorian literature and culture, especially the periodical press, with frequent visual and textual references. By my count, throughout the two volumes, 41 pages (73 frames) include some representation of Victorian periodicals; they average about one every ten pages, in other words. Recognisable images of *The Strand* alone appear ten times, as in the full page frame of Watson sitting with a cup of tea (and a copy of *The Guardian*), superimposed over an image of the December 1892 issue of *The Strand*, thus rendering the manga’s textual antecedents as literal background for the story (see Fig. 5 & Fig. 6). This is in addition to the allusions to source texts in the *omake* (extra segments), in which Moto addresses her readers directly; numerous frames that show Watson composing his stories; and references to Paget’s illustrations that do not reproduce the text *as text*,

e.g., when a Staffordshire porcelain figurine of Moriarty and Holmes at the edge of Reichenbach Falls arrives mysteriously at 221B Baker Street (Moto 2007: 41-43). Also like Toboso, Moto presents her characters anachronistically as inspiration for the Victorian texts that inform the manga. For example Watson recounts a case, occurring earlier in 1881, in which he and Holmes investigate a mystery at the Lyceum Theatre, during which they meet Bram Stoker and discover that the actor Henry Irving is a vampire; the supernatural crimes that Irving commits, and which Holmes uncovers, become the source material for *Dracula* (1897).

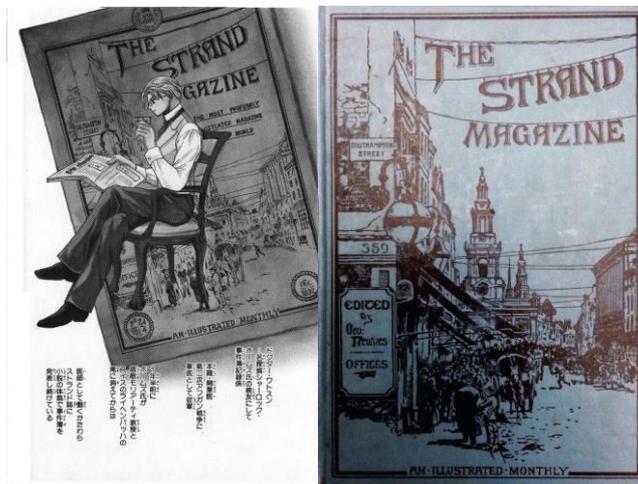


Figure 5: Dr. Watson reads *The Guardian* with *The Strand* as backdrop in Moto Naoko, *Dear Holmes*, volume 1: 154
 © Moto Naoko, *Dear Holmes* (Tokyo: Akitashoten, 2006).

Figure 6: Cover of *The Strand Magazine*, drawing by George Charles Haité, volume 4, December 1892.

With the main story set eighteen months into the three-year ‘hiatus’ between ‘The Final Problem’ (published in 1893; set in 1891) and ‘The Empty House’ (published in 1903; set in 1894), *Dear Holmes* supplements the original canon, using the premise that Holmes has returned to Watson ‘early’ but shrunk to doll-size so that his existence must remain hidden from everyone else. This ‘doll-sized Holmes’ lives in a tiny dollhouse replica of the Baker Street lodgings inside his own drawing room at 221B.²⁵ He plays a mini violin, relies on his friend to help him smoke his regular-sized pipe,

and reclines on Watson's pillow at night for *tête-à-têtes*. Naturally, riding concealed in the doctor's hat or pocket, Holmes can still perform deductive feats, while his miniaturisation offers distinct advantages for forensic evidence-gathering. The manga comprises several story arcs, presented as Watson's "secret journals" (Moto 2006, 5),²⁶ which were too strange for public consumption and, thus, excluded from the original canon. Indeed, they are lurid, involving spirit mediums, freak shows, automata, spontaneous human combustion, and the aforementioned vampires.

As the foregoing list suggests, there is plenty of fodder for an 'uncanny' analysis of *Dear Holmes*, but I want to focus on another Freudian concept: melancholia. Judith Butler describes melancholia as "uncompleted grief":

On the one hand, melancholia is an attachment that substitutes for an attachment that is broken, gone, or impossible; on the other hand, melancholia continues the tradition of impossibility [...] that belongs to the attachment for which it substitutes. (Butler 1997: 23-24)

She is referring to gendered subject formation, not literature, but I would suggest that, given the undeniable strength of readers' attachments to their beloved literary objects, we might think of this "tradition of impossibility" in terms of adaptation and its substituted desire for a lost literary object. We might view melancholia as fundamental to the adaptation, which always continues a tradition of attachment to the object for which it substitutes. Moreover, if any adaptation works along these lines, then Holmesian reboots are all the more melancholic because the original canon already contains the loss of its central protagonist and the denial of that loss, with Holmes's 'death' and 'resurrection'. When the detective returned to readers in 1903, ten years had passed since the publication of 'The Final Problem', and yet, for Holmes and Watson, only three years had passed.²⁷ It was not as if he had *never* been gone, but still as if lost years could miraculously return. Sherlock Holmes is always dead; Sherlock Holmes is never dead.

Because doll-sized Holmes must remain dead to the rest of the world, Moto's manga can keep revisiting the profound sense of loss that Watson and 'his' readers felt. In virtually every chapter, conversations occur in which characters lament Holmes's absence, the first of these being

Watson himself expressing his heartfelt grief just before Holmes reveals himself to his friend in the first chapter (resulting in Watson fainting, just as he does in ‘The Empty House’). Characters who see the doll-sized Holmes without realising that he is alive treat him as a real doll, a sort of *memento mori*, and new revelations of Holmes’s return to other characters in subsequent chapters likewise reproduce joyful surprise. Thus, even while it enshrines the ‘original’ Sherlock Holmes as lost object, the manga’s new explanation for what happened during the hiatus ensures that Holmes’s death is disavowed. Even when readers of the original canon thought he was gone from Watson’s life, ‘we’ readers of *Dear Holmes* now know, the two were still secretly solving cases. *Dear Holmes*’s readers, along with Moto’s Watson, are the possessors of this doll-sized Holmes, of whom the rest of the world remains bereft. Moto reinforces this tension by ending the manga where it began, with Watson believing that Holmes is dead (consumed by flames just as he has been turned into a vampire) and consequently mourning his loss. In the final pages, when Sherlock Holmes returns again, this time human-sized, the manga reproduces the events of ‘The Empty House’, in which Watson bumps into an old man in the street, who later appears in his office, revealing himself as Holmes. Holmes teases Watson: “Hey, Watson, don’t faint this time” (Moto 2007: 197).²⁸ One might ask, to which previous time does Holmes refer: the scene in Chapter One of the manga, or the original scene in ‘The Empty House’?

The blurred line between characters and readers was a conceit that Doyle employed from the very beginning, with Watson the ostensible recorder of Holmes’s cases and Holmes himself often positioned as the reader of his own cases. These self-referential moments receive much attention in Moto’s manga, with the added complication that Holmes’s miniaturisation makes the references to the original poignantly familiar yet strange (see Fig. 7). For example, in this two-page spread, we see doll-sized Holmes and Watson relaxing together, smoking, and reminiscing about past cases, as they so often do in Doyle’s stories. The upper-right panel on the verso establishes the ‘contemporary’ scale, with Holmes’s body superimposed over Watson’s cheek. “So then, I met you in the laboratory at Bart’s”, Watson recalls, while a note below the frame helpfully glosses “Bart’s” as St. Bartholomew’s hospital (Moto 2007: 132).²⁹ The next panel, separated from the first by a thick black gutter underscoring its temporal distance from the current action, shows a flashback of the two men shaking

hands (the same scene captured in the Hutchinson illustration discussed earlier). The dialogue reproduces that in *A Study in Scarlet*: “You have returned from Afghanistan, I see!?” “How did you know that!?” (Moto 2007: 132).³⁰ The bottom two frames of the page, moving back to the present time, show Watson and Holmes facing each other in close-up three-quarters’ profile, with Watson’s cigarette smoke seeming to drift into Holmes’s frame and Holmes’s speech bubble invading the lines of Watson’s frame. “Before I knew it, I was enchanted by your intellect”, says Watson, “so, sharing adventures with you cured the pain and fatigue of Afghanistan” (Moto 2007: 132).³¹ They appear to gaze with romantic intensity into one another’s eyes, playing up the homoerotic intimacy that inspires so much fan fiction.³² However, they also seem to be the same size. Moto creates the illusion that the gap between the past encounter and the present moment has closed.



Figure 7: ‘Doll-sized’ Holmes and Watson discuss their first meeting in Moto Naoko, *Dear Holmes*, volume 2: 132-33.

© Moto Naoko, *Dear Holmes* (Tokyo: Akitashoten, 2007).

This illusion is immediately dissolved in the first frame of the next page, which shows the tiny Holmes holding the stem of a pipe almost as large as himself, sitting beside (not facing) the ‘human-sized’ Watson. And this

frame in turn is followed by one of Holmes clutching the corner of the Beeton’s edition of *A Study in Scarlet*. He says to Watson: “*A Study in Scarlet* was the first case you recorded; nevertheless, I feel the ‘scarlet’ of the title was more appropriate for the case that came immediately after”; Watson replies: “Case – Rather, I should have called it ... a ‘strange incident’. Even now it seems like a dream to me...” (Moto 2007: 133, original ellipses).³³ The first part of the conversation provides a backstory for readers unfamiliar with *A Study in Scarlet*, but the second part sets up the Stoker/Irving vampire chapter that will follow. The final frame, which cuts diagonally into the adjacent frame and shows a close-up of Watson’s pen hand poised against a black background, leaves the Sherlock Holmes canon open: more ‘secret journals’ are yet to be written, we may infer.

The scene throws into sharp relief the reader’s attachments to the original Sherlock Holmes, questioning the possibility of holding onto the original through an adaptation. Doll-sized Holmes touches the text that brought him into the world, but it is so large, and he is so diminutive, that he cannot hold it. The Holmes of *Dear Holmes* is ‘dear’ in that he is the same Sherlock Holmes, adored by fans for over 125 years, but he is also diminished: so shrunken in stature that he fits in a pocket, so small that he may be contained in two pocket-sized volumes of manga instead of the five short story collections and four novels of Doyle’s composition. So, the ‘dear’ of the title signifies his status as something *kawaii* (cute), which, like a Hello Kitty cell phone charm, can be possessed by the girls who read *shōjo* manga. Doll-sized Holmes reminds us by his presence of ‘something’ that is missing: the original Sherlock Holmes. Yet he *is* the missing Holmes, transformed into an appealingly accessible, consumable package. Thus, the visual dynamics of *Dear Holmes* illustrate the way that the neo-Victorian adaptation both fulfils and eludes the desires of different kinds of readers.

4. Analogically Speaking

To speak of popular Victorian fiction in the periodical press and contemporary Japanese manga industry as analogues of one another, or to argue as I have done for an analogical relationship between the form of manga and the function of the neo-Victorian, might be to adopt a dubiously imperialist Victorian *modus operandi*, for, as Walter Mignola explains, such comparative methodologies were “an invention of nineteenth-century Europe at the height of its consolidation as Western civilization and as

world imperial power” (Mignola 2013: 116). However, those familiar with Gillian Beer’s *Darwin’s Plots* will recall that the Victorians themselves were not uncritical of their pet methodologies. They understood, as critics today do, the epistemological slipperiness of analogical reasoning:

Its seductively partial applicability, its tendency to suppress all disanalogous elements, means that it can claim more than it proves. It may be used speciously; its applicability may not survive the telling of its story because of the resurgence in memory of all those excluded aspects which cannot be accounted for by the analogical process. (Beer 2003: 76-77)

Moreover, I think that the slipperiness is the point. A neo-Victorian mode of engagement with the Victorian past is by its nature analogical, precisely because the sense of familiarity is not quite complete, or, conversely, because similarities can be discovered, disturbingly or pleasingly, where difference was presumed.

To adapt an analogical mode of analysis for an analogical mode of reading may be one too many turns of the screw (to evoke another Victorian text with many neo-Victorian afterlives), but if there some inherent danger resides in employing this (neo-)Victorian mode, there is also much to be gained, particularly for a critical undertaking like ‘Neo-Victorianism and Globalisation’ that demands thinking simultaneously across both chronological and spatial distances. Llewellyn and Heilmann urge that a global neo-Victorianism “has to be about terminological and epistemological displacement in itself” (Llewellyn and Heilmann 2013: 28). The trick is to employ analogy such that we “move from an ontology of essence to a relational ontology” (Mignola 2013: 112).³⁴ Perhaps we might think of a global neo-Victorian mode of critical engagement as one that operates analogically along two axes at the same time, one chronological and one transnational, in the service of this “relational ontology”. We might employ this relational neo-Victorian mode, then, not in the expansion of our scholarly domain or for the purposes of bringing ‘home’ new exotic texts to fill the archive, but, rather, to address the palimpsestuous attachments that accrue along those twin axes in the return of the Victorian past to our various global present(s).

Notes

1. For an excellent, if simplified, description of the comics form, also see McCloud (1993).
2. Some comments on procedure: following Japanese convention, I list surnames first for those writing in Japanese; for those with Japanese names publishing in English, I list surnames last, as names appear on their publications. Throughout I refer to the Japanese-language editions of the manga. In the body of the article I provide quotes in English, with the original Japanese appended in notes, using Romanisation and adhering to Revised Hepburn conventions. (Note that the title *Dear Holmes* is a combination of English script and *katakana* in its original [Dear ホームズ]. For the sake of simplicity I have used the English rather than Romanized Japanese title, *Dear Hōmuzu*, throughout) There is not, to my knowledge, an English translation of *Dear Holmes*. Yen Press publishes English editions of *Kuroshitsuji* under the title *Black Butler*; however, I have used my own translations for both manga throughout. Thanks to Kimiko Akita for checking my work. It goes without saying, any errors are my own.
3. *Dear Holmes* was first serialised in the *shōjo* (girls’) magazine, *Mystery Bonita*. *Kuroshitsuji*, although serialised in a *shōnen* (boys’) magazine, *GFantasy*, clearly addresses itself to female readers. As reviewer, ‘A,’ on Amazon.jp succinctly put it in a two-star review, “It’s aimed at *fujoshi*. Men won’t enjoy it much. (*Fujoshi-muke desu ne. Dansei wa amari tanoshimenai no dewanai deshō ka*)” (2011). *Fujoshi*, which literally means ‘rotting girl’, is slang for female fans of *boys’ love* or *yaoi* manga, which, like slash fiction, portrays male-male erotic and romantic relationships for (mostly) female audiences.
4. See Ito (2012) on amateur translators. See Saito on fan-fiction and *dōjinshi* producers and consumers (2011).
5. For discussions of female manga fans, see Daisuke Okabe and Ishida (2012); Galbraith (2011); Matsui (1993); Pagliassotti (2010); Saito (2011); and Thorn (2004).
6. For critical discussions of *Ema*, see Brodey (2011) and Ho (2013).
7. Parentheticals in this admittedly incomplete list either refer to official English editions (italicised) or provide translations of titles not published in English (unitalicised). Those without parentheticals are manga that use English script (glossed with *katakana*) for their titles in the Japanese versions as well as the translations.

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8. See Karlin (2002) for a discussion of ambivalent Meiji responses to British fashions. See Takahashi (2012) on the first Sherlock Holmes translations in Japan. Volume three of *The Journal of Pre-Raphaelite Studies* devoted a special issue to “The Pre-Raphaelites in Japan”; see especially Tanita (1994) and Tobin (2002). See Howland (2000) on Spencer’s influence on Meiji thinkers. See Kinmonth (1980) on Smiles’s popularity in Japan. See Ortabasi (2011) and Takita (1985) for discussions of Meiji translations of Burnett.
 9. Regarding the Holmesian *shōnen* manga *Meitantei Konan*, Tsugumi Okabe argues that “in borrowing the classical British Victorian sleuth, Sherlock Holmes, and rewriting that paradigm for Japanese audiences, Aoyama counters Western assumptions about ‘great detectives’ while simultaneously imbedding Japan’s more collectivist values” (T. Okabe 2013: 231).
 10. Much interesting work has been done on Sherlock Holmes and Holmesian adaptations, demonstrating both how Doyle’s detective has served British imperial and anti-colonialist purposes and how those purposes are tied to specificities of form. For some recent accounts of Doyle’s stories *vis-à-vis* empire, see Harris (2003); O’Dell (2012); and Taylor-Ide (2005). For examples of recent scholarship on East-Asian and Southeast-Asian Holmes adaptations, see Guest (2010); Harrison (2009); Jedamksi (2009); Ping (2005); Tsugumi Okabe (2013); and Takahashi (2012).
 11. Jaqueline Berndt’s *Comics Worlds and the World of Comics: Towards Scholarship on a Global Scale* (2010) brings together an important collection of essays exploring these transnational challenges. Recent translations of books like Groensteen’s help to mitigate the language barriers that have plagued transnational comics studies. The University of Minnesota, especially its journal *Mechademia*, publishes translations of significant work by Japanese-language scholars on anime and manga. See especially Natsume Fusanosuke’s ‘Komatopia’ (2008), an excerpt from *Natsume Fusanosuke no manga gaku: Manga de manga o yomu* (1992), in which he presents “reading [of] manga through manga,” as the title indicates, not unlike McCloud’s graphic-formalist treatment of comics.
 12. Groensteen is also countering definitions of comics that overvalue the textual component as opposed to the visual. In fact, there need be no text at all to create a comics narrative.
 13. *Joō no banken*
 14. WaiyeeLoh (2012) also discusses *Kuroshitsuji vis-à-vis* its fascination with British consumer goods.

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15. CP: “*Senjitsu sensei no kakareta sakuhin o haidoku shimashita. Bīton-shi ni keisai sareta chōhen desu*” ACD: “*Ee!? Mainā na zasshi o!?*”
 16. CP: “*Sensei no sakuhin no shujinkō wa jitsuni witto ni toned ite miryokuteki deshita ima made ni nai atarashii kyarakutā da. [...] Ano atarashi-sa ga wakaranai to wa sai senshinkoku no kokumin to wa omoenai na*”. ACD: “*Sore dokoroka senmongai no bunya o tsukeyakibo de kaita monde sono michi no senmonka ni wa yare naiyou ga karui no dōgu no tsukaikata ga chigau da no tatarareru shimatsu de*”.
 17. “*Sōiu yatsura ni wa iwaseteokeba ii n desu sensei wa shomin ni mukete kakareta n deshō? Nara shomin ga tanoshimereba sore de ii*”.
 18. The second edition, published by Ward, Lock, Bowden, and Co. in 1891, is sometimes also called the third edition, if the *Beeton*’s is counted as the first.
 19. “*Uwa...sugoi funiki no aru bikei da na. Osukā Wairudo no hon ni detekisou da*”. In discussions of this chapter in fan forums, participants gleefully note the allusions, seek out the original images to include in their posts, and speculate on the references’ functions. Since many fans read *Kuroshitsuji* as boys’ love and/or fodder for slash fiction, the comparison of Sebastian with a character “out of an Oscar Wilde book” underscores its homoeroticism.
 20. I can only speculate that it might represent a cover from one of Doyle’s prior publications, most likely in *The Boy’s Own Paper*.
 21. Strictly speaking, *bishōnen* refers to underage boys, but, especially for fans outside Japan, the term refers generally to boys or men.
 22. “*—— Jissai kare ga iki teru tte kakushin ga atta wake janai n desu. Tada bakuzento shita iwakan ga zutto atte. [...] Shitsuji Sebasuchan to Jeremī Bokushi ni wa iwakan ga arisugiru noni utagau suki ga issainai... kanpeki sugiru. Kanpeki sugite gyaku ni okashī n desu*”.
 23. “*Are kara watashi wa nanika ni tsukareta yōni fude o ugokashi tsuduketa. Mō kakumai to omotte ita ‘rei no sakuhin’ o ——. Soshite, nando ‘rei no sakuhin’ kara nogareyou to betsu sakuhin o kaki tsudukete mite mo, ‘kano shujinkō’ wa noroi no yōni watashi no moto ni maimodotte kita*”.
 24. Paget himself repeated this set-up several times throughout his *Strand* illustrations. In this scene in *Kuroshitsuji*, however, Sebastian is asking Ciel to explain his actions rather than providing a “sketch of the events” to his interlocutor as Holmes does in ‘Silver Blaze’ (Doyle 1892, 646).
 25. “*Dōrusaizu no Hōmuzu*”. Moto uses the kanji 人形 (*ningyō*) but glosses it in katakana as “*dōru*”.

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26. Moto uses English chapter titles (e.g. “The Secret Journal 1”), glossed with *katakana* to spell out “*za shīkureto jyānaru*” for all the chapters in *Dear Holmes*.
 27. The serialisation of *The Hound of the Baskervilles* (1901-02) preceded ‘The Empty House’, but the novel was set in the 1880s before Holmes’s ‘death’.
 28. “*Yā Watosun kondo wa kizetsu shinai de*”.
 29. “*Soshite Bātsu no kenkyūshitsu de kimi ni atta*”.
 30. SH: “*Anata wa Afuganisutan ni ittekororemashita ne!?*” JW: “*Dōshite wakatta n desuka!?*”
 31. “*Itsushika watashi wa kimi no zunō nimise rare kimi to bōken o tomoni suru uchi Afuganisutan de no tsukare to kutsū wa iyasarete itta*”.
 32. As of May 2014, fanfiction.net returned 37,367 hits for a search of ‘Sherlock’ (up from 26,378 in July 2013), many of which are ‘slash’ stories developing romantic scenarios between Holmes and Watson, including some *dōjinshi* and other stories spun off Holmesian manga adaptations.
 33. SH: “*Kimi ga saisho ni shirushita jiken-bo — ‘hiiro no kenkyū’ daga hiiro to iu daimei ni hontōni fusawashikatta no wa kono ato ni okita jikendatta yōna ki ga suru ne.*” JW: “*Jiken — to iu yori fushigi na deki goto... to iubeki da na. Ima demo yume o mite ita n janai ka to omou yo.....*”.
 34. See also Radhakrishnan’s call for “reciprocal defamiliarization,” an approach to cultural alterity that embraces the “possibilities of the transformation of ‘our’ values in the face of ‘other’ and equally persuasive values” (Radhakrishnan 2003: 82). In this mode, rather than retain a comfortable sense of one’s own culture as familiar or natural, one attempts to use the cultural encounter to adopt the perspective of the Other, and, thereby, to see the ‘home’ culture estranged.

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