

## ABSTRACTS

**Orsolya Bukovinszky-Csáki**

■ ***Journalism and Artificial Intelligence: Ethical Uses of Generative AI Tools in Journalism***

Keywords: *media, generative AI, journalism, journalistic roles*

The emergence and spread of generative AI tools have presented journalists with new challenges and opportunities. On one hand, these tools are useful to journalists, assisting them in many areas of their work. On the other hand, there are also numerous dangers associated with their use. This paper explores how and why journalists use generative AI tools, the perceived risks of using AI, and the guidelines being developed for the ethical use of AI in journalism.

**Petra Egri**

■ ***The Age of Digital Fashion Content***

Keywords: *digital fashion, fashion studies, CGI, fashion influencer, archive fashion*

For a long time, fashion was exclusively associated with the physical world. Beyond fashion illustrations and drawings, tangible fashion objects appeared on mannequins (or dolls) or human bodies, with physical extensions. As Joanne Entwistle wrote in 2015: “Fashion is about bodies: it is produced, promoted, and worn by bodies. It is the body that fashion speaks to, and it is the body that must be dressed in almost all social encounters.” This model is changing today due to the rise of digital fashion, which is infiltrating all areas of the fashion system, from production to consumption. My paper focuses on a specific aspect of digital fashion, analyzing Noonooori’s CGI fashion influencer brand collaborations to explore the intersection between physically based “archive fashion” and digital fashion.

**András Péter Killyéni – Gergő Csép – István Betuker**

■ ***Presenting the Results of Sports***

***History Research Using Innovative Methods Case Study: The Development of the Hungarian Olympic Ski Resort in Borsafüred Between 1941 and 1944***

Keywords: *sports history research, digital and visual materials, Borsafüred, ski resort, Stanislaw Maruszarz*

One of the most important technical achievements of the 21<sup>st</sup> century is digitization. In recent years, many institutions have completed (either fully or partially) this task, a process that was accelerated by the pandemic. Another significant aspect of the digital world is the use of various software applications. These tools not only facilitate research but also diversify the methodology for presenting results. Nevertheless, historical works created with scientific rigor often exclude new methods, which prevents these stories from reaching a wider audience of interested individuals. However, the availability of these platforms could provide access to reliable sources of information.

The main challenge for the future is ensuring access to reliable information and data. With the rise of social media and artificial intelligence, there is a need for digital and visual materials grounded in scientific foundations to help make the results of scientific research more widely known. How can we achieve this? This case study serves as an example.

**Gyula Maksa**

■ ***From the Double-Birth Theory to Comparative Media History***

Keywords: *“double-birth” model, media history, television, comics, comparative media studies*

This paper examines the experience of revising a university course on media history, in the context of confronting the limitations of a media theory-historical model. Its starting point is a pedagogical situation tied to the recent and ongoing transformation of social science education in Hungary, including communication and media stu-

dies, often referred to as “internationalization”. The transformation of the university course has also prompted a rethinking of the media history theoretical model, the “double-birth” model proposed by Gaudreault and Marion, and the introduction of comparative media history perspectives.

**Árpád Mitruly**

■ **“When Churchyards Yawn” in the Hungarian Translations of *Ulysses*: Stylistic Imitations and Translation Evidence**

Keywords: *translation strategies, stylistic imitation, Shakespearean style, Hungarian Ulysses translations, literary intertextuality*

This study examines the translation strategies used in the Hungarian renditions of Shakespearean references in James Joyce’s *Ulysses*, focusing on both direct quotations and stylistic imitations. Translators must not only convey meaning but also recreate the “Shakespearean effect” by adapting Joyce’s intertextual style to the Hungarian cultural context. A central question is whether to rely on canonical Hungarian Shakespeare translations or develop original stylistic solutions. The research highlights diverse approaches, from integrating existing translations to crafting new texts that mimic Shakespeare’s style while fitting naturally into Hungarian. These choices affect linguistic and stylistic reconstruction, as well as the reader’s perception of intertextuality. The findings contribute to translation studies and literary intertextuality research, offering insight into how the Hungarian literary tradition reshapes Shakespearean influences in *Ulysses*.

**Attila K. Szabó**

■ ***The Vegetal Life Form as Desirelessness and Passivity in the Poems of Ágnes Nemes Nagy***

Keywords: *plant studies, ecocriticism, desirelessness, passivity, Ágnes Nemes Nagy*

The poems of Ágnes Nemes Nagy have

already been examined from an ecological perspective, but my primary focus is the enhanced vegetal presence in her works. Here, plants do not resemble animals; instead, they reveal their radical strangeness, which is interwoven with our own lives. I reflect on two aspects of the vegetal life form: desirelessness, detectable from her early volumes, and the passivity of plants as vulnerability and transformability. These poems challenge our concept of life by presenting a life form not based on individual desire, thus opening new possibilities for understanding ourselves and our shared territories.

**Dénes Tamás**

■ ***Under the Spell of the Unique Book***

Keywords: *book culture, literacy, aura, reproducibility, uniqueness*

Starting from Walter Benjamin’s analysis, it has been widely accepted that the issue of technical reproducibility primarily concerns images and music. However, what happened to images and music in the early 20<sup>th</sup> century had already occurred with texts long before, though this history has become so distant that we can only infer from its remnants what took place when texts were first written down, later multiplied through earlier copying methods, and eventually printed. This evolution has continued into the digital age, where even the illusion of a text’s uniqueness is being dismantled. Our study aims to engage with this history, focusing on two sets of questions. First, we seek to map the period when the text still flaunted its uniqueness and irreplaceability. What is the place of a text understood in this way, and how does it become a bearer of culture? Based on these questions, we attempt to trace the complex history of both losses and gains. We also investigate how the enchantment of the unique book has shaped, and continues to shape, culture, and explore the strategies available to

restore the book to its position of irreplaceability.

**Ildikó Tamás**

■ ***“Whose Tradition?” – Model Shift in a Cultural Framework***

Keywords: *Sámi, revitalization, indigenous, heritage, modernization*

When hearing the term *ethnodesign*, most people think of clothing known from ethnographic collections, which is regarded as traditional and authentic. Beyond the material world documented in historical sources, it is also worth reflecting on the clothing practices of indigenous communities and minorities that create or follow new trends. Culture is not static, nor has it ever been. Community members often perceive their cultural heritage, as known from the 19<sup>th</sup> century, as a snapshot capturing the last moment of centuries-long immobility, which they fear will disappear forever with the spread of modernization and globalization. It is no coincidence that revitalization movements often utilize cultural elements deemed authentic and free from external influences, validated by historical sources. However, in recent decades, significant shifts have been observed in what is considered traditional attire. In this paper, I examine the reasons behind these changes.

**Zoltán János Tóth**

■ ***Canons and Viewing Habits in the Era of the Streaming War: New Gatekeepers in Film Culture***

Keywords: *streaming, canons, film distribution, streaming platforms*

The hegemony of platform-based entertainment has extended across all areas of cultural consumption. This transformation is particularly pronounced in film culture. In this study, I examine how the emergence of streaming services and video-on-demand technologies influences viewing habits and, in connection with this, how it affects the previously established and traditionally institutio-

nized frameworks and discourses of film culture, which were responsible for the classification and evaluation of films. The dominance of streaming does not simply create a new reception situation; streaming platforms also assume a regulatory, distributive, and evaluative role within film culture, shaped by their specific market interests. As a result, streaming services play an increasingly significant role in shaping the perception of film culture's historical dimensions and the construction of film canons.

I argue that technological advancements are steering contemporary film culture toward a post-canon era, characterized primarily by the fragmentation and subjectivization of previously cohesive canons.

**Izabella Váradi**

■ ***Should There Be Freedom in the Teaching of Literature, and If So, Why Not?***

Keywords: *teaching of literature, first language, curriculum, literary canon, baccalaureate*

This essay explores the challenges facing the teaching of literature within the new framework curricula and examines the key considerations when drafting the new curriculum. It reflects on lessons learned from the reception of the current curriculum, investigates how exam-oriented teaching influences the literary canon, and considers how the curriculum ensures the right to freely choose literary works while relying on teachers' decisions.

**Ottília Veres**

■ ***“Strangers to Ourselves”: Pierre Huyghe: Liminal (Punta della Dogana, Venice, 2024)***

Keywords: *Pierre Huyghe, contemporary art, Venice Biennale, liminal, hybrid*

Over the past 50 years, the French art collector François Pinault has built one of the most significant contemporary art collections in the Western world. This valuable collection encompasses

more than ten thousand works of art. In Venice, two magnificent historical buildings transformed into museums host the collection's rotating exhibitions each year. In 2022, the Palazzo Grassi was the venue for a memorable retrospective of Marlene Dumas, while the Punta della Dogana showcased a decades-spanning exhibition of the work of American artist Bruce Nauman. As part of the "Strangers Everywhere" theme of the 60<sup>th</sup> Venice Biennale's collateral events, the Punta della Dogana serves as the grand, visionary venue for French contemporary artist Pierre Huyghe's exhibition *Liminal* (March-November 2024). While a collateral event of the Biennale, with its inspiration, commitment, and audacity in raising the question "What is (hu)man?", this exhibition stands out as one of the most significant offerings of this year's Biennale. Located on a narrow, triangular strip of land jutting into the sea, the location of the imposing former customs building is a liminal space in itself. Huyghe transforms this space into a provocative, boundary-blurring experience that questions human existence and the relationship between human, animal, and machine. He is interested in the intersection of species categories, in the fiction of merging the boundaries of species, without hierarchies, inquiring into the possibility of the hybrid as a conceivable, imaginable form of existence. I am interested in the idea of alienation from oneself presented in Huyghe's work. In his vision, we see an attempt at a possible future or present, a simulation of a speculative state of being, a vision of a passage between worlds.

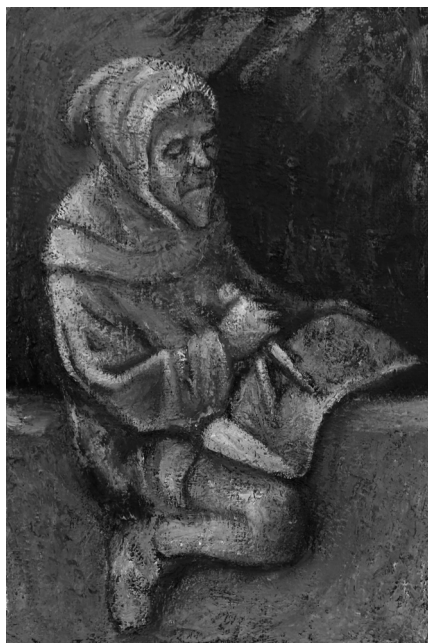
**Imre Ungvári-Zrínyi**

■ *The Anthropocene and the Ethics of Sustainability*

Keywords: *Anthropocene, posthumanism, feminism, ethics of care, economics of care*

This study aims to offer insights into posthumanist thought regarding the

complex sustainability needs of the Anthropocene era and to rethink the principles of economic cooperation from the perspective of the ethics of care. In doing so, it lays the foundation for an economic understanding focused on the active care of the conditions of life.



## **A Korunk folyóiratot és intézményrendszerét anyagi hozzájárulással támogató magánszemélyek névsora**

### **Pártoló tagok**

Dr. Barabási Albert László – fizikus, akadémikus, Budapest  
Bencsik János – képzőművész, Budapest  
Dr. Nicholas Bodor – vegyészprofesszor, Miami  
Dr. Egyed Ákos – történész, akadémikus, Kolozsvár  
Kelemen Hunor – író, politikus, az RMDSZ elnöke  
Dr. Kovalszky Péter – orvos, az AMBK elnöke, Detroit  
Lauer Edith – politikus, az AMBK volt elnöke, Cleveland  
Markó Béla – költő, politikus, Marosvásárhely  
Dr. Romsics Ignác – történész, akadémikus, Göd  
Dr. Úry Előd – fogorvos, az Erdélyi Kör elnöke, Sopron  
Dr. Varga István – ügyvéd, Orosháza

### **Támogató tagok**

András István – teológiai professzor, Gyulafehérvár  
Árkossy István – képzőművész, Budapest  
Dr. Avornicului Mihály – egyetemi docens, Kolozsvár  
Bartók Julianna – tanár, Kolozsvár  
Dr. Bitay Enikő – akadémikus, Kolozsvár  
ifj. Dr. Buchwald Péter és Dr. Buchwald Amy – tudományos kutatók, Miami  
Dr. Csapody Miklós – irodalomtörténész, Budapest  
Dr. Cseh Áron – jogász, diplomata, Budapest  
Csöregi Csenge – rendezvényszervező, Budapest  
Dr. Derék Pál – irodalomtörténész, Bécs  
Ferencz Éva – levéltáros, Marosvásárhely  
Dr. Amedeo Di Francesco – egyetemi tanár, Nápoly  
Füzi László – irodalomtörténész, főszerkesztő, Kecskemét  
Dr. Geréb Zsolt – teológiai professzor, Kolozsvár  
Judik Zoltán – építészmérnök, Budapest  
Kálóczy Béla Tibor – nyugdíjas köztisztviselő, Halásztelek  
Dr. Kiss András – orvos, Pócsmegyer  
Kónya-Hamar Sándor – költő, közíró, Kolozsvár  
Korniss Péter – fotóművész, Budapest  
Dr. Kovács András – művészettörténész, akadémikus, Kolozsvár  
Dr. Kovács Zoltán – egyetemi docens, Kolozsvár  
Könczey Elemér – grafikus, Kolozsvár  
Molnár Judit – szerkesztő, Nagyvárad  
Nagy Éva – ny. tanár, Calgary  
Dr. Nagy Mihály Zoltán – főlevéltáros, Nagyvárad  
Dr. Singer Júlia – biostatistikus, Budapest  
Dr. Sipos Dávid – idegenvezető, Kolozsvár  
Dr. Szarka László – egyetemi tanár, Komárom  
Dr. Szász István Tas – orvos, Leányfalu  
Dr. Tamás Ernő és Sedlmayer Ella – Sopron  
Dr. Tibori Szabó Zoltán – szerkesztő, egyetemi tanár, Kolozsvár

## SZÁMUNK SZERZŐI

A lapszámot szerkesztette:  
**Györfly Gábor**

**Balázs Imre József** (1976) – irodalomtörténész, egyetemi docens, BITE, tudományos kutató, Lucian Blaga Egyetem, Széchenyi főiskola helyettes, Korunk, Kolozsvár

**Betűker István** (1984) – képzőművész, PhD, Glanc3D Experience, Kolozsvár  
**Bukovinszky-Csikó Orsolya** (1993) – újságíró, doktorandusz, Szociológia és Szociálpolitika Doktori Program, Debreceni Egyetem, KAM Intézet, Csíkszereda

**Czigányik Zsolt** (1974) – irodalomtörténész, egyetemi docens, ELTE BTK, vezető kutató, Gerda Henkel Alapítvány, Budapest

**Csep Gergő** (1979) – operatőr, rendező, Corvin Studio, Kolozsvár

**Egri Petra** (1990) – tanszékvezető adjunktus, PhD, PTE, Pécs, tudományos munkatárs MMA MMKI, Budapest

**Fodor János** (1989) – történész, PhD, egyetemi adjunktus, BITE, Kolozsvár  
**Fodor Marius** (1994) – festőművész, Kolozsvár

**Killyéni András Péter** (1979) – sporttörténész, PhD, a Magyar Olimpiai Akadémia tanácsának tagja, Kolozsvár

**Maksa Gyula** (1975) – médiakutató, habilitált egyetemi docens, PhD, PTE, Pécs

**Mitruly Árpád** (1997) – doktorandusz, BITE, Kolozsvár

**Nagy András** (1966) – író, egyetemi tanár, Fannon Egyetem, Veszprém-Köszeg

**Nagy Anita Apollónia** (2001) – mesterséges hallgató, BITE, Kolozsvár

**Oláh András** (1959) – költő, Mátészalka

**Szabó K. Attila** (1997) – doktorandusz, BITE, Kolozsvár

**Tamás Dénes** (1973) – egyetemi adjunktus, PhD, Sapientia EMTE, Társadalomtudományi Tanszék, Csíkszereda

**Tamás Ildikó** (1974) – tudományos főmunkatárs, PhD, HUN-REN BTK

Néprajz tudományi Intézet, Budapest

**Tóth Zoltán János** (1980) – habilitált egyetemi docens, PhD, Szegedi Tudományegyetem

**Ungvári-Zeinyi Imre** (1960) – egyetemi docens, PhD, BITE, Magyar Filozófiai Intézet, Kolozsvár

**Váradai Izabella** (1972) – tanácsos, Országos Oktatáspolitikai és Értékelési Központ, Bukarest

**Veres Otília** (1981) – irodalmár, PhD, egyetemi adjunktus, Partiumi Keresztény Egyetem, Nyelv- és Irodalomtudományi Tanszék, Nagyvárad

## TÁMOGATÓK



„Az első médiumváltás az írásbeliség megjelenését jelenti, ennek a médiumváltásnak a traumája pedig már az írásbeliség hajnalán jelentkezik, többek között Platón filozófiájában. [...] minden médiumváltás leírható a veszteségek és a nyereségek mérlegeként, ennyiben az írásbeliség esetében is kimutathatóvá válnak a veszteségek és a nyereségek összefüggései. Platón *Phaidrosz* című dialógusa példaértékű ebben a vonatkozásban, amelynek ide kapcsolódó fejtegetései a korabeli morális pániak eklatáns példájákként is olvashatók. Platón egyértelműen veszteségként írja le az írás technológiájának a megjelenését. Az írás megjelenésével a tudás igaz közegének pervertálódása történik meg, hiszen a tudás igazi közge a lélek, amelybe valószínűleg vannak beleírva az igazi eszmék.”

(Tamás Dénes)

ISSN 1222 8338



10 LEJ  
890 FT

MODELE ÎN TRANSFORMARE  
MODEL CHANGES