

"A joint display is a figure or table in which the researcher arrays both quantitative and qualitative data so that the two sources of data can be directly compared. In effect, the display merges the two forms of data" (Creswell & Plano Clark, 2011, 226, quoted by Kuckartz, 2014, 136). Literature on Mixed Methods differentiates several types of Joint Displays equipped with a wide variety of functions. The author presents some of these and illustrates how they appear in MAXQDA (e.g. Side by Side Display and Segment-Matrix in MAXQDA).

The last section, Chapter 5, outlines the possible future development tendencies of Mixed Methods. By discussing some criticism against Mixed Methods (e.g. new or old paradigm, criticizing scientific theoretical background, marginalisation of qualitative methods, time-consuming nature, researchers' competencies regarding the paradigms etc.) the author makes the reader formulate further questions. Besides the criticisms he also gives recommendations for practice focusing on Design-types. The author expects further countries to get involved in the Mixed Methods Community and he also predicts that the number of related university courses, workshops and conferences will increase. It can result in the solution of critical issues or these issues could also be placed into a new context, see for example the philosophical, scientific theoretical background, data integration or the role of softwares in Mixed Methods.

The book will prove useful for any discipline in social studies which combines qualitative and quantitative methods to explore a certain research problem. It can be relevant for academics in the field of education, psychology, applied linguistics, sociology, social work, andragogy, communication, media or political science, marketing and economics. The book provides researchers, teachers and postgraduate students with up-to-date information but it is also recommended for readers wishing to take an intellectual roundtrip in the international world of modern research methodology.

Horváth, Kornélia: *Verselméleti tradíció és a modern magyar líra* [The Tradition of Verse Theory and Modern Hungarian Poetry]. Budapest: Ráció 2012, 168 p. ISBN: 978-615-5047-32-9

*Számel, Petra*

Kornélia Horváth was born in Budapest in 1971; she is currently a staff member of the Department of Hungarian Language and Literature at J. Selye University and of the Institute of Hungarian Language and Literature at Pázmány Péter Catholic University. The author's latest volume dealt with György Petri's poetic language (*Petri György költői nyelvéről. Poétikai monográfia*). Both above-mentioned books were published by Ráció Kiadó in 2012.

Thematically the book is divided into two parts. The first is a kind of survey of the tradition of Hungarian verse theory from the mid-19th century to the 1960s while paying heed to the notion of rhythm and verse rhythm as well as its semantic-interpretative theories taking the European context as its basis. The second part analyses the possibilities of the semantic interpretation of rhythm in some of the selected pieces of Hungarian modern poetry. "There is no such a subdivision that would be fully accurate theoretically or wholly impeccable practically. Since literature and literary life is a perpetual continuance." (Vilmos Tolnai: *Bevezetés az irodalomtudományba*) – says the quotation opening the first chapter that defines the author's efforts to give a "partial" overview of the domestic traditions of verse theory. In the introduction, readers may become acquainted with the exposition of the issue of verse theory, respectively with the question of rhythm and (verse) interpretation. The first chapter focuses on the tradition of prosody, among others the work of László Négyesy, or through the prosody research of the 1960s, the activities of Iván Fónagy, László Gáldi and last but not least Lajos Vargyas. This is followed by firstly a passage on the rhythmic, sounding and intellectual connection of Hungarian poets, than secondly an international context of the linguistic-semantic theories of the 20th century.

In the second part, the author takes modern Hungarian poetry as the basis of her investigation. In the chapter titled *Rhythm and signification: the rhetoric of ambiguity*, the work of János Arany and Miklós Zrínyi is confronted touching upon the rhetoric of authorship. Under the entry titled *The language of verse and recollection*, we can read about *Esti kérdés* by Mihály Babits openly manifesting the extra-textual cultural relation. This is followed by the analysis of the language of verse and lyrical narrative in *Hajnali részegség* by Kosztolányi, the interpretative possibilities of "sobriety" in *Levél a hitveshez* by Radnóti and mythos, verse diction and love – an analysis of *Ki viszi át a Szerelmet* by László Nagy. Kornélia Horváth dedicated the last pages of her opus to the study of poetic figures as well as the poetic (and rhythmic) tendencies of contemporary Hungarian literature (just to name a few: János Háry, János Gécz, Lajos Parti Nagy, Imre Oravec, Krisztina Tóth, Dániel Varró, Anna Szabó T. etc.)

The language of the book is comprehensible, clear, with a logical structure, proving a large scale of proficiency in the given topic at the same time. It is less than 200 pages, which does not detract a bit from the merits of the book. Even more, I would specially emphasize that it is free of tautology. It focuses on the substantial matter presenting it in a rather condensed way with examples to support the author's statements. From the professional viewpoint it is a stop-gap opus (in some questions indeed such as the linguistic-semantic-poetic aspect). To write a publication of this kind is a hard row to hoe, just to quote the author's words: "... the prosody as well as any other kind of science, even more like any other kind of science is certainly subjective enough, which does not

equal to the defencelessness against subjective arbitrariness but only signals that each and every prosodic realization and attitude of ours is *a question of interpretation from the outset*“.

Mandelíková, Lenka: *Eine theoretische Darstellung der Textlinguistik*. Wien/Berlin: Mercur Verlag 2015, S. 99. ISBN 978 3 9504054 0 8

Tóth, János Sándor

Die Autorin der vorliegenden neuen Monographie lehrt praktische Textlinguistik an der Universität Alexander Dubček in Trenčín. Nun publizierte sie einen Überblick der Textlinguistik aus theoretischem Gesichtspunkt. Diese Phase der Abstraktion dieser Disziplin zeigt ihre Vertiefung in das Thema. Der Schwerpunkt des Werks liegt auf der praktischen Textanalyse als Ausgangspunkt mit einer vielseitigen Darstellung.

Die Geschichte der sprachwissenschaftlichen Disziplinen, die sich mit der textuellen Sprachebene beschäftigen, bietet von der Antike bis zur kommunikativ orientierten Sprachwissenschaft eine Vielfalt der Definitionen des Textes und der Auffassungen der prinzipiellen Fragen der Textlinguistik.

Funktionen und Thema des Textes sind kommunikativ interpretiert, die Kapitel über Textverstehen und Textproduktion wurzeln in der Praxis der Textverwender. Die Vorstellung der linguistischen Theorien über und um Text ist ein Nachweis der paradigmatischen Orientierung der Autorin. Die Sprechakttheorie ist in den Erläuterungen der kommunikativen Aspekte der Textlinguistik inbegriffen.

Das Buch befasst sich mit den Grundfragen und Grundbegriffen der Textlinguistik, die Schlüsselbegriffe werden vielseitig nach dem jeweiligen Konzept der Textlinguistik definiert. Die Bibliographie stellt ein ausführliches und wertvolles Register deutscher und slowakischer Fachliteratur zum Thema dar.

Die Besonderheit dieser Publikation ist die Synthese: In vielen anderen textologischen Werken gerät die Ausführung zu breit; Mandelíková ist fähig das Wichtigste kurz und prägnant zu sagen. Es handelt sich also um ein Kompendium der Textlinguistik, nutzbar und zweckmäßig auch beim Studium der Rhetorik, Stilistik und Pragmatik. Die Herausforderung der Kondensation auf knapp 100 Seiten hat die Autorin mit Bravour bewältigt.