

CHAPTER 15.

ENGLISH AS A LINGUA  
ACADEMICA IN SCHOLARLY  
PUBLISHING: THE CLASH OF  
ANGLO-AMERICAN AND SLOVAK  
WRITING STYLE CONVENTIONS

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In recent years, scholarly publishing has expanded in volume predominantly because the transfer of knowledge and research findings has become a necessary part of a scholar's responsibilities.<sup>1</sup> Scholars need to submit research reports to international scholarly journals registered in databases, which automatically presupposes publishing in English. When we consider the share of published research by countries/cultures, we realize that Slovak authors represent the minority in humanities research journals; anecdotal evidence allows for estimation of about 3 percent of published papers authored by Slovak scholars. Slovak authors may be discouraged from submitting to journals due to viewing a language as a barrier. Two scenarios can occur. In order to assure a quality text, an author can submit either the English text to have it proofread or a Slovak text to have it translated, all in good faith that the final version will be a good quality text. However, neither a proofreader nor a translator will alter macrostructure (the big picture), mezzostucture (paragraphing), and microstructure (bulkiness of the language) due to lack of powers or lack of linguistic expertise. Either may derive from their unawareness of the concept of English as a lingua franca in opposition to English as a lingua franca of science (hereinafter used as *lingua academica* to differentiate between general lingua franca and lingua franca of science).

We adhere to the view that there is a fundamental difference between English as a lingua franca and English as a *lingua academica* (Bilá & Kačmárová, 2021, p. 22). English as a lingua franca, i.e., a language conveying meaning in

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1 This study is part of research activities conducted within the research grant project KEGA 007PU-4/2019 "Defining a writing style of scholarly papers written in English vs. Slovak/Slavic lingua-culture conventions."


communication between interactants with different mother tongues, is more of a “code” than a “language,” as it is void of history and culture and is typified by a situation-bound lexicon or various levels of grammatical accuracy. The meaning is negotiated during conversation. We dare venture that English as a *lingua academica* is rightfully tagged a “language,” as this term embraces history and culture (or *lingua-culture*). It is associated with written production and Anglo-American writing style employed in expert journals. This presupposes higher requirements on the language standards. The purpose of academic usage of a language is more than just negotiating meaning while neglecting form; it is the usage of the language in accordance with conventionalized routines of text composition on all levels, from macrostructure to microstructure, which is embodied in the concept of a writing style.

In an effort to understand the concept of a writing style, we turn to the classification of writing styles offered by Johan Galtung (1981). In general, his typology includes four writing styles: Anglo-Saxon, Germanic, Gallic, and Nipponic. Geographically, these styles align with the countries of the UK/USA, Germany, France, and Japan, respectively. Previous studies (Bowe & Martin, 2007; Chamonikolasová, 2005; Clyne, 1994; Čmejrková, 1996; Dahl, 2004; Galtung, 1981; Walková, 2014) describe the four cultural styles in terms of type of information, text layout, organization of ideas, and the nature of discourse. Adopting a more general perspective, we uncover a conceptual dichotomy of the outlined features (Bilá, Kačmárová, & Vaňková, 2020). Based on the discrepancies, we can establish two types of styles: Saxon style and other-than-Saxonic style. The former includes Anglo-American writing tradition and style; the latter includes German, French, and Japanese traditions and writing styles. It is interesting that Galtung’s classification lacks the category and/or writing style of Slavic *lingua-cultures*. Světa Čmejrková (1996) observes that “when Johan Galtung (1981, 1985) compares saxonic, teutonic, gallic, and nipponic intellectual styles, he notices that Eastern Europe, including the former Soviet Union, found itself under the influence of the teutonic intellectual style due to a long historical tradition” (p. 140; lower-case letters for styles in the original). The discrepancies within the outlined features have been identified by Čmejrková (1996), as well as through personal observation (see Table 15.1).

Presently, we feel pressure imposed on scholars to draft a text intended for translation into English; this necessitates bringing a new concept: “writing-for-translation stylistics.” Thus, the present chapter aims to identify what is at the core of the Slovak approach to writing academic papers and how it differs from the Anglo-American approach so that the writing-for-translation stylistics can be established and in due time introduced into curriculum design.

This experience directs our attention to the distinctiveness of a linguistics tradition and training in approaching writing tasks, which makes Slovak authors unaware of possible failure when publishing in English. The present chapter offers both conceptual and empirical research. The conceptual research provides for the understanding of how a Slovak author's mindset is programmed through years of schooling and how the linguistics tradition is communicated in Slovak language classes. The empirical research materializes problems encountered by Slovak authors in composing a text to be translated and supposedly included in the concept of writing-for-translation stylistics. The present chapter identifies the main clash between Slovak and Anglo-American writing styles and in doing so intends to raise interest in researching discrepancies between Anglo-American and other writing styles.

**Table 15.1. The table illustrates the differences between Saxonian and other-than-Saxonian writing styles.**

	<b>Saxonian writing style</b>	<b>Other-Than-Saxonian writing style</b>
type of information	empirical in nature	theorizing in nature
text layout	research-problem-based	literature-mention-based
organization of ideas	introducing the purpose up front	delaying the purpose in the paper (if present at all)
the nature of discourse	linear → → → → dialogic precise discourse reader-friendliness observed	non-linear  monologic vague discourse reader-friendliness neglected

## CONCEPTUAL RESEARCH

### METHODOLOGY

The conceptual analysis is conducted in two steps: conceptualizing the Slovak academic writing style based on the analysis of the Slovak linguistics tradition, and defining the parameters that distinguish Saxonian (for geopolitical reasons, hereinafter labeled as Anglo-American) from Slovak academic writing. The employed method is the conceptualization scheme consisting of four steps

(Kačmárová, Bilá, & Vaňková, 2018). In this scheme, a term is not treated in isolation but rather as a textual unit, accounting for the target recipient and context. This approach reflects the cooperation or interlinkage of hermeneutics, salience, and conceptualization. The four steps embody four concepts: frame establishment, encoding or pre-understanding, salience, and code configuration. In other words, we treated the Slovak stylistics terminology as follows:

1. **Frame:** We set the frame, i.e., the identification of the field into which the term concerned falls, and which represents the setting for the definition and exemplification to be provided (hereinafter referred to as “frame”).
2. **Definition:** We supplied the definition or explanation of what the concept of the term stands for in the language of origin, the conventionalized definition presently available in scholarly literature and teaching materials (hereinafter referred to as “definition”).
3. **Exemplification:** We searched for contextualized examples (hereinafter referred to as “exemplification”).
4. **Translation:** We suggested functional translation or the term implying lingua-culture-specific understanding (hereinafter referred to as “translation”).

As a result, we offer the conceptualization of academic writing as conventionalized in the Slovak linguistics setting. This should serve as an explanation of the clash between Slovak and Anglo-American writing styles.

## FINDINGS

In the Slovak linguistics tradition, any treatment of writing styles seems to be part of stylistics. However, neither the formal nor the semantic representation of what academic writing stands for in Anglo-American lingua-culture is present in Slovak stylistics. The notion of writing and speaking in Slovak linguistics is rather tradition-based, building upon the prominent Slovak linguist Jozef Mistrík (1997) and his quite complex classification. The classification draws on three underlying notions (in Slovak “štýl,” literally “style”; “slohový útvar,” literally “form of composition”; and “slohový postup,” literally “procedure of composition”) and their subclassification. As a matter of fact, these are more theoretical constructs than performance-based notions. They draw on a language-system-based approach pertaining to the Slovak setting; contrariwise, we view the Anglo-American approach more “parole”/speech-oriented (in the Saussurean sense).

We consider it necessary to discuss the compatibility of Slovak and English terminology as this may shed light on lingua-culture-specific insight into writing. It follows that English renderings of Slovak concepts are not easily provided. Thus, in order to understand the level of compatibility between Slovak and English terms, we have to consider their content analysis, and we can do so through adopting the conceptualization scheme (Kačmárová, Bilá, & Vaňková, 2018). The following analysis provides the conceptualization of the key Slovak terminology and its renderings into English.

**Source Term 1:** ‘štyl’ (semantic translation: style)

1. Frame: Stylistics/Writing
2. Definition: The notion is defined as the selection and arrangement of language based on the author’s intention.
3. Exemplification: The notion represents the typology of seven items. These terms are considered culture-specific items, as their literal translation may cause misunderstanding. Table 15.2 provides the Slovak term, its literal (semantic) translation based on the term’s surface structure, and its functional translation based on the term’s deep structure. Adopting a bottom-up approach, a native speaker of English does not conceptualize the third column of Table 15.2 as a style, rather as a text type.
4. Translation: The suggested English equivalent of the Slovak term “style” is “text type.”

**Source Term 2:** “slohový postup” (semantic translation: the procedure of composition)

**Table 15.2. The table provides semantic (literal) and functional translations of Slovak terms.**

Slovak term	Semantic translation	Suggested functional translation
náučný štýl	educational/scientific style	academic texts
administratívny štýl	clerical style	business writing
publicistický štýl	journalistic style	journalistic writing
rečnícky štýl	oratorical style	a speech
esejistický štýl	essay style	belletristic rhetoric
hovorový štýl	colloquial style	vernacular language
umelecký štýl	artistic style	belle-letters text

1. Frame: Stylistics/Writing
2. Definition: The notion comprises information on how to approach a topic, i.e., what vocabulary is used and how sentences are structured. Succinctly, microstylistics is the focus.
3. Exemplification: The present concept includes five categories: informative, narrative, descriptive, explanatory, and reflectionist. The terms imply the function of the text; e.g., the text is intended for giving information, creating or reproducing a story, describing characters, providing explanation, or reflecting one's subjective stance. This is in sharp contrast to the term "postup" (literally meaning "procedure"), as the Slovak term suggests instructions will be given; however, the opposite is the case. The practice shows that in schooling the mere procedure of writing, argument development, and paragraph development are not taught.
4. Translation: The suggested translation is writing technique/strategy/method.

**Source Term 3:** "slohový útvar" (semantic translation: "form of composition"; form meaning product/category)

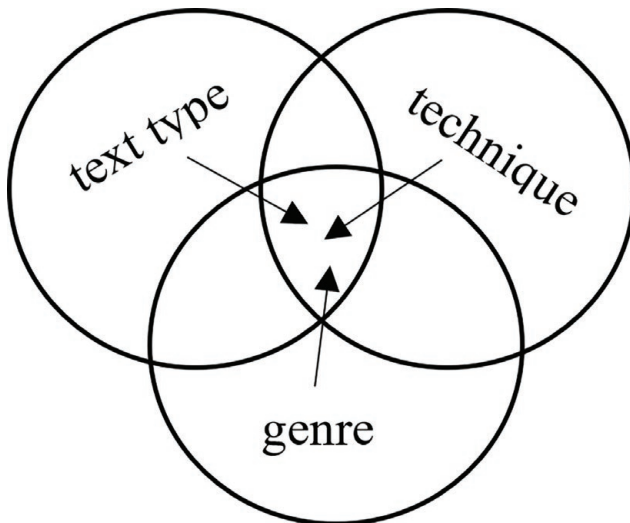
1. Frame: Stylistics/Writing
2. Definition: The present notion is traditionally defined as the end-product generated through the employment of a particular writing technique.
3. Exemplification: It includes numerous items, e.g., email, dialogue, report, announcement, order, editorial, story, fable, description, travelogue, lecture, article, review, commentary discussion, or a speech.
4. Translation: Based on the provided examples, the suggested translation is genre.

In the search for the affiliation of academic text in Slovak stylistics, we need to interlink a text type (source term 1) and a genre (source term 3). Table 15.3 below exemplifies genres for specific text types. The table indicates that even though at first sight academic text is missing in the typology, it is implied in the term "náučný štýl," which can be literally translated as educational or scientific style (see the boldface type in Table 15.3).

Pondering further, we realize that "academic *text*" is merely a product not involving a process. In the search for "academic *writing*" in the Slovak typology, we find it absent, and to identify it, we need to interlink all three underlying notions. It follows that the Anglo-American term "academic writing" is not classified as a single concept in Slovak. We identify its presence only as an intersection of the three notions (see Figure 15.1). In Slovak, the alternative of Anglo-American academic writing is hence represented by the overlap of the concepts indicated by the boldface type in Table 15.4.

**Table 15.3. The table identifies genres that represent particular text types in Slovak stylistics (based on Mistrík, 1997).**

Text type	Genres
academic texts	thesis, dissertation, scholarly paper, essay, lecture, discussion, commentary, review, instructions, encyclopedias, dictionaries, anthologies, synopses
business writing	minutes, protocol, contract, certificate, regulation, statute, notice, statement, notification, summary, notice/letter, appeal, claim, invitation, form
journalistic writing	report, interview, announcement, advertisement, poster, editorial, commentary, gloss, review, comment, discussion, debate, caricature, pamphlet column, feature story, news, report
speech styles	political speech, court trial speech, lecture, conference speech, tourist guide speech, speech during discussion, sermon, public speeches on festive occasions, opening speeches, closing speeches, speeches during family gatherings, toast
belletristic rhetoric	belletristic essay
vernacular language	story, chat, dialog, phone calls, private letters/emails, child's language, youth's jargon
belle-letters text	poetry/prose/drama genres



*Figure 15.1. The figure illustrates that academic writing in Slovak stylistics is the outcome of the intersection of three Slovak stylistics notions.*

**Table 15.4. The table demonstrates Slovak understanding of text-type-genre-technique interlinkage and the boldface type highlights the case of academic writing (Hybenová & Saganová, 2012; Mistrík, 1997).**

Strategy/Method/ Technique	Text type	Genre
Informative	<ul style="list-style-type: none"> <li>vernacular language</li> <li>business writing</li> <li>journalistic writing</li> </ul>	<ul style="list-style-type: none"> <li>email, dialog, chat</li> <li>report, announcement</li> <li>order, column</li> </ul>
Narrative	<ul style="list-style-type: none"> <li>vernacular language</li> <li>belle-letters text</li> </ul>	<ul style="list-style-type: none"> <li>story, narration</li> <li>fable, fairy tale, novel</li> </ul>
<b>Descriptive</b>	<ul style="list-style-type: none"> <li>vernacular language</li> <li><b>academic text</b></li> <li>belle-letters text</li> </ul>	<ul style="list-style-type: none"> <li>description</li> <li>instructions, <b>report</b></li> <li>travelogue, prose genres</li> </ul>
<b>Explanatory</b>	<ul style="list-style-type: none"> <li><b>academic text</b></li> <li>journalistic writing</li> <li>speech styles</li> </ul>	<ul style="list-style-type: none"> <li><b>paper, lecture, thesis</b></li> <li>report</li> <li>public/political speeches</li> </ul>
<b>Reflectionist</b>	<ul style="list-style-type: none"> <li><b>academic text</b></li> <li>journalistic writing</li> <li>speech styles</li> <li>belle-letters text</li> </ul>	<ul style="list-style-type: none"> <li>reflection, <b>review</b></li> <li>editorial, commentary</li> <li>discussion, speeches</li> <li>poetry/prose/drama genres</li> </ul>

This is to say, a report, a paper, a lecture, a thesis, a review, etc. fall within academic text and can utilize descriptive, explanatory, and/or reflectionist strategy/method/techniques. They are interpreted as variations of a specific text type used in the scholarly, educational environment, and characterized by accuracy and objectivity of information. Based on the conducted analysis, our understanding is that the Slovak approach is quite prescriptive, though making an impression of being descriptive. Despite the classifications present, the definitions present, and the process-based approach implied in the term “slohový postup” (literally procedure of composition), an author lacks exposition to the process of writing or step-by-step instructions on how to draft a text.

The Anglo-American understanding of academic writing involves a process-oriented treatment, which is hinted at through presence and meticulous practice, for instance, paragraph development. Slovak schooling adopts the following strategy: Microstructure (sentence structuring, vocabulary choice, stylistic appropriateness) is introduced and practiced; macrostructure (the function of the text, the layout, organization of the text) is introduced but not trained; and mezzstructure (paragraphing, paragraph development) is neither introduced nor attended to. The concept of mezzstructure is not even recognized in Slovak stylistics. If a term is



not included in the lexicon, it is obvious that the concept is non-existent. Slovak stylistics lacks terms like a thesis statement, topic sentence, support, and the like.

As a result (based on our research, see below), a Slovak author's paragraphs are either underdeveloped or overdeveloped, or they do not follow the thread of ideas—whether we consider interparagraph relations or intrapagraph relations (see the following section for exemplification). Slovak authors lack awareness of mezzostructure. When publishing in their mother tongue in domestic settings, this is not a problem. However, when a paper in English is submitted, a style (i.e., macro-mezzo-micro synergy) is automatically expected to be part of the submitted piece. We consider it necessary to build awareness in the authors of the dialectal relationship between language and style (let us call it 3M synergy), which can be done through the establishment of writing-for-translation stylistics and further modification of the curriculum design (in doctoral studies) in that this discipline will be included as a compulsory item.

## **EMPIRICAL RESEARCH**

The empirical research involves analyses on three levels that in our view make the core of the concept of writing style: macrostructure, mezzostructure, and microstructure.

### **RESEARCH INTO MACROSTRUCTURE**

#### *Methodology*

We understand macrostructure in terms of type of information and text layout. The former can represent a text that is empirical, theoretical, or theorizing in nature. An empirical text is based on empirical research; a theoretical text is based on research advancing a theory or contributing a new paradigm; and a theorizing text is mere compilation of what is known of a particular issue. It follows that the first two clearly state a research problem, research aim, and methodology; the third one lacks some or all elements mentioned. This is reflected in the text layout in that the first two have sections typically following the Introduction-Method-Results-and-Discussion (IMRAD) principle; the third one is either not divided into the sections or, for obvious reasons, most elements of the IMRAD principle are missing.

We conducted research to identify the prevailing type of information and text layout in papers written in English by non-native speakers. We selected a scholarly journal, compiled a corpus of 30 papers, examined the papers, and interpreted the results. Out of them, one was written by a native speaker of English; it supplied all four pieces of information, so this study was excluded from further

analysis. Twenty-nine papers were authored by non-native speakers of English from 13 countries, falling within the group of other-than Saxonian lingua-cultures. The criterion for deciding whether or not the paper is empirical/theoretical or theorizing in nature is the explicit verbalization of four items: a research problem, research aim, research question or hypothesis, and methods. We understand the four items to mean the following (Bilá, Kačmárová, & Vaňková, 2020):

1. a research problem is an issue worth exploring so the existing knowledge can be expanded;
2. an aim is the verbalization of why research is conducted;
3. a research question and/or hypothesis need not be used in tandem—a research question is typically associated with qualitative research; a hypothesis is typically associated with quantitative research; and
4. research methods need not be explicitly named, but at least they should be indicated through the research procedure or plan.

### *Findings*

The findings (Bilá, Kačmárová, & Vaňková, 2020) pointed at two important facts: First, the author's style met the objectives of the Saxonian style in 51 percent of submissions; and second, the publisher tolerated the interference of the native lingua-culture. The toleration of interference means that the publisher allowed a paper to be published even though some items were missing or improperly expressed (i.e., did not correspond with the four above definitions; e.g., the aim resembled a method rather than proper aim). The research problem was present in 48 percent of submissions, the research aim in 55 percent of submissions, the research question or a hypothesis in 43 percent of submissions, and methods in 60 percent of submissions. These statistics are, however, mere presence of the four items. The statement of aim, for instance, was expressed appropriately only in 28 percent of submissions; in 17 percent of papers, it was missing; in 55 percent of papers, it was expressed inappropriately—it named either a method or a topic, i.e., it answered the question “what” rather than “why”:

[1] The aim of the paper is to explore/compare/analyze/examine ...

[2] The paper focuses on ... / deals with ...

We managed to identify some good examples of aim statements, though:

[3] The paper offers argument in favor of ... and proves that ...

[4] I demonstrate how ... is a shortcoming for ...

## RESEARCH INTO MEZZOSTRUCTURE

### *Methodology*

Mezzostucture, in our view, means organization of ideas, paragraph arrangement, internal structuring (understood as presence of topic sentence, support, and closing sentence), length of paragraphs, and homogeneity of ideas (vs. multiple standpoints) in a paragraph. We compiled a corpus of 20 papers submitted for translation to the present chapter authors. The papers fell in the fields of social work, history, aesthetics, media studies, and Slovak studies. Their authors were Slovak natives, non-professional users of English. The procedure consisted of semantic translation, functional translation, and meta-analysis of a translator's choices in order to identify lingua-cultural conventions.

### *Findings*

With regard to paragraphing, we observed a disorderly approach whether to the number of paragraphs, structure of a paragraph, number of topics, or multiple standpoints (in some papers, it looked like a spiral development of topics—moving and coming back). This resulted in the underdevelopment or overdevelopment of a paragraph. Example 1 below presents a sample in which a change in font type (alternatively regular font type and italics) means a shift to a new topic, and generally lack of internal structure:

#### **Example 1 Multiple standpoints and topics.**

Intercultural differences (as a result of globalization) are becoming an area where only able managers succeed. When entering the international market, we also encounter differences in communication, thinking, and behavior of people from different cultural backgrounds. *It is necessary that we accept these differences and are able to adapt to them, especially in an environment where people work in international teams. An integral part of success is therefore, first and foremost, tolerance, understanding, and acceptance of the culture.*

According to Leung et al. (2014) and Caputo et al. (2018), cultural aspects are important in the field of international trade, of which management is a part. *We are talking above all about the European Union communities, which are mixed and created by the migration of the population, which brings, above all, multiculturalism affecting social and cultural change.*

In international trade, the intercultural competence of managers is essential, as well as knowledge of the culture of the country

with which the business is closed. Intercultural aspects can greatly influence the behavior of business partners (Barner-Rasmussen et al., 2014; Caprar et al., 2015; Del Giudice et al., 2017).

The cultural aspect includes economic, social, and family life, religion, sports, food and arts. The emphasis is on what people are doing at a certain time and in a certain place. Each person is a part of a certain social group composed of several levels of mental programming.

Example 2 below evidences a paragraph (by a prominent Slovak linguist) consisting of two sentences (change in font type means a start of a new sentence) with ostentatious syntax within the paragraph:

**Example 2 Ostentatious syntax within a paragraph.**

The relationship of symmetry and asymmetry between form and content in language has become (as indicated in point 1) a basic stimulator of two central semiotic essences, “bases”, “tonalities”, “messages” of the language system at its origin and is fully reflected in the development and the current “happening” of its elements. *It is an iconic-symbolic - with symmetry between form and content (form is part of the reflective surface of the sign)—and arbitrary (with “inherited” symmetry, but dominantly with asymmetry between form and content; form is not part of the reflective surface of the sign) semiotic principle, which closely—especially through their elements, signs—cooperate, complement each other and regroup within each other (this fact is also documented by the neurophysiological basis of speech: these are dominant functions—developmentally earlier—right and left cerebral hemispheres, as confirmed by basic types of aphasia—suppression of the relation of similarity, or the relation of adjacency, i.e. metaphorical versus metonymic principle—Jakobson, 1991, p. 87 n.), creating overlapping sets of such binary oppositions in the language system (from to-date research of ours, cf. XY 2007a, 2007b, 2008, 2011, 2016, etc.), to which belong the following (the first symptom is dominantly applied in the “zone” of the iconic-symbolic principle, for the second the dominant semiotic background is the arbitrariness principle): associativeness (e.g. in the style-forming process, it is the phase of selection of thematic elements) and linearity (e.g. in the generation of text in different communication situations this “factor” guarantees lingual-syntactic processing of thematic elements; it is thus the axis of composition).*

The two samples are semantic translations of the original Slovak versions. The research shows that the Slovak mindset is such that the paragraph arrangement is a tool of pursuing author's voice, and the length of a paragraph or separating an idea is a means of emphasis. Unpredictability is almost inherent, which is, in our view, in contrast with the respect for the reader and with the responsibility for full information transfer.

## RESEARCH INTO MICROSTRUCTURE

### *Methodology*

We understand microstructure as an interplay of text semantics, syntax, and stylistics. The same set of papers (as in the study into mezzostucture) was interpreted in terms of microstructure.

### *Findings*

The most common signals of the clash between Anglo-American and Slovak writing styles yielded by the analysis are: pluralis auctoris and baroqueness. Our typology of the latter includes: principle of repetition, recurring clustering of three items, padding, artificial elaborateness, and matrioshka effect.

**Pluralis Auctoris.** A typical feature of the Slovak academic text is so-called pluralis auctoris or pluralis modestiae, i.e., the pronoun “we” is used to refer to a single author. Slovak scholars recognize the use of pluralis auctoris as an indicator of scientific objectivity of a scholarly paper and its author's modesty. Using first person plural pronoun thus implies backgrounding the scholar, depersonalizing, and foregrounding the research and its outcomes. The examples in Table 15.5 evidence practice by a single author.

**Table 15.5. The table provides examples of the usage of pluralis auctoris in Slovak and its translation into English.**

Slovak usage	Semantic translation	Suggested functional translation
Zámerné používame slovné spojenie ...	We intentionally use the phrase...	I intentionally use the phrase...
...týmto spôsobom sa budeme odvolávať na dielo ...	...in this way we will refer to the work ...	...in this way, I refer to the work ...
Spôsoby, akými XY vedie naráciu, sme sa v stručnosti snažili naznačiť v úvode predloženej štúdie.	At the beginning of the present study, we tried to briefly indicate, the ways in which XY leads the narrative.	In the introduction, I outlined XY's ways of pursuing the narrative.

**Table 15.6. The table illustrates the usage of unnecessary synonyms, thus unnecessary repeating of the content that in the translation needs to be eliminated.**

Types of synonyms	Slovak usage	Semantic translation	Suggested functional translation
different origin	vzdelávacia a edukačná činnosť	educational and educational activity	1/ education 2/ educational activities
paraphrasing	vzdelávacie výsledky a školská úspešnosť	educational results and school success	student's educational/school results/ achievement

*Recurring Clustering of Three Items.* Slovak authors like to adopt a fairy-tale-like rhetoric in that their expressions come in groups of three. Our view is, when this occurs once in a submission, it is not disturbing. However, if such clustering is repeated with different word classes in one paragraph, the reader may perceive it annoying. The following exemplify semantic translation of the Slovak original:

[1] ...elements cooperate, complement each other, and re-group within each other

[2] ...we encounter differences in communication, thinking, and behavior

[3] An integral part of success is, therefore, first and foremost, tolerance, understanding, and acceptance of the culture.

**Table 15.7. The table illustrates verbal padding on the phrase level.**

Slovak usage	Semantic translation	Suggested functional translation
V kontexte podpory rozvoja ...	In the context of support of development of ...	(in order) to support the development of ...
V kontexte príspevku ...	In the context of the article...	In the paper ...
S cieľom dosiahnutia ...	With the aim to achieve ...	(in order) to achieve ...
Pružný systém podporných opatrení v podobe jednotlivých profesionálov	A flexible system of support measures in the form of individual professionals	A flexible system of support measures including Ø [...] field-specific experts.
Môže zasahovať aj do oblasti športovej edukológie	It may also overlap with the field of sports education	It may also overlap with Ø sports education.

*Padding.* Padding (Bilá, Kačmárová & Vaňková, forthcoming) is taken to represent microstylistic redundancy from the perspective of English; we identified padding on the level of a phrase, a part of a clause, and a whole clause (Tables 15.7–15.9). The examples demonstrate that redundant segments (printed in italics in source texts and their semantic translations into English) make their English renderings too verbose, less succinct, and less concise. Often-times, a redundant segment disrupts the flow of thought thus requiring more processing time on the reader's part. Therefore, we adopted such translation solutions that make syntactic structures more condensed and that reduce the processing effort on the reader's part; they are referred to as resegmentations by Pym (2016).

**Table 15.8. The table illustrates padding within a part of a clause.**

Slovak usage	Semantic translation	Suggested functional translation
... aby sa zo školy stalo miesto podporujúce aktivitu a kreativitu dieťaťa	... so that a school became a place supporting the child's activity and creativity	So that school may $\emptyset$ support a child's agency and creativity.
Na skutočnosť, že vzťah medzi rodičmi a školou by sa nemal obmedzovať len na kontakt a spoluprácu v prípade výskytu problémov, poukazujú XY (2018).	XY (2018) point at the fact that the relationship between parents and school should not be limited to contact and cooperation in the case of problem occurrence.	$\emptyset$ The parent-school relationship should not be limited to dialogue and cooperation merely in problem-solving situations (XY, 2018)
...prostredníctvom svojej základnej jednotky, ktorú tvorí text.	...through its base unit which is text.	...through its essential unit – $\emptyset$ text.

**Table 15.9. The table illustrates padding in terms of whole clause redundancy.**

Slovak usage	Semantic translation	Suggested functional translation
Výbrané výsledky prezentované v nasledujúcich častiach príspevku vychádzajú zo zistení autorského výskumu.	Selected results presented in the following sections of the paper are based on the findings of the author's research.	$\emptyset$
Obom aspektom sa budeme bližšie venovať v nasledujúcom texte.	We will deal with both aspects in more detail in the following text.	$\emptyset$

*Artificial Elaborateness.* By artificial elaborateness, we mean pretentious language, very popular among long-established Slovak scholars. We understand pretentious language in two areas: syntactic and lexical. Syntactic pretentiousness (see Table 15.10) implies syntactic over-complexity, piling up phrases creating the illusion of embroidery to make the impression of sophistication (Bilá, Kačmárová, & Vaňková, forthcoming). Lexical pretentiousness (Table 15.11) is represented by the Slovak authors’ preference for foreign-sounding (Latinate, English) expressions although their Slovak counterparts are available. In some cases, even poetic expressions may “trespass” academic prose.

**Table 15.10. The table shows unnecessary piling up of phrases in Slovak and their elimination in translation.**

	<b>Noun phrase</b>	<b>Verb phrase</b>
<b>Slovak original</b>	Spolupráca <i>v zmysle</i> (v zmysle) prejavenia (prejavenia) [...] záujmu [pravidelného] a (v zmysle) informovania sa (informovania sa) o fungovaní (o fungovaní) dieťaťa (o fungovaní) ... v [...] <i>systeme</i> [školskom a rodinnom]	ostáva v úzadí.
<b>English semantic translation</b>	Cooperation in terms of (in terms of) showing (showing) [...] interest [regular] and (in terms of) becoming informed (becoming informed) about functioning (about functioning) of a child (about functioning) ... in [...] system [school and family]	remains backgrounded.
<b>Suggested functional translation</b>	Cooperation Ø manifested as Ø [attention to] continuous [...] to to a child’s Ø school performance and behavior in a family	tends to be backgrounded.



*Matrioshka Effect.* By the term matrioshka effect, we call attention to the fact that the gist is either hidden in the bulky language (see Example 2 above on ostentatious syntax in a single paragraph) or delayed until the end of the paper. Slovak stylistics is not process-oriented, i.e., authors are not trained in the sense of instructions like state the thesis and your argument in the introduction, provide support for your claim next to it (not two paragraphs later), do not introduce a new claim unless the first one is finished, do not ask questions in the conclusion, etc.

In theory, authors are aware of a three-part structure, of the required vocabulary and syntax, but this is never practiced and thus not mastered. As a result, reader-friendliness is not an issue, as a Slovak author is educated to see the text as a monologue, and it is up to the reader to be able to interpret what the author has in mind. A reader uncovers what is at the core through continuous opening of matrioshka dolls to reveal something of the same sort inside.

**Table 15.11. The table exemplifies omnipresence of foreign words or assumed sophistication in texts by Slovak authors and their optimalization in translation.**

Slovak usage	Semantic translation	Suggested functional translation
...prejavom je požiadavka odklonu od dôrazu na mechanické reprodukovanie a príklonu k aktívnym formám vyučovania	...the manifestation is the requirement of deviating from the emphasis on mechanical reproduction and of inclining to active forms of teaching	...the manifestation of which is shifting the emphasis from mechanical drilling to active learning.
V úzadí ostáva spolupráca v zmysle prejavovania pravidelného záujmu a informovania sa o fungovaní dieťaťa v školskom a rodinnom systéme.	In the background remains co-operation in the sense of manifesting a regular interest in informing about the child's functioning in the school and family systems.	Cooperation manifested as continuous attention to a child's school performance and behaviour in his/her family ∅ tends to be backgrounded.
Napriek v podstate minimálnemu explicitnému postulovaniu potreby výskumu uplatnenia jazyka, ...	Despite essentially minimal explicit postulating of the need for research into the language use, ...	Although the ∅ need for research into the language use in sports was infrequently explicitly claimed.
s cieľom doplniť mozaiku poznania o možnosti prínosu	in order to complete the mosaic of knowledge of the possibilities of benefit	enhance ∅ the knowledge benefits

## CONCLUSION AND IMPLICATIONS

The conceptual analysis into the Slovak linguistics tradition made it clear that Slovak stylistics is product-oriented, i.e., it deals with different text types but not with writing as a process. An academic piece is an intersection of text type, genre, and technique. However, the technique represents a mere list of features that a particular genre within a particular text type allegedly has; yet the pure instruction is not a concern. The outcome is thus often idiosyncratic and reflects how an author has adopted and adapted the general principles. The general principles of academic text are as follows: It is intended for the expert public, it is objective, and it is monologic. The rest is to be modified and tailor-made by an author. This is understood as providing space for self-reflection, for an author's right to deciding that the text is not schematic, template-like; rather, it enables an author to express their voice.

Expressing authorial voice can be understood as a clash when two lingua-cultures meet. One culture may see it as taking liberty to use and organize language as convenient to fulfill a set objective, which is generally accepted, tolerated, or viewed as natural and not frowned upon. In another culture, an authorial voice is reflected through the originality of the approach to a research problem statement and dealing with it, which is welcome in that culture. The clash happens when authors educated in one lingua-culture need to express themselves in another lingua-culture; in other words, when a native lingua-culture needs to be translated into a foreign lingua-culture with a differing writing style and eventually accepted by the target audience. Specific discrepancies are instantiated in the present empirical analysis.

The empirical analysis evidences problems on three levels: (1) macrostructure or proper sharing of information (theoretical and empirical); (2) mezzstructure or proper text segmentation into sections; and (3) microstructure or adherence to the stylistic conventions of the Anglo-American writing style (the usage of syntax, vocabulary, etc. in line with economy of expression). Authors educated in other-than-Saxonic writing styles (in this case, Slovak) encounter problems in each of the three aspects. This is substantiated by the conducted analysis. The problems on the macrostructure level include research problem statement and aim statement. The problems on the mezzstructure include haphazard text segmentation, paragraph under- or over-development, improper placement of an argument, and lack of support. The problems on the microstructure level include improper self-reference (*pluralis auctoris* for a single author) and a set of features falling under the cover term baroqueness or "too much of everything." The features that the analysis yielded include principle of repetition, recurring clustering of three items, padding, artificial elaborateness, and matryoshka effect.

The mentioned features materialize the clash between Slovak and Anglo-American writing styles. In translation, they require some text modification or creation of the voice that is compatible with the receiving lingua-culture. The non-conformity issue may well be due to non-conscious adherence to a certain linguistic tradition and to the ignorance of a different lingua-culture, namely a different writing style. The present study focuses on the Slovak language as a representative of Slavic languages, which, as of now, are not delimited within a specific writing style. We claim that the poor success of Slovak authors aspiring to publish in English journals is caused by the status of English as lingua academica as it implicitly, though pertinently, highlights the dialectal relationship between language and style.

The core of the clash derives from the presence of different writing styles on par with different lingua-cultures. This brings us closer to the need to deal with the conceptualization of academic writing in the Slovak lingua-culture and its impact on Slovak authors' written production. Accounting for this, establishing writing-for-translation stylistics looks like a necessary step towards the internationalization of Slovak academic prose. Understanding English as a lingua academica (not only) by Slovak authors necessarily lies in its being an amalgam of macro-, mezzo- and micro-structure, which needs to be addressed within practice-based writing-for-translation stylistics. We believe that the present study on Slovak writing style may serve as an impetus for other-than-Saxonic lingua-cultures to contribute their observation on the local practice to enhance the awareness of the existence of different writing styles.

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