

## Reviews

Tomović, Nenad. *Applied Linguistics and English Language Teaching*. Belgrade: FOCUS – Forum za interkulturnu komunikaciju [Forum for Intercultural Communication], 2019.  
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The work here reviewed begins with a description of the scope and nature of applied linguistics, provided by the author, Dr Nenad Tomović, Professor at the Department of English Language and Literature, at the Faculty of Philology University of Belgrade. As indicated in the title, the study offers a novel introduction to an amalgam of Applied Linguistics (AL) and English Language Teaching (ELT). More specifically, it aims at addressing both areas by providing description, explanation and examples from the author's rich experience as a theorist and practitioner.

The book is logically structured and organized into seven chapters: 1. What Is Applied Linguistics? (pp. 5-6); 2. Key Concepts (pp. 7-23); 3. Features of L2 (pp. 24-26); 4. Age (pp. 27-45); 5. Skills (pp. 46-85); 6. Micro-Skills (pp. 86-106); 7. Assessment, Evaluation, Testing and Grading (107-116). The book concludes with a bibliography (containing sixty-four references) accompanied by a web-bibliography.

Chapter one defines applied linguistics as a relatively new field, taking into account "the famous working definition of applied linguistics," which is defined as "the theoretical and empirical investigation of real-world problems" (5). The author goes on to discuss the connection between applied linguistics and other domains from which it extracts the relevant information, such as sociology, psychology, anthropology and information theory, to name just a few. The first chapter closes with a clear statement that "[o]n the one hand, applied linguistics is focused on language teaching and learning while, on the other, it requires at least some knowledge of other sciences and disciplines" (6).

Chapter two lays out a road for a mixture of approaches to theoretical and practical concepts viewed primarily from the angle of language acquisition. This section contains four subsections. The first one concentrates on language (7), bilingualism (8) and L2 (8-9). The second one, "Learning and acquisition," (10-11) looks at certain concrete examples from language learning as a conscious and formal process. The third subsection (11-17) descriptively explores diverse theories of first language acquisition, starting from the German psychologist Dietrich Tiedermann, "the first Western scientist who tried to explain the process of language acquisition" (12) in his work *Versuch einer Erklärung des Ursprungus der Sprache* (1773) in the late eighteenth century, and moving towards behaviourism. Needless to say, the author also necessarily mentions

Chomsky's view, and two salient concepts: Language Acquisition Device (LAD) and Universal Grammar (UG), respectively (Chomsky 1965, 1967; Shatz 2007). Due importance is given to Critical Period Hypothesis (CPH) (Penfield and Roberts 1959; Lenneberg 1967), Jean Piaget (1923, 1924) and Lev Vygotsky (1973, 1978) and one is greatly tempted to follow up these functional-cognitive ramifications. The fourth subsection focuses on Second Language Acquisition (SLA) and learning (17-18). In addition to this, the author outlines simplistic definitions whilst re-visiting behaviourism and Contrastive Analysis Hypothesis (CAH) and Error Analysis (EA) (19). Perhaps the most interesting description is dedicated to Krashen's Monitor Model (21) offering five hypotheses and reflecting on usage-based approaches to L2 acquisition (Krashen 1981, 1982, 1985).

Chapter three (24-26) is devoted to some features of L2. Moreover, it introduces the notion of a continuous process that is an essential ingredient in learning another language. At this point, the author lists the relevant concepts: *language transfer*, *negative transfer* and *interference* (24) whilst explaining interlanguage, pointing out that certain authors prefer using the term *cross-linguistic influence* (25). Additionally, it has been highlighted that bridging a gap between mistakes and errors may facilitate describing the concept of interlanguage. This section ends with another phenomenon related to both errors and mistakes, which is referred to as *backsliding* (26).

Chapter four delves into learners and the related phenomena, since "there is no teaching without learners" (7). This section consists of nine subsections. The first one opens with "one of the most important factors that should be taken into account" (27), namely, the age of students. The second subsection explains thoroughly learners' L1 (29), while the third one highlights cultural background as an independent factor (30-31). The effects of motivation, language aptitude (32-33), intelligence (33-34) and personality are also reported on in the form of detailed accounts of these phenomena in the fourth to seventh subsections. Learning styles, as particular ways of learning preferred by the learner, are described in the eighth subsection (36-37), whilst learning strategies are accounted for in the ninth subsection, paying particular attention to memory strategies, cognitive strategies, compensation strategies and, ultimately, metacognitive strategies.

Chapter five lists and describes the four basic skills (i.e. listening, speaking, reading and writing) and explores instances of macro- and micro-skills. The focus is then shifted to listening, which necessarily includes different sorts of intensive, extensive and instrumental listening, followed by listening for pleasure and interactive and non-interactive listening. It should be mentioned that the first subsection contains a handful of illustrative examples and figures that link the phenomena under consideration. As we move on, the receptive skill of reading is observed in the second subsection (58-65), and the production of speech is described and explained in the third subsection (65-77). Writing as "the most important means of recording our ideas for millennia" (77) is seen as one of the most complex skills to teach since it is comprised of many different aspects. These aspects are described and explained in the fourth subsection. Furthermore, backed by representative literature the author illuminates the tripartite distinction between *writing as a means* (= writing for learning), *writing as an end* (= writing for writing) and *writing as both means and end* (78).

Chapter six shows a diversified potential of micro-skills research if one includes a range of abilities that students need in order to master a particular language skill covering pronunciation, grammar and vocabulary, respectively. Pronunciation is taken up in the first subsection (86-92), and vocabulary/lexis is approached from several current perspectives, the most relevant of which is presenting vocabulary (94-100). The third subsection gives a general introduction to grammar and then provides a rich source of examples pertaining to two main approaches: deductive and inductive. However, the author points out that “neither of these approaches can be simply described as good or bad, because both of them have certain strengths and weaknesses” (102). The author, then, considers another relevant aspect of grammar teaching, which can be seen as the opposition between form and function. The chapter closes with a representative number of sample exercises aimed at displaying potential variations of a wide-ranging grammar topic.

The final chapter focuses on the most difficult ingredients of the teacher’s job, i.e. grading students, or more precisely, assessment, evaluation, testing and grading. As the author implicitly notices, this grading task has not been eased by some general approaches taking into account the overall students’ performance. Additionally, the author reminds us of the key terminology focusing on assessment, formative assessment, summative assessment, formal and informal assessment (107). The author also supports the idea that testing is not always equated with assessment, and then introduces the concept of evaluation as “a long-term process which provides feedback about the student’s learning, and his/her abilities and effort” (108). Professor Tomović’s descriptive-explanatory account leaves no stone unturned, since we are presented with five categories of tests according to their purpose, tests based on their construction and then the number of elements tested. The first subsection offers the parameters of a good test. Elaborating on Harmer’s (1987, 1998, 2007) categories of tests, the author demonstrates how these can be applied in practice. The second subsection presents the most typical types of test items and tasks, some of which pertain to discrete-item testing, the standard cloze procedures and gap-filling tests. Also, the author describes and explains sentence transformations, error correction and matching thereby closing the circle of testing procedures and practices.

The book *Applied Linguistics and English Language Teaching* is a rich source of ideas and inspiration for applied linguists. And yet, the book represents a well-balanced, concise and remarkable source of practical ideas that may be utilized particularly by those interested in linguistic aspects of ELT in the actual classroom. More importantly, the author’s style of writing is unpretentious, which makes this splendid book accessible to a wider audience as well as expert readers concerned with its subject matter, i.e. AL and ELT. Finally, the joy of elaborating on theory and applying the rich practice of ELT shines through the text provided by Professor Nenad Tomović.

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Horváth, Kornélia, Judit Mudriczki and Sarolta Osztrólczyk, eds. *Diversity in Narration and Writing: The Novel*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2022.

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The editors of this collection of essays promise a lot with the title, to introduce and explore the diversity in the narration and writing of the novel. The volume consists of three major parts: “Intermediality and Narrative Theory,” “Narrative Discourses in Classic and Contemporary English Fiction” and “Narrative Discourses and the Hungarian Legacy of Fiction.” The majority of the contributors are established Hungarian scholars and PhD candidates at Hungarian universities, but the volume also contains an essay from the well-known cultural theorist, Mieke Bal. The nineteen essays of the collection focus on theoretical questions of narration or the questions of prose fiction written in English and Hungarian. Although not all of the essays are comparative in their approach, still the fact that the essays written about novels and short stories belonging to different eras and cultures are placed after one another, suggests that they are, in one way or another, connected, or even belong to the same novelistic traditions.

The collection is based on a series of academic discussions which started with the international conference *Focalisation, Narration and Writing: The Novel*, which was organised in May 2018 at Pázmány Péter Catholic University in Budapest by Kornélia Horváth and Sarolta Osztrólczyk, co-editors of this volume. The presenters were “established and emerging scholars of literature and cultural studies not only from Hungary but also from different parts of Europe including the Netherlands, Estonia, Slovakia and Russia” (1). According to the “Introduction” written by Judit Mudriczki, co-editor of the volume, the editors’ aim with the publication of this collection is “to show the diversity of approaches to narrative fiction that the participants had in common” (1). All the essays in the collection focus on or make use of one of two academic fields, novel studies or narrative theory (1).

The first section, entitled “Intermediality and Narrative Theory,” contains five essays, which are theoretical and interdisciplinary in their approach. The first study is Mieke Bal’s analysis of focalisation as a political tool in Gustave Flaubert’s *Madame Bovary* and a description of how she and Michelle Williams Gamaker tried to recreate the effect in their film, *Madame B*, which, according to Bal, cannot be described by the traditional term *adaptation*, since it is rather “a response to the novel” (13). The essay is especially worth reading because it shows how writers and filmmakers use different strategies for focalisation and how these relate to each other. The cover of the volume features a still from the movie *Madame B* in which Emma is standing next to a row of windows, which can refer to the different windows that this collection opens to the topic of the novel. The second essay is Tibor Gintli’s “Narrative and Speed,” in which Gintli revisits Gérard Genette’s duration or speed concept, a term used in Genette’s *Narrative*

*Discourse Revisited* (1988), and convincingly analyses its flaws and offers another view on the speed of narrative. Kornélia Horváth takes a look at what three Central European authors think about the concept of the novel, linking Milan Kundera's, Béla Hamvas's and Géza Ottlik's ideas. The study assumes a cultural connection between the authors of the "geographic, political and cultural area of *Central Europe*" (41). Although Horváth uses the term *Central Europe*, this connection is even more interesting because two of them are Hungarian, so technically East-Central European authors (Béla Hamvas and Géza Ottlik), and one of them is a Czech-born French writer (Milan Kundera). András Kappanyos in his "Heteroglossia and Inner Monologue: Linguistic Events as Character Traits in *Ulysses*" introduces some of the hardships that the translators (Marianna Gula, András Kappanyos, Gábor Zoltán Kiss and Dávid Szolláth) of the new Hungarian re-translation of James Joyce's *Ulysses* faced. From this essay the readers not only get to know the struggles of the translators and their innovative solutions from the illustrative examples, but also get an idea of how the characters' different verbal strategies identify them in *Ulysses*. János Szávai deals with dream narratives in his essay and shows how dream narratives have lost their importance; they were mostly absent from the great realist novels and have become marginal in the contemporary novel. Although these five essays focus on vastly different themes, still it is common in them that they look for links between theories and novels and between works from different cultural backgrounds and eras.

The next section contains "case studies" as Mudriczki calls them in her "Introduction" to the collection (3). Seven analyses of Anglophone novels and short stories are presented in chronological order, starting with Lewis Carroll and Jack London and arriving at George R. R. Martin and Emma Donoghue. This vast variety means that we do not get a general overview of the topic, but rather glimpses of a series of topics, most of which are linked to the questions of narration. Antal Bókay studies the trauma narratives of Lewis Carroll, linking the author's personal life and his Alice books. Gábor Kovács analyses two short stories written by Jack London to show the functioning of narrative parallelism and the production of counterpart in prose language. Nóra Séllei moves away from more traditional analyses of Doris Lessing's *The Grass is Singing* and instead of thematical questions looks into narration in the first chapter of the novel. Angelika Reichmann analyses narration and intertextuality in J. M. Coetzee's *Dusklands*. Yuliia Terentieva focuses on the representation of places, specifically on how the campus is portrayed in two novels by David Lodge, *Changing Places: A Tale of Two Campuses* and *Small World: An Academic Romance*. Terentieva interprets the campus both as a non-place and a heterotopia. Nikolett Sipos's essay is more closely connected to narratology; she analyses the narration in the first three chapters of George R. R. Martin's *A Game of Thrones*, which are told from Bran Stark's perspective, and briefly mentions how the television series translates this narrative structure into cinematography. Noémi Albert writes about another contemporary novel, Emma Donoghue's *Room*, reading it as a modern-day captivity narrative, and examines the importance of the child narrator's perspective.

In this section, the studies are about a wide range of prose fiction from authors of different eras and cultural backgrounds: the widely well-known nineteenth-

century English author Lewis Carroll; American author Jack London, who lived and wrote in the second half of the nineteenth century and the beginning of the twentieth century; Doris Lessing, who was born in Iran in 1919 and lived in England for most of her adult life; J. M. Coetzee, contemporary South-African-born novelist who later moved to Australia; contemporary English author David Lodge; one of today's most popular fantasy writers, the American George R. R. Martin; contemporary author Emma Donoghue, who was born in Ireland but lives in Canada. The novels and short stories discussed also belong to different genres. This list already shows the diversity that the title of the collection promises.

The last section further broadens this diversity by including Hungarian authors. László Bengi investigates the role of description in Dezső Kosztolányi's *Skylark*, which was published in 1924, reading *Skylark* as an allegory of description and studying description both as worldmaking and an approach. Mihály Benda analyses works by Hungarian authors Gyula Illyés, András Hevesi, and Jolán Földes, all of whom lived in Paris in the interwar period and published novels which depict the French capital city (Gyula Illyés: *Hunok Párizsban* [*Huns in Paris*]; András Hevesi: *Párizsi eső* [*The Rain in Paris*]; Jolán Földes: *The Street of the Fishing Cat*). He places emphasis on how these novels depict walking characters and compares them to the character of the *flâneur*, the emblematic figure of modernism, who was first introduced in the poetry of Charles Baudelaire. In the next essay, Sarolta Osztrólczyk presents a comparative analysis of two short stories, *The Lost Boy* by American interwar author Thomas Wolfe and *Nothing's Lost* from the twentieth-century Hungarian author Géza Ottlik, who presumably read Wolfe's work before writing *Nothing's Lost*. She not only pays attention to the two short stories but also briefly compares the *oeuvres* of the two authors, which, despite their differences, "show remarkable and essential similarities" (219). Zoltán Kulcsár-Szabó examines one of Sándor Márai's novels, *San Gennaro vére* [*The Blood of San Gennaro*], focusing on the narrative structure and linking it to Márai's views and the time when he was an emigrant in New York and San Diego. Dorottya Szávai studies how "Kertész's texts function as continuous *ellipses*" (247) and connects Kertész' *oeuvre* to Franz Kafka and Albert Camus. The subject of the next essay by Sára Tóth is also the Nobel-prize winner Kertész: Tóth provides a reading of *Kaddish for an Unborn Child*; her analysis is based on Northrop Frye's views on literature. In the last essay of the volume Edit Zsadányi investigates works of three contemporary Hungarian women writers, Krisztina Tóth, Kriszta Bódis and Agáta Gordon using Gayatri Chakravorty Spivak's concept of the subaltern and new subaltern to describe the marginalised voices depicted in the works of Tóth, Bódis and Gordon.

As we have seen, the essays of the volume address a variety of questions regarding narration and prose fiction in general, including both theoretical essays and analyses of novels and short stories. Although the collection does not provide a conclusion, it is successful in grasping and showing the diversity in narration and writing, and it may be interesting for many readers exactly because of the colourfulness of the themes in the essays. Still, there are some recurring questions in the volume: first and foremost, the questions of narration which appear in almost all of the essays, but we can also read about the correlation between an author's life and their work (Antal Bókay, Mihály Benda, Zoltán Kulcsár-Szabó), and the connections between fictional works published in different eras and

written in different languages (Sarolta Osztrólczyk, Dorottya Szávai). The major strength of the volume lies in how its structure allows the wide variety of topics to merge seamlessly together and it makes the reader think about the general notions of the novel. Moreover, placing studies on Anglophone and Hungarian works next to each other also opens the door for discussion about the connections between them and may also help to introduce Hungarian literature to readers from other countries.

## References

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