

**Jean-Marie Bouissou**

■ ***Why Has Manga Become a Global Cultural Product?***

Keywords: *Japan, Hiroshima, globalization, economy, culture, manga, anime, censorship, post-apocalyptic aesthetic, psychological needs, Akira, Astro Boy*

In the West, manga has become a key part of the cultural accompaniment to economic globalization. No mere side effect of Japan's economic power, manga is ideally suited to the cultural obsessions of the early twenty-first century. It may be cheaply mass-produced, but manga is also a high quality consumer good. As a product of exceptional quality, it brings pleasure by satisfying fundamental psychological needs. Manga's success in this respect is due to the exceptional freedom allowed to it since the end of the Second World War, in conjunction with a number of peculiarities of Japanese culture, such as its (almost) uncensored exuberance and its aesthetic of dynamic disillusionment that it proposes for global post-industrial youth.

**Noémi Tünde Farkas**

■ ***A Capulet-Fate for a Transylvanian Girl at the Turn of the 19<sup>th</sup> Century***

Keywords: *Polyxéna Radák, Radák family, aristocracy, Kolozsvár/Cluj, Transylvania, views on education and marriage, suicide, funeral oration, poem*

The young aristocrat girl named Polyxéna Radák committed suicide at the early age of seventeen, presumably because of a broken heart. The poem which tells a part of her story must have been very popular at the time, since it was published four times during only one year in Kolozsvár/Cluj. We can be sure that the poem was not ordered by the family as it is not a funeral oration and there is no author indicated on it (though his identity is speculated upon based on fragmented descriptions). The poem tackles instead the protestant views on education, motherhood and marriage in a liberal manner. Since the Radáks were a learned protestant family, they were most

probably familiar with the prayer and advisory books and the rules of conduct in such matters, as the father attended the University of Göttingen, the mother wrote poems, while the brothers and their descendants all patronized the fine arts in Transylvania.

**Mark W. MacWilliams**

■ ***Contemporary Japanese Visual Culture***  
Keywords: *Japan, anime, manga, mass media, digital reproduction, capitalism, popular culture, mass art*

Reading manga and watching anime is a significant part of daily life for millions of Japanese. Japan's literacy, newspaper circulation, and TV viewing rates are among the world's highest, and its mass media creates an environment that is replete with stories. Manga and anime are perhaps the most important contemporary examples of mass art. Calling these "popular culture" is misleading, because it is ahistorical; mass art refers to forms of art that have emerged recently in urban, industrial, capitalistic society. This art, which is reproduced and distributed by mechanical and digital reproduction technologies, is intentionally designed to attract a mass audience. As such, it is different from avant-garde art since the key to its success is accessibility which is exoteric rather than esoteric, for the average consumer rather than the connoisseur, and often reflects rather than transgresses conventional tastes.

**Maksa Gyula**

■ ***Hungarian Comics and the Recent Experience of the Bande Dessinée: Approaches, Shifts, and Prospects***

Keywords: *Hungary, Europe, comics, bande dessinée, comics criticism*

The currently evolving institutional system, means of circulation and characteristic media of Hungarian comics are vastly influenced by the global centers of comics culture. What possibilities arise for Hungarian comics and the critical-scientific study of comics in Hungarian culture, considered in their European context? In order

to provide an answer, it appears to be useful to take into account the recent experience of the French, Belgian, and Swiss bande dessinée, and its critical study, with the longest and perhaps most illustrious tradition in Europe. Several Hungarian cultural journals are currently beginning to include regular reviews of comics, and to publish theoretical texts on the subject. What are the ways in which comics seem to become interesting recently? Which subjects and fields of study draw most attention?

**Orsolya Szilágyi**

■ ***What Is Your Name? The Search for Identity in the Graffiti Culture of Kolozsvár/Cluj***

Keywords: *graffiti culture, Kolozsvár/Cluj, tags, body, portraits, Graff Zoo, 4DZ Crew, Kero*

Language and the written word have

become a legitimate medium of conceptual art since the early seventies at the latest. Words, especially the name of the artist, also represent the raw material of modern graffiti, the birth of which dates to this same period. The study offers arguments based on the graffiti culture of Kolozsvár/Cluj in support of the thesis that the graffiti representation of the writer's name (the tag) is, essentially, a self-portrait, though without any reference to the body. The lack of any physical manifestation of the author's body further confirms the idea that portraits must not be conceived as exclusively based on external characteristics, but rather objectify inner experiences, which are considered essential. However, the graffiti production Graff Zoo on the walls of the Romanian Academy Library of Cluj can be interpreted as an ironic deconstruction of the graffiti tag as a means of self-representation.



## SZÁMUNK SZERZŐI

- Adorjáni Panna** (1990) – egyetemi hallgató, BBTE, Kolozsvár
- Bouissou, Jean-Marie** (1950) – történész, Sciences Po, CERI-CNRS, Párizs
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- Csapody Miklós** (1955) – irodalomtörténész, PhD, az MTA Történettudományi Intézetének munkatársa, Budapest
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- Gidó Csaba** (1973) – tanár, Csíkszereda, doktorandus, Pécsi Tudományegyetem
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- Kali Kinga** (1972) – antropológus, Budapest
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- MacWilliams, Mark W.** (1952) – valláskutató, egyetemi adjunktus, St. Lawrence University, Canton, New York
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- Szentes Zágon** (1976) – fotóművész, Kolozsvár
- Visky Zsolt** (1988) – egyetemi hallgató, BBTE, Kolozsvár
- Zsigmond Andrea** (1978) – kritikus, tanársegéd, BBTE, Kolozsvár

## Támogatók



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„A »populáris kultúra« terminus ez esetben történetietlensége folytán megtévesztő volna: a tömegművészet az urbánus, ipari és kapitalista társadalomban kibontakozott, legújabb művészeti formákra utal. Ezt a mechanikus és digitális technológiák segítségével sokszorosított és terjesztett művészetet eleve úgy tervezték, hogy tömeges közönséget vonzzon. Ily módon különbözik az avantgárd művészettől, mert sikerének kulcsa a műértő helyett az átlagos fogyasztóra méretezett, exoterikus hozzáférhetősége, melynek folytán inkább tükrözi, mintsem hogy áthágja az uralkodó ízlést.”

(Mark W. MacWilliams)

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