



Julianna Lőrincz: *Kontrasztív nyelvészet, kontrasztív stilisztika* [Contrastive Linguistics, Contrastive Stylistics]

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The book of Julianna Lőrincz, *Kontrasztív nyelvészet, kontrasztív stilisztika* (Contrastive Linguistics, Contrastive Stylistics), discusses various theoretical issues of comparative linguistics research, including the most important theoretical and practical issues of translation as a field of contrastive linguistics, stylistics, and pragmatics with the help of which the act of translation encapsulating literary translation takes place.

As such, the book is divided into two major parts, and the first unit is dedicated to pure theory. Hence, it discusses linguistic issues grouped around the theme of linguistic diversity in the world, by presenting and processing relevant findings and research results from relevant and new literature sources. The main topics of the thirteen chapters are the following: language typology, origin-based classification of languages, areal linguistics, linguistic contact effect, a brief history of contrastive linguistics, bilingualism, code switching, basic concepts and main issues of the “contrastive” concept, methods and applications of areas of contrastive linguistics, and the comparison of phonological and morphosyntactic systems of the Hungarian and Slovak languages.

As the comparative method is indispensable in language learning, foreign language teaching and translation, the second part of this unit describes the basic concepts of translation, factors of the translation process, translation types, various phenomena of equivalence, transfer and interference phenomena, transfer operations (translation techniques), and the issue of correspondence

between literary texts and their translations. When defining translation, the author considers it vital to focus on the intercultural nature, based on the translation principle of “domestication” supporting pragmatic adaptation. This means that when translating literary texts, the translator must prioritize the target language culture.

In the chapter on equivalence, the key concept of translation theory, the author briefly presents various theories on the concept of equivalence, followed by a detailed description of transfer operations. The unit ends with a brief overview of the history of translation theory, which includes a description of the various names, including specialized terms of translation theory, translatology, traductology, and translation studies. In addition, it covers the history of these research studies, concepts, and models, touching upon the inconsistencies regarding the use of terminology.

The second unit, split into eight chapters, deals with the theory of literary translation and the practical issues of literary translation theory and literary translation. After defining the terms of literary translation and translation of literary works, the author draws parallels between issues of linguistic translation theory and literary translation theory, mentioning the role of literary translation in intercultural communication, as well as the importance of domestication prioritizing the target reader, concluding that this is an increasingly common procedure in today’s translation practice.

The author dedicates a full chapter to the concept of communicative equivalence, emphasizing that the latest literature on literary translation discusses both equivalence and the issue of translatability and non-translatability in the literary paradigm of the postmodern age, and thus the literary theory concept of rewriting is introduced. In connection with this, the author presents in detail the concept of literary translation as a pragmatic adaptation (i.e. secondary text creation), according to which the translated target language text should primarily fit into the practice and canon of the target-language culture text creation. A further chapter deals with the issue of translatability of poetic texts, the differences between the prosodic and imaging traditions of different languages.

In this part of the book, the author presents contrastive analysis possibilities of poems by Sándor Petőfi, János Arany, Attila József, Dezső Kosztolányi, the one-minute short stories of István Örkény, and the English and Russian variants of Magda Szabó’s novel *Az ajtó* (The Door) on different text levels, namely grammar, semantics, and pragmatics, interacting with each other in the following way: it takes into account elements on the acoustic level, then the set of words and expressions, the formal and sentence-level phenomena, elements of imagery, extralinguistic features, and stylistic devices.

The author uses the functional stylistic method to compare texts created in different cultures and language typologies. On the one hand, these contrastive

analyses help the reader better understand the process of literary translation, while, on the other hand, they take the reader of both the source and target language texts closer to the evaluation of literary translations and the interpretation of the inevitable transfer operations of compensation and substitution of poetic texts as well as the phenomenon of rewriting.

The conclusion of the second unit of the book may be the intercultural nature of literary translation, as the literary translator is primarily a cultural mediator while interpreting the meaning of the text in a foreign language. As far as equivalence relations are concerned, the author identifies with the increasingly accepted view of translation analysis that the source language text (considered to be invariant) cannot be fully reproduced in the target language text (variant of the source), which is only one similar text variant of the many possibilities. The analysis of English and Russian translation variants of different poems and prose texts shows that different language texts reach an equivalent status with each other, and adequate translations come into being once the source- and target-language style-creating canons of particular cultures match.

The book ends with a bibliography, indexes of names and topics, quickly helping those interested in finding the desired topic, and it also provides additional guide in the given topic. The English and Slovak language summaries offer an insight into the topics of the book for foreign readers.

In conclusion, *Kontrasztív nyelvészet, kontrasztív stilisztika* (Contrastive Linguistics, Contrastive Stylistics) is a useful handbook for anyone interested in the principles, procedures, and methodology of contrastive linguistics, translation theory, literary translation, and translation evaluation, and it is recommended to professionals, practising teachers, translators, literary translators, university students, or the general public.