

Curriculum vitae

Name: Dr. Julianna Hajnal Király, PhD, habil.

Affiliation: Associate Professor, Sapientia Hungarian University of Transylvania, Romania

Education and Qualifications:

- 2015 – 2017** **University of Pécs, Hungary** – Postgraduate Specialist Training in Bibliotherapy (bibliotherapist)
- 2007** **Eötvös Lóránd University, Budapest, Hungary** - PhD in Philosophy (Art/Film Theory/Aesthetics). Title of the thesis: *Between Book and Film: Alternative Approaches to the Fidelity-Theory of Adaptations*
- 2001 – 2004** **Eötvös Lóránd University, Budapest, Hungary** - PhD studies in Film Theory
- 1997 – 1998** **University of Bucharest, Romania** – MA in Hungarian Literature and Culture
- 1993 – 1997** **Babes-Bolyai University of Cluj, Romania** – BA in Hungarian Literature, Linguistics and Culture; Finnish Literature, Linguistics and Culture
- 1988 – 1993** **“Benedek Elek” Nursery and Primary School Teachers’ Training** High-School, Odorheiu-Secuiesc (Székelyudvarhely), Romania

Employment History:

- 2025 -** Obtained the **habilitation degree**
- 2024 -** **Associate professor** – Sapientia Hungarian University of Transilvania, Romania
- 2022 – 2024** **Senior researcher**, *Affective Intermediality. Cinema between Media, Sensation and Reality* group research project. CNCS - UEFISCDI, PN-III-P4-PCE-2021-1297, 01.
- 2017 – 2019** **Sapientia Hungarian University of Transylvania** – member of the research project *Rethinking Intermediality in Contemporary Cinema – Changing Forms of In-Betweenness* – experienced researcher

2015 – 2018	Eötvös Loránd University, Budapest, Institute for Hungarian Literature and Cultural Studies – member of the research project <i>Space-ing Otherness. Cultural Images of Space, Contact Zones in Contemporary Hungarian and Romanian Film and Literature</i> (senior researcher)
2013 – 2016	Sapientia– Hungarian University of Transylvania – member of the research project <i>Remediated Image as Figurations of Intermediality and Post-Mediality in Central and East European Cinema</i>
2012 – 2015	Centre for Comparative Studies, Faculty of Humanities, University of Lisbon - Post-doctoral researcher (FCT scholarship), title of the research project: A History of a Medium and Society in Remediations of <i>Amor de Perdição</i>
2008 – 2009	Thomson-Reuters, Cardiff office, UK – Fundamentals Research Analyst / Translator (Finnish-English-Finnish)
2006 – Feb 2008	BS Social Care, Cardiff, UK – part-time nursery assistant and playworker
2004 – 2005	Sapientia– Hungarian University of Transylvania, Romania , Department of Photography, Film and Media – university assistant
2005	Eötvös Lóránd University, Budapest, Hungary , Institute for Art Theory and Media Research – teaching practice as a PhD student
2003 – 2004	Vitéz János College, Esztergom (Hungary) : Teaching Film Sociology to future Media Managers
2002 – 2006	Balassi Bálint Institute for Hungarian Culture, Budapest – teaching Hungarian for foreigners
2000 – 2001	University Of Bucharest , Faculty of Foreign Languages, University Assistant
1997 – 2000	Embassy of Finland in Bucharest , secretary, PR officer, translator/interpreter

Relevant Taught Courses (Eötvös Loránd University, Hungary, University of Szeged, Hungary, Sapientia Hungarian University of Cluj, Romania)

Spatial Figurations of Mobility in Contemporary Hungarian and Romanian Cinema,
Representations of Memory in Contemporary Hungarian and Romanian Cinema

Figurations of Societal Crisis in Post-Communist Hungarian and Romanian Cinema
 Female Roles, Identity Performances and Coping Strategies in Contemporary Hungarian and Romanian Cinema
 Linguistic performances of ethnic and sexual identity in contemporary Hungarian and Romanian cinema
 Changing roles of masculine and feminine roles in contemporary Hungarian and Romanian melodramas
 Representations of the crisis of masculinity in contemporary Hungarian and Romanian cinema
 Cultural Approaches to Contemporary European Cinema
 The Eastern European Realist Film
 Representations of the Body and Healthcare in Contemporary European Cinema
 Film narratology
 History of Eastern European and Romanian Cinema

Relevant Publications in English

Books

The Cinema of Manoel de Oliveira. Modernity, Intermediality and the Uncanny. New York, London: Bloomsbury Academic, 2022, ISBN 978-1-5013-7865-2, 172 p.

Edited Books

Postsocialist Mobilities. Studies in Eastern European Cinema (eds. Hajnal Király and Zsolt Győri). Newcastle upon Tyne: Cambridge Scholars Publishing, 2021.

Intermedial Encounters. Studies in Honour of Ágnes Pethő / Intermediális találkozások. Tanulmányok Pethő Ágnes tiszteletére (eds. Blos-Jáni Melinda, Király Hajnal, Lakatos Mihály, Pieldner Judit, Sándor Katalin). Cluj-Napoca: Editura Scientia Kiadó, 2022.

Chapters in edited volumes

Landscapes of Loss and Guilt in Post-Socialist Hungarian and Romanian Cinema. In: David Melbye (ed.): *Global Cinema Studies in Landscape Allegory*. New York, London: Lexington Books, 2024, 47-67.

Guilty Landscapes and Landscapes of Guilt in Contemporary Cinema. In: Melinda Blos-Jáni, Hajnal Király, Mihály Lakatos, Pieldner Judit și Katalin Sándor (eds.): *Intermedial Encounters. Studies in Honour of Ágnes Pethő*. Cluj-Napoca, Editura Scientia, 2022, 325–335.

Representations of the Body and Healthcare in Contemporary European Art Cinema. Professional and Cultural Sensitivity Training with Films. In Zsolt Győri and György

Kalmár (eds.): *Europe and European Cinema at Times of Change*. Debrecen: Debrecen University Press, 2021, 211–223.

Intermedially Emotional. Musical Mood-Cues, Disembodied Feelings in Contemporary Hungarian Melodramas. In Ágnes Pethő (ed.): *Caught In-Between. Intermediality in Contemporary East-European and Russian Cinema*. Edinburgh: Edinburgh University Press, 2020, 27-44.

Women on the Road: Representing Female Mobility in Contemporary Hungarian-Romanian Co-productions. In Louis Bayman and Natalia Pinazza (eds.): *Journeys On Screen: Theory, Ethics and Aesthetics*. Edinburgh University Press, 2018, 147-163.

Pop Music, Nostalgia and Melancholia in *Dollybirds* and *Liza, the Fox Fairy*. In Ewa Mazierska and Zsolt Györi (eds.): *Not Only Entertainment: Popular Music and Moving Image in Eastern Europe*. Bloomsbury Publishing, 2018, 83-96.

Playing Dead. Pictorial Figurations of Melancholia in Contemporary Hungarian Cinema. In Matilda Mroz, Ewa Mazierska and Elzbieta Ostrowska (eds.): *The Cinematic Bodies of Eastern Europe and Russia: Between Pain and Pleasure*. Edinburgh University Press, 2016, 67–88.

The Beautiful Face of Melancholia in Béla Tarr's Films. In Eve-Marie Kallen (ed.): *Tarr 60. Studies in Honour of a Distinguished Cineast*. Underground Kiadó, 2015, 159–176.

The Alienated Body. Smell. Touch and Oculocentrism in Contemporary Hungarian Cinema. In Ágnes Pethő (ed.): *The Cinema of Sensations*. Cambridge Scholars Publishing, 2015, 185–208.

The Medium Strikes Back: 'Impossible Adaptation' Revisited. In: J. Bruhn, A. Gjelsvik and E. F. Hanssen (eds.): *Adaptation studies. New Challenges, New Directions*. London: Bloomsbury Academic, 2013, 179–202.

Lost and Found. Concepts of Geographical Space and Cyberspace in Talking about Jane Austen in Baghdad. In: Judit Pielder and Zsuzsa Ajtony (eds.): *Discourses of Space*. Cambridge Scholars Publishing, 2013, 171–185.

From Narration to Information: Robin Hood and Sherlock Holmes in the Age of New Media. In: Ágnes Pethő (ed.): *Film in the Post-Media Age*. Cambridge Scholars Publishing, Newcastle, 2012, 239—254.

The Dance of Intermediality: Attempting a Semiotic Approach to medium Specificity and Intermediality in Film. In: Lars Ellestrom (ed.): *Media Borders, Multimodality and Intermediality*. Palgrave Macmillan, 2010, 199–210.

Journal articles

Volt egyszer egy Dogma 95. *Filmtett*, 14 January 2026. [Once Upon a Time Dogma 95]

<https://filmtett.ro/cikk/volt-egyszer-egy-dogma-95>

A páciens, aki ott sem volt. Egészségügyi szakemberek pályaszocializációja Cristi Puiu *Lăzărescu úr halála* filmjével [The Patient Who Was not There. Professional Training of Health Professionals with the Film *The Death Of Mr. Lazarescu* by Cristi Puiu]. *Apertúra*, 2024. ősz. URL:

<https://www.apertura.hu/2024/osz/kiraly-a-paciens-aki-ott-sem-volt-egeszsegugyi-szakemberek-palyaszocializacioja-cristi-puiu-lazarescu-ur-halala-filmjével/>

Social Media, Female Victimisation and Autonomy in Contemporary Hungarian and Romanian Cinema. *Studies in Eastern European Cinema*, Published online 16 January 2024. Film and Television Literature Index, MLA International Bibliography, Scopus, ERIH Plus. <https://www.tandfonline.com/doi/full/10.1080/2040350X.2024.2302644>

The Ludovico Effect of Intermediality in *A Clockwork Orange*: The Novel and the Film. *The AnaChronisT*, New Series, Vol. 20, 2022, 102–119. (Indexed in Cengage Gale and EBSCO).

Arrested and Arresting: Intermedial Images and the Self-Reflexive Spectator of Contemporary Cinema. *Acta Universitatis Sapientiae, Film and Media Studies*, Vol. 18, 2020, 57–71. CEEOL, DOAJ, EBSCO Discovery Service, ERIH Plus, ESCI, FIAF.

An Uncanny Cinema, the Cinema of the Uncanny. The Trope of the Doll in the Films of Manoel de Oliveira. *Acta Universitatis Sapientiae, Film and Media Studies*, Vol. 15, issue 1., 2018, 33-51.

A comparative approach to spatial figurations in Hungarian and Romanian Cinema. Space in Romanian and Hungarian Cinema, by Anna Batori, Cham, Springer International Publishing, Palgrave Macmillan, 2018. *Studies in Eastern European Cinema*, Vol. 10, issue 1., 2019. (book review)

An Insider's Guide to the Hungarian New Film. Formations of Masculinity in Post-Communist Hungarian Cinema. Labyrinthian Men, edited by György Kalmár, London Palgrave Macmillan. *Studies in Eastern European Cinema*, Vol. 9, issue 3, 280-283, 2018. (book review)

The Unseen and the Unspeakable (Radu Jude: *It can Pass Through the Wall*, 2014). *Short Film Studies*, Vol. 7, no. 2, 2017, 177-180.

Looking West: Understanding Art References and Socio-Political Allegories in Contemporary Romanian Cinema. *Acta Universitatis Transilvaniae. Film and Media Studies*, Vol. 12/2016, 67-86.

Places of Encounter. Thematising Cultural Exchange in Contemporary Hungarian-Romanian Co-productions. *Contact Zones*, Vol. 1, issue 1, 5-19. <http://contactzones.elte.hu/1063-2>

A Walk Around the Wall. Theorizing New European Cinema in *East, West and Centre. Reframing Post-1989 European Cinema* (eds. Michael Gott and Todd Herzog). *Studies in Eastern European Cinema*, 7 (2016).

Leave to Live? Placeless people in Contemporary Hungarian and Romanian Films of Return. *Studies in Eastern European Cinema*, 6: 2 (2015) pp. 169-183.

Frames, Windows, and Mirrors. Sensing Still Bodies in Films of Manoel de Oliveira. *Acta Universitatis Sapientiae, Film and Media Studies*, 2014, Vol. 8. 7–20. CEEOL, DOAJ, EBSCO Discovery Service, ERIH Plus, ESCI, FIAF.

World Cinema Goes to Italy. Abbas Kiarostami's *Certified Copy* (2010). *Acta Universitatis Sapientiae, Film and Media Studies*, 2012, vol. 5, 55–71. CEEOL, DOAJ, EBSCO Discovery Service, ERIH Plus, ESCI, FIAF.

Breaking the Waves: Abbas Kiarostami and a New Age of the Spectator. *Acta Universitatis Sapientiae, Film and Media Studies*, 2010, Vol. 3. 133–142. CEEOL, DOAJ, EBSCO Discovery Service, ERIH Plus, ESCI, FIAF.

Conference Participations

13-15 November 2025, Szeged, Hungary: The Annual Conference of the Hungarian Association for Film Studies: The Film and the Social. Title of the presentation: Iskola a határon? Pályaszocializáció lehetőségei kortárs „iskolafilmekkel”. (Film at the Border? The Possibilities of Professional Training With “School Films”)

29-30 November 2024, Pécs, Hungary: Conferința Psihoanalitică a Filmului. Titlul prelegerii: *Pusztá, tó, rengeteg: a bűntudat, veszteség és hiány lelki tájai a rendszerváltás utáni magyar és román filmekben (Pustie, lac, pădure: peisajele spirituale ale conștiinței, pierderii și absenței în filmele maghare și românești post-revoluționare)*

7-9 November 2024, Pécs, Hungary: Conferința anuală a Asociației Maghiare a Științei Filmului (MFT), intitulată A mozgókép a politika és a gazdaság metszéspontjain: Imaginea filmului la intersecția politicii și economiei. Titlul comunicării: *Megfáradt angyalok. Radu Jude trilógiájának történelmi víziója (Îngeri obosiți: viziunea istorică a trilogiei lui Radu Jude)*

May 2024, Lisbon: *Intermedial Connections: Impurity in the Arts*. 8-10. Title: *Intermediality and Performances of the Self in Anna Nemes's and Kim Corbisier's work*.

3-5 November 2023, Thessaloniki, Greece – (E)Motion in Changing Worlds conference. Titlul comunicării: *The Weight of Care. Figures of Emotional (Im)Mobility in Anna Nemes-László Csujá's Film Gentle (2022)*

20–21 October 2023 – *Affective Intermediality* International Conference, Cluj Napoca. Title: *Beyond the Body Horror: Identity, Sensation and Affect in Anna Nemes – László Csujá's Gentle (2022)*.

20–21 October 2022 – *Uncanny Intermediality* International Workshop, Cluj Napoca. Book presentation: *The Cinema of Manoel de Oliveira. Modernity, Intermediality and the Uncanny*.

23–26 June 2022 – NECS Conference, Bucharest – *Epistemic Media: Atlas, Archive, Network*. Title: *Living the Films: Dramatisation, Re-enactment and Intermediality as Scene of Professional Sensitivity Training with Films*.

17 June 2022 – SEEC (Studies in Eastern European Cinema) online conference: *Intermediality in Eastern European Cinemas*. Title: *Autonomy, Victimisation and Social Media in Contemporary Hungarian and Romanian Cinema*.

5 November 2021 – Annual Conference of the Association for Film Studies. Title: *Filmoktatás a szakmai szocializációban [Professional Training with Films]*.

27 May 2021 – SEEC (Studies in Eastern European Cinema) online conference. Title: *Perspectives of Applied Film Studies. Professional Training with The Death of Mr. Lazarescu*.

8-9 November 2019 – Annual Conference of the Association for Film Studies Title: *Empathy Training with Films*.

25–26 October 2019 - *The Picturesque: Visual Pleasure and Intermediality In-Between Contemporary Cinema, Art And Digital Culture*, Cluj Napoca, Universitatea Sapientia. Title: *The Guilty Landscape in Contemporary Cinema*.

13-15 June 2019 – NECS, Gdansk: Voices and Noises (de)constructing the Narrative in László Nemes Jeles's Films

18-19 October 2018, Cluj – *Intermediality Now - Remapping In-Betweenness* Conference Painterly References and the Self-Reflexive Spectator of Contemporary Cinema

26 -30 June 2018 – NECS, Amsterdam: *Intermedial Iconography as Accent in Contemporary Hungarian and Romanian Cinemas*

June 29-1 July 2017– NECS, Paris - *Disembodied Emotions. (Inter)medial Mood-Cues in Contemporary Hungarian Melodramas*

December 2016 – ZOOM 3 conference, *Nemek és etnikumok terei a magyar filmben, Debrecen: A női és etnikai identitás nyelvi performanciái a kortárs magyar filmben*

28-30 November 2016– Space and Cinema Conference, University of Lisbon –
Feminine Performances of Space in Contemporary Hungarian Cinema

July 2016 – NECS, Potsdam: Figurations of (social) connectivity and disconnectivity
in musical Scenes of Contemporary Hungarian Films

2-3 June, 2016– Popular Music in Eastern Europe, Debrecen: Sonorous Envelopes:
pop music and nostalgia in Post-Communist Hungarian Cinema

29-30 May 2016 - Intermediality in Eastern European Cinema workshop, Cluj,
Sapientia Hungarian University of Transylvania: *Sonorous Envelopes and Unlikely
Cultural/Media Connections in Liza, the Fox-Fairy*

5-6 April 2016 - The Cinema of Manoel de Oliveira: A Poetics of Dissent: *Spectres:
Melancholia and Nostalgia in Manoel de Oliveira's Cinema*

November 2015 - ECREA conference, Copenhagen, Denmark: European Cinemas,
Intercultural Meetings. *Places of Encounter: Thematising Cultural Exchange in
Contemporary Hungarian-Romanian Coproductions.*

October 2015 - *The Real and the Intermedial* international Conference, Cluj,
Sapientia Hungarian University of Transylvania. *Looking West: Understanding Art
References in Lucian Pintilie's Socio-political allegories.*

May 2015 - AIMV international conference, Lisbon: *The Western Connection:
Interpreting Art References in the Cinema of the "Other" Europe.*

April 2015 - Utrecht, *Play, Perform, Participate* international conference: *Playing
with the Mind's Eye: Visual Clues, Trompe l'oeils in Contemporary Hungarian
Cinema.*

12–13 December, 2014. *Tér, hatalom és identitás viszonyai a magyar filmben*
conference, Debrecen, Hungary: *A klinikai tekintet diszkurzusai a kortárs magyar
filmben.*

November 2014 - *A titok.* (The Secret. 5th Hungarian Psychoanalytical Conference)
V. Magyar Pszichoanalitikus konferencia, Pécs, Hungary: *Élve eltemetve. A
melankólia festői reprezentációja a kortárs magyar filmekben*

November 2014 - *Screen Memories* international conference, ELTE, Budapest,
Hungary: *From Amnesia to Active Recalling. Representations of Memory in
Contemporary Hungarian and Romanian Cinema*

October 2014 - *Figurations of Intermediality* international conference, Cluj, Sapientia
Hungarian University of Transylvania: *The Clinical Gaze: Intermedial (body) Images
and the Emergence of the Figural in Contemporary Hungarian Films*

June 2014 - NECS international conference, Milano: *Isolated (painterly) Images as
Anamorphoses in Contemporary Hungarian Films*

May 2014 - AIM IV international conference, Covilhã, Portugal: *Intermedial Figurations of Melancholy in Manoel de Oliveira's Cinema*

February 2014 - Georgia State University, Atlanta, *Rendering the Visible* international conference: *Playing Dead: Pictorial Representations of Melancholia in Contemporary Hungarian Cinema*

October 2013 – The conference of the International Society for Intermediality Studies (ISIS) Cluj Napoca, Sapientia Hungarian University of Transylvania: *Eccentricities of an Old Man. Film as Intermedial and Transitional Object in Films of Manoel de Oliveira.*

September 2013 - Vaxjö - AAS *Disturbing Adaptations* conference, *Doomed Loves and Magic Mirrors. Understanding Manoel de Oliveira's Adaptations*

June 2013 *Leave to Live. Bodies as "Spaces in Between" in Contemporary Hungarian and Romanian Cinema.* University of Greenwich, London

May 2013 - AIM III international conference, Coimbra, Portugal: *Letters on the Screen. Representing Written Correspondence in Adaptations of Amor de Perdição.*

June 2012 – NECS International conference, Lisbon, Universidade Nova de Lisboa: *Photographic Stills, Tableau Vivants as Sites of Cinematic Memory in Films of Manoel de Oliveira.*

May 2012 - AIM II, Universidade Católica de Lisboa: *Mirror, Mirror tell me... Fashion, Make-up, Costumes. Staging Modernity in Films by Manoel de Oliveira.*

May 2011 - AIM I international conference, Universidade de Algarve, Portugal: *World Cinema Goes to Italy: Abbas Kiarostam's Certified Copy*

22-23 October 2010 - XII. Transylvanian Film and Media Studies Conference, Cluj Napoca: *Untold Stories. Adaptation in the Post Media Age*

30 September – 1st October 2010– 'Rewriting, Remixing and Reloading': Adaptations Across the Globe – Centre for British Studies, Berlin: *Visuality in Literature and the 'Adaptation Impossible'*

23-24 October 2009 - XI. Transylvanian Film and Media Studies Conference, Cluj Napoca *Breaking the Waves: The New Wave of the Spectator in Films of Abbas Kiarostami*

25-28 October 2007 - Växjö, *Imagine Media!* International conference: *The Dance of Intermediality in Béla Tarr's Adaptation Satan's Tango*

May 23-24 2007 - VIII. Transylvanian Film and Media Studies Conference, Cluj Napoca: *Making Meaning in Béla Tarr's Adaptation Satan Tango (1995)*

24-25 May 2006 - VII. Transylvanian Film and Media Studies Conference, Cluj
Napoca: *A képzeleti képtől az imidzsig: Henry James és Jane Campion: Egy hölgy arcképe.*

25-26 May 2004 - VI. Transylvanian Film and Media Studies Conference, Cluj
Napoca: *Oralitás vs. Vizualitás Tom Stoppard: Rozencrantz és Guildenstern halott című filmjében.*

15–17 September 2003– Sound and Image (Film Theory and Practice Across
Disciplines) conference, University of Pécs, *Aki Kaurismäki: The Man without a
Past. The „texture” of Akilandia: context and intertexts*

Language Skills

Hungarian: native
Romanian: advanced
English: Cambridge Advanced Certificate
Finnish: upper-intermediate
French: intermediate
Portuguese: intermediate

Professional Memberships:

Hungarian Society for Film Studies, member of AIM (Association of the Moving
Image, Portugal), NECS (Network of European Cinema Studies), ISIS (International
Society of Intermedial Studies) and the Association of Adaptation Studies.

2026.01.15.