

## Publication Guidelines for trans-kom

Dear Author,

**trans-kom** is a scholarly journal for translation and technical communication research. It is published by Leona Van Vaerenbergh and Klaus Schubert exclusively on the Internet. **trans-kom** publishes research results and scholarly discussion papers in the fields of translation and interpreting, specialized communication, language for special purposes, terminology and related subjects.

Submissions are accepted in German, English, French or Spanish. All submitted manuscripts will undergo a blind review process.

**trans-kom** is found at <https://www.trans-kom.eu/>. These Publication Guidelines and the computer files mentioned in it can be downloaded from the website.

On the following pages you will find concise guidelines for formatting your submission to **trans-kom**. All submitted manuscripts should follow these publication guidelines. Please bear with us for wording everything in telegraphic style.

Manuscripts should be submitted electronically as an e-mail attachment (if necessary, on a data medium) to one of the editors:

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We shall carry out the final formatting of the manuscripts for the journal using Microsoft Word and then convert the files to PDF format for publication. We therefore request that you write your manuscript in Word. The sample pages, which you will find below, illustrate the appearance of the final version of a manuscript. To make formatting your manuscript as easy as possible for you, we offer you three procedures. Please choose the procedure that best suits your habits when producing a manuscript.

1. *You do the writing – we do the formatting.* If you are not experienced in using paragraph and document templates, please send us a plain Word file. Structure your text with paragraph headings, body text, quotations, examples, bibliographic references etc. as illustrated on the sample pages. We shall do the rest of the formatting work for you.
2. *Experienced in using paragraph templates.* If you are used to working with Word paragraph templates, please use the empty master file **trans-kom.docx** which is included in the Publication Guidelines zip file. Write your text in this file. Format the paragraphs with the paragraph templates. Which template to use for which type of paragraph is shown in blue print in the margin of the sample pages. If your version of the Word software is in a language other than German, most of the paragraph templates names will appear in German as shown on the sample pages, while others (e. g. **Überschrift 1**) will appear in the language of your system (e. g. **Heading 1**).
3. *Experienced in using document templates.* If you are used to working with document templates, please copy the template **trans-kom.dotx** which is included in the Publication Guidelines zip file, to the folder on your hard disk where Word document templates are stored. Use the template for your manuscript. If you have already written part of your text, simply link your document to the new template. Please format each paragraph as shown on the sample pages. If your version of the Word software is in a language other than German, most of the paragraph templates will appear in German as shown on the sample pages, while others (e.g. **Überschrift 1**) will appear in the language of your system (e.g. **Heading 1**).

No matter which of these procedures you choose, please follow the instructions given on the following pages, which include Instructions and Sample Pages.

Thank you!

The Editors  
Leona Van Vaerenbergh  
Klaus Schubert  
Sylvia Jaki  
Franziska Heidrich-Wilhelms

## Instructions for formatting your manuscript

- Each article starts with the author's name. This is followed by the title of the article and possibly a subtitle (see sample pages).
- The articles have an abstract of up to 150 words in English. If your article is written in English, the heading of the abstract is only the word **Abstract**. If the article is in some other language, the heading of the abstract is an English translation of the title of your article, followed by a dash and the word **Abstract**.
- The first heading is numbered 1 (not 0).
- There is no blank line between paragraphs. Paragraphs following another paragraph in body text are indented. Paragraphs following a heading, an example, a quotation, an illustration or the like are not indented (see sample pages).
- Please refrain from using underscores and bold face type in the body text. For emphasizing words, use italics. Also use italics or small capitals for emphasis (e.g. for transcriptions, book titles or unnumbered subheadings in the body text).
- The general rule is: As little emphasis as possible.
- Quotations appear in double quotation marks. Quotations longer than two or three lines should be set off without quotation marks (see sample pages). It is important to precisely reference all quoted and referred to passages of text with publication year and page numbers.
- Enter a space between punctuation marks in abbreviations (→ e. g., i. e. ...).
- No spaces before or after slashes (→ translating/interpreting).
- For omissions in quotations use square brackets: → [...].
- Please do not use hyphenation in headings.
- You may use footnotes. However, please do not add footnotes to the author's name, to the title of the article or to headings.
- When you need to create special spacing within lines, use tabs and not multiple spaces.
- Figures, illustrations etc. are numbered throughout the article, starting with **Fig. 1**.
- In the list of references, do not abbreviate the authors' first names and make sure to include the publisher. Carefully follow the examples given on the sample pages.
- If appendices are included, they should appear after the list of references.
- Please do not add page numbers or headers. This will be done uniformly for the journal.

If you follow procedure 2 or 3, you may copy text written before receiving these guidelines into the master file or you may link your file to our document template. If you do this, please make sure that your document has the required margins. It may well happen that the margins previously set in your file override the margin settings contained in our templates. The settings should be:

- Top: 3.5 cm
- Bottom: 4.5 cm
- Left: 3 cm
- Right: 3 cm
- Binding margin: 0 cm
- Header: 2.5 cm
- Footer: 4.3 cm

Paper format: A4. Standard font: Arial, Standard font size: 11.

### **Sample pages**

The following sample pages do not constitute a complete article. They are meant to show you how to format various types of paragraph. The list of references is not taken from the sample pages. It shows references to the most frequent types of publications. The list of references is in alphabetical order by authors' names.

T\_Autor

Philipp Hammer &amp; Nathalie Mälzer &amp; Maria Wünsche

T\_Titel

## Audioeinführungen als Zusatzangebot zu Audiodeskriptionen?

T\_Üb Zuf

*Audiointroductions for film in addition to audiodescriptions: An audience response  
study – Abstract*

T\_Zusf

Audiointroductions (AI) have been used for a long time as a supplement to theatre and opera performances in order to increase accessibility for the blind and visually impaired. In recent years the idea has also been transferred to film. AIs aim at providing information that audio-descriptions (AD) usually do not cover due to AD conventions and time constraints. The first German AIs for feature films have been developed at the University of Hildesheim. One of them has been produced in 2013 by the Bavarian Broadcasting (BR). In order to investigate on target audience acceptance, a study with 17 blind or visually impaired participants was carried out in 2014. Overall results of the study are very encouraging. Most participants are favourable to AIs and would appreciate AIs for more films. Moreover, a lot of valuable information regarding the possibilities of improving AIs and making them available could be gathered.

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after headings,  
quotations,  
sample  
sentences,  
figures etc.)

Überschrift 1

### 1 Hintergrund

Die vorliegende Rezeptionsstudie untersucht die Textsorte Audioeinführung für Filme, die sich als ergänzendes Informationsangebot zur bereits seit längerem eingeführten Audiodeskription vor allem an blinde und sehbehinderte Rezipienten richtet. An der Universität Hildesheim wurde 2013 eine Audioeinführung für den Film "Die Wand" erstellt, welche anschließend im Rahmen einer Studie mit blinden und sehbehinderten Rezipient\_innen hinsichtlich Akzeptanz und Nutzen untersucht wurde.

Im Übereinkommen der Vereinten Nationen über die Rechte von Menschen mit Behinderungen aus dem Jahr 2006 wird das Recht auf eine gleichberechtigte Teilhabe am kulturellen Leben anerkannt (vgl. UN BRK 2008). Das bedeutet unter anderem, dass in den Vertragsstaaten Maßnahmen getroffen werden um beispielsweise Fernsehprogramme und Filme "in zugänglichen Formaten" bereitzustellen. Dies wird in Bezug auf die Rundfunkbeitragspflicht, die in Deutschland seit 2013 auch für blinde und sehbehinderte Menschen gilt, umso deutlicher. Das bisher verwendete Mittel, Filme für diese Zielgruppe barrierefrei zu gestalten, ist die Audiodeskription.

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body text)

dessen jeweiligen körperlichen Zustand als kognitionsrelevant berücksichtigt und damit den cartesianischen Dualismus von Körper und Geist überwindet,<sup>18</sup> stehen die konzeptuellen Grundlagen für eine solche Beschreibung und Erklärung derartiger Phänomene zur Verfügung.

Die Situiertheit des Übersetzers als zentrales Anliegen einer ökosystemorientierten Translationstheorie wie der Situated Translation wird in diesem Zitat Risku noch einmal deutlich:

Es greift [...] zu kurz, wenn wir Intelligenz und Übersetzen als intelligente Leistung ausschließlich durch die Beschreibung des Gehirns oder des einzelnen Individuums zu erklären versuchen. "Was in den Köpfen von Übersetzern vorgeht" muss komplementiert werden durch das, "was in den Händen/im Computer/auf dem Arbeitstisch/in der Sprache/in den Dialogen von Übersetzenden vorgeht". (Risku 2004: 91)

Hier ist die Erweiterung des kognitionstranslatologischen Erkenntnisinteresses vom Kopf des Übersetzers auf dessen Umwelt und seine Interaktion mit dieser Umwelt klar erkennbar. Aus Sicht der Situated Cognition und der daraus abgeleiteten Theorie der Situated Translation lassen sich der Prozess des Übersetzens und die relevanten kognitiven Einflussfaktoren grafisch wie folgt darstellen:

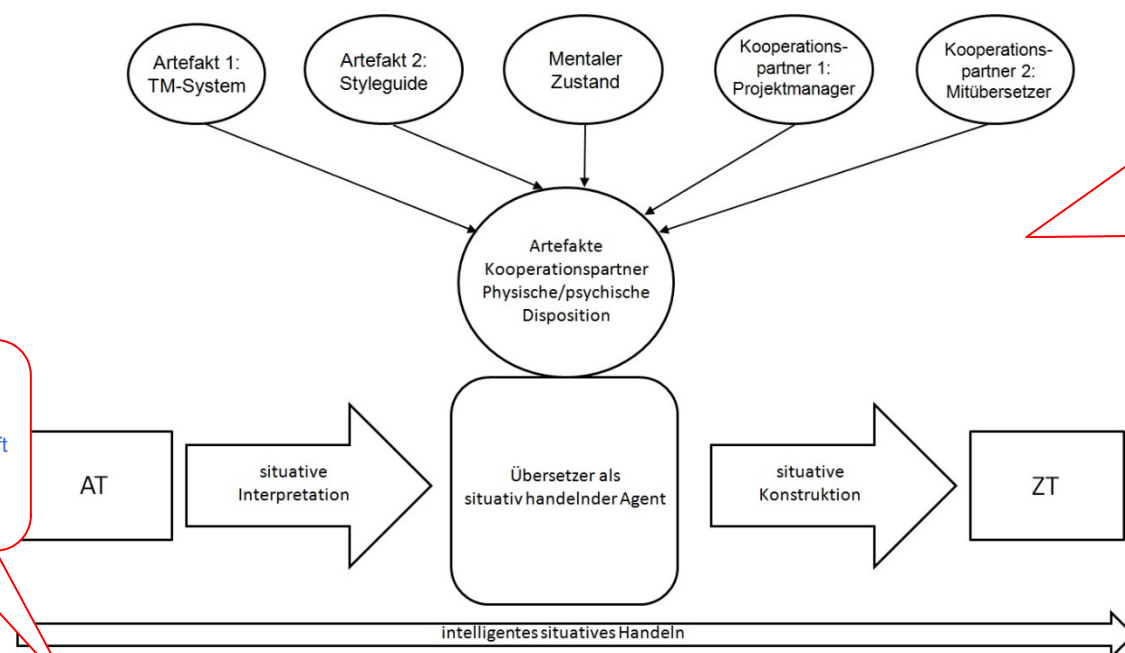


Abb. 5: Ökosystemmetapher – Übersetzen als intelligentes situatives Handeln

<sup>18</sup> Kognitionswissenschaftliche Ansätze, die den Einfluss des menschlichen Körpers auf die menschliche Kognition betonen, firmieren unter der Bezeichnung *Embodied Cognition* (vgl. Rickheit/Weiss/Eikmeyer 2010: 105–125). Die erkenntnistheoretischen Konsequenzen eines solchen Kognitionsverständnisses für die technisch-naturwissenschaftliche Übersetzung habe ich in Krüger (2015: 83–113) herauszuarbeiten versucht.

Elisabet Titik Murtisari

*A relevance-based framework for explication and implication  
in translation: An alternative typology*

trans-kom 6 [2] (2013): 315–344

Seite 339

form is more accessible and provides more information to the reader than the source form.

## (2) Scalar de-explicitation

ST: The rabbits hurried noiselessly for cover.

(Steinbeck: *Of Mice and Men*: 7)

TT: Diam-diam **binatang-binatang itu** lari menyembunyikan diri.

(Steinbeck: *Tikus dan Manusia*: 8)

[Quietly **the animals** ran to hide themselves.]

The shift is scalar because the shift from ‘the rabbits’ into ‘the animals’ is only a formal development. It is a de-explicitation because ‘the animals’ in the TT is less explicit than the ST ‘the rabbits’, making the reader work more on inference to understand what the expression refers to.

## (3) Categorical explication

ST: “If he finds out what a crazy bastard you are, we won’t get no job...”

(Steinbeck: *Of Mice and Men*: 11)

TT: “Kalau dia tahu engkau ini cuma anak haram jadah goblok, **siallah kita**. Kita akan kehilangan pekerjaan”. (Steinbeck: *Tikus dan Manusia*: 12)

[‘If he knows you are just a brainless illegitimate bastard, **back luck for us**. We’ll lose the job.’]

The shift is categorical because ‘*siallah kita*’ (‘bad luck for us’) is an implicature of the explicature in the ST (“If he finds out what a crazy bastard you are, we won’t get no job”). In the TT, however, the implicature then becomes part of the explicature. It is an explication because it moves from the implicit (implicature) to the explicit (explicature).

## 4. Categorical de-explicitation

ST: “... Maybe I can preach again. Folks out lonely on the road, folks with no lan’, no home to go to. **They got to have some kind of home**. [...]”

(Steinbeck: *The Grapes of Wrath*: 58-59)

TT: “... Mungkin aku bisa khotbah lagi. Orang-orang kesepian di jalan, orang-orang tanpa tanah, tak ada rumah untuk pulang. [...]”

[‘Maybe I can preach again. People are lonely on the road, people with no land, no home to go back to’]. (Steinbeck: *Amarah* vol. 1: 71)

In the English version, the text ‘they got to have some kind of home’ in the English version is not translated in the Indonesian TT. The meaning, however, is not totally eliminated but still inferable from the TT as an implicature. The shift is therefore categorical because the respective meaning moves from being a TT explicature to an



Capitalisation in English

title of monograph ordinary spelling

Capitalisation in English

title of edited volume ordinary spelling

Capitalisation in English

title of journal capitalised

Capitalisation in English

title of article ordinary spelling

T\_Bibl

(= reference list  
>> here a chapter from an edited book)

Elisabetta Cavarero (2000): *A relevance-based framework for explicitation and implicitation in translation: An alternative typology*. Amsterdam/Philadelphia: Benjamins

*trans-kom* 6 [2] (2013): 315–344  
Seite 343

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Capitalisation in English

title of conference capitalised

T\_Bibl

(= reference list  
>> here an article from a journal which is published in print and online)

T\_Bibl

(= reference list  
>> here a monograph)

## trans-kom

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**trans-kom** ist eine wissenschaftliche Zeitschrift für Translation und Fachkommunikation.

**trans-kom** veröffentlicht Forschungsergebnisse und wissenschaftliche Diskussionsbeiträge zu Themen des Übersetzens und Dolmetschens, der Fachkommunikation, der Technikkommunikation, der Fachsprachen, der Terminologie und verwandter Gebiete.

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- Reichwald, Ralph; Kathrin Möselein, Frank Piller (2008): "Interaktive Wertschöpfung. Herausforderungen für die Führung." Willms Buhse, Sören Stamer (eds): *Enterprise 2.0 – die Kunst, loszulassen*. Berlin: Rhombos, 99-122
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These notes are in the language of your article (in this case, English), no matter in which language the referenced work is.

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#### Heading 4

(here used for the heading of the author information)

T\_AnnoE

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