

ABSTRACTS

Anna Bátori

■ *Towards a Hyperreal Narrative Theory: Cyberspace Films and Simulation Storytelling*

Keywords: *film theory, storytelling, video games, simulation, transmediality*

The adaptation and narrativization of computer games in contemporary Hollywood blockbuster cinema signal a new age where information patterns align with narrative codes. The combination of video games, virtual cinematography, and live action not only reshapes our very understanding of spectatorship and invites new, embodied narrative and phenomenological approaches to digital cinemas but – by spatiotemporal jumps into other diegetic spaces – offers great challenges of narrative comprehension.

By applying Baudrillard's concept of simulation, simulacra, and hyperreality to cinema and multiverse words, the paper examines the evolution of cyberspace films and the shift from simulation narratives to simulacra in other worlds. The examination mainly focuses on the textual-narrative analysis of *Tron* (1982) and its sequel, *Tron: Legacy* (2010) as well as *Avalon* (2001), and it draws from a wide range of theoretical discourses including film and media studies, digital media, cultural studies, and phenomenology. The main aim of the analysis is to sketch a cyberspatial formula of a narrative equation that demonstrates the interplay of diegetic and metadiegetic layers. It forges a path forward to a new film theory that focuses on transforming of simulation storytelling into hyperreal simulacra narratives.

Zoltán Bicsok

■ *Depictions of Cranes on the Seals of the Nobles of Csík Seat (17th-19th Century)*

Keywords: *depictions of cranes, noble families of Csík seats, centuries-old role of the Szeklers as border guards*

Although crane carvings were not among the most popular motifs among the noble families of Csík seat, they were a striking motif that was able to express some of the values important for Szekler society. Depending on its representation and attributes, the various aspects of the crane could represent literacy, merit through knowledge and education, proficiency and military merit proven on the battlefield, abundance and wealth, the constant battle between Good and Evil, but most of all, as a symbol of vigilance associated with the figure, it represented a very important military virtue, the merit of unceasing guarding, thus its figure is a direct reference to the centuries-old role of the Szeklers as border guards.

József Gagyi

■ *Progression, Regression, Nature*

Keywords: *progression, regression, self-propelled power machine, motorization, electricity*

The birth and spread of the self-propelled power machine created a modern industry, slowly transformed agricultural production, and reshaped the agricultural laboring population and its environment, the countryside, where the accelerating change in the relationship with modern machinery was triggered by the emergence of the tractor. Living with machines became a mass phenomenon in rural areas in the 1960s, thanks to electrification. But the machines break down: the centuries-old phenomenon of living with machines is regression. Today we live in a world of progression infected with regression.

Andrea Gál

■ *Smart, Beautiful: The Material World of Black Light and What It Reveals about Our Time Constraints*

Keywords: *Balázs Zágoni, future, machines, technological achievements, spirituality*

In Balázs Zágoni's two-volume novel series, *Black Light*, a mysterious Sphere helps Vik, the 13-year-old protagonist,

navigate the dangers that await him: drones, a secret agent, the Network, and then an incipient war between city-states. The plot is set in the future, but it is a projection of the present: technological achievements that are already in operation or under development but are featured in a more heightened form. Vik and his friends are trying to make their way in this world – despite all their goodwill and ingenuity, without success. Machines are constantly and in many ways intruding on their well-being and prosperity, and what the human body and mind have to offer them cannot prevent this pernicious influence. Only spirituality, of which the Sphere is the embodiment, a drop from the Eternal Now, can bring relevant relief.

Borbála Gondos

■ ***The Human Creator, the Machine Condemned to Feel and Their Intersection in Film and Public Opinion***

Keywords: *artificial intelligence, opinion polls, AI in movies, humanoid, anthropomorphic*

The rising awareness about artificial intelligence has prompted researchers to conduct opinion polls on this topic. In this essay, we compared two surveys from 2023 (one by Public First, the other one by Pew Research Center) with four famous movies (*2001: Space Odyssey, A.I. – Artificial Intelligence, Her, Ex Machina*) which represent the AI in various, but humane approaches. The purpose of this research was to demonstrate the symbiotic relationship between public opinion and the film industry on the futuristic vision of Artificial General Intelligence and Artificial Superintelligence. In this paper, we also discuss human nature's attributes in the topos of the creator; the characteristics of humanoid and anthropomorphic robots, and the human's instinctive attitude towards them.

Gábor Gyórfy

■ ***People Are Always Looking for Experiences – Interview with Botond***

Istvándi, Director of the Steampunk Museum

Keywords: *technology, retrofuturism, steampunk, museum, fantasy*

The steampunk subculture was little known in Transylvania when, in June 2022, a unique museum in Eastern Europe opened in Kolozsvár/Cluj, using retrofuturistic technology to introduce visitors to a world of fantasy, reminiscent of the novels of Jules Verne. Botond Istvándi, who dreamed up the steampunk museum, has always loved antiques as a family heirloom and has always been fascinated by old, complicated structures. But the journey to the museum was a long one, full of challenges and creative solutions.

Gábor Gyórfy

■ ***AI-Based Applications Will Have a Positive Impact on Society in the Long Term – Interview with Developer Péter W. Szabó***

Keywords: *industrial revolution, artificial intelligence, machine learning, dataset, prompting*

Last November, computer scientist Péter W. Szabó officially launched his image-generating software Tengr.ai, which quickly gained enormous popularity. He passionately believes that the fourth industrial revolution, which is currently taking place worldwide, will have a positive impact on society in the long run. Just as with previous technological revolutions, current applications will bring many positive things, making life easier for future generations, who will be working more efficiently because of artificial intelligence.

Szilamér Huszár

■ ***Emotional Intelligence through Photography***

Keywords: *photography, moment, phototherapy, emotions, intelligence*

In our current global, technology-based society, seeing and being seen, the visual world, is a fundamental form of communication. Phototherapy is a more sophisticated process of

treating psychological symptoms, where not only the creation exists, but also the creative power of the moment, the experience of our reactions through photography. If we can stand in front of a photograph that tests our sense of beauty, being able to live the sacrality of the moment through the visual experience, we are already a little better off in the world around us.

András Nagy

■ ***Kierkegaard's Masks***

Keywords: *mask, theatre, direct and indirect communication, Kierkegaard's method, Danish Golden Age, pseudonym*
Why did Kierkegaard prefer to write his masterpieces under different pseudonyms and what was the theatrical logic behind the constant playfulness of an author otherwise doomed to melancholy? What were the reasons of his ongoing philosophical, theological and aesthetic hide-and-seek that he did not want to finish until the very last, nearly tragic phase of his authorship? How much inspiration did Kierkegaard receive from theatrical performances, from playwrights and even from actors and actresses of 19th-century Copenhagen, which seemed to be sometimes stronger than the influence exercised on him by his professors, masters and theologians of Denmark's "Golden Age"? Can the difference between direct and indirect communication that basically characterized Kierkegaard's oeuvre be described in theatrical terms or even to approach it as an ongoing dramatic dialogue? Should we rather call it a "polylogue" as different actors are present throughout the texts that were often polemic with each other, simultaneously reflecting certain issues from different angles and finally Kierkegaard denying that any of those were written by him? Could his own name be a pseudonym, as his brother suggested when giving the eulogy on the prodigal son, who learned to doubt from Socrates and from Descartes, yet could not give up his intention to question even the final axioms of

human existence? The author tries to find answers to these questions by reconstructing the very special Kierkegaardian method, so familiar from the stage, in the spiritual, cultural and theatrical context of Kierkegaard's Denmark.

Éva Rendi

■ ***Chess and Chess Machines***

Keywords: *chess, machine, intelligence, development, fight*

The world has always been interested in the struggle between man and machine: the chess-playing man and the chess-playing machine symbolize this struggle. The chess genius can represent the pinnacle of human intellect in the battle against the machine. It is in man's nature to find it difficult to accept defeat. Somehow it seemed inconceivable that a machine, created by man, could defeat him. Mankind has followed with great interest all the events connected with this battle: the Kempelen-like Turk, Turing's algorithms, and Kasparov's battle against IBM's super Deep Blue computer. It has got to the stage where the chess player uses the machine to defeat his opponents, unfortunately, often creating an unequal battle. The machine has beaten man, but not chess. Even supercomputers have failed to solve the chess game, although the way is given.

Zalán Serestély

■ ***The Taming of the Machine Monster: Responses of Thomas Mann, Jorge Luis Borges, Franz Kafka, and Ágnes Nemes Nagy to the Threat of the Machine***

Keywords: *machine, demystification, dialectication, taming, Borges, Kafka, Mann, Nemes Nagy*

In this paper, I will first introduce the theoretical authors who have been influential for me in my acquaintance with the humanities or social sciences concerning the machine. I will outline some of the nodes of the vast conceptual web that the machine has brought

into being in the 20th century. Later, I will cite some examples from Western and Central European literature of the first half of the 20th century: Thomas Mann, Jorge Luis Borges, Franz Kafka, and Ágnes Nemes Nagy break with the tradition of humanist aversion to the machine, since none of them presents the monstrous, inhuman face of the machine. The literary thematizations of the machine by Kafka, Borges, Mann, and Nemes Nagy seem similar in that they all demystify or dialecticize the machine, exploring the broader contexts that lead to its materialization.

Töhötöm Szabó

■ Peasant Household, Mechanization, Innovation: An Old Story with New Elements

Keywords: *peasant household, machines, innovation, old and new, constraints*

The article investigates the relationship between the self-sufficient peasant household and machines from the perspective of innovation. It argues that ingenuity in peasant communities and the production of various structures made of wood or metal were present even before the Industrial Revolution. Another important claim is that these peasant communities learned to use the steam engine and

internal combustion engines and to transform them according to their needs. Through a few examples, the text directs the focus to the specific rhythm of changes, the simultaneous presence of the old and the new, and questions of pattern-following and adoption. Finally, the text argues that even with all these characteristics, innovation can also be observed in a peasant environment.

Ádám R. Szabó

■ Alien Creators, Familiar Creatures – Ridley Scott's Robots

Keywords: *Ridley Scott, robots, artificial intelligence, alien, Blade Runner*

Ridley Scott is one of the most prolific and well-known directors of our time. His works with movies span over 50 years and he created some true classics in many genres. But his work in science fiction is probably the most important body of his work. Artificial intelligence is one of the most talked about issues nowadays, so I thought it would be interesting to look back on what one of the most important minds in sci-fi has to say about artificial life. In this article, I look at four of his movies, with and about robots, directed by Ridley Scott: *Alien*, *Blade Runner*, *Prometheus*, and *Alien Covenant*.

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SZÁMUNK SZERZŐI

A lapszámot szerkesztette:
Györfly Gábor

Bátori Anna (1983) – filmtörténész, PhD, egyetemi docens, Színház- és Filmművészeti Egyetem, Budapest
Bicsák Zoltán (1976) – történelemszakközvetítő, PhD, Románia Nemzeti Levéltárának Harghita Megyei Hivatala, Csíkszereda
Gagy József (1953) – társadalomkutató, Csíkszentlélek
Gál Andrea (1978) – bölcsész, PhD, tanár, Áprily Lajos Főgimnázium, Brassó
Gondos Borbála (2001) – filmkritikus, magiszteri hallgató, EBTE, Kolozsvár
Györfly Gábor (1971) – egyetemi docens, PhD, EBTE, Újságírás és Digitális Média Intézet, szerkesztő, Korunk, Kolozsvár
Huszar Szilámér (1981) – fotográfia szakközvetítő, Sepsiszentgyörgyi Művészeti Népiskola, tanácsadó, Kovászna Megyei Tanfelügyelőség, Sepsiszentgyörgy
Istváni Botond (1984) – vállalkozó, Kolozsvár
Nagy András (1956) – egyetemi docens, Pannon Egyetem, Veszprém–Kőszeg
Rendi Éva (1984) – FIDE sakkmeister, sakkbíró, Székelyudvarhely
Sebestyén Kinga (1993) – irodalomtörténész, tanár, Talantum Református Iskola, Kolozsvár
Seresztély Zalán (1988) – irodalomtörténész, PhD, költő, egyetemi adjunktus, EBTE, Kolozsvár
Szabó Á. Tübbötöm (1975) – egyetemi docens, PhD, Magyar Néprajz és Antropológia Intézet, EBTE
Szabó R. Ádám (1989) – író, filmkritikus, operatőr, Budapest
W Szabó Péter (1984) – fejlesztő, informatikus, Marosvásárhely
Tzara, Tristan (1896–1963) – költő, esszéista

TÁMOGATÓK



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(Gál Andrea)

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