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Why Scalings Matter? —
an investigation of translators' adjustments of rhetorical force in English-Chinese translation

Yuan Meng

A thesis submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy



School of the Arts and Media
Faculty of Arts, Design and Architecture

January 2022

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Chapter 1 Introduction

1.1 The background of this study

This thesis reports the findings of a project which, in very broad terms, explores the translation from English into Mandarin Chinese of utterances which convey the speakers or writers' subjective determination of degrees of quantity, intensity, and prototypicality. These are the meanings which, in the Appraisal literature (e.g., Martin and White 2005), are treated as coming under the evaluative-language subsystem of GRADUATION. These include wordings which are often labelled 'degree expressions', some of which have been given more specific labels such as 'boosters' (e.g., *very much*, *greatly*, *a lot*), 'diminishers' (e.g., *little*, *slightly*, *just*), 'minimizers' (e.g., *in the least*, *hardly*, *minimally*), or 'maximizers' (e.g., *completely*, *fully*, *perfectly*) (Quirk et al. 1985; Bolinger 1972). These items play a key role in modulating the rhetorical force of utterances.

The initial inspiration for the project came from work undertaken by leading translation studies scholar, Jeremy Munday, into how expressions of this type were dealt with by translators of political speeches and debates. He undertook a series of studies (2012a, 2012b, 2012c, 2015, 2018) which involved analyses of the multi-language translations of debates in the European Parliament and of multiple translations of the inaugural speeches of US Presidents Obama and Trump. He found that translators often varied as to whether they retained these expressions in their target texts. In his 2018 paper, he observed a tendency for some of these degree expressions to be omitted from translations of President Obama's inauguration speech, while, interestingly, this omission occurred less often in the translations of President Trump's speech, with some actually being added in translation, i.e., those translations included degree expressions that were not presented in the source text. This alerted me to the possibility that further investigation of issues around the translation of such expressions might be of considerable interest.

For my study, I chose as data advertisements of three products produced by the Apple Technology company and their translations into Mandarin Chinese: advertisements for the iMac, the iPad Pro, and the iPhone 11 Pro. I chose these advertisements for the following reasons. Firstly, being advertisements, they have a clear communicative purpose to promote these products by emphasizing their positive features, and thus degree expressions (instances

of GRADUATION) in these texts, especially those that function to amplify the strength of propositions, have an obvious role to play here. Secondly, and more crucially, Apple company's website makes available three different Chinese translations of each advertisement: one intended for the mainland China market, one for the Taiwan market, and one for the Hong Kong and Macau markets—these latter two markets sharing the same translation (of these last two, my study only took the Hong Kong market into account). (For more details on the data set, see Chapter 3.) The use of multiple translations of the same source text is well established in translation studies as a way of better understanding what is at stake in the choices translators make. The work by Munday mentioned above makes very effective use of this methodology, seeing points of divergence between the different translations as pointing to what Munday (2012a) terms 'critical points' in translator decision-making. When translators differ in the translation choices they make, this can be indicative of source text meanings which are either ambiguous, or which are highly determined by the source text cultural context, or for which there are no obvious comparable wordings in the target language. Thus, having available these multiple translations of each advertisement increases the chances of developing new insights into the nature of the GRADUATION system in Chinese, and into what is at stake in the translation of these degree expressions from English into Chinese. As Matthiessen (2014) has observed:

> …the greater the number of translations of one source text that we examine, the more we will begin to see of the meaning potential of the 'target language' simply because different translators are bound to make different selections from the meaning potential, sometimes subtly different selections, sometimes selections that are further apart. (p. 273)

There is also the added benefit of the three translations being intended for different regional markets. This raises the interesting possibility that any differences which might be observed in the ways the three translations deal with these instances of GRADUATION may be associated with differences in the cultural contexts of the communities to which they are directed. This is obviously just a possibility, but nonetheless something worth further investigation.

A preliminary survey of the nine target texts — three Chinese translations for each single English advertisement—reveals that there are quite a few points where these degree expressions (subjective scalings of intensity and quantity) are 'added' under translation: i.e., an instance of scaling is presented in a target text even while no comparable scaling is present

in the source text. Similarly instances of 'omission' are also observed, along with other 'mismatches' between source and target text as to the inclusion or not of such degree expressions. This means it is possible to propose that, in a number of cases, the translations in my dataset of such instances of GRADUATION correspond to what has been discussed under the heading of 'translation shifts' in the translation studies literature (e.g., Catford 1965; Levy 1967; van Leuven-Zwart 1989, 1990; Matthiessen 2001, 2014). In this study I focus on shifts in meaning between source text and target text in connection with speakers/writers' subjective scalings of quantity, intensity, and prototypicality.

I have also observed that there are frequently divergences between the multiple translations of the same source text in how such expressions are dealt with. For example, one of the translations may add a degree expression that is not present in the source text, thus producing a 'translation shift'; while the other translations remain congruent with the source text with respect to scaling. Alternatively, in some cases, the multiple translations of the same source text may all be different in some way in terms of how they deal with an instance of GRADUATION meaning. That is to say, different types of meaning shift may be observed across multiple renderings of a single source text.

1.2 Issues and questions motivating the study

These observations gave rise to the following issues and questions. How might one go beyond simply asserting that the translation of a given utterance involves a shift of meaning? How might one go further and describe, in a theoretically principled and systematic way, just what is involved communicatively in that shift, and just what is involved in terms of differences in the semantic features of the source text and target text. Furthermore, might it be possible to compare and contrast shifts by reference to the determination of some degree of shift? Might it be possible to characterize one translation of a given utterance as involving a greater shift of meaning and another translation as involving a lesser shift? This question is particularly relevant on account of the tendency just noted above for different translations of the same source text often to differ in the rendering of utterances which include instances of GRADUATION.

A key objective of this study, therefore, is to seek to provide answers to these questions, to contribute to the scholarship concerned with 'translation shifts' by offering a systematic account of what is entailed semantically in the shifts observed in the nine target texts which

comprise the dataset. This account will offer a systematic way to identity instances of shifts in terms of GRADUATION, to make determinations of degree of shift and to classify shifts by reference to what they entail with respect to semantic features—what is at stake communicatively in the shift.

A second objective is associated with the above noted tendency for the three translations of the same source text advertisement to differ in how they translate wordings that include such scalings. More specifically, preliminary analyses seem to indicate that the translations may differ in terms of the frequency with which such shifts occur, or at least in terms of the frequency of certain sub-types of shifts. For example, it has been observed that translations for the Hong Kong market seem to include more shifts involving scalings of intensity than the other translations. For this reason, the project on which this thesis reports sought to determine if it were possible to identify any tendencies in the translations with respect to the types of shifts which occur more often, less often, or not at all. It is postulated that any such tendencies may have consequences at global text level: i.e., in terms of the overall tone or impact of the target text. For example, should a translation include substantially more shifts that involve upscaling of intensity than other translations, it would potentially come across as more forceful and compelling. This line of analysis firstly involves comparisons in terms of such tendencies between the three different translations of a given source text advertisement—for example, comparing the three target texts of the iMac advertisement with respect to any such tendencies. Secondly, it involves comparisons across the three texts associated with a given market. That is to say, could, for example, the same tendency be observed across two of the Hong Kong translations, or even all three translations intended for the Hong Kong market, and likewise for translations intended for the mainland China and Taiwan markets?

In this sense, then, the project involved a shift in focus from issues around the nature of translation shifts, considered on an individual basis, to exploring what the consequences of such shifts may be for the overall communicative qualities of a target text.

1.3 The grounding of the project in Systemic Functional Linguistics

In order to seek answers to the above questions, I turned to the model of language provided by Systemic Functional Linguistics (SFL) (e.g., Halliday 1994; Halliday and McDonald 2004; Li 2007; Halliday and Matthiessen 2014), a model which is relied on by the Appraisal-

framework literature in its treatment of the systems of evaluative language, of which GRADUATION is one subsystem. The SFL model of language is useful for translation researchers for the following reasons. SFL proposes that any utterance (or sequence of utterances) can be analysed within language at the level of the wordings being deployed—the level or 'stratum' of 'lexicogrammar', and at the level of the meanings being conveyed—the 'stratum' of the semantics or discourse semantics, and outside language at the level of the social situation being referenced or enacted verbally. Accordingly, it is possible to consider any perceived shifts of meaning under translation from the perspective of lexicogrammar, from the perspective of the semantics or from that of the social situation being enacted or construed—and to be clear about which of these levels is being attended to in any analysis of a perceived shift.

For my study, my attention is mostly directed at what is at stake semantically in any perceived shift, rather than what may be entailed in terms of lexicogrammatical options, but also sometimes at what is at stake in terms of the context of situation.

Further, the SFL model proposes that any utterance simultaneously conveys meanings of three different types: (1) ideational meanings, by which our experiences of reality are represented and related logically, (2) interpersonal meanings, by which social roles and relationships are negotiated and personal viewpoints and stances are conveyed, and (3) textual meanings, meanings by which experiential and interpersonal meanings are organised into coherent texts and related to the ongoing communicative context. This enables the meanings being conveyed by any utterance to be broken down into multiple features associated with these three different aspects of meaning-making. It thus becomes possible, when dealing with perceived meaning shifts under translation, to be specific as to just what aspect or aspects of these multiple lines of meaning are felt to be in play in a given shift. It is on the basis of this model that I find grounds for isolating, and focussing my analytical attention on, those aspects of meaning in the source and target text which convey the speakers/writers' scalings of intensity, quantity, and prototypicality. (The SFL model of language and its application in translation studies is returned to, and dealt with, in more detail in later chapters.)

1.4 A brief introduction to the Appraisal-literature account of GRADUATION

Degree expressions—such as 'boosters', 'diminishers', 'maximizers' (as exemplified above)—reflect the speakers/writers' subjective up/down scaling of particular meanings. As indicated, in order to develop a systemic investigation of the different treatments of degree expressions in translation from English to Chinese, I chose to deploy the framework of GRADUATION, a sub-system of the SFL-based discourse semantic system termed APPRAISAL as proposed in Martin and White (2005). This sub-system provides a framework for analysing how language resources are utilized to realize and formulate subjective scaling in English. It needs to be noted, for reasons to be taken up below, that Martin and White (2005) are careful to indicate that the framework they offer covers options for scaling in English, and should not necessarily be taken to apply to other languages. In this framework, two major features of scaling have been categorized: the up/down scaling of intensity and quantity assessments are grouped together in the sub-system of FORCE, while the up/down scaling of the prototypicality of a category is assigned to the sub-system of FOCUS.

A summary account is provided here by way of an introductory overview, with a full account provided in Chapter 2. Assessments of degrees of quantity, termed 'quantification', involve subjective up/down scaling of number, mass, or extent in time or space—for example, '*spacious* Fusion Drive' (a subjective assessment with respect to the storage size of the drive), or 'put *over* 32 million pixels into play' (a subjective assessment with respect to the number of pixels on the device). Assessments of intensity (termed 'intensification') involve up/down scaling of the qualities of entities or processes—for example: 'iPad Pro is *incredibly* capable' (an intensifying of the quality of being 'capable', with that capability evaluated as of a high order), or of the vigour of processes—for example: 'Placing an AR object now happens *instantly*' (an intensifying of the vigour of being 'instantaneous'—evaluated as being of a high order). The framework identifies two degrees of up-scaling, (1) up-gradings such as 'it offers *many* opportunities' and (2) maximizations/max-gradings such as 'it offers *endless* opportunities'.

In contrast, up/down scaling of prototypicality involves assessments as to whether an item is a prototypical member of its class: e.g., the upscaling of prototypicality in 'it's a *genuinely* immersive experience'; or conversely, a marginal member of its class: e.g., 'I bought the iMac *sort of* on an impulse'. (For a fuller description of the GRADUATION system, see Chapter 2.)

1.5 Overview of the lines of analysis deployed

The analysis deployed in connection with the objectives outlined in Section 1.2 above involves identifying all instances of GRADUATION, i.e., instances of upscaling or downscaling, included in wordings in the source texts and then comparing each of these with their corresponding wordings in the target texts. The following steps are then followed.

As a first step, it is determined whether the corresponding target text also includes an instance of GRADUATION. If it does not, then this will unproblematically be identified as an instance of shift, given that the source text includes an authorial scaling of quantity, intensity, or prototypicality and the target text does not.

If the target text does include an instance of GRADUATION, then the next step is to determine whether it is of the same type as the instance in the source text. This involves, as a first step, classifying the source text scalings by reference to the semantic features of GRADUATION as set out by Martin and White (2005) in their treatment of resources for up/down scaling in English. As already indicated, this involves classifying such scalings as involving subjective determinations of quantity, intensity, or prototypicality. Simultaneously, it also involves classifying with respect to the level or degree of the scaling. That is to say, the options for scalings of intensity include: (1) down-grading '***somewhat*** *effective*', (2) up-grading '***very*** *effective*', and (3) 'maximization' or max-grading '***totally*** *effective*'. The same three options are available for scalings of quantity: (1) down-grading '***a few*** *opportunities*', (2) up-grading '***many*** *opportunities*', and (3) maximization/max-grading '***endless*** *opportunities*'. For evaluations of prototypicality, there are only two options in terms of the level—downscaling '*I bought the iMac* ***sort of*** *on an impulse*' and upscaling '*it provides a* ***genuinely*** *immersive experience*'. Thus, by reference to both the subtype of FORCE and the level of scaling, instances of scaling in the source text will be classified as one of the following: a case of down-graded, up-graded, or max-graded 'intensification', or a case of down-graded, up-graded, or max-graded 'quantification', or a case of upscaled or downscaled 'prototypicality'. (There is a further complication with respect to the sub-types of FORCE which will be dealt with in Chapter 2.)

Once an instance of scaling in the source text has been classified in this manner, then the question arises as to the basis on which its corresponding scaling in the target text might be treated as either matching or not matching it. This might at first seem a relatively easy question to address. Presumably if the sub-type of FORCE—'intensification' or

'quantification'—is the same for both source-text and target-text utterances, then there would be a match and hence no shift with respect to this feature of FORCE type: i.e., both involve scaling with respect to intensity, or both involve scaling with respect to quantity. If the sub-type is not the same, then this indicates a mismatch and hence a shift with respect to the sub-type. Similarly, if the level of scaling is the same for both source-text and target-text utterances, then there is a match with respect to this feature and hence no shift: for instance, if involve a down-graded scaling, or both involve an up-graded scaling, or both involve a max-graded scaling. Of course, since there are two systems or parameters of possible variation—level and sub-type of FORCE—then it is possible that there might be a match along one axis of possible of variation (for example, both being up-graded) but a mismatch along the other axis of variation (for example, one being a 'quantification' and the other an 'intensification'). Likewise, mismatch re both axes of variation—different levels and different FORCE sub-types—is possible.

Further consideration, however, reveals that determinations of such matches or mismatches may not be a straightforward matter. This line of analysis assumes that the meaning potentials of English and Mandarin Chinese are homologous with respect to the systems of options they make available for such scalings: specifically, that, as is the case for English, in Chinese (1) scalings may be indicated with respect to the intensity of qualities and processes, with respect to the quantification of number, mass, and extent, and with respect to prototypicality; and (2) scalings may involve either downscaling, upscaling or (in the case of 'intensifications' and 'quantifications') maximization. If, however, the meaning potentials of the two languages were not homologous in this way, then complications would arise as to how to interpret any apparent mismatches.

Consider, for example, what would transpire if it were found that the option of maximization, available in English, was not available in Chinese. This would mean that instances of maximization in English source text utterances would unavoidably be 'lost' in translation, since there would be no corresponding resource in Chinese for rendering this maximized scaling. A translator might deploy an instance of the lower-level upscaling by way of providing for some degree of amplification or they might simply omit any form of scaling from the utterance in question. Obviously, there would be mismatch, a shift in meaning, but this would be on account of differences in the meaning potentials of the two languages (what Matthiessen (2014) has termed a 'motivated' shift) and not as the result of translators' choices (what Matthiessen (ibid.) has termed 'unmotivated' shift). It is thus important to

establish whether or not the meaning potentials of the two languages are homologous with respect to the options they provide for scaling, so as to be clear as to what may be entailed in any observed shifts, to characterize them appropriately, and to be able to reach well-founded conclusions as to what is at stake communicatively in any such shifts.

Accordingly, it was necessary to first determine whether English and Mandarin Chinese are homologous in this way, before it is possible to undertake the comparison of those source text utterances which include instances of GRADUATION and with their corresponding target text utterances. The conduct and outcome of this investigation is outlined in detail in Chapter 4. In summary, the finding is that the two languages are, indeed, homologous re these systems of scaling—i.e., Chinese is like English in providing for scalings of quantity, intensity, and prototypicality, and these scalings involve down-grading, up-grading, and max-grading—for 'intensification' and 'quantification'. Thus, at this broad level of analysis, it is unlikely that any shifts should be treated as 'motivated' (in Matthiessen's (2014) term) by system-wide differences in options for meaning-making available to the translator, at least with respect to broad scale options for scaling. This, of course, does not rule out the possibility that in individual cases, the lexical particularities of a given scaling may mean that a shift in either levels or sub-types of FORCE is essentially unavoidable.

The first stage of the analysis of the translations thus attends to shifts that can be identified and characterized by reference to the options for scaling set out in Martin and White's (2005) account of the system and the sub-systems of GRADUATION, an account which my investigation of scaling in Mandarin Chinese has shown to apply also to this language. It is worth reiterating that, there is no doubt that establishing the GRADUATION network in Chinese requires a thorough study focusing on the language itself, and this is out of the scope of my thesis. By proposing that the account of GRADUATION is applicable to the evaluation in Chinese, I mean the Chinese language shows broadly similar mechanisms of intensifying, measuring, and category identifying via resources which are often labelled as 'degree expressions' as the English language, at least based on the comparative examinations done in this project.

As my analysis continued of the translation from English into Chinese of utterances including such scalings, it emerged that there were shifts which were not necessarily mismatches of the level of scaling or FORCE sub-type. Rather, it became clear that in some cases the shift in meaning involved mismatches with respect to the quality, process, or entity which was being

scaled vis-à-vis its intensity or quantity. Here is an example from the dataset: source text = 'It's ***simply the best*** Mac Retina display ***yet***'; target text = '这是 Mac 上**迄今**<u>**最**明亮</u>、<u>**最**多彩的</u>视网膜显示屏' *Zhè shì Mac shàng* ***qìjīn*** <u>***zuì*** *míngliàng*</u>, <u>***zuì*** *duōcǎi de*</u> *shìwǎngmó xiǎnshìpíng* 'This is <u>the bright**est, the most** colorful</u> Retina display on Mac **ever**'. To be noted here is that the source text offers a maximization of the quality of the display in general terms, while the target text offers maximizations of its 'brightness' and 'colorfulness'. Therefore, not only is the maximization of the quality of 'being good' ('the *best* Mac Retina display *yet*') not included in the target text utterance, but *two* maximizations are provided in the target text ('bright*est*', '*most* colorful') in place of the single source text scaling. I chose to term this a shift in 'scaled value'—a shift either in the entity being quantified or in the quality being intensified. As the analysis continued, it emerged that such shifts occurred with some regularity across the dataset and accordingly I determined to develop this as another key line of analysis. This means that the characterization of shifts can be enhanced—classified as involving shifts of level of scaling, shifts of sub-type of FORCE, or shifts in the 'scaled value'.

This, of course, allows for the possibility that a given shift may involve mismatches along multiple lines of potential variation. More specifically, it allows for the possibility that the translation of a given utterance may simultaneously involve a shift in the level of scaling, in the sub-type of FORCE and in the scaled value. Thus, it may be valid to treat a shift that involves mismatches across all these features as a greater shift in meaning than one which involves a mismatch with respect to just one or two of these axes of variation.

This line of analysis—shifts with respect to scaled value — also has the potential to provide insights into consequences for the overall tone, orientation, or communicative potential of the translations, should it turn out that there are text-wide tendencies in such shifts: if, for example, one type of scaled value in the source text is repeatedly replaced by a different type of scaled value in the target text. As is reported later, some such tendencies have, in fact, been identified.

As my analyses developed in the earlier stages of the project, one further type of shift was identified: shifts with respect to the ultimate focus or target of the scaling. It was observed, for example, that where the source text utterance involves an 'intensification' of some feature of the product being advertised, this may be substituted in the target text with an 'intensification' of some aspect of the user's experience. Here is an example: for the source

text ‘The trackpad allows control of the new cursor in iPadOS, which is *perfect* for tasks like editing a spreadsheet…’; the target text has ‘你可以通过它来控制 iPadOS 中的全新光标，**得心应手地**进行电子表格编辑……’ *Nǐ kěyǐ tōngguò tā lái kòngzhì* iPadOS *zhōng de quánxīn guāngbiāo, **dé xīn yìng shǒu de** jìnxíng diànzǐ biǎogé biānjí* ‘You can use it to control the all-new cursor in iPadOS, **masterfully** operate spreadsheet editing…’. Here the source text provides an intensification of the capability of the trackpad to perform ‘tasks’ while the target text provides an intensification of the skill with which ‘you’, the user, will be able to ‘operate’ the device.

Again, by identifying such shifts it is possible to enhance the characterisations of what is entailed communicatively in these shifts, and open up further possible lines of inquiry for exploring the text-wide consequences of any such shifts in the ‘target’ of the scaling occurring repeatedly in a target text. Target texts may be found to be similar or different with respect to such tendencies.

It should perhaps be noted again that these shifts are not mutually exclusive. They may, at least in principle, be simultaneously observable in a single target text utterance. Thus, a target text utterance may be characterized as involving a shift in the level of scaling, in the sub-type of FORCE, in the scaled value, and in the ultimate target of the scaling.

There is one additional type of shift which is observed in the dataset but not made the focus of systematic analysis. Martin and White’s (2005) model of GRADUATION observes a distinction in the lexicogrammatical options for realizing scalings. This is the distinction between what they term ‘infusing’ and ‘isolating’ scaling. Isolating scalings involve the use of separate, typically grammatical scalers—for example, *slightly, somewhat, rather, very, really, totally, completely, utterly*. In contrast, infusing scalers involve lexis which simultaneously include the scaling along with ideational and/or attitudinal meanings—for example, *warm ^ hot ^ scalding* / *happy ^ overjoyed ^ ecstatic*. In my dataset, while there are some instances of shifts from, for example, an isolating scaling in the source-text utterance to an infusing scaling in the target-text utterance, the meaning differences involved here are subtle, and operate at a delicate level of meaning making. Given the time limitations of the project and the space limitations of the thesis, such shifts are therefore put aside and not dealt with in any systematic way, although a few interesting instances are mentioned and briefly discussed when appropriate.

In summary, the focus of analysis for this project is on identifying instances of shift, on sub-classifying and characterizing them, and on considering what might be the text-wide communicative consequences when one or more of these types of shifts occur with some regularity in a target text or a set of target texts. While the question of what might be factors influencing the production of such shifts is not one of the key concerns of the project, some discussions of this question are occasionally provided where it seems appropriate.

1.6 Research questions

As suggested by the above discussion, the key research questions in this project can be summarized as follows:

1. What instances of translation shift with respect to instances of GRADUATION can be identified in the multiple Chinese translations of the same English advertisements and how might they be characterised and classified in a theoretically principled way?
2. What conclusions can be reached as to the consequences of such shifts in terms of differences in the communicative effects of source and target text, especially if one or more of the different types of shifts occur with some regularity in a target text? Along similar lines, what conclusions can be reached as to differences in the communicative effects of different target texts (of the same advertisement), if they differ substantially in terms of the frequency of one or more of these types of shifts?
3. Are there any correlations in the rate of occurrence of one or more types of shifts with the regional market for which a target text is intended? That is to say, are there tendencies for one or more types of shifts to occur at similar rates across the target texts of a given regional market?
4. Is there a correlation observable between the shifts occurring with some regularity in the target texts and the function of these texts as advertisements, i.e., texts seeking to promote the desirability of the products being presented?

By way of a subsidiary research question there is also the issue of whether, broadly speaking, English and Mandarin Chinese operate with the same set of options for up/down scaling as outlined in the Appraisal literature on GRADUATION in English.

1.7 Preview of key findings

The following is provided by way of a preview of some of the key findings (discussed in detail in Chapter 4, 5 and 6).

Shifts of all the types outlined above have been identified in all three types of target texts, though at substantially different rates. The most frequently occurring shift is that of 'addition', where a scaling of intensity or quantity, typically a maximization or an up-grading, is included in the target text utterance even when no such scaling is present in the corresponding source text utterance: for example, *new* in the source-text utterance but 全新 *quánxīn* 'all-new' in the target-text utterance. Shifts of this type occurred with some regularity in all nine target texts: i.e., in all the translations of the three English advertisements. It is proposed that this tendency to 'add' instances of scaling is in line with the communicative objectives of these texts as advertisements. By supplying more upscalings than the source texts, the target texts arguably are more strongly promotional in that they more often and more strongly emphasise positive features of the products. However, the translators are not equally disposed to enhance the promotional potential of texts. Findings have revealed that all three of the Hong Kong market translations have higher counts of these 'additional' scalings than the translations for the other markets, while the translations for mainland China typically have lower counts than the other translations. This is suggestive of a tendency for the Hong Kong translator(s) to be most forthright in enhancing the promotional potential of their texts and the mainland China translator(s) to be relatively more restrained.

There is a similar finding with respect to shifts in which extra scaled values are added to the target text: e.g., where an upscaled quality or attribute is included in the target-text utterance when this quality is not referenced at all in the source-text utterance. For example, the case where '*the best* display *yet*' is rendered into **迄今最**明亮、**最**多彩的视网膜显示屏 ***qìjīn zuì míngliàng, zuì duōcǎi de shìwǎngmó xiǎnshìpíng*** 'the bright**est, the most** colorful Retina display on Mac **ever**'. This expansion of the meanings offered in the source text through the provision of extra scaled values in the target text occurred across all the target texts, and again generally at higher rates in the Hong Kong translations and at lower rates in the mainland China translations. Again, the fact that this type of shift occurred with some regularity, especially in the Hong Kong translations, meant the target texts more often provided material which emphasised the positive features of the products and therefore

enhanced their promotional potential. A related finding is that, in the translations of at least some of the advertisements, there is relative to the source text an increase in the target text of scaled values which emphasise the 'newness' of the products, their 'capability', and how they render operation of the products 'effortless'. Such findings are discussed in detail in Chapter 6.

All the above findings suggest that the meaning shifts observed in the translations serve the promotional purposes of the advertisements, in that they render these utterances more forceful in highlighting the desirability of the products. However, it does need to be reported here, by way of preview, that the picture is more complicated than this and that there are some countervailing tendencies in terms of the shifts observed in the target texts. For example, while there are many instances of shifts that involve the addition of upscalings, there are also shifts that involve the omission of upscalings present in the source text. Such shifts may potentially act to weaken the text's promotional potential and hence to counterbalance the tendency towards strengthening just discussed. However, crucially shifts which involved the omission of scalings and other forms of 'weakening' occurred at much lower rates than the 'amplifying' shifts. Overall, the ultimate directionality of meaning shifts is towards heightening the promotional potential of the texts.

There are also findings with respect to shifts involving changes between the sub-type of FORCE in the source-text utterance and in the target-text utterance. These occur in all the translations, but at relatively low rates and, while of interest with respect to insights into translators' choices, they do not seem to result in any substantive changes to the communicative effects of the target texts relative to the communicative effects of the source texts. Further findings related to this are presented in Chapter 5 and 6.

As it turned out, little could be concluded with respect to issues around the translation from English into Chinese of instances of FOCUS values (speakers/writers' up/down scaling with respect to prototypicality). This is because no instances of FOCUS were identified in the three English source texts. Interestingly, however, there were a couple of instances of FOCUS identified in the Chinese translations. In other words, in some cases, translators chose to add an assessment with respect to the prototypicality of a category that was not presented in the source text (such cases are discussed in Chapter 5).

1.8 Organization of the thesis

This thesis consists of seven chapters. Chapter 1 provides an overview of the central idea of the whole thesis. It starts with an introduction to the purpose of this study, explaining the reasons why I took the linguistic approach. Then it moves to the specific focuses and key research questions of the study, followed by a brief introduction to the data set, the rationale for the comparison methodology, and a preview of the key findings.

Chapter 2 establishes the theoretical foundation for the study. It firstly aims, from the perspective of the SFL account of language, to conceptualize the notion of translation equivalence and shifts. Then it provides a brief description of the related Appraisal-based literature, particularly the studies focusing on resources for up/down scaling. Reference is also made to relevant work in contrastive-linguistic settings.

Chapter 3 is the *Methodology* chapter. A full account of the data set is provided. This chapter also establishes the criteria for annotating instances of GRADUATION both in English and Chinese, including problematic issues of the subjective and objective assessments involved in quantity expressions and comparatives/superlatives. An account is also provided of the nature of the analyses by which different types of translation shifts associated with instances of GRADUATION that have been identified and tracked in the nine target texts.

In Chapter 4, I present the basis for the conclusion that English and Chinese are broadly homologous with respect to the options they provide, particularly, for the scaling (downscaling, upscaling, or maximization) of intensity, quantity, and prototypicality: that is to say, I offer some evidence that the systems of GRADUATION in the two languages are broadly similar. In the process of making this case, I provide a description, with associated examples, of the resources for up/down scaling in Chinese. This chapter is by way of precursor to the treatment of more central questions about the nature and frequency of the different types of shifts in the nine target texts of my dataset.

In Chapter 5 findings are presented with respect to the shifts observed in the target texts which involved either (1) changes in the level of scaling: for example, where a target text utterance included an upscaling or maximization while there was no such scaling in the source-text utterance; or (2) changes in the subtype of FORCE. It is reported that shifts which strengthen the rhetorical force of the text occur with some regularity in all the texts, and at higher rates, relative to the other translations, in the Hong Kong target texts.

In Chapter 6 findings are reported with respect to shifts by which new scaled values are added to the target text utterances or where the target text substitutes a different scaled value

for the one offered in the source-text utterance. Such shifts are shown to occur with some regularity in the translations. Potential consequences of such shifts for the text as a whole are explored.

Chapter 7 is the conclusion chapter, which reviews the major findings in this thesis. Contributions of this study to translation studies and to studies of the appraisal theory are summarized, and the limitations of the study are addressed.

Chapter 2 Theoretical Foundations

2.1 Introduction

As previewed in Chapter 1, this thesis is concerned with the translation from English into (Mandarin) Chinese of those linguistic resources by which expressions can be 'graduated'—up-scaled and down-scaled—and how multiple translations in Chinese of the same English source texts dealt with wordings including such scalings. As already noted in the previous chapter, at an early stage of the project it emerged that, in many cases, the translations of these wordings could be seen to involve a shift of meaning—i.e., some significant degree of semantic mismatch between the source-text wording and the target-text wording. Interestingly, such shifts of meaning seemed to occur at different frequencies across the three Chinese translations of each English advertisement text. For example, shifts which resulted in the target text being more forceful than the source text were observed to occur at greater rates in the translations intended for the Hong Kong market. This raised the following issues: (1) how to deal with the question of the communicative effects of such tendencies on a translation; and (2) what to make of differences between the multiple translations resulting from differences between them in the rates of occurrence of such shifts.

The nature of the relationship between a translation and its source text has long been of interest to translation studies scholars, as well as more generally to linguists with an interest in translation. It is well understood that translation involves decisions by the translator as to which of the meanings available in the target language make for the closest or the most appropriate match with the meanings being conveyed in the source text (more detail below). It is often the case that there are multiple choices available to the translator, with it being possible to identify one of the choices being the most appropriate; or alternatively, with different choices all being equally appropriate in relation to the source text meaning.

The reasons for these alternative possibilities are as follows. Different languages embody different meaning-making systems and therefore it is often the case that there is no simple, one-to-one match in the target language for a meaning in the source text. There will be different meanings available in the target language which correlate in some way with the source text meaning but will nevertheless not convey precisely the same meaning as that being conveyed in the source texts. In other words, it is not possible to 'transfer' an English meaning into, for example, a Chinese meaning. As J.C. Catford notes in relation to 'formal

correspondence' in translation, i.e., in relation to the forms employed in each language, 'since every language is ultimately *sui generis*—its categories being defined in terms of relations holding within the language itself—it is clear that formal correspondence is nearly always approximate' (italics in original; Catford 1965, p. 27). Catford also observes:

> Meaning, in our view, is a property of a language. An SL text has an SL meaning, and a TL text has a TL meaning—a Russian text, for instance, has a Russian meaning…and an equivalent English text has an English meaning. This is necessarily the case, since, following Firth, we define meaning as the total network of relations entered into by any linguistic form—text, item-in-text, structure, element of structure, class, term in system—or whatever it may be. (ibid., p. 35)

This issue is revealed to be even more complex when we take into account the proposal by Halliday and his colleagues within Systemic Functional Linguistics (SFL) (e.g., Halliday 1994; Halliday and McDonald 2004; Li 2007; Halliday and Matthiessen 2014) that every wording simultaneously involves choices of three different types of meaning: ideational, interpersonal, and textual. Ideational meanings provide representations of entities, qualities, and process associated with our experiences of reality and the logical relationships between these experiences. Interpersonal meanings reflect the social roles, identities, and relationships of language users, as well as the subjective involvement of the speaker/writer in the text. Textual meanings are those by which the ideational and interpersonal meanings are organised and sequenced so as to achieve coherently unfolding texts which relate in appropriate ways to the context in which the text is produced and received. (More discussion of this SFL model of meaning and its application to translation studies is provided below). Thus, it follows, any translation of a source text wording simultaneously involves choices with respect to these three types of meaning, and accordingly one choice of translation may be a closer match ideationally, another closer interpersonally, and so on.

This issue of the 'closeness' of translated wordings to their source text wordings has inevitably been a central concern of translation studies over the years—the debate on 'equivalence'. This issue was clearly very relevant in developing the current research project, given that my analyses suggested that, in translating wordings which included scalings—specifically, instances of GRADUATION, according to the Appraisal framework, translators sometimes made choices which could be seen as closely 'matching' the meanings of the source text wording, and at other times choices that were less closely matching. Translators varied with respect to the closeness of matching. Since I was grounding my project in an SFL

view of language, I turned to the SFL-based or SFL-influenced translation literature for guidance: in particular, the early work of Catford, and the later work of Christian M.I.M. Matthiessen. In the sections below I briefly review how these scholars have dealt with the notions of translation 'equivalence' and 'shift' and locate my own work in the context of this literature. There have, of course, been many SFL-based contributions to translation studies, many of which are discussed below. I particularly mention Catford and Matthiessen here because I specifically drew inspiration from these scholars for my understanding of issues around translation equivalence and shift. One key issue I address is that, while Matthiessen draws heavily on Catford's prior work, he nevertheless departs from Catford in his use of the term 'shift', employing it with a rather different meaning. This is an important point because it was on Matthiessen's later formulation that I came to rely.

As indicated in Chapter 1, the second key finding arising from the early stages of my project was that the different translations of the same source text differed in the rates of translation shifts, and that the translations for the Hong Kong market stood out in having a noticeably higher rate of shifts which making the translated wording more forceful than the source text wording. This tendency toward semantic mismatch between source and target texts was more pronounced in the Hong Kong translations than in the other translations. This finding might have prompted an exploration of whether the Hong Kong texts should be treated as 'translation' as such or more accurately characterised by such terms as paraphrases, variations, adaptions, or retellings (see for example Steiner 1997, 1998a, 1998b, 2001, 2004, 2021; de Souza 2010, 2013), according to the degree of semantic mismatch between the source text and the target text.

Also relevant was the translation scholarship relating to what is known as 'skopos' theory (e.g., Reiss 1971/2000; Reiss and Vermeer 1984/2014; Vermeer 1989/2012) which draws attention to the fact that the process of translation is greatly determined by the purpose (Greek *skopos* 'goal, purpose') served by the translation. One of the more influential applications of skopos theory has been the work of Venuti and others operating in this tradition (e.g., Holz-Mänttäri 1984; Venuti 1995; Nord 1988/2005, 1997) where it is proposed that translations, can serve two rather different purposes according to their 'skopos': either to 'foreignize' or to 'domesticate' the source text. This distinction is a matter of the degree to which translator decisions are made with a view to: either (1) producing a text and hence meanings which will adapt to the target culture—'domesticating translation'; or (2) producing a text with meanings, as well as communicative style and text structure,

which remain as close as possible to those of the source text and the source culture—'foreignizing translation', thus resulting in a target text which may be unfamiliar to the target culture reader in terms of certain ideas, categories, or communicative styles.

Such a distinction can actually be traced back to Friedrich Schleiermacher's influential paper 'On the different methods of translating' (1813/2012) (Munday 2016). As the strategy advocated by Schleiermacher, foreignizing translation is often associated with the translation of high status literary works, where the purpose of the translation is to provide the reader with a sense of engaging with, and being given insights into, the source text and its cultural setting. Venuti not only lines up with Schleiermacher on the advocacy of foreignization, but also argues against the domesticating translation of literary works into English on the basis that 'the domesticating method is an ethnocentric reduction of the foreign text to target language 'i.e., hegemonic Anglo-American' cultural values' (Venuti 1995, p. 20). However, in association with more utilitarian source texts such as the product advertisements in my dataset, domesticating translation may be seen as more appropriate, where there may be no reason to provide the reader with a sense of engaging with a different culture, and where translation decisions will be made with a view to making the language of the target text sound as 'natural' as possible (e.g., Nida 1964; Nida and Taber 1982), i.e., in alignment with target language expectations.

This notion that translation choices may vary according to the purpose of the translation provided me with insights into how to deal with the fact that the translators of my source texts frequently opted for translations which involved 'unnecessary' mismatches of scalings with the source text wording: 'unnecessary' in the sense that, as I show in later chapters, there were alternatives available which would not result in a semantic mismatch of scaling. In particular, as already discussed, in the case of the translations intended for the Hong Kong market, there was a tendency for intensifications to be added. There was also a tendency in some cases for a shift in what aspects of the products were focussed on and the attitudinal assessment of the products (see Chapter 6 for a detailed discussion). The existing literature pointed to the possibility that the purpose of these texts in promoting Apple products such as iPhones, iMacs, and iPads might be a conditioning factor here—i.e., to encourage potential customers to view these products positively and hence to boost sales. Perhaps these kinds of shifts could be interpreted as a type of domesticating translation, or at least as translators responding to their sense of what makes for a compelling advertisement in the target culture.

In the sections below, firstly the relationship between the current study and previous scholarship on translation equivalence and shift is addressed. Subsequent sections provide a brief review of the Appraisal framework as outlined in Martin and White (2005), since my treatment of scaling resources—GRADUATION—relies on this account. Following this, previous scholarship taking an appraisal-based approach is introduced, and then a brief review is given of how scaling resources have been dealt with in other theoretical traditions, with some reference to the realisation of these kinds of meanings in Chinese.

2.2 'Equivalence' and 'shift'

2.2.1 Catford's notions of translation equivalence

I turn now to a more detailed discussion of the above issues. I begin by considering further previous scholarship on the questions of translation equivalence and translation shift which are central to this study.

In the Neo-Firthian, SFL-based or -influenced tradition of translation studies, a key early theoretical contributions was J.C. Catford's *A Linguistic Theory of Translation* (1965). Catford defined translation as 'the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)' (1965, p. 20). Despite offering this as a definition of translation he was nevertheless quick to acknowledge that defining and identifying this notion of 'equivalent material in another language' was a challenge, noting that '[a] central task of translation theory is that of defining the nature and conditions of translation equivalence' (ibid., p. 21).

In this work, Catford operates with a conceptualisation of equivalence by which, for a target text wording to qualify as 'equivalent' to its source text wording, it should be 'interchangeable with the SL text in situations' (ibid., p. 26)—i.e., have a similar communicative functionality in a given social situation. Thus, he asserts that, 'if we translate the English text *What time is it?* into French as *Quelle heure est-il*? there is replacement of SL (English) grammar and lexis by *equivalent* TL (French) grammar and lexis' (ibid., p.20; italics in original). The French and English are equivalent in that these two formulations both perform the same function in cross-culturally similar situations. Similarly, he notes that *il pleut à verse*—backtranslation 'it's raining torrents'—is an equivalent for the idiomatic English *it's raining cats and dogs*, because: (1) they both convey an assessment that it is currently raining very heavily; (2) a literal or word-for-word translations such as *il pleut* 'it

rains' *des chats* 'cats' *et* 'and' *des chiens* 'dogs', does not exist idiomatically in French (ibid., p. 25-26).

Catford's key point here is that translation equivalence between a TL wording and an SL wording involves them performing the same function in a given situation and is not a matter of the two wordings 'having the same meaning' or of the SL meaning having been 'transferred' or 'transcoded' into the TL language. He observes:

> [a] manifestation of the 'same-meaning' or 'meaning transference' fallacy is seen in the view that translation is a 'transcoding' process, a well-known example being Weaver's remark: 'When I look at an article in Russian, I say: "This is really written in English, but it has been coded in some strange symbols. I will now proceed to decode".
>
> This implies either that there is a one-to-one relationship between English and Russian grammatical/lexical items and their contextual meanings, or that there is some pre-existent 'message' with an independent meaning of its own which can be presented or expounded now in one 'code' (Russian) now in another 'code' (English). But this is to ignore the fact that each 'code' (i.e., each language) carries with it its own particular meaning, since meaning, as we have said…above, is 'a property of a language'. (ibid., pp 41-42)

Catford then provides a neat summary of his definition of translation equivalence:

> The SL and TL items rarely have 'the same meaning' in the linguistic sense; but they can function in the same situation. …SL and TL texts or items are translation equivalents when they are *interchangeable in a given situation*. (ibid., p. 49, italics in original)

This is useful in pointing us towards a more nuanced understanding of how the meanings in a source text relate to the meanings in a target text in that, in comparing a target text wording with its source text wording, we must consider above all how these wordings function in actual situations of use. In this respect, Catford acknowledges the influence of the linguistic theorising of M.A.K. Halliday in the early 60s, (see, Catford 1965, pp viii, 1, 3, 11, 15, 78). Halliday was at that time developing a linguistic theory in which the association of linguistic choices with their contexts of use is central. In itself, of course, such a claim is not of immediate utility for the linguistic analysis of actual translations. In other words, it is not obvious how analysts might reach conclusions as to the degree of interchangeability in a

given situation, beyond referring to their own impressionistic sense of the degree to which the TT wording and the ST wording would be functionally equivalent in comparable contexts. There are three possible solutions here: ethnographic analysis, consulting speakers who are bilingual in the two languages and asking them to provide a view of the two wordings' interchangeability; textual analysis, i.e., carrying out close comparative analyses of the textual contexts in which shifts occur; and finally, corpus analysis, i.e., consulting databases of parallel translation corpora, now made possible by computational and corpus linguistic technologies, and accessed by firms such as Google, Microsoft, and Apple.

Catford did in fact go on (1965: Chapter 7) to provide some guidance on how linguistic analysis might be used to systematically reach conclusions as to the degree of interchangeability in a given situation, for determining 'conditions in which a given TL item can, or does, function as translation equivalent of a given SL item' (p. 49). Specifically, he proposed a type of analysis that seeks to relate the contextual meanings of the wordings in question—the ST wording and its TT wordings—to their situational features. That is, ST and TT wordings which are candidates for equivalence can be shown to have a certain number of situational features in common when the text as a whole and the social situation it realises are taken into consideration—'The TL text must be relatable to at least *some* of the situational features to which the SL text is relatable' (ibid.; italics in original). The greater the number of situational features common to the contextual meanings of both SL and TL text, the more equivalent the translation.

By way of exemplification, he offered the case of Russian *ja prišla* as a translation of the English *I have arrived*. He offered the following comparative analysis of the contextual meanings and situational features of the two wordings. Note how, in the following, the meaning of each item in the wording is determined by relating it to possible alternatives in the relevant lexicogrammatical systems.

English text — *I have arrived*

(i) one participant in the situation, identified only as the performer of the linguistic act (in this case, the *speaker*) and correlated with selection of the pronoun *I* as opposed to *we, you, he*, etc., or a noun such as *Mary*.

(ii) an *arrival*—a complex event which 'is'…correlated with selection of the lexical ARRIVE as opposed to, say, LEAVE or EAT, etc.

(iii) a *prior event* which is

(iv) *linked* to a current situation; these two together being correlated with selection of a *perfect* form (*have arrived*) as opposed to a non-perfect (*arrive*, *arrived*, etc.).

(v) the 'current situation' in this case is *present*, and this correlates with selection of *non-preterite* (*have* arrived) as opposed to preterite (*had* arrived)…etc.

Russian translation—ja prišla

(i) a *speaker*—selection of *ja* (as opposed to *my, ty*, etc.)

(ii) the speaker is *female*—selection of *prišla* (as opposed to *prišel*)

(iii) an *arrival*—selection of PRIITI (as opposed to VYITI, etc.)

(iv) on *foot*—selection of PRIITI (as opposed to PRIEXAT')

(v) a *prior event*—selection of *past* (as opposed to *present*, etc.)

(vi) *completed* on a specific occasion—selection of *perfective* (determinate) verb-form (as opposed to *imperfective*)…etc.

(Catford 1965, p. 38; emphasized in original)

The following provides a map of points of overlap (and non-overlap) between situational features in the two wordings.

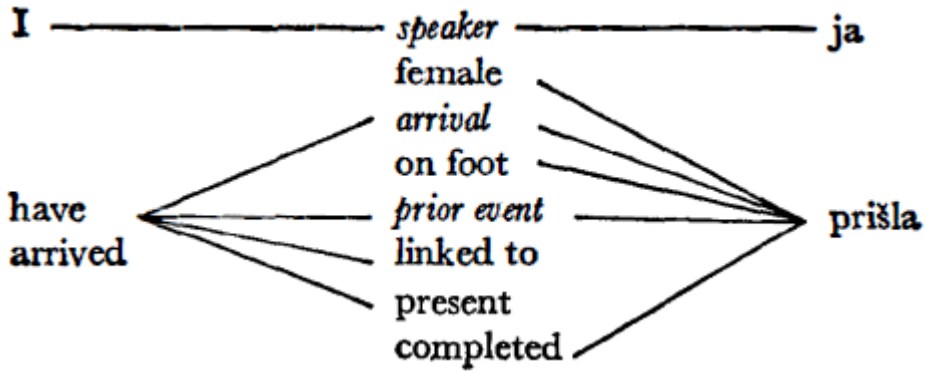


Figure 2.1 Situational features in common between *ja prišla* and *I have arrived*

(Catford 1965, p. 39)

The key point here is that, for Catford, *ja prišla* can be treated as an equivalent of *I have arrived* on the basis of the three situational features the two wordings have in common—i.e., they both involve the speaker (1) self-referring, (2) describing a process of arrival and (3) locating the arrival in the past. However, they differ in that (1) the Russian *ja* indicates the speaker is female, while no such situational feature indicated by the English *I*, (2) the Russian

prišla indicates the arrival was on foot, while no such experiential indication in the English *have arrived*, and (3) that the action of arrival has been completed in the Russian translation, while the English text indicates the arrival continues to have relevance in the present. Thus, the Russian translation can be treated as partially equivalent to the English text on the basis that it shares three situational features in common with the English text.

As will be discussed below, this approach to the identification and analysis of equivalence was taken up and developed further by others within the tradition of SFL-based or -influenced translation studies, particularly Matthiessen (more details in later sections). Catford (1965) thus provides the theoretical and methodological groundwork for this thesis via a theoretically principled approach by which ST wordings and their translations can be treated as complexes of the situational features of their meanings, with the analysis then able to identify the situational features shared by the two wordings and the degree of overlap with respect to these features. The greater the degree of overlap, the greater the degree of equivalence. More importantly, Catford's approach does not require the analyst to identify and deal with *all* the situational features shared between ST and TT wordings under consideration: an analysis might choose to focus on *one* or *a few of* the situational features—for example, drawing as well on Halliday's ideas, exploring the degree of equivalence with respect to some aspects of interpersonal, ideational, or textual meaning.

This has been the approach taken by a number of translation scholars working within, or influenced by, SFL. In the current case, this means developing an analysis of the degree of equivalence with respect to a semantic system within the interpersonal metafunction—the system of GRADUATION by which wordings are scaled up and down with respect to the attitudinal evaluations which are intensified or diminished via these scalings. My decision to undertake an analysis with such a detailed focus can be justified on the basis that choices as to the deployment of values of GRADUATION have the potential to greatly effect a text's overall tone and impact, especially with respect to how the text advances attitudinal assessments. By focusing the analysis in this way, it then becomes possible to explore this aspect of equivalence not only across source texts and their translations but also across multiple translations. Any attempt to track the degree of equivalence across whole translations with respect to many more subtypes of situational features would become unwieldly and well beyond the scope of a study like this—given that, as demonstrated by the English-Russian example above, dealing with the translation of even a short wording, such as

I have arrived into *ja prišla*, entails considerations of many aspects of potential equivalence/non-equivalence—seven, in Catford's "simple" example.

2.2.2 Catford's notions of translation shift

Catford was the one who coined the term 'translational shift', and it's necessary to address what Catford meant by this term, in order to avoid confusion with the somewhat different use of the term in later SFL-influenced translation scholarship, particularly the work of Matthiessen (discussed below). Catford coined the term to describe some of the processes used by translators in order to achieve equivalence when, for example, it is necessary to use lexical resources in the target language to translate a meaning which in the source-text was conveyed grammatically; or where in the target text it is necessary to deploy a clause to translate what was conveyed via a group or phrase in the source text; or where in the target text it is necessary to deploy a different part of speech from the part of speech in the source text, and so on. Consider the following examples (Catford 1965, p. 77-78).

English: *John loves Mary*

Gaelic: *Tha* 'is' *gradh* 'love' *aig Iain* 'at John' *air Mairi* 'on Mary'

For Catford this equivalent pairing involves a shift between an 'SPC' structure in English versus a 'PSCA' structure in Gaelic. What is realised as a verb in the English *to love* is realised as a noun in the Gaelic *gradh* 'love', the Subject in the English *John* is realised as a Complement in the Gaelic *aig Iain* 'at John', and the Complement in English *Mary* is realised as an Adjunct in the Gaelic *air Mairi* 'on Mary'. Such shifts are obviously necessary on account of differences between the grammars of English and Gaelic.

He also provided the following example:

English: *a white house*

French: *une* 'a' *maison* 'house' *blanche* 'white'

Here the shift is as follows. Catford analyses the structure in English as 'MH'—Modifier Head—where the quality of the *house* is conveyed via the preceding Modifier *white*; whereas the comparable structure in the French translation is 'MHQ'—where the Qualifier *blanche* 'white' follows the Head *maison* 'house'. There has thus been a shift of function from Modifier to Qualifier between English and French. For Catford, even though equivalence is achieved at the semantic level, there is a shift of structure at the lexicogrammatical level.

Thus, for Catford, translation shift involves differences between the target text and source text in grammar versus lexis, differences in grammatical structure, or differences in word class, and so on, with such lexicogrammatical differences necessary to achieve semantic equivalence. This conceptualisation obviously derives from Catford's concern with the processes of translation, with the choices translators need to make with a view to achieving semantic equivalence. Although the current project is directly concerned with issues of semantic equivalence/non-equivalence—specifically with respect to up/down scaling in the source text and target text wordings—such shifts in meaning are of course realised through shifts in wording. However, unlike Catford's concern with rank-based shifts at the lexicogrammatical level, my ultimate concern was with degrees of equivalence at the semantic level. Thus, I did not seek to document the types of 'shift' just discussed.

2.2.3 Matthiessen's conceptualisation of translation equivalence and shift

In his influential paper 'The Environments of Translation' (2001), Matthiessen acknowledges his debt to Catford (1965). Matthiessen develops the insights embodied in this earlier work with reference to developments in Halliday's linguistic theorising over the decades since the publication of Catford's monograph: for example, in the various editions of Halliday's *Introduction to Functional Grammar* that have appeared since the mid 1980s. While Catford could only discuss contextual meanings and their associated situational features in the broadest terms, Matthiessen has been able to reference Halliday's now more fully elaborated model of language which includes the following.

- A model of the social context as realised by language, where the nature of a given situation can be analysed in terms of three simultaneous variables: Field—i.e., the social action which is taking place; Tenor—i.e., the roles, relationship, statuses and identities of those involved in the social situation; and Mode—i.e., the nature and role of the communication construing the social situation, for example, written versus spoken, spontaneous or rehearsed, single party or multi party, and so on.
- The notion that this most abstract stratum—context of situation—is realised via the less abstract stratum of meanings, with the text's Field being most directly realised in the generalised function termed the ideational metafunction, its Tenor realised through the interpersonal metafunction, and its Mode realised through the textual metafunction.

- The notion that the ideational, interpersonal, and textual meanings are realised by the less abstract stratum of wording—lexicogrammar.
- The notion that these wordings are then realised by the least abstract stratum of the phonology/graphology.

The theory thus proposes a hierarchy of strata, with more abstract strata being realised by less abstract strata, while the concept of metafunction provides a mechanism for linking wordings to meanings, and meanings to the social setting which they both reflect and realise.

At the levels of the lexicogrammar and the semantics, the theory proposes various sub-categories of meanings. For example, with respect to ideational meanings in English, the system of TRANSITIVITY provides a taxonomy of Process, Participant, and Circumstance types (Halliday 1994: Chapter 5), while with respect to interpersonal meanings in English, the system of MOOD provides options whereby the addressee is positioned as source or recipient of information or goods-&-services (see Halliday 1994: Chapter 4).

The theory also accounts for the possible constituents of a clause in English—namely, that English clauses are comprised of 'groups' or 'phrases', with then different types of groups/phrases, e.g., verbal, nominal, prepositional, realising different types of constituents. For example, nominal groups include the function of Thing as Head, and a range of possible pre-modifying and post-modifying constituents. These lower-level constituents—lower 'ranking' constituents in the theory—may in turn have higher level constituents embedded in them. Thus, a noun group may include an embedded group or phrase. An analysis of a clause may focus just on the groups and phrases by which it is constituted or additionally identify the structures of these lower-level constituents.

All the above provides a framework for understanding language as the means by which aspects of social context are realised. Thus, meanings can be analysed as realising aspects of the context of situation, and wordings as the realisations of those meanings. Individual texts—with their own particular deployment of linguistic resources—can thus be seen as realising and reflecting particular social situations, and groupings of semantically similar texts can be seen as realising particular types of social situations—text types or registers.

In addition to accounting of how language choices realise and reflect social situations, Halliday's theory also provides a description of how individual texts 'instantiate' the language system as a whole. Each text, by way of the options it deploys from the total resources made available by the language, is seen as an instantiation of the system of

meaning making potential provided by the language, and in choosing different sets of options, individual texts instantiate different registers.

This interplay of realisation and instantiation is graphically represented in the following diagram adapted by White (2016) from Halliday (2005 [2002]) and Matthiessen (2015):

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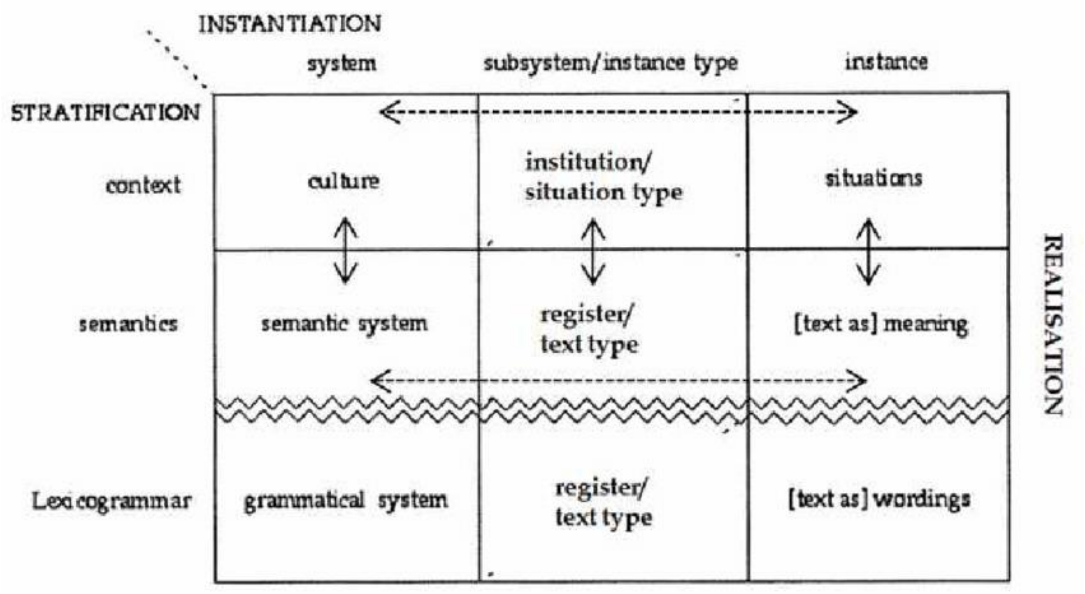


Figure 2.2 Halliday's model of instantiation, realisation and register (White 2016, p. 87)

Working within this framework, Matthiessen describes the process of translation in the following terms (note that here, in line with Halliday's more detailed model, the ideational metafunction is 'split' into the two subtypes of 'logical' and 'experiential'):

> If we consider the flow of text in translation, it may seem that there is just one kind of meaning, the "content" to be translated. However, once we view the text in terms of Halliday's (e.g. 1978) theory of the **metafunctional organization** of language, we can see that text is composed of different strands of meaning, each strand constituting a distinct mode of meaning.
>
> - In terms of **logical** meaning, translators choose how to interpret logico-semantic relations used in forming "coherent" source texts, and they choose among the options in the target language to **reconstrue** them in the translation they are producing.
> - In terms of **experiential** meaning, translators choose how to interpret events as configurations of elements (processes, participants and circumstances) and larger

"chunks" of experience made up of events such as episodes and procedures, and they choose among the options in the target language to **reconstrue** the experiential meanings in the translation they are producing.

- In terms of **interpersonal** meaning, translators choose how to interpret propositions, proposals and the assessments associated with them in the exchange of meaning embodied in the source text, and they choose among the options in the target language to **re-enact** the experiential meanings in the translation they are producing.
- In terms of **textual** meaning, translators choose how to interpret messages and the sequences of messages that create the flow of information in the source text, and they choose among the options in the target language to **re-present** the textual meanings in the translation they are producing.

Translation is thus a process of simultaneous choices among options in logical, experiential, interpersonal and textual systems; and a translated text is the product of all these choices. (Matthiessen 2014, p. 277; emphasized in original)

Since to translate any instance of wording involve this multiplicity of choices on the part of the translator, there is an obvious potential for different choices to be made. Every translation needs to be set against all the alternative translations, what Matthiessen terms the '**shadow translations** defined by the meaning potential of the target language' (ibid., p. 278; emphasized in original). Matthiessen then proposes that translator choices should be examined by taking account of choices with respect to *all* the metafunctions. He states: 'we will of course find **degrees of translation shifts**. We can locate such shifts on a cline extending between "translation equivalence" and "translation shift"' (ibid., p. 279; emphasized in original). He thus defines translation shift as a matter of the 'degree of congruence (distance) between the source text and target text choice' (ibid., p. 280). This conceptualisation is represented graphically in the following figure.

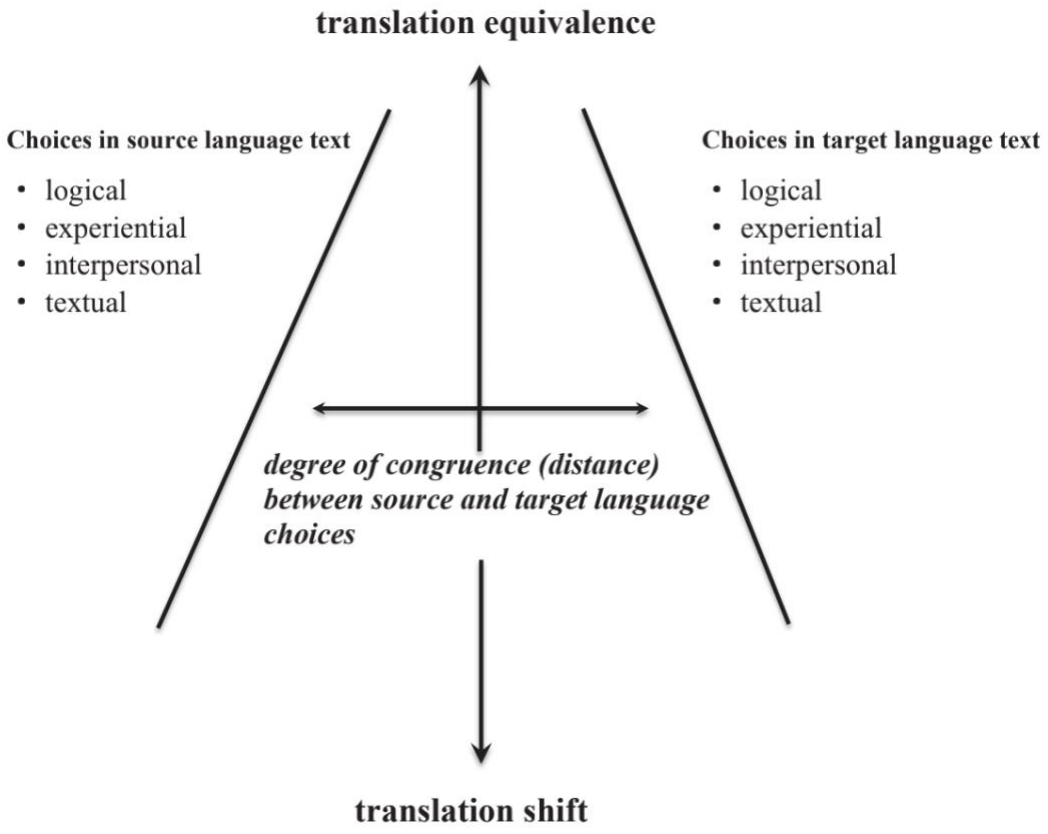


Figure 2.3 The cline from 'translation equivalence' to 'translation shift' as degree of congruence between source and target texts in terms of all four metafunctional modes of meaning (Wang and Ma 2021, p. 20; adapted from Matthiessen 2014, p. 280)

Here, Matthiessen's use of the term 'translation equivalence' would seem to broadly match that of Catford discussed above. For Catford (1965), equivalence was a matter of there being at least some degree of overlap between the situational features of source and target text items: the greater the degree of overlap, the great the degree of equivalence. Obviously, Matthiessen (2014) provides a much more detailed or 'delicate' account of what might be entailed in such an overlap of situational features—reformulated as degree of congruence between source and target texts with respect to ideational, interpersonal and textual meanings. However, Matthiessen's use of the term 'translation shift' seems rather different to Catford's. For Catford, shifts were manoeuvres at the lexicogrammatical level made in order to achieve equivalence at the semantic level. In contrast, Matthiessen uses the term to account for instances of translations where there is some substantive or noticeable incongruence between an ST and a TT with respect to meanings associated with one or more of the metafunctions. Translation equivalence and shift are thus relative conditions, with the

distinction between them being one of degree—equivalence being a matter of relatively less incongruence, and shift a matter of relatively more incongruence.

In order to clarify what he means by 'shift', Matthiessen provides the following instance of six different translations into English of a line from the French poet Baudelaire's poem *L'Albatros*: *les hommes d'équipage prennent des albatros* 'the men of [the] crew take some albatrosses ~ the crew take albatrosses'. He notes that in translating *prennent* ('(they) take'):

> Different translators choose *trap*, *catch*, *snare* or *take*, with *take* being the default dictionary equivalent of *prenez*; these represent different choices in experiential meaning; for example, *trap* ('catch 'an animal' in a trap') and *snare* ('catch 'a bird or mammal' in a snare') specify the means of catching albatrosses, *thus adding experiential features not present in the original text* (my emphasis)…The choices of *snare* and *trap* thus represent **translation shifts**, i.e., shifts in the recreation of meaning as part of the translation process…Here the shifts are fairly small or local, involving one feature within the system of TRANSITIVITY—the circumstantial feature of 'means', which is "incorporated" lexically in both *snare* and *trap* but not in *catch* or *take*. (Matthiessen 2014, p. 273-276)

According to this conceptualisation, the translations 'the crew *take* albatrosses' or 'the crew *catch* albatrosses' would involve more congruent choices between ST and TT in terms of experiential meanings and hence instances of translation equivalence, while 'the crew *snare* albatrosses' or 'the crew *trap* albatrosses' would be less congruent and hence instances of translation shift.

This example involves a translation shift within the experiential metafunction, with the latter two renderings being less congruent experientially with the source text. Matthiessen (2014) notes that there have been a number of SFL-based translation studies of what might be termed intra-metafunctional shift, where the incongruence between ST and TT is with respect to the same metafunction. For instance, he cites a number of scholars who have explored shifts within the textual metafunction: e.g., Baker, 1992; Ventola 1995; Hasselgård 1998, 2004; Munday, 2000; Ghadessy & Gao 2000; Kim 2007a, b; Kim & Huang 2012. He also mentions Munday's (2012a) study of shift in meanings associated with the interpersonal metafunction, specifically shifts with respect to values of APPRAISAL (work of obvious relevance to my own study — to be discussed again below).

Beyond such intra-metafunctional shifts, Matthiessen also notes (2014, p. 279, original emphasis) that '[t]ranslation often involves **trade-offs in choices** across the metafunctional spectrum' —i.e., in recreating a meaning from the source text, the translator may deploy an option from a different metafunction. He explains:

> …it makes sense that choices in the target language are made within the same metafunction as in the source language; for example, logical choices in the source language text would be recreated by logical choices in the target language…However, it turns out that logical choices may be recreated within the textual metafunction by textual choices and the other way around… (Matthiessen 2014, p. 282)

Matthiessen summarises which types of shift, both intra-metafunctional and inter-metafunctional, might be observed in translation in the following table.

TRANSLATION SHIFTS

To [target text]: \ From [source text]:	textual	ideational: logical	ideational: experiential	interpersonal
textual	textual > textual: e.g. theme shift	logical > textual: e.g. complex to cohesive sequence		
ideational: logical	textual > logical: e.g. cohesive sequence to complex	logical > logical: e.g. tactic shift		interpersonal > logical: e.g. mood or modality represented by verbal or mental clause in clause complex of projection
ideational: experiential		logical > experiential: e.g. clause > phrase	experiential > experiential: e.g. process type shift	
interpersonal				interpersonal > interpersonal: e.g. mood type shift

Figure 2.4 Matrix of metafunctional translation shifts (Wang and Ma 2021, p. 20; adapted from Matthiessen 2014, p. 284)

Matthiessen's work has been foundational to this thesis. It provides the theoretical framing for studies such as this which focus on degrees of incongruence between ST and TT where that incongruence is associated with just one sub-system of one of the four metafunctions, as well as a carefully formulated conceptualisation of translation equivalence and shift as points on a cline of semantic congruence/incongruence. This was the theoretical framework which

informed my analyses of shifts associated with the Chinese translations of instances of GRADUATION in the English source texts. As will be outlined in Chapters 5 and 6, I found instances of shift both with respect to levels of scaling—for example, choices made by translators are more forceful or less forceful than the source texts—and also with respect to the attitudinal assessments which were the focus of these scalings. Scalings and attitudinal assessments are associated with the interpersonal metafunction, both kinds of shifts resulted in incongruence with respect to the interpersonal meanings of source and target texts.

There is one further notion advanced by Matthiessen (2001, 2014) which needed to be taken into consideration for the project: his distinction between what he terms 'motivated' and 'unmotivated' shift. For Matthiessen, a motivated shift is one which is essentially unavoidable on account of fundamental differences between the lexicogrammar or semantics of the source and target language. He offers the following as one example of a motivated shift (Matthiessen 2014, p. 287):

> Spanish (ST): *La* 'her' *engañaron* 'deceived' *a primera vista* 'at first view' *el sello y el sobre* 'the stamp and the envelope'
>
> English (TT): The stamp and envelope deceived her at first.

Matthiessen notes that while in the Spanish text, the grammatical Subject of the sentence is in the Culminative position in the clause, meaning they have the status of being 'New' rather than 'Theme'—these being two functions within the textual organisation of the lexicogrammar; in the English translation, by contrast, Subject is conflated with Theme, in other words, they are realised by the same wording. There is thus an obvious textual shift in this case, which Matthiessen proposes as 'motivated' by the differences in the marked and unmarked choices for Theme in the two languages. He notes as follows:

> In both languages, the clause is 'declarative' in mood, so in English the 'unmarked' Theme would be the Subject, *the stamp and the envelope*, and this is indeed the choice the translator made…However, in the Spanish original, the Subject, *el sello y el sobre*, was given a different textual status—not as Theme, but as Culminative (or Afterthought). This kind of textual delay of the Subject is a regular option in Spanish…This choice could be translated into English by representing the Subject pronominally as (unmarked) Theme, and giving *the stamp and the envelope* the status of a textual Afterthought:
>
> They deceived her at first, the stamp and the envelope.

> However, while this would appear to be closer to the construction of the message in the clause of the Spanish original, it would be marked in (written) English. (Matthiessen 2014, p. 286)

In this case then, the choice by the English translator to present *the stamp and the envelope* as the Theme of the clause—and thereby produce a degree of non-equivalence with the Spanish original—was motived by differences between the two languages in terms of the thematic markedness of delayed Subjects in English.

More broadly, motivated shifts are associated with what can be thought of gaps between the lexicogrammatical systems of the source and target languages. An example would be the differences between language in terms of their grammatical systems for locating events in time (TENSE and ASPECT). In the case of the Russian translation of *I have arrived* discussed above in connection with Catford's work, it was observed that there is no immediate equivalent in Russian for the meaning conveyed in English via what Halliday would characterise as 'present-in-past' tense, more commonly termed 'perfect' tense. In this sense, the case can be viewed as involving a 'motivated' shift in which the English presented the event (the arrival) as begun in the past but with a continuing connection or relevance to the present, while the Russian, in which the form of the verb realises 'perfective aspect', whereby the event is presented as having been begun and completed in the past.

This was obviously an important point for the current study, which meant I needed to be careful to attend to the possibility that any translation shifts might be motivated in this way—i.e., by systematic differences in the lexicogrammatical or semantic resources of English and Chinese. If some or even many of the shifts identified in my data were found to be motivated, this might lead to different conclusions as to the consequences of such shifts for the text. Therefore, as an initial stage of my project I explored whether there might be differences in the systems of GRADUATION in English and Chinese which might be the basis for such motivated shifts.

Unmotivated shifts, by contrast, are those which are not the result of any systematic differences between the source and text languages. Matthiessen (2014) states that 'unmotivated' shifts occur when 'there is nothing about the 'target language' that makes it necessary to produce this shift' (p. 282). That is to say, there were options available in the target language by which the shift might have been avoided—options which would have been more congruent with the source text in terms of a certain aspect of meaning.

Matthiessen provides the following as an example of such a shift (ibid., p. 281).

> Danish (ST): ... *for Danmark er endnu ikke i nogen ordentlig fare*!
>
> English (published translation): ... *for no real peril threatens Denmark*!
>
> English (suggested by Matthiessen as a more literal translation) …f*or Denmark is not yet in any real danger!*

The point here is that, in the ST, *Danmark* is the Theme (i.e., what in SFL is defined as the point of departure of the message) while, in the published translation, a shift is made in which this textual function is assigned to *no real peril*. Matthiessen, however, shows that this shift could easily have been avoided—there is nothing about the English system of Theme which prevents *Denmark* being given this textual function.

This, again, is point of obvious significance for the current project. Clearly if most of the shifts I observed in the translations were unmotivated in this way—and that turned out most often to be the case—this would have consequences for understanding what was at stake in the variants in translating of instances of GRADUATION in my data set. The issue of whether an identified shift is motivated or unmotivated is thus a key one for the current study.

2.3 The APPRAISAL approach: an overview

In this section, I will first provide a brief introduction to the APPRAISAL framework, and then review previous translation studies involving analysis with respect to one or more subsystems of Appraisal. The system of GRADUATION and all the issues relevant thereto will be treated in Section 2.4.

The APPRAISAL framework in Martin and White (2005) refers to a discourse semantic system that was initially proposed as an extension of the existing systems of interpersonal meaning for English, concentrating on 'the language of evaluation' (White 2015, p. 1). In relation to the architecture of the system of APPRAISAL, three interactive sub-systems were proposed, each of which dealing with a particular aspect of evaluation in language, to systematically analyse speakers/writers' utilization of evaluative expressions in text, as shown in Figure 2.5.

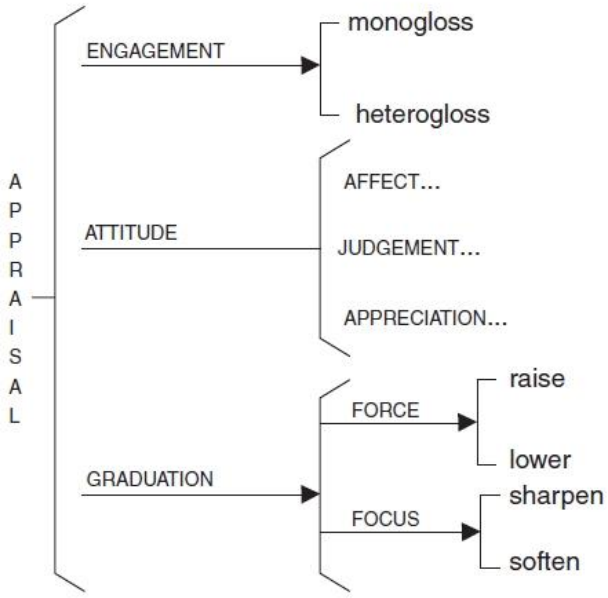


Figure 2.5 An overview of the APPRAISAL framework (Martin and White 2005, p. 38)

ATTITUDE is concerned with how language resources are utilized to express emotions and feelings—AFFECT, indicate social esteem and social sanction around people's behaviour in a certain community — JUDGMENT, and evaluate the composition or social value of items—APPRECIATION.

ENGAGEMENT is concerned with how language resources are utilized by speakers/writers in discourse to establish their own voice or viewpoint—monogloss, or introduce others' voices or viewpoints in a discourse—heterogloss.

GRADUATION is concerned with how language resources are utilized to up/down scale the FORCE or FOCUS of wordings. Two sub-systems are recognized: one takes account of speakers/writers' subjective scalings of quantity, quality, or process— FORCE, and the other takes account of scalings of the prototypicality (i.e., the marginal or central membership) of an item in its semantic category— FOCUS. As a sub-system that is 'central to the appraisal system' (Martin and White 2005, p. 136), GRADUATION works behind the other two sub-systems to adjust the rhetorical force of positive/negative assessments in text. The interplay is particularly obvious in the up/down scaling of attitudinal meanings: '**attitude** involves gradable meanings, which have the potential to be intensified and compared' (Martin and White 2005, p. 44; bold in original). As observed in Hood and Zhang (2020), instances of GRADUATION can be used either to present an explicit or 'inscribed' attitudinal meaning, or to imply an implicit or 'invoked' attitudinal meaning (see also discussions of the 'flag' and 'afford' functions of GRADUATION in Hood and Martin 2005). It is worth noting that not all

instances of GRADUATION apply scaling to attitudinal meanings. As pointed out in Martin and White (2005, p. 148), lexical intensifications of qualities, such as ***amazingly*** or ***ridiculously***, are typically attitudinal, whereas lexical intensifications of processes, such as *moved* ***swiftly*** or *stared* ***intently***, are not typically, or not necessarily, attitudinal. Furthermore, the attitudinal meaning involved in quantification, i.e., subjective assessment with respect to quantity, is determined by the specific type of discourse. For example, *a* ***larger*** *surface* can indicate an inscribed appreciation of composition in advertisements for high technology products; but in other discourse, the expression itself may merely present a subjective evaluation of size without a positive/negative attitude.

APPRAISAL provides a systemic framework for analysing intersubjectivity in the use of language resources in text. As for the interpersonal meaning enacted via scaling resources, the GRADUATION sub-system offers a set of parameters to interpret the semantic features of subjective scalings.

I briefly discussed above the notion of instantiation as formulated in the work of Halliday and his colleagues. It is necessary now to extend this discussion to consider instantiation in the context of evaluative language and some extensions to the notion of instantiation made by Martin and White (2005) in connection with the analysis of appraisal values.

As already indicated, instantiation refers to the cline that links system as the meaning potential of language at the one end, with the text as perceptible instances of language that make sense to speakers/writers at the other (Halliday and Matthiessen 2014). That is, instantiation is concerned with the process of making choices from within the meaning potential afforded by the system of a certain language and realising these choices in a form—either spoken or written—that can be understood. Martin and White (2005) further extend the cline of instantiation, by adding at the instance pole 'reading' (position), in the sense of viewpoints affording different possible interpretations, for appraisal-based analyses—'the ultimate instance is thus the reading which a text affords, not the text itself' (p. 25): this version of the cline of instantiation is shown in Figure 2.6:

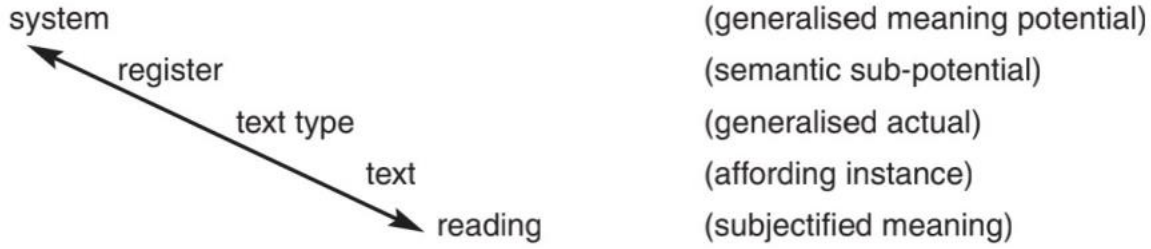


Figure 2.6 The extended cline of instantiation (Martin and White 2005, p. 25)

The inclusion of reading position into the cline of instantiation, on the one hand, highlights the reader's evaluation of texts—readers may interpret a text based on shared value systems in specific socio-cultural communities; and on the other hand, draws attention to the writer-reader relationship reflected in texts—the speaker/writer may construct a text according to a alignment/disalignment with a putative reader.

In relation to the study of translation, this extended model stresses the translator's interpretation of the source text, because translators play the role of 'both receptor and source' (Nida and Taber 1982, p. 22)—i.e., the reader of the source text and the producer of the target text—in the translation process. As pointed out in de Souza (2010), 'it is the translator's reading that enables the ST to become the TT' (p. 148). That is to say, appraisal-based analyses can provide us with: (1) solid linguistic evidence for examining and discussing translation equivalence and shifts with respect to specific semantic features of positive/negative assessment between a source text and a target text; and (2) a systematic approach for analysing the translator's interpretation of evaluative expressions in the source text on the one hand, and the translator's choice in constructing positive/negative assessments in the target text on the other. Therefore, the appraisal approach is particularly suitable for comparing multiple translations of the same text. We are not only able to carry out a systematic examination of degrees of equivalence in terms of a specific aspect of assessment in a certain text, but also further explore the impact on the communicative effect across source and target texts of different choices made by the translator. In the current study, the discussion focuses on degrees of equivalence with respect to the semantic features of scaling resources utilized in text.

Regarding the application of APPRAISAL to translation studies, some of the earliest work was carried out by Munday (2012a, 2012b, 2012c, 2015, 2018). Munday (2012b) states that his aim in introducing APPRAISAL into translation studies is 'to raise awareness of the issue of evaluation in translation and hopefully to point to useful areas of future interdisciplinary work between appraisal theorists and translation theory specialists' (p. 102). Munday (2012c) expresses concern about the feasibility of applying APPRAISAL to translation studies because the original purpose of APPRAISAL 'may not be suited to the purpose of analysing translation' (p. 324). Nonetheless, a number of studies—e.g., Thomson and White 2008; de Souza 2010, 2013; White 2012, 2016—have confirmed the relevance of APPRAISAL for analysing cross-cultural and cross-lingual texts; thus, APPRAISAL is able to provide a new perspective and at

the same time offer a systematic analytical tool for exploring translation equivalence and shifts with respect to evaluative meanings.

In applying appraisal-based analyses in translation, Munday (2012a, 2012b, 2012c, 2015, 2018) has shown great interest into the factors influencing translators' decision-making, especially in oral interpreting. Besides translation shifts of attitudinal meanings, Munday notes that 'the variation in intensity of evaluation (graduation) was certainly important' (2018, p. 183; brackets in original). One of Munday's key findings (2012a, 2012c) has been the omission and reduction of intensification, as for example in multiple-language interpretations of Obama's speeches, and he observed similar cases in translations of debates in the European Parliament, as reported in Munday (2015). Munday assumes the tendency towards omitting and reducing intensification in oral translating may be because translators position themselves at a certain distance away from the position of the text producer[1].

In another example, additions and omissions of intensification were both observed in interpretations of Trump's speeches; interestingly, three of the interpreted versions showed a lower rate of omission than a written translated version, 'in stark contrast to the Obama findings' (Munday 2018, p. 188). In this case, Munday proposes two possible influential factors: 1) speech rate—Obama's speech has a much higher rate (129 words per minute) than Trump's (88 words per minute), and so is more challenging for interpreters; 2) rhetorical style—Trump's speech is distinguished in a high frequency of use of intensification, so interpreters may intentionally reflect this characteristic in their renderings. Reiss and Vermeer (1984/2014) characterise 'both the producer and the recipient of a text as "communication partners"' (p. 17), something which should be kept in mind when considering the final impact of changes made by translators on the communicative effect of the text for the reader.

Moreover, even though the more striking shifts in such cases have been noted, with most studies focusing on ATTITUDE or ENGAGEMENT—e.g., Abbamonte and Cavaliere 2006; Qian 2007, 2017; Lu and Chen 2011; White 2012, 2016—less attention has been paid to GRADUATION. In relation to translation research on GRADUATION, Pan (2015, 2017) discusses ideological positioning in English-Chinese news translation. However, although she annotated her texts with respect to GRADUATION features and categories, her discussion is

[1] To explain this assumption, Paul Chilton's (2004) 'deictic positioning' model for political discourse is adapted. For a full account, see Munday (2012a, 2015).

actually focused on ENGAGEMENT. Cahyani, Nababan & Santosa (2020) examined the accurate/inaccurate utilization of GRADUATION resources in the Indonesian translation of John Steinbeck's novel *Of Mice and Men*. They found that the scaling of intensity was retained in most cases—104 out of 106 instances—except for two cases of reduction of FORCE; but because of the lack of sufficient cases of shift, and perhaps also due to limitations of space, they did not offer further discussion of the shifts they observed.

Based on the observation of shifts in degree expressions in translations from English to Chinese, the current thesis deploys the GRADUATION system to undertake a systematic examination of degrees of equivalence reflected in translators' choices in enacting subjective evaluation via scaling resources. Besides the identification and classification of different translators' differing renderings of the same semantic feature of scaling from a local perspective, the thesis also provides a discussion from a global perspective of the communicative impact of the different renderings across texts. Potential influencing factors behind translators' different treatments are also identified when appropriate during the discussion in later chapters.

2.4 The semantics of scaling from the perspective of GRADUATION

In this section, a finer grained discussion is provided of meanings which fall with the scope of GRADUATION, including how some of these meanings have been dealt with by scholars not working within the GRADUATION framework, as well as consideration of treatments of these meanings in other languages, including Chinese.

As stated in White (1998), GRADUATION is concerned with the semantics of scaling; specifically, it refers to a system that models how speakers/writers 'grade' a particular value, either in accordance with the degree of intensity, or in relation to core/marginal membership of a category.

In Martin (1997, 2000), the network of GRADUATION was termed 'AMPLIFICATION'—based on the system proposed in Martin (1992), which was mainly concerned with classifying explicit intensifying resources of: 'intensity'—realised by intensifying adjectives and adverbs; 'enrich'—the use of repetition and strong words such as slang and taboo words, or calling someone names; and 'measure'—the imprecise reckoning of quantities (Martin 1997; White 1998). In White (1998), AMPLIFICATION was relabelled GRADUATION and further extended into a network comprising FORCE—scaling with respect to gradable items and FOCUS—

scaling with respect to ungradable items. Subsequently the GRADUATION network proposed in White (1998) was reworked by Martin and White (2005).

2.4.1 Expressions of degree as linguistic resource for scaling

Identifying resources of GRADUATION for subjective explicit/implicit scaling (or grading) provides another perspective on modelling expressions of degree in texts. To categorize expressions of degree is a difficult and complicated task, because they 'afford a picture of fevered invention and competition that would be hard to come by elsewhere, for in their nature they are unsettled' (Bolinger 1972, p. 18). However, as observed by Steffen Staab (1999), 'degree expressions…appear ubiquitously in natural language texts, and often provide crucial pieces of knowledge, without which the main proposition of a text may not be captured' (p. 2). Degree expressions also play a key role in the exploration of interpersonal meanings in the language of evaluation. From the viewpoint of systems of GRADUATION, expressions of degree not only function to enhance/reduce the rhetorical force of a certain attitude, or to adjust the distance of alignment/misalignment between different value positions, they also realise the value orientations in the text and may further reflect the value orientation of a specific socio-cultural community as well.

The categorization of degree expressions, generally speaking, involves discussions of the vagueness in language, gradability of certain properties, underlying scalar or measurement systems, and means of realising scaling. Castroviejo, McNally & Sassoon (2018) outline three major questions that must be faced with regard to expressions of degree whether in the fields of philosophy, linguistics, or in the study of cognition:

First, the question of *vagueness*: whether a property can be assigned a degree in the first place, and on what basis, and what is the borderline between vague and non-vague expressions[2]. Linguistically, the most obvious language resource for realizing vagueness and

[2] The discussion of vagueness goes much beyond the issue of up/down scaling focused on in this thesis. According to Roy Sorensen (1997/2018), vagueness is basically concerned with borderline cases (for example, how *tall* is 'tall') and goes all the way to the Sorites Paradox (see also Égré and Klinedinst 2011; Ronzitti 2011). The vagueness involved in up/down scaling, in particular, subjective assessment with respect to the *boundaries* of a category—discussed under the heading of 'Graduation: focus' in Martin and White 2005—is closely related to George Lakoff (1973)'s concept of 'hedges' and Channell (1994)'s discussion of 'vague language'; while the discussion of subjective assessment with respect to the *degree* of intensity— 'Graduation: force' in Martin and

gradability are certain kinds of adjectives and adverbs (Staab 1999; Castroviejo, McNally & Sassoon ibid.). Probably for this reason, much of the linguistic research on vagueness is concerned with gradable adjectives, and on the truth conditions associated with their use (e.g., Rooij 2011) in sentences, and particularly from the perspective of logic entailment (e.g., Seuren 1973; Kennedy and McNally 2005; Kennedy 2007). Discussions around the distinction of gradable and non-gradable items usually concentrate on their grammatical realisation (Bierwisch 1989), or focus on some specific lexical items. For example, Kato (1986) challenges Gnutzmann's (1975) and Lehrer and Lehrer's (1982) view of adjectives such as *dead* as non-gradable by describing the metaphorical use of *dead* and its gradability in different contexts, and similarly for *married*, *pregnant*, and *impossible*. Apart from adjectives, researchers (e.g., Bolinger 1972; Hay, Kennedy & Levin 1999) have also noted the gradability involved in verbs and nouns. For example, Kennedy and Levin (2008) discusses the telic interpretation entailed in verbs i.e., the measure of degree involved in accomplishing a process; and Morzycki (2009) carry out a cross-linguistic examination of degree modifiers involving a measure of size (e.g., *big*, *great*, *enormous*) that are ascribed to a noun.

By contrast, the theorisation of GRADUATION as a sub-system of APPRAISAL concentrates on the gradability of evaluation by taking a discourse semantic perspective. GRADUATION analysis, as stated in Martin and White (2005), 'is towards meanings in context and towards rhetorical effects, rather than towards grammatical forms' (p. 94). To be more specific, GRADUATION is concerned with 'the grammaticalization of grading and its relation to interpersonal meaning' (Martin 1992, p. 366) —that is, how the up/down scaling of a particular value such as quantity, quality, process, or prototypicality, is constructed in text via various language resources. Therefore, the analysis of GRADUATION covers a large range of language resources, including the epithets ascribed to gradable items—GRADUATION: FORCE, as well as non-gradable items—GRADUATION: FOCUS (these notions of FORCE and FOCUS will be discussed in more detail in Section 2.4.3 below). Furthermore, the analysis of GRADUATION does not give priority to truth conditions. Similar to Staab's (1999) explanation of the superlative in *She gave him a box of the fin**est** chocolates*—'*finest chocolates* does not mean that there are no finer ones, but it simply asserts a strong, positive emphasis on *fine*' (p. 43) , GRADUATION focuses on the enhancement/diminishment of a particular value—a

White (ibid.) — is rooted in Halliday (1994)'s discussion of 'degrees of intensity' in Mood adjuncts on the one hand, and associated with Labov (1984, 1972)'s exploration of 'intensity' on the other.

maximized up scaling of the degree of 'being good', in the above case—which is rooted in the shared value system of a specific socio-cultural community. In other words, up/down scaling can be related to the set of degrees of a given scale in relation to a presupposed value.[3]

Second, the question of *dimension selection*.[4] This is based on the consideration that 'many properties can be compared on more than one dimension' (Castroviejo, McNally & Sassoon 2018, p. 2): put roughly, we can discuss scaling in terms of intensity, size, or other dimensions. GRADUATION, as mentioned above, takes the perspective of focusing on the modification of degree in texts: typically, those degree words classified as 'amplifiers' and 'downtoners' in Quirk et al 1985. Specifically, GRADUATION distinguishes two *types* of scaling— i.e., up and down, with respect to three *parameters*—i.e., intensity, quantity, and prototypicality (see section 2.4.3, for a more detailed network of GRADUATION features and categories). That is to say, the GRADUATION network takes the multidimensional nature of properties into account in the first place.

Third, the question of *measurement*. This question is concerned with the modelling of 'the semantics of degree, measure, and comparison constructions in language' (Castroviejo, McNally & Sassoon ibid.). Staab (1999) categorizes scales into the two types of continuous and discrete. Continuous scales refer to a set of degrees that vary continuously, such as the scaling of weight or height; whereas discrete scales refer to ordering or ranking, such as natural numbers or military ranks. In terms of Staab's categorization, the scaling of GRADUATION is basically concerned with continuous scales. If we take the enhancing/diminishing of emotions and feelings as an example:

> How are the feelings graded—towards the lower valued end of a scale of intensity or towards the higher valued end; or somewhere in between? We don't wish at this stage to imply that low, median, and high are discrete values, but expect that most emotions offer lexicalizations that grade along an even cline (Martin 2000, p. 149).

[3] Staab (1999) addresses the issue of scales in terms of *norms of expectation*: that is, that such scales imply a degree of average value, and thus any higher/lower grading indicates a comparison to the degree of average value; this kind of explanation can be traced back to Sapir's (1944) claim that the processing of measurement and counting is presupposed in expressions of degree.

[4] This question is listed third in Castroviejo, McNally & Sassoon (2018), but they also state that the question of dimension selection is 'logically prior to the measurement question' (p. 2). Accordingly, in the current discussion I have re-ordered the two questions.

For instance, ***less*** *miserable*/***least*** *miserable*, ***very*** *miserable*/***extremely*** *miserable*/***utterly*** *miserable*, *I* ***like*** *it*/*I* ***love*** *it*/*I* ***adore*** *it* (for a full account of GRADUATION, see White 1998; Hood 2004, 2010; Martin and White 2005[5]). By contrast, discrete scales, such as those involved in ordering and ranking, are not resources for realizing GRADUATION[6] because they are based on experiential meaning rather than interpersonal meaning—i.e., such scales may simply present facts rather than subjective evaluations. Ordering and ranking can be taken into consideration, however, in the context of situation where they function as a yardstick for positive/negative assessment. Additionally, the scaling of GRADUATION, in English at least, seems to refer to a partially open scale, because in scaling values of intensity and quantity, a maximal degree can be observed but not a minimal one; further, there are neither maximal nor minimal degrees in scaling values of prototypicality. Based on the comparison carried out in the current study, the scaling of GRADUATION in Chinese shows similar characteristics (for more detail, see Chapter 4).

Moreover, GRADUATION analysis naturally inherits a holistic view on language from its theoretical 'home' of SFL. In this sense, the GRADUATION network provides a comprehensive and systematic model for analysing the construction of the gradability of evaluation in text and identifying its realization, from the overall perspective of interpersonal meaning.

2.4.2 Comparing the level of scaling across languages

This section focuses on the classification on the levels of scaling grouped under GRADUATION: FORCE—i.e., up/down scaling in terms of qualities, quantities, and processes—from a comparative perspective between English and Chinese. The reason for extending the discussion to the level of scaling, hereafter termed as 'grading type', is that a number of translation shifts in the grading types of 'GRADUATION: FORCE' have been observed as a distinct feature across different Chinese target texts for the same English source text (these translation shifts are classified into four groups in Chapter 5). This section also provides a foundation for the discussion in Chapter 4 of the language resources available for realizing categories of GRADUATION.

[5] Some of the features of GRADUATION proposed in White (1998) and Hood (2004, 2010) differ from those in Martin and White (2005).

[6] Hood and Zhang (2020) take *first* and *finally* as instances of 'quantification' that indicate an invoked attitudinal meaning.

To realize the up/down scaling of qualities, quantities, or processes, speakers/writers not only have choices among degree expressions—either lexical items with an inherent degree or additional expressions of degree—they also have options for selecting the level of their up/down scaling for a particular value. Taking lexical items with explicit attitudinal meaning as an example:

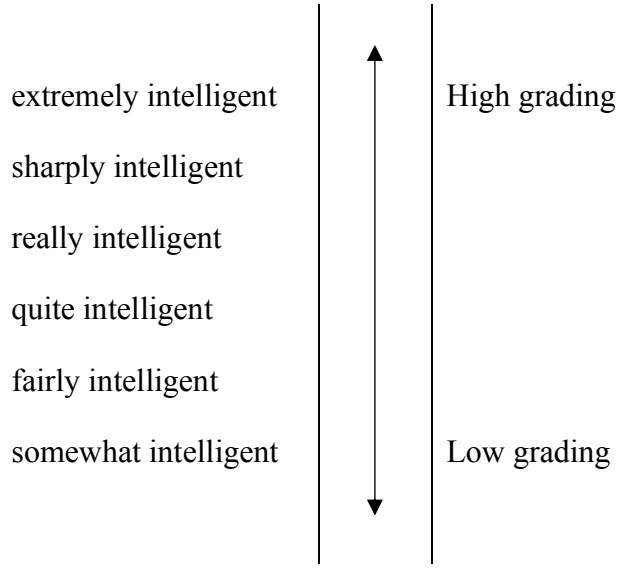


Figure 2.7 The range of rhetorical force from low to high grading (adapted from Martin and Rose 2003/2007, p. 42)

Of all the types of degree expressions, degree adjectives/adverbs are one of the most common types of resources for realizing up/down scaling of qualities, quantities, and processes, so they have not only the main focus of most studies of degree expressions in language (Staab 1999; Rooij 2011) but also have been identified as key resources for the realization of GRADUATION (White 1998; Martin and White 2005). Research into classification of grading types basically concentrates on the different levels expressed by degree adjectives/adverbs, so this section takes degree adjectives/adverbs as the representative example for comparing realisations of levels of scaling across languages.

With respect to the classification of levels in degree adjectives/adverbs, Klein (1998) carried out a comparative classification of degree adjectives/adverbs in English and German proposed by scholars from Stoffel (1901) and Borst (1902), through Biedermann (1969) and Bolinger (1972), to Bäcklund (1973), Gary (1979) and Van Os (1988). On the basis of Van Os's classification of degree adjectives/adverbs in German, Klein made slight modifications to proposed her summary classification of degree adjectives/adverbs for Dutch, English, and German in terms of eight levels of 'degree', as shown in Table 2.1.

class	degree	Dutch	English	German
I	absolute	*volkomen, absoluut*	*completely, absolutely*	*völlig, absolut*
II	approximative	*bijna, vrijwel*	*almost, nearly*	*beinahe, fast*
III	extremely high	*uiterst, ontzettend*	*extremely, awfully*	*aüßerst, schrecklich*
IV	high	*erg, heel*	*very*	*arg, sehr*
V	moderate	*nogal, tamelijk*	*rather, pretty*	*ziemlich, recht*
VI	minimal	*enigszins, een beetje*	*somewhat, a bit*	*etwas, ein wenig*
VII	quasinegative	*weinig, nauwelijks*	*little, hardly*	*wenig, kaum*
VIII	negative	*niet, geenszins*	*not, not a bit*	*nicht, nicht ein bißchen*

Table 2.1 Klein's classification of levels of degree (Klein 1998, p. 20)

Klein (1998)'s modified classification provides a considerable detailed scheme of grading for degree adjectives/adverbs in these three languages, but her scheme is still problematic,[7] on account of the instability and possible shifts in the levels expressed by degree adjectives/adverbs[8] in actual use. Nevertheless, even though Dutch, English, and German are closely related as members of the Germanic branch of the Indo-European language family, Klein's contrastive linguistic approach affirms the possibility of comparing the realization of different levels of scaling across a broader range of languages.

With respect to the comparison between English and Mandarin Chinese, a language of the unrelated Sino-Tibetan language family, the challenge of comparison may be greater. The unsettled nature of degree words that Bolinger (1972) pointed out for English, suggests similar difficulties for their treatment in Chinese.

[7] For example, approximators such as *almost* are listed below 'absolute' in Klein's table as the second highest level of grading—indicating a scaling upwards in terms of an assumed norm; however, in Quirk et al. (1985), approximators are viewed as 'downtoners' that 'have a lowering effect, usually scaling downwards from an assumed norm' (p. 590).

[8] As stated in Klein (1998, p. 25), 'the use of adverbs of degree is clearly variable over time.' She also further quotes from Bolinger (1972, p. 18)—'Degree words are an antidote to the overconfident description of language as a system. It is a system, but one fighting for survival, and forced to modify itself at every instant.'

Similarly to English, in Chinese resources such as degree adjectives/adverbs also play a crucial role in realizing up/down scaling, and hence the following discussion concentrates on the classification of levels in degree adjectives/adverbs, particularly adverbs. Ma (1988), Zhou (1995), and Zhang (1997) have produced pioneering work degree adjectives/adverbs in Chinese. Their classifications are primarily based on Wang (1985)'s distinction between relative adverbs—i.e., adverbs that indicate degrees via comparison, and absolute adverbs—i.e., adverbs that indicate degrees in their own right. Ma (1988) broadly distinguishes the two types of 'high grading' and 'low grading', and then makes further distinction within each type in accordance with the use of degree adverbs in comparative constructions. Zhou (1995) classifies the levels of scaling in absolute adverbs into 'low', 'high', and 'overly high', while Zhang (1997)'s study proposes four levels for relative adverbs and absolute adverbs respectively, as shown in Table 2.2.

Relative adverbs	highest	最 *zuì*~最为 *zuìwéi* 'most'
	higher	更 *gèng*~更加 *gèngjiā*~更为 *gèngwéi* 'more'; 还 *hái* 'further'; 越发 *yuèfā* ~越加 *yuèjiā* ~愈发 *yùfā* ~愈加 *yùjiā* 'more and more'; 格外 *géwài* 'particularly'
	comparative	比较 *bǐjiào* 'fairly'; 较 *jiào* ~较为 *jiàowéi* 'quite'; 还 *hái* 'relatively'[9]
	relatively low	稍 *shāo*~稍稍 *shāoshāo*~稍微 *shāowēi* 'slightly'; 略 lüè~略略 *lüèlüè*~略微 *lüèwēi* 'a little bit'
Absolute adverbs	overly high	分外 *fènwài* 'excessively'; 过于 *guòyú* 'overly'; 太 *tài* 'too'; 万分 *wànfēn* 'tremendously'
	extremely high	极 *jí*~极为 *jíwéi*~极其 *jíqí*~极度 *jídù* 'ultimately/utterly'; 顶 *dǐng* 'topmost'
	very high	多 *duō*~多么 *duōme* 'so much/many'; 非常 *fēicháng* 'very much'; 怪 *guài* 'very'; 好 *hǎo* 'very'; 很 *hěn* 'very'; 老 *lǎo*

[9] Zhang (1997) refers to the distinction made in Ma (1984) between high degree and low degree in 还 *hái* realised to a phonological distinction: stressed 还 *hái* indicates a high level, whereas unstressed 还 *hái* indicates a low level.

		‘very’; 十分 *shífēn* ‘very much’; 颇 *pō*~颇为 *pōwéi* ‘considerably’; 相当 *xiāngdāng* ‘considerably’; 挺 *tǐng* ‘pretty much’
	relatively low	有点儿 *yǒudiǎnr* ‘a little bit’; 有些 *yǒuxiē* ‘somewhat’

Table 2.2 Zhang’s classification of levels of degree (adapted and translated from Zhang 1997, p. 93)

Following Zhang (1997)’s classification, the levels of degree recognized by Han (2000) and Lin and Guo (2003) maintain the distinction between relative and absolute adverbs, but simplify Zhang’s classification into four levels—‘low’, ‘medium’, ‘high’, and ‘extreme’—for both relative and absolute adverbs. Regardless of the complexity of classification as outlined, such studies of degree adverbs, even just from a single perspective, affirm that resources for realizing multiple levels of scaling are available in Chinese.

The discussion so far examines grading types mainly from a grammatical perspective, which runs the risk of concentrating on adjectives/adverbs while overlooking other kinds of expressions of degree. To gain a broader view of levels of scaling in degree expressions, we need to approach this issue from a semantic perspective. As pointed out in Li (2000, p. 222), examining levels of scaling from a semantic perspective can help researchers focus on the realization of the scaling of meaning via the whole range of forms of degree expression, rather than being limited to a specific word class.

Taking this broader view, Li (2000) comprehensively describes grammatical and lexical items and syntactic patterns of degree expressions in Chinese with respect to quantities—including exact numbers, sizes, distances, times, and qualities; and categorizes these degree expressions into different cognitive categories. Even though Li’s study does not focus on positive/negative assessments in text, it indicates that degree expressions enable speakers/writers to enhance and diminish rhetorical force in terms of stances, feelings, attitudes and intimacy or politeness—with respect to the relationship between speakers/writers and audiences/readers. Li (2000) further proposes different ‘levels of degree’[10] in both lexical items and grammatical items, concerning both continuous and

[10] The term ‘levels of degree’ in Li (2000) refers to a cognitive concept concerned with general gradability in language, not limited to the gradability of evaluation. Therefore, Li (ibid., p. 65-67) also includes ordering and ranking as realising levels of degree. For example: 班长<排长<连长<营长<团长<师长

discrete scales. Although Li notes the interpersonal meanings involved in degree expressions, his classification—from a cognitive perspective— differs from the up/down scaling model of GRADUATION in many respects. Realisations of levels of degree proposed in Li (2000) are exemplified in Table 2.3, where the different levels are linked by the 'lesser/greater than' sign '<'.

a	个 < 十 < 百 < 千 < 万
	gè < shí < bǎi < qiān < wàn
	'one < ten < hundred < thousand < ten thousand'
b	寸 < 尺 < 丈
	cùn < chǐ < zhàng
	'inch < foot < yard'
c	走 < 跑 < 飞
	zǒu < pǎo < fēi
	'walk < run < fly'
d	有点 < 较为 < 很 < 非常 < 最
	yǒudiǎn < jiàowéi < hěn < fēicháng < zuì
	'a bit < somewhat < very < very much < the most'
e	不大光彩 < 不光彩 < 很不光彩 < 极不光彩
	bù dà guāngcǎi < bù guāngcǎi < hěn bù guāngcǎi < jí bù guāngcǎi
	'not very honourable < not honourable < very dishonourable < absolutely dishonourable'
f	白 < 雪白 < 雪白雪白的 < 白得很 < 白极了
	bái < xuěbái < xuěbái xuěbái de < bái de hěn < bái jíle

bānzhǎng<páizhǎng<liánzhǎng<yíngzhǎng<tuánzhǎng<shīzhǎng 'squad commander<platoon commander<captain<major<colonel<general', 省、地、县、乡 *shěng*, *dì*, *xiàn*, *xiāng*; 'province, prefecture, county, township', and even 春夏秋冬 *chūn-xià-qiū-dōng*; 'spring-summer-autumn-winter', etc.

	‘white < snowy white < snowy-white snowy-white < very white < ultimately white’

Table 2.3 Li’s realisations of levels of degree in Chinese (Li 2000, p. 65-66)

Although his conception of scaling is carried out along different lines from that provided by the GRADUATION framework, Li (2000)’s description of grading types involved in degree expressions affirms the existence of resources in Chinese for realizing up/down scaling with respect to a particular value at different levels. That is to say, it offers a foundation the language system for comparing the realisations of scaling in Chinese with another language such as English, and identifies multiple levels of up/down scaling. Such cross-language descriptions, however, do not in themselves enable systematic comparison. Even though detailed descriptions of the levels of up/down scaling are available for both English and Chinese system (Bolinger 1972, Klein 1998, Zhang 1997, Li 2000, etc.), this does not constitute evidence that these levels of degree are exactly the same in both cases—for instance, it is hard to know if an ‘extremely high’ grading in an English system is comparable to an ‘extremely high’ grading in a Chinese system. When we are comparing two languages, we need to compare not instances but ‘the systems of the two languages that lie behind the texts’ (Halliday 2001, p. 14), to identify whether the two languages deploy similar or different mechanisms for up/down scaling a particular value, and if similar or different sets of options are available for realizing such scaling (see more detailed discussion on this point in Chapter 4).

According to studies of gradability in English and Chinese, broadly speaking, the grading types involved in the two language systems can be divided into three types of ‘up’, ‘down’, and ‘max’: where up-grading covers the spectrum of scaling from high to extremely high level; down-grading takes in low to lower levels; and max-grading refers to the uppermost endpoint of the spectrum. As described in the current study, ‘up scaling’ can be realized by an ‘up-grading’ or a ‘max-grading’, while ‘down scaling’ is realized by ‘down-grading’. Accordingly, in this study the degree levels of up/down scaling are classified into three broad grading types: up-grading, down-grading, and max-grading. Instances of each grading type in Chinese are exemplified in Table 2.4.

Max-grading	最 *zuì*~最为 *zuìwéi*~最是 *zuìshì* ‘most’; 无限 *wúxiàn*~无尽 *wújìn*~无穷 *wúqióng* ‘infinite’; 全 *quán* ‘all’; 满 *măn* ‘full’; 极 *jí*~极为 *jíwéi*~极其 jíqí~极度 *jídù* ‘totally’; 极致 *jízhì* ‘ultimate’; 完美 *wánměi* ‘perfect’, etc.

Up-grading	更 *gèng*~更加 *gèngjiā*~更为 *gèngwéi* 'more'; 很 *hěn* 'very'; 好 *hǎo* 'very'; 高 *gāo* 'high'; 多 *duō*~多多 *duōduō* '(so) much/many'; 非常 *fēicháng* 'very much'; 如此 *rúcǐ* 'so'; 超凡 *chāofán* 'extraordinary'; 出色 *chūsè* 'outstanding'; 随时 *suíshí* 'at any time', etc.
Down-grading	稍 *shāo*~稍稍 *shāoshāo*~稍微 *shāowēi* 'slightly'; 略 *lüè*~略略 *lüèlüè*~略微 *lüèwēi* 'a bit'; 仅 *jǐn*~仅仅 *jǐnjǐn* 'just/only'; 只需 *zhǐxū* 'only-need', etc.

Table 2.4 Instances of up/down/max-grading in Chinese

As shown in Table 2.4, from the perspective of GRADUATION, speakers/writers' subjective up/down scaling is not only realised by degree adjectives/adverbs, but also involve further types of realisations. Because such up/down scaling is context-bound and depends on speakers/writers' utilization of a range of linguistic resources, criteria are needed for annotating GRADUATION instances in accordance with the research purpose and the nature of the selected data: such criteria are provided in Chapter 3.

2.4.3 The mechanisms of up/down scaling in the GRADUATION system

According to Martin and White (2005), as mentioned above, GRADUATION is central to the framework of appraisal, because it provides resources for adjusting semantic values of ATTITUDE and ENGAGEMENT. To be more specific, GRADUATION resources, on one hand, can function as amplifying or reducing speakers/writers' attitudinal meanings (such as, feelings, emotions, judgements, etc.)—by way of example, *happy*/***very*** *happy*/***ultimately*** *happy*, as Martin and White (ibid.) states 'feelings have depth' (p. 44); and on the other hand, GRADUATION resources can function as measuring the degree of alignment/misalignment between different value positions in a text—for example, modality and hedging words (e.g., ***possibly***, ***probably***, ***certainly***, etc.) (Martin and White ibid.; White 2000). By virtue of this function of adjustment, GRADUATION resources play a key role in affording inscribed (i.e., explicit) attitudinal meanings, flagging invoked (i.e., implicit) attitudinal meanings, and indicating speakers/writers' investment in wordings. Although GRADUATION interacts with ATTITUDE and ENGAGEMENT to a large extent, it is worth reiterating that the three sub-systems of APPRAISAL are concerned with distinct resources.

The GRADUATION system is specifically concerned with how meaning is modulated by degree. That is, GRADUATION concentrates on how speakers/writers subjectively up/down scale their assessments of a particular value. With respect to such subjective assessments, two axes can be distinguished: up/down scaling with regard to quantity, quality, and process—FORCE, and up/down scaling with regard to prototypicality of the central/marginal membership in a category—FOCUS.

An introduction to the resources of FORCE and FOCUS and their sub-types follows.

2.4.3.1 FORCE

The main function of FORCE, as proposed in Martin and Rose (2003/2007), is to adjust the force of attitudes by 'turning the volume up or down'—i.e., reinforcing or diminishing the rhetorical strength in the text. More specifically, FORCE is concerned with speakers/writers' subjective up/down scaling with respect to 'the degree of quality' and 'the vigour of process', and subjective assessment with respect to the sense of quantity including 'number', 'presence', 'proximity and distribution in time or space'. Such means of up/down scaling are categorized as two broad sub-types—'intensification' and 'quantification'. As presented in Martin and White (2005, p. 154):

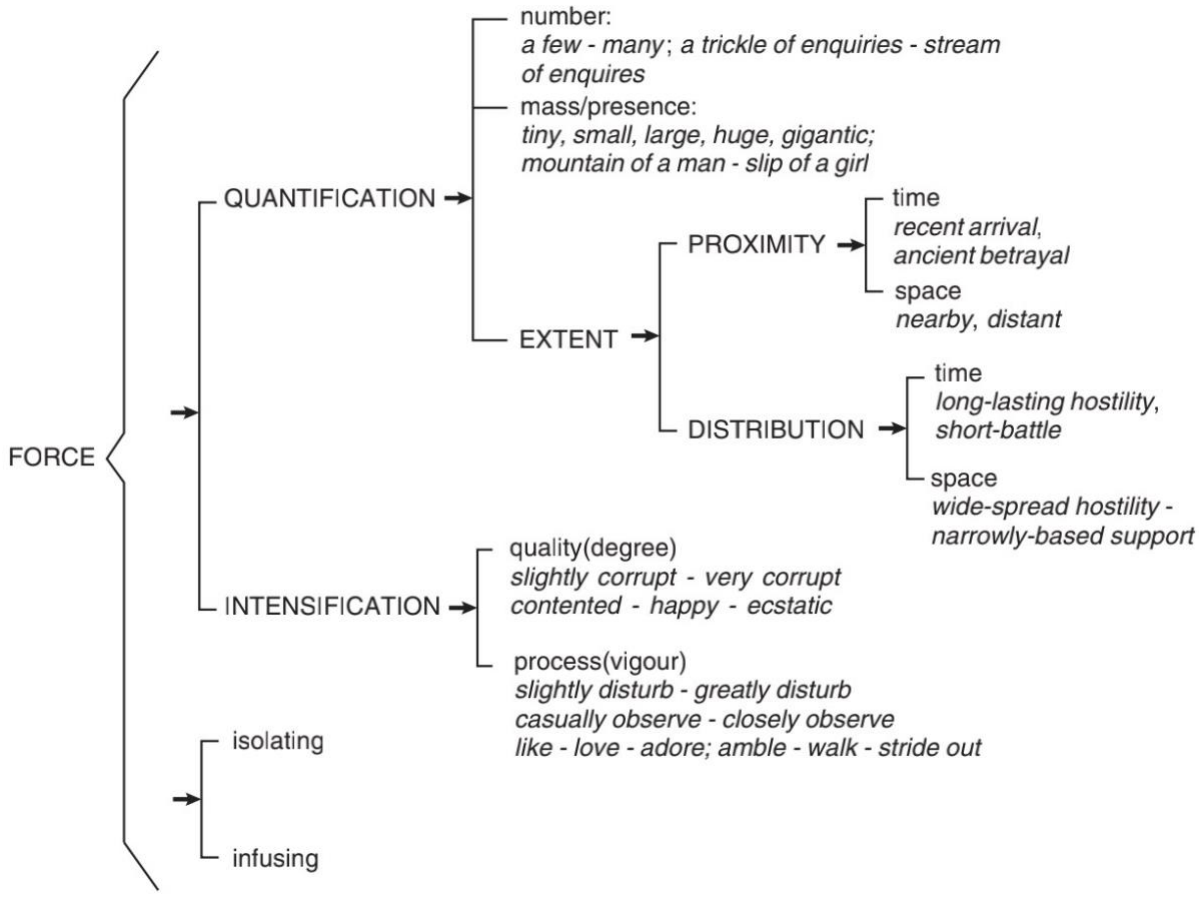


Figure 2.8 An overview of the FORCE system

With respect to the formulation of realizing FORCE in English, Martin and White (2005) outlined four types of modes (for more examples, see Martin and White ibid.):

1) 'isolation'—the subjective up/down scaling of intensification or quantification is conveyed via independent or free-standing items (lexical items or morphemes—such as suffixes) which function as presenting a low or high degree;

2) 'infusion'—the subjective up/down scaling of intensification or quantification is conveyed via the lexical item itself—that is, the low or high degree is an inherent aspect of the item—for instance, ***ecstatic*** itself indicates an up-grading in terms of the degree of being happy or enthusiastic;

3) 'repetition'—the subjective up/down scaling of intensification or quantification is conveyed via repeating the same lexical item (e.g., *It's* ***hot hot hot****!*) or lexical items that are closely related semantically (e.g., *In fact it was probably* ***the most immature, irresponsible, disgraceful and misleading*** *address ever…*);

4) ‘metaphor’—the subjective up/down scaling of intensification or quantification is conveyed via figurative expressions which indicate a low or high degree (e.g. ***ice cold***, ***mountains of*** *people*, etc.).

Before moving to the mechanism of FOCUS, I will first discuss the sub-types of FORCE.

2.4.3.1.1 ‘intensification’

As mentioned above, intensification can be generally viewed as concerning subjective assessment with respect to intensity. It consists of up/down scaling in terms of two features—the degree of quality and the vigour of process. With respect to the up/down scaling of vigour, it means that intensification is also concerned with the grading in motion or mental involvement:[11] either the grading involved in a process itself (e.g., *dash*, *drift*, *trickle*), or in the circumstances of manner (e.g., *slowly*, *rapidly*, *gently*) (Martin and White 2005; Hood 2004).

Language resources for realizing intensification include a large group of intensifiers categorized and exemplified in Quirk et al. (1985, p. 589-590), including amplifiers—maximizers (e.g., *completely*) and boosters (e.g., *very much*), and downtoners—approximators (e.g., *almost*), compromisers (e.g., *more or less*), diminishers (e.g., *partly*) and minimizers (e.g., *hardly*).

A more thorough study of intensity in language is found in Labov (1972, 1984), but the notion of intensity in his studies is broader, covering the concepts of assessment with respect to quantity and prototype—those types of assessment discussed as quantification and FOCUS in GRADUATION. Labov (ibid.) examines the usage and patterns of intensity from a pragmatic perspective, and shows regional variation in realizing intensity—for example, in BEV (Black English Vernacular), the perfect aspect *done* is frequently used for intensifying. That is to say, the formulation of intensification may be greatly influenced by the sociocultural background of the speaker/writer.

[11] Martin and White (2005, p. 146) identify five dimensions in the up/down scaling of vigour: speed (*slowly*/*swiftly*), physical force (*gently*/*vigorously*), illumination (*dimly*/*brightly*), consciousness (*lightly*/*deeply*), and concentration (*desultorily*/*intently*; *casually*/*closely*).

2.4.3.1.2 'quantification'

Quantification refers to speakers/writers' subjective assessment applied to entities with respect to the three parameters of 'number', 'mass/presence', and 'extent', as outlined in Figure 2.8 above. All types of quantifiers can be viewed as potential resources for realizing quantification. The instantiation of quantification reflects our sense of measuring and counting, as discussed in Channell (1994) and Sapir (1944). In the opinion of Sapir (1944), our assessment of quantity is always based on a presupposed judgment of grading, and the judgment of grading will be varied across different specific situations. Similarly, Channell (1994) examined a wide range of quantity expressions to discuss the communicative values involved in these expressions and pointed out that even the number system is culturally defined. Therefore, the identification of quantification instances is primarily based on imprecise expressions of quantities. Precise expressions of quantities, such as exact numbers or round numbers, need to be considered on a case-by-case basis.

2.4.3.1.3 'intensification via/as quantification'

Intensification via/as quantification is a special sub-type in FORCE, even though it is not outlined in the network of FORCE. This sub-type is concerned with the metaphorical nature of quantity expressions (Martin and White 2005, p. 150): that is, a value of intensification at the discourse semantic level is realized as a value of quantification at the lexicogrammatical level. For instance, ***huge*** *disappointment*, from the perspective of the discourse semantics, can be viewed as intensification: up-grading in terms of 'the degree of being disappointed'; while from the perspective of the lexicogrammar, it refers to an instance of quantification: up-grading in terms of 'mass/presence'. This phenomenon is also discussed and exemplified in Hood (2004, p. 81-82).

2.4.3.2 FOCUS

The mechanism of FOCUS is different from the commonsense understanding of grading in terms of up/down scaling via low to high degrees. As mentioned above, FOCUS is concerned with the scaling of membership of an item in its category—from marginal (i.e., 'soften'—as down scaling) to central (i.e., 'sharpen'—as up scaling).

With respect to the realization of FOCUS in English, according to Martin and White (2005), from the perspective of their experiential meaning most items scaled with FOCUS values are viewed as ungradable items (Martin and White ibid., p. 137). For example, *a **true** friend* ('sharpen'), *a **sort-of** friend* ('soften'). The scalability of items such as *friend* depends on an imprecise assessment of the meaning boundary of a certain category—in other words, the assessment is based on speakers/writers' sense or measurement that if an item has enough properties to be characterized as a member of a category. Thus, strictly speaking, this type of items is ungradable by degree adjectives or adverbs such as *very*.

As pointed out in Martin and White (2005), FOCUS also involves gradable items: for instance, *a piece of **genuinely** red carpet* (p. 138). Grammatically, *red carpet* can be graded via degree adjectives (e.g., *very*); here, however, instead of evaluating the intensity of being red, the speaker/writer conveys an evaluation towards the prototypicality of being a red carpet. That is to say, FOCUS concentrates on how speakers/writers use resources such as vague language —e.g., *or something* as discussed in Channell 1994, hedges—e.g., *sort of*, downtoners—e.g., *a bit*, intensifiers—e.g., *rather*, etc., to indicate their yardstick for identifying a category.

Although not mentioned in Martin and White (ibid.), 'repetition' may also be considered as a mode for realizing FOCUS. For example:

He is a nurse, not a **doctor** doctor.

I won't consider that place a **home** home.

Is it a **green** green, or a blue green?

The repetition of the same lexical item indicates a sharpening of the meaning boundary of the item itself, and it is usually the first item that plays the key role in scaling. This type of mode probably will only be found for 'FOCUS: sharpening'.

Besides repetition and independent lexical items (e.g., *true*, *sort of*, *a bit*), suffixes such as *-ish* are also FOCUS resources and can be used in a creative way. Take as an example the following dialogue excerpted from BBC television sitcom *Mrs. Brown's Boys*:

Mrs. Brown:	Why don't you put down thief?
Buster Brady:	Mrs. Brown, I've gone straight-**ish**.
	''softening' in terms of the status of being upright'
Mrs. Brown:	Well, put down thief-**ish**.

	‘‘softening’ in terms of the status of being identified as thief’
	It’s important to Mark. I don’t want anything going missing**-ish**.
	‘‘softening’ in terms of the status of losing things’
Dermot Brown:	Mammy, are you ever going to give Buster a chance?
Mrs. Brown:	Of course**-ish**.
	‘‘softening’ in terms of the status of being certain’

In regard to the intersubjectivity involved in the means of presenting a category, as observed by Channell (1994), in some cases, we may vaguely refer to a category—for instance, ***bread or something*** (p. 122). By doing so, we direct ‘the hearer to access a set, of which the given item is a member whose characteristics will enable the hearer to identify the set’ (ibid.). That is to say, ‘vague category identifiers’ (ibid.)—*or something*, *like that*, etc.—indicate a shared knowledge or culture background between the speaker/writer and the hearer/reader. Further, categories are value-laden. As pointed out in Lakoff and Johnson (1980, p. 163):

> A categorization is a natural way of identifying a kind of object or experience by highlighting certain properties, downplaying others, and hiding still other…When we give everyday descriptions, for example, we are using categorizations to focus on certain properties that fit our purposes.

With respect to the evaluative effect in text, according to Martin and White (2005) and Hood (2004), the sharpening and softening of the meaning boundary of a category is closely related to the writer-reader relationship and may evoke positive or negative attitudinal meanings.

This chapter has revisited the notions of translation equivalence and shift by reference to SFL-based translation studies. The theoretical foundation for defining and characterizing equivalence and shift in this thesis is based on Catford (1965) and particularly Matthiessen (2001, 2014). Since this thesis concentrates on interpersonal meaning, specifically the GRADUATION subsystem within the Appraisal framework, an overview of the Appraisal framework proposed by Martin and White (2005) was also provided, as well as a brief review of how scaling resources are dealt with in other theoretical/descriptive traditions, as well as the realisations of these resources in Chinese.

Chapter 3 Methodology

3.1 Introduction

In this chapter, I firstly describe in more detail the texts which constitute my dataset and offer some additional reasons why I chose these for analytical attention. I then supply a more detailed discussion of how the Appraisal-framework literature has modelled the resources for the subjective scaling of degrees of intensity, quantity, and prototypicality (as outlined in the network of GRADUATION in Martin and White 2005), including a discussion of strategies I deployed to identify and classify instances of GRADUATION in my source and target texts. Finally, I catalogue the different types of translation shifts associated with the rendering of instances of GRADUATION which I observed in my target texts, and then discuss issues around how these were identified and subclassified.

All these aspects of the study have been touched on by way of preview in the two previous chapters. Here I continue that prior discussion by providing more detail.

3.2 The nature of the data

All data in this thesis were collected from the official website of the Apple Technology Company (https://www.apple.com/), one of the most influential technology companies in the world (for copies of the texts of the advertisements and their translations, see Appendix A-1, B-1, and C-1). The company provides advertisements in different languages for a large range of markets—i.e., the same English text for English speaking markets, and translations of the same English text are provided for different non-English speaking markets. The rationale for viewing these non-English texts as sourcing from the same English text is offered in Section 3.4, by taking the Chinese texts (the type of target text on which this study focuses) as an example. These multilingual assemblages of texts are released on the company's official website at the same time whenever new products are released. Because all texts are provided by the same manufacturer, these multilingual texts are presumably produced on the basis of the same shared value system for the same promotion purpose. Furthermore, degree expressions (instances of GRADUATION) were observed being used frequently for promoting the positive features of the

products. Therefore, this type of text is not only ideal for examining how evaluation is enacted via subjective up/down scaling, but also for systemically exploring of the possible translation shifts associated with instances of GRADUATION.

Furthermore, for Chinese-speaking markets, three versions of translations are provided for different regions, with the selected texts all in written Mandarin Chinese (for some complications around the 'dialect' or 'language variant' of the texts, see further discussion in Section 3.3 below). Thus, each of the three English source-text advertisements has three different Chinese translations. It is thereby possible to not only consider any differences in the instances of GRADUATION deployed in source and target texts, but also any differences between the different translations. Having these multiple, alternative translations of the same source text available for scrutiny means there is more information available as to possibilities in Chinese for rendering up/down scalings. Crucially this also provides for comparisons between the translations with respect to any consequences for the communicative workings of the translations resulting from any differences in their deployment of these scalings.

On the official website, as shown in Image 3.1 and Image 3.2, the Apple Technology Company provides market options for different countries and regions. These options will lead customers to correlated webpages written in the relevant language of the market they choose.

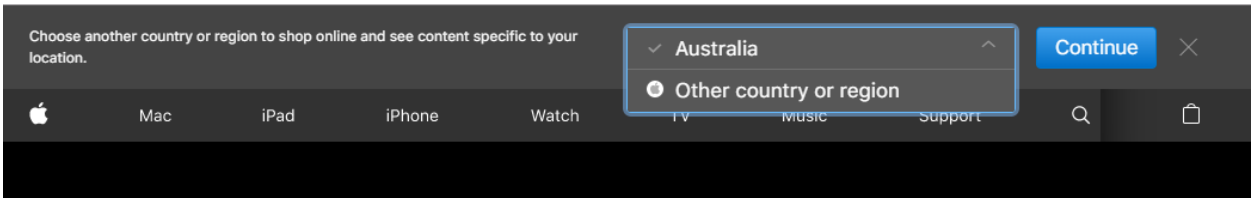


Image 3.1 Screenshot of the design for market options on the official website of the Apple Technology Company

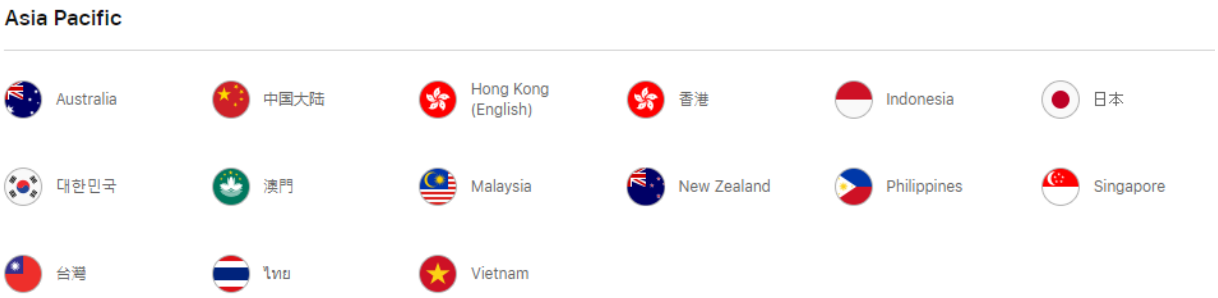


Image 3.2 Screenshot of available market options in the Asia Pacific Region

In the list of Asia Pacific markets, four webpages written in Chinese are found. These webpages are designed for the markets in the mainland China, Hong Kong, Macau, and Taiwan respectively. Image 3.3-3.6 are provided to illustrate how does the advertisement of a product is presented in the webpage of each Chinese market. Please note visual elements (images, colors, formats, etc.) are not attended to in the text analysis of my study. These visual elements, however, will be taken as evidence, amongst other indicators (see discussion below), the advertisement texts released on the webpages of Chinese markets are 'translations' (as discussed in Section 3.4).



Image 3.3 The mainland China market (https://www.apple.com.cn/)

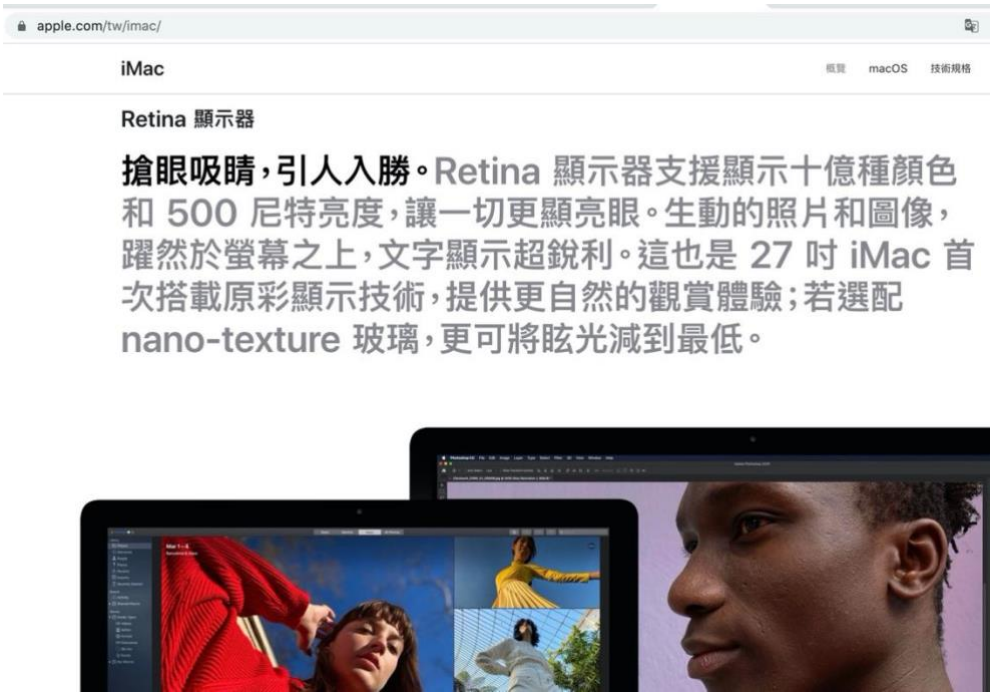


Image 3.4 The Taiwan market (https://www.apple.com/tw/)



Image 3.5 The Hong Kong market (https://www.apple.com/hk/)



Image 3.6 The Macau market (https://www.apple.com/mo/)

As we can see from the screenshots, the text provided on the webpage of the Macau market is as the same as the version for the Hong Kong market, whereas texts for the other three markets show variations to different extents. Thus, in my data set, I only took the texts for the mainland China market, Taiwan market, and Hong Kong market into account.

To be more specific, my data set consists of three sets of case studies of advertisements that are rendered from English to Chinese (Mandarin). Each case study contains one single English text (as the source text) and three types of Chinese translations (as the target texts)—i.e., translations for the mainland China market, Taiwan market, and Hong Kong market. The selected advertisement texts cover the three main products of Apple, among the large range of advertisements produced for all kinds of Apple high technology products. Case study 1 is concerned with multiple translations of the advertisement of iMac, case study 2 is concerned with the advertisement of iPad Pro, and case study 3 is concerned with the advertisement of iPhone 11 Pro. The three sets of advertisement texts were the three latest released products when I was collecting my data.

The data set has 12 texts in total, including 3,854 English words and 22,046 Chinese characters. The size of my data set may be viewed as small because of the number, but three sets of case studies are manually manageable for a detailed comparison, especially for tracing the possible translation shifts associated with options from the GRADUATION system. Further, it has shown that three sets of case studies are large enough to disclose the general patterns of translation equivalence and shifts in rendering subjective up/down scaling from English to Chinese, as reported in Chapter 5 and 6. More details of the process of text analyses in each case study are provided in Section 3.5.

3.3 Issues around the language variants of the translations

Considering that Cantonese is the main dialect in the Hong Kong area, examination and selection have been done to ensure that all Chinese texts collected in my data set are written in Mandarin. It is necessary to clarify that Cantonese refers to a type of spoken language in the first place. As for the written Cantonese, Robert S. Bauer (1988) provides definitions for the notion in both broad sense and narrow sense—'In the broadest sense, written Cantonese is spoken Cantonese represented with written symbols, and in the narrow sense it is the written form of the Cantonese lexicon' (p. 246). That is to say, Cantonese does not have a standard written system. The written form of Cantonese depends on the standard Chinese system and symbols. This fact leads to the phenomenon, as Stephen Matthews and Virginia Yip (1994, p. 6) point out, that some colloquial Cantonese lexical items do not have standard characters or cannot find corresponding Chinese characters as their written forms. Furthermore, if a text is written in Cantonese, the text will inevitably have some exclusive words and expressions that are not comprehensible for non-Cantonese speakers. For instance, some typical verbal suffixes (e.g., 咗 *-zo2*; 過 *-gwo3*; 住 *-zyu6*) and sentence-final particles (e.g., 咋 *-zaa3*; 晒 *-saai3*; 添 *-tim1*) in Cantonese are not used in Mandarin. Some other items that are exclusively used in written Cantonese but which may have a corresponding expression in Mandarin include: 嘅 *ge3* ('of', ''s'; equivalent to 的 *de* in Mandarin), 係 *hai6* ('be'; equivalent to 是 *shì* in Mandarin), 哋 *dei6* (plural form; equivalent to 们 *men* in Mandarin), and 啲 *di1* (often used as degree words functioning as '-er'/'some'/'a bit' in English, and 些 *xiē* or 点 (儿) *diǎn (r)*~一点 (儿) *yīdiǎn (r)*, in Mandarin).

Additionally, because of the phonological differences between Cantonese and Mandarin, if a text is written in Cantonese, a different set of romantization system must be used to accurately transcribe the pronunciation. Cantonese text needs to be transcribed in Jyuping, the romantization system developed by the Linguistic Society of Hong Kong (LSHK) for Cantonese; whereas Mandarin text needs to be transcribed in Pinyin, the romantization system for Standard Mandarin.

Overall, the differences between Cantonese and Mandarin are distinct and distinguishable. In my data set, no such Cantonese lexical or phonological elements are involved. However, I do recognise that there may be regional linguistic variations among the translated texts for the three Chinese markets. As Dingxu Shi, Jingmin Shao & Zhiyu Zhu (2006) point out, the written Chinese used in Hong Kong is highly influenced by the local language (Cantonese) and English on the one hand and keeps a large number of classical Chinese items and expressions on the other hand. In fact, the similar situation also exists in the mainland China and Taiwan, especially under the ongoing influence of globalization. In other words, the written Chinese used in the mainland China and Taiwan is also a mixture of regional expressions, classical Chinese terms and expressions, as well as borrowed words and expressions from other countries and regions. Therefore, the written Chinese used in the mainland China, Hong Kong, and Taiwan can be viewed as being located at a cline between 'intelligible' and 'unintelligible' (i.e., a degree of acceptance) to each other. As illustrated in Figure 3.1.

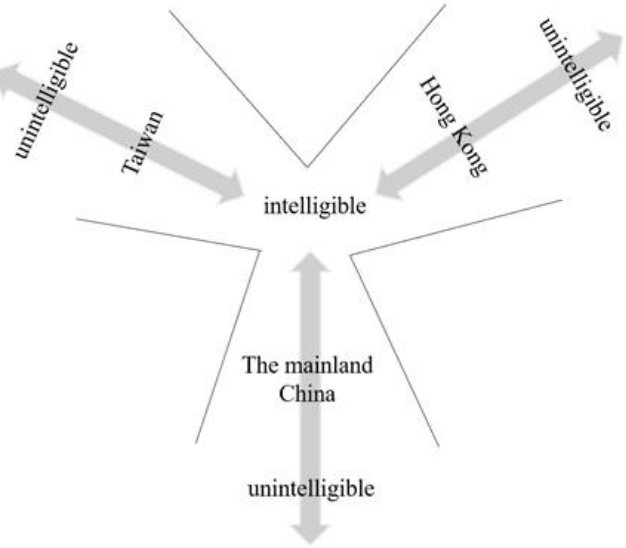


Figure 3.1. The cline from 'intelligible' to 'unintelligible' among the written Chinese used in the mainland China, Hong Kong, and Taiwan

To reiterate, there are no 'unintelligible' cases detected in my data set. I, a native Mandarin speaker, found no difficulties in reading and understanding the translated advertisement texts for all three Chinese markets. In other words, the Chinese texts selected in my data set fall into the range of being 'intelligible' instances of written Mandarin.

3.4 The status of the Chinese texts as 'translations'

Concerning the validity of taking the texts released on webpages for Chinese markets as 'translations' in the first place, I examined and compared these advertisement texts in English and Chinese in terms of **mode**, **field**, and **tenor**. The way of examining and comparing register variables of texts in two different languages is a practical method proposed in Steiner (2001), in order to discuss what specific properties in a text make the text a translation. A similar discussion can also be seen in Halliday (2001, p. 16) that 'if a text does not match its source text ideationally, it does not qualify as a translation'. Based on Halliday's statement, Steiner (2001) goes further into details from the perspective of register analysis. More specifically, he focuses on the relationship of register variations between texts, and a criterion has thus been proposed—'The more register variables change, the more the resulting text will not be a translation in the narrower sense' (ibid., p. 166). My study does not focus on investigating the register variables between texts in any great detail. Rather, the examination of register variables here aims just to justify that the Chinese texts collected in my data set are qualified to be viewed, in a broad sense, as translations. Therefore, I compared the advertisement texts in English and Chinese with respect to **mode**, **field**, and **tenor** without going further in delicacy (for a detailed scheme of register variables, see Steiner 2001, p. 170).

According to a general comparison, except for the difference in language, the overall layout of and pictures are used in these webpages designated for Chinese markets are almost the same as that in the webpage written in English. To be more specific, most visual messages (includes paragraphing, heading, and pictures, etc.) on the English webpage are retained in the webpages designated for Chinese markets. In rare cases, a few slight differences are noticed. For example, when a certain functionality of the advertised device is not available in the mainland China

market, the relevant information is also not provided. It is worth reiterating that although visual messages are not dealt with in this thesis, they show that the webpages in English and Chinese share part of their medium (i.e., written advertisements) and channel (i.e., graphics). In summary, these webpages are closely related to each other in terms of **mode**.

In addition, after comparing the written advertisements provided on English and Chinese webpages, firstly, we can conclude that advertisement texts in the two languages share the same 'experiential domain'—as termed in Steiner (2001, p. 163). That is, these advertisement texts focus on the same subject (i.e., advertising texts for high-technology products), serve the same purpose (i.e., promoting and selling commodities), and use the same terminologies (e.g., iMac, Retina display, Magic Mouse 2, etc.). These terminologies form the same referential chain along with the unfolding of the advertisement texts both in English and Chinese. In other words, texts in the two languages are observed to have most themes in common and similar paragraph structures. Thus, based on the observation, it is reasonable to determine that these advertisement texts share the same **field**.

Furthermore, the advertisement texts in English and Chinese indicate a similar relationship between participants—i.e., the manufacturer (as the text producer) offers information and evaluation about the product to the potential customer (as the reader). That is to say, these advertisement texts also share a similar **tenor**.

Therefore, based on a brief comparison of the similarity of **mode**, **field**, and **tenor**, we can generally take the English webpage as the source webpage and its written advertisement text as the source text, and view webpages designated for Chinese markets and the advertisement texts released on these webpages as sourced from the same English webpage. In consequence, it is reasonable to treat the advertisement texts released on webpages of Chinese markets as translations (i.e., translated texts/target texts), and these translated texts can be viewed as different versions of translations for the same English source text.

3.5 Identifying, annotating, and classifying instances of GRADUATION in source and target text

In previous chapters I outlined my rationale for deploying the account of the resources for up/down scaling degrees of intensity, quantity, and prototypicality provided via the Appraisal-framework literature through its modelling of the system of GRADUATION (e.g., White 1998; Hood 2004, 2010; Martin and White 2005). In the previous chapter, I provided a detailed description of this modelling—i.e., what the framework presents as the different types and subtypes of FORCE (intensifications and quantifications) and of FOCUS (degrees of prototypicality). I have also foreshadowed the account that is provided in the following chapter of the options for GRADUATION as operate in Mandarin Chinese.

In this section I describe how I annotated instances of GRADUATION in the source and target text and discuss strategies for dealing with any challenges associated with classifying these instances, by reference to the Appraisal-framework model.

Evaluative expressions such as instances of GRADUATION are highly context-bound. As stated in Hunston and Thompson (2000), 'every act of evaluation expresses a communal value-system, and every act of evaluation goes towards building up that value-system' (p. 6). That is to say, evaluative expressions not only indicate the writer/speaker's subjective assessment of an entity or a phenomenon, but also, to some extent, reflect the value-orientation in the community that the writer/speaker belongs to; moreover, the interpretation of evaluative expressions also depends on the 'reader assumptions about value' (Hunston 2004, p. 157). Therefore, the nature of evaluative expression results in the fact that the analysis of evaluation in a text is unavoidably subjective.

To deal with the difficulty, the APPRAISAL system provides a generalized framework to analyse evaluative expressions from the perspective of social relations (i.e., interpersonal meaning) in a text. As discussed previously, although the APPRAISAL system was initially developed to model options for evaluative meaning making in English language, it has been shown that the APPRAISAL system is applicable to the analysis of cross-language and cross-cultural texts by scholars worldwide (esp. by translation studies).

However, identifying and categorizing instances of APPRAISAL is still a challenging task. With respect to the annotation of APPRAISAL in text, Fuoli (2018) states 'the practicalities of annotating APPRAISAL have not been sufficiently discussed and, to date, there is no well-established, standardized annotation protocol' (p. 230). From my perspective, the APPRAISAL system has

already provided three parameters (i.e., three sub-systems: ATTITUDE, ENGAGEMENT, and GRADUATION) for analysts to systemically scrutinize evaluative expressions in text. Due to the highly subjective and context-bound nature of evaluative expressions, the annotation of APPRAISAL depends on the purpose and perspective of research and also the nature of the data selected for analysing, as well as factors associated with analyst as an individual and as a member of a community of practice. Therefore, the set of criteria for annotating each sub-system of APPRAISAL is necessarily to be slightly different from one research project to another.

Obviously, my research concentrates on the GRADUATION sub-system rather than on the entire framework of APPRAISAL. In the following sections, I focus on four major issues in annotating GRADUATION instances: (1) the length of identified instances; (2) the annotation of numeral expressions; (3) the annotation of comparatives/superlatives; and (4) some other issues that arose because of the nature of the text.

3.5.1 Issues around units of analysis

The issue of the length of identified instances, as pointed out by Fuoli (2018), is related to the principle of unitizing. Unitizing refers to the rule of identifying and classifying the units of analysis set out by the analyst when coding qualitative data (Artstein and Poesio 2008, p. 582; Krippendorf 2004, p. 83; Guetzkow 1956). Undoubtedly, choices as to how the text should be segmented are influenced by the aim and focus of a project. With respect to the annotation of GRADUATION, GRADUATION features can be realized via a large range of language resources, covering various linguistic forms—e.g., comparative suffix, adverbial/adjectival group, clause, etc. This is presented and analysed in Martin and White (2005), Hood (2004), and observed in Carretero and Taboada (2014).

As we know, the GRADUATION sub-system consists of two major features—FORCE (i.e., the writer/speaker's up/down scaling with respect to the intensity and quantity) and FOCUS (i.e., the writer/speaker's up/down scaling with respect to the prototypicality of category). Regarding the patterns of FOCUS in text, only a couple of instances have been identified in Chinese texts and these instances are observed to be realized via a premodifier.

As regards the patterns of FORCE in text, instances with various length are identified in both English and Chinese texts, as exemplified in **Table 3.1** and **Table 3.2**.

Table 3.1 Language resources at different ranks for realizing FORCE in English texts	
Morpheme	e.g., **-er**, **-est**, **ultra-**
Word	e.g., **very**, **extremely**, **speedy**, **spacious**
Group/phrase	e.g., **a lot more**, **more powerful than ever**, **at its highest level yet**
Clause/clause-complex	e.g., **boosts across the board**, **gives you the best of both worlds**, **there's nothing else like** a Mac

All these instances come from my data. For a full account of language resources for realizing FORCE in English, see Martin and White (2005) and Hood (2004).

Table 3.2 Language resources at different ranks for realizing FORCE in Chinese texts	
Word	e.g., **更** 'more', **最** 'most', **全** 'all'
Group/phrase	e.g., **完美** 'perfect', **巅峰之作** 'masterpiece', **如此独一无二** 'so unique'
Clause/clause-complex	e.g., **处处带给你视觉震撼** 'bring you visual amazement everywhere', **讓每個影像以嶄新光芒躍現螢幕** 'make every graphics leap on the screen with brand-new light'

As shown in Table 3.2, The grammatical rank scale in Chinese language is slightly different from that in English language. Li and Thompson (1989, p. 10) observe that in Chinese dialects, including Mandarin, 'a typical word is not made up of component parts, called *morphemes*, but is, rather, a single morpheme' (italics in the original); and each morpheme corresponds to a character in the Chinese writing system. The problem here is, as McDonald (2008) points out, 'the distinction between morpheme and word in Chinese is by no means a straightforward one'

(p. 51). Particularly in modern Mandarin Chinese: some morphemes, especially the ones that carry the grammatical function, are always bound with other morphemes. For example, 们 *men* comes after pronouns to indicate a plurality, or 吗 *ma* is added at the end of a sentence to indicate an interrogative. Some morphemes can either stand free on their own or combine with other morphemes. For example, 最 *zuì* 'most' can indicate the highest level of comparison in its own right, and it can also be attached to other morphemes as a degree modifier; while 完美 *wánměi* 'perfect' can involve delexicalization where 完 *wán* means 'finish', 'whole', or 'end', and 美 *měi* basically means 'beautiful' or 'beauty', depending on the usage. The whole picture, however, is far more complex (for a full account, see, for example, Chao 1948/1967, 1968; Wang 1985; Li and Thompson 1989). McDonald (2008, p. 52-53) recognizes there is a cline between morpheme and word in Chinese, and the cline includes at least five different degrees in terms of closeness between the two. A further discussion in this aspect is out of the scope of the thesis. With respect to the analyses of scaling resources in Chinese, the distinction between morpheme and word is less consequential because the identification and characterization of subjective scalings in this thesis involve a focus on the semantic level rather than the lexicogrammatical level. However, it should be noted that the fuzzy boundary between morpheme and word results in a less clear-cut distinction between the formulations of GRADUATION options in Chinese. Particularly, the distinction between the 'isolating' formulations (i.e., the speaker/writer's up/down scaling is indicated via a single term—a morpheme or word) and 'infusing' formulations (i.e., the speaker/writer's up/down scaling is indicated by an inseparable lexical item) of FORCE in Chinese is not as clear as that in English[1].

Usually, instances of GRADUATION are realized by language resources at the word rank (e.g., adjectives/adverbs, comparatives/superlatives) or group rank (e.g., adjectival or adverbial groups). Language resources at the clause/clause-complex rank are often concerned with metaphorical expressions. It has been observed in my data set that the realization of 'FORCE: intensification via/as quantification'—a special type of feature that deals with the metaphorical

[1] This issue is further discussed at some length in Chapter 4, Section 4.3.

nature of quantitative expression[2]—basically relies on language resources at the clause/clause-complex rank in both English and Chinese. (See Chapter 2 for a description of this sub-type of FORCE.) Apart from the instances exemplified in Table 3.1 and Table 3.2 above, here is another example:

Example 3.1

EN **A lot can happen in 5 millimeters.**

ML **5 毫米内，大有乾坤。**

5 háomǐ nèi, dàyǒu qiánkūn.

‘**Everything is in 5 millimeters.**’

TW **5 公釐之間，大有可為。**

5 gōnglí zhījiān, dàyǒu kěwéi.

‘**A lot can do in 5 millimeters.**’

HK **5 毫米之内，大有可為。**

5 háomǐ zhīnèi, dàyǒu kěwéi.

‘**A lot can do in 5 millimeters.**’

Instances (both in English and Chinese) in Example 3.1 are annotated as ‘intensification via/as quantification’, because at the lexico-grammatical level, quantitative expressions are selected for the wording, but at the perspective of discourse semantic level, the expression indicates a subjective assessment with respect to the degree of ‘being capable’—i.e., iMac is designed to handle a heavy workload with a thin body. To be more specific, from the perspective of lexico-grammatical level, the expression has the potential to be annotated as involving two instances of ‘quantification’: ***A lot*** [an assessment with respect to the amount of work] *can happen in* ***5***

[2] This feature is explained as the means of formulating the assessment with respect to intensity in an up/down scaling of quantity, as defined by Martin and White (2005, p. 150), although the feature is not included in the framework of GRADUATION.

millimeters [a metaphorical assessment with respect to the size of the machine]. In my view, however, it is unnecessary to separate the expression into two units of analysis, because the separation only focuses on the pattern of formulation at the lexico-grammatical level and overlooks the wholeness of the meaning at the discourse semantic level. Therefore, I take the interpretation at the discourse semantic level as the primary concern when annotating instances of 'intensification via/as quantification'—that is, annotating the whole expression as one unit of analysis.

In order to have a parallel comparison between English source texts and Chinese target texts, cases that involve a conjunction, such as ***more*** *balance and precision*, are annotated as two separate units—***more*** *balance* [up scaling in terms of the degree of 'being balanced'] and ***more*** *precision* [up scaling in terms of the degree of 'being accurate'], and the correlated Chinese translated texts are annotated in the same way. As shown in Example 3.2:

Example 3.2

EN …show off real-world color with **more** balance and (**more**) precision.

more *balance*: [up scaling of the degree of 'being balanced']

(***more***) *precision*: [up scaling of the degree of 'being accurate']

ML ……从而更平衡、(更) 准确地呈现逼真色彩。

……Cóngér **gèng** pínghéng, (**gèng**) zhǔnquè de chéngxiàn bīzhēn sècǎi.

'…therefore to present close-to-the-real colors **more** evenly and (**more**) accurately.'

更平衡（地） ***gèng*** *pínghéng (de)* '**more** evenly': [up scaling of the degree of 'being balanced']

（更）准确地 *(**gèng**) zhǔnquè de* '**more** accurately': [up scaling of the degree of 'being accurate']

TW ……以更平衡更精確的方式表現逼真色彩。

……Yǐ **gèng** pínghéng **gèng** jīngquè de fāngshì biǎoxiàn bīzhēn sècǎi.

'…perform close-to-the-real colors in a **more** balanced and (**more**) precise way.'

更平衡(的) ***gèng*** *pínghéng (de)* '**more** balanced': [up scaling of the degree of 'being balanced']

更精確的 ***gèng*** *jīngquè de* '**more** precise': [up scaling of the degree of 'being accurate']

HK ……並展現**更**平衡、**更**精準的逼真色彩。

……Bìng zhǎnxiàn **gèng** pínghéng, **gèng** jīngzhǔn de bīzhēn sècǎi.

'…and present **more** balanced, **more** precise close-to-the-real colors'

更平衡(的) ***gèng*** *pínghéng (de)* '**more** balanced': [up scaling of the degree of 'being balanced']

更精準的 ***gèng*** *jīngzhǔn de* '**more** precise': [up scaling of the degree of 'being accurate']

Lastly, the length of identified instances undoubtedly depends on how we identify an instance. A case involving possible multiple annotations of FOCUS and FORCE is observed in my data:

Example 3.3

It's **simply the best** Mac Retina display **yet**.

The expression is possible to be annotated as: *It's* ***simply*** ['FOCUS: sharpen' with respect to the specificity] ***the best*** ['FORCE: intensification'; max-graded up scaling of the degree of 'being good'] *Mac Retina display* ***yet*** [co-occurrence].

However, from the perspective of discourse semantic level, *simply*, rather than indicating an instance of FOCUS, functions as reinforcing the intensifying degree of *the best*, because *the best* as a superlative has already reached its upmost grading. For this reason, I annotated *simply+the best* together as an instance of 'FORCE: intensification'. Additionally, *yet* is viewed as a co-

occurrence of the preceding assessment to complete a formulation at the lexico-grammatical level—similar language resources include *even*, *ever*, *than ever*, etc.

3.5.2 The annotation of numeral expressions

The difficulty of annotating instances of quantification is mainly related to numeral expressions in text, because the borderline between subjective and objective assessment in numeral expressions is fuzzy. As we know, numeral expressions are often used as offering an objective description for the quantity of something, but numbers may also function as indicating speakers/writers' approximate measurements, as discussed in Joanna Channell (1994). According to Channell (ibid.), 'round' numbers (e.g., 5, 10, 100, etc.) may function as the reference point (i.e., the standard for measuring) for a certain group. For instance, if the average height of men in a society is six feet, a higher number may indicate a positive evaluation whereas a lower one may indicate a negative evaluation (for those who view 'tallness' as a positive). Therefore, evaluation in relation to the reference point relies on the specific context and the shared measure system in a particular socio-cultural environment. Similarly, large or small quantities (e.g., thousands, millions, single one, etc.), are frequently used to indicate an exaggeration. Hood (2004) also argues that attitudinal meanings may be amplified through exact numbers.

However, the problematic issue of identifying numeral expressions as instances of GRADUATION: quantification is that, in many cases, it is difficult to determine whether a numeral expression, especially an exact number, indicates the writer/speaker's subjective assessment with the aim of offering a positive/negative evaluation or not. With respect to my project, there are many numeral expressions in my data due to the nature of advertisements for high-technology products. In this type of advertisement, numeral expressions are widely used to describe the dimension of products. For instance, *27-inch model*, *4.2 GHz*, *two 4K displays*, *one billion colors*, etc. Most of these numeral expressions are not annotated as instances of 'quantification' in this study for two reasons:

Firstly, numeral expressions in advertisements for high-technology products tend to provide an objective description of the product, and the text producer's subjective assessment is not clear in this aspect. Therefore, we do not know if the text producer subjectively views those numbers as

high or low, unless there is an explicit marker that indicates a subjective assessment. For example, *you can connect two 4K displays and put **over 32 million pixels** into play*, where *over* can be viewed as an up scaling of the amount of the pixels that the two displays are able to present.

Secondly, in my data set, there are no translation shifts involving numeral expressions, because translators do not make changes to such numbers.

3.5.3 The annotation of comparatives/superlatives

Comparison typically involves subjective evaluation. As stated in Hunston and Thompson (2000), 'evaluation involves comparison of the object of evaluation against a yardstick of some kinds: the comparators' (p. 21). That is to say, comparison expressions can be viewed as important language resources for realizing evaluation in text. The GRADUATION system also takes comparatives and superlatives as a type of language resources for realizing writers/speakers' up/down scaling of intensity (Martin and White 2005, p. 142). For instance, ***more** powerful* [up scaling of the degree of 'being capable'], *fast**er** and **more** powerful **than ever*** [up scaling of the degree of 'being fast' and 'being capable'], *shines even **more** vividly* [up scaling of the degree of 'being vivid'], etc.

Although not being apparently stated in Martin and White (2005), it is reasonable to also take comparatives/superlatives as a type of language resources for realizing 'GRADUATION: quantification'. For example, *The apps and files you <u>used **the most**</u> are automatically stored on fast flash storage*. In this example, the superlative (i.e., *the most*) can be viewed as a max-graded up scaling with respect to the frequency of using certain apps and files. The up scaling of frequency indicates the text producer assumes that these apps and files are the favourites ones for the customer (i.e., *you*), in order to arouse the customer's interest.

However, not all items of comparatives/superlatives can be taken as instances of GRADUATION. As noticed in Edward Sapir (1944, p. 101), "*More* and *less* are old comparatives in form, but are not really directly related to *much* and *little*" (italics in the original). That is, in some cases, comparatives/superlatives may simply indicate a bare comparison rather than a subjective assessment made by the writer/speaker. In other words, from some comparison expressions via

comparatives/superlatives, we cannot affirm if the writer/speaker subjectively scales the degree as high or low. Thus, the difficulty of annotating comparatives/superlatives as instances of GRADUATION is, how to distinguish the subjective and objective assessment involved in such comparison expressions.

Because the borderline between the subjective and objective assessment is not clear-cut, the annotation criterion in this study is: whether the comparison presented by an item of comparative/superlative is closely bound up with statistics or not. As illustrated in Example 3.4.

Example 3.4

EN higher-bandwidth connectivity

ML 更高带宽的各种接口

gèng gāo dàikuān de gèzhǒng jiēkǒu

'higher-bandwidth various connector'

TW 更高頻寬的連結技術

gèng gāo pínkuān de liánjié jìshù

'higher-bandwidth connection technology'

HK 頻寬更高的連接功能

pínkuān gèng gāo de liánjiē gōngnéng

'bandwidth-higher connection function'

In Example 3.4, the meaning of comparison is realized via comparative suffix *-er* in the English text, and via the word 更 *gèng*, which functions as a comparative (equivalent to *more*) here, across all three Chinese translated texts. These items are not annotated as instances of GRADUATION because the assessment of the bandwidth is based on an objective statistical comparison, rather than on the text producer's subjective assessment of the computer's capacity of transferring data.

Similarly, the superlative 最 *zuì* in expressions—such as 最高可达 40Gb/s *zuì gāo kě dá 40Gb/s* 'uppermost to 40Gb/s', 最高达四倍 *zuì gāo dá sìbèi* 'uppermost to four times', and 最多达 5 个 *zuì duō dá 5 gè* 'uppermost to 5'—is also not taken as an instance of GRADUATION. This is because the superlative here is used to describe the range that is supported by statistics, rather than to indicate a subjective evaluation.

The last issue that needs to be clarified here is related to the usage of comparatives/superlatives as cohesive devices. This phenomenon is noticeable in Chinese texts. Therefore, a distinction between comparatives/superlatives as subjective assessment and as cohesive devices must be made, when annotating these items as instances of GRADUATION in Chinese.

In this thesis, I do not include cohesive devices as GRADUATION resources. The decision is made out of the consideration that comparatives/superlatives as cohesive devices do not actually indicate the writer/speaker's determinations of up/down scaling; rather, the usage of comparatives/superlatives tends to show the relationship between two propositions.

Across the Chinese translations, a high frequency of 更 *gèng* has been observed. 更 *gèng* is commonly used as a degree adverb to indicate a higher degree via comparison (equivalent to *more*)[3]. Because of the comparative nature, 更 *gèng* is also often used as drawing the reader's attention to a particular item or statement (equivalent to *especially* or *particularly*), or adding new information to the preceding one (equivalent to *additionally* or *further*) (Wang 1985, p. 131-132; Lü, 1999, p. 231-232). These two kinds of usage of 更 *gèng* are there for not subjective assessments with respect the intensity. As exemplified in Example 3.5 and 3.6 (cohesive devices are boxed).

Example 3.5

ML 新 iMac 将 Mac 台式电脑显示屏提升到一个先进而绚丽的新境界，它处处凝聚着新一代的技术，并将功能和性能提升到全新水平……

[3] A case study of the utilization of 更 *gèng* in three Chinese translations of the English iMac advertisement, from the perspective of GRADUATION, has been provided in Yuan Meng (2020).

Xīn iMac jiāng Mac táishì diànnǎo xiǎnshìpíng tíshēng dào yīgè xiānjìn ér xuànlì de xīn jìngjiè, tā chùchù níngjù zhe xīnyīdài de jìshù, bìng jiāng gōngnéng hé xìngnéng tíshēng dào quánxīn shuǐpíng……

'New iMac makes Mac desktop display enhanced to an advanced and brilliant new realm, it in all aspects is filled with the new generation technology, and make function and performance enhanced to an all-new level…'

TW 新款 iMac 配備我們歷來打造過最先進、最亮麗的桌上型顯示器、更滿載可將威力與效能提升至另一層次的多種全新技術……

Xīnkuǎn iMac pèibèi wǒmen lìlái dǎzào guò zuì xiānjìn, zuì liànglì de zhuōshàngxíng xiǎnshìqì, gèng mǎnzài kě jiāng wēilì yǔ xiàonéng tíshēng zhì lìng yī céngcì de duōzhǒng quánxīn jìshù……

'New-type iMac is equipped with the most advanced, the most brilliant desktop display we ever built, further is filled with multiple kinds of all-new technology that can make power and efficiency enhanced to another level…'

HK 全新的 iMac，更配備了我們至今最先進、最亮眼的桌面電腦顯示器，並滿載多項全新技術，力量和效能表現，都提升至另一新層次……

Quánxīn de iMac, gèng pèibèi le wǒmen zhìjīn zuì xiānjìn, zuì liàngyǎn de zhuōmiàn diànnǎo xiǎnshìqì, bìng mǎnzài duōxiàng quánxīn jìshù, lìliàng hé xiàonéng biǎoxiàn, dōu tíshēng zhì lìng yī xīn céngcì……

'All-new iMac, further is equipped with our the most advanced, the most brilliant desktop display ever, and is filled with multiple kinds of all-new technology, power and efficiency performance, are all enhanced to another new level…'

As shown in this example, 更 *gèng* used in the TW and HK texts does not indicate a subjective assessment with respect to the degree of a quality, nor does it indicate an intensified manner

regarding a process. Rather, 更 *gèng* functions as introducing additional information to the new released iMac, which is similar to 并/並 *bìng* 'and'. Thus, in this view, any items that function as 更 *gèng* in Example 3.5 are not annotated as GRADUATION instances.

Example 3.6

ML 数据的存储不仅需要空间，更需要速度……

Shùjù de cúnchǔ bùjǐn xūyào kōngjiān, gèng xūyào sùdù……

'Data storage not only needs space, particularly needs speed…'

TW 儲存裝置講求空間大小，但速度也是關鍵……

Chǔcún zhuāngzhì jiǎngqiú kōngjiān dàxiǎo, dàn sùdù yěshì guānjiàn……

'Storage device concerns the capacity of its space, but speed is also the key…'

HK 儲存設備除了關乎空間大小，更重要是講求速度……

Chǔcún shèbèi chúle guānhū kōngjiān dàxiǎo, gèng zhòngyào shi jiǎngqiú sùdù……

'Storage device concerns except for the capacity of its space, particularly important is speed…'

Two sets of correlative conjunctions can be observed in the ML and HK texts respectively—'不仅 *bùjǐn* 'not only'……更 *gèng* 'particularly'……' and '除了 *chúle* 'except for'……更 *gèng* 'particularly'…….' The two sets of correlative conjunctions function in the same manner; that is, they connect two statements—'space is important to storage' and 'speed is important to storage', and both of them show a tendency of giving priority to *the speed*. In other words, 更 *gèng* indicates a comparison between the two stances—*space or speed, which is more important?* In this regard, instead of being annotated as GRADUATION instances, 更 *gèng* in Example 3.6 would be better dealt with form the ENGAGEMENT, and such discussion is out of the scope of this study.

3.5.4 The annotation of repetition

Repetition is one of the realization modes of GRADUATION instance, particularly of FORCE: intensification. According to Martin and White (2005), the repetition mode of realization is either presented by 'the repeating of the same lexical item, or by the assembling of lists of terms which are closely related semantically' (p. 144). In the English advertisement texts collected in my data set, no repeating lexical items have been identified, but it has been observed that lists of terms are often used to indicate a positive evaluation. For example, apart from instances of an overt scaling, a positive evaluation of the capability of a device, in some cases, can be further intensified via a list of qualities: *In fact, it's **so fast, so powerful**, and **so intelligent**, it's years ahead of any other chip*. In some other cases, such a positive evaluation can be intensified via a list of functions or tasks that a device can fulfill: *An all-in-one computer that puts everything—**display, processor, graphics, storage, memory, and more**—inside one simple, stylish enclosure*; or, *The new Magic Keyboard with Numeric Keypad makes **typing, editing spreadsheets, or navigating pro apps** a breeze*. In all Chinese target texts, no changes have been made to such assembling of lists of terms. Therefore, this type of repetition mode of realization is not included in the annotation of GRADUATION in this thesis, since it is no associated with any instances of translation shift.

3.5.5 The annotation of technological terms and names of products

It is worth reiterating that the criteria for annotation need to be adjusted according to the nature of the text. With respect to the advertisement texts collected for my study, names chosen for certain electrical accessories or functions are excluded from annotation. For example, *Ultra Wide [camera]*, *TrueDepth camera*, and *True Tone [display]* are fixed terms rather than evaluative expressions. As a result, the correlated terms in Chinese texts—such as, 超广角/超廣角 *chāoguǎngjiǎo* for 'Ultra Wide'; 原深感摄像头 *yuánshēngǎn shèxiàngtóu*, 原深感测相機 *yuánshēngǎn cèxiàngjī*, and 原深感測鏡頭 *yuánshēngǎn cèjìn tóu* for 'TrueDepth camera'; and 原彩显示/原彩顯示 yuáncǎi xiǎnshì, and 原色調 yuánsèdiào for 'True Tone'—are excluded from annotation accordingly.

3.6 Use of corpus linguistic tools

The annotation (identification and classification) of instances of Appraisal, such as instances of GRADUATION, involves judgements by the analyst as to what are conventional usages of the terms and expression under consideration. To support me in this aspect of the study I made use of two corpus tools. The first and primary one is the PKU-CCL corpus. This corpus is developed by the Centre for Chinese Linguistics at Peking University, containing a wide range of genres and more than 700 million Chinese characters (including Modern Chinese and Classical Chinese). Thus, with such a size of corpora, the PKU-CCL corpus is capable to provide a valuable reference for reaching conclusions as to the conventional uses and understandings of expressions in the target text and for determining what is at stake when the translations differ with respect to the same source-text utterance.

The second is the LiVaC (Linguistic Variation in Chinese Speech Communities) corpus. This is a synchronous corpus that was developed and released in 1995 by the Language Information Sciences Research Centre at City University of Hong Kong, and it has been technically supported by ChiLin (HK) Limited continuously till now. The corpus is still being updated and at the time of writing contained more than 600 million Chinese characters, covering news media mainly from seven communities of pan-Chinese region—which includes Beijing, Shanghai, Guangzhou, Hong Kong, Taipei, Macau, and Singapore. Therefore, the LiVaC corpus is suitable for comparative studies of Chinese language in different regional communities.

3.7 Type of text analysis

This research can be viewed as 'corpus-informed' as termed in Lee (2008, p. 88), because the text analysis in this thesis is mainly qualitative and basically manually processed, while corpus tools provide me a base for a further exploration into the possible choices that translators can make with respect to certain GRADUATION features in Chinese.

As mentioned above, the study involved three English-language advertisements, each with three translations (all texts and annotations are available in the Appendices). These case studies are marked as follow: the set of advertisements of the iMac are referred to as case study 1 (hereafter,

'CS 1'), the set of advertisements for the iPad Pro are case study 2 (hereafter, 'CS 2'), and the set of advertisements for the iPhone 11 Pro are case study 3 (hereafter, 'CS 3'). In each set, the English source text is marked as 'EN'. Regarding the target texts, the translation for the mainland China market is marked as 'ML', the Taiwan market 'TW', and the Hong Kong market 'HK'.

For each set of case studies, a parallel corpus has been built in order to compare and trace the possible translation shifts of each source-text GRADUATION instance (see the Appendices).

3.7.1 Identifying and classifying instances of translation shift with respect to instances of GRADUATION

The first stages of my analyses thus involved me in identifying all utterances in the source and target texts which involved up/down scaling and then in classifying these scalings as: (1) either instances of FORCE or FOCUS, (2) sub-classifying instance of FORCE as either intensification or quantification and then (3) sub-subclassifying with respect to level of scaling— i.e., as up-grading, down-grading, or maximization/max-grading. As already mentioned in Chapter 1, there was also a step in the analysis by which shifts were identified with respect to what I have termed 'scaled value' and the 'target' of the scaling.

Then it was possible to determine whether there were shifts associated with any of these instances of GRADUATION in the source texts. Obviously, when source and target text utterance were the same with respect to the above features (i.e., same sub-type of GRADUATION, same level of scaling, same scaled value and target), then no shift with respect to GRADUATION would be recorded. When there was a mismatch between source and target-text utterance re one or more of these features, then obviously a shift would be identified (and ultimately included in the counts of the different types of shifts). Accordingly, any observed instances of shift were then sub-classified by reference to the following taxonomy.

3.7.1.1 Classifying translation shifts in relation to the sub-type of GRADUATION

One type of shift I termed 'shifts of subtype' of GRADUATION, and more usually shifts of subtype of FORCE. In such cases, there was a mismatch between the source-text utterance and the

corresponding target-text utterance with respect to sub-type of GRADUATION. In all but one instance across the entirety of the dataset this was a matter of a mismatch re sub-type of FORCE – where, for example, an instance of scaling with respect to intensity of a quality or process was substituted in the target text for an instance of scaling with respect to quantity, or vice-versa. (As it turned out, no shifts from scaling of quantity to scaling of intensity were observed in any of the target texts.)

Example 3.7

Source text: And with ultrafast three-stream Wi-fi and Bluetooth 4.2 wireless technology, you're **instantly** connected to all your favorite content.

['intensification': the vigour of the speed of the process of connecting]

Target text: 你还可通过疾速的三串流 Wi-Fi 和蓝牙 4.2 无线技术**随时**连接，访问所有你喜欢的内容。

Nǐ hái kě tōngguò jísù de sānchuànliú Wi-Fi hé lányá 4.2 wúxiàn jìshù **suíshí** liánjiē, fǎngwèn suǒyǒu nǐ xǐhuān de nèiróng.

'You can also through superfast three-stream Wi-Fi and Bluetooth 4.2 wireless technology connect *at any time* (when you) visit all your favorite content.'

['quantification': 'EXTENT: distribution: time']

In this case, the source text provides an intensification of the speed with which the device is able to connect: it is 'instantaneous'. In contrast the, the target text provides an upscaled quantification of the extent of the time span in which the device is able to connect: it connects 'at any time'.

As well there were shifts associated with what, as outlined in the previous chapter, are instances of intensification via/as quantification—for example, *Performance **boosts across the board***. Here what is semantically an upscaling of the degree of the boosting of performance is metaphorically construed (i.e., lexico-grammatically) as a boost being extensively distributed in space—i.e., across a wide space.

The following is an example of a shift from intensification to intensification via/as quantification.

Example 3.8

Source text: iPad Pro is **incredibly capable**

['intensification': the degree of being capable]

Target text: iPad Pro **满载重量级功能**

iPad Pro **mǎnzài zhòngliàngjí gōngnéng**

'iPad Pro is **fully loaded with heavyweight-level function**'

['intensification via/as quantification': the degree of being capable; 'mass']

Here the translator formulates the assessment of iPad Pro's work capability in a scaling with respect to the quantity/mass, rather than presenting the assessment via an instance of intensification.

3.7.1.2 Translation shifts in relation to the level of scaling

Shifts of level of scaling: in such cases, there is a mismatch between the source and target text utterance with respect to the level of the scaling. For example, in some cases the target text utterance will contain some form of scaling (down-grading, up-grading, or max-grading) even while there is no scaling at all in the corresponding source text utterance. Conversely, the target text may omit the scaling in the corresponding source text utterance. Otherwise, there may be a mismatch with respect to the degree of intensification or quantification. For example, an up-grading in the source-text utterance may be replaced with a max-grading.

Here is an example of shift in which the target text supplies a maximization (*all*-new) while there is no scaling at all in the source-text utterance.

Example 3.9

Source text: the <u>new</u> iMac

Target text: 全新 iMac

quánxīn iMac

'**all-new** iMac'

Here is an example of shift in which an upscaling in the in the source-text utterance is omitted in the corresponding target-text utterance.

Example 3.10

Source text: you can do **everything** you **love** to do on iMac

Target text: 你便可以在 iMac 上做<u>你想做的事</u>

nǐ biàn kěyǐ zài iMac shàng zuò <u>nǐ xiǎngzuò de shì</u>

'you can do <u>what you want to do</u> on Mac'

In this example, the source text upscales the number of things that is possible to do with the product as well as upscaling the emotional enjoyment the product can provide. Neither of these scalings is present in the target text utterance.

3.7.1.3. Shifts associated with scaled value and target

As previewed in Chapter 1, an additional type of shift was identified which involved mismatches between source and target text re what I have termed 'scaled values' and 'targets' of scalings. By 'scaled value' is meant, the quality which is being scaled or the process of which the vigour is being scaled, or the entity which is being subjectively quantified. For example, in 'the *brightest* display' the value which is being scaled is the quality of being 'bright'. Here I identify a 'scaled' value because the expression is 'bright*est* display' (i.e., a max-graded scaling with respect to the degree of brightness) rather than 'a bright display' which is not scaled. By 'target' I mean the phenomenon to which this scaled value is attached or with which it is associated. In the case of '*the brightest* display *yet*' this target is 'the display', an aspect or feature of the product being advertised.

As previously discussed, as my analyses progressed, I observed that sometimes there were shifts involving either these 'scaled values' and/or these 'targets'. For example, a scaled value in the source-text utterance might be replaced with a different scaled value or an additional scaled value might be supplied in the target text.

Here is an example of shift in which there is a mismatch between source and target text on account of the addition of new scaled values in the target-text utterance.

Example 3.11

Source text: iPadOS is designed to harness the power and performance of iPad Pro.

Target text: iPadOS 的设计旨在**充分**发挥 iPad Pro 的**强劲**动力和**出色**性能。

iPadOS de shèjì zhǐzài **chōngfèn** fāhuī iPad Pro de **qiángjìng** dònglì hé **chūsè** xìngnéng.

'iPadOS's design aims to **fully** display iPad Pro's **forceful** power and **outstanding** performance.'

To be noted here is that there is no scaled value in the source text associated with the 'power' or the 'performance' of the product. It is just said to have 'power' and 'performance'. In contrast, in the target text there an upscaling of this 'power' (it is 'forceful') and an upscaling of this 'performance' (it is 'outstanding'). Accordingly, the source texts meanings have been expanded in the target text by the additional of these new scaled values.

Here is an example of a shift in which the target text has substituted a different scaled value for the scaled value present in the source text.

Example 3.12

Source text: Shoot the highest-quality video in a smartphone—then edit with the same tools you **love** for photos.

Target text: 影片畫質，更是智能電話上質素最高。你**常用的**相片編輯工具，更可同樣用來剪輯影片。

Yǐngpiàn huàzhì, gèngshì zhìnéng diànhuà shàng zhísù zuì gāo. Nǐ **chángyòng de** xiàngpiàn biānjí gōng jù, gèng kě tóngyàng yònglái jiǎnjí yǐngpiàn.

'Video quality, is also the highest-quality in a smartphone. The photo editing tools you use **frequently**, also can be used to edit videos as well.'

In this case, the source text involves an upscaling of the intensity of the emotional gratification the user receives in connection with using these editing tools, via the infused upscaling entailed in 'love'. The scaled value is with respect to this emotional experience. Obviously, any reference (scaled or un-scaled value) to this emotional gratification is absent from the target text. Upscaling of the intensity of the emotional experience has been replaced with an upscaling of how often 'you' (the user) deploy these tools ('frequently').

Here is an example of shift in which both a scaled value and a target have been added.

Example 3.13

Source text: And Turbo Boost gives you **even more** power when you're using processor-intensive applications like Logic Pro or Final Cut Pro.

Target text: Turbo Boost 技術並為你注入**更強**力量，讓你使用 Logic Pro 或 Final Cut Pro 等需要大量運算的應用程式時，表現**更游刃有餘**。

Turbo Boost jìshù bìng wèi nǐ zhùrù **gèng qiáng** lìliàng, ràng nǐ shǐyòng Logic Pro huò Final Cut Pro děng xūyào dàliàng yùnsuàn de yìngyòng chéngshì shí, biǎoxiàn **gèng yóurènyǒuyú**.

'Turbo Boost technology also supplies you with more power, when you're using applications that need plenty of calculation like Logic Pro or Final Cut Pro, **performance (is) more easily**.

To be noted here is that the source text presents an upscaling with respect to the power with which 'you' will be able to deploy these applications, while there is no scaled value with reference to the ease of use. However, in the target text, through the extra clause—表現**更游刃有餘** *biǎoxiàn* ***gèng yóurènyǒuyú*** 'performance (is) **more easily**', an additional target, i.e., the user's experience as to the ease of use, is involved.

It needs to be noted, of course, that the above are all features of shifts which may apply simultaneously. Thus, for example, a shift which involves a mismatch with respect to level of scaling may also involve a mismatch with respect to sub-type of FORCE and/or mismatch with respect to scaled value. Accordingly, the analyses attended to this possibility and recorded instances where multiple features were involved.

Further examples of all the above types of shifts are supplied and discussed in detail in following chapters.

3.7.2 Developing conclusions re observed tendencies in rates of occurrence of shifts.

As the final step in the analysis, a count was made of instances of each of the above types of shifts (and further sub-types of these types which will be introduced in following chapters). This enabled findings as to the overall frequency of the different types of shifts in individual target texts and groupings of target text, and findings as to whether some of the different types of shifts occurred more often or less often in individual target texts and groupings of target text. This made it possible to determine if any tendencies in the rates of occurrence of particular shifts could be observed in connection with the target texts associated with a given regional market. For example, was it the case that there was a tendency for one or more of these types of shifts to occur more often in the Hong Kong translations than in the translations for the other regional markets? It was also on the basis of the discovery of any such tendencies that it would be possible to reach conclusions as to how the communicative workings of a target text might differ from the communicative workings of its source text, at least when one or more of these types of shifts occurred with some regularity in that target text.

In the following chapters findings with respect to all the above shifts are presented, along with a discussion of their potential impact on the communicative workings of the texts thereby produced.

Chapter 4 Language resources for realizing the GRADUATION features and sub-categories in Chinese

4.1 Introduction

This chapter deals with material which, as explained in earlier chapters, is essentially subsidiary to the central concerns of my project. The analyses and findings reported here were, however, necessary as a precursor to the analysis which constituted the heart of my project—the analysis of shifts associated with the translations of instances of GRADUATION observed in my dataset of translations of Apple Technology company advertisements. In this chapter, I provide a relatively detailed description of the language resources of GRADUATION which are available in Mandarin Chinese, and thereby make the case that the options available for the scaling of intensity, quantity, and prototypicality in this language are broadly homologous with the options available in English (as these have been modelled in the Appraisal-framework literature). This means it can be concluded that the meaning potentials of the two languages with respect to graduation are broadly similar, at least at higher levels delicacy, and accordingly that it is likely that mismatches between source and target text deployments of these meanings are likely to be a matter of translator's choice, rather than the result of disjunctions in the meaning potentials of the two languages.

My proposition that the two languages are homologous in terms of the options they provide for scaling is in part based on observations derived as I undertook my analysis of my dataset and also by the use of the Chinese language corpora mentioned in the previous chapter—the PKU-CCL corpus and the LiVaC corpus which provides examples of language use from the Hong Kong and Taiwan regions. Examples from other resources will be referenced as appropriate.

Broadly speaking, the sub-systems of GRADUATION (i.e., FORCE and FOCUS) are observed as being available in the Chinese language system, including similar sub-types and parameters of variation. Additionally, similar means of formulations of GRADUATION resources, such as isolating, infusing, and repetition, are also observed in Chinese. Therefore, it is reasonable to deploy the framework of GRADUATION as an applicable analytic tool for analysing evaluation enacted by degree expressions in Chinese texts from the discourse semantic perspective.

4.2 Revisiting the GRADUATION resources in English

To set a foundation for describing the available resources for realizing GRADUATION features and sub-categories in Chinese, it is necessary for me to briefly revisit the account of GRADUATION resources in English, as set out in detail in Chapter 2. This is so it is possible to consider side-by-side the realization of values of GRADUATION in the two languages. This enables us to discern points at which they are similar and where they may be different.

As mentioned many times in earlier chapter, GRADUATION is concerned with the means of up/down scaling with regard to speakers/writers' subjective assessments of quantities, degree of qualities, vigour of processes, and prototypicality of categories. Grammatically, resources in English for realizing GRADUATION encompass a large range of items, including quantifiers (e.g., ***all***, ***many***, ***plenty of***, etc.), modals (e.g., ***possibly***, ***probably***, ***certainly***, etc.), some counter-expectations (e.g., ***only***, ***so***, ***jus***t, etc.), and a great number of degree adjectives and adverbs; beyond that, GRADUATION resources involve imprecise degree expressions of measuring, counting, and category identifying. More specifically, GRADUATION, as a sub-system of APPRAISAL within the theoretical framework of SFL, concentrates on how interpersonal meaning is construed by imprecise degree expressions on the basis of the shared value system in a certain socio-cultural background. Thus, the interpretation of GRADUATION is context and culture bound. In a word, the instantiation of GRADUATION involves an open-ended range of language resources that indicates, explicitly or implicitly, the scalar assessment of intensity and quantity in a specific context of situation.

4.3 An overview of mechanisms of GRADUATION resources in Chinese

I start from the characteristic of Chinese. As Halliday (2014) points out that, in Mandarin Chinese, the notion of morpheme is clear because each morpheme is correlated with one single character (or *zì*). However, the notion of 'word' in Chinese is unclear because, from the syntactic perspective, a word may consist of multiple characters. This characteristic of Chinese is discussed in Yuen Ren Chao (1948/1967) as 'bound word' and 'free word'. 'Free word' refers to a syntactic word that consists of one single character (e.g., 好 *hǎo* 'good'), whereas 'bound word' refers to a syntactic word that consists of more than one characters—in some cases, the meaning of a bound word can be explained as a combination of the meaning of each character (e.g., 好看 *hǎokàn* 'good-looking'), while in some other cases, the meaning of a bound word is minimally related to the meaning contained in each character

(e.g., 漂亮 *piàoliang*, 'pretty')[1]. Because of the complexity of the formulation of Chinese and also because my study focuses on discourse semantic analysis rather than grammatical description, the term 'word' in this project is just used as a general term for characters while 'phrase' refers to a 'bound word'.

With respect to GRADUATION resources in Chinese (Mandarin or *Putonghua*, in specific), similar means of imprecise degree expressions that indicate speakers/writers' subjective measuring, counting, and category identifying are available in the Chinese language system. Additionally, regarding the form of degree expressions, some words or phrases may be used as a degree modifier on some occasions and be used to convey a degree in its own right on other occasions, depending on the speaker/writer's usage. That is to say, the same modes of realizing GRADUATION, such as 'isolating' and 'infusing', as outlined in Martin and White (2005) for English, are observed in Chinese. However, because the notion of word is unclear in Chinese, the distinction between the formulation of 'isolating' and 'infusing' in Chinese is not as clear-cut as that in English.

Additionally, in English, speakers/writers' subjective assessment (i.e., up/down scaling) can be roughly levelled via an up/down/max grading. A similar characteristic is observed in Chinese. In other words, in principle, there would also be options for realizing the speaker/writer's up/down scaling of meaning at different levels in the Chinese language system[2].

Regarding specific characteristics of GRADUATION resources in Chinese, degree modifiers (e.g., 很 *hěn* 'very', 太 *tài* 'too', 最 *zuì* 'most', etc.) are widely used, even for realizing the up/down scaling of prototypicality (i.e., the value of FOCUS), particularly in the 'adv.+ n.' structure (see Section 4.5.2).

To my knowledge, to date there has been no systemic description of the GRADUATION network in Chinese, and to give a thorough examination of the potential GRADUATION network in Chinese is out of the scope of this study. Hence, this study, in this chapter, attempts to provide a preliminary exploration of the realization of GRADUATION features and sub-categories in Chinese, by using the framework of GRADUATION proposed in Martin and

[1] This is similar to John Sinclair (1994)'s concept of 'delexicalisation' that 'the meaning of words chosen together is different from their independent meanings' (p. 23).

[2] Translation shifts in relation to the level of scaling are observed in my data set. Findings will be reported at length in Chapter 5.

White (2005) as a reference framework. Section 4.4 focuses on reporting and exemplifying the available language resources and their formulations for realizing FORCE in Chinese, whereas Section 4.5 concentrates on that for realizing FOCUS. Then, on this basis, we can have a systematic exploration and description of the meaning shifts in relation to GRADUATION features and sub-categories in translation from English to Chinese (as reported subsequently in Chapters 5 and 6).

4.4 Language resources for realizing FORCE in Chinese

FORCE, as one of the two sub-systems of GRADUATION, is concerned with degree expressions whereby speakers/writers either intensify or quantify their subjective assessments that are ascribed to a happening, an entity, or an utterance. Two sub-types of FORCE are further distinguished: intensification (i.e., the up/down scaling via intensifying of the degree of qualities and the vigour of processes) and quantification (i.e., the up/down scaling via imprecise quantity expressions of amount and extent of time and space).

In the network of FORCE proposed in Martin and White (2005, p. 154), intensification and quantification are the only two features. However, Martin and White (2005) also points out that, in some cases, an instance of quantification can indicate a value of intensification because of the metaphorical nature of quantity expressions. For example, ***the greatest*** *regrets*—the expression can be viewed as [‘quantification’: mass]—i.e., an up scaling with respect to size—at the lexico-grammatical level, but it can also be viewed as [‘intensification’: degree/quality]—i.e., an up scaling with respect to ‘the degree of being regretful’—at the discourse semantic level. This type of expression is called ‘intensification via/as quantification’ in Martin and White (2005, p. 150), although it is not included in the framework of the FORCE system. This special sub-type of FORCE is also observed in Chinese texts (see Section 4.4.4). Additionally, when tracking translation shifts in relation to the sub-types of FORCE in translation from English to Chinese, meaning shifts between intensification via/as quantification and intensification are noted (for more details, see section 5.3 in Chapter 5). Therefore, in my study, it is necessary to include intensification via/as quantification as the third feature in the network of FORCE.

The network of FORCE in this thesis is illustrated in Figure 4.1. Each feature within the framework will be discussed and exemplified in turn in the following sections.

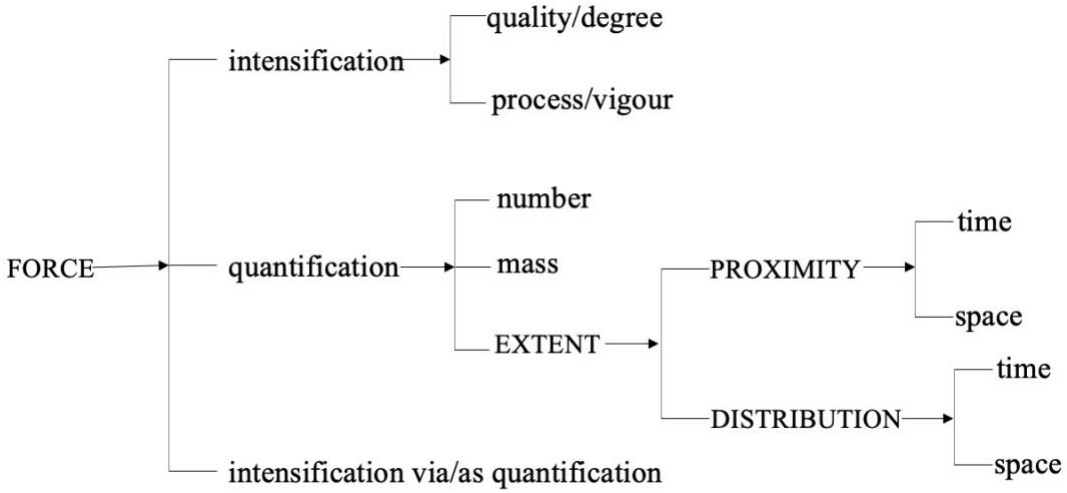


Figure 4.1 System network for FORCE (adapted from Martin and White 2005, p. 154)

4.4.1 Reduplication versus repetition

Before getting into details of the language resources for realizing FORCE in Chinese, it is necessary to have a short discussion about the distinction between reduplication and repetition. Repetition, as termed in Martin and White (2005), refers to a mode of realizing GRADUATION features by repeating the same expression—for instance, 'It's ***hot hot hot***.' and 'I'm ***very very*** **happy**.'; whereas reduplication refers to the repetition of a morpheme in one expression. Definitions for the two terms are clear-cut, but the distinction between them is a bit blurry for languages, typically Chinese, that do not have morphological variations.

As Li and Thompson (1989) pointed out, in Chinese, reduplicated adjectives can indicate:

1) A stronger rhetorical force than the original form. For example, the rhetorical force of 红红的花 *hónghóng de huā* 'red-red flower' is a bit stronger than 红的花 hóng de huā 'red flower', because the reduplicated adjective 'offers a more vivid description of the noun' (ibid., p. 32).

2) A manner adverb. For example, 慢 *màn* 'slow': 慢慢地 *mànman de* 'slow-slow'—i.e., 'slowly'; 快 *kuài* 'fast': 快快地 *kuàikuài de* 'fast-fast'—i.e., 'rapidly'; and 开心 *kāixīn* 'happy': 开开心心地 *kāikāixīnxīn de* 'happy-happy'—i.e., 'happily' [3], etc.

[3] As explained in Li and Thompson (1989), 'when the adjective is disyllabic, the strategy of reduplication is to reduplicate each syllable independently' (p. 323). It is worth noting that not all disyllabic words can be reduplicated in this form. Interestingly, many phrases that involve a positive attitudinal meaning has a

Further, reduplicated nouns and measure words can, semantically, indicate an enlarged scope of measuring. For example, 个个人 *gègè rén* 'each-each person'—i.e., 'everyone', 份份报纸 *fènfèn bàozhǐ* 'a-copy-of-a-copy-of newspaper'—i.e., 'every copies of newspapers', 天天 tiāntiān; 'day-day'—i.e., 'everyday'), etc.

In fact, as summarized in Yuming Li (1999), reduplicated adjectives in Chinese can be categorized into six types of forms: (1) Aa; (2) Abb; (3) BAa; (4) AaBb; (5) ABab; (6) AXaB[4]. Therefore, we should take instances of reduplication as independent lexical items in the first place, and then discuss if an instance of reduplication can be viewed as an instance of FORCE. Generally speaking, the reduplicated form of a word or phrase is viewed as indicating a higher or lower degree than its basic form in most cases (Zhu 1982[5], Li and Thompson 1989; Li 1996[6], 1999;). Taking the Aa formed reduplication as an example, instances such as 慢慢地 *mànmàn de* 'slowly' and 快快地 *kuàikuài de* 'rapidly' can be viewed as instances of FORCE: intensification, because they indicate a scaling with respect to the vigour involved in fulfilling an action. Furthermore, reduplicated measure words—e.g., 个个 *gègè* 'everyone', 份份 *fènfèn* 'every copy', seem always to indicate an imprecise reckoning of quantities; and reduplicated temporal nouns—e.g., 天天 *tiāntiān* 'everyday', 年年 *niánnián* 'every year', 月月 *yuèyuè* 'every month', can be viewed as indicating an accumulation of time; therefore, we

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reduplicated form. However, most phrases involving a negative attitudinal meaning, such as 气愤 *qìfèn* 'angry', 难过 *nánguò* 'upset', 悲伤 *bēishāng* 'sad', do not have reduplicated forms, except for some fixed collocations—e.g., 忿忿地 *fènfèn de* 'angrily', 悲悲戚戚 *bēibēiqīqī* 'sorrowful'.

[4] Li (1999) provides a list of examples for each type of form. By way of illustration, 1) Aa: 黑黑 *hēihēi* 'black-black', 胖胖 *pàngpàng* 'chubby-chubby'; 2) Abb: 暖和和 *nuǎn huohuo* 'warm', 干净净 *gān jìngjìng* 'clean'; 3) BAa: 亮闪闪 *liàng shǎnshǎn* 'shiny', 香喷喷 *xiāng pēnpēn* 'fragrant'; 4) AaBb: 快快乐乐 *kuàikuàilèlè* 'cheerful-cheerful', 漂漂亮亮 *piàopiàoliàngliàng* 'pretty-pretty' ; 5) ABab: 雪白雪白 *xuěbái xuěbái* 'snow-white-snow-white', 通红通红 *tōnghóng tōnghóng* 'flush-red-flush-red' ; 6) AXaB: 土里土气 *tǔlǐtǔqì* 'rustic', 糊里糊涂 *húlihútú* 'confused'.

[5] Dexi Zhu (1982) hold the view that the degree involved in reduplicated adjectives, in Chinese, is closely related to the syntactic position. A reduplicated adjective may indicate a subtle degree when it is positioned as a qualifier or predicator; whereas a reduplicated adjective usually indicates a strong degree when it is positioned as an adverbial adjunct or a complement (for a full account, see Zhu 1982, p. 27).

[6] Li (1996) states that the degree involved in Chinese reduplications is not only influenced by the syntactic position, but also by the types of words and the reduplication forms.

may take these instances as presenting an up scaling in terms of FORCE: quantification: number.

Among the six types of reduplication forms, the ABab form, to some extent, is in keeping with a similar concept to repetition—i.e., repeating the same lexical item to enhance the rhetorical force. Reduplicated adjectives, for instance, 雪白雪白 *xuěbái xuěbái* 'snow-white-snow-white' can be viewed as indicating an up scaling with respect to the degree of whiteness; whereas reduplicated verbs, such as 休息休息 *xiūxi xiūxi* 'rest-rest', either indicate a low degree of vigour or a short duration of doing the action, according to Dexi Zhu (1982). It, however, depends on the specific context to decide if an instance of reduplicated verbs can be taken as instances of FORCE. Besides, as pointed out in Li (1999), there is a group of adjectives that will turn into verbal group in the ABab form—e.g., 安静安静 ānjing ānjing 'quiet-quiet' and 冷静冷静 lěngjing lěngjing 'calm-calm', which refers to a borderline case—this type of case, similarly, is arguably to be viewed as indicating the speaker/writer's up/down scaling.

In summary, only the ABab form of reduplication partly overlaps with the concept of repetition in GRADUATION, while the other reduplication forms are to be taken as formulating an independent lexical item. The issue of reduplication in Chinese, especially the degree involved in reduplicated words and phrases, is a challenging topic; additionally, the concept of degree is discussed in a general sense in previous studies. To provide a thorough re-examination of Chinese reduplication from the perspective of GRADUATION is out of the scope of this study. Here, the discussion aims to briefly recognise the distinction between reduplication and repetition, for they have similar forms in Chinese.

The following sections are directed exemplifying the network of FORCE in the Chinese language system.

4.4.2 FORCE: intensification

As mentioned above (and also Chapter 2), to realize intensification in English, there are a large range of language resources that function as amplifiers (e.g., ***very***, ***extremely***, ***completely***) and downtoners (e.g., ***hardly***, ***slightly***, ***only***). Most of these language resources, grammatically, are adjuncts, including modalities and adjectival or adverbial items/groups that indicate a higher or lower degree level. Two sub-types of intensification are

distinguished: (1) the up/down scaling of 'the degree of a quality', and (2) the up/down scaling of 'the vigour of a process'.

With respect to language resources for realizing intensification in Chinese, similar sets of options are observed as being available, and the same system network can be used to describe the subjective assessment of qualities and processes in text.

4.4.2.1 Intensification: the degree of quality

As mentioned above, in Chinese, speakers/writers' up/down scaling of the degree of quality can be either realized via a word or phrase that functions as an individual degree modifier (i.e., the isolating mode), or via a word or phrase that indicates a higher/lower degree in its own right (i.e., the infusing mode). Each type of realization mode will be discussed and exemplified in the following sections.

4.4.2.1.1 Mode of isolating

Isolating realizations are available for up/down scaling of qualities in Chinese, similarly, also mainly rely on a large group of degree adjectives/adverbs. These degree adjectives/adverbs can be further divided into two broad types: (1) degree adjectives/adverbs that convey an up/down/max grading[7] via comparison; and (2) degree adjectives/adverbs that indicate an up/down/max grading on their own. Both of the two types are used as an individual degree modifier, as exemplified in what follows[8].

[isolating realizations of the up/down scaling of the degree of qualities via comparison]

Example 4.1[9] 最 *zuì*; 最为/最為 *zuìwéi*

(a) 那是**最**方便、**最**省事的办法。

Nà shì **zuì** fāngbiàn, **zuì** shěngshì de bànfǎ.

'That's **the most** convenient, handi**est** way.'

(b) "语境"是影响言语感知**最为**重要的条件。

[7] The up/down/max-grading refers to the degree level of scaling. Meaning shifts with respect to the level of scaling in English-Chinese translation will be discussed in Chapter 5.

[8] Examples in simplified Chinese script come from the PKU-CCL corpus, and the ones in traditional Chinese script come from the LiVac corpus.

[9] All English backtranslations have been done as literal as possible, so some backtranslations may not be very readable.

"Yǔjìng" shì yǐngxiǎng yányǔ gǎnzhī **zuìwéi** zhòngyào de tiáojiàn.
''Context' is **the most** important condition that influences the speech perception.'

(c) 那是她**最為**艱難的日子。

Nà shì tā **zuìwéi** jiānnán de rìzi.
'That was her hard**est** time.'

Example 4.2 更 *gèng*; 更加 *gèngjiā*; 更为/更為 *gèngwéi*

(a) 父母去打工的孩子显得**更**自卑。

Fùmǔ qù dǎgōng de háizǐ xiǎnde **gèng** zìbēi.
'Those kids whose parents work as migrant workers show a low**er** self-esteem.'

(b) 在新形勢下外匯管理的任務**更加**繁重。

Zài xīn xíngshì xià wàihuì guǎnlǐ de rènwù **gèngjiā** fánzhòng.
'In the new situation the task of foreign exchange management is heavi**er**.'

(c) 从失败的教训中获取的经验**更为**宝贵。

Cóng shībài de jiàoxùn zhōng huòqǔ de jīngyàn **gèngwéi** bǎoguì.
'The experience gained from the lesson of failure is **more** valuable.'

(d) 新系统的仿真手腕儀器，令手術臂**更為**靈活。

Xīn xìtǒng de fǎngzhēn shǒuwàn yíqì, lìng shǒushùbì **gèngwéi** línghuó.
'The simulated wrist equipment in the new system makes the surgical arm **more** flexible.'

Although this type of up/down scaling is realized via degree adjectives/adverbs that play similar roles as comparatives and superlatives, it does not mean that such scaling must rely on a comparison to make an evaluative statement to be true—i.e., the truth value of a statement is not concerned here. In other words, speakers/writers can roughly convey a subjective assessment via the form of comparison but without comparing to another concrete item[10]; that is, this kind of usage is more or less likely to be a metaphorical utilization of comparison.

[10] The up/down scaling via comparison is not limited to subjective assessments with respect to the degree of qualities, but also with respect to the vigour of processes (see Section 4.4.2.2) and quantities (See Section 4.4.3).

With respect to the isolating realization of the up/down scaling of the degree of qualities via comparison, one more case needs to be discussed here. Some degree adjectives/adverbs, they still keep the function of indicating an up/down scaling via comparison in some cases, even while the meaning of comparison is not as salient as for the comparatives exemplified above; in some other cases, these degree adjectives/adverbs tend to function as a less forceful intensifier, such as *quite*, *fairly* and *somewhat* in English, rather than a comparative. As exemplified in Example 4.3.

Example 4.3 较/較 *jiào*; 比较/比較[11] *bǐjiào*; 较为/較為 *jiàowéi*

(a) 外貌**较**好的人，对其他人的吸引力更大。

Wàimào **jiào** hǎo de rén, duì qítārén de xīyǐnlì gèng dà.

'**Better**-looking people, have a stronger attraction to others.'

(b) 兒童的表達能力**較**弱。

Értóng de biǎodá nénglì **jiào** ruò.

'Children's ability of language expression is weak**er**.'

(c) 甲骨文是**比较**成熟的文字体系。

Jiǎgǔwén shì **bǐjiào** chéngshú de wénzì tǐxì.

'Oracle bone script is a **fairly** developed written system.'

(d) 這也許是一種**比較**極端的看法。

Zhè yěxǔ shì yīzhǒng **bǐjiào** jíduān de kànfǎ.

'This may be a **quite** extreme view'

(e) 我们认为，后一种观点**较为**可行。

Wǒmen rènwéi, hòu yīzhǒng guāndiǎn **jiàowéi** kěxíng.

'We believe, the latter opinion is **quite** feasible.'

(f) 因為部份電梯供電系統**較為**敏感，可能會出現停頓情況。

Yīnwèi bùfèn diàntī gōngdiàn xìtǒng **jiàowéi** mǐngǎn, kěnéng huì chūxiàn tíngdùn qíngkuàng.

[11] The same form of 比较/比較 *bǐjiào* is also used as a noun or a verb that refers to the action of comparing. For example, 饼图可以用于各科教学的比较 *bǐngtú kěyǐ yòngyú gèkē jiàoxué de bǐjiào* 'Pie chart can be used for the comparison of the teaching of different disciplines.'; 请比较下列两组词 *qǐng bǐjiào xiàliè liǎngzǔ cí* 'Please compare the following two sets of words.'. That is to say, the understanding of Chinese words/phrases depends on the actual sentence or specific context in which these words/phrases are utilized.

‘Because the electricity supply system of some lifts is **quite** sensitive, there may be a halt.’

Example 4.3 may be taken as a borderline case between the isolating realizations of up/down scaling of the degree of qualities via comparison and the ones via degree adjectives/adverbs.

[isolating realizations of the up/down scaling of the degree of qualities via degree adjectives/adverbs]

Example 4.4 不太 *bùtài*

(a) 她看出来儿子**不太**开心。

Tā kànchūlái érzi **bùtài** kāixīn.

‘She can see her son is **not-very** happy.’

(b) 即使是一个小小的**不太**高级的礼物，意义仍是重大的。

Jíshǐ shì yīgè xiǎoxiǎo de **bùtài** gāojí de lǐwù, yìyì réng shì zhòngdà de.

‘Even if it’s a small, **not-very** high-class gift, the meaning is still significant.’

Degree adjectives/adverbs such as 不太 *bùtài* refer to a down scaling of the degree of qualities—that is, speakers/writers intend to moderate the degree of their assessment rather than amplify it.

In contrast, some degree adjectives/adverbs, such as 太 *tài*, 真 *zhēn*, and 顶 *dǐng*—and its correlated expressions—顶级 *dǐngjí*, 顶尖 *dǐngjiān*, indicate an up scaling of the degree of qualities by presenting a high degree in their own right. As exemplified in Example 4.5, Example 4.6, and Example 4.7.

Example 4.5 太 *tài*

(a) 当时我才十六岁，如果说参加革命，又**太**年轻。

Dāngshí wǒ cái shíliùsuì, rúguǒshuō cānjiā gémìng, yòu **tài** niánqīng.

‘At that time I was only 16, if considering attending the revolution, it’s **too/overly** young.’

(b) 他的舉動**太**危險。

Tā de jǔdòng **tài** wéixiǎn.

‘His move is **too/overly** dangerous.’

Example 4.6 真 zhēn

(a) 这**真**有趣！

Zhè **zhēn** yǒuqù!

'This is **really** funny!'

(b) 这个茶**真**难喝。

Zhège chá **zhēn** nánhē.

'The tea tastes **really** bad.'

太 *tài* and 真 *zhēn* in Example 4.5 and Example 4.6 represent a high degree and thus indicate an up-grading in terms of the degree level of up/down scaling. Degree adjectives/adverbs that indicate a max-grading (maximization) individually are also available in the Chinese language system, as illustrated in Example 4.7.

Example 4.7 顶/頂 *dǐng*; 顶级/頂級 *dǐngjí*; 顶尖/頂尖 *dǐngjiān*

(a) 聪明人就是老实人，**顶**聪明的人就是**顶**老实的人。

Cōngmíng rén jiùshì lǎoshí rén, **dǐng** cōngmíng de rén jiùshì **dǐng** lǎoshí de rén.

'Smart man is nice man, the smart**est** man is the nic**est** man.'

(b) 香港的赛马活动和马场设施都具备国际**顶级**水平。

Xiānggǎng de sàimǎ huódòng hé mǎchǎng shèshī dōu jùbèi guójì **dǐngjí** shuǐpíng.

'Hong Kong's horse racing events and racecourse facilities are qualified as **the top**-level in the world.'

(c) 一客**頂級**鮑魚要價新臺幣五萬元。

Yīkè **dǐngjí** bàoyú yàojià xīn táibì wǔwàn yuán.

'One portion of **the top** abalone is priced at $NT 50,000.'

(d) 他们是世界**顶尖的**专家。

Tāmen shì shìjiè **dǐngjiān de** zhuānjiā.

'They are **the top** experts in the world.'

(e) 醫學界的**頂尖**成就

Yīxuéjiè de **dǐngjiān** chéngjiù.

'**The top** achievement in medicine.'

It is worth noting that although 顶级 *dǐngjí* and 顶尖 *dǐngjiān* involve a max-grading in their own right, they can still be up scaled by the superlative 最 *zuì*: **最顶尖** ***zuì dǐngjiān***, **最顶级** ***zuì dǐngjí***, with respect to the degree of being the topmost. 极 *jí* is another similar instance,

but 极 *jí* cannot be further scaled. In examples listed in Example 4.8, only 极度 *jídù* can be modified by 最 *zuì*: e.g., **最极度的**悲伤与**最极度的**欢乐 ***zuì jídù de*** *bēishāng yǔ* ***zuì jídù de*** *huānlè* '**the most ultimate** sadness and **the most ultimate** happiness'.

Example 4.8 极/極 *jí*; 极其/極其 *jíqí*; 极度/極度 *jídù*

(a) 其实禁烟是个**极**复杂、**极**困难的问题。

Qíshí jìnyān shìge **jí** fùzá, **jí** kùnnán de wèntí.

'Actually the boycott of opium is an **maximally** complicated, **maximally** difficult problem.'

(b) 女事主認為事件的處理手法，**極**可能有人公報私仇。

Nǚ shìzhǔ rènwéi shìjiàn de chǔlǐ shǒufǎ, **jí** kěnéng yǒu rén gōngbào-sīchóu.

'The female litigant believes (according to) the response to the incident, (it is) **certainly** possible that someone abused their entrusted power for private gain.'

(c) PowerPoint 简单易学，制作课件过程也**极其**简单。

PowerPoint jiǎndān-yìxué, zhìzuò kèjiàn guòchéng yě **jíqí** jiǎndān.

'PowerPoint is easy to learn, (and) the process of making slides is also ***maximally* easy**.'

(d) 樹身呈灰白色，**極其**光滑。

Shùshēn chéng huībái sè, **jíqí** guānghuá.

'The trunk is ash grey, **completely smooth**.'

(e) 生产力水平**极度**低下。

Shēngchǎnlì shuǐpíng **jídù** dīxià.

'The productivity level is **maximally** low.'

(f) 目前選情已陷入**極度**混亂。

Mùqián xuǎnqíng yǐ xiànrù **jídù** hùnluàn.

'The current situation of election has been driven into **utter** chaos.'

So far, all examples are concerned with pre-modifiers. There are also degree adjectives and adverbs that are used as post-modifiers, including 极 *jí*. For example, 困**极** ***kùn-jí*** '**completely** sleepy', 累**极** *lèi-**jí*** '**completely** tired', 渴**极** *kě-**jí*** '**completely** thirsty', etc. More often than not, 极 *jí* is combined with particle 了 *le* to form the structure ～极了 *jí le* to describe the status. The monosyllabic words listed above can thus turn into 困**极了** ***kùn-jí le***, 累**极了** ***lèi-jí le***, 渴**极了** ***kě-jí le***. Besides, can also collocate with phrases, such as 开心**极了** ***kāixīn-jí le*** '**completely** happy', 幸运**极了** *xìngyùn-**jí le*** '**completely** lucky', 倒霉**极了** *dǎoméi-**jí le*** '**utterly** unlucky', etc. Additionally, in many cases, we can replace ～极了 *jí le* with ～坏了 *huài le* 'broken' and ～死了 *sǐ le* 'dead'.

Other items that can be used both as pre-modifier and post-modifier include but not limited to 很 *hěn*[12], 非常 *fēicháng*, 非凡 *fēifán*, 无比 *wúbǐ*, 绝顶 *juédǐng*, etc. For example:

Example 4.9 很 *hěn*

(a) 但要做成一个人、做好一个人也是**很**难、**很**辛苦的一件事。

Dàn yào zuòchéng yīgè rén, zuòhǎo yīgè rén yě shì **hěn** nán, **hěn** xīnkǔ de yījiàn shì.

'But to be a man, to be good, is also a **very** hard, **very** tough thing.'

(b) 下午太阳晒得**很**[13]。

Xiàwǔ tàiyáng shài de **hěn**.

'In the afternoon the sun is **very** scorching.'

Example 4.10 非常 *fēicháng*; 非凡 *fēifán*

(a) 语言的意义**非常**复杂。

Yǔyán de yìyì **fēicháng** fùzá.

'The meaning of language is **very** complicated.'

(b) 那边一堆人又笑又叫，热闹**非常**。

Nàbiān yīduī rén yòu xiào yòu jiào, rènào **fēicháng**.

[12] 很 *hěn* can also be used in realizing the scaling with respect to 'the vigour of process' (see Section 4.4.2.2.1).

[13] When 很 *hěn* is used as post-modifier to indicate a high degree of scaling, it always comes after 得 *dé* to form an adjectival/adverbial complement together. In addition, as Lü (1999, p. 268) points out, in Mandarin, the number of verbs and adjectives that can collocate with -得很 *déhěn* is actually limited.

'The group of people over there are laughing and yelling, lively **very much**.'

(c) 她凭借个人**非凡的**努力，不断改变着命运。

Tā píngjiè gèrén **fēifán de** nǔlì, bùduàn gǎibiàn zhe mìngyùn.

'She depends on her own **extraordinary** endeavour, constantly changing her fate.'

(d) 琴鸟外形奇特，美丽**非凡**。

Qínniǎo wàixíng qítè, měilì **fēifán**.

'Lyrebird has a distinctive appearance, beautiful **extraordinarily**.'

Example 4.11 无比 *wúbǐ*

(a) 我们以**无比**欢欣的心情庆祝这个节日。

Wǒmen yǐ **wúbǐ** huānxīn de xīnqíng qìngzhù zhège jiérì.

'We celebrate the holiday in an **incomparably** cheerful mood.'

(b) 健康的价值，贵重**无比**。

Jiànkāng de jiàzhí, guìzhòng **wúbǐ**.

'The value of health, precious **incomparably**.'

Example 4.12 绝顶/絕頂 *juédǐng*

(a) 那是荒谬的，**绝顶**荒谬的！

Nàshì huāngmiù de, **juédǐng** huāngmiù de!

'That is ridiculous, **completely** ridiculous!'

(b) 他们都是一等一的**绝顶**高手。

Tāmen dōu shì yīděngyī de **juédǐng** gāoshǒu.

'They are all top-ranked **topmost** masters.'

(c) 尼可拉斯凯吉演的"火柴人"聪明**絕頂**，心思縝密。

Níkělāsīkǎijí yǎn de "huǒchái rén" cōngmíng**juédǐng**, xīnsī zhěnmì.

'The 'matchstick man' casted by Nicolas Cage is smart **absolutely**, with careful thought.'

很 *hěn* and 非常 *fēicháng* are much more frequently used as pre-modifiers, whereas 无比 *wúbǐ* is more often used as a post-modifier. 非凡 *fēifán* and 绝顶 *juédǐng* seem to take a middle course.

4.4.2.1.2 Mode of infusing

Infusing realizations of the up/down scaling of the degree of qualities, as defined in Martin and White (2005), refer to lexical items that indicate an up/down/max grading in their own right. Such language resources are also observed in Chinese.

Example 4.13 (a) 小说**完美地**体现了他的创作意图。

Xiǎoshuō **wánměi de** tǐxiàn le tā de chuàngzuò yìtú.

'Novel **perfectly** presents his intention of creation.'

(b) 為表演畫上**完美的**句號。

Wèi biǎoyǎn huàshàng **wánměi de** jùhào.

'Drawing a **perfect** ending for the show.'

(c) 14 岁的周恩来，已表现出高尚的志向和**出众的**才华。

Shísì suì de zhōu'ēnlái, yǐ biǎoxiàn chū gāoshàng de zhìxiàng hé **chūzhòng de** cáihuá.

'14-year old Zhou Enlai, has shown lofty ambition and **excellent**/**outstanding** talent.'

(d) 落選者不乏身材高䠷兼樣貌**出眾的**參加者。

Luòxuǎn zhě bùfá shēncái gāotiǎo jiān yàngmào **chūzhòng de** cānjiā zhě.

'(Among) those who were not selected (there are) participants that are tall-and-slim with **excellent**/**outstanding** look.'

(e) 加强性广告，其目的在于使现有用户**确信**他们所做出的选择是正确的。

Jiāqiángxìng guǎnggào, qí mùdì zàiyú shǐ xiànyǒu yònghù **quèxìn** tāmen suǒ zuòchū de xuǎnzé shì zhèngquè de.

'Intensified advertising, its aim is to make the current customers **certainly-believe** the choice they made is correct.'

It is worth noting that, the distinction of the modes of infusing and isolating refers to a pragmatic perspective, i.e., how speakers/writers utilize language resources to strengthen or diminish the rhetorical force. In Chinese, a lexical item that is inherent with a degree may still be modified by another degree modifier. For example, 完美 *wánměi* 'perfect' can be further modified with respect to the degree of perfectness either by comparatives: e.g., **更完**

美 ***gèng wánměi*** ‘**more-perfect**’, 最完美 ***zuì wánměi*** ‘**most-perfect’**; or, by another individual degree adjective/adverb: 十分完美 ***shífēn wánměi*** **‘very perfect’**, 无比完美 ***wúbǐ wánměi*** ‘**incomparably perfect**’. In this case, these instances should be viewed as instances of isolating rather than infusing realizations.

Furthermore, the borderline between isolating and infusing realization is somewhat fuzzy in Chinese. As explained in Section 4.3, the meaning of some bound words refers to a combination of each word. 确信 *quèxìn* ‘certainly-believe’ is a such bound word where 信 *xìn* refers to ‘believe’ and 确 *què* individually plays the role of degree modifier in this relatively fixed combination[14]. Consider the following ‘isolating’ instances for comparison: 完全相信 ***wánquán*** *xiāngxìn* ‘**totally** believe’, 十分相信 ***shífēn*** *xiāngxìn* ‘**very much** believe’, 非常相信 ***fēicháng*** *xiāngxìn* ‘**very much** believe’.

Idiomatic expressions, such as Chinese four-character idioms, provide many resources for realizing the up/down scaling of the degree of qualities.

Example 4.14 (a) 她**悲痛欲绝**，泣不成声。

Tā **bēitòngyùjué**, qìbùchéngshēng.
‘She is **so-grieved-and-almost-die**, choking up with tears.’

(b) 少年期儿童会因一点小事而**欣喜若狂**。
Shàoniánqī értóng huì yīn yīdiǎn xiǎoshì ér **xīnxǐruòkuáng**.
‘During puberty kids will be **wild-with-joy** because of small things.’

(c) 老汉的声音发抖，忍不住**喜极而泣**。

Lǎohàn de shēngyīn fādǒu, rěnbùzhù **xǐjíérqì**.

‘The old man’s voice trembled, couldn’t help but **crying-because-of-ultimate-happiness**.’

As shown in Example 4.14, each four-character idiom is a fixed combination that involves the up/down scaling of the degree of quality as one aspect of the combination.

4.4.2.1.3 Mode of repetition

[14] Each character can combine with other characters to form a different bound word.

Repetition basically refers to the means of strengthening the rhetorical force by repeating the same lexical items. Martin and White (2005) further points out that repetition is also concerned with 'the assembling of lists of terms which are closely related semantically' (p. 144). Specifically, terms that are grouped together to enhance a particular value (Hood 2004, p. 81). Such means of reinforcing rhetorical force is often seen in Chinese texts as well, as shown in **Example 4.15 (c)**.

Besides, although not being straightforwardly exemplified, the repetition of degree modifiers is commonly used to amplify the rhetorical force. For instance: *I'm **very very** hungry*; *It's **really really** dark outside*; etc. In Chinese, the repetition of a degree modifier seems to be more frequently used.

Example 4.15 (a) 她觉得自己的爸爸是世界上**最最**了不起的爸爸。

Tā juédé zìjǐ de bàba shì shìjiè shàng **zuì zuì** liǎobùqǐ de bàba.

'She feels her father is **the most most** remarkable father in the world.'

(b) 我母亲**非常非常**坚强。

Wǒ mǔqīn **fēicháng fēicháng** jiānqiáng.

'My mother is **very very** strong-minded.'

(c) 阿尼玛身上有男性认为女性所有的好的特点，比如**温柔、善良、纯真、美丽**等等。

Ānímǎ shēnshang yǒu nánxìng rènwéi nǚxìng suǒyǒu de hǎo de tèdiǎn, bǐrú **wēnróu, shànliáng, chúnzhēn, měilì** děng děng.

'Amani has all good features that men think women have, such as **tender, kind, innocent, pure, beautiful**, etc.'

4.4.2.2 Intensification: the vigour of process

The mode of isolating, infusing, and repetition for realizing the up/down scaling with respect to the vigour of processes are also available in the Chinese language system, as well as different modes of realization.

4.4.2.2.1 Mode of isolating

Isolating realization of the up/down scaling with respect to the vigour of processes in Chinese also relies on adverbs. Degree adverbs are undoubtedly utilized here (as shown in Example 4.16 and Example 4.17), but the resources for up/down scaling the vigour of processes are not as abundant as that for up/down scaling the degree of qualities.

Example 4.16 稍稍 *shāoshāo*; 稍微 *shāowéi*; 略微 *lüèwēi*; 微微 *wéiwéi*

(a) 按压时可以**稍稍**用力。

Ànyā shí kěyǐ **shāoshāo** yònglì.

'When pressing (you) can **slightly** apply a force.'

(b) 他**稍微**皱了皱眉头。

Tā **shāowéi** zhòu le zhòu méitóu.

'He **slightly** frowns eyebrows.'

(c) 我**略微**思考了一下。

Wǒ **lüèwēi** sīkǎo le yīxià.

'I considered **a little bit**.'

(d) 那人**微微**一笑。

Nà rén **wēiwēi** yīxiào.

'That person **slightly** smiled.'

Interestingly, the degree adverb 很 *hěn*, which is commonly used for up scaling the degree of qualities, in some cases, can be used to scale the vigour of processes[15].

Example 4.17 有些翻译是**很**下了一番功夫的。

Yǒuxiē fānyì shì **hěn** xià le yīfān gōngfū de.

'Some translations were **very much** done with great effort.'

Manner adverbs play a key role in realizing the up/down scaling of the vigour of processes. As explained in Martin and White (2005, p. 146), speakers/writers' subjective assessment with respect to 'the vigour of process' is not concerned with circumstantial elements in the material world, such as location and time, because these elements are related to FORCE: quantification (examples will be provided in Section 4.4.3). To clarify the types of manner adverbs that are involved in such realization, Martin and White (ibid.) outlined five types:

[15] For more examples, see Lü (1999, p. 267).

manner adverbs that are concerned with speed, physical force, illumination, consciousness, and concentration; whereas Hood (2004, p. 83) introduced four types of parameters in this aspect, i.e. the intensity of doing, feeling, thinking, or saying. In the study reported in this thesis, I broadly categorized two groups here—the up/down scaling with respect to the intensity of doing and of sensing[16], in order to illustrate that a similar mechanism for realizing the vigour of processes via manner adverbs is available in the Chinese language system.

[the up/down scaling with respect to the intensity of doing]

Example 4.18 (a) 农民收入增长**缓慢**，他们还没有摆脱相对贫困状态。

Nóngmín shōurù zēngzhǎng **huǎnmàn**, tāmen hái méiyǒu bǎituō xiàngduì pínkùn zhuàngtài.

'Farmer's income increases **slowly**, they haven't shaken off the situation of relative poverty.'

(b) 展馆内部的中央控制系统可**即时**调节室内的温度、空气、光线及能源的消耗。

Zhǎnguǎn nèibù de zhōngyāng kòngzhì xìtǒng kě **jíshí** tiáojié shìnèi de wēndù, kōngqì, guāngxiàn jí néngyuán de xiāohào.

'The central control system inside the exhibition hall can **instantly** adjust the consumption of room temperature, air, light and energy.'

(c) 他的心似乎被什么东西**重重地**撞了一下。

Tā de xīn sìhū bèi shénme dōngxī **zhòngzhòng de** zhuàng le yīxià.

'His heart seemed to be **heavily** hit by something.'

(d) 无论是发达国家还是发展中国家，都在**全力**投入这场竞争。

Wúlùn shì fādá guójiā hái shì fāzhǎnzhōng guójiā, dōu zài **quánlì** tóurù zhè chǎng jìngzhēng.

[16] In my broad categorization, the up/down scaling of the intensity of doing and of sensing is concerned with the degree of physical and mental vigour invested in an action. Additionally, the agent of the action does not have to be a conscious agent, as illustrated in Example 4.18 (d).

'No matter developed countries or developing countries, (they) are going **all-out** for the competition.'

[the up/down scaling with respect to the intensity of sensing]

Example 4.19 (a) 人应当按照自然本性去生活，**尽情**享受现世生活。

Rén yīngdāng ànzhào zìrán běnxìng qù shēnghuó, **jìnqíng** xiǎngshòu xiànshì shēnghuó.

'Man should live according to their natural instinct, **thoroughly** enjoy this mortal life.'

(b) 有几点你要**牢牢**记住。

Yǒu jǐdiǎn nǐ yào **láoláo** jìzhù.

'There are few points you need to **firmly** remember.'

(c) 旁边的同学也都围了过来，一个个睁大了眼睛，**全神贯注地**听。

Pangbiān de tóngxué yě dōu wéile guòlái, yīgègè zhēngdà le yǎnjīng, **quánshénguànzhù de** tīng.

'Other fellow students also gathered around, each of them was wide-eyed, listening **with-full-attention**.'

Not surprisingly, some manner adverbs are shared between the up/down scaling of the intensity of sensing and of doing. For example, 牢牢抓住 ***láoláo*** *zhuāzhù* '**firmly** hold'. Besides, some manner adverbs, such as 全神贯注 *quánshénguànzhù*, can both modify the action of sensing and of doing, but they always involve a mental engagement in the first place.

Example 4.20 我正**全神贯注地**开着车。

Wǒ zhèng **quánshénguànzhù de** kāi zhe chē.

'I was driving **with-full-attention**.'

4.4.2.2.2 Mode of infusing

Infusing realizations of the up/down scaling with respect to the vigour of processes are also observed in the Chinese language system. In the same line, two broad categorizations of up/down scaling can be identified.

[the up/down scaling with respect to the intensity of doing]

Example 4.21 (a) 嘉陵江水**湍急**而浑浊。

Jiālíng jiāngshuǐ **tuānjí** ér húnzhuó.

'The Jialing River is **swift** and muddy.'

(b) 顾客从各地**蜂拥**过来。

Gùkè cóng gèdì **fēngyōng** guòlái.

'Customers **swarmed** here from different places.'

(c) 非典型肺炎在港爆發以來，各行各業均受**重創**[17]。

Fēidiǎnxíng fèiyán zài gǎng bàofā yǐlái, gèhánggèyè jūn shòu **zhòngchuāng**.

'Since the outbreak of severe acute respiratory syndrome in Hong Kong, all walks of life were **devastated**.'

(d) 她**竭尽全力**去帮助和支持他们。

Tā **jiéjìnquánlì** qù bāngzhù hé zhīchí tāmen.

'She **exhausted all energy** to help and support them.'

[the up/down scaling with respect to the intensity of sensing]

Example 4.22 (a) 她**瞥了**阿 Q 一眼，看他感动了没有。

Tā **piē le** ā Q yīyǎn, kàn tā gǎndòng le méiyǒu.

'She **glanced at** Ah Q, to see if he was moved.'

(b) 我**凝视着**那湛蓝的海水。

Wǒ **níngshì zhe** nà zhànlán de hǎishuǐ.

'I'm **staring at** the azure sea.'

(c) "是么？是么？"母亲**亢奋**起来。

"Shìme? Shìme?" mǔqīn **kàngfèn** qǐlái.

''Is it? Is it?' Mother got **fervent**.'

[17] 重創 *zhòngchuāng* literally means 'heavily-injured'. This is another example to illustrate the blurry boundary between 'isolating' and 'infusing' realization in Chinese, as discussed under Example 4.13 (e), because the up/down scaling simply depends on one character of the bound word.

(d) 他们**心不在焉**，也没注意到我这个顾客的存在。

Tāmen **xīnbùzàiyān**, yě méi zhùyì dào wǒ zhège gùkè de cúnzài.
'They were **heart-is-not-there (inattentive)**, and didn't notice me the customer's existence.'

4.4.2.2.3 Mode of repetition

It is not surprising to discover the mode of repetition in realizing the up/down scaling with respect to the vigour of processes in Chinese texts, especially in literary writing.

Example 4.23 (a) 他**凝视着，凝视着**，眼里噙满热泪。

Tā **níngshì zhe, níngshì zhe**, yǎnlǐ qínmǎn rèlèi.
'He was **staring, staring**, eyes full of warm tears.'

(b) **前进！前进！前进！**

Qiánjìn! Qiánjìn! Qiánjìn!
'**March on! March on! March on!**'

(c) 孩子们**忘情地唱啊，跳啊，笑啊**，此情此景，谁会想到他们都是不幸的孤儿呢？

Háizimen **wàngqíng de chàng a, tiào a, xiào a**, cǐqíngcǐjǐng, shuí huì xiǎngdào tāmen dōu shì bùxìng de gūér ne?

'Kids are **wholeheartedly singing, dancing, laughing**, this view, who would think they are all unfortunate orphans?'

As illustrated by Example 4.23 (c), the assembling of a series of actions is also a common strategy that is used to reinforce the rhetorical force by speakers/writers.

4.4.3 FORCE: quantification

Quantification, according to Martin and White (2005), is concerned with imprecise quantity expressions that reflect speakers/writers' assessments with respect to number, mass, and the extension of time and space. In other words, the realization of quantification is based on language resources for measuring and counting. Furthermore, as Martin and White (2005)

and Hood (2004) point out that such measuring and counting involve both concrete and abstract entities.

On the basis of a preliminary comparison between the available language resources for measuring and counting in English and Chinese language systems, similar options along with the network of QUANTIFICATION are observed in Chinese. Different modes of realization can be distinguished as well.

4.4.3.1 Quantification: number

Number is basically concerned with the speaker/writer's up/down scaling of amount. Thus, quantity adjectives/adverbs have a key role in realizing the up/down scaling here.

4.4.3.1.1 Mode of isolating

There are plenty of individual terms that indicate a high or low degree of counting and measuring in Chinese. By way of example, 多 *duō* indicates a higher assessment of amount and 少 *shǎo* indicates a lower assessment of amount are typically used for imprecise reckoning—e.g., 多数 *duōshù* 'most of', 少数 *shǎoshù* 'few'; also, 许多 *xǔduō* 'many' and its reduplicated form 许许多多 *xǔxǔduōduō*. Besides, 大 *dà* 'big' and 小 *xiǎo* 'small' are also commonly used for realizing amounts, especially for providing an assessment of proportions, such as 大部分 *dà bùfèn* 'great part of', 小部分 *xiǎo bùfèn* 'small part of'[18], 大多数 *dà duōshù* 'most of'[19], 大量 *dàliàng* 'a large amount of'[20], etc. As illustrated in Example 4.24.

Example 4.24 (a) 用**少量的**投入就可以给企业带来**大量**潜在客户。
Yòng **shǎoliàng de** tóurù jiù kěyǐ gěi qǐyè dàilái **dàliàng** qiánzài kèhù.

[18] 少部分 *shǎo bùfèn* is also widely used, but *多部分 *duō bùfèn* is invalid.

[19] Similarly, 大 *dà* can be combined with 多数 *duōshù* to indicate a similar meaning of 'most of'—which is actually redundant but commonly accepted and used, whereas *小少数 *xiǎo shǎoshù* is not acceptable.

[20] Interestingly, even though the antonym of 大 *dà* is 小 *shǎo*, 少量 *shǎoliàng* rather than 小量 *xiǎoliàng* is much more commonly used to express an opposite meaning of 大量 *dàliàng*.

'Using **a small amount of** investment can bring the company **a large amount of** potential customers.'

(b) 當民眾只能掌握**少數**負面訊息時，他們自然傾向作最壞的打算。

Dāng mínzhòng zhǐnéng zhǎngwò **shǎoshù** fùmiàn xùnxí shí, tāmen zìrán qīngxiàng zuò zuì huài de dǎsuàn.

'When people can only have **a small number of** negative information, they naturally tend to make the worst plan.'

(c) 在这种情况下，**少数**人垄断了发展权，**大多数**人则丧失了发展的条件。

Zài zhèzhǒng qíngkuàng xià, **shǎoshù** rén lǒngduàn le fāzhǎnquán, **dà duōshù** rén zé sàngshī le fāzhǎn de tiáojiàn.

'In this situation, **a small number of** people monopolize the right to development, while **a large number of** people lose the condition for (their) development.'

(d) 学校里**大部分**教师是女性。

Xuéxiào lǐ **dà bùfèn** jiàoshī shì nǚxìng.

'In the school **a large part of** teachers is female.'

(e) 现今的小行星带只是当年小行星带的**小部分**残余。

Xiànjīn de xiǎo xíngxīngdài zhǐshì dāngnián xiǎo xíngxīngdài de **xiǎo bùfèn** cányú.

'The current asteroid belt is just **a small part of** the remnant of the asteroid belt then.'

Undoubtedly, 大 *dà* 'big', 小 *xiǎo* 'small', 多 *duō* 'a lot', and 少 *shǎo* 'few' can be further modified by comparatives and superlatives: e.g. 更 *gèng* 'more', 较 *jiào* 'quite', and 最 *zuì* 'most'; and degree adjectives/adverbs, such as 很 *hěn* 'very', 十分 *shífēn* 'very', 非常 *fēicháng* 'very'.

Apart from that, usually, quantity expressions that indicate a small amount, such as 少数 *shǎoshù*, 少量 *shǎoliàng*, and 小部分 *xiǎo bùfèn*, can be further scaled by 极 *jí*: e.g., **极少数** ***jí shǎoshù*** '**maximally small number of**', **极少量** ***jí shǎoliàng*** '**maximally small amount of**', **极小部分** ***jí xiǎo bùfèn*** '**maximally small part of**'; whereas quantity expressions that

indicate a large amount, such as 大多数 *dà duōshù* and 大部分 *dà bùfèn*, can be further scaled by 绝 *jué*: e.g., **绝大多数 *jué dà duōshù*** '**absolutely large number of**', **绝大部分 *jué dà bùfèn*** '**absolutely large part of**'. However, conventionally, 大量 *dàliàng* is often further scaled by 最 *zuì* 'most', occasionally by 极 *jí*, and never by 绝 *jué*. That is to say, the means of a further up/down scaling need to follow some collocation rules.

The up/down scaling with respect to amount is also reflected in imprecise reckoning of frequency.

Example 4.25 (a) 他们不但说话困难，而且**常常**出错。

Tāmen bùdàn shuōhuà kùnnán, érqiě **chángcháng** chūcuò.

'They not only have difficulty in speaking, but also **often** make mistakes.'

(b) 战乱**频繁**，民不聊生。

Zhànluàn **pínfán**, mínbùliáoshēng.

'Chaotic-wars are **frequent**, people can hardly earn a living.'

4.4.3.1.2 Mode of infusing

With respect to the infusing realization, four-character idioms provide many resources and are frequently used to indicate an up/down scaling of quantity.

Example 4.26 (a) 天上的彗星**数不胜数**。

Tiānshàng de huìxīng **shǔbùshèngshǔ**.

'The comets in the sky are **too many to count (countless)**.'

(b) 每天出入醫院的人**不計其數**。

Měitiān chūrù yīyuàn de rén **bùjìqíshù**.

'Everyday people who come in and out of hospital are **too-many-to-count**.'

(c) 有的科目上课时学生**寥寥无几**。

Yǒu de kēmù shàngkè shí xuéshēng **liáoliáowújǐ**.

'Some courses have **very few** students attend the class.'

(d) 諾貝爾獎是全球科學界最高榮譽，但女科學家得主**鳳毛麟角**。

Nuòbèiěr jiǎng shì quánqiú kēxué jiè zuì gāo róngyù, dàn nǚ kēxuéjiā dézhǔ **fèngmáolínjiǎo**.

'The Nobel Prize is the highest honour in the global scientific circle, but female scientist winners are **phoenix's feather and unicorn's horn (rare)**.'

As exemplified in Example 4.26 (d), figurative expressions are commonly used in this aspect. For example, 人山人海 *rénshānrénhǎi* 'a mountain of people and a sea of people'—i.e., a huge number of people, 寥若晨星 *liáoruòchénxīng* 'as few as morning stars'—i.e., very few, 九牛一毛 *jiǔniúyīmáo* 'one hair from nine oxen'—i.e., a very small amount, etc.

Additionally, numbers are also involved in indicating a large or small amount. As illustrated in Example 4.27.

Example 4.27 (a) 这些制造青铜器的方法，都是根据**千千万万**劳动者经验的积累而总结出来的。

Zhèxiē zhìzào qīngtóngqì de fāngfǎ, dōu shì gēnjù **qiānqiān-wànwàn** láodòngzhě jīngyàn de jīlěi ér zǒngjié chūlái de.
'These methods of making bronze ware, are summarized on the basis of **thousand-and-ten thousand (hundreds and thousands)** workers' experience.'

(b) 捷運停擺、公車秩序大亂、計程車**三三兩兩**[21]，他只好返家繼續看新聞報導颱風災情。

Jiéyùn tíngbǎi, gōngchē zhìxù dà luàn, jìchéngchē **sānsān-liǎngliǎng**, tā zhǐhǎo fǎnjiā jìxù kàn xīnwén bàodǎo táifēng zāiqíng.
'Metro has no service, buses are out of order, and taxis are **in twos and threes**, (so) he has to go back indoors to continue watching news reporting the hazardous situation resulted from the typhoon.'

[21] This expression refers to 'scattered' in some cases, and not necessarily indicates a scaling of amount. For instance, 幾個里民三三兩兩地站在家門口 *jǐgè lǐmín sānsān-liǎngliǎng de zhàn zài jiā ménkǒu* 'some neighbours, two or three in a group, stand in front of (their) houses', 代表们三三两两地交谈着 *dàibiǎomen sānsān-liǎngliǎng de jiāotán zhe* 'representatives are having conversations with two or three in a group'.

4.4.3.1.3 Mode of repetition

Grammatically, the repetition mode of realizing the up/down scaling of quantity mainly involves repeating the modifier.

Example 4.28 (a) 给我带来了**许多许多**宝贵的回忆和收获。

Gěi wǒ dàilái le **xǔduō xǔduō** bǎoguì de huíyì hé shōuhuò.

'Bringing to me **many many** precious memories and gains.'

(b) 她**很少很少**生气。

Tā **hěnshǎo hěnshǎo** shēngqì.

'She **very rarely very rarely** gets angry.'

4.4.3.2 Quantification: mass

Mass is concerned with speakers/writers' assessments with respect to the size or density of entities—i.e., how an entity is presented. This type of up/down scaling can be realized through quantitative adjectives/adverbs that are concerned with width, weight, thickness, etc. Such up/down scaling reflects speakers/writers' sense of space (the sensation can also be used in a metaphorical way, see Section 4.4.4). It is worth noting that the distinction between mass and the extension of space (as discussed under the heading of EXTENT, See section 4.4.3.3) is that: the up/down scaling of space in the EXTENT system is concerned with the spatial relationship between entities, whereas the up/down scaling of mass is concerned with the physical properties that an entity occupies either in the material world or in the mental world.

4.4.3.2.1 Mode of isolating

大 *dà* 'big', 小 *xiǎo* 'small', 宽 *kuān* 'wide', 窄 *zhǎi* 'narrow', 轻 *qīng* 'light', 沉 *chén* 'heavy', are some basic terms to describe the presence of entities. Except for being modified by comparatives/superlatives and degree adjectives/adverbs, these basic terms are usually combined with similar terms to form an independent lexical item that functions as a modifier. As shown in Example 4.29.

Example 4.29 (a) 原来的**巨大的**中心城市正在开始失去它的传统优势。

Yuánlái de **jùdà de** zhōngxīn chéngshì zhèngzài kāishǐ shīqù tā de chuántǒng yōushì.

'The original **huge** central city is about to lose its traditional advantages.'

(b) 微生物个体**微小**，结构简单。

Wéishēngwù gètǐ **wéixiǎo**, jiégòu jiǎndān.

'Microorganism's body is **miniature**, structure simple.'

(c) **稀薄的**烟雾从平原缭绕升起。

Xībó de yānwù cóng píngyuán liáorào shēngqǐ.

'**Light-and-thin** smoke from the plain curls up.'

(d) 她生活在一个**狭小的**天地里。

Tā shēnghuó zài yīgè **xiáxiǎo de** tiāndì lǐ.

'She lives in a **narrow-small** world.'

(e) 给自己的心挂上了一把**沉甸甸的**大锁。

Gěi zìjǐ de xīn guàshàng le yībǎ **chén-diàndiān de** dàsuǒ.

'On one's heart put a **heavily-loaded** big lock.'

(f) 我像是个**轻飘飘的**魅影，没有谁注意我的存在。

Wǒ xiàng shì gè **qīng-piāopiāo de** mèiyǐng, méiyǒu shuí zhùyì wǒ de cúnzài.

'I'm like a **light-fluttering** phantom, nobody would notice my existence.'

4.4.3.2.2 Mode of infusing

Infusing realization of the up/down scaling of mass is concerned with lexical items involving a measuring of density as one aspect of themselves. These lexical items often indicate an attitudinal meaning.

Example 4.30 (a) 這個**龐然大物**完成後要如何處理將是很大的考驗。

Zhège **pángrándàwù** wánchéng hòu yào rúhé chǔlǐ jiāng shì hěn dà de kǎoyàn.

'How to deal with this **giant-thing** after complete (it) will be a very big challenge.'

(b) **小巧玲珑**，煞是可爱。

Xiǎoqiǎolínglóng, shā shì kěài.

'**Small-and-exquisite**, very cute.'

4.4.3.2.3 Mode of repetition

Speakers/writers often utilize the up/down scaling of mass as a metaphorical resource for expressing emotions and feelings[22], and then they may enhance the rhetorical force by repeating the term.

Example 4.31 (a) 我回身立在石上，向大江一看，又**深深地深深地**得到了一种新的惊异。

Wǒ huíshēn lì zài shí shàng, xiàng dàjiāng yī kàn, yòu **shēnshēn de shēnshēn de** dédào le yīzhǒng xīn de jīngyì.
'I turn back to stand on the rock, taking a look at the river, again **deep-deeply deep-deeply** have a new amazement.'

(b) 如今他要走了，思成的心**很沉很沉**。

Rújīn tā yào zǒu le, Sīchéng de xīn **hěn chén hěn chén**.
'Now he's leaving, Sicheng's heart is **very heavy very heavy**.'

4.4.3.3 Quantification: EXTENT

The network of EXTENT involves two parameters: proximity and distribution of time and space. More specifically, the two parameters are concerned with speakers/writers' assessments of temporal and spatial relationship. It is worth noting that the assessment of extent itself is not typically attitudinal—e.g., *I live **close to** the countryside*; *I got up **much earlier** this morning*. The positive/negative evaluation depends on the specific context of situation or the shared value system. For example, living close to the countryside can indicate a positive evaluation, when *countryside* is related to peacefulness and relaxation in the context of the utterance; however, it can also indicate a negative evaluation, when *countryside* is related to inconvenience or backwardness. Nevertheless, there are still items of EXTENT, particularly infused items, at least in Chinese are obviously attitudinal. As exemplified in Example 4.35, 遥遥无期 ***yáoyáowúqī*** '**not-reachable-within-foreseeable-future**' is often related to a negative evaluation, whereas 指日可待 ***zhǐrìkědài*** '**can-be-expected-soon**' indicates a positive evaluation.

[22] This type of use will be discussed again as intensification via/as quantification in Section 4.4.4.

With respect to realizations of EXTENT, adjectives/adverbs of time and space provide abundant language resources. Discussions and examples are provided in the following sections respectively.

4.4.3.3.1 Proximity: time

Proximity: time is concerned with speakers/writers' subjective assessments based on their sense of nearness/remoteness in time.

4.4.3.3.1.1 Mode of isolating

现 *xiàn* is a commonly used term for indicating an up scaling of the closeness of time, similar to the meaning of 'right now/at the moment'. For instance, 现做 ***xiàn-zuò*** 'do (it) **right now**', 现写 ***xiàn-xiě*** 'write (it) **right now**', 现背 ***xiàn-bèi*** 'recite (it) **right now**', etc.

Temporal adjectives/adverbs provide many resources for realizing the speaker/writer's up/down scaling with respect to the closeness/remoteness of time.

Example 4.32 (a) **时下**年轻的一代不喜欢接受磨练。

Shíxià niánqīng de yīdài bù xǐhuān jiēshòu móliàn.

'**Nowadays** the young generation doesn't like accepting trail and error.'

(b) 生存是我**眼下**亟需解决的大问题。

Shēngcún shì wǒ **yǎnxià** jíxū jiějué de dà wèntí.

'Survival is my **under-eyes ('at the moment')** big problem that needs to be solved.'

(c) **昔日的**辉煌似乎已经成为过去。

Xīrì de huīhuáng sìhū yǐjīng chéngwéi guòqù.

'**Old days**' glory seems has become the past.'

(d) 这是一个**古老的**问题。

Zhèshi yīge **gǔlǎo de** wèntí.

'This is an **age-old** question.'

Probably because of the metaphorical nature of spatial expressions, spatial concepts, such as 近 *jìn* 'near' and 远 *yuǎn* 'far', provide resources for realizing speakers/writers' assessments with respect to time. As exemplified in Example 4.33.

Example 4.33 (a) 你**最近**[23]一次流泪会因为什么事情？

Nǐ **zuìjìn** yīcì liúlèi huì yīnwèi shénme shìqíng?

'Your **most recent** once crying would be because of what things?'

(b) 我的老家在江西赣州，**临近**春节时，家家都要自酿些糯米酒。

Wǒ de lǎojiā zài Jiāngxī Gànzhōu, **línjìn** chūnjié shí, jiājiā dōu yào zìniàng xiē nuòmǐ jiǔ.

'My hometown is in Ganzhou, Jiangxi, when **near** the Spring Festival, every families are going to homebrew some sticky-rice wine.'

(c) 汉字书法艺术也可以追溯到**久远的**[24]年代。

Hànzì shūfǎ yìshù yě kěyǐ zhuīsù dào **jiǔyuǎn de** niándài.

'Chinese calligraphy art can also be traced back to the **remote** age.'

The metaphorical usage of spatial expressions for realizing 'proximity: time' may result in a borderline case. For example:

Example 4.34 春天的脚步**近了**。

Chūntiān de jiǎobù **jìn le**.

'The spring's step is ***near***.'

4.4.3.3.1.2 Mode of infusing

The up/down scaling of 'proximity: time' seems most likely to be realized in the isolating form, but there are still some instances can be viewed as in the infusing mode of realization.

Example 4.35 (a) 西山岛的繁荣已是**指日可待**。

Xīshān dǎo de fánróng yǐ shì **zhǐrìkědài**.

'Xishan Island's prosperity has been **can-be-expected-soon (around the corner)**.'

(b) 他发现工程浩大，竣工**遥遥无期**，就半途放弃了。

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[23] We may need to distinguish, although the distinction is subtle, the assessment of closeness in time—**最近** '**the most recent**' from the temporal adjective/adverb—最近 'recent' or 'recently' as in 最近几年 *zuìjìn jǐnián* 'recent few years' and in 最近我阅读了一些数据 *zuìjìn wǒ yuèdúle yīxiē shùjù* 'recently I read some statistics'. The distinction, of course, depends on the specific context.

[24] 久远 *jiǔyuǎn* is also one of the resources for realizing 'distribution: time'. For example, 对后代产生了**久远的**影响 *duì hòudài chǎnshēng le **jiǔyuǎn de** yǐngxiǎng* 'have a **long-lasting** influence on the next generation'.

Tā fāxiàn gōngchéng hàodà, jùngōng **yáoyáowúqī**, jiù bàntú fàngqì le.

'He found the project was huge, and the completion is **not-reachable-within-foreseeable-future**, so (he) gave up halfway.'

4.4.3.3.1.3 Mode of repetition

The utilization of repeating items is also observed.

Example 4.36 (a) 我认识他**很早很早**，那是在延安的时候。

Wǒ rènshí tā **hěn zǎo hěn zǎo**, nàshì zài Yán'ān de shíhòu.

'I met him **very early very early**, when (I was) in Yan'an.'

(b) **很久很久**[25]以前，万物皆无，一片混沌。

Hěn jiǔ hěn jiǔ yǐqián, wànwù jiē wú, yīpiàn hùndùn.

'**Very long very long** ago, there's nothing, all chaos.'

4.4.3.3.2 Proximity: space

'Proximity: space', similarly, is concerned with speakers/writers' subjective assessments based on their sense of closeness/remoteness in space.

4.4.3.3.2.1 Mode of isolating

Isolating realization of 'proximity: space' mainly relies on spatial adjectives/adverbs that present a near or far distance.

Example 4.37 (a) 方便群众**就近**办理外币存款。

Fāngbiàn qúnzhòng **jiùjìn** bànlǐ wàibì cúnkuǎn.

'(It is) convenient for people **nearby** make foreign currency deposit.'

(b) **就地**取材

jiùdì qǔcái

'collecting materials **at hand**'

(c) 一个**偏远**贫困的小山村

[25] This expression also indicates a long duration of time, so it is usually utilized as a resource for realizing 'distribution: time' (see Section 4.4.3.3.3). For example, 我等了**很久很久** *wǒ děng le **hěn jiǔ hěn jiǔ*** 'I waited for **very long very long** (time).'.

Yīge **piānyuǎn** pínkùn de xiǎo shāncūn.

'a **remote** poor little mountain village'

(d) 风能把它们送到**遥远的**地方。

Fēng néng bǎ tāmen sòng dào **yáoyuǎn de** dìfāng.

'Wind can send them to **faraway** places.'

4.4.3.3.2.2 Mode of infusing

Infusing realization of 'proximity: space' is concerned with spatial expressions may imply an attitudinal meaning. This can be viewed as due to the metaphor based on the assessment of distance.

Example 4.38 (a) 未來科技，**觸手可及**。

Wèilái kējì, **chùshǒukějí**.

'Future technology, **within touching distance**.'

(b) 這種 30 多年來從未預期出現的最壞情況已經**近在眉睫**。

Zhèzhǒng 30 duō nián lái cóngwèi yùqí chūxiàn de zuì huài qíngkuàng yǐjīng **jìnzàiméijié**.

'This worst situation that was never expected to happen in more than 30 years has been **under-the-eyelash**.'

(c) 犯罪分子不论逃到**天涯海角**，都无法逃脱法律的制裁。

Fànzuì fènzǐ bùlùn táo dào **tiānyáhǎijiǎo**, dōu wúfǎ táotuō fǎlǜ de zhìcái.

'No matter how criminals flee to **ends-of-the-earth**, (they) cannot escape the sanction of law.'

(d) 她抱着一线希望**千里迢迢**赶到济宁。

Tā bào zhe yīxiàn xīwàng **qiānlǐ-tiáotiáo** gǎn dào Jìníng.

'She was holding a glimmer of hope to go to Jining from **thousand-of-mile away**.'

4.4.3.3.2.3 Mode of repetition

The assembling of similar descriptions of distance is commonly used to enhance an assessment. Such utilization provides resources for realizing the repetition mode of 'proximity: space'.

Example 4.39 (a) 感谢**千里迢迢、万里迢迢**光临深圳的朋友们！

Gǎnxiè **qiānlǐ-tiáotiáo, wànlǐ-tiáotiáo** guānglín Shēnzhèn de péngyǒumen!

'Thanks for friends who visit Shenzhen from **thousand-of-mile away, ten-thousand-of-mile away**. '

(b) 全国各地的各类人才**不远千里、万里**前来新疆贡献聪明才智。

Quánguó gèdì de gèlèi réncái **bùyuǎn-qiānlǐ, wànlǐ** qiánlái Xīnjiāng gòngxiàn cōngmíng cáizhì.

'Different types of talents from different places of the nation **do-not-mind thousand-of-mile, ten-thousand-of-mile** come to Xinjiang to devote their smartness and intelligence.'

4.4.3.3.3 Distribution: time

'Distribution: time' is concerned with speakers/writers' subjective assessments with respect to the scope of time.

4.4.3.3.3.1 Mode of isolating

Temporal adjectives/adverbs that indicate an assessment of the duration provide abundant resources for realizing 'distribution: time', specifically in the mode of isolating.

Example 4.40 (a) 买方可以在有效期内**随时**[26]进行交易。

Mǎifāng kěyǐ zài yǒuxiào qí nèi **suíshí** jìnxíng jiāoyì.

'Buyers can within the validity date **at any time** trade.'

(b) 面向群众，他的艺术生命才是**长久的**。

Miànxiàng qúnzhòng, tā de yìshù shēngmìng cái shì **chángjiǔ de**.

'Facing the masses, his art life will be **long-lasting**.'

(c) 世界上没有任何东西可以是**永久**不变的。

[26] 随时 *suíshí* 'at any time' is often collocated with 随地 *suídì* 'at any places' to form the conventional expression 随时随地 *suíshí-suídì* 'at any time and any places'/similar to *always*. For example, 一个人在社会活动中，**随时随地**都在吸收与增加新的信息 *yī gè rén zài shèhuì huódòng zhōng, **suíshí-suídì** dōu zài xīshōu yǔ zēngjiā xīn de xìnxī* 'a person in social activities, **at any time and any places** is absorbing and increasing new information'.

Shìjiè shàng méiyǒu rènhé dōngxī kěyǐ shì **yǒngjiǔ** bù biàn de.
'In this world there is nothing can be **forever** unchanged.'

Furthermore, items for period of time, such as 'year', 'day' and 'night', also provide resources for realizing the up/down scaling with respect to the scope of time.

Example 4.41 (a) 世界铁矿石价格**连年**下跌。

Shìjiè tiě kuàngshí jiàgé **liánnián** xiàdiē.
'The world iron ore price decreases **year after year**.'

(b) 父亲病倒了，母亲**终日**以泪洗面。

Fùqīn bìng dǎo le, mǔqīn zhōngrì yǐlèi-xǐmiàn.
'Father fell ill, mother kept crying **all day long**.'

(c) 全家老少都在**日夜**思念着他。

Quánjiā lǎoshào dōu zài **rìyè** sīniàn zhe tā.
'The whole family is missing him **day and night**.'

长 *cháng* 'long' and 短 *duǎn* 'short' is also a set of concepts that can be used to indicate an assessment of time.

Example 4.42 (a) 至少在**短期**之内两边不会有正面冲突。

Zhìshǎo zài **duǎn-qí** zhīnèi liǎngbiān bùhuì yǒu zhèngmiàn chōngtú.
'At least within **short-term** the two sides will not confront each other.'

(b) 实施义务教育，需要**长期的**努力。

Shíshī yìwù jiàoyù, xūyào **cháng-qí de** nǔlì.
'Implementing the compulsory education, requires **long-term** efforts.'

4.4.3.3.3.2 Mode of infusing

Infusing realization of the speaker/writer's up/down scaling of the scope of time, along similar lines, is also concerned with the metaphorical utilization of temporal expressions.

Example 4.43 (a) 随着战争的**旷日持久**，战时经济陷入半瘫痪状态。

Suí zhe zhànzhēng de **kuàngrìchíjiǔ**, zhànshí jīngjì xiànrù bàn tānhuàn zhuàngtài.

'With the **continuing-for-days (protraction)** of the war, the economy during the war fell into a semi-paralysis state.'

(b) **常年累月**超负荷的工作，摧毁了他健康的身体。

Chángniánlěiyuè chāo fùhè de gōngzuò, cuīhuǐ le tā jiànkāng de shēntǐ.

'**Years-and-months-of** overloaded work, ruined his healthy body.'

(c) 畢竟地方政府資源有限，碰到這麼大事件，**一時半刻**也不知如何處置。

Bìjìng dìfāng zhèngfǔ zīyuán yǒuxiàn, pèng dào zhème dà shìjiàn, **yīshí-bànkè** yě bù zhī rúhé chǔzhì.

'After all the local government has limited resources, meeting such a big event, (so) **an-hour-half-a-quarter (in a short while)** does not know how to deal with it.'

(d) 期盼如此氣氛不是**曇花一現**！

Qīpàn rúcǐ qìfēn bù shì **tánhuāyīxiàn**!

'Hope such atmosphere is not **a flash in the pan**!'

4.4.3.3.3.3 Mode of repetition

Repeating the same or similar instances of assessments with respect to duration is another way to strengthen the rhetorical force. Interestingly, metaphorical expressions of time are often assembled for this purpose.

Example 4.44 (a) **长久长久**地沉默

chángjiǔ chángjiǔ de chénmò

'**long time long time** be silent'

(b) 他们**日复一日、年复一年**积攒起来的信念又**日复一日、年复一年**地耗尽。

Tāmen **rìfùyīrì, niánfùyīnián** jīzǎn qǐlái de xìnniàn yòu **rìfùyīrì, niánfùyīnián** de hàojìn.

'The belief they accumulated **day after day, year after year** and then (it) has been exhausted **day after day, year after year**.'

4.4.3.3.4 Distribution: space

'Distribution: space', likewise, is concerned with speakers/writers' subjective assessments with respect to the scope of space.

4.4.3.3.4.1 Mode of isolating

Spatial adjectives/adverbs, again, play a key role in providing individual terms for up/down scaling 'distribution: space'.

Example 4.45 (a) 经济发展所带来的生态环境问题，**随处**可见。

Jīngjì fāzhǎn suǒ dàilái de shēngtài huánjìng wèntí, **suíchù** kě jiàn.

'The eco-environmental problem brought by economic development, can be seen **everywhere**.'

(b) 有些人有**随地**[27]吐痰的恶习。

Yǒuxiē rén yǒu **suídì** tǔtán de è-xí.

'Some people have the bad habit of spitting **at any places**.'

(c) 站在时代发展的**前沿**。

Zhàn zài shídài fāzhǎn de **qiányán**.

'Standing at **the front line** of social development.'

(d) 现代人突然发觉人类自己已置身于一种**边缘的**境地。

Xiàndài rén tūrán fājué rénlèi zìjǐ yǐ zhìshēn yú yīzhǒng **biānyuán de** jìngdì.

'Modern people suddenly realize that human themselves have been placed in a **peripheral** area.'

4.4.3.3.4.2 Mode of infusing

Infusing realizations of the speaker/writer's up/down scaling of the scope of space, similarly, include idioms and metaphorical expressions.

Example 4.46 (a) 九龍城則以飲食出名，牛肉麵、牛肉包都**遠近馳名**。

Jiǔlóng Chéng zé yǐ yǐnshí chūmíng, niúròu miàn, niúròu bāo dōu **yuǎnjìn-chímíng**.

'And Kowloon City is famous for its food, beef noodle, beef bun (are) all **famous for miles around**.'

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[27] As mentioned above, 随时随地 *suíshí-suídì* 'at any time and any places' is a frequently used collocation. Interestingly, when 随地 *suídì* 'at any places' is used individually, it is always used in a negative context.

(b) 当时，有几句民谣曾一度**广为流传**，连孩子们都会唱。

Dāngshí, yǒu jǐ jù mínyáo céng yīdù **guǎngwéi-liúchuán**, lián háizimen dōu huì chàng.

'At that time, a few lines of folk songs were once **widely-circulated**, even children can sing.'

4.4.3.3.4.3 Mode of repetition

Similar repeating patterns of modifiers are observed here as well. Speakers/writers also show a preference of assembling related terms to enhance the rhetorical force.

Example 4.47 一望**无垠广阔恢弘**的关中平原。

Yīwàng-wúyín guǎngkuò-huīhóng de Guānzhōng píngyuán.

'**a-boundless-view broad and spectacular** Guanzhong Plain.'

Another strategy of extending the scope of space, as pointed out in Hood (2004), is providing a list of places—e.g., *...in Britain, ...in Australia, ...in Canada, ...in New Zealand* (p. 92). This strategy is often seen in promoting texts. For instance:

Example 4.48 现在，梅河大米不仅享誉**大江南北**，还出口到**蒙古、韩国、日本等国**。

Xiànzài, Méihé dàmǐ bùjǐn xiǎngyù **dàjiāngnánběi**, hái chūkǒu dào **Ménggǔ, Hánguó, Rìběn děng guó**.

'Now, Meihe rice is not only well-known **great-river-south-north (across the nation)**, but also exported to **Mongolia, Korea, Japan and other countries**.'

4.4.4 FORCE: intensification via/as quantification

As mentioned above, intensification via/as quantification focuses on the metaphorical usage of quantity expressions—that is, a value of intensification is realized via a quantity expression. Such utilization of quantity expressions is also observed in Chinese. Furthermore, according to case studies in this project, translation shifts between intensification via/as quantification and intensification are detected in translations from English to Chinese (such type of meaning shift can be viewed as a choice of de-metaphorization, see Section 5.3.1 in Chapter 5).

With respect to the realization of intensification via/as quantification, some instances have actually been covered in preceding sections about quantification. Thus, this section is

intended to provide a review of the feature with a couple of more examples of such metaphorical formulations.

[the up/down scaling of intensities via time or space]

Example 4.49 (a) 三名防汛失职的干部被**就地**免职。

Sān míng fángxùn shīzhí de gànbù bèi **jiùdì** miǎnzhí.

'Three cadres who were negligent in flood control have been dismissed **on the spot**.'

[assessment with respect to the degree of instantaneousness]

(b) 当作家**还早着**哩，你别笑话我！

Dàng zuòjiā **hái zǎo zhe** li, nǐ bié xiàohuà wǒ!

'To be called as a writer is **too early**, don't laugh at me!'

[assessment with respect to the degree of capability]

(c) 有多少人会像你这样，放弃**唾手可得的**东西，去追逐一个**遥不可及的**梦？

Yǒu duōshǎo rén huì xiàng nǐ zhèyàng, fàngqì **tuòshǒukědé de** dōngxī, qù zhuīzhú yīge **yáobùkějí de** mèng?

'How many people would be like you, giving up things **at fingertips**, pursuing an **unreachable** dream?'

[assessment with respect to the degree of capability]

早 *zǎo* 'early' and 晚 *wǎn* 'late' can also combined to form a phrase—早晚 *zǎowǎn* 'sooner or later' which indicates a high degree of certainty in some cases.

Example 4.50 历史**早晚**会做出公正的结论。

Lìshǐ **zǎowǎn** huì zuò chū gōngzhèng de jiélùn.

'History **sooner or later** will give a fair conclusion.'

[assessment with respect to probability]

[the up/down scaling of intensities via amounts]

Example 4.51 (a) 请**多多**包涵。

Qǐng **duōduō** bāohán.

'Please **more** bear with me.'

[assessment with respect to the degree of forbearance]

(b) 比上**不足**，比下**有余**。

Bǐ shàng **bùzú**, bǐ xià **yǒuyú**.

'comparing with better ones is **not enough**, comparing with lower ones is **more than enough**'

[assessment with respect to the degree of capability]

[the up/down scaling of intensities via sizes or densities]

Example 4.52 (a) 为同学们提供**全方位的**就业指导服务。

Wèi tóngxuémen tígōng **quán fangwèi de** jiùyè zhǐdǎo fúwù.
'Providing students with **omni-directional** employment guidance service.'
[assessment with respect to the degree of being comprehensive]

(b) 他们胆子**很大**。

Tāmen dǎnzi **hěn dà**.
'Their gallbladder is **very big**.'

[assessment with respect to the degree of being courageous]

(c) 这个建议用处**不大**。

Zhège jiànyì yòngchù **bùdà**.

'This suggestion's usefulness is **not-big**.'

[assessment with respect to the degree of being useful]

It is worth having a short discussion of 不大 *bùdà* 'not-big' here. As distinguished in Martin and White (2005), instances of FORCE are concerned with gradable items whereas instances of FOCUS with ungradable items.

In this case, however, 不大 *bùdà* can be applied to ungradable items so as to still indicate an assessment with respect to the degree of a certain quality. In other words, 不大 *bùdà* is able to turn nouns into adjectives. Besides the case exemplified in Example 4.52 (c), similar expressions include: 关系**不大** *guānxì* ***bùdà*** 'relation is **not-big**'—i.e., '**not very relevant**'; 危害**不大** *wéihài* ***bùdà*** 'harm is **not-big**')—i.e., '**not very harmful**'; 争议**不大** *zhēngyì* ***bùdà***; 'controversy is **not-big**'—i.e., '**not very controversial**', etc.

4.5 Language resources for realizing FOCUS in Chinese

FOCUS, the other sub-system in the network of GRADUATION, is concerned with speakers/writers' modulation of the meaning boundary of categories—that is, the speaker/writer scales the prototypicality of an item either by reinforcing its identity of central membership (i.e., 'sharpening'; e.g., a ***true*** friend, a ***real*** hero, etc.) or by diminishing the identity and positioning the item to the margin of a category (i.e., 'softening'; e.g., ***kind of*** friend, ***sort of*** hero, etc.). Similar mechanisms of categorizing/identifying are observed in the Chinese language system. Specifically, the network of speakers/writers' subjective assessments of prototypicalities also has the two opposed options of softening and sharpening—as two features of the FOCUS system in Chinese. Thus, the preliminary network of FOCUS in Chinese can be illustrated in the same line:

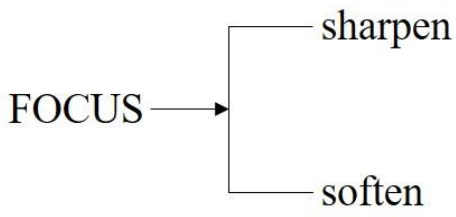


Figure 4.2 System network for FOCUS (adapted from Martin and White 2005, p. 138)

4.5.1 FOCUS: softening

Softening, as mentioned above, is concerned with how speakers/writers blur the meaning boundary of a category. In other words, speakers/writers refer the reader to a category and indicate that the phenomenon in question only has marginal membership of that category. With respect to the language resources for realizing this feature, adverbs for resembling or likeness play the main role here.

Example 4.53 (a) 乌托邦**似的**美丽新世界。

Wūtuōbāng **shìde** měilì xīn shìjiè.

'Utopia-**ish** beautiful new world.'

(b) **近乎**巫术的一种表演。

Jìnhū wūshù de yīzhǒng biǎoyǎn.

'A performance that is **close-to** witchcraft.'

(c) 她大概是 13-14 岁**的样子**[28]，被穿成和打扮成看上去已成年**的样子**。

Tā dàgài shì 13-14 suì **de yàngzi**, bèi chuān chéng hé dǎbàn chéng kànshàngqù yǐ-chéngnián **de yàngzi**.

'She is about 13-14 years-**like**, being dressed up and looked as adult-already-**like**.'

4.5.2 FOCUS: sharpening

Sharpening, in contrast, is concerned with how speakers/writers indicate that phenomenon is positioned of features or properties by which it represents a core, prototypical, or exemplary instance of a category. On the basis of a corpus-assisted examination of the available resources for realizing FOCUS in Chinese, I determined that, to sharpen the boundary of a category, three parameters are involved in speakers/writers' assessment with respect to prototypicality.

First, 'genuineness'—i.e., speakers/writers indicate that a phenomenon is a prototypical member of a category (sharpening), in contrast with phenomena which are presented as having only marginal membership of the category, through the use of this meaning.

Example 4.54 (a) **真正的**英雄，就是要克服困难，准备吃苦。

Zhēnzhèng de yīngxióng, jiùshì yào kèfú kùnnán, zhǔnbèi chīkǔ.

'**True** hero, is to overcome difficulties, get ready for hardship.'

(b) 没有"**真的**人"，也就没有**真正的**杂文。

Méiyǒu "**zhēn de** rén", yě jiù méiyǒu **zhēnzhèng de** záwén.

'No '**true** man', then no **true** critical writing.'

Second, 'purity'—i.e., speakers/writers indicate that an item is an archetype of a category.

Example 4.55 (a) "**纯**历史"或"**纯**学术"的研究，只是历史研究的一种做法。

[28] ~的样子 *de yàngzi* '-like' does not always indicate a softening of the boundary of a category. It may only refer to 'appearance', without a subjective evaluation of prototypicality, in some cases. For example: 枯叶蝶伪装成枯叶的样子 *Kūyè dié wèizhuāng chéng kūyè de yàngzi* 'Dead Leaf Butterfly is disguised in the appearance of dead leaf'. In such case, ~的样子 *de yàngzi* provides an objective description rather than a subjective evaluation, so it is necessary to distinguish the two types of utilizations in text analysis.

"C**hún** lìshǐ" huò "**chún** xuéshù" de yánjiū, zhǐshì lìshǐ yánjiū de yīzhǒng zuòfǎ.

''**Pure** history' or '**pure** academy' research, is only one approach of history research.'

(b) 正直人穿正红、有德人穿绿色、皇帝黄色、粗莽人黑色、少年穿白色。

Zhèngzhí rén chuān **zhèng** hóng, yǒudé rén chuān lǜ sè, huángdì huáng sè, cūmǎng rén hēi sè, shàonián chuān bái sè.

'Decent men wear **perfect-**red, virtuous people green, emperor yellow, rough people black, young men white.'

Third, 'specificity'—i.e., speakers/writers sharpen the boundary to indicate that an item possesses core features of a category. Such assessment is represented by the 'adv. + n.' structure[29]in Chinese.

Example 4.56[30] (a) 爸很绅士地点点头。

Bà **hěn** shēnshì de diǎn diǎn tóu.

'Dad nodded in a **very** gentleman way.'

[the scaling of being identified as gentle]

(b) 我爸这人什么都好，就是太历史了。

Wǒ bà zhè rén shénme dōu hǎo, jiùshì **tài** lìshǐ le.

'My dad is good in all aspects, just **too** history.'

[the scaling of being identified as conservative]

(c) 他们全家搬到了最最中心、最最繁华、"**最最**上海"的淮海中路的一条新式弄堂里。

Tāmen quánjiā bān dào le zuì zuì zhōngxīn, zuì zuì fánhuá,"**zuì zuì** Shànghǎi" de Huáihǎizhōng lù de yī tiáo xīnshì nòngtáng lǐ.

'Their whole family moved to a new-style lane on the most most central, most most prosperous, '**most most** Shanghai' Huaihai Middle Road.'

[29] According to Zhang (1996), the 'adv.+n.' structure is usually viewed as ill-formed, but the structure is quite often used in informal texts and more frequently in spoken language. Zhang (ibid.) inquiries what kinds of semantic features or functions make a noun be able to enter the 'adv.+n.' structure.

[30] These examples are excerpted from *Modern Chinese Adverb Research* (Zhang 2000, p. 173-178).

[the scaling of being identified as the Shanghai style]

(d) 许多表演上的设计是富有创造性的，而且**非常**生活、自然、真实。

Xǔduō biǎoyǎn shàng de shèjì shì fùyǒu chuàngzào xìng de, érqiě **fēicháng** shēnghuó, zìrán, zhēnshí.

'Many designs of the performance are full of innovation, and **very** daily life, natural, real.'

[the scaling of being identified as related in people's daily lives]

Therefore, we can accordingly hypothesize the sub-network of FOCUS: sharpening in Chinese as:

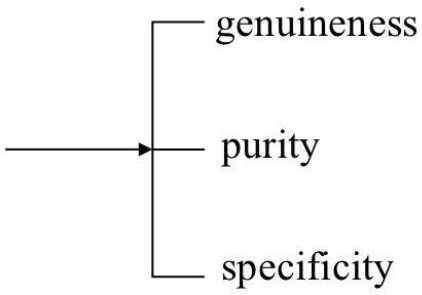


Figure 4.3 Hypothesized sub-network of 'FOCUS: sharpening' in Chinese

Furthermore, it is interesting that, in English, repetition of the same word can also be used to indicate a sharpening of the prototypicality of a category, based on a search in The TV Corpus on English-Corpora.org.

Example 4.57

[The following is excerpted from the lines in *Game of Thrones*, an American TV series]

(a) We can go home now, Hodor. Well, maybe not **home home**, but somewhere that isn't a cave.

[The following is excerpted from the conversations in *Fortysomething*, a British comedy-drama series]

(b) -I've painted my skirting board green.

-What sort of green?

-Green green.

[The following is excerpted from the lines in *ReGenesis*, a Canadian science-fiction TV series]

(c) Look, my dad's not even a **doctor doctor**. He's a PhD doctor and they don't help anyone.

In these cases, the repeating words function as reinforcing the exemplar of a category. This kind of utilization, however, is hardly to be seen in Chinese, to my knowledge. Therefore, we can presume that there would be a shift of realization mode in translation from English to Chinese in such case.

4.6 Conclusion

Chapter 4 acts as a precursor for discussions in the following chapters. This chapter provided a preliminary description of the GRADUATION features and sub-categories in the Chinese language system. It turned out that the GRADUATION network in the English and Chinese language systems are broadly homologous. That is to say, in principle, each feature within the GRADUATION network has available language resources for realization in Chinese. Some differences in the formulation are also noticed. For the realization of FORCE, in Chinese, the borderline between the realization modes of isolation and infusion is not as clear-cut as that in English. For the realization of FOCUS, the formulation of repeating the same lexical item seems not to be common in Chinese.

Chapter 5 Meaning shifts in the level of scaling and the sub-type of FORCE

5.1 Introduction

In the previous chapter, I made the case that Mandarin Chinese operates with a network of options for GRADUATION broadly similar to the network for English as described in the Appraisal framework literature (Martin and White 2005). That is to say, the material I presented indicated that the English and Chinese language systems offer similar sets of options for subjective evaluations of degrees of intensity, quantity, and extent in time and space. Specifically, they both make available similar resources for 'scaling'—for up-grading, max-grading, and down-grading. As outlined previously, it was necessary to undertake this investigation as a precursor to the analysis which is at the heart of this project: an exploration of the meaning 'shifts' associated with the translation of these 'scaling' meanings, instances of GRADUATION, in my dataset of translations of Apple Technology company advertisements. This was necessary for the following reasons. Firstly, it enabled me to offer a description of the lexicogrammatical resources in Mandarin Chinese for realising these GRADUATION options for intensifying and quantifying—for example, to list and discuss the wordings by which intensities are up-scaled, down-scaled, or maximized—e.g., using a set of adverbs such as 更 *gèng* 'more', 如此 *rúcǐ* 'so', 仅仅 *jǐnjǐn* 'only/just', 最 *zuì* 'most', etc. Secondly, it enabled me to establish that should a source-text utterance include, for example, an upscaling of intensity or quantity, then in principle it should be possible for the corresponding target-text utterance to also include an upscaling of intensity or quantity, given that the meaning potential of Chinese includes options for realising this meaning. The same would then apply should the source-text utterance involve a downscaling or a maximization.

Here are some examples of cases of 'no shift' —i.e., being equivalent in terms of the level of scaling and the sub-type of FORCE—in my dataset.

Example 5.1 [CS 2-the iPad Pro]

EN The **all-new** Magic Keyboard

[intensification: the degree of being recently released; up scaled: max-grading]

ML 全新妙控键盘

quánxīn miàokòng jiànpán

‘**all-new** Magic Keyboard’

[intensification: the degree of being recently released; up scaled: max-grading]

TW 全新巧控鍵盤

quánxīn qiǎokòng jiànpán

‘**all-new** Magic Keyboard’

[intensification: the degree of being recently released; up scaled: max-grading]

HK 全新精妙鍵盤

quánxīn jīngmiào jiànpán

‘**all-new** Magic Keyboard’

[intensification: the degree of being recently released; up scaled: max-grading]

As shown in Example 5.1, the producer of the source text characterises the Magic Keyboard as *all-new*. This lexical item is identified as an instance of intensification—specifically, an upscaling of the degree of being recently released, and this upscaling is maximized. The subjective evaluation of intensity is realized congruently in all three target texts via the lexical item 全新 *quánxīn* ‘all-new’, which also indicates a maximized scaling with respect to ‘newness’ of the newly released Magic Keyboard designed for an iPad Pro. Therefore, this case is viewed as ‘no shift’.

Apart from ‘no shift’ case involving the level and sub-type of upscaling, here is an example of ‘no shift’ case that is concerned with downscaling.

Example 5.2 [CS 3-the iPhone 11 Pro]

EN **Just** leave your finger on the shutter to start recording.

[intensification: the degree of necessity; down scaled: down-grading]

ML 只需手指继续按住快门按钮，便可开始录视频。

Zhǐxū shǒuzhǐ jìxù ànzhù kuàimén ànniǔ, biàn kě kāishǐ lù shìpín.

‘**Only-need~just** keep pressing on the shutter with (your) finger, and start recording.’

[intensification: the degree of necessity; down scaled: down-grading]

TW 只要用手指一直按住快門，就能開始錄影。

Zhǐyào yòng shǒuzhǐ yīzhí ànzhù kuàimén, jiù néng kāishǐ lùyǐng.

‘**Only-must~just** keep the shutter with (your) finger, and start recording.’

[intensification: the degree of necessity; down scaled: down-grading]

HK 只需按實快門按鈕，即可開始錄影。

Zhǐxū ànshí kuàimén ànniǔ, jí kě kāishǐ lùyǐng.

‘**Only-need~just** press on the shutter, to start recording.’

[intensification: the degree of necessity; down scaled: down-grading]

In this case, the downscaling of the degree of necessity offered in the source text indicates a positive assessment of the user’s experience—less effort is required for recording. The downscaling of intensity is retained in the three target texts, serving the same purpose of highlighting the convenience that customers can enjoy.

It is worth reiterating that my analyses are concerned with translation equivalence and shifts at the discourse semantic level. Therefore, my focus here is on the *semantic equivalence* of a variety of wordings indicating subjective evaluations, rather than on changes in the lexicogrammatical forms, as illustrated in the following example.

Example 5.3 [CS 2-the iPad Pro]

EN Placing an AR object now <u>happens **instantly**</u>.

[intensification: the vigour of being instantaneous; up scaled: up-grading]

ML 放置虚拟物体现在能**即时**完成。

Fàngzhì xūnǐ wùtǐ xiànzài néng **jíshí** wánchéng.

'Placing an AR object now can **instantly** be accomplished.'

[intensification: the vigour of being instantaneous; up scaled: up-grading]

TW 現在，當你置入 AR 物件，即可**立即**成形。

Xiànzài, dāng nǐ zhìrù AR wùjiàn, jíkě **lìjí** chéngxíng.

'Now, when you place an AR object, (it) can **instantly** be formed.'

[intensification: the vigour of being instantaneous; up scaled: up-grading]

HK 現在你要放置 AR 物件，**一瞬即成**。

Xiànzài nǐ yào fàngzhì AR wùjiàn, **yīshun-jíchéng**.

'Now if you place an AR object, (it is) **accomplished in an instant**.'

[intensification: the vigour of being instantaneous; up scaled: up-grading]

Although the translators of the three target texts all chose different lexical items, these items indicate the same level of scaling of the vigour of 'instantaneous' as the scaling offered in the source text. Additionally, all these items, in both English and Chinese texts, indicate a positive assessment of the performance of AR functions on iPad Pro. Thus, from the perspective of the semantics of grading, there is no shift with respect to the level and sub-type of subjective up- or downscaling between the source text and the target texts.

These observations suggest the conclusion that, should a target-text utterance not offer the same scaling—upscaling, downscaling, or maximization—or the same sub-type of FORCE as its corresponding source-text utterance, then this is a shift associated with the translator's choice, not as a result of any difference in the meaning potential of the two languages with respect to GRADUATION options. This conclusion enabled me to explore the shifts in scaling observed in the dataset as a matter of translator's choice.

Given this, it was then feasible to turn my attention to identifying all such shifts in my dataset, to setting about characterising and sub-classifying them, to determining the rate at which these shifts occur across my set of nine target texts and whether there are any trends in their frequency of occurrence, and finally to considering whether the shifts are likely to potentially result in substantive differences between individual source texts and their target texts.

Findings on these issues are presented and discussed in this and the following chapter. In this chapter I present findings and discussions on shifts with respect to the 'level of scaling'—i.e., where the level of scaling in a target-text utterance does not match the level of scaling in its source-text utterance—as well as shifts with respect to the 'sub-type of FORCE' as outlined in Chapter 3: for example, a shift by which an intensification in the source text is realised as a quantification in the corresponding target text. In the next chapter I turn to discussing the findings on what I have termed 'shifts of scaled value' (see Chapter 3, Section 3.4.3).

In the following, findings on shifts in the level of scaling will be discussed first, then those on shifts in the sub-type of FORCE, followed by cases where the two types of shifts occur simultaneously.

Before I turn to this discussion, it needs to be noted that, as it turned out, cases of scaling of prototypicality (i.e., instances of FOCUS) barely figure in the analysis and thus in the discussion which follows, because there were no instances of such scaling in the English advertisements. In other words, the producer of the English source texts did not provide any scalings of degree of prototypicality. There were, however, a couple of instances of scaling of prototypicality observed in the Chinese target texts – in other words, all identified shifts in relation to FOCUS result from translators' additions; and therefore, discussions of this will be left till the end of the chapter.

5.2 Translation shifts in the level of scaling

Recall that the dataset consists of three English advertisements taken from the website of the Apple Technology company, with each English advertisement having three Mandarin Chinese target texts—one for the mainland China (ML) market, one for the Taiwan market (TW), and one for the Hong Kong market (HK)—a total of nine Chinese texts. The methodology for

identifying and sub-classifying shifts of level was set out in overview in Chapter 3 (see Section 3.4.2). Further details on this sub-classifying of these shifts are provided in what follows.

Shifts of level are classified as either up-grading, down-grading, or max-grading. This three-way division is based on the availability in the lexicogrammar of both the English and Chinese language systems of multiple degree levels from 'minimal' through 'high' and 'extreme' to 'maximal'. More specifically, in my analysis, such shifts were characterized and subclassified by reference to the following taxonomy (for the sake of clarity, I will use English back-translations to represent the Chinese source text examples):

1) 'addition' of scaling—where the translator provides a scaling of intensity or quantity when there is no scaling in the corresponding source-text utterance, e.g., *it's new* versus *it's very new/it's totally new*;
2) 'omission' of scaling'—where a scaling offered in the source-text utterance is omitted in the corresponding target-text utterance, e.g., *it's very new* versus *it's new*;
3) 'strengthened' scaling—where the level of scaling included in a source-text utterance is amplified by the translator in a target text, e.g., an instance of scaling, which is up-graded in the source text, is max-graded in the target text – *it's very new* versus *it's totally new*;
4) 'weakened' scaling– where the translator chooses to diminish the level of scaling that is provided in the source text, e.g., an instance of scaling which is max-graded in the source text utterance is only up-graded in the target text utterance - *it's totally new* versus *it's very new*.

In the following Sections, each type of shift in the level of scaling will be exemplified, with a view to demonstrating what is at stake communicatively. Discussion is provided of instances where the shift has occurred in one but not all of the target texts. Findings with respect to frequency of each type of shift across the target texts will be reported and potential consequences for the communicative effects of the target texts discussed, in relation to the communicative effects of the source texts.

5.2.1 Additions of scaling

Shifts of addition, in which the translator adds some expression of degree of intensity or quantity when no such scaling is present in the source-text, are relatively noticeable changes of meaning for anyone comparing source and target text, and potentially have consequences for the communicative effect of the target text, at least if they occur with some regularity. This may be, firstly, because the target text ends up with substantially more instances of the positive properties of the product being emphasized via these added upscalings, if such shifts occur with some regularity. Secondly, as pointed out in the Appraisal literature (e.g., Martin and White 2005; Hood and Martin 2005; Hood 2010), such instances of upscaled FORCE often function to flag an otherwise implied attitudinal assessment. In other words, by providing extra instances of these scalings of intensity or quantity, a target text may, in comparison with its source text, more often alert the reader that an attitudinal assessment is at stake in the discourse. Since almost all the attitudinal assessments in these texts, as advertisements, are positive in relation to the properties or features of the advertised products, this means that the target text may more directly position the reader to view the product in a positive light.

5.2.1.1 Addition 1—shifts from null-grading to max-grading

Shifts involving additions of scaling can be of various subtypes. I start with cases where a source-text non-graded item is max-graded in a target text. As illustrated in Example 5.4 below, the Ultra Wide camera on the iPad Pro is simply characterized as 'new' in the source text, while all three target texts present a maximization in terms of the degree of newness—i.e., 全新 *quánxīn* **'**all-new'.

For easier comparison, the relevant parts of each instance in the English and Chinese texts are underlined, the quality being up/down scaled is highlighted in **bold**, while the wording conveying the scaling is given in *italics* (specifically in ***bold italics***, since the scaling is part of the quality).

Example 5.4 [CS 2-the iPad Pro]

EN The Wide and new Ultra Wide[1] camera…

[non-graded]

ML 广角摄像头和**全新的**超广角摄像头……

Guǎngjiǎo shèxiàngtóu hé ***quán*xīn de** chāoguǎngjiǎo shèxiàngtóu

'Wide camera and ***all*-new** Ultra Wide camera'

[intensification: the degree of being recently released; up scaled: max-grading]

TW 廣角與**全新的**超廣角相機……

Guǎngjiǎo yǔ ***quán*xīn de** chāoguǎngjiǎo xiàngjī

'Wide and ***all*-new** Ultra Wide camera'

[intensification: the degree of being recently released; up scaled: max-grading]

HK 廣角和**全新**超廣角相機……

Guǎngjiǎo hé ***quán*xīn** chāoguǎngjiǎo xiàngjī

'Wide and ***all*-new** Ultra Wide camera'

[intensification: the degree of being recently released; up scaled: max-grading]

In this case, the text producer of the EN text did not ascribe a scaling to the level of newness of the Ultra Wide camera. However, all three Chinese target texts provide a max-graded scaling of 'the degree of being recently released', to reinforce the evaluation of how up-to-date the technology is. This potentially has consequences for the promotional effectiveness of the text, enhancing the apparent appeal of the product being advertised, since 'newness' is a quality that is typically highly valued in the domain of digital devices. However, to describe something as *new* is not necessarily to indicate a positive assessment. For example, *a new problem* is often related to a negative assessment. That is to say, in terms of the Appraisal literature, *new* does not offer an inscribed, i.e., explicit, positive assessment, but rather can be viewed as a potential attitudinal

[1] In this and following examples, the technical term is *not* viewed as indicating a subjective assessment, as explained in Chapter 3.

token of a positive assessment. In this case, the positive assessment is flagged by the maximization of 'newness' in the target texts. As stated in Martin and White (2005, p. 153), '**force** is one of the mechanisms by which attitudinal tokens (as opposed to inscriptions) are construed' (emphasis in original). In this manner, the target texts flag a positive assessment of the camera on the iPad Pro through scaling resources, while the source text only affords a positive appreciation—implying an evaluation via the ideational meaning (according to the account of options for ATTITUDE in the Appraisal framework).

Interestingly, translators do not maximize the quality of newness at all points in the text where some aspect of the product is described as *new*. In some cases, only one of the target texts provides an additional scaling in this regard. As shown in Example 5.5, such maximization is observed only in the HK target text.

Example 5.5 [CS 1-the iMac]

EN The new iMac

[non-graded]

ML & TW 新款 iMac

Xīnkuǎn iMac

'New-type iMac'

[non-graded]

HK 全新 iMac

***Quán*xīn** iMac

'All-new iMac'

[intensification: the degree of being recently released; up scaled: max-grading]

In some cases, translators were also observed providing additional scaling of the vigour of a process. As exemplified in Example 5.6, all three target texts presented a maximization of the effort expended by the manufacturer in recycling old devices.

Example 5.6 [CS 3-the iPhone 11 Pro]

EN And when it finally reaches the end of its lifespan, we'll use a sophisticated disassembly robot to recycle every bit of it we can.

[non-graded]

ML 而当它无法再继续使用时，我们会通过精密的拆解机器人，***最大限度地***回收它的每一个零件。

Ér dāng tā wúfǎ zài jìxù shǐyòng shí, wǒmen huì tōngguò jīngmì de chāijiě jīqìrén, ***zuì* dà xiàndù de** huíshōu tā de měi yī gè língjiàn.

When it cannot be continuously used, we will use a precise disassembly robot, to recycle ***to the greatest extent*** every part of it.

[intensification via/as quantification: the vigour of making effort; up scaled: max-grading]

TW 當 iPhone 的使用壽命結束時，我們會以精密的拆卸機器人，***竭盡所能***回收每一個零組件。

Dāng iPhone de shǐyòng shòumìng jiéshù shí, wǒmen huì yǐ jīngmì de chāixiè jīqìrén, ***jiéjìnsuǒnéng*** huíshōu měi yī gè língzǔjiàn.

When it's the end of an iPhone's lifespan, we will use a precise disassembly robot, to ***do-all-we-can*** to recycle every part of it.

[intensification: the vigour of making effort; up scaled: max-grading]

HK 而當它的使用壽命完結，我們會***竭盡所能***，以精密的拆解組件機械人回收每一組件。

Ér dāng tāde shǐyòng shòumìng wánjié, wǒmen huì ***jiéjìnsuǒnéng***, yǐ jīngmì de chāijiě zǔjiàn jīxièrén huíshōu měi yī zǔjiàn.

And when its life is over, we will ***do-all-we-can-do***, to recycle every part of it by using a precise disassembly robot.

[intensification: the vigour of making effort; up scaled: max-grading]

The producer of the EN text does not ascribe a scaling to the process of 'recycling'. However, the vigour of the process is max-graded in slightly different ways in the three target texts. The ML text offers the max-graded scaling via the measurement of a range—***最***大限度地 ***zuì*** *dà xiàndù de* 'to the great***est*** extent', whereas the TW text and HK text use the same adverbial phrase—***竭盡所能 jiéjìnsuǒnéng*** '**do all we can, do our best**'. These instances of additional scaling function to amplify the manufacturer's enthusiasm for recycling. Such scaling can flag a positive assessment, either based on the concept of environmental protection in contemporary society, i.e., it's good to recycle, or simply with respect to the purported devotion of the company. In other words, via the scaling, these Chinese target texts provided an enhanced description of manufacturer's willingness to provide the recycling service.

5.2.1.2 Addition 2—shifts from null-grading to up-grading

The translators also on occasion added an up-graded scaling, as opposed to a maximized scaling, to the target-text utterance. As illustrated in Example 5.7, the translator of the ML text adds an up-graded evaluation of the quality that is not provided in the source text, while translators of the other two target texts present a rendering congruent with the source text.

Example 5.7 [CS 1-the iMac]

EN An all-in-one computer that puts everything — display, processor, graphics, storage, memory, and more — inside one simple, stylish enclosure.

[non-graded]

ML 这是一台***超凡的***一体机，将显示屏、处理器、图形处理器、存储设备、内存和更多功能整合到一个简洁、时尚的外壳之中。

Zhè shì yī tái ***chāofán de*** yītǐjī, jiāng xiǎnshìpíng, chǔlǐqì, túxíng chǔlǐqì, cúnchú shèbèi, nèicún hé gèng duō gongnéng zhěnghé dào yī gè jiǎnjié, shíshàng de wàiké zhīzhōng.

'This is an ***extraordinary*** all-in-one device, gathering display, processor, graphics, storage, memory, and more functions inside one simple, stylish enclosure.'

[intensification: the degree of being capable; up scaled: up-grading]

TW 這部一體成型的電腦將顯示器、處理器、繪圖處理、儲存裝置、記憶體等，全部納入簡潔時尚的機身中。

Zhè bù yītǐ chéngxíng de diànnǎo jiāng xiǎnshìqì, chǔlǐqì, huìtú chǔlǐ, chúcún zhuāngzhì, jìyìtǐ děng, quánbù nàrù jiǎnjié shíshàng de jīshēn zhōng.

'This all-in-one computer has display, processor, graphics processing, storage device, memory, etc., all included within a simple stylish frame.'

[non-graded]

HK 以一體式電腦盡收一切，包括顯示器、處理器、圖像處理、儲存設備和記憶體等，全置於簡單而型格的機身內。

Yǐ yītǐshì diànnǎo jǐnshōu yīqiè, bāokuò xiǎnshìqì, chǔlǐqì, túxiàng chǔlǐ, chúcún shèbèi hé jìyìtǐ děng, quán zhì yú jiǎndān ér xínggé de jīshēn nèi.

'An all-in-one computer includes everything, include display, processor, graphics processing, storage device, and memory, etc., all set in a simple and stylish frame.'

[non-graded]

By characterising the all-in-one iMac computer as 超凡的 *chāofán de* 'extraordinary', the translator of the ML text explicates the positive assessment of the work capability of the device. In the EN text and other target texts, such attitudinal assessment is only implied – an attitudinal 'invocation' according to the Appraisal framework – by listing the functions the iMac computer can provide.

Along similar lines, cases of additional up-graded scalings of the vigour of processes were also observed in the dataset.

Example 5.8 [CS 3-the iPhone 11 Pro]

EN iOS 13 lets you edit videos just like you edit photos.

[non-graded]

ML 使用 iOS 13，你可以像修照片那样编辑视频……

Shǐyòng iOS 13, nǐ kěyǐ xiàng xiū zhàopiàn nàyàng biānjí shìpín…

'Using iOS 13, you can modify videos like the way you edit photos…'

[non-graded]

TW iOS 13 讓你能像編輯照片般剪輯影片……

iOS 13 ràng nǐ néng xiàng biānjí zhàopiàn bān jiǎnjí yǐngpiàn[2]…

iOS 13 allows you edit videos like the way you edit photos…

[non-graded]

HK iOS 13 讓你***輕鬆***剪輯影片，簡單就如編輯相片。

iOS 13 ràng nǐ ***qīngsōng*** jiǎnjí yǐngpiàn, jiǎndān jiùrú biānjí xiàngpiàn.

'iOS 13 let you ***effortlessly*** edit videos, simple as editing photos.'

[intensification: the vigour of being effortless; up scaled: up-grading[3]]

Here the lexical item 輕鬆 *qīngsōng* 'easy, effortless', added in the HK text, indicates that only a low level of effort will be needed for users to edit videos with the assistance of iOS 13. Although the scaling can be inferred from the comparison of editing videos and editing photos, such scaling relies on the experiential meaning—editing video is harder than editing photos. In

[2] These different renderings variably employ 剪辑 *jiǎnjí* and 編輯 *biānjí* as equivalents for English *edit*. In this context, the two verbs are largely interchangeable.

[3] It is worth noting that if we interpret this assessment on a scale of making effort, the assessment can be viewed as a downscaling.

contrast, the HK target text makes this explicit, adding a scaling of the vigour of the process of editing.

Comparatives represent resources commonly used by the translators to amplify the attitudinal assessment in the target texts (for issues around the scaling effects associated with comparatives/superlatives, see Section 3.3.3 in Chapter 3). As observed in my data set, comparatives such as 更 *gèng* and 更加 *gèngjiā*[4] 'more' are often deployed by translators to intensify a quality that is not intensified in the source text utterance. As exemplified in Example 5.9.

Example 5.9 [CS 1-the iMac]

EN The Retina display uses P3 color that shifts away from standard white LEDs to advanced red-green phosphor LEDs…

[non-graded]

ML 视网膜显示屏使用 P3 色域，从标准的白色 LED 转变为***更加*先进的**红绿荧光粉 LED……

Shìwǎngmó xiǎnshìpíng shǐyòng P3 sèyù, cóng biāozhǔn de báisè LED zhuǎnbiàn wéi ***gèngjiā* xiānjìn de** hónglǜ yíngguāngfěn LED

'Retina display uses P3 color gamut, from standard white LED to ***more* advanced** red-green phosphor LED'

[intensification: the degree of being developed; up scaled: up-grading]

TW & HK Retina 顯示器採用 P3 色域，以***更*先進的**紅、綠螢光體 LED，取代標準的白光 LED……

Retina xiǎnshìqì cǎiyòng P3 sèyù, yǐ ***gèng* xiānjìn de** hóng/lǜ yíngguāngtǐ LED, qǔdài biāozhǔn de báiguāng LED

[4] In Chinese, 更 *gèng* 'more', and its near synonyms such as 更加 *gèngjiā* and 更是 *gèngshì*, can not only be used for indicating a scaling of intensity and quantity via comparison, but can also function as a cohesive device. More details in Chapter 3.

'Retina display uses P3 color gamut, with ***more*** **advanced** red green phosphor LED, to replace standard white LED'

[intensification: the degree of being developed; up scaled: up-grading]

In this case, the Retina display LED is simply characterized as 'advanced' in the source text, but as 'more advanced' in all three target texts. That is to say, translators of the three Chinese target texts all chose to use a comparative to intensify the scaling of 'the degree of being developed', indicating that the iMac Retina display represents a higher degree than the standard level of technology in the industry. As a consequence, all three translations have a heightened rhetorical force vis-à-vis the source text.

In some cases, the translator of each target text ascribed an up-graded scaling to different aspects of the utterance. As illustrated in Example 5.8, the source text offers a positive assessment of the capability of the camera on iPhone 11 Pro, and the assessment is implied by a denial of the possibility that some DSLR cameras may fulfil the same capacity. In the target texts, however, the translators not only add an up-graded scaling, but even choose to enact the positive assessment by way of different evaluations.

Example 5.10 [CS 3-the iPhone 11 Pro]

EN Next-generation Smart HDR uses advanced algorithms to finesse highlight and shadow detail in your image. And now it leverages machine learning to recognize faces in your shot and intelligently relight them. That means iPhone 11 Pro can automatically fine-tune detail in both the subject and the background. Even some DSLR cameras can't do that.

[non-graded]

ML 新一代智能 HDR 可运用先进的算法，精细优化图像中高光及阴影的细节。而现在，它还会利用机器学习技术，识别并提亮照片中人物的面部。也就是说，iPhone 11 Pro 可同时自动优化拍摄主体和背景的细节，这甚至会让***许多***单反相机都羡慕。

Xīnyīdài zhìnéng HDR kě yùnyòng xiānjìn de suànfǎ, jīngxì yōuhuà túxiàng zhōng gāoguāng jí yīnyǐng de xìjié. Ér xiànzài, tā hái huì lìyòng jīqì xuéxí jìshù, shìbié bìng tíliàng zhàopiàn zhōng rénwù de miànbù. Yě jiù shì shuō, iPhone 11 Pro kě tóngshí zìdòng yōuhuà pāishè zhǔtǐ hé bèijǐng de xìjié, zhè shènzhì huì ràng ***xǔduō*** dānfǎn xiàngjī dōu xiànmù.

'New generation Smart HDR can use an advanced algorithm to precisely optimize highlight and shadow detail in image. And now it also can make use of machine learning technology, to recognize and brighten faces of figures in photos. That is to say, iPhone 11 Pro can at the same time automatically fine-tune detail in the subject and the background, this even will make ***many*** DSLR cameras envious.'

[quantification: number; up scaled: up-grading]

TW 新一代智慧型 HDR 使用先進演算法，微調照片中的亮部與暗部細節。現在，它更運用機器學習技術辨識你照片中的臉孔，聰明地調整光影。也就是說，iPhone 11 Pro 能自動加強拍攝主體與背景的細部，即便某些數位單眼相機也***不見得***有此能耐。

Xīnyīdài zhìhuìxíng HDR shǐyòng xiānjìn yǎnsuànfǎ, wēitiáo zhàopiàn zhōng de liàngbù yǔ ànbù xìjié. Xiànzài, tā gèng yùnyòng jīqì xuéxí jìshù biànshì nǐ zhàopiàn zhōng de liǎnkǒng, cōngmíng de tiáozhěng guāngyǐng. Yě jiù shì shuō, iPhone 11 Pro néng zìdòng jiāqiáng pāishè zhǔtǐ yǔ bèijǐng de xìbù, jí biàn mǒuxiē shùwèi dānyǎn xiàngjī yě ***bùjiànde*** yǒu cǐ néngnài.

'New generation Smart HDR uses an advanced algorithm to fine-tune the highlight and shadow detail in photos. Now it also can use machine learning technology to recognize the face in your photos, intelligently adjust light and shadow. That is to say, iPhone 11 Pro can automatically enhance detail in the subject and the background, even some DSLR cameras ***probably*** don't have such ability.'

[intensification: the degree of possibility; up scaled: up-grading[5]]

HK 新一代智慧型 HDR，利用先進演算法，巧妙修飾相中的高光和陰影細節。憑著機器學習技術，現在更可在相中辨識人臉，並智能補光。換言之，不論是相中的主角及背景，iPhone 11 Pro 都可自動微調當中細節。***厲害之處***，就連部分 DSLR 相機也無法做到。

Xīnyīdài zhìhuìxíng HDR, lìyòng xiānjìn yǎnsuànfǎ, qiǎomiào xiūshì xiàng zhōng de gāoguāng hé yīnyǐng xìjié. Píngzhe jīqì xuéxí jìshù, xiànzài gèng kě zài xiàng zhōng biànshí rénliǎn, bìng zhìnéng bǔguāng. Huànyánzhī, bùlùn shì xiàng zhōng de zhǔjué jí bèijǐng, iPhone 11 Pro dōu kě zìdòng wēitiáo dāngzhōng xìjié. ***Lìhàizhīchù***, jiù lián bùfèn DSLR xiàngjī yě wúfǎ zuòdào.

'New generation Smart HDR, make use of advanced algorithm, to smartly edit the highlight and shadow detail in photos. Because of the machine learning technology, now (it) also can recognize human faces in photos, and intelligently relight. In other words, no matter what the subject or the background in photos, iPhone 11 Pro can automatically fine-tune the details. ***The awesome aspect***, (is that) even some DSLR cameras cannot do this.'

[intensification: the degree of being good; up scaled: up-grading]

In the ML text, the translator firstly brings in an attitudinal meaning not provided by the EN text—the capacity of the iPhone 11 Pro camera to make some DSLR cameras 'envious'. Secondly, the translator utilizes the up-grading of number, 许多 *xǔduō* 'many' to enhance the rhetorical force of the attitudinal meaning—这甚至会让***许多***单反相机都羡慕 *zhè shènzhì huì ràng* ***xǔduō*** *dānfǎn xiàngjī dōu xiànmù* 'this even will make *many* DSLR cameras envious'. By

[5] Here, *probably* is viewed as an up scaling with respect to an assessment of possibility; however, it can also be taken as downscaling with respect to an assessment of certainty. See a similar case referred to in footnote 10 below.

contrast, the translator of the TW text uses an expression of modality—不見得 *bùjiànde* 'probably not', to enhance the rhetorical force of the assessment.

None of these differences mean that a congruent implicit assessment cannot be achieved in the Chinese. As presented in the HK text, apart from the additional up scaled instance of intensification—厲害之處 *lìhàizhīchù* 'the awesome aspect', the remaining part of the translation is congruent with the invoked attitudinal assessment in the source text—就連部分 DSLR 相機也無法做到 *jiù lián bùfèn DSLR xiàngjī yě wúfǎ zuòdào* 'even some DSLR cameras cannot do this'. The enhancement in the target text is obviously not compelled by any 'gap' in the systemic meaning potential of Chinese.

5.2.1.3 Addition 3—shifts from null-grading to down-grading

As will be discussed in more detail below, additions of the above types occur with some regularity across the dataset. Much less frequent are instances where a down-graded scaling is added, with only a couple of instances observed across the whole dataset. Tellingly, none of these instances downplay or mitigate the desirability of the product being promoted: on the contrary, they function to flag a positive assessment of the product.

Example 5.11 [CS 3-the iPhone 11 Pro]

EN With U1 and iOS 13, you can point your iPhone toward someone else's, and AirDrop will prioritize that device...

[non-graded]

ML 有了 U1 芯片和 iOS 13，在使用隔空投送时，***只需***将你的 iPhone 指向其他人的 iPhone，系统就会为对方优先排序……

Yǒule U1 xīnpiàn hé iOS 13, zài shǐyòng gékōng tóusòng shí, zhǐxū jiāng nǐ de iPhone zhǐxiàng qítā rén de iPhone, xìtǒng jiù huì wèi duìfāng yōuxiān páixù…

'With U1 chip and iOS 13, when using AirDrop, (you) ***only need*** to point your iPhone toward others' iPhone, (and) the system will prioritize that person…'

[intensification: the degree of necessity; down scaled: down-grading]

TW 有了 U1 和 iOS 13，你可以將 iPhone 對準他人的 iPhone，AirDrop 就會將其視為優先處理裝置……

Yǒule U1 hé iOS 13, nǐ kěyǐ jiāng iPhone duìzhǔn tārén de iPhone, AirDrop jiù huì jiāngqí shìwéi yōuxiān chǔlǐ zhuāngzhì…

'With U1 and iOS 13, you can point iPhone toward another person's iPhone, (and) AirDrop will view that as a prioritized device…'

[non-graded]

HK 配合 U1 及 iOS 13，你***只需***將 iPhone 指向他人的 iPhone，AirDrop 便會優先處理對方的裝置……

Pèihé U1 jí iOS 13, nǐ ***zhǐxū*** jiāng iPhone zhǐxiàng tārén de iPhone, AirDrop biàn huì yōuxiān chǔlǐ duìfāng de zhuāngzhì…

'Paired with U1 and iOS 13, you **only need** to point iPhone toward another's iPhone, (and) AirDrop will prioritize that person's device…'

[intensification: the degree of necessity; down scaled: down-grading]

Translators of the ML text and HK text provide a downscaling with respect to the degree of necessity—只需 *zhǐxū* 'only need', to highlight the convenience of transferring files via AirDrop on the iPhone 11 Pro, thus also heightening the subjective investment of the authorial voice in the two target texts.

An additional downscaling may involve the vigour in fulfilling a process, as exemplified in Example 5.12.

Example 5.12 [CS 3-the iPhone 11 Pro]

EN You can also experiment with manual controls to dial in even more detail and less noise.

[non-graded]

ML 你还可以尝试手动控制，通过***微*调**来获得更丰富的细节，并减少噪点。

Nǐ hái kěyǐ chángshì shǒudòng kòngzhì, tōngguò ***wēi*tiáo** lái huòdé gèng fēngfù de xìjié, bìng jiǎnshǎo zàodiǎn.

'You can also try manual control, through ***slight*-adjusting (fine-tuning)** to obtain richer details, and reduce noise.'

[intensification: the vigour of adjusting; down scaled: down-grading]

TW 當然，你也可以嘗試各種手動控制，讓細節更多、雜點更少。

Dāngrán, nǐ yě kěyǐ chángshì gè zhǒng shǒudòng kòngzhì, ràng xìjié gèng duō, zádiǎn gèng shǎo.

'Of course, you can also try different manual controls, to get more details, less noise.'

[non-graded]

HK 你亦可自行手動***微*調**相片令細節更豐富、雜訊再減少。

Nǐ yì kě zìxíng shǒudòng ***wēi*tiáo** xiàngpiàn lìng xìjié gèng fēngfù, záxùn zài jiǎnshǎo.

'You can also manually ***slight*-adjust (fine-tune)** photos to make details richer, noise is further reduced.'

[intensification: the vigour of adjusting; down scaled: down-grading]

In this case, the ML text and HK text both incorporate an extra downscaling of the physical energy required for adjusting the details of photos, and thus evoke a positive assessment based on customers' user experience, an assessment which is not present in the source text. In fact, the

positive assessment in the source text is concerned only with the performance of the iPhone 11 Pro, indicated by a scaling of quantity—***more*** *detail and* ***less*** *noise*. These scalings are basically retained in all three target texts[6], and the ML text and HK text provide another assessment with respect to the user's experience of operating the device through the additional downscaling, i.e., less effort required. In other words, an attitudinal assessment of the user's experience is heightened via scaling resources in the target texts in translations, not just in one particular region but across two different regional markets.

5.2.1.4 Trends in shifts involving additions of scaling across the target texts

Multiple instances of the above shifts were observed in all the target texts. In Table 5.1, the count of all such instances – addition of upscaling + addition of maximization + addition of downscaling – is provided for each of the target texts. The count has been combined in this way, because the addition of upscaling and maximization: (1) share the property of increasing the 'volume' or 'force' of the text, so to speak; and (2) often function to flag a positive assessment of some aspect of the product—a property they share with the few instances of downscaling (as discussed above).

Table 5.1 Frequency of shifts of additional scaling (upscaling + maximization + downscaling) across Chinese target texts in all three case studies

	iMac (case study 1)	iPad Pro (case study 2)	iPhone 11 Pro (case study 3)
ML	9	15	35
TW	12	20	30
HK	23	20	41

[6] One case of omission is observed in the ML text. The translator renders *less noise* as a verbal group—减少噪点 *jiǎnshǎo zàodiǎn* 'reduce noise', so that the subjective evaluation of quantity included in the source-text utterance is absent from the correlated target-text utterance. This case will be discussed again below as Example 5.13 in Section 5.2.2.2.

These findings suggest a number of conclusions. Obviously, a shared property of all nine target texts is that they are more 'forceful' than their source texts, with all target texts ending up with more instances of values of FORCE than the source texts. As advertisements, the source texts are almost entirely devoted to presenting desirable aspects and features of the products being described. Thus, in adding upscalings and maximizations of the properties and features of the products, the target texts potentially heighten by emphasis the reader's awareness of this desirability. Similarly, in many cases, these added scalings function to flag a positive assessment of these features, while the source text only affords these assessments. Thus, the target texts make the positively attitudinal work of the text more explicit.

While this tendency is common to all the translations, interestingly, there are noticeable differences across the target texts in terms of the frequency of these additions. A trend can be observed in which the tendency is stronger in the Hong Kong target texts, across all three advertisements, and weaker in the mainland China target texts, again across all three target texts. With the exception of the iPhone 11 Pro translation, the Taiwan texts fall between these opposite poles. Intriguingly, this suggests a propensity for the Hong Kong market translator(s) to be more forthright in emphasizing the desirability of these products, while the mainland China market translator(s) are somewhat more circumspect in this regard. The mainland China texts do more to emphasise the positive qualities of the products than the target texts, but do so less often and less markedly than the Hong Kong texts.

5.2.2. Omission of scaling

The picture is complicated, however, by findings with respect to shifts in which scalings of intensity and quantity, rather than being added, may be omitted. Such shifts are concerned with cases where an upscaling, maximization, or a downscaling is present in the source-text utterance but not in the target-text utterance—that is, the scaling has been omitted in translation. Such omissions are observed in all the target texts. This would seem to run counter to the trend by which the target texts do more to emphasise the positive features of the products than the source texts through the additions of scaling, as discussed in the previous section. However, it needs to be noted that omissions of scaling are, in almost all cases, substantially fewer in number than

additions. Instances of omissions are counted in Table 5.2, with corresponding counts of additions shown in brackets, by way of comparison.

Table 5.2 Frequency of shifts involving omission of scaling across Chinese target texts in all three case studies

	iMac (case study 1)	iPad Pro (case study 2)	iPhone 11 Pro (case study 3)
ML	8 (9)	10 (15)	8 (35)
TW	6 (12)	4 (20)	8 (30)
HK	6 (23)	4 (20)	5 (41)

Given that additions far outnumber the omissions, the trend is still very much towards addition. Interestingly, instances of omission are much closer in number across all texts than is the case for additions: there are slightly more omissions in the ML target texts, but only by a small number.

Such choices by the translators have the potential to reduce the rhetorical force of the text as a whole, something that would seem to be at odds with purpose of such texts to promote these products by more strongly or more repeatedly emphasizing features which make them desirable.

With this apparent contradiction in mind, I turn below to considering some examples of such omissions of scaling. From these examples, we will see that in some cases all three translators omit from their target texts a maximization or an upscaling that is present in the source-text, suggesting that the omission may have been in some way unavoidable, on account of particular features of the source-text utterance. This trend appears to be associated with the use of metaphorical or figurative language in the source-text, which renders translation more challenging, with the result that the maximization or the upscaling is lost in translation. Further examples will show that in other cases, only one or occasionally two of the translators omit upscaling or maximization, indicating that this loss of emphasis may in fact have been optional or 'avoidable'.

5.2.2.1 Omission of grading in the context of figurative expressions in the source text

The phenomenon of a figurative expression in the English source-text utterance being associated with the omission of an upscaling is illustrated in the following example. Here the loss of the upscaling is associated with the figurative expression 'whip smart' in the English source text.

Example 5.13 [CS 1-the iMac]

EN Storage that's ***lightning* fast**. And ***whip* smart**.

***lightning* fast**: [intensification: the degree of being speedy; up scaled: up-grading]

***whip* smart**: [intensification: the degree of being intelligent; up scaled: up-grading]

ML *高*速度、*高*智能的存储方案。

Gāo sùdù, ***gāo*** zhìnéng de cúnchǔ fāngàn.

'***High*** speed, ***high*** intelligence storage plan.'

*高*速度 ***gāo*** *sùdù* '**high** speed': [intensification: the degree of being speedy; up scaled: up-grading]

*高*智能 ***gāo*** *zhìnéng* '**high** intelligence': [intensification: the degree of being intelligent; up scaled: up-grading]

TW 儲存***快如閃電***，聰明犀利。

Chǔcún ***kuài rú shǎndiàn***, cōngmíng xīlì.

'Storage ***fast as lightning***, smart and sharp.'

快如閃電 *kuài rú shǎndiàn*: [intensification: the degree of being speedy; up scaled: up-grading]

聰明犀利 *cōngmíng xīlì* 'smart sharp': [non-graded]

HK 儲存***快如閃電***，快得聰明。

Chǔcún ***kuài rú shǎndiàn***, kuài de cōngmíng.

'Storage is ***fast as lightning***, fast in a smart way.'

快如閃電 *kuài rú shǎndiàn* 'fast as lightning': [intensification: the degree of being speedy; up scaled: up-grading]

快得聰明 *kuài dé cōngmíng* 'fast in a smart way': [non-graded]

Here there are actually two figurative expressions used—*lightning fast* and *whip smart*—up-gradings by which the desirability of the new iMac's *storage* is emphasized. The first of these figurative expressions seems to pose no serious challenge for the translators: with two of them (TW, HK) deploying a closely related figurative expression—快如閃電 *kuài rú shǎndiàn* 'fast as lightning', while the Mainland China translator renders the upscaling of the speed in a straightforward way—***高***速度 ***gāo*** *sùdù* '**high** speed'.

With respect to the expression *whip smart*, the TW and HK translators omitted an up-grading when they might well have retained it, as did the ML translation. Their translations are thus slightly less forceful than the source text at this point, and hence at odds with the global tendency to produce texts which are more emphatic, or at least as emphatic as the source text in terms of the product's desirability. Of course, this is just one instance of a small number of such omissions of up-grading, and thus its ultimate impact on the text's overall functionality in promoting the product would be minimal. Nevertheless, it still represents a case where two of the translators have, inadvertently perhaps, failed to maintain the rhetorical force of the source text. It is at least plausible that this 'failure' stems from the problematic metaphorical nature of the source-text expression.

There are, however, a number of instances of omission of up-grading when there is no obvious factors which might have led to that omission, where it would seem to be entirely inadvertent. The following exemplifies instances of this type.

Example 5.14 [CS 1-the iMac]

EN Text is ***so*** **clear and sharp**, your email and documents will look smarter than ever.

[intensification: the degree of being perceptible; up scaled: up-grading]

ML 文字清晰、锐利，让你的电子邮件和文件看起来比以往更漂亮。

Wénzì qīngxī, ruìlì, ràng nǐ de diànzǐ yóujiàn hé wénjiàn kàn qǐlái bǐ yǐwǎng gèng piàoliang.

'Text is clear, sharp, making your email and documents look more beautiful than ever.'

[non-graded]

TW 文字顯示***如此*清晰銳利**，讓電子郵件與文件都更顯美觀。

Wénzì xiǎnshì **rúcǐ** qīngxī ruìlì, ràng diànzǐ yóujiàn yǔ wénjiàn dōu gèng xiǎn měiguān.

'Text is displayed ***so* clear and sharp**, making email and documents more nice-looking.'

[intensification: the degree of being perceptible; up scaled: up-grading]

HK 文字之[7]清晰銳利，令你的電郵和文件比以往更加好看。

Wénzì zhī qīngxī ruìlì, lìng nǐ de diànyóu hé wénjiàn bǐ yǐwǎng gèngjiā hǎokàn.

'The clearness and sharpness of text, make your email and documents look nicer than ever.'

[non-graded]

In the EN text, *clear and sharp* are labelled as the quality of 'being perceptible' in this case, and ***so***, which functions as a booster, is selected to intensify the degree of the quality by the text producer. In the ML text and HK texts, however, the corresponding realization for up scaling

[7] 之 *zhī* has the effect of nominalizing *clear* and *sharp* into *clearness* and *sharpness*.

'the degree of being perceptible'—for example, 文字***如此***[8]**清晰锐利** *wénzì* ***rúcǐ qīngxī ruìlì*** 'text is ***so* clear and sharp**'—has not been selected by the translators, with only the TW text including an up-grading along these lines. This omission by the ML and HK translators might thus be said to be 'voluntary' or 'avoidable': there is no obvious reason for them to produce a text which is slightly less forceful or emphatic about the product's positive features than the source text. It is not possible, of course, given the nature of this study, to suggest any well-founded conclusion as to why the ML and HK didn't include an intensifier here. Nevertheless, it might be taken as indicating that the translators did not have a clearly articulated strategy in terms of how to deal with instances of FORCE in their translations, that they had not deliberately set out to produce texts which were more strongly promotional than the source texts – or at least *as* strongly promotional as the source texts. If there *had* been any such deliberate strategy, then they might well have taken care not to omit any instances of upscaled FORCE.

There were just a couple of instances across the dataset where a downscaling rather than an upscaling or a maximization was omitted in translation, of which the following is one.

Example 5.15 [CS 3-the iPhone 11 Pro]

EN We leveraged the wider field of view to let you see what's happening outside the image frame—<u>and ***simply*** tap to capture it</u>.

[intensification: the degree of necessity; down scaled: down-grading]

ML 我们利用摄像头宽广的视角，让你可以看到取景框外的画面，<u>而且轻点一下也能将它拍下来</u>。

[8] As exemplified and explained in *Notes on Function Words in Modern Chinese* (Peking University Chinese Department 1955/1957 Language Class, 1982, p. 377), 如此 *rúcǐ* 'so, such', as well as functioning as a cohesive device, is also commonly used as an adverbial premodifier, often collocating with the function words 地 *de*, 之 *zhī,* etc., for enhancing, affirming, and indicating a positive or negative assessment in a particular context. For example, 获得了***如此*巨大的**成就 (huòdé le ***rúcǐ* jùdà de** chéngjiù; 'obtain ***so* great** an achievement/***such* a great** achievement'); 她是***如此地*感动** (tā shì ***rúcǐ de* gǎndòng**; 'she is **so moved**'); 反应***如此之*迅速** (fǎnyìng ***rúcǐ zhī* xùnsù**; 'reaction is ***so* fast**').

Wǒmen lìyòng shèxiàngtóu kuānguǎng de shìjiǎo, ràng nǐ kěyǐ kàndào qǔjǐng kuāngwài de huàmiàn, érqiě qīngdiǎn yī xià yě néng jiāng tā pāi xiàlái.

'We take advantage of the camera's wide viewing angle, to let you see the picture outside the image frame, and tap to capture it.'

[non-graded]

TW 我們利用更寬廣的視角，讓取景框外的畫面也能呈現眼前，你***只要***輕點一下就能拍攝。

Wǒmen lìyòng gèng kuānguǎng de shìjiǎo, ràng qǔjǐng kuāngwài de huàmiàn yě néng chéngxiàn yǎnqián, nǐ ***zhǐyào*** qīngdiǎn yī xià jiù néng pāishè.

'We take advantage of a wider viewing angle, present the picture outside the image frame in front of (your) eyes, you ***only~need/just*** tap to capture (it).'

[intensification: the degree of necessity; down scaled: down-grading]

HK 透過更寬廣的視角，你可看到取景範圍以外的狀況，並***隨時***輕點即拍。

Tòuguò gèng kuānguǎng de shìjiǎo, nǐ kě kàndào qǔjǐng fànwéi yǐwài de zhuàngkuàng, bìng ***suíshí*** qīngdiǎn jí pāi.

'Through a wid**er** viewing angle, you can see the situation outside the image frame, and ***at any time*** tap to capture (it).'

[quantification: EXTENT: distribution: time; up scaled: max-grading]

This *simply* in the source text can be taken as a diminisher, as classified in Quirk et al (1985, p. 598), indicating that only a limited physical force, *tap*, is needed to capture a wide view with the camera on the iPhone 11 Pro. In Chinese, the role of diminisher can be played by expressions such as 只需/只要 *zhǐxū*/*zhǐyào* equivalent to English *only/merely/just/simply.)* In this instance,

the effect, of course, is to emphasise a positive feature of the product: the fact the user can easily take a picture using only limited physical force. The case is similar to Example 5.15 in that the ML translators has 'unnecessarily' chosen to omit this intensifier, while the TW translator has retained this downscaling—你***只要***輕點一下就能拍攝 *nǐ **zhǐyào** qīngdiǎn yī xià jiù néng pāishè* 'you ***only need~just*** tap to capture (it)'. Interestingly, the HK translator has deployed a different strategy[9]—'tap any time to capture (it)'. This is an upscaling rather than a downscaling, but it has the same ultimate effect of advancing a positive view of the product, with 随时 *suíshí* 'any time' in this case functioning to emphasise the ease of use. Thus, in their different ways, both the TW and the HK target texts provide material to emphasise the desirability of the product, as does the source text. The ML translator is alone in slightly diminishing the emphasis on desirability by failing to include materials to emphasize the ease of use. Again, there seems to be no obvious motivation for this loss of emphasis in the ML target text, perhaps further evidence that at least this translator may not have been deploying any deliberate strategy in their translations of instances of FORCE.

5.2.2.2 Summarizing the trends of omission of scalings across the target texts

This analysis did reveal some cases of omission of scaling in all the target texts. However, they are in much smaller in number than cases of addition of scaling and hence clearly did not counterbalance the tendency observed in all the target texts to more frequently emphasize the positive features of the advertised products. Some of the instances of omission of scaling are observed to be associated with translation challenges posed by figurative expressions in the source-text utterance, while others may seem to be 'inadvertent' or 'avoidable'. It has been proposed that these might be evidence that the translators had not deployed a deliberate strategy with respect to their translation of instances of FORCE—i.e., a strategy of maintaining or enhancing the emphasis in the source texts on the desirable features of the products.

It should also be noted that the highest frequency of omission was observed in the ML target texts. For example, as listed in Table 5.2 above, there are 10 such omissions in the ML translation of the iPad Pro advertisement, while there are only 4 in the TW and HK translations

[9] The shift presented by the HK target text here is concerned with a shift in the sub-type of FORCE. See Section 5.3.

of the advertisement. This is in line with the previously discussed finding that the ML texts included fewer additions of scaling than the TW and HK texts—i.e., the ML texts have fewer additions and more omissions. Accordingly, the ML target texts can be seen to be more restrained in adding scalings and more given to removing scalings than the other target texts—suggestive of a translation practice that is more circumspect in promoting the desirable features of the products.

5.2.3 Strengthened scaling

I turn now to findings on shifts where an upscaling in the source text utterance is made stronger in the corresponding target text: that is, an utterance in the source-text classified as strengthening at a lower level of scaling—e.g., *very, really*, etc.—is rendered as a max-grade in the target-text—e.g., *totally, completely, utterly*, etc. Such shifts make the target text somewhat more forceful than the source text—e.g., 'it opens up *many* possibilities' [upscaled] versus 'it opens up *endless* possibilities' [maximized]. However, the effect is arguably not as great as it is the case for shifts of addition—e.g., 'it opens up possibilities' [null grading] versus 'it opens up *many* possibilities' [up-grading]. In cases of such strengthening found in the dataset, both source and target text utterances emphasize the desirable features of the products: when there is a shift to maximization in the target text, it is just that this emphasis is further heightened. The number of occurrences of this shift are set out in Table 5.3.

Table 5.3 Count of strengthening shifts across the dataset

	iMac (case study 1)	iPad Pro (case study 2)	iPhone 11 Pro (case study 3)
ML	1	3	3
TW	1	3	4
HK	2	3	9

It is clear that such shifts are relatively rare, at least in comparison with the occurrence of additions of scaling: for example, just one or two in all the translations of the iMac text, and only

three instances across the iPad Pro translations. All the target texts are broadly similar in the rate of occurrence of such strengthenings. The HK translation of the iPhone 11 Pro advertisement stands apart from this trend with a count of 9. This is in line with the tendency observed above for the HK translator(s) to be more prolific with shifts heightening rhetorical force.

Some instances of such shifts are provided below to illustrate what is at stake communicatively when target texts are strengthened in this way. The following is an example of a source text utterance which was strengthened by all three translators.

Example 5.16 [CS 2-the iPad Pro]

EN It works at the photon level, operates at nanosecond speeds, and opens up ***tremendous*** possibilities for augmented reality and beyond.

[quantification: number; up scaled: up-grading]

ML 它可从光子层面进行探测，并能以纳秒速度运行，为增强现实及更广泛的领域开启***无尽***可能。

Tā kě cóng guāngzǐ céngmiàn jìnxíng tàncè, bìng néng yǐ nàmiǎo sùdù yùnxíng, wèi zēngqiáng xiànshí jí gèng guǎngfàn de lǐngyù kāiqǐ ***wújìn*** kěnéng.

'It can explore from the photon level, and run at nanosecond speed, to open up ***endless*** possibilities for augmented reality and broader fields.'

[quantification: number; up scaled: max-grading]

TW 它可以光子等級運作，以奈秒的速度運行，並為擴增實境 (AR) 及更多領域開啟***無限的***可能性。

Tā kěyǐ guāngzǐ děngjí yùnzuò, yǐ nàimiǎo de sùdù yùnxíng, bìng wèi kuòzēng shíjìng (AR) jí gèng duō lǐngyù kāiqǐ ***wúxiàn de*** kěnéngxìng.

'It can operate at the photon level, run at nanosecond speed, and open up ***infinite*** possibilities for augmented reality (AR) and more fields.'

[quantification: number; up scaled: max-grading]

HK 它可精密探測至光子層面，並以納秒速度運行，為擴增實境及更多領域開創了***無限***可能。

Tā kě jīngmì tàncè zhì guāngzǐ céngmiàn, bìng yǐ nàmiǎo sùdù yùnxíng, wèi kuòzēng shíjìng jí gèng duō lǐngyù kāichuàng le ***wúxiàn*** kěnéng.

'It can explore precisely at the photon level, and run at nanosecond speed, creating ***infinite*** possibilities for augmented reality and more fields.'

[quantification: number; up scaled: max-grading]

This case is excerpted from the advertisement designed for the LiDAR scanner engineered in the iPad Pro. The producer of the source text provides a positive assessment of the advances in technology that lie behind the scanner, and this assessment is intensified via an up-grading with respect to quantity—***tremendous*** *possibilities*. Translators of all three target texts choose to raise the level of scaling to that of maximization—as being 'limitless' in amount, although a lower level upscaling might have been used—for example, via wordings such as ***巨大的***可能性 ***jùdà de*** *kěnéngxìng* '**huge** possibility'.

The difference between the target texts and the source text is arguably only minimal with respect to the degree to which these formulations emphasize or foreground the positive qualities of the product.

The following is an example of an instance where only one of the translators—in this case the ML translator—strengthened the utterance in this way, while the other two translators retained the same up-graded level of scaling found in the source text.

Example 5.17 [CS 2-the iPad Pro]

EN iPad Pro is ***incredibly*** **capable** while still being easy to carry with you everywhere — slip it into a backpack or rest it on a tray table.

[intensification: the degree of being capable; up scaled: up-grading]

ML iPad Pro ***满载重量级功能***，携带却很轻便，既可轻松放入背包，也能安放在小桌板上。

iPad Pro ***mǎnzài zhòngliàngjí gongnéng***, xiédài què hěn qīngbiàn, jíkě qīngsōng fàngrù bèibāo, yě néng ānfàng zài xiǎo zhuōbǎn shàng.

'iPad Pro is ***fully loaded with heavyweight function***, while being easy to carry, can handily (be) put into a backpack, also can be rested on a tray.'

[intensification via/as quantification: the degree of being capable; up scaled: max-grading]

TW iPad Pro 擁有***超強***功能，同時仍可輕鬆隨身攜帶、放入背包或放在茶几上。

iPad Pro yǒngyǒu ***chāoqiáng*** gōngnéng, tóngshí réng kě qīngsōng suíshēn xiédài, fangrù bèibāo huò fàng zài chájī shàng.
'iPad Pro has ***super strong*** function, while still being easy to carry, (can be) put into a backpack or put on a tea table.'

[intensification: the degree of being capable; up scaled: up-grading]

HK iPad Pro ***實力過人***，想帶著到處闖卻也不難。它既可輕鬆放入背囊，也可安放茶几之上。

iPad Pro ***shílì-guòrén***, xiǎng dài zhe dàochù chuǎng què yě bù nán. Tā jì kě qīngsōng fàngrù bèináng, yě kě ānfàng chájī zhīshàng.

'iPad Pro is ***outstandingly capable***, and not difficult to carry it around. It can be handily put into a backpack, and can be rested on a tea table.'

[intensification: the degree of being capable; up scaled: up-grading]

Again, there seems to be little at stake communicatively, in terms of the difference in the degree to which this positive feature is emphasized, between the source text and the maximized ML target text.

As noted above, the HK translator(s) more frequently strengthen scalings in this way. The following are instances where only the HK target text includes a strengthening of this type while the other translators did not.

Example 5.18 [CS 3-the iPhone 11 Pro]

EN You ***get more creative control***, too, with four times more scene and powerful new editing tools to play with.

[intensification via/as quantification: the vigour of being engaged; 'number'; up scaled: up-grading]

ML 另外，利用四倍的取景范围和强大的全新编辑工具，你还能***随意***挥洒灵感，玩出各种花样。

Lìngwài, lìyòng sìbèi de qǔjǐng fànwéi hé qiángdà de quánxīn biānjí gōngjù, nǐ hái néng ***suíyì*** huīsǎ línggǎn, wánchū gè zhòng huāyàng.

'Besides, make use of the four times framing range and powerful all-new editing tools, you can also **freely** display (your) inspiration, to play different kinds of tricks.'

[intensification: the vigour of being engaged; up scaled: up-grading]

TW 有了四倍寬廣的取景範圍與強大的全新剪輯工具，揮灑創意，更能任你掌控。

Yǒule sìbèi kuānguǎng de qǔjǐng fànwéi yǔ qiángdà de quánxīn jiǎnjí gōngjù, huīsǎ chuàngyì, gèng néng rèn nǐ zhǎngkòng.

'With four times broad framing range and powerful all-new editing tools, displaying creativity, are more under your control.'

[non-graded]

HK 再配合四倍的取景範圍，以及強勁的全新編輯工具，你可***盡情***揮灑創意，一切由你操刀。

Zài pèihé sìbèi de qǔjǐng fànwéi, yǐjí qiángjìng de quánxīn biānjí gōngjù, nǐ kě ***jìnqíng*** huīsǎ chuàngyì, yīqiè yóu nǐ cāodāo.

'Also with four times the framing range, and forceful all-new editing tools, you can **wholeheartedly** display creativity, everything is up to you.'

[intensification: the vigour of being engaged; up scaled: max-grading]

In this case, an assessment of displaying the user's creativity on the iPhone 11 Pro is heightened in the source text via a formulation which from the perspective of the lexicogrammar is quantifying—'get *more* control', but at the semantic level is intensifying, i.e., the vigour of the action of controlling is upscaled—'control more effectively': which is why the instance is identified as intensification via/as quantification. Regardless of the formulation, the expression *you get more creative control* in this case still indicates an up-graded scaling of the vigour of the user's action of controlling at the semantic level. Such metaphorical usage of a quantity expression is not retained in all three target texts. Regarding the level of scaling, the up-grading is retained in the ML text, omitted in the TW text, and further amplified in the HK text via a maximized scaling—你可***盡情***揮灑創意 *nǐ kě* ***jìnqíng*** *huīsǎ chuàngyì* 'you can ***wholeheartedly*** display creativity'. Thus, the appeal of the iPhone 11 Pro is emphasized.

In summary, such strengthening of rhetorical force occurs in all the target texts, but at relatively low rates in comparison with the shifts of addition of values of FORCE dealt with above. In relation to these addition shifts, they arguably have less obvious consequences with respect to the target texts being more strongly promotional than the source texts.

5.2.4 Weakened scaling

As outlined previously, shifts to which I give the label 'weakened' involve the lowering of scaling level from maximized to up-graded—e.g., 'it offers *endless* possibilities' versus 'it offers

many possibilities'—where the diminishing of the rhetorical force is typically used to present a desirable aspect or feature of the advertised product.

Such weakening was observed in almost all the target texts, but at quite low numbers relative to the counts for scaling shifts of addition, and at rates similar to those for strengthening. There is just one exception, in that counts of weakening are higher than those of strengthening in the mainland China target texts.

Table 5.4 Count of weakening shifts across the dataset (with count of strengthening for comparison)

	iMac (case study 1)	iPad Pro (case study 2)	iPhone 11 Pro (case study 3)
ML	5 (1)	10 (3)	5 (3)
TW	1 (1)	2 (3)	1 (4)
HK	1 (2)	0 (3)	1 (9)

Again, the count for the mainland China translations is of interest in that it lines up with relatively higher count of shifts involving 'omission/omission' of scaling for the mainland China texts, dealt with above, and with the relatively lower rates of additions of scaling in the mainland China translations. Thus, compared with the other two target texts, the mainland China target texts can be seen as having: (1) lower counts of shifts of addition; (2) higher rates of omission of scaling; and (3) higher rates of weakening shifts. This seems to provide additional evidence that the ML target texts are more restrained relative to the other target texts with respect to shifts which increase the degree of emphasis on the desirability of the products.

Since the ML target texts stand out on account of their higher rate of occurrence of these shifts, it is interesting to consider examples where such weakenings occur only in the ML translation. Consider the following example.

Example 5.19 [CS 2-iPad Pro]

EN The Wide and new Ultra Wide camera help you frame the ***perfect*** photo or video.

[intensification: the degree of being good; up scaled: max-grading]

ML 广角摄像头和全新的超广角摄像头，助你拍出画面***精美的***照片和视频……

Guǎngjiǎo shèxiàngtóu hé quánxīn de chāoguǎngjiǎo shèxiàngtóu, zhù nǐ pāichū huàmiàn ***jīngměi de*** zhàopiàn hé shìpín……

'The Wide camera and the all-new Ultra Wide camera, help you take photos and videos with **exquisite** images …'

[intensification: the degree of being good; up scaled: up-grading]

TW 廣角與全新的超廣角相機，協助你捕捉***完美的***照片或影片。

Guǎngjiǎo yǔ quánxīn de chāoguǎngjiǎo xiàngjī, xiézhù nǐ bǔzhuō ***wánměi de*** zhàopiàn huò yǐngpiàn.

'The Wide and the all-new Ultra Wide camera, help you capture ***perfect*** photos or videos.'

[intensification: the degree of being good; up scaled: max-grading]

HK 廣角和全新超廣角相機助你拍攝***完美的***相片或影片。

Guǎngjiǎo hé quánxīn chāoguǎngjiǎo xiàngjī zhù nǐ pāishè ***wánměi de*** xiàngpiàn huò yǐngpiàn.

'The Wide and the all-new Ultra Wide camera, help you take ***perfect*** photos or videos.'

[intensification: the degree of being good; up scaled: max-grading]

Here the source text presents the photos and videos taken by the camera as beyond improvement, as the ultimate in quality—*perfect*. Such max-graded scaling is carried over into both the TW and the HK target texts—***完美的 wánměi de*** '**perfect**'; whereas in the ML target text, while still

highly complementary of the photos produced by the camera—characterizing them as 精美的 *jīngměi de* 'exquisite': they are indeed of high quality but not to the point of perfection. Again, there may not be much at all at stake in terms of difference in the ultimate promotional potential of these texts, but it is nonetheless interesting to note the ML translator is relatively more restrained than the other two translators in praising the product.

The same phenomenon is observable in the following instance—with the ML translator again alone in implementing a shift of 'weakening'.

Example 5.20 [CS 3-the iPhone 11 Pro]

EN …***fully* immersed** in the scene.

[intensification: the vigour of being engaged; up scaled: max-grading]

ML ……*更加*专注地拍摄。

…***gèngjiā* zhuānzhù de** pāishè.

'…***more* concentratedly** photographing.'

[intensification: the vigour of being engaged; up scaled: up-grading]

TW ……*全心*投入在拍攝取景中。

…***quánxīn* tóurù** zài pāishè qǔjǐng zhōng.

'…***wholeheartedly* throw oneself into** photographing.'

[intensification: the vigour of being engaged; up scaled: max-grading]

HK ……*完全*投入眼前景象。

…***wánquán* tóurù** yǎnqián jǐngxiàng.

'…***completely* throw oneself into** the view in front of you.'

[intensification: the vigour of being engaged; up scaled: max-grading]

In this case, the source text presents a maximization of the mental involvement of the user. The TW text and HK text are congruent with the source text in terms of the level of scaling, whereas

the ML text presents a different choice. Specifically, the ML translator selects a comparative—更加 *gèngjiā* 'more'—to indicate the level of scaling: an up-grading rather than max-grading. Although the level of scaling indicated by comparatives is not always clear (cf. Sapir 1944), it can be stated that the translator, at least, does not offer an explicit maximization even when such scaling was available for use in the translations. Alternatives for realizing the max-graded scaling of 'the vigour of being engaged' include: ***全然专注/沉浸***于拍摄 ***quánrán* zhuānzhù/chénjìn** yú pāishè '***entirely* concentrated on/immersed in** photographing', or ***完全专注/沉浸***在拍摄上 ***wánquán* zhuānzhù/chén jìn** zài pāishè shàng; '***fully* concentrated** on/**immersed** in photographing', etc.

Here is another example of the ML translator weakening the level of scale while the other two translators retain the maximization of the source-text utterance.

Example 5.21 [CS 2-the iPad Pro]

EN The front-facing TrueDepth[10] camera enables Face ID, the world's ***most* secure** facial authentication in a tablet — and in a computer.

[intensification: the degree of being safe; up scaled: max-grading]

ML 前置原深感摄像头带来了面容 ID 这项具有***出色***安全性的面部验证技术。

Qiánzhì yuanshēngǎn shèxiàngtóu dàilái le miànróng ID zhè xiàng jùyǒu ***chūsè*** ānquánxìng de miànbù yànzhèng jìshù.

'The front-facing TrueDepth camera brought Face ID, the facial authentication technology with ***outstanding*** security.'

[intensification: the degree of being safe; up scaled: up-grading]

TW 因為有前置原深感測相機，讓世上***最安全的***面孔認證 Face ID 得以在平板電腦甚至電腦領域中使用。

[10] In this and following examples, technical terms are not included as GRADUATION resources.

Yīnwèi yǒu qiánzhì yuánshēn gǎncè xiàngjī, ràng shìshàng ***zuì* ānquán de** miànkǒng rènzhèng Face ID déyǐ zài píngbǎn diànnǎo shènzhì diànnǎo lǐngyù zhōng shǐyòng.

'Because of the front-facing TrueDepth camera, the world's ***most* secure** facial authentication Face ID can be used on a tablet or computer.'

[intensification: the degree of being safe; up scaled: max-grading]

HK 前置的原深感測鏡頭令 Face ID 得以實現，而 Face ID 就是平板電腦以至電腦上，***最*安全的**樣貌認證技術。

Qiánzhì de yuánshēn gǎncè jìngtóu lìng Face ID déyǐ shíxiàn, ér Face ID jiù shì píngbǎn diànnǎo yǐzhì diànnǎo shàng, ***zuì* ānquán de** yàngmào rènzhèng jìshù.

'The front-facing TrueDepth camera carries out Face ID, and Face ID is ***the most* secure** facial authentication technology on a tablet and also on a computer.'

[intensification: the degree of being safe; up scaled: max-grading]

In the source text, a superlative form is used for realizing scaling with respect to 'the degree of being safe'. In the ML text, instead of choosing a congruent option such as ***最***安全的 ***zuì*** *ānquán de* '**the most** secure', the translator chooses to nominalize *secure* into *security*—i.e. 安全性 *ānquánxìng* and modify the nominalized item with an adjective—出色 *chūsè* 'outstanding/excellent'; in this manner, the whole nominal group is utilized as the epithet for the technology of facial authentication. By doing this, the degree level of the up scaling of 'being safe' is diminished from max-grading to up-grading. To retain the max-graded scaling included in the source-text utterance, a rendering like 绝佳 *juéjiā* 'extreme good~perfect' could have been used to replace 出色 *chūsè* in the ML text.

In summary, while these weakenings arguably have only minimal consequences for the vigour with which the text highlights the positive features and hence desirability of the product, it is nonetheless suggestive that the ML translations stand out in featuring a higher rate of such

weakenings. This is certainly in line with the previously observed tendency of the ML translations to be more constrained in promoting the products than the other target texts.

5.2.5 Factors that potentially influence translators' choices in the level of scaling

On the basis of the above analyses, I propose the following as some plausible factors that might have led the translators to include such shifts in their target texts. Of course, to propose these as possibly influential factors is not to claim that any conscious decision making was involved on the part of the translators. Firstly, a shift with respect to grading types may result from a disjunction in figurative expressions for indicating up or downscaling available in English and Chinese. Such disjunctions, e.g., when no obvious closely related figurative expression is available in Chinese, may result in a translator choice of shift in scaling. Secondly, the level of scaling may be influenced by the closely culture-bound lexical items selected by translators. Thirdly, the realization of the degree level of scaling may be restricted by the structures or collocations chosen by translators.

In this regard, there are also some non-linguistic factors worth taking into account. One possible factor is the restriction on exaggerated expressions as regulated by commercial laws or regulations against misleading advertising in the three Chinese markets. Markets in the three regions of mainland China, Taiwan, and Hong Kong are regulated by different agencies. In the mainland China market, there is the quasi-governmental China Advertising Association (CAA), "the only national advertising trade organization in China" (Guo 2005, p. 79); in the Hong Kong market, the Association of Accredited Advertising Agents of Hong Kong (HK4As), also funded and appointed by the government; in contrast to the case of the Taipei Association of Advertising Agencies (TAAA) in the Taiwan market, which is a self-regulatory trade organization. The three organizations enforce regulations on advertising to different extents. With respect to terms relevant to degree expressions, as outlined and compared in Zhihong Guo (2005), exaggerated claims are banned in the mainland China and Taiwan markets, but less restricted in the Hong Kong market, where they are only banned for advertising medical products. The patterns reported here are to a great extent congruent with such regulations. As pointed out by Gabrina Pounds (2011), regarding evaluation in online property advertising, the regulations on expressions of subjective evaluations may lead to 'the development of different descriptive

strategies' (p. 198) by individual agents. Therefore, even though both English and Chinese advertisement texts in my data set are released by the same manufacturer and share more or less the same social value system for promotion, the different commercial laws or regulations established by different trade organizations in different regions of Chinese markets may still have an impact on the selection of degree expressions, and thus influence translators' choices of the grading type. Thus, for example, there may be a connection between the greater rigour of the prohibition on 'exaggerated claims' in mainland China and the somewhat more constrained approach to promoting the products in the ML target texts, with fewer additions, and more omissions and weakenings. This explanation for the tendency observed in the translations for the mainland China market, of course, can only be offered as a speculation.

5.3 Translation shifts in the sub-type of FORCE

I turn now to a discussion of the findings on the next type of shifts dealt with in my analysis: shifts with respect to sub-types of FORCE. As outlined previously, these are shifts when a target-text utterance deploys a different sub-type of FORCE from its source-text utterance: for example, when the source text utterance offers a scaling of intensification, while the target-text utterance offers a scaling of quantification.

These shifts are of interest for rather different reasons than is the case with shifts in level of scaling just dealt with. There is no reason to propose that such shifts might have the same sorts of consequences for the promotional qualities of the target texts discussed above. This is firstly because they are much fewer in number in my data than the shifts of level of scaling, and hence less capable of having an impact on the overall tone or orientation of the text, and more importantly because they do not have any consequences for the degree to which the text emphases the desirable features of the products being advertised. Nevertheless, these shifts are still of interest from a translation-studies perspective in that they point to challenges translators may face when dealing with source-text instances of FORCE. In examining examples of such shifts, we are provided with insights into translators' choices vis-à-vis these kinds of meanings.

As outlined previously in Chapter 3, the shifts in sub-types of FORCE observed in my dataset can be further divided into three sub-categories.

1) shifts from ‘intensification via/as quantification’ to ‘intensification’;

2) shifts from ‘intensification’ to ‘intensification via/as quantification’;

3) shifts from ‘intensification’ to ‘quantification’.

In passing, it should be noted that additional sub-categories, such as a shift from quantification to intensification, would seem to be possible in principle. However, since no instances of such sub-categories were observed in my data, they will not be considered further here. A count of occurrences of shifts in the sub-type of FORCE is provided in Table 5.5 below.

As just mentioned, the counts are low—with the highest count of 4 instances for shifts from intensification via/as quantification to intensification in the HK target text of the iPhone 11 Pro advertisement, and zero counts being recorded for each of the sub-categories across a number of the target texts. When counts for all the sub-categories combined are calculated, that rate is typically between 1 and 4, with only the HK text in case study 3 having the outlying number of 8. This indicates that it is overwhelmingly the case that the translations retain the same sub-type of FORCE as their source texts. Nevertheless, it is still of some interest that such shifts do occur and accordingly examples of each are presented and discussed in following sections.

Table 5.5 Instances of translation shifts in the sub-type of FORCE across case studies

	iMac (Case study 1)			iPad Pro (Case study 2)			iPhone 11 Pro (Case study 3)		
	ML	TW	HK	ML	TW	HK	ML	TW	HK
shifts from intensification via/as quantification to intensification	3	3	2	2	0	1	1	2	4
shifts from intensification to intensification via/as quantification	0	0	1	1	1	0	0	1	2
shifts from intensification to quantification	1	0	0	1	0	1	0	0	2
Total for three sub-categories	4	3	3	4	1	2	1	3	8

5.3.1 FORCE: intensification via/as quantification to intensification

As observed in the data set, shifts from intensification via/as quantification to intensification occur slightly more frequently than the other sub-categories. As discussed in earlier chapters, instances of intensification via/as quantification, as stated in Martin and White (2005), feature a type of grammatical metaphor. Therefore, we can take the reverse shift, from intensification via/as quantification to intensification, as a case of demetaphorizing. That is to say, translators choose to demetaphorize the source-text grammatical metaphor in the target text. In Example 5.22, the English text producer has indicated an upscaling via measuring extent in time or space, while the TW translator has chosen a non-metaphorical rendering of this scaling.

Example 5.22 [CS 1-the iMac]

EN Performance boosts **across the board**[11].

[intensification via/as quantification: the vigour of enhancing; 'EXTENT: distribution: space']

ML 性能，全方位爆发。

Xìngnéng, **quán fāngwèi** bàofā.

'performance boosted **in all directions**'

[intensification via/as quantification: the degree of enhancing; 'EXTENT: distribution: space']

TW 效能，全面提升。

Xiàonéng, **quánmiàn** tíshēng.

'performance **comprehensively** increased'

[intensification: the vigour of enhancing]

HK 效能，全方位提升。

Xiàonéng, **quán fāngwèi** tíshēng.

'performance increased **in all directions**'

[intensification via/as quantification: the vigour of enhancing; 'EXTENT: distribution: space']

In this case, the source text presents a scaling of 'the degree of being enhanced' via an evaluation of the scope of space—*boosts **across the board***. The assessment of the performance of the iMac computer is realized congruently in the ML and HK target texts as an upscaling with respect to extent in space—全方位爆发/提升 ***quán fangwèi*** *bàofā/tíshēng* 'boost/increase **in all directions**'. In contrast, the TW text presents a shift from intensification via/as quantification to intensification. In this text, the translator unpacks the grammatical metaphor by straightforwardly

[11] In this case, what is semantically an upscaling of the degree of the boosting of performance is metaphorically construed as a boost being extensively distributed in space—i.e., across a wide space.

presenting a scaling of the vigour by which the device's performance 'increases'—i.e., 全面 ***quánmiàn*** '**comprehensively**'.

5.3.2 FORCE: intensification to intensification via/as quantification

Translators can also choose to realize source-text scaling of intensity as a scaling of quantity. This can be viewed as a shift from intensification to intensification via/as quantification—i.e., as a case of metaphorizing, as exemplified by the following instance.

Example 5.23[12] [CS 2-the iPad Pro]

EN iPad Pro is ***incredibly*** **capable** while still being easy to carry with you everywhere — slip it into a backpack or rest it on a tray table.

[intensification: the degree of being capable; up scaled: up-grading]

ML iPad Pro ***满载重量级功能***，携带却很轻便，既可轻松放入背包，也能安放在小桌板上。

iPad Pro ***mǎnzài zhòngliàngjí gongnéng***, xiédài què hěn qīngbiàn, jíkě qīngsōng fàngrù bèibāo, yě néng ānfàng zài xiǎo zhuōbǎn shàng.

'iPad Pro is ***fully loaded with heavyweight functions***, while being easy to carry, can handily (be) put into a backpack, also can (be) rested on a tray.'

[intensification via/as quantification: the degree of being capable; up scaled: max-grading]

TW iPad Pro 擁有***超強***功能，同時仍可輕鬆隨身攜帶、放入背包或放在茶几上。

iPad Pro yǒngyǒu ***chāoqiáng*** gongnéng, tóngshí réng kě qīngsōng suíshēn xiédài, fangrù bèibāo huò fang zài chájī shàng.

[12] This case was presented as Example 5.17 in Section 5.2.3, under the heading of strengthening shifts. The case will be presented again as Example 5.27 in Section 5.5, as a case where shifts in the level of scaling and in the sub-type of FORCE occur simultaneously.

'iPad Pro has ***super strong*** function, while still being easy to carry with, put into a backpack, or put on a tea table.'

[intensification: the degree of being capable; up scaled: up-grading]

HK iPad Pro ***實力過人***，想帶著到處闖卻也不難。它既可輕鬆放入背囊，也可安放茶几之上。

iPad Pro ***shílì-guòrén***, xiǎng dài zhe dàochù chuǎng què yě bù nán. Tā jíkě qīngsōng fàngrù bèináng, yě kě ānfàng chájī zhīshàng.

'iPad Pro is ***outstandingly capable***, and not difficult to carry it around. It can be handily put into a backpack, (and) can also be rested on a tea table.'

[intensification: the degree of being capable; up scaled: up-grading]

In this case, the source text offers an instance of intensification which is concerned with a scaling of the work capability of the iPad Pro. The TW and HK target texts congruently provide an instance of intensification, with a slight difference in their formulations. However, the translator of the ML text chose to formulate the scaling of the quality of 'being capable' as a scaling of quantity. Two metaphors are involved here—firstly, 重量级 *zhòngliàngjí* 'heavyweight (grade)', a term borrowed from boxing that indicates a high level of being powerful or significant; secondly, the capability of the iPad Pro is treated as a container that is fully loaded with powerful functions, and a max-grading is thus indicated.

5.3.3 FORCE: intensification to quantification

All the observed instances of shifts from intensification to quantification were concerned with 'EXTENT: distribution: time', as exemplified in the following.

Example 5.24 [CS 1-the iMac]

EN And with ultrafast three-stream Wi-Fi and Bluetooth 4.2 wireless technology, you're **instantly** connected to all your favourite content.

[intensification: the vigour of being instantaneous]

ML 你还可通过疾速的三串流 Wi-Fi 和蓝牙 4.2 无线技术**随时**连接，访问所有你喜欢的内容。

Nǐ hái kě tōngguò jísù de sān chuànliú Wi-Fi hé lányá 4.2 wúxiàn jìshù **suíshí** liánjiē, fangwèn suǒyǒu nǐ xǐhuān de nèiróng.

'You can also through superfast three-stream Wi-Fi and Bluetooth 4.2 wireless technology connect **at any time** (when you) visit all your favorite content'

[quantification: 'EXTENT: distribution: time']

TW 最後，你還可透過超快速的三串流 Wi-Fi 與藍牙 4.2 無線技術，連上所有你喜愛的內容。

Zuìhòu, nǐ hái kě tòuguò chāo kuàisù de sān chuànliú Wi-Fi yǔ lányá 4.2 wúxiàn jìshù, liánshàng suǒyǒu nǐ xǐài de nèiróng.

'Lastly, you can also through ultra-speedy three-stream Wi-Fi and Bluetooth 4.2 wireless technology connect to all your favourite content'

[null]

HK 配合超快速的三串流 Wi-Fi 和藍牙 4.2 無線連接技術，更讓你可**即時**連接所有你喜愛的內容。

Pèihé chāo kuàisù de sānchuànliú Wi-Fi hé lányá 4.2 wúxiàn liánjiē jìshù, gèng ràng nǐ kě **jíshí** liánjiē suǒyǒu nǐ xǐài de nèiróng.

'Collaborate with ultra-speedy three-stream Wi-Fi and Bluetooth 4.2 wireless technology,(which will) also allow you to **immediately** connect to all your favourite content.'

[intensification: the vigour of being instantaneous]

Here the source text presents an up-graded scaling of intensity in terms of 'the vigour of the process of connecting'—***instantly*** *connected*, to flag a positive assessment of the speed and convenience customers can enjoy. In the HK target text, the sub-type of FORCE is retained via a

congruent realization of the scaling of 'instantaneousness'—**即時**連接 ***jíshí*** *liánjiē* '**immediately** connected'. In contrast, in the ML target text, the scaling is one of quantification in extent in time—**随时**连接 ***suíshí*** *liánjiē* 'connect **at any time**'. Note also an instance of omission of scaling here: in the TW target text, there is no scaling in the vigour of the process of 'connecting'.

5.4 Translation shifts in the sub-type of FOCUS

As stated previously, there are no instances of FOCUS in the English source text, so all identified shifts in relation to the sub-types of FOCUS involve translators adding instances of such values. Given this, such shifts are only of marginal interest to the current study. Nevertheless, in the interests of completeness, the following case of addition in an instance of FOCUS is presented and discussed here.

Example 5.25 [CS 1-the iMac]

EN So all three colors — red, green, and blue — are more equally represented and show off real-world color with more balance and precision.

ML 这样可以更均等地表现红、绿、蓝三种颜色，从而更平衡、准确地呈现**逼真**色彩。

Zhèyàng kěyǐ gèng jūnděng de biǎoxiàn hóng, lǜ, lán sān zhǒng yánsè, cóng'ér gèng pínghéng, zhǔnquè de chéngxiàn **bīzhēn** sècǎi.

'In this way (it) can more equally show red, green and blue three colours, and thus more evenly and accurately present **close-to-real** colours.'

TW 可更均衡等量的呈現紅、綠、藍三色光，以更平衡更精確的方式表現**逼真**色彩。

Kě gèng jūnhéng děngliàng de chéngxiàn hóng, lǜ, lán sān sèguāng, yǐ gèng pínghéng gèng jīngquè de fangshì biǎoxiàn **bīzhēn** sècǎi.

'(It) can more equally present red, green and blue three colours, to show **close-to-real** colours in a more balanced and precise way.'

HK 令紅、綠、藍三色顯示更均等，並展現更平衡、更精準的**逼真**色彩。

Lìng hóng, lǜ, lán sān sè xiǎnshì gèng jūnděng, bìng zhǎnxiàn gèng pínghéng, gèng jīngzhǔn de **bīzhēn** sècǎi.

'Make red, green and blue three colours show more equally, and display more balanced, more precise **close-to-real** colours.'

It is to be noted that the text producer of the source text does not provide any scaling of the prototypicality of the colours displayed by the iMac screen. The text does not assert that the colours displayed are, for example, 'genuine' or 'real' as exemplars of the semantic category of 'colour'. Rather, the source text references a taxonomy of different types of colours, presumably those experienced by direct human perception of external, real-world objects—*real-world colour*—versus those experienced when viewing objects displayed on a computer screen. The colours produced by the screen are said to be of this 'real-world' variety. In contrast, the translations do reference a notion of some colours being 'real' and some being only marginally members of this category. Interestingly, in the translations, the colours displayed on the iMac screen are presented as only marginal members in that they are only 逼真 *bīzhēn* 'close-to-real'. The FOCUS value is thus one of downscaled prototypicality. By way of support for this conclusion, it should be noted that in these translations we can observe all three translators have chosen as a modifier of 色彩 *sècǎi* 'colour' the same term 逼真 *bīzhēn*, which can be back-translated into English as 'close-to-real'. That is to say, the modifier functions as specifying that the colours on the Retina display are only 'close to' being genuine. Thus, I am proposing that the modifier 逼真 *bīzhēn* in the target texts provides an instance of FOCUS for the assessment of the colours on display in terms of prototypicality, and more specifically of softening of FOCUS.

Interestingly, although translators of all three Chinese translated texts chose the same instance of FOCUS, the translation shift is not compelled: it would have been open to them to use a rendering

such as 真实 *zhēnshí* 'authentic' as the modifier of 色彩 sècǎi 'colour' as a closer equivalent to *real-world* in the source text.

5.5 Translation shifts that simultaneously involve shifts in the level of scaling and shifts in the sub-type of FORCE

As indicated above, shifts in the level of scaling and in the sub-type of FORCE may occur in the same instance. That is to say, in translating, the translator may not only change the sub-type of FOCUS but also re-adjust the rhetorical force (i.e., strengthening or weakening the level of scaling, as discussed in Section 5.2.3 and Section 5.2.4).

Shifts in these two dimensions may occur specifically in cases where the translator aims to unpack the evaluation included in an idiomatic expression, as illustrated in Example 5.26.

Example 5.26 [CS 3-the iPhone 11 Pro]

EN And a mind-blowing chip that **doubles down** on machine learning…

[intensification via/as quantification: the degree of being capable; number]

[up scaled: up-grading]

ML 极具潜能的芯片，不仅机器学习能力**翻倍**……

Jíjù qiánnéng de xīnpiàn, bùjǐn jīqì xuéxí nénglì **fānbèi**…

'A chip that has ultimate potential, not only is its machine learning ability **doubled**…'

[intensification via/as quantification: the degree of being capable; number]

[up scaled: up-grading]

TW 令你大為驚艷的晶片更**加碼**機器學習技術……

Lìng nǐ dà wéi jīngyàn de jīngpiàn gèng **jiāmǎ** jīqì xuéxí jìshù…

'A chip that makes you stunned further **ups the ante** in the machine learning technology…'

[intensification via/as quantification: the degree of being capable; number]

[up scaled: up-grading]

HK 強勁震撼晶片，全力加強機器學習……

Qiángjìng zhènhàn jīngpiàn, **quánlì** jiāqiáng jīqì xuéxí…

'A forceful striking chip, that enhances machine learning **at full-strength**…'

[intensification: the vigour of making effort]

[up scaled: max-grading]

In this case, *double down* in the source text is an expression associated with gambling, used in situations where the player chooses to double a bet. Thus, the expression is taken as an instance of intensification via/as quantification, because it indicates an evaluation of intensity via an upscaling of the amount. More specifically, the evaluation affords a positive assessment of the device's capability for machine learning.

To render this type of expressions, translators can take advantage of the existing target-text idiomatic expressions, if the ideational meaning is available. For example, in the TW text, the lexical item 加碼 *jiāmǎ* 'up the ante/raise the stakes' is a term used in gambling and negotiation in similar contexts to the source text *double down*. Although not employing this term, the translator of the ML text still packs in the evaluation of intensity via a quantity expression—机器学习能力**翻倍** *jīqì xuéxí nénglì* ***fānbèi*** 'machine learning ability is **doubled**'. By contrast, the translator of the HK text chose to present the upscaling of intensity straightforwardly, and thus produced a shift from intensification via/as quantification to intensification. Simultaneously in the HK text, the scaling of intensity is maximized—全力加強機器學習 ***quánlì*** *jiāqiáng jīqì xuéxí* 'to enhance machine learning **at full strength**'. Another shift in relation to the scaled

value, i.e., the specific quality being evaluated, is also involved here. That is, 全力加強 ***quánlì jiāqiáng*** 'enhance **at full strength**' refers to a maximization of 'the vigour of making an effort' rather than an evaluation of the quality of 'being capable'. Translation shifts of this type will be discussed at length in Chapter 6.

Similarly, a shift in the level of scaling may be involved when translators choose to metaphorize the source-text scaling of intensity as a scaling of quantity.

Example 5.27 [CS 2-the iPad Pro]

EN iPad Pro is **incredibly capable**…

[intensification: the degree of being capable]

[up scaled: up-grading]

ML iPad Pro **满载重量级功能**……

iPad Pro **mǎnzài zhòngliàngjí gongnéng**.

'iPad Pro **is fully loaded with heavyweight functions**'

[intensification via/as quantification: the degree of being capable; 'number']

[up scaled: max-grading]

TW iPad Pro 擁有**超強**功能……

iPad Pro yǒngyǒu **chāoqiáng** gongnéng.

'iPad Pro has **ultra-strong** functions'

[intensification: the degree of being capable]

[up scaled: up-grading]

HK iPad Pro **實力過人**……

iPad Pro **shílì-guòrén**.

'iPad Pro (has) **superior capacity**'

[intensification: the degree of being capable]

[up scaled: up-grading]

As shown in Example 5.27, *incredibly capable* in the source text intensifies an assessment of the work capability of the iPad Pro. Translators of the TW text and HK text provide a similar evaluation of intensity and the level of scaling also remains the same. In contrast, the translator of the ML text chooses to metaphorize the assessment with a quantity expression—specifically, the translator upscales the assessment of iPad Pro's work capability by maximizing the number of important functions that the iPad Pro has. In this manner, apart from the shift in the sub-type of FORCE, the translator also further enhances the rhetorical force of the ML text.

5.6 Conclusion

This chapter has discussed findings with respect to translation shifts in the level of scaling and in the sub-type of FORCE. The analysis indicates that in the semantic systems of both English and Chinese, a subjective scaling of the degree of quality, the vigour of process, or of the amount or extent in time and space can be up-graded, max-graded, or down-graded. According to these findings, shifts in the level of scaling can be classified into two categories. The first category is concerned with shifts due to translators' addition and omission of instances of scaling—i.e., additions and omissions of scaling. The second category is concerned with shifts due to translators' adjustment of the rhetorical force. More specifically, an assessment that is up-graded in the source-text utterance is maximized by the translator in the correlated target-text utterance— strengthened scaling, the shift from a lower to a higher level of scaling. Conversely, the translator may employ weakened scaling, a shift from a higher to a lower level of scaling.

Regional tendencies in these shifts in the level of scaling were observed across translations intended for different Chinese markets. A distinct divergence was observed between the ML texts and the HK texts. The translations for the Hong Kong market rather more frequently supply additional instances of scaling, and thereby more frequently and more forcefully emphasize the desirable properties of the products. While the translations for the mainland China market also add scalings not present in the source texts, they do this less often than the translations intended

for the Hong Kong and for the Taiwan markets. The mainland China texts also feature more instances of omission of scalings than the other two texts, as well as more instances of weakenings. Therefore, comparing the three Chinese versions of the same English advertisement, we can conclude that the version intended for the mainland China market features milder overall rhetorical force, whereas the version intended for the Hong Kong market is associated with a stronger rhetorical force. Three possible reasons for shifts in the level of scaling were hypothesized. First, a disjunction in indicating scaling between English and Chinese, especially regarding scalings involved in figurative expressions; second, certain culture-bound lexical items chosen by translators may indicate a different level of scaling from that in the source text; third, the structures or collocations chosen by translators may impact on the level of scaling. In addition, official regulations on the use of exaggerated expressions in advertising may be considered potentially influential factors in the regional divergence in re-adjusting the rhetorical force of subjective assessments in Chinese translations.

With respect to the shifts in the sub-type of scaling, three types of shifts in sub-types of FORCE were discussed: (1) from intensification via/as quantification to intensification; (2) from intensification to intensification via/as quantification; and (3) from intensification to quantification. The feature of intensification via/as quantification is concerned with a metaphorical usage of quantity expressions—that is, a quantified evaluation of intensity. In this sense, a shift from this type of feature to intensification can be viewed as involving de-metaphorization, whereas a shift from intensification to a quantified evaluation of intensity can likewise be viewed as a choice of metaphorization.

As already noted, a shift in the sub-type of scaling may occur simultaneously with a shift in the level of scaling. In some cases, another layer of translation shift, in relation to the scaled 'value' and its associated 'target', is also involved. Findings on these phenomena will be discussed in Chapter 6.

Chapter 6 Meaning shifts in relation to scaled value and target in instances of GRADUATION and their impact on semantic orientation in texts

6.1 Introduction

Chapter 5 discussed translation shifts between source and target texts both in the level of scaling—when a scaling was added, removed, strengthened, or weakened, and in the sub-type of scaling —e.g., when the source-text utterance offers a scaling of intensity while the correlated target-text utterance offers a scaling of quantity. It was on such shifts that my analyses initially focused. However, as these analyses developed in the early stages of the project, when we move from the local perspective to a more global one, a different set of translation shifts emerged. Such shifts are concerned firstly with properties that are intended to promote products via subjective evaluations. As previewed in Chapter 3, some shifts take place in relation to the scaled value—i.e., the quality that is intensified or the quantity of an entity that is quantified in an instance of GRADUATION. Based on the three case studies in this project, the following sections outline the types of shifts made by translators in this regard.

Shifts of scaled value—expansions

This type of shift is based on the observation that translators augment the meanings in the source text by supplying scaled values in the target-text which are not present in the source-text. In other words, the target text offers an assessment of a certain aspect of the product being advertised, and this assessment is enacted via a scaling—typically an upscaling—of a quality, even when there is no reference to that quality in the source-text utterance. Consider the following by way of example. In the iMac advertisement, the two newly released models are stated to *both deliver visual effects and 3D graphics*. In the translation intended for the mainland China market, the *visual effects and 3D graphics* are characterized as 夺目的 *duómù de* 'eye-catching': 两款机型同样带来**夺目的**视觉效果和 3D 图像 *liǎng kuǎn jīxíng tóngyàng dàilái* ***duómù de*** *shìjué xiàoguǒ hé* 3D *túxiàng* 'the two types of models both bring **eye-catching** visual effects and 3D graphics'. In this manner, the translator brings in an additional evaluation with respect to the quality of 'impressiveness' which is not given in the source text. That is to say, the meanings at play in the source text are expanded in the target text, with the target-text utterance containing an instance of subjective evaluation that does not present in the source-text utterance. Because such shifts involve insertions of scaled

values into the target-text which are not present in the source-text utterance, they are identified as expansion shifts.

Obviously, should such 'expansions' occur with any regularity in a target text, this type of shift will potentially have an impact on the overall tone of the text, with the qualities of the product emphasised more strongly in the target text than the source text. If we view scaling resources as anchoring the orientation in positive/negative assessment, there is also potential for expansion in the text's semantic focus or orientation. If there is a tendency for the translator to provide additional evaluations of a certain quality, the promotional orientation in the target text would be different from the source text in this regard—more often directing the reader's attention to this quality than was the case in the source text.

Shifts of scaled value—substitutions

It has also been observed that in some cases, rather than adding an extra scaled value to the meanings on offer in the source text, translators may replace the value as scaled in the source-text utterance with a differently scaled value. Consider the following example. In the iMac advertisement, a positive assessment is given to the Turbo Boost technology via an upscaling of the power it displays: *And Turbo Boost gives you even **more** power when you're using processor-intensive applications like Logic Pro or Final Cut Pro*. However, in the translation intended for the mainland China market, the translator offers an upscaling to the speed instead—而 Turbo Boost 技术，还能在你使用 Logic Pro 或 Final Cut Pro 等需要大量处理器资源的应用软件时，将速度**进一步**提升 *ér* Turbo Boost *jìshù, hái néng zài nǐ shǐyòng* Logic Pro *huò* Final Cut Pro *děng xūyào dàliàng chǔlǐqì zīyuán de yìngyòng ruǎnjiàn shí, jiāng sùdù **jìnyībù** tíshēng* 'And Turbo Boost technology, when you're using Logic Pro or Final Cut Pro and other applications that need plenty of processor resources, can **further** enhance the speed'. This is again a shift with respect to the scaled value, but this time the shift is one of substitution rather than expansion.

On the face of it, such shifts might appear to be of no great consequence in relation to differences between source and target text in terms of their overall communicative qualities. To promote the device's 'Turbo Boost technologies' as 'further enhancing speed', as opposed to 'giving you more power', would seem to be a matter of only a subtle semantic difference. They are nevertheless of interest to any researchers interested in observing the details of translators' choices, especially if such shifts are observed to occur with any regularity in one or more target texts.

Furthermore, by providing a different choice for the scaled attribute of an entity or process when reconstruing the assessment of the advertised product, such shifts have the potential to present a choice of specifying. That is, instead of enacting an assessment via a scaling of a general or abstract property—e.g., *the power* in the above case, the translator chooses to enact the assessment by scaling a more specific property—*the speed*—so that the selling point is clearer and more concrete for potential customers. There is also a possibility that such shifts aim to direct the reader's attention to a different quality from the one scaled in the source text, and his may influence the orientation in advertising the product, if substitution shifts with respect to a certain quality are observed to occur regularly in a target text.

Shifts of scaled value —both substitution and expansion

It is possible that a shift in the scaled value may involve both substitution and expansion. More specifically, translators may replace the scaled value in the source-text with a different one in the target-text and also insert an additional scaled value. However, this kind of substitution+expansion shift is rare—just one such case observed in the entirety of my data set, which I offer here by way of exemplification. In the iMac advertisement, the Retina display is praised in rather generalised positive terms—*It's* ***simply the best*** *Mac Retina display* ***yet***. In contrast, in the mainland China translation, it is praised for being the 'brightest and most colourful display ever': 这是 Mac 上**迄今最**明亮、**最**多彩的视网膜显示屏 *Zhè shì* Mac *shàng* ***qìjīn zuì*** *míngliàng*, ***zuì*** *duōcǎi de shìwǎng móxiǎn shìpíng*. Thus, the source text scaled value of being *the best yet* is replaced by simple superlatives—*the brightest and most colourful*, since there is no similar scaled assessment of the display in the target text. There has also been an expansion of the meanings in the sense that while the source text offers just one scaled assessment of the display, the target text offers two. In other words, the number of scaled values in the utterance has been expanded. Although such cases are very rare in my data set, there is still value in being aware of this as a possibility. Any such shifts, if repeated, would have the potential not just to increase the number of instances of scaling in the target text relative to the source text, but also potentially modify its semantic orientation. In the above example, the source text simply encourages the reader to consider the product as being the 'best yet' on account of its display, while the target text adds the incentive of the display's enhanced 'brightness' and 'colourfulness', thus supplying additional selling propositions.

Shifts involving 'targets'

A further aspect of such shifts needs to be noted. For the purpose of my analysis (as noted in Chapter 3), I use the term 'target' to refer to the aspect of the product which the scaled value under consideration ultimately references. These might be the product itself as a totality—e.g., the iMac, the iPad Pro, etc., certain components of the device—e.g., the display, the mouse, the trackpad etc., certain aspects of the user's experience—e.g., the ease with which the user might perform some function, and so on. When a scaled value in the source-text utterance is substituted with a different scaled value in the target text, or an additional scaled value is inserted, the target may remain unchanged or there may be a change of target. A scaled value shift where there is no change of target is exemplified by the instance of substitution already discussed above and repeated below as Example 6.1.

Example 6.1 [CS 1-the iMac]

EN And Turbo Boost gives you even **more** power when you're using processor-intensive applications like Logic Pro or Final Cut Pro.

['intensification': the degree of being capable; up scaled: up-grading]

ML 而 Turbo Boost 技术，还能在你使用 Logic Pro 或 Final Cut Pro 等需要大量处理器资源的应用软件时，将速度**进一步**提升。

Ér Turbo Boost jìshù, hái néng zài nǐ shǐyòng Logic Pro huò Final Cut Pro děng xūyào dàliàng chǔlǐqì zīyuán de yìngyòng ruǎnjiàn shí, jiāng sùdù **jìnyībù** tíshēng.

'And Turbo Boost technology, when you're using Logic Pro or Final Cut Pro and other applications that need plenty of processor resources, will **further** enhance the speed.'

['intensification': the degree of being speedy; up scaled: up-grading]

In both cases the target is the Turbo Boost technology deployed by the computer with the shift just a matter of 'enhanced speed' substituting for 'enhanced power'.

Alternatively, some shifts in relation to the target can be observed in some cases. The following provides an example or an expansion in which an additional scaled value applies to a 'new' target, i.e., an aspect of the product that is not referenced in the corresponding source-text utterance, as shown in Example 6.1 below.

Example 6.2 [CS 1-the iMac]

EN On top of that, you get advanced video editing capabilities.

[null]

HK 除此之外，你更可**盡享**先進的影片剪輯效能。

Chúcǐzhīwài, nǐ gèng kě **jìnxiǎng** xiānjìn de yǐngpiàn jiǎnjí xiàonéng.

'Besides, you also can **thoroughly enjoy** advanced video editing capability.'

['intensification': the vigour of being engaged; up scaled: max-grading]

In this case, the translator of the HK text inserts into the text an additional expression of manner—i.e., **盡享** ***jìnxiǎng*** '**thoroughly enjoy**' that involves an upscaling of the vigour of being engaged, and as a result, adds an additional target: the customer's 'enjoyment' in using the device.

On rare occasions, with just one such case identified in my data set, a substitution shift in the target may be caused by a particular translator's choice.

Example 6.3 [CS 2-iPad Pro]

EN It [Trackpad] allows control of the new cursor in iPadOS, which is **perfect for** tasks like editing a spreadsheet, selecting text, or simply doing everything right from the trackpad.

['intensification': the degree of being capable; up scaled: max-grading]

ML 你可以通过它来控制 iPadOS 中的全新光标，**得心应手地**进行电子表格编辑、文本选取这类特别需要光标的工作。当然，你也可以直接从触控板入手来处理各项事务。

Nǐ kě yǐ tōngguò tā lái kòngzhì iPadOS zhōng de quánxīn guāngbiāo, **déxīnyìngshǒu de** jìnxíng diànzǐ biǎogé biānjí, wénběn xuǎnqǔ zhè lèi tèbié xūyào guāngbiāo de gōngzuò. Dāngrán, nǐ yě kěyǐ zhíjiē cóng chùkòngbǎn rùshǒu lái chǔlǐ gè xiàng shìwù.

> ‘You can use it to control the all-new cursor in iPadOS, **in a masterful fashion** operate spreadsheet editing, text selecting these tasks that specifically need cursor. Certainly, you also can directly from the trackpad to deal with different works.’
>
> [‘intensification’: the degree of being capable; up scaled: up-grading]

In this case, the source text attributes a positive assessment to the trackpad on the iPad Pro—i.e., that the trackpad is capable to deal with multiple tasks. However, in the mainland China translation, the expression 得心应手地 *déxīnyìngshǒu de* ‘in a masterful fashion’[1] refers to an evaluation of the user experience: customers can use the trackpad to perform multiple tasks in a masterly fashion. That is to say, the target of the assessment enacted by the scaling of ‘being capable’ shifts from product to user experience.

Again, such shifts have potential consequences for the semantic orientation of the target text relative to the semantic orientation of the source text. Should the translator repeatedly change the target or add an extra target, then potentially the translation will have a different promotional focus to the source text.

In this chapter, some further examples of these shifts are provided so as to exemplify what they typically involve with respect to translators’ choices, and suggest the consequences of these choices for the communicative functionality of the target texts. Findings are also presented as to any trends in the frequency of such shifts both in individual target texts and across groupings of text—for example, a subset of targets directed at each market. The aim here is to provide insights into the consequences such tendencies might have for the overall tone, impact, or semantic orientation of the texts as whole—with particular reference to the promotional potential of such texts in their given markets.

6.2 Expansions—tendencies across the dataset

The analysis tracking instances of shifts of scaled values which involved expansions reveal that instances of this shift can be observed in all types of target texts: cases have been observed in each of the Chinese target texts for each of the three English advertisements. The

[1] This example simultaneously involves a weakened shift in the level of scaling: such shifts were discussed at length in Chapter 5.

lowest rate of occurrence is 3—in the Mainland China translation of the iMac advertisement, and the highest 19—in the Hong Kong translation of the iPhone 11 Pro advertisement. Rates of occurrence are presented in the following tables.

Table 6.1 Case study 1: Multiple Chinese translations for the iMac advertisement

	Added value without additional target	Added value with additional target	Total expansions
ML	3	0	**3**
TW	3	1	**4**
HK	5	2	**7**

Table 6.2 Case study 2: Multiple Chinese translations for the iPad Pro advertisement

	Added value without additional target	Added value with additional target	Total expansions
ML	8	2	**10**
TW	10	0	**10**
HK	9	0	**9**

Table 6.3 Case study 3: Multiple Chinese translations for the iPhone 11 Pro advertisement

	Added value without additional target	Added value with additional target	Total expansions
ML	15	1	**16**
TW	11	1	**12**
HK	18	1	**19**

In virtually all these instances, the added scaled value is an upscaling or maximization of some type. The fact that these additions occur in all the target texts indicate that there is a generalised tendency to expand the source text in this way, regardless of the specific product being advertised or the audience for which the translation is intended. While there is no suggestion that this is the result of deliberate, conscious decisions on the part of the translators—I would need to have interviewed or observed the translators in action to be able to reach solid conclusions on this—it can nevertheless be noted that such an increase in the frequency of upscaled values would appear to be compatible with the primary promotional purposes of these texts. Having inserted additional upscaled values, the translators potentially enhance the appeal of the products by supplying additional motivations for a purchase.

Below are some examples of utterances where all three translators supply an additional scaled value. Usually, these cases are concerned with intensifying a quality.

Example 6.4 [CS 3-the iPhone 11 Pro]

EN We customer-built A13 bionic with a focus on machine learning across the entire chip-enabling experiences that simply aren't found on any other smartphone.

[null]

ML 在定制 A13 仿生时，我们将机器学习作为整个芯片设计的一个重点，这样我们实现了**与众不同的**[2]体验。

Zài dingzhì A13 fǎngshēng shí, wǒmen jiāng jīqì xuéxí zuòwéi zhěnggè xīnpiàn shèjì de yī gè zhòngdiǎn, zhèyàng wǒmen shíxiàn le **yǔzhòngbùtóng de** tǐyàn.

'When customizing A13 Bionic, we make machine learning a focus of the whole chip design, (and) in this way we achieve an **extraordinary** experience. '

['intensification': the degree of being impressive; up scaled: up-grading]

[2] From an examination of the PKU-CCL corpus, 与众不同 *yǔzhòngbùtóng*, literally 'different from the masses', is commonly used to describe something that stands out from others because of its uniqueness or some outstanding attributes, and thus indicates a positive assessment.

TW 我們量身打造 A13 仿生時，致力於將機器學習技術貫徹於整個晶片，成就其他智慧型手機未曾實現的**卓越**體驗。

Wǒmen liàngshēn dǎzào A13 fǎngshēng shí, zhìlì yú jiāng jīqì xuéxí jìshù guànchè yú zhěnggè jīngpiàn, chéngjiù qítā zhìhuìxíng shǒujī wèicéng shíxiàn de **zhuóyuè** tǐyàn.

When we are custom-building A13 Bionic, we are committed to applying machine learning technology to the whole chip, to achieve an **excellent** experience never achieved by other smartphones.
['intensification': the degree of being impressive; up scaled: up-grading]

HK 我們特製的 A13 仿生，整個晶片設計以機器學習為重心，所成就的**出色**體驗，實非其他智能電話所能比擬。

Wǒmen tèzhì de A13 fǎngshēng, zhěnggè jīngpiàn shèjì yǐ jīqì xuéxí wéi zhòngxīn, suǒ chéngjiù de **chūsè** tǐyàn, shí fēi qítā zhìnéng diànhuà suǒ néng bǐnǐ.

'Our customized A13 Bionic, (where) the design of the whole chip focuses on machine learning, the **outstanding** experience that is achieved cannot be compared to other smartphones.'

['intensification': the degree of being impressive; up scaled: up-grading]

In this case, the source text does not use an overt scaling to present a positive assessment of the 'experiences', while all three target texts further characterize the user experience of the A13 Bionic chip with an explicit assessment of 'impressiveness'. Although different lexical items are selected, they all enhance the assessment via an up-graded scaling. Such enhancement is not due to any compelled choices: alternative congruent options are available for each target text. For the ML text, a more congruent realization might be: 这样我们实现了其他智能手机所不能实现的体验 *zhèyàng wǒmen shíxiàn le qítā zhìnéng shǒujī suǒ bù néng shíxiàn de tǐyàn* 'in this way we achieve an experience that cannot be achieved on other smartphones'. For the other two target texts, the modifiers of 'the experience' can be simply omitted: for the TW text, 成就其他智慧型手機未曾實現的體驗 *chéngjiù qítā zhìhuìxíng shǒujī wèicéng shíxiàn de tǐyàn* 'to achieve the experience that other smartphones never achieved'; and for the HK text, 所成就的體驗，實非其他智能電話所能比擬 *suǒ chéngjiù*

de tǐyàn, shí fēi qítā zhìnéng diànhuà suǒ néng bǐnǐ ‘the experience that is achieved cannot be compared to other smartphones’.

All three translators of translations for different markets may supply additional instances of a quantified value.

Example 6.5 [CS 3-the iPhone 11 Pro]

EN Be ready when your photo op turns into a video op.

[null]

ML 随手切换，拍照**秒**变拍视频。

Suíshǒu qiēhuàn, pāi zhào **miǎo** biàn pāi shìpín.

‘Switch with ease, photo op **in a second** turns into a video op.’

[intensification via/as quantification: the vigour of being instantaneous; up scaled: up-grading[3]]

TW 準備好，拍照**隨時**切換為拍片。

Zhǔnbèi hǎo, pāizhào **suíshí** qiēhuàn wéi pāipiàn.

‘Get ready, photo op **at any time** switches to a video op.’

[‘quantification’: EXTENT: distribution: time; up scaled: max-grading]

HK 做好準備，拍照**隨時**變拍片。

Zuò hǎo zhǔnbèi, pāizhào **suíshí** biàn pāipiàn.

‘Be ready, photo op **at any time** turns into a video op.’

[‘quantification’: EXTENT: distribution: time; up scaled: max-grading]

In this case, the translator of each target text offers an evaluation with respect to extent in time, with a slight difference in the level of scaling. The bare statement—拍照变拍片 *pāizhào biàn pāipiàn* ‘photo op turns into a video op’—is suitable for all three target texts,

[3] Interestingly, the upscaling of the vigour of being ‘instantaneous’ is formulated via a downscaling of the extent in time.

but translators choose to heighten the convenience of switching between the function of taking photos and taking videos on an iPhone 11 Pro.

It has also been noted that translators often show a variation in the number of supplied instances of additional scaled value. Example 6.6 illustrates a case where translators expand the assessment of the product to different extents.

Example 6.6 [CS 2-the iPad Pro]

EN **iPadOS is designed** to harness the power and performance **of iPad Pro.**

[null]

ML **iPadOS** 的设计旨在**充分**发挥 iPad Pro 的**强劲**动力和**出色**性能。

iPadOS de shèjì zhǐzài **chōngfèn** fāhuī iPad Pro de **qiángjìng** dònglì hé **chūsè** xìngnéng.

'iPadOS's design aims to fully display iPad Pro's forceful power and outstanding performance.'

充分发挥 ***chōngfèn*** *fāhuī* '**fully** display': ['intensification': the vigour of operating; up scaled: max-grading]

强劲动力 ***qiángjìng*** *dònglì* '**forceful** power': ['intensification': the degree of being capable; up scaled: up-grading]

出色性能 ***chūsè*** *xìngnéng* '**outstanding** performance': ['intensification': the degree of being good; up scaled: up-grading]

TW **iPadOS** 的設計，可**充分**發揮 iPad Pro 的能力和效能表現。

iPadOS de shèjì, kě **chōngfèn** fāhuī iPad Pro de nénglì hé xiàonéng biǎoxiàn.

'iPadOS's design, can fully display iPad Pro's ability and efficacy in performance.'

充分發揮 ***chōngfèn*** *fāhuī* '**fully** display': ['intensification': the vigour of operating; up scaled: max-grading]

HK **iPadOS** 的設計，可**充分**發揮 iPad Pro 的**強勁**效能表現。

iPadOS de shèjì, kě **chōngfèn** fāhuī iPad Pro de **qiángjìng** xiàonéng biǎoxiàn.

'iPadOS's design, can fully display iPad Pro's forceful efficacious performance.'

充分發揮 ***chōngfèn*** *fāhuī* '**fully** display': ['intensification': the vigour of operating; up scaled: max-grading]

強勁效能表現 ***qiángjìng*** *xiàonéng biǎoxiàn* '**forceful efficacious performance**'): ['intensification': the degree of being good; up scaled: up-grading]

In the source-text utterance, no instances of subjective evaluations are identified. However, the translator of the ML text provides three extra evaluations in the correlated target-text utterance: one for the overall performance of iPadOS**, 充分**发挥 ***chōngfèn*** *fāhuī* '**fully** display', to indicate that the iPadOS system can support any operations on iPad Pro with full strength; one for the work capability of the device, with the extra evaluation characterizing its power as **强劲**动力 ***qiángjìng*** *dònglì* '**forceful power**'; and one for the performance of the iPad Pro, characterizing it as **出色**性能 ***chūsè*** *xìngnéng* 'outstanding performance'. By providing three extra instances of evaluation, the translator of the ML text establishes three different parameters to heighten the assessment of the operating system on iPad Pro.

Translators of the TW text and HK text make similar choices of expansion, but to a different extent. The TW text only presents one extra evaluation with respect to the performance of the iPadOS system. The HK text, by contrast, provides extra evaluations for the performance of the iPadOS system and the performance of the iPad Pro but *the power* is omitted in the HK translation: we may assume that the assessment of the work capability is embedded in the evaluation provided for the performance of the device—**強勁**效能表現 ***qiángjìng*** *xiàonéng biǎoxiàn* '**forceful efficacious performance**'. Nevertheless, for this case, three expansion shifts are identified in the ML text, two in the HK text, and one in the TW text.

Furthermore, while all target texts include some instances of expansion shift, the findings presented above also indicate that there is considerable variation between translations in terms of the rate of these shifts—at least with respect to the translations of two of the

advertisements (only mild variation is observed among translations of the iPad Pro advertisement, see Table 6.2).

In these two advertisements—the iMac advertisement and the iPhone 11 Pro advertisement—the translation intended for the Hong Kong market stands out by showing noticeably higher frequencies of shifts than the translations for the other two markets (as shown in Table 6.1 and Table 6.3). Taking the frequency observed in the iPhone 11 Pro advertisement as an example, there are 19 instances of expansion shifts in the Hong Kong translation, versus only 11 in the corresponding Taiwan translation and 15 in the corresponding mainland China translation. It seems plausible that, because of this, the iPhone 11 Pro advertisement in the Hong Kong market may have enhanced promotional vigour. This is in line with the findings reported in Chapter 5. More specifically, it has been observed that there are more instances of shifts in the level of scaling in the Hong Kong dataset: that is to say, the translator more often supplies an upscaling or maximization when translating a source-text utterance in which there is no scaling.

Below are some examples of instances where only the Hong Kong translator expands in this way: i.e., in translating a given source-text utterance, the Hong Kong translator adds an additional scaled value, while translators for the mainland China market and Taiwan market either provide translations of only the scaled values present in the source text, or even remove the original scaling altogether.

Example 6.7[4] [CS 3-the iPhone 11 Pro]

EN iOS 13 lets you edit videos just like you edit photos.
[null]

ML 使用 iOS 13，你可以像修照片那样编辑视频……
Shǐyòng iOS 13, nǐ kěyǐ xiàng xiū zhàopiàn nàyàng biānjí shìpín…
'Using iOS 13, you can edit videos like the way you edit photos…'
[null]

TW iOS 13 讓你能像編輯照片般剪輯影片……
iOS 13 ràng nǐ néng xiàng biānjí zhàopiàn bān jiǎnjí yǐngpiàn…
iOS 13 allows you to edit videos like you edit photos…
[null]

[4] This example was discussed as Example 5.6 in Chapter 5 to illustrate a shift from null-grading to up-grading.

HK iOS 13 讓你**輕鬆**剪輯影片，簡單就如編輯相片。

iOS 13 ràng nǐ **qīngsōng** jiǎnjí yǐngpiàn, jiǎndān jiùrú biānjí xiàngpiàn.

'iOS 13 lets you **effortlessly** edit videos, as simply as editing photos.'

['intensification': the vigour of being effortless; up scaled: up-grading]

The source text can be viewed as implying an assessment of the 'effortlessness' of editing videos on an iPhone 11 Pro through the contrast between editing videos and editing photos. This assessment relies on the practical experience that editing videos is usually harder than editing photos, and such an implication is retained in the ML and TW texts. The HK text, however, further enhances the 'effortlessness' provided by the iOS 13 system with an additional overt scaling of the vigour of 'being effortless'—iOS 13 讓你**輕鬆**剪輯影片，簡單就如編輯相片 iOS 13 *ràng nǐ **qīngsōng** jiǎnjí yǐngpiàn, jiǎndān jiùrú biānjí xiàngpiàn* 'iOS 13 lets you **effortlessly** edit videos, as simple as editing photos'.

We may take the expansion shift presented in the HK text in Example 6.7 as an instance of explication, where the translator aims to make the implied assessment more explicit to the reader. There are also cases where an assessment is explicitly presented in the source text, but the translator of Hong Kong translation still provides an extra scaled value in the target-text utterance.

Example 6.8 [CS 3-the iPhone 11 Pro]

EN The bright**est**, sharp**est** iPhone display **ever**.

The bright**est**: ['intensification': the degree of being bright; up scaled: max-grading]

(the) sharp**est**: ['intensification': the degree of being sharp; up scaled: max-grading]

ML **迄今最**明亮、**最**锐利的 iPhone 显示屏。

Qìjīn zuì míngliàng, **zuì** ruìlì de iPhone xiǎnshìpíng.

'**Till now** the bright**est**, sharp**est** iPhone display.'

最明亮 ***zuì*** *míngliàng* 'the bright**est**': ['intensification': the degree of being bright; up scaled: max-grading]

最锐利 ***zuì*** *ruìlì* 'the sharpest': ['intensification': the degree of being sharp; up scaled: max-grading]

TW **歷來最**明亮、**最**清晰的 iPhone 顯示器。

Lìlái zuì míngliàng, **zuì** qīngxī de iPhone xiǎnshìqì.

'**Till now** the bright**est**, clear**est** iPhone display.'

最明亮 ***zuì*** *míngliàng* 'the bright**est**': ['intensification': the degree of being bright; up scaled: max-grading]

最清晰 ***zuì*** *qīngxī* 'the clear**est**': ['intensification': the degree of being clear; up scaled: max-grading]

HK **歷來最**亮眼、**最**清晰銳利[5]的 iPhone 顯示器。

Lìlái zuì liàngyǎn, **zuì** qīngxī ruìlì de iPhone xiǎnshìqì.

'**Till now** the bright**est**, **most** clear (and) sharp (the clearest and the sharpest) iPhone display.'

最亮眼 ***zuì*** *liàngyǎn* 'the bright**est**': ['intensification': the degree of being bright; up scaled: max-grading]

最清晰 ***zuì*** *qīngxī* 'the clear**est**': ['intensification': the degree of being clear; up scaled: max-grading]

(最) 锐利 **(*zuì*)** *ruìlì*; 'the sharp**est**': ['intensification': the degree of being sharp; up scaled: max-grading]

In this case, the source text offers two instances of maximization—one referring to 'brightness' and another to 'sharpness'—to indicate a positive assessment of the performance of the display on an iPhone 11 Pro. The ML and TW target texts also present two instances of maximization, while the translator of the TW target text makes a slight difference by selecting the wording **最**清晰 ***zuì*** *qīngxī* 'the clear**est**' which refers to a max-graded scaling

[5] **最**清晰銳利 ***zuì*** *qīngxī ruìlì* can be analysed as a combination of **最**清晰 ***zuì*** *qīngxī* 'the clear**est**' and **最**锐利 ***zuì*** *ruìlì* 'the sharp**est**', and hence this nominal group actually includes two maximizations.

with respect to 'clearness'[6]. Although the wording is different, the scaling of 'being sharp' and of 'being clear' are both semantically relevant in this context: sharper graphics or texts on a display usually look clearer. Interestingly, the HK text presents three instances of maximization—**最**亮眼 ***zuì*** *liàngyǎn* 'the bright**est**, **最**清晰 ***zuì*** *qīngxī* 'the clear**est**', and **最**锐利 ***zuì*** *ruìlì* 'the sharpest'. That is to say, the translator of the HK text not only retains the scaling of 'brightness' and 'sharpness' in the target-text utterance, but also provides all possible interpretations of *the sharpest* in the source text. In this manner, the promotional vigour of the advertisement is further enhanced in the Hong Kong translation.

6.3 Substitutions—tendencies across the dataset

I turn now to considering tendencies across the data set with respect to shifts involving substitutions of scaled values: that is, when a scaled value in the source-text utterance is replaced with a different scaled value in the correlated target-text utterance.

Table 6.4 Case study 1: Multiple Chinese translations for the iMac advertisement

ML	5
TW	1
HK	2

Table 6.5 Case study 2: Multiple Chinese translations for the iPad Pro advertisement

ML	5
TW	1
HK	2

Table 6.6 Case study 3: Multiple Chinese translations for the iPhone 11 Pro advertisement

[6] This is identified as an instance in my data set of a substitution shift in scaled value: the relevant issues are discussed in Section 6.3.

ML	5
TW	3
HK	4

According to my findings, substitution shifts can be observed in the data set consistently across all three types of target texts, though often at low or relatively low rates: for example, in the iMac and iPad Pro advertisement, there is just one instance of such a shift identified in Taiwan translations, as shown in Table 6.4 and Table 6.5. As discussed above, the semantic differences caused by such substitutions are subtle. Most cases identified in the case studies reflect translators' individual choices, but occasionally multiple translators may make similar choices. Here is an example where a substitution of scaled value is observed in all three types of target texts.

Example 6.9 [CS 1-the iMac]

EN VR makes its debut on iMac, with the ability to edit 360° video in apps like Final Cut Pro and create **cutting-edge** 3D VR content.

['intensification': the degree of being developed; up scaled: max-grading]

ML VR 首次亮相于 iMac，你可以在 Final Cut Pro 等 app 中进行 360°视频剪辑，以及创建**精彩的** 3D VR 内容。

VR shǒucì liàngxiàng yú iMac, nǐ kěyǐ zài Final Cut Pro děng app zhōng jìnxíng 360° shìpín jiǎnjí, yǐjí chuàngjiàn **jīngcǎi de** 3D VR nèiróng.

'VR debuts on iMac, you can process 360° video editing in apps like Final Cut Pro, and create **excellent** 3D VR content.'

['intensification': the degree of being good; up scaled: up-grading]

TW 虛擬實境 (VR) 首次在 iMac 上現身，讓你可在 Final Cut Pro 等 app 上編輯 360°影片及製作**頂尖的** 3D 虛擬實境內容。

Xūnǐ shíjìng (VR) shǒucì zài iMac shàng xiànshēn, ràng nǐ kě zài Final Cut Pro děng app shàng biānjí 360° yǐngpiàn jí zhìzuò **dǐngjiān de** 3D xūnǐ shíjìng nèiróng.

'Virtual Reality (VR) debuts on iMac, allows you edit 360° video in apps like Final Cut Pro and create **the top** 3D virtual reality content.'

['intensification': the degree of being good; up scaled: max-grading]

HK VR 技術首度於 iMac 登場，讓你可透過 Final Cut Pro 等 app 來編輯 360°影片，以及製作**頂尖的** 3D VR 內容。

VR jìshù shǒudù yú iMac dēngchǎng, ràng nǐ kě tòuguò Final Cut Pro děng app lái biānjí 360° yǐngpiàn, yǐjí zhìzuò **dǐngjiān de** 3D VR nèiróng.

'VR technology debuts on iMac, let you can edit 360° video through apps like Final Cut Pro, and create **the top** 3D VR content.'

['intensification': the degree of being good; up scaled: max-grading]

In this case, the source text characterizes the 3D VR content created on an iMac as ***cutting-edge***, indicating a max-graded scaling with respect to the degree of 'being developed', in all three target texts this is substituted by the degree of 'being good'. The translators of the TW text and HK text choose the same wording—**頂尖的** ***dǐngjiān de*** '**top**'—to realize the max-graded scaling of 'goodness', whereas the translator of the ML text not only substitutes the original scaled value but also weakens the level of scaling—**精彩的** 3D VR 內容 ***jīngcǎi de*** 3D VR *nèiróng* '**excellent** 3D VR content'. An alternative option for realizing *cutting-edge* in Chinese might be 尖端 *jiānduān*—which as a noun means 'tip' and is commonly used to indicate that a technique is the most advanced in the field: for example, **尖端**科技 ***jiānduān*** *kējì*, a common translation equivalent for '**cutting-edge** technology'. Interestingly, none of the translators select this seemingly more congruent option, probably because 尖端 *jiānduān* is an epithet that is usually applied to the industry as a whole rather than to the work of individuals: '你可……制作/创建……3D VR 内容' *nǐ kě… chuàngjiàn* / *zhìzuò*…3D VR *nèiróng* 'you can…create…3D VR content', as presented in the three translations. In the source text, however, there is no involvement of customers. That is to say, the choice of the scaled value represents an instance of evaluation constrained by other co-present choices in the utterance.

One tendency can be observed which is of some further potential interest: the fact that these substitutions occur more frequently in the ML target texts than in the other target texts. While the difference is small with respect to the iPhone and the iPad advertisements, in the iMac translation the difference is quite a noticeable one. Furthermore, as mentioned above, a substitution shift may result from a choice of specifying.

Example 6.10 [CS 1-the iMac]

EN And Turbo Boost gives you even **more** power when you're using processor-intensive applications like Logic Pro or Final Cut Pro.

['intensification': the degree of being capable; up scaled: up-grading]

ML 而 Turbo Boost 技术，还能在你使用 Logic Pro 或 Final Cut Pro 等需要大量处理器资源的应用软件时，将速度**进一步**提升。

Ér Turbo Boost jìshù, hái néng zài nǐ shǐyòng Logic Pro huò Final Cut Pro děng xūyào dàliàng chǔlǐqì zīyuán de yìngyòng ruǎnjiàn shí, jiāng sùdù **jìnyībù** tíshēng.

'And Turbo Boost technology, when you're using Logic Pro or Final Cut Pro and other applications that need plenty of processor resources, can **further** enhance the speed.'

['intensification': the degree of speed; up scaled: up-grading]

TW 此外，當你使用如 Logic Pro 或 Final Cut Pro 等需要大量處理器效能的應用程式時，Turbo Boost 能為你提升處理速度。

Cǐwài, dāng nǐ shǐyòng rú Logic Pro huò Final Cut Pro děng xūyào dàliàng chǔlǐqì xiàonéng de yìngyòng chéngshì shí, Turbo Boost néng wéi nǐ tíshēng chǔlǐ sùdù.

'Furthermore, when you're using applications that need plenty of processor efficacy like Logic Pro or Final Cut Pro, Turbo Boost can increase processing speed for you.'

[null]

HK Turbo Boost 技術並為你注入**更強**力量，讓你使用 Logic Pro 或 Final Cut Pro 等需要大量運算的應用程式時……

Turbo Boost jìshù bìng wèi nǐ zhùrù **gèng qiáng** lìliàng, ràng nǐ shǐyòng Logic Pro huò Final Cut Pro děng xūyào dàliàng yùnsuàn de yìngyòng chéngshì shí…

'The Turbo Boost technique also infuses **stronger** power for you, (and) when (you're) using applications that need plenty of calculation like Logic Pro or Final Cut Pro allows you to…'
['intensification': the degree of being capable; up scaled: up-grading]

In the source text, the expression *gives you even **more** power* presents an upscaling of the degree of 'being capable', indicating an assessment of the capability of the Turbo Boost technology. This target remains the same in the ML text, but the scaled value is replaced by an up-scaled evaluation of the speed—将速度**进一步**提升 *jiāng sùdù **jìnyībù** tísheng* 'to **further** enhance the speed'. That is to say, instead of scaling with respect to the power offered by the Turbo Boost technology, the translator of the ML text presents a scaling with respect to the speed. It can also be assumed that the translator has probably made such a change to specify the assessment of a general property—'being capable'—into a more specific property—'being speedy'. Interestingly, such a substitution can also be observed in the TW text: Turbo Boost 能為你提升處理速度 Turbo Boost *néng wéi nǐ tíshēng chǔlǐ sùdù* 'Turbo Boost can increase processing speed for you'; the only difference being that the translator of the TW text does not 'boost' the assessment with any scaling resources.

Based on this small number of cases, it is difficult to infer any semantic differences to the overall communicative effect or focus. However, since substitution shifts can be viewed as a shift of the parameter of scaling, the cases identified in my data set may have the potential to show between what kinds of parameters a substitution shift is more likely to occur.

Firstly, there are substitutions between a scaling of necessity or certainty and a scaling of time qualities—for example, extent in time, or the intensity of quickness or instantaneousness: four such cases have been consistently observed across all three case studies.

Example 6.11[7] [CS 3-the iPhone 11 Pro]

EN …and **simply** tap to capture it.

['intensification': the degree of necessity; down scaled: down-grading]

ML ……而且轻点一下也能将它拍下来。

…érqiě qīngdiǎn yī xià yě néng jiāng tā pāi xiàlái.

'…and tap to capture it.'

[null]

TW ……你**只要**輕點一下就能拍攝。

…nǐ **zhǐyào** qīngdiǎn yī xià jiù néng pāishè.

'…you **only-need** to tap to capture (it).'

['intensification': the degree of necessity; down scaled: down-grading]

HK ……並**隨時**輕點即拍。

…bìng **suíshí** qīngdiǎn jí pāi.

'…and **at any time** tap to capture.'

['quantification': EXTENT: distribution: time; up scaled: max-grading]

In the source text, ***simply*** indicates a down-scaling with respect to the degree of necessity: if users want to capture a view with the camera on an iPhone 11 Pro, all they need to do is just tap. This scaling of necessity is omitted in the ML text, while it is retained in the TW text through the utilization of **只要** ***zhǐyào*** '**only need~just**'. In the HK text a substitution shift is observed whereby the overall positive assessment of the user experience is retained, but the parameter of scaling shifts to availability in time: **隨時** ***suíshí*** '**at any time**'.

Example 6.12 [CS 3-the iPhone 11 Pro]

[7] This example was also discussed as Example 5.15 in Chapter 5 under the heading of shifts from down-grading to null-grading.

EN Say you're taking photos and you see something **you've got to** catch on video.

['intensification': the degree of certainty; up scaled: max-grading]

ML 有时你正在拍照，却发现有些精彩**必须**用视频拍下来……

Yǒushí nǐ zhèngzài pāi zhào, què fāxiàn yǒuxiē jīngcǎi **bìxū** yòng shìpín pāi xiàlái…

'Sometimes you're taking photos, but find some excellent (things) that **must** be caught on video…'

['intensification': the degree of certainty; up scaled: max-grading]

TW 當你在拍照時，如果看到某個景象**一定**要用影片捕捉……

Dāng nǐ zài pāi zhào shí, rúguǒ kàn dào mǒu gè jǐngxiàng **yīdìng** yào yòng yǐngpiàn bǔzhuō…

'When you're taking photos, if (you) see a view (that you) **must** capture on video…'

['intensification': the degree of certainty; up scaled: max-grading]

HK 當你正在拍照，一個畫面突然出現，令你想**即時**以影片捕捉……

Dāng nǐ zhèng zài pāi zhào, yī gè huàmiàn tūrán chūxiàn, lìng nǐ xiǎng **jíshí** yǐ yǐngpiàn bǔzhuō…

'When you're taking photos, (and) an image suddenly shows up, (and makes) you want to **immediately** capture (it) on video…'

['intensification': the vigour of being instantaneous; up scaled: up-grading]

In this case, the source text offers a scaling to intensify 'the degree of certainty': ***you've got to*** *catch on video*. Such scaling is realized congruently in the ML text and TW text, while in the HK text it is replaced by a scaling of instantaneousness: **即時**以影片捕捉 ***jíshí*** *yǐ yǐngpiàn bǔzhuō* '**immediately** capture on video'.

Further substitution shifts have been identified in two of the case studies involving a shift from a scaling of degree of qualities to one of vigour of processes. Four such cases are observed in the data set, as exemplified in Example 6.13.

Example 6.13 [CS 1-the iMac]

EN macOS is the operating system that **powers everything you do on a Mac**.
[intensification via/as quantification: the degree of being capable; up scaled: max-grading]

ML macOS 是助你在 Mac 上**尽情**施展的强大操作系统。

MacOS shì zhù nǐ zài Mac shàng **jìnqíng** shīzhǎn de qiángdà cāozuò xìtǒng.

'macOS is the powerful operating system that helps you **thoroughly** perform on a Mac.'

['intensification': the vigour of being engaged; up scaled: max-grading]

TW macOS 作業系統，**成就你在 Mac 上所做的一切**。

macOS zuòyè xìtǒng, **chéngjiù nǐ zài Mac shàng suǒ zuò de yīqiè**.

'macOS operating system, **achieve everything you do on a Mac**.'

[intensification via/as quantification: the degree of being capable; up scaled: max-grading]

HK macOS 操作系統，**成就你在 Mac 上所做的一切**。

macOS cāozuò xìtǒng, **chéngjiù nǐ zài Mac shàng suǒ zuò de yīqiè**.

'macOS operating system, **achieve everything you do on a Mac**.'

[intensification via/as quantification: the degree of being capable; up scaled: max-grading]

In the source text, *powers everything you do* is identified as an instance of intensification via/as quantification, because the capability of handling tasks on the computer is assessed via an upscaling of quantity. Put differently, this instance of force in the source text can be viewed as a quantity metaphor that indicates a subjective evaluation with respect to 'the

degree of being capable'. In the ML text, however, the assessment is indicated via a scaling with respect to 'the vigour of being engaged'—**尽情**施展 ***jìnqíng*** *shīzhǎn* '**thoroughly** perform': that is, the scaled value shifts from the degree of quality to the vigour of process. This case of meaning shift, however, is not a compelled translation shift that a translator must make, because the means of metaphorical scaling of degree/quality can be realized along the same lines, as rendered by the translators of the TW and HK texts:, **成就你在 Mac 上所做的一切** ***chéngjiù nǐ zài*** **Mac** ***shàng suǒ zuò de yīqiè*** **'achieve everything you do on a Mac'**.

These may be viewed as merely subtle shifts relating to translators' individual choices of lexical items. However, such changes might possibly cause a shift in relation to the target—i.e., the item to which an assessment is ascribed—resulting in a greater difference in the promotion orientation: for example, from the promotion of the product itself to the promotion of the user experience. One such case is presented in Example 6.14.

Example 6.14 [CS 2-iPad Pro]

EN It [Trackpad] allows control of the new cursor in iPadOS, which is **perfect for** tasks like editing a spreadsheet, selecting text, or simply doing everything right from the trackpad.

['intensification': the degree of being capable; up scaled: max-grading]

ML 你可以通过它来控制 iPadOS 中的全新光标，**得心应手地**进行电子表格编辑、文本选取这类特别需要光标的工作。当然，你也可以直接从触控板入手来处理各项事务。

Nǐ kěyǐ tōngguò tā lái kòngzhì iPadOS zhōng de quánxīn guāngbiāo, **déxīnyìngshǒu de** jìnxíng diànzǐ biǎogé biānjí, wénběn xuǎnqǔ zhè lèi tèbié xūyào guāngbiāo de gōngzuò. Dāngrán, nǐ yě kěyǐ zhíjiē cóng chùkòngbǎn rùshǒu lái chǔlǐ gè xiàng shìwù.

'You can use it to control the all-new cursor in iPadOS, **in a masterly fashion** operate spreadsheet editing, text selecting these tasks that specifically need the cursor. Of course, you can also to deal with different jobs directly from the trackpad.'

['intensification': the degree of being capable; up scaled: up-grading]

TW 它可讓你操控 iPadOS 中的全新游標功能，**最**適合用來做精細的工作，例如編輯試算表、選取文字。甚至直接在觸控式軌跡板上，處理所有的事情。

Tā kě ràng nǐ cāokòng iPadOS zhōng de quánxīn yóubiāo gōngnéng, **zuì** shìhé yòng lái zuò jīngxì de gōngzuò, lìrú biānjí shìsuànbiǎo, xuǎnqǔ wénzì. Shènzhì zhíjiē zài chùkòngshì guǐjìbǎn shàng, chǔlǐ suǒ yǒu de shìqíng.

'It can let you control the iPadOS' all-new cursor function, **most** suitable for doing delicate tasks, such as editing spreadsheets, selecting texts, to the extent of dealing with everything directly on the trackpad.'

['intensification': the degree of being capable; up scaled: max-grading]

HK 它讓你控制 iPadOS 的全新游標，**最**適合處理不同工作，例如編輯試算表、選取文字，或直接在觸控板上完成你要做的事。

Tā ràng nǐ kòngzhì iPadOS de quánxīn yóubiāo, **zuì** shìhé chǔlǐ bùtóng gōngzuò, lìrú biānjí shìsuànbiǎo, xuǎnqǔ wénzì, huò zhíjiē zài chùkòngbǎn shàng wánchéng nǐ yào zuò de shì.

'It allows you control iPadOS' all-new cursor, **most** suitable for dealing with different tasks, such as editing spreadsheets, selecting texts, or finish the things you need to do directly on the trackpad.'

['intensification': the degree of being capable; up scaled: max-grading]

In this case, the expression ***perfect for*** in the source text indicates an evaluation of the performance of the Trackpad: in other words, the Trackpad is the best match for the new designed cursor in the iPadOS operating system in dealing with multiple tasks. Overall, the evaluation in the source text is ascribed to the product—the iPad Pro. Translators of the TW text and HK text both select the same wording—**最**適合 ***zuì*** *shìhé* '**most** suitable for' to realize the max-graded scaling of the work capability of the device. However, the target of the original assessment shifts to the user in the ML text. The expression **得心应手地** ***déxīnyìngshǒu de*** **'in a masterful fashion'** provides an assessment of the user experience rather than the product.

6.4 Potential text-wide consequences of shifts involving level, scaled value and target.

In this and previous chapters, I outlined translation shifts associated with the use in the source texts and their associated target texts of options from within the GRADUATION system: meanings by which intensities and quantities are subjectively up- or down-scaled. I have demonstrated the following trend across the dataset of nine target texts, i.e., that they all tend to provide more by way of upscaled or maximized values than their corresponding source text. This is on account of a target text either: (1) upscaling a quality associated with an entity, or a vigour associated with a process, when the source text offers no such scaling (as reported in Chapter 5); or (2) supplying additional scaled values, i.e., scaled qualities not referenced in the source-text utterance (as discussed in section 6.2 above). I have also reported that in some cases the translations substitute a scaled value in the source text with a different scaled value, potentially affecting the semantic orientation of the text (as discussed in section 6.3 above).

In this section I attempt to provide insights into the resulting consequences for the tone and semantic orientation of the target texts: potential differences between source and target text on account of, for example, a target text having substantially more instances of upscaling than its source text or offering a somewhat different sets of scaled values from its target text; with potentially different targets as well. It is no easy matter to identify just what these consequences for tone and semantic orientation might be, since it requires the analysis to go beyond individual cases of shift to propose findings with respect to the global orientation and communicative potential of each text as a whole. In an effort to offer something useful along these lines, the following strategies have been employed.

Firstly, I offer some statistical findings which compare source texts and their corresponding target text with respect to the number of intensifications and quantifications present in each case. These findings clearly show that all the target texts have a greater volume of upscaled or maximizing values than their source texts, largely as a result of an increase in the number of intensifications rather than of quantifications. On account of this, I have chosen to focus my attention on this tendency towards intensification in the target texts.

Secondly, I divide the scaled values into key semantic groupings: for example, whether the value being scaled is a matter of the capability of the product to perform tasks (‘degree of being capable’), of the product’s newness (‘degree of being recently released’), or of the product’s ease of use (‘vigour of being effortless’). Instances of values which fall into these categories are selected for close attention because: (1) they occur regularly in both source and

target texts; and (2), more importantly, it is with respect to these specific values that increases in occurrence can be observed in one or more of the target texts relative to the source text. For example, while the source text of the iPad Pro advertisement includes just one instance of a scaled value related to 'degree of being recently released', the corresponding Hong Kong target text present *five* such instances, highly suggestive of a reorientation in the translation to 'newness' as a compelling selling proposition.

6.4.1 Frequency of intensification versus quantification

As already indicated, instances of intensification far outweigh instances of quantification in both source and target texts. The number of these intensifications is greater in all the target texts than in their source texts. Instances are reported in Table 6.7.

	EN	ML	TW	HK
(CS 1) iMac	48	53	59	68
(CS 2) iPad Pro	44	52	59	61
(CS 3) iPhone 11 Pro	64	86	84	94

Table 6.7 Instances of intensification across source and target texts

Obviously, there is a clear increase, relative to the source texts, in these intensifications in the target texts, with the HK target texts standing out as including markedly higher numbers of intensifications than the Mainland China and the Taiwan target texts.

In contrast, there is much less variation in the number of quantifications across the source texts and their target texts. Instances are provided in Table 6.8.

	EN	ML	TW	HK
(CS 1) iMac	12	13	12	11
(CS 2) iPad Pro	15	12	14	17
(CS 3) iPhone 11 Pro	24	25	25	30

Table 6.8 Instances of quantification across source and target texts

We observe that in some cases there are slightly fewer instances of quantification in a target text relative to its source text and in other cases slightly more—and hence no clear tendency either way. Interestingly, the only pronounced difference in the count is for the Hong Kong translation for the iPhone 11 Pro advertisement, with 30 instances versus 24 in the source text. Given the mostly minimal differences in the number of quantifications, there seems to be no basis for proposing that shifts associated with such quantifications would result in any substantive differences in the communicative functionality of the target texts relative to the source text, and accordingly no further attention has been given in the analyses to shifts of this type. The only exception to this might be the case of the Hong Kong translation of the iPhone 11 Pro advertisement just mentioned. Based on the dataset, such an increase is in line either with the tendency of the HK target texts to amplify by adding more instances of upscaling, or with the tendency to reconstrue an evaluation of probability with a scaling of availability in time—one such instance has been given in Example 6.11, section 6.3.

6.4.2 Types of scaled values which increased in number

I turn now to discussing the meanings of scaled values which are associated with substantial increases in number in the target texts relative to their source text. The purpose of this analysis is to explore possible consequences for the overall semantic orientation and informational emphases of the target texts vis-à-vis the source text.

Some of these meanings involved instances of scaling relating to the aspects of the product themselves—for example, ***the best*** *display* ***yet***; or instances of scaling relating to aspects of the user's experience of the product—for example, 除此之外，你更可**盡享**先進的影片剪輯效能 *chúcǐzhīwài, nǐ gèng kě* ***jìnxiǎng*** *xiānjìn de yǐngpiàn jiǎnjí xiàonéng* 'besides, you also can **thoroughly enjoy** advanced video editing capability'.

In order to promote a commodity, various values of intensification may be used to reinforce or diminish certain properties of the commodity. The analyses reveal that, besides providing a general assessment with respect to a generalised positive assessment, via a scaling of 'the degree of being good', values of intensification are used to highlight specific properties such as the ability to complete or perform tasks—via scaling of 'the degree of being capable', the speed of processing tasks—via scaling of 'the degree of being speedy', or advances in technology—via scaling of 'the degree of being developed' or 'the degree of being recently

released'. In many cases, there is no change in the number of scalings of such meanings when target text and source text are compared; or the change is a slight one—a matter of just 1 or 2 instances. The analysis, therefore, turns on those meanings where increases (and potentially decreases) are more substantial, since such changes may potentially affect the overall semantic orientation of the text on a global scale. More substantial changes in frequency have been found in the following cases:

1. *iMac advertisement (case study 1):* a substantial increase in the Hong Kong translation of scaled values relating to the 'degree of being recently released' (newness of the product); also, a decrease of a lesser order in the mainland China translation of scaled values of this type.
2. *iPad Pro advertisement (case study 2):* (a) a substantial increase in the Hong Kong and Taiwan translations of scaled values relating to the 'degree of being recently released' (newness of the product); (b) an increase in the mainland China translation of scaled values relating to 'degree of being capable'.
3. *iPhone 11 Pro advertisement (case study 3):* (a) a substantial increase in all the target texts of scaled values relating to the 'degree of being recently released' (newness of the produce); (b) an increase in the mainland China translation of scaled values relating to 'degree of being capable'; (c) a substantial increase in the mainland China and Hong Kong translations of scaled values relating to the 'effortlessness' of the user's experience of the product.

iMac advertisement (case study 1)

The analysis of the iMac advertisement texts identifies substantial differences between the source text and its target texts with respect to the key meaning of newness—'the degree of being recently released'.

Table 6.9 The iMac advertisement—instances of scaled values relating to 'newness' in source and target texts

	EN	ML	TW	HK
degree of being recently released	5	2	5	12

With respect to newness, shifts in the HK target text clearly result in this quality being more strongly foregrounded than is the case in the source text, while there is no increase in the number of instances in the Taiwan translation, and there is a smaller number of such scalings in the Mainland China translation. Even while no definitive conclusions are possible with respect to this, it still seems reasonable to see in this an anticipation on the part of the Hong Kong translator that 'newness' will be highly valued in the Hong Kong market. To illustrate what is at stake in the shifts giving this higher count in the HK target text, the following examples are provided, basically concerned with shifts of additional scaling.

Example 6.15

EN macOS High Sierra brings new forward-looking technologies and enhanced features to your Mac.

ML 而 macOS High Sierra 更为你的 Mac 带来前瞻性的新技术和增强的功能。

Ér macOS High Sierra gèng wèi nǐ de Mac dài lái qiánzhānxìng de xīn jìshù hé zēngqiáng de gongnéng.

'And macOS High Sierra also brings your Mac forward-looking new technology and enhanced function.'

TW macOS High Sierra 為你的 Mac 帶來前瞻性的新技術以及更卓越的功能。

macOS High Sierra wèi nǐ de Mac dài lái qiánzhānxìng de xīn jìshù yǐjí gèng zhuóyuè de gongnéng.

'macOS High Sierra brings your Mac forward-looking new technology and more excellent function.'

HK macOS High Sierra 為你的 Mac 帶來各項具前瞻性的**全新**技術，功能更見卓越……

macOS High Sierra wèi nǐ de Mac dài lái gè xiàng jù qiánzhānxìng de **quánxīn** jìshù, gongnéng gèngjiàn zhuóyuè…

‘macOS High Sierra brings your Mac various forward-looking **all-new** technology, function (is) more excellent…’

As shown in Example 6.15, the source text praises the technology provided by the macOS High Sierra operating system as *new* and *forward-looking*, while the HK text is the only target text that further heightens the assessment via a maximization of ‘newness’—**全新** ***quánxīn*** ‘**all-new**’.

Such cases can be consistently observed in the HK target text. Here is an example where the translator of the HK target text chooses to make all assessments relevant to ‘newness’ maximized in the utterance.

Example 6.16

EN The new iMac is packed with all-new processors, the latest graphics technologies, innovative storage, and higher-bandwidth connectivity.

ML 新款 iMac 配备全新的处理器、新一代的图形技术、创新的存储以及更高带宽的各种接口。

Xīnkuǎn iMac pèibèi quánxīn de chǔlǐqì, xīnyīdài de túxíng jìshù, chuàngxīn de cúnchǔ yǐjí gèng gāo dàikuān de gè zhǒng jiēkǒu.

‘The new iMac is equipped with all-new processor, new generation graphics technology, innovative storage and higher-bandwidth various connectors.’

TW 新款 iMac 配備全新處理器、最新繪圖處理技術、創新的儲存裝置以及更高頻寬的連結技術。

Xīnkuǎn iMac pèibèi quánxīn chǔlǐqì, zuì xīn huìtú chǔlǐ jìshù, chuàngxīn de chǔcún zhuāngzhì yǐjí gèng gāo pínkuān de liánjié jìshù.

‘The new iMac is equipped with all-new processor, the latest graphics processing technology, innovative storage device and higher-bandwidth connection technology.’

HK 全新 iMac 配備全新的處理器、最新的圖像處理技術、創新的儲存設備，以及頻寬更高的連接功能。

Quánxīn iMac pèibèi quánxīn de chǔlǐqì, zuì xīn de túxiàng chǔlǐ jìshù, chuàngxīn de chǔcún shèbèi, yǐjí pínkuān gèng gāo de liánjiē gongnéng.

'**The all-new** iMac is equipped with all-new processor, the latest graphics processing technology, innovative storage equipment, and bandwidth-higher connection function.'

In this case, the source text has already presented a couple of instances of max-graded scaling of 'newness'—***all-new*** *processors*, ***the latest*** *graphics technologies*—all of which contribute to enhancing the 'newness' of the iMac. However, the translator of HK text turns the volume higher by ascribing a maximization to 'the iMac'—全新 iMac ***quánxīn*** iMac '**all-new** iMac', while the other two target texts only provide 新款 iMac *xīnkuǎn* iMac 'new iMac'.

Conversely, the lower number of instances of upscaling of values of 'newness' may be suggestive of downgrading of the selling power of 'newness' by the Mainland China translator. Example 6.16 actually also illustrates a case of omission of the scaling of 'newness' in mainland China translation—the translator renders ***the latest*** *graphics technologies* in the source text into 新一代的图形技术 *xīnyīdài de túxíng jìshù* 'new generation graphics technology', even though both TW and HK texts feature maximization. Here is another example.

Example 6.17

EN iMac is now equipped with seventh-generation Intel Core i5 and i7 processors and **the latest** high-performance graphics.

ML iMac 现配备第七代 Intel Core i5 和 i7 处理器以及新一代高性能图形处理器……

iMac xiàn pèibèi dì-qī dài Intel Core i5 hé i7 chǔlǐqì yǐjí xīnyīdài gāo xìngnéng túxíng chǔlǐqì…

'iMac is now equipped with seventh generation Intel Core i5 and i7 processors and new generation high-performance graphics processor…'

TW iMac 現在配備第七代 Intel Core i5 與 i7 處理器，以及**最新**高效能繪圖處理……

iMac xiànzài pèibèi dì-qī dài Intel Core i5 yǔ i7 chǔlǐqì, yǐjí **zuì xīn** gāo xiàonéng huìtú chǔlǐ…

'iMac is now equipped with the seventh generation Intel Core i5 and i7 processors, and **the latest** high-efficacy graphics processor…'

HK iMac 現配備第七代 Intel Core i5 和 i7 處理器，以及**最新的**高效能圖像處理……

iMac xiàn pèibèi dì-qī dài Intel Core i5 hé i7 chǔlǐqì, yǐjí **zuì xīn de** gāo xiàonéng túxiàng chǔlǐ…

'iMac is now equipped with the seventh generation Intel Core i5 and i7 processors, and **the latest** high-efficacy graphics processor…'

As shown in Example 6.17, the upscaling of newness is again left out in the ML text, while the maximization is realized congruently in the TW and HK texts.

iPad Pro advertisement (case study 2)

The counts for scaled meanings which substantially increased or decreased in the iPad Pro advertisement texts are listed in Table 6.10.

Table 6.10 The iPad Pro advertisement—instances of scaled values relating to 'newness' and 'capability' in source and target texts

	EN	ML	TW	HK
degree of being recently released	1	3	5	5
degree of being capable	14	19	16	18

Here we note an increase in the count of scaled values relating to 'newness' across all the texts, with a more substantial increase in the translations intended for the Taiwan and Hong Kong markets. The following examples from the Taiwan and Hong Kong target texts illustrate what is at stake here communicatively. Presumably, this may again be taken as evidence of the assumption that 'newness' is highly valued.

Example 6.18

EN It's the new iPad Pro.

ML 它，就是新款 iPad Pro。

Tā, jiù shì xīnkuǎn iPad Pro.

'It is the new iPad Pro.'

TW 它，就是**全新** iPad Pro。

Tā, jiù shì **quánxīn** iPad Pro.

'It is the **all-new** iPad Pro.'

HK 這，就是**全新** iPad Pro。

Zhè, jiù shì **quánxīn** iPad Pro.

'This is the **all-new** iPad Pro.'

As shown in Example 6.18, the source text simply characterizes 'the iPad Pro' as 'new' and this characterization is retained in the ML text,[8] while the translators of the TW text and HK text choose to turn the volume of the assessment of 'newness' to the highest.

In some cases, the translator of the mainland China will provide an additional maximization of 'newness' in text just like the other translators.

Example 6.19

EN The Wide and new Ultra Wide[9] camera help you frame the perfect photo or video.

ML 广角摄像头和**全新的**超广角摄像头，助你拍出画面精美的照片和视频……

[8] Strictly speaking, 新款 iPad Pro *xīnkuǎn* iPad Pro (新一代 iPad Pro *xinyidai* iPad Pro 'new generation iPad Pro' would be another option) implies it is the latest model, while the alternative 新的 iPad Pro' *xin de* iPad Pro 'new iPad Pro' implies an iPad that has not been used.

[9] Technical terms in this and following examples are not considered to be GRADUATION resources.

Guǎngjiǎo shèxiàngtóu hé **quánxīn de** chāoguǎngjiǎo shèxiàngtóu, zhù nǐ pāichū huàmiàn jīngměi de zhàopiàn hé shìpín…

'The Wide camera and the **all-new** Ultra Wide camera, helps you take photos with exquisite images and videos…'

TW 廣角與**全新的**超廣角相機，協助你捕捉完美的照片或影片。

Guǎngjiǎo yǔ **quánxīn de** chāoguǎngjiǎo xiàngjī, xiézhù nǐ bǔzhuō wánměi de zhàopiàn huò yǐngpiàn.

'The Wide and the **all-new** Ultra Wide camera, helps you capture perfect photos or videos.'

HK 廣角和**全新**超廣角相機助你拍攝完美的相片或影片。

Guǎngjiǎo hé **quánxīn** chāoguǎngjiǎo xiàngjī zhù nǐ pāishè wánměi de xiàngpiàn huò yǐngpiàn.

'The Wide and the **all-new** Ultra Wide camera helps you take perfect photo or video.'

The factors influencing the translator in making such decisions are still unclear, because the addition of such maximization seems somewhat random. Nevertheless, from the perspective of the overall tone of the target text, the mainland China translation of the iPad Pro advertisement shows a higher emphasis on 'newness' than the source text.

With respect to scaled values associated with 'capability', the mainland China and Hong Kong translations stand out, especially the mainland China translation. The following examples from this text illustrate what is at stake communicatively.

Example 6.20

EN This combination of hardware, software, and unprecedented innovation makes iPad Pro the world's **best** device for augmented reality.

ML 这种硬件、软件与突破性创新技术的结合，让 iPad Pro 成为了体验增强现实的**强大**装备。

Zhè zhǒng yìngjiàn, ruǎnjiàn yǔ túpòxìng chuàngxīn jìshù de jiéhé, ràng iPad Pro chéngwéi le tǐyàn zēngqiáng xiànshí de **qiángdà** zhuāngbèi.

'This combination of hardware, software and breakthrough innovative technology make iPad Pro into a **powerful** device for experiencing augmented reality.'

TW 軟硬體結合前所未有的創新，使 iPad Pro 成為世上**最出色的**擴增實境裝置。

Ruǎnyìngtǐ jiéhé qiánsuǒwèiyǒu de chuàngxīn, shǐ iPad Pro chéngwéi shìshàng **zuì chūsè de** kuòzēng shíjìng zhuāngzhì.

'Software (and) hardware combine with never-seen-before innovation, make iPad Pro into the world's **most outstanding** augmented reality device.'

HK 硬件、軟件及劃時代創新理念的多方面結合，令 iPad Pro 成為體驗擴增實境的全球**最佳**裝置。

Yìngjiàn, ruǎn jiàn jí huàshídài chuàngxīn lǐniàn de duō fangmiàn jiéhé, lìng iPad Pro chéngwéi tǐyàn kuòzēng shíjìng de quánqiú **zuìjiā** zhuāngzhì.

'The multiple-aspect combination of hardware, software and epoch-making innovative ideas, make iPad Pro into the world's **best** device for experiencing augmented reality.'

As shown in Example 6.20, the source text presents an upscaling with respect to 'goodness' in praising the iPad Pro as the best device in the world for experiencing augmented reality. The TW text and HK text, congruently with the source text, offer a max-graded scaling of 'goodness' in this regard. However, the ML text replace the maximization of 'goodness' with an upscaling of 'capability'—让 iPad Pro 成为了体验增强现实的**强大**装备 *ràng* iPad Pro *chéngwéi le tǐyàn zēngqiáng xiànshí de **qiángdà** zhuāngbèi* 'make iPad Pro into a **powerful** device of experiencing augmented reality'.

The enhancement of 'capability' in a target text may also result from expansion shifts made by the translator.

Example 6.21[10]

EN iPadOS is designed to harness the power and performance of iPad Pro.

ML iPadOS 的设计旨在充分发挥 iPad Pro 的**强劲**动力和出色性能。

iPadOS de shèjì zhǐzài chōngfèn fāhuī iPad Pro de **qiángjìng** dònglì hé chūsè xìngnéng.

'iPadOS's design aims to fully display iPad Pro's **forceful** power and outstanding performance.'

TW iPadOS 的設計，可充分發揮 iPad Pro 的能力和效能表現。

iPadOS de shèjì, kě chōngfèn fāhuī iPad Pro de nénglì hé xiàonéng biǎoxiàn.

'iPadOS's design can fully display iPad Pro's ability and efficacy in performance.'

HK iPadOS 的設計，可充分發揮 iPad Pro 的**強勁**效能表現。

iPadOS de shèjì, kě chōngfèn fāhuī iPad Pro de **qiángjìng** xiàonéng biǎoxiàn.

'iPadOS's design can fully display iPad Pro's **forceful** efficacy in performance.'

In this case, the ML text characterizes 'the power' as 强劲 *qiángjìng* 'forceful', while there is no such characterization in the source text. The addition thus brings in an enhancement of the work capability of iPad Pro. With respect to the HK text, even though *the power* is omitted in the target text, an upscaling of 'capability' is added and ascribed to 'the performance'.

It has also been noted that, in some cases, all three target texts provide an additional assessment of 'capability', but only the ML and HK texts highlight this assessment using scaling resources.

Example 6.22

[10] The case has also been discussed in Example 6.6 above.

EN And when it's time to stream your favourite show or listen to your party playlist, iPad Pro has an amazing four speaker audio system built right in.

ML 而当你想要在线追追剧，或是为聚会找个在线歌单助助兴时，iPad Pro 出色的内置四扬声器系统就能派上大用场。

Ér dāng nǐ xiǎngyào zàixiàn zhuīzhuī jù, huòshì wèi jùhuì zhǎo ge zàixiàn gēdān zhùzhù xìng shí, iPad Pro chūsè de nèizhì sì yángshēngqì xìtǒng jiù néng pàishàng **dà** yòng chǎng.

'When you want to watch shows online, or look for an online playlist to heat up the party, iPad Pro's outstanding built-in four speaker audio system can play a **big** role.'

TW 當你需要串流播放自己喜愛的節目或播放派對舞曲時，iPad Pro 超讚的內建四揚聲器系統就能派上用場。

Dāng nǐ xūyào chuànliú bòfàng zìjǐ xǐ'ài de jiémù huò bōfàng pàiduì wǔqǔ shí, iPad Pro chāozàn de nèijiàn sì yángshēngqì xìtǒng jiù néng pàishàng yòngchǎng.

'When you need to stream (your) favourite program or play (your) party playlist, iPad Pro's super-awesome built-in four speaker audio system can play a role.'

HK 而當你想要串流喜愛的電視節目，或播放派對舞曲，iPad Pro 不同凡響的內置四揚聲器音響系統更大派用場。

Ér dāng nǐ xiǎngyào chuànliú xǐ'ài de diànshì jiémù, huò bōfàng pàiduì wǔqǔ, iPad Pro bùtóng fánxiǎng de nèizhì sì yángshēngqì yīnxiǎng xìtǒng gèng **dà** pài yòngchǎng.

'When you want to stream (your) favourite TV program, or play (your) party playlist, iPad Pro's extraordinary built-in four speaker audio system, also **greatly** plays a role ~ plays a **great** role.'

Translators of all three target texts bring in an extra assessment of the work capability of iPad Pro via the expression 派上用場 *pàishàng yòngchǎng*, which can be simply translated as 'be useful/helpful/capable in doing something'. Interestingly, the translators of the ML text and

HK text further heighten the assessment with an upscaling, giving a greater emphasis on 'capability', while the translator of the TW text does not.

iPhone 11 Pro advertisement (case study 3)

Instances of scaled meanings which increased or decreased substantially in the iPhone 11 Pro advertisement texts are presented in Table 6.11.

Table 6.11 iPhone 11 Pro advertisement—instances of scaled values relating to 'newness', 'capability', and 'effortlessness' in source and target texts

	EN	ML	TW	HK
degree of being recently released	1	8	10	8
degree of being capable	6	11	5	7
degree of effortlessness of user's experience	2	6	3	6

The increase with respect to the scaled values associated with 'newness' is again noted across all the target texts, a finding in line with the increase of 'newness' observed in the other two advertisements: the Taiwan translation stands out in this regard. This is suggestive of a more general tendency for 'newness' to be highly valued in all target texts compared to their source texts. Examples of this shift are provided below to illustrate what is at stake here communicatively.

Example 6.23

EN The new Apple-designed U1 chip

ML Apple 全新设计的 U1 芯片

Apple **quánxīn** shèjì de U1 xīnpiàn

'Apple **all-new** designed U1 chip'

TW Apple 全新設計的 U1 晶片

Apple **quánxīn** shèjì de U1 jīngpiàn

'Apple **all-new** designed U1 chip'

HK Apple 設計的**全新** U1 晶片

Apple shèjì de **quánxīn** U1 jīngpiàn

'Apple-designed **all-new** U1 chip'

Similar to the findings in the other two case studies, all three target texts may turn the volume of assessment of 'newness' to the highest via a max-graded scaling. Shifts presented in this case, again, are not compelled. Alternative options for a realization retaining the same level of scaling as the source text include Apple 新设计的 U1 芯片 Apple *xīn shèjì de* U1 *xīnpiàn* 'Apple's new designed U1 chip', or Apple 設計的新 U1 晶片 Apple *shèjì de xīn* U1 *jīngpiàn* '(an) Apple-designed new U1 chip'.

Example 6.24

EN Meet the first triple-camera system

ML 全新三摄系统

quánxīn sānshè xìtǒng

'**all-new** triple-camera system'

TW 全新三相機系統亮相

quánxīn sān xiàngjī xìtǒng liàngxiàng

'**all-new** triple-camera system debut'

HK 三相機系統首度登場

sān xiàngjī xìtǒng shǒudù dēngchǎng

'triple-camera system debut'

When we describe something as *the first*, the meaning of 'newness' is certainly implied. However, the difference here is, by saying *the first*, we put emphasis on its existence: that is, there was no such thing until this one showed up. Translators show a divergence in re-construing the assessment of the triple-camera system on iPhone 11 pro. The meaning of

‘first appearance’ is retained in the HK text. Translators of the ML text and TW text choose to highlight the ‘newness’, and enact the assessment via a max-graded scaling.

With respect to increases in the number of scaled values associated with ‘capability’, the findings are again in line with those finding for the iPad Pro advertisement—i.e., a substantive increase in number in the ML target text. Examples are provided below for illustration.

Example 6.25

EN a **mind-blowing** chip

[‘intensification’: the degree of being impressive; up scaled: up-grading]

ML 极具潜能的芯片

jíjù qiánnéng de xīnpiàn

‘a chip that has **ultimate potential**’

[‘intensification’: the degree of being capable; up scaled: max-grading]

TW 令你大為驚豔的晶片

lìng nǐ **dà wéi jīngyàn de** jīngpiàn

‘a chip that **makes you stunned**’

[‘intensification’: the degree of being impressive; up scaled: up-grading]

HK 強勁震撼晶片

qiángjìng zhènhàn jīngpiàn

‘a **forcefully striking** chip’

[‘intensification’: the degree of being impressive; up scaled: up-grading]

In this case, the source text offers an upscaling with respect to the degree of ‘being impressive’ to heighten an assessment of the performance of the chip. In the ML text, the upscaling in the source-text utterance is replaced by an upscaling with respect to the potential work capability of the chip, and this upscaling is max-graded. That is, the translator not only makes a substitution shift of the scaled value from ‘being impressive’ to ‘being capable’, but also turns the volume up to the highest.

Example 6.26

EN 4K video Shoot it. Flip it. Zoom it. Crop it. Cut it. Light it. Tweak it. **Love** it.

['intensification': the degree of likeness; up scaled: up-grading]

ML 4K 视频 可横可竖，可近可远，可裁可剪，可明可暗，**很可以**。

4K shìpín kě héng kě shù, kě jìn kě yuǎn, kě cái kě jiǎn, kě míng kě àn, **hěn kěyǐ**.

'4K video can-be horizontal can-be vertical, can-be close can-be far, can-be cropped can-be cut, can-be light can-be dark, **very ok**.'

['intensification': the degree of being capable; up scaled: up-grading]

TW 4K 影片 遠拍近拍，挪上挪下，拉近拉遠，左切右裁，調暗調亮，一修再修，**人見人愛**。

4K yǐngpiàn yuǎnpāi jìnpāi, nuóshàng nuóxià, lājìn lāyuǎn, zuǒqiè yòucái, tiáoàn tiáoliàng, yī xiū zài xiū, **rén jiàn rén ài**.

'4K video shoot from far shoot from near, move up move down, zoom in zoom out, cut the left crop the right, adjust to dark adjust to light, edit once edit again, **whoever see it loves it**.'

[intensification via/as quantification: the degree of likeness; up scaled: max-grading]

HK 4K 影片 要拍就拍，可遠可近，話裁就裁，想剪就剪，或光或暗，一改再改，**每條片，無限愛**。

4K yǐngpiàn yào pāi jiù pāi, kě yuǎn kě jìn, huà cái jiù cái, xiǎng jiǎn jiù jiǎn, huò guāng huò àn, yī gǎi zài gǎi, **měi tiáo piàn, wúxiàn ài**.

'4K video If (you) want to shoot (you) shoot, can be far can be near, (if you) say crop (you) crop, (if you) want to cut (you) cut, light or dark, edit once edit again, **every clip, infinite love**.'

[intensification via/as quantification: the degree of likeness; up scaled: max-grading]

Similarly, a substitution shift is observed in the ML text. Instead of offering an evaluation with respect to 'likeness', the translator enacts a positive assessment of the video editing feature on iPhone 11 Pro via an upscaling of its 'capability'—很可以 ***hěn*** *kěyǐ* '**very** ok'[11].

Expansion shift is also a reason behind the increase of instances of the scaling of 'capability' in target texts.

Example 6.27

EN [Neural Engine] It's a driving force behind the triple-camera system, Face ID, AR apps, and more.

[null]

ML 为三摄系统、面容 ID、增强现实类 app 和更多功能提供**强大**驱动力。

Wèi sānshè xìtǒng, miànróng ID, zēngqiáng xiànshílèi app hé gèng duō gongnéng tígōng **qiángdà** qūdònglì.

'Providing **powerful** driving force for the triple-camera system, Face ID, argument reality app and more functions.'

['intensification': the degree of being capable; up scaled: up-grading]

TW 更是驅動三相機系統、Face ID、擴增實境 (AR) 類 app 等功能的幕後功臣。

Gèng shì qūdòng sān xiàngjī xìtǒng, Face ID, kuòzēng shíjìng (AR) lèi app děng gongnéng de mùhòu-gongchén.

'(It's) also the hero behind the scene of functions like the triple-camera system, Face ID, argument reality (AR) app functions.'

[null]

[11] 很可以 *hěn kěyǐ* involves a certain degree of likeness, but the evaluation of likeness relies on a recognition of the capability.

HK 是三相機系統、Face ID、AR app 等眾多功能背後的**強大**驅動力。

Shì sān xiàngjī xìtǒng, Face ID, AR app děng zhòngduō gongnéng bèihòu de **qiángdà** qūdònglì.

'(It) is the **powerful** driving force behind many functions like the triple-camera system, Face ID, AR app.'

['intensification': the degree of being capable; up scaled: up-grading]

In this case, the translators of the ML and HK texts both explicitly present an extra scaling of 'capability', while the translator of the TW text provides an assessment of the Neural Engine via the figurative expression 幕後功臣 *mùhòu-gongchén* 'hero behind the scenes ~ unsung hero'. That is to say, although an assessment of the capability of the Neural Engine is offered by all texts, this assessment is further enhanced in the ML text and HK text.

The findings in the iPhone 11 Pro advertisement also indicate a substantial increase in instances of scaled values associated with the 'effortlessness' of the user's experience—in both ML and HK target texts. Examples are provided below from each of these target texts.

Example 6.28

EN Rotate, crop, auto-enhance, add filters, and more.

[null]

ML **轻松**进行旋转、裁剪、自动增强、添加滤镜等处理。

Qīngsōng jìnxíng xuánzhuǎn, cáijiǎn, zìdòng zēngqiáng, tiānjiā lǜjìng děng chǔlǐ.

'**Effortlessly** process operations such as rotate, crop, auto-enhance, add filters.'

['intensification': the vigour of being effortless; up scaled: up-grading]

TW 使用旋轉、裁切、自動增强、加入濾鏡，以及更多功能。

Shǐyòng xuánzhuǎn, cáiqiè, zìdòng zēngqiáng, jiārù lǜjìng, yǐjí gèng duō gongnéng.

'Use rotate, crop, auto-enhance, add filter, and more functions.'

[null]

HK 你可將影像旋轉、裁剪、自動修飾，或加入不同濾鏡等。

Nǐ kě jiāng yǐngxiàng xuánzhuǎn, cáijiǎn, zìdòng xiūshì, huò jiārù bùtóng lǜjìng děng.

'You can rotate, crop, auto-enhance, or add different filters to images, etc.'

[null]

As shown in Example 6.28, the ML text inserts an evaluation with respect to the vigour of 'being effortless': that is, the user can complete different tasks of editing without much effort, while the other texts only list the functions without any subjective investment.

Example 6.29

EN And Portrait Lighting lets you control the intensity of light to flatter your subject—just like you would in a studio.

[null]

ML 还有，在人像光效模式下，你能像在影棚中一样，控制光照的强度，更突出地表现拍摄主体。

Háiyǒu, zài rénxiàng guāngxiào móshì xià, nǐ néng xiàng zài yǐngpéng zhōng yīyàng, kòngzhì guāngzhào de qiángdù, gèng túchū de biǎoxiàn pāishè zhǔtǐ.

'And, in Portrait Lighting mode, just like in a studio, you can control the intensity of light, (and) more notably present the subject.'

[null]

TW 而「人像光線」讓你像在攝影棚拍照一樣，控制光線強度以突顯你的拍攝主體。

Ér "rénxiàng guāngxiàn" ràng nǐ xiàng zài shèyǐngpéng pāizhào yīyàng, kòngzhì guāngxiàn qiángdù yǐ tūxiǎn nǐde pāishè zhǔtǐ.

‘And “Portrait Lighting” lets you, like shooting in a studio, control the intensity of light to highlight your subject.’

[null]

HK 透過人像燈光，你可**輕易**控制光暗強弱，如在影樓拍攝一樣，令主角更突出……

Tòuguò rénxiàng dēngguāng, nǐ kě **qīngyì** kòngzhì guāngàn qiángruò, rú zài yǐnglóu pāishè yīyàng, lìng zhǔjué gèng túchū…

‘Through Portrait Lighting, you can **effortlessly** control the strength of the light, like shooting in a studio, to make the subject more notable…’

[‘intensification’: the vigour of being effortless; up scaled: up-grading]

In this case, only the HK text presents a scaling of ‘effortlessness’ to heighten the positive assessment of the user’s experience of this feature being easy to operate for customers.

There is also a case where an additional evaluation of ‘effortlessness’ is observed in all three target texts.

Example 6.30

EN In fact, it’s so fast, so powerful, and so intelligent, it’s years ahead of any other chip. Which gives you an unfair advantage.

[null]

ML 毫不夸张地说，这块芯片是如此快速、强大和智能，样样超前，让你**轻易**就能占尽优势。

Háobù kuāzhāng de shuō, zhè kuài xīnpiàn shì rúcǐ kuàisù, qiángdà hé zhìnéng, yàngyàng chāoqián, ràng nǐ **qīngyì** jiù néng zhànjǐn yōushì.

‘Without exaggeration, this chip is so fast, powerful, and intelligent, ahead on everything, that (you) can **effortlessly** take all advantages.’

[‘intensification’: the vigour of being effortless; up scaled: up-grading]

TW 它的快速、強大、聰明，遙遙領先其他晶片，讓你**輕輕鬆鬆**盡情發揮。

Tā de kuàisù, qiángdà, cōngmíng, yáoyáo lǐngxiān qítā jīngpiàn, ràng nǐ **qīngqīngsōngsōng** jìnqíng fāhuī.

'Its fastness, powerfulness, smartness, far ahead of other chips, (it) lets you **effortlessly** put (it) to full use.'

['intensification': the vigour of being effortless; up scaled: up-grading]

HK 事實上，它的速度、強大、智慧，已遠遠超越其他晶片，而你正好佔盡優勢，**坐享其成**。

Shìshí shàng, tā de sùdù, qiángdà, zhìhuì, yǐ yuǎnyuǎn chāoyuè qítā jīngpiàn, ér nǐ zhènghǎo zhànjǐn yōushì, **zuòxiǎng qíchéng**.

'In fact, its speed, power, intelligence, far surpasses other chips, and you just take full advantage (of it), **sit back and enjoy** (it).'

['intensification': the vigour of being effortless; up scaled: up-grading]

In this case, despite the shifts of other meanings, all three target texts provide an additional evaluation of 'effortlessness' not present in the source text. That is to say, even though the source text has already provided multiple instances of upscaling of qualities—speedy, powerful, intelligent, etc.—to heighten the positive assessment of the chip used in the iPhone 11 Pro, translators of the three target texts still decide to put extra emphasis on 'effortlessness'. Such shifts suggest that different regional markets may have their own sets of qualities that are at stake communicatively.

6.5 Conclusion

This chapter consists of two parts. The first part is concerned with the meaning shifts in relation to the scaled value and its associated target in instances of FORCE in English-Chinese translation. Two main types of meaning shifts in this respect were outlined: expansion and substitution. The first type, expansion shifts, involved cases where translators added an additional scaled value not provided in the source text. In particular cases, an additional scaled value may be added in the text along with an additional target representing a certain

phenomenon not specified in the source text, while in other cases, the additional scaled value may be ascribed to an existing phenomenon in the utterance. The second type, substitution shifts, represent cases where translators: (1) replace the source-text value with a different target-text value; or (2) replace the source-text phenomenon with a different target-text phenomenon—but this latter case is rare.

The second part aims to further explore the impact of such meaning shifts on the overall tone and semantic orientation across English source texts and Chinese target texts. The focus here is on the scaled meanings that are observed to increase or decrease substantially in target texts. Based on the three case studies included in this project, some tendencies across target texts have been noticed, which turn out to be mainly concerned with values of intensification. In all three case studies, target texts, especially the Hong Kong translations, consistently put greater emphasis on the quality of 'newness', with the assessment basically enacted via an upscaling, usually maximization, of the degree of 'being recently released'. By contrast, the mainland China translations show a notable decrease of evaluations of 'newness' in the iMac advertisement, but stand out in showing a substantive increase in evaluations of 'capability' in both iPad Pro and iPhone 11 Pro advertisements. Further, in the iPhone 11 Pro advertisement, 'effortlessness' is observed to be a quality that is highly valued in Hong Kong and the mainland China translations. Interestingly according to the findings, the target texts aimed at the Taiwan market always take the middle road. Therefore, we can conclude that the utilizations of scaling resources will have an impact on orientation in texts designed for promotion and persuasion. The reasons for shifts in relation to scaled values made by translators are still unclear: it is uncertain whether they make such changes intentionally or unconsciously, because many of the choices present no clear pattern. Nevertheless, some regional differences still emerge, and these differences, to some extent, disclose what is at stake communicatively, and what is more highly valued in the different markets.

Chapter 7 Conclusion

7.1 Introduction

This chapter brings the thesis to a conclusion by providing a review of the key findings and further discussion around some of its more significant conclusions. It also notes what I see as the project's major contributions to current scholarship in this area, and addresses the limitations of the project, ending up with suggestions for possible future research.

7.2 Review of key findings

In previous chapters, three categories of shifts with respect to subjective scalings were identified, based on a comparative analysis of a single English advertisement for Apple products and three Chinese translations for different regional markets. Sub-classifications of each type of shift were identified and exemplified in Chapter 5 and Chapter 6. Chapter 5 focused on an examination of shifts from a local perspective: in the level of scaling and the semantic features of scaling, particularly scalings of intensity and quantity. Chapter 6 focused on an examination of shifts of scaling from a global perspective: shifts of scaled value, i.e., in relation to the quality intensified or the quantity quantified; and shifts in relation to specific aspects of the product, i.e., shifts of the target to which each instance of scaling refers, either the advertised products themselves—e.g., the iMac, the iPad Pro, etc., or components of these products—e.g., the mouse, the trackpad, the hard driver, etc.

As reported in these two chapters, the shifts of scaling identified here were not motivated by the lack of comparable resources in Chinese, but rather seemed to stem from personal choices made by the translators themselves. In reiterate the findings from this project, I will extend the discussions somewhat further along two perspectives comparing the choices of the different translators: one, their adjustment of rhetorical force; and the other, their adjustment of the selling points emphasized in advertising the product.

7.2.1 Translator's adjustment of rhetorical force

Instances of GRADUATION tend to function to adjust the rhetorical force in texts, either by strengthening or diminishing the degree of intensity—the utilization of instances of FORCE, or

by indicating the core/marginal membership of a category—the utilization of instances of FOCUS. As outlined in Chapter 4, the linguistic realisations of GRADUATION features in Chinese are broadly homologous to those in English. As well as resources for realizing different semantic features of up/down scalings, Chinese also provide options for realizing multiple levels of scaling from low to high (see Section 2.5.2, for more details). According to observations from the three case studies in this project, all shifts identified were 'unmotivated'—as termed in Matthiessen (2014); that is, even though relatively more congruent options were available, for some other reasons the translator still made a different choice. Therefore, these different renderings of scaling found among the different Chinese translations can be understood as the translators' differing adjustment of the rhetorical force of the same evaluative statement.

The most distinct adjustment observed here was in the level of scaling—i.e., strengthening or weakening the original level of rhetorical force of an evaluative statement, with such adjustments observed in all regional translations. However, translations intended for specific regional markets, in particular the translations for the Hong Kong and mainland China markets, show interestingly different tendencies, and such tendencies were observed consistently in all three case studies.

With respect to the types of the adjustment, four types were identified and exemplified in Chapter 5: (1) addition of scaling; (2) omission of scaling; (3) strengthened scaling; and (4) weakened scaling. To be more specific: addition of scaling refers to cases where translators provide an instance of up-/down-/max-graded scaling that was not presented in the source text; omission of scaling refers to cases where translators chose to omit an instance of up-/down-/max-graded scaling presented in the source text. Translators may also strengthen the original level of scaling, amplifying an up-graded scaling to a max-graded scaling; or weaken the original level of scaling, diminishing a max-graded scaling to an up-graded scaling. Addition of and strengthened scaling can be viewed as turning up the rhetorical force of an evaluative statement, while omission of and weakened scaling, by contrast, turn down the rhetorical force.

Among the three cases studies, the translations for the Hong Kong market stand out in presenting a higher frequency of cases of addition of and strengthened scaling. In contrast, in two of the three case studies, translations for the mainland China market show the lowest frequency of addition of and strengthened cases of scaling, but stand out by their increased

frequency of cases of omission of and weakened scaling. That is to say, the translators for the Hong Kong market tend to turn up the rhetorical force, whereas those for the mainland China market tend to turn it down. All types of shifts in the level of scaling were also identified in translations intended for the Taiwan market: compared with the other two versions, translations for the Taiwan market translations take a middle path in this regard.

Translators' adjustment of the level of scaling may also involve changes in other aspects of the meaning of grading: that is, different types of meaning shifts may occur simultaneously, again due to translators' personal choices—as discussed in Section 5.5, Chapter 5. A shift in the *level* of scaling may occur simultaneously with a shift in the *type* of scaling, particularly shifts in the sub-types of FORCE. Three types of shifts were identified: (1) shifts from intensification via/as quantification to intensification; (2) shifts from intensification to intensification via/as quantification; and (3) shifts from intensification to quantification. As indicated by the rate of each type of shift in the sub-types of FORCE, shifts between intensification and intensification via/as quantification occur more frequently, especially from intensification via/as quantification to intensification, which comprised 62% of the 29 cases of shifts in the sub-types of FORCE in total. In other words, translators showed a tendency towards de-metaphorization, because the feature of intensification via/as quantification is concerned with the metaphorical nature of assessments with respect to quantities—e.g., *performance* ***boosts across the board***: in other words, a subjective evaluation with respect to a quality at the semantic level is realised lexicogrammatically by an evaluation of quantity—e.g., amount, size, extent in time or space. Such de-metaphorization can be viewed as a strategy of unpacking the meaning which is not infrequently observed in translations. As explained in Steiner (2001), this type of translators' choice shows how 'the process of understanding, an essential part of source-text analysis, frequently involves a specific kind of "unpacking", known as *grammatical de-metaphorization* in Systemic Functional Linguistics' (italics in the original; p. 182). Interestingly in the present case, besides the 'de-metaphorization' of quantified instances of intensification—i.e., shifts from intensification via/as quantification to intensification, translators may also choose to 'metaphorize' an instance of intensification via a form of quantification. For example, translators may formulate an intensified manner—e.g., *instantly*, an up scaling of the vigour of being instantaneous—in an evaluation with respect to the scope of time—e.g., 随时 *suíshí* 'at any time'. We note in this case that, at the same time, the level of scaling is adjusted from an up-graded scaling to a max-graded one. Similarly, subjective

evaluations of number can also be utilized to indicate a scaling of intensity. For example, a translator rendered the scaling of desirability in *tools you **love** for photos* into a scaling of frequency—你常用的相片編輯工具 *nǐ chángyòng de xiàngpiàn biānjí gōngjù* 'the photo-editing tools you frequently use'. This shift actually helps to reveal the potential connection between degree of desirability and frequency of use, based on the ideational meaning of the text, i.e., how it relates to our experience of the outside world. Although not all cases of shifts in the sub-types of FORCE feature grammatical metaphor, translators' choices of de-metaphorization and metaphorization, i.e., the unpacking and packing of the meanings, all reflect their understanding of the scalings provided in the source text.

What can be concluded here is that even when relatively congruent options are available, translators may still choose to adjust the rhetorical force, adjusting either the level of scaling or the type of a scaling, or both. In this project, it was adjustments of the level of scaling that were most commonly observed, and they consistently showed different regional tendencies across the Chinese translations. Regarding the possible factors influencing such adjustments, we can note that regional tendencies in translators' adjustment of the level of scaling are in alignment with the relevant regional regulations and restrictions on exaggerated expressions in commercial advertisements—see Section 5.2.5 in Chapter 5 for details. However, with respect to translators' adjustments of the type of scaling, it is difficult to find a clear explanation for this phenomenon based on the current findings. For some instances, such as the rendering of *instantly* as 随时 *suíshí* 'at any time', conventional expressions may be one factor: that is, even though resources for congruent realization of a source-text scaling are available in Chinese, the translator may formulate the scaling in a way that is more idiomatic for Chinese readers.

7.2.2 Translator's adjustment of properties emphasized for promotional purposes

Another adjustment made by translators, which was discovered as the project developed, was concerned with the specific properties emphasized via instances of GRADUATION in the advertisements, based on the findings as to the translators' adjustment of rhetorical force, but shifting from a local to a more global perspective. By adjusting the rhetorical force of an evaluative statement, the utilization of GRADUATION can be viewed as setting the tone of positive/negative assessment in the texts—i.e., emphasizing the valued properties via scaling

resources. For this reason, changes made to GRADUATION will inevitably have an impact on the overall tone of evaluation.

This line of analysis is concerned with scaled value: that is, with the quality being scaled, the process whose vigour is being scaled, or the entity which is being subjectively quantified; or in addition the target to which the scaled value under consideration ultimately refers. In advertisements, the target represents a selling point, i.e., an aspect of the product for promotion or other purposes. This can be the product itself—iMac, iPad Pro, etc., some component of the product—the display screen, the mouse, the keyboard, etc., or the user's experience of using the product.

From the case studies of the three advertisements and their nine translations, it emerged that translators basically adjust the highly valued properties in text via the two methods of expansion and substitution. Expansion is concerned with cases where an additional scaled value not present in the source text is provided in the target text. In some cases, an additional scaled value may be ascribed to an existing target, or such an addition may involve an additional target. This type of shift is analysed as expansion because more information is involved in the Chinese translation than the English original. Substitution occurs when a scaled value in the original text is replaced with a different one in the translation; and on rare occasions, translators may replace a target in the English original with a different target in the translation.

As well as reinforcing or diminishing properties presented as valued in the original, translators were also observed to emphasize different qualities of the products. With respect to this pattern of translation shift, regional tendencies were also observed across the target texts according to whether the translation was intended for the mainland China market, the Taiwan market, or the Hong Kong market. Of all three case studies, the Hong Kong translations showed a much higher emphasis on the quality of 'newness'—particularly via a notable increase in upscalings of the degree of 'being recently released'. The mainland China translations, by contrast, showed a substantial decrease in scalings of 'newness' in the iMac advertisement; however, in both advertisements of iPad Pro and iPhone 11 Pro, the mainland China translations showed a substantial increase in scalings of 'capability'. Furthermore, in the advertisements for iPhone 11 Pro, 'effortlessness' was highly valued via scaling resources in the Hong Kong and the mainland China translations, while only two such upscalings were

observed in the English originals. Interestingly, in all case studies the Taiwan translations always took the middle path, as compared with the other two regional translations.

Since I was not able to interview the translators or closely monitor their translation processes, it is obviously not possible to reach any well-founded conclusions as to whether the translators were aware they were producing these shifts: whether such shifts were inadvertent, or were intentionally carried out in order to achieve more compelling advertisements or to comply with government regulations of advertising, and so on.

7.3 Contributions made by this study

As an interdisciplinary study, this thesis did not simply apply the framework of APPRAISAL, in particular the GRADUATION system, in translation studies, but also provided a comparative study of language resources for realizing categories of GRADUATION in English and Chinese.

7.3.1 Contributions to APPRAISAL studies

As pointed out in Martin and White (2005), GRADUATION is 'central to the appraisal system' (p. 136). However, comparatively fewer studies in the field have focused on it, compared to studies in ATTITUDE and ENGAGEMENT. In addition, although analyses conducted in prior studies have affirmed that an appraisal framework can be used to analyse texts in different languages (e.g., Carretero and Taboada 2014; De Souza 2010; Munday 2012, 2015; Thomson and White 2008; White 2012, 2016, etc.), there are few studies that show an interest in seeking to model and describe the specific APPRAISAL systems or sub-systems in languages other than English; one exception to this is Masaki Shibata's (2018) work on the options available for ENGAGEMENT in Japanese.

This study explored some of the Chinese language resources for realizing categories of GRADUATION, with the assistance of a corpus which enabled the comparison of multiple Chinese translations of the same English source text. The different choices made by the translators provided an opportunity to examine the meaning potentials in Chinese for realizing a given semantic feature of scaling. Based on this exploration, the study hypothesised that the GRADUATION framework for Chinese is broadly homologous to that already described for English: that the two language systems incorporate similar linguistic

mechanisms for the up/down scaling of specific meanings—i.e., evaluation with respect to quantities, qualities, processes, and prototypicalities; similar modes of realization—i.e., isolation, infusion, repetition, and metaphor; as well as grading resources for realizing multiple levels of scaling from low to high. A systemic description of Chinese language resources for realizing categories of GRADUATION was provided in detail in Chapter 4. Typological differences between English and Chinese were noted, but a thorough investigation in this respect is beyond the scope of this thesis. Thus, the present study can be viewed as an initial attempt at such a comparative description.

7.3.2 Contributions to translation studies

To investigate translation equivalence and shifts of evaluation realised via degree expressions between English and Chinese, three sets of case study data were compared. This study thus makes a contribution to scholarship in translation and contrastive linguistics by providing a systemic description of the options for realizing the semantic features of scaling in Chinese.

As mentioned above, apart from carrying out comparative examinations of the levels of scaling and sub-types of FORCE, this study demonstrated how important insights could be derived when the analysis identified shifts involving a mismatch between a source text and a target text with respect to the specific value scaled and the phenomenon to which the scaled value is ascribed—in this study termed as target. Through all these lines of analysis, scholars now have available the means to develop a fuller picture of the translation shifts associated with utterances that include up/down scaling. It is worth reiterating that the shifts identified by these multiple lines of analysis often interact with each other. That is to say, when we are comparing degree expressions in translation, the reinforcement or diminishment of the levels of scaling are usually easily noticed, but what may escape notice is that such shifts may co-occur with additional shifts in the type of scaling, in the assessment which is being scaled, or in the target of this scaled assessment. Consequently, we can not only gain a better understanding of what happens in the translation of degree expressions, but also be more aware of the impact of shifts on the semantic orientation of evaluation in the text. Therefore, these kinds of analyses of translators' choices may help translators in dealing with degree expressions.

Various other reasons may have been involved in translators' decision-making processes. The three lines of analysis identified three dimensions along which shifts in scaling occur, and

hypothesized some possible factors influencing translators' decision-making. These findings could be useful for translation education and translator training.

7.4 Limitations of the current study and future directions for research

Because of the subjective nature of evaluation in language, the interpretation of evaluative meanings in degree expressions is highly context-bound. Therefore, this thesis is inevitably limited in various ways, including the scope of the study, the size of data set, and the methodology for analysis.

Firstly, because the study concentrated mainly on tracing translation shifts in subjective scalings with respect to specific meanings relating to qualities, processes, quantities, etc., certain other linguistic resources had to be excluded from analysis at this stage, such as syntactic patterns, cohesive devices, and other paralinguistic elements such as interjections. That is to say, although the study noted that writers may utilize various forms of language resources to formulate their subjective scalings both explicitly and implicitly, the analysis was limited in the scope of linguistic forms on which it focused.

Secondly, the project was built up on the basis of a small data set. In the Chinese target texts of this data set, only a couple of instances of FOCUS were identified, so the analysis and discussion of translation shifts concentrated mainly on the FORCE system. Furthermore, the data comprised advertisements for high technology products, and it turned out that most identified instances were concerned with intensification, especially evaluations with respect to the degree of qualities rather than to the vigour of processes. If the data set were further extended, a fuller picture of the distribution of GRADUATION features and categories in the discourse of advertisements of high technology products would be possible.

Lastly, while the thesis made an initial attempt to outline the semantic and lexicogrammatical resources available for realizing GRADUATION features and categories in Chinese; such a summary could not include all the potential resources in the language. Obviously more work is needed on the typological characteristics of the realization of GRADUATION in Chinese.

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Appendices

Full texts of the three case studies and their annotations are provided here. For each case study, EN refers to the single English source text; regarding its corresponding Chinese target texts, ML refers to the target text for the mainland China market, TW for the Taiwan market, and HK for the Hong Kong market.

A parallel corpus is built for tracing the translation shifts of GRADUATION features and categories. English source text is primarily numbered (1, 2, 3…) by sentence, and its three Chinese target texts are numbered correspondingly. Then, each sentence will be further divided into smaller analysis units, according to the identified instances of GRADUATION features. For example, 1 is further marked as 1.1 and 1.2 in both English and Chinese texts for comparison, when two instances are identified in one text (either in the source text or target text). Additionally, with respect to the identified instances in the following tables, infused realizations (including metaphorical realizations) are in **bold** (e.g., ***large***; ***kick into high gear***; 非凡視野, '**extraordinary** vision-area'), whereas isolated realizations are underlined and the item that indicates the up/down scaling is **bold** (e.g., ***most*** *colorful*; **最**明亮, '*the bright**est***').

Appendices include:

Appendix A Texts and Annotations in Case Study 1—advertisement for iMac

Appendix A-1 provides full text for the English source text and its three Chinese target texts.

Appendix A-2 provides annotations of the GRADUATION features and grading types for the identified instances.

Appendix A-3 provides annotations of the scaled value vis-à-vis different kinds of target for the identified instances.

Appendix B Texts and Annotations in Case Study 2—advertisement for iPad Pro

Appendix B-1 provides full text for the English source text and its three Chinese target texts.

Appendix B-2 provides annotations of the GRADUATION features and grading types for the identified instances.

Appendix B-3 provides annotations of the scaled value vis-à-vis different kinds of target for the identified instances.

Appendix C Texts and Annotations in Case Study 3—advertisement for iPhone 11 Pro

Appendix C-1 provides full text for the English source text and its three Chinese target texts.

Appendix C-2 provides annotations of the GRADUATION features and grading types for the identified instances.

Appendix C-3 provides annotations of the scaled value vis-à-vis different kinds of target for the identified instances.

Appendix A Texts and Annotations in Case Study 1— advertisement for iMac

Appendix A-1 The English source text and its three Chinese target texts in Case Study 1

	EN	ML	TW	HK
1.1	iMac The vision	iMac 目光所及， The reaching area of (your) sight,	iMac 視野， Vision-area,	iMac **非凡**視野， **Extraordinary** vision-area,
1.2	is *bright**er than ever***[1].	*<u>**更显**锋芒</u>[2]。 sharp**er** (<u>**more** capable</u>).	*<u>**前所未見的**燦爛</u>。 <u>**never-seen-before** bright</u>.	*<u>鋒芒**前所未見**</u>。 <u>sharp **never-seen-before**</u>.
2	A desktop experience that draws you in and keeps you there.	让你沉浸其中、流连忘返的台式电脑体验。 A desktop experience that allows you immerge yourself	令人被深深吸引、沈浸其中的桌上型電腦使用體驗，	讓人心馳神往、樂此不疲的桌面電腦體驗，

[1] This expression is viewed as a figurative expression that indicates an assessment with respect to goodness, rather than a literal description of the brightness of an iMac. To be more specific, *bright**er than ever*** refers to an evaluation of *the vision*; according to the context, although *vision* can be interpreted as 'the image on a display screen', it is more reasonable to interpret *vision* as an abstract concept that is in relation to 'a mental image of a situation or experience'. For this reason, the annotation of *bright**er than ever*** ['FORCE: intensification': the degree of being good] is different from that of *the bright**est**...Retina display* ['FORCE: intensification': the degree of being bright].

[2] 锋芒 *fēngmáng* literally refers to the sharp tip of a knife or needle. The lexical item is usually used to indicate someone's talent, intelligence, or capacity.

		in, (and) linger on and forget to return.	A desktop use experience that makes people be deeply attracted, (and) immerge yourself in,	A desktop experience that makes people longing for, (and) enjoy and don't feel tired,
3	This is the idea behind today's iMac.	这便是如今 iMac 背后的理念。 This is the idea behind today's iMac.	正是現今 iMac 背後的設計理念， This is the design idea behind today's iMac,	正是現今 iMac 背後的創作理念。 This is the creation idea behind today's iMac.
4.1	And now that idea is **more** powerful **than ever**.	现在，这一理念**比以往任何时候**都**更**强大。 Now, that idea is **more** powerful **than ever**.	現在，這一理念**更顯**強大， Now, that idea is **more** powerful,	現在，這理念變得**更**強而有力、 Now, that idea becomes **more** strong-and-forceful,
4.2			**更勝以往**。 **better than ever**.	**更勝以往**。 **better than ever**.
5.1	The new iMac	新款 iMac New iMac	新款 iMac New iMac	**全**新 iMac **All-**new iMac
5.2	is packed with **all-**new processors,	配备**全**新的处理器、	配備**全**新處理器、 is equipped with **all-**new processor,	配備**全**新的處理器、

		is equipped with **all-**new processor,		is equipped with **all-**new processor,
5.3	**the** lat**est** graphics technologies, innovative storage,	新一代的图形技术、创新的存储 new generation graphics technology, innovative storage	**最**新繪圖處理技術、創新的儲存裝置 **the** lat**est** graphics processing technology, innovative storage device	**最**新的圖像處理技術、創新的儲存設備， **the** lat**est** graphics processing technology, innovative storage equipment,
5.4	and higher[3]-bandwidth connectivity.	以及更高带宽的各种接口。 and higher-bandwidth various connectors.	以及更高頻寬的連結技術， and higher-bandwidth connection technology,	以及頻寬更高的連接功能。 and bandwidth-higher connection function.
6.1	And it all comes to life on	这一切都在 Mac 上……大放异彩。 All these are on Mac…shining.	這一切都在 iMac……真實展現。 All these are on iMac…authentically present.	這一切，活現於 iMac…… All these, lively presented on iMac…
6.2	**the** bright**est**	**最**明亮、 **the** bright**est**,	**最**亮麗、 **most** bright-and-vivid,	**最**亮眼、 **most** eye-catching,

[3] As explained in Example 3.6, section 3.4.3, Chapter 3, the imprecise reckonings that can be supported by statistics are viewed as objective assessment rather than subjective assessment.

6.3	and **most** colorful Retina display iMac **has ever seen**.	**迄今**……**最**多彩的这款视网膜显示屏上…… **till now**…on the **most** colorful Retina display…	**歷來**……**最**多彩的 Retina 顯示器上 **ever**…on the **most** colorful Retina display	**歷來**……色彩**最**豐富的 Retina 顯示器之上， ever…on the color **most** rich Retina display,
7.1	So you get an even **more** immersive experience	因此，你可以获得**更**引人入胜的体验， Therefore, you can get a **more** immersive experience,	因此，你將能……**更**引人入勝的使用體驗。 Therefore, you will…**more** immersive use experience.	讓你……**更**引人入勝的體驗。 Allow you…**more** immersive experience.
7.2	— and a **scintillating** new way	并以**亮丽夺目的**新方式， and with **shining-eye-catching** new way,	以**眾人驚豔的**.....方式， with **astonishing**…way,	以**耀目的**.....方式， with **brilliant**…way,
7.3			全新 **all-**new	全新 **all-**new
7.4	to **take it all in**.	**忘我投入**。 **too engaged to forget oneself**.	**盡享** **thoroughly-enjoy**	**盡情**感受 **wholeheartedly** feel
8	Performance Think fast. We did.	性能 渴望速度？早就准备好了。 Performance	效能 速度？已達成。 Efficacy	效能表現 速度？做到。 Efficacy demonstration

		Longing for speed? Has been getting ready already.	Speed? Has achieved.	Speed? Accomplished.
9	Performance boosts **across the board**.	性能**全方位**爆发。 Performance boosts **in all directions**.	效能，**全面**提升。 Efficacy, increases **comprehensively**.	效能，**全方位**提升。 Efficacy, increases **in all directions**.
10.1	Fast**er** and...**(than ever)**	……与以往相比速度**更**快、 …compared to before speed (is) fast**er**,	……速度與.....**(更勝以往)** …speed and…**(better than ever)**	……效能表現比以往**更**快速、 …efficacy demonstration compared to before (is) fast**er**,
10.2	...**more** powerful **than ever**,	性能**更**强大。 performance (is) **more** powerful.	威力**更勝以往**。 power (is) **better than ever**.	**更**强大。 **more** powerful.
10.3	iMac is now equipped with seventh-generation Intel Core i5 and i7 processors and **the** lat**est** high-performance graphics.	iMac 现配备第七代 Intel Core i5 和 i7 处理器以及新一代高性能图形处理器， iMac is now equipped with the seventh generation Intel Core i5 and i7 processors and new	iMac 現在配備第七代 Intel Core i5 與 i7 處理器，以及**最**新高效能繪圖處理， iMac is now equipped with the seventh generation Intel Core i5 and i7 processors, and **the** lat**est** high-efficacy graphics processor,	iMac 現配備第七代 Intel Core i5 和 i7 處理器，以及**最**新的高效能圖像處理， iMac is now equipped with the seventh generation Intel Core i5 and i7 processors, and **the** lat**est** high-efficacy graphics processor,

		generation high-performance graphics processor,		
11.1	Storage **kicks into high gear** as well,	存储也进入**高端**配置， storage also has a **high-end** configuration,	其中的儲存裝置也**更為**精進， its storage device (is) also **more** progressed,	儲存設備同樣升級， storage equipment (is) also updated,
11.2	with the **speedy** and	……**高速**、 …**high-speed**,	速度**飛快**、 speed (is) **swift**,	速度**飛快**、 speed (is) **swift**,
11.3	**spacious** Fusion Drive	大容量的融合硬盘。 **large**-capacity fusion drive.	空間**充足的**融合硬碟 space-**abundant** fusion drive	容量**高**的混合硬碟 capacity-**high** hybrid drive
11.4	now available in standard configurations of both the 27-inch and 21.5-inch Retina models.	现在，27 英寸和 21.5 英寸配备视网膜显示屏的机型均标配…… now, 27-inch and 21.5-inch Retina display models are standardly configured with…	現已是 27 吋與 21.5 吋 Retina 機型的標準配備。 now (those) have been standard configurations on 27-inch and 21.5-inch Retina models.	已成為 27 吋及 21.5 吋兩款 Retina 型號的標準配備。 have been standard configurations on 27-inch and 21.5-inch the two types of Retina models.
12.1	So you can do **everything**...on iMac.	这样，你便可以在 Mac 上做.....事， In this way, you can on Mac do…things,	因此你可以在 iMac 上……實現..... Thus you can on iMac…achieve…	在 iMac 上，你可……實現.....一切。 On iMac, you can…achieve…**everything**.

12.2	you **love** to do	你想做的 (what) you want to do	所想， (what) you think,	你喜愛的 (what) you **love**
12.3			**盡情** **wholeheartedly**	**盡情** **wholeheartedly**
13	**All at maximum velocity**.	**全速完成**。 **Accomplished at full speed**.	**一切將得以全速進行**。 **Everything will be processed at full speed**.	**一切，以全速運作**。 **Everything, processing at full speed**.
14	Graphics that **render you speechless**.	图像**震撼**，溢于言表。 **Stunning** graphics, beyond words.	繪圖處理，呈現說不出的**精彩**。 Graphics processing, present unspeakable **excellence**.	圖像處理，說不出的**震撼**。 Graphics processing, unspeakable **stunning**.
15.1	iMac features powerful new Radeon Pro 500 series graphics	iMac 配备强大的新 Radeon Pro 500 系列图形处理器， iMac is equipped with powerful new Radeon Pro 500 series graphics processor,	iMac 配備功能強大的新款 Radeon Pro 500 系列繪圖處理器， iMac is equipped with function-powerful new Radeon Pro 500 series graphics processor,	iMac 配備強勁的全新 Radeon Pro 500 系列圖像處理效能， iMac is equipped with forceful **all-**new Radeon Pro 500 series graphics processing efficacy,
15.2	That **make a spectacle of everything you see**.	**处处带给你视觉震撼**。	**讓你眼中所見一切，盡是美好景象**。	**讓你放眼所及，一切更見壯麗**。

		In all aspects bring you stunning visual.	**Make everything in your eyes, are all beautiful view**.	**Make wherever you see, everything is more splendid**.
16	The 27-inch iMac with Retina 5K display is loaded with up to 8GB of dedicated VRAM.	27 英寸配备视网膜 5K 显示屏的 iMac 拥有最高可达 8GB 的独立显存。 The 27-inch iMac that is equipped with Retina 5K display has independent video RAM that is uppermost to 8GB.	27 吋配備 Retina 5K 顯示器的 iMac 具備高達 8GB 的專用 VRAM； The 27-inch iMac that is equipped with Retina 5K display has dedicated VRAM that is up to 8GB.	27 吋配備 Retina 5K 顯示器的 iMac，具備高達 8GB 專用 VRAM； The 27-inch iMac that is equipped with Retina 5K display, has dedicated VRAM that is up to 8GB.
17	And the 21.5-inch iMac with Retina 4K display ignites with up to 4GB.	21.5 英寸配备视网膜 4K 显示屏的 iMac 拥有最高可达 4GB 独立显存。 The 21.5-inch iMac that is equipped with Retina 4K display has independent video RM that is uppermost to 4GB.	21.5 吋配備 Retina 4K 顯示器的 iMac 也達 4GB。 The 21.5-inch iMac that is equipped with Retina 4K display also reaches to 4GB.	而 21.5 吋配備 Retina 4K 顯示器的 iMac，它的 VRAM 則高達 4GB。 And (as for) the 21.5-inch iMac that is equipped with Retina 4K display, its VRAM is up to 4GB.
18.1	Both deliver visual effects and 3D graphics that	两款机型同样带来**夺目的**视觉效果和 3D 图像，	在視覺特效及 3D 繪圖上，兩款機型皆	兩者所帶來的**震撼**視覺效果和 3D 圖像，

		The two types of models both bring **eye-catching** visual effects and 3D graphics,	regrading visual effects and 3D graphics, the two types of models are both	The **stunning** visual effects and 3D graphics brought by the two of them,
18.2	exhibit raw power in its **most** polished form.	将内在的强大力量，……演绎得**淋漓尽致**。 make the inner powerful force, …being performed **fully-and-thoroughly**.	以**最**細膩的形式展現澎湃力量。 in the **most** fine-and-smooth form to exhibit its forceful power.	正是強大力量的**最**細緻演繹。 is the **most** fine-and-smooth exhibition of the powerful force.
18.3		……在**巧夺天工的**机身里…… …in the **highly fine crafted** body…		
19	On top of that, you get advanced video editing capabilities.	此外视频编辑性能还得到**进一步**加强， Furthermore video editing performance gets **further** enhanced,	此外，影片剪輯能力也**再**精進。 Furthermore, video editing ability is **further** improved.	除此之外，你更可**盡享**先進的影片剪輯效能。 Apart from that, you also can **thoroughly-enjoy** the advanced video editing efficacy.

20	Now you can edit multicam projects in Final Cut Pro X with up to five streams of full-resolution 4K video.	现在你可以在 Final Cut Pro X 中以最多达 5 个 4K 全分辨率视频流编辑多机位项目。 Now you can edit multi-camera projects in Final Cut Pro X with uppermost to five streams of 4K full-resolution video.	現在，你可以在 Final Cut Pro X 剪輯 multicam 計畫案，處理多達五道完整解析度 4K 影片串流。 Now, you can in Final Cut Pro X edit multicam projects, processing up to five streams of full-resolution 4K video.	現在使用 Final Cut Pro X 剪輯多鏡頭專案，可同時處理多達五個全解像度 4K 影片串流。 Now using Final Cut Pro X to edit multi-camera projects, (you) can also process up to five streams of full-resolution 4K video.
21	**Accelerate your every move**.	**提速每一步**。 **Speed up every step**.	**加速進行每一步**。 **Speed up to process every step**.	**每步運作，加速運行**。 **Every processing step, speed up the process**.
22.1	An **all-**new seventh-generation Intel Core processor	……均配备全新的第七代 Intel Core 处理器。 …are all equipped with **all-**new seventh generation Intel Core processor.	……皆採用全新第七代 Intel Core 處理器， …all use **all-**new seventh generation Intel Core processor,	……均配備全新的第七代 Intel Core 處理器， …are all equipped with **all-**new seventh generation Intel Core processor,
22.2	in every[4] iMac.	每一台 iMac every iMac	每部 iMac every iMac	現在每部 iMac now every iMac

[4] In this context, *every* refers to the iMac models that are advertised in the text, so it is taken as an objective description rather than speakers/writers' subjective assessment.

23	It's **more speed than** iMac **has ever reached before** — taking the 27-inch model up to 4.2GHz, and the 21.5-inch model up to 3.6GHz.	它的处理速度**更胜于以往**的 iMac，27 英寸机型最高可达 4.2GHz，21.5 英寸机型最高可达 3.6GHz。 Its processing speed is **superior to previous** iMac, the 27-inch model is uppermost to 4.2GHz, and the 21.5-inch model is uppermost to 3.6GHz.	它為 iMac 賦予了**前所未有的**速度，27 吋機型可達 4.2GHz，而 21.5 吋機型可達 3.6GHz。 It provides **never-seen-before** speed for iMac, the 27-inch model can reach 4.2GHz, and the 21.5-inch model can reach 3.6GHz.	並以 iMac **前所未有更快的**速度呈現。 27 吋型號的運行速度提升至 4.2GHz，而 21.5 吋型號則提升至 3.6GHz。 And present at **never-seen-before faster** speed. The processing speed of the 27-inch model is increased to 4.2GHz, and the 21.5-inch model is increased to 3.6GHz.
24.1	And Turbo Boost gives you even **more** power	而 Turbo Boost 技术，……将速度**进一步**提升。 And Turbo Boost technique, …to **further** enhance the speed.	此外，……Turbo Boost 能為你提升處理速度。 Furthermore, …Turbo Boost can increase processing speed for you.	Turbo Boost 技術並為你注入**更強**力量，…… Turbo Boost technique also infuse **stronger** power for you, …
24.2	when you're using processor-**intensive** applications like Logic Pro or Final Cut Pro.	还能在你使用 Logic Pro 或 Final Cut Pro 等需要**大量**处理器资源的应用软件时，	當你使用如 Logic Pro 或 Final Cut Pro 等需要**大量**處理器效能的應用程式時，	讓你使用 Logic Pro 或 Final Cut Pro 等需要**大量**運算的應用程式時，

		when you're using applications that need **plenty of** processor resources like Logic Pro or Final Cut Pro	when you're using applications that need **plenty of** processor efficacy like Logic Pro or Final Cut Pro,	allow you when (you're) using applications that need **plenty of** calculation like Logic Pro or Final Cut Pro,
24.3				表現**更**游刃有餘。 performance (is) **more** masterful.
25	It all takes place behind the scenes, but you'll see the **difference in so many ways**.	这一切都在后台进行，但**各方面的提升却显而易见**。 All of these are processing behind the scenes, but **enhancement in different aspects is obvious**.	這些作業雖在幕後運行，但你能感受出**各方面的表現都大不相同**。 These operations process behind the scenes, but you can feel **the performance in different aspects are greatly different**.	雖然一切運作在幕後進行，但只要你親身體驗，即可發現**多方面的顯著分別**。 Although all operations process behind the scenes, so long as you experience by yourself, (you) will find **obviously difference in many aspects**.
26.1	Storage that's **lightning** fast.	**高**速度、……的存储方案。 **High**-speed, …storage plan.	儲存**快如閃電**， Storage (is) **fast as lightning**,	儲存**快如閃電**， Storage (is) **fast as lightning**,
26.2	And **whip** smart.	**高**智能 **High**-intelligence	聰明犀利。 Smart and sharp.	快得聰明。 Fast in a smart way.

27	Storage is about space. But it's also about speed.	数据的存储不仅需要空间，更需要速度， Data's storage not only needs space, but also needs speed,	儲存裝置講求空間大小，但速度也是關鍵。 Storage device is about the size of the space, but speed is also essential.	儲存設備除了關乎空間大小，更重要是講求速度。 Storage equipment is not only about the size of the space, but is also essentially about speed.
28	A Fusion Drive gives you **the best of both worlds**.	融合硬盘让你两者兼得。 Fusion drive makes you have both.	融合硬碟讓你能兩者兼得。 Fusion drive makes you have both.	混合硬碟就讓你兩者兼得。 Hybrid drive makes you have both.
29.1	The apps and files you use **the most** are automatically stored on fast flash storage,	你**最常**使用的 app 和文件将自动存储在高速闪存中， Your **most** frequently use apps and files will be automatically stored on fast flash storage,	**最**常用的 app 和檔案會自動存放在高速的快閃儲存裝置， **Most** frequently used apps and files will be automatically stored on fast flash storage device,	你**最**常用的 app 和文件，會自動保存在速度快的快閃儲存之中， Your **most** frequently use apps and files, will be automatically stored on fast flash storage,
29.2	while everything else moves to a **high**-capacity hard drive.	而其他所有资料则移至**大**容量硬盘。 and all other files are moved to **large**-capacity hard drive.	其他資料則會移到**高**容量的硬碟。 other files will be moved to **high**-capacity hard drive.	而其他則會移到容量**高**的硬碟內。 and others will be moved into capacity-**high** hard drive.
30.1	From booting up to launching apps to importing photos,	无论是启动系统、打开app，还是导入照片，	不論是開機、啟動 app 或輸入照片，	從啟動電腦、開啟 app，以至輸入相片等，

		No matter starting the system, opening app, or importing photos,	No matter opening the computer, booting app or importing photos,	From starting the computer, opening app, to importing photos etc.,
30.2	it's fast**er**... to do it all with Fusion Drive.	有了融合硬盘，一切操作都将变得**更**快速…… with fusion drive, all operations will become fast**er**…	融合硬碟的表現都**更**快速、 fusion drive's performance is fast**er**,	混合硬碟表現都**更為**快速、 hybrid drive's performance is fast**er**,
30.3	...and **more** efficient	（**更**）高效。 **more** efficient.	（**更**）有效率。 **more** efficient.	**更具**效率。 **more** efficient.
31	And it's now standard on all 27-inch models, and on the 21.5-inch model available at **just** $1499.	现在所有 27 英寸机型均标配融合硬盘，而配备融合硬盘的 21.5 英寸机型售价**仅** RMB 11,786。 Now all 27-inch models are standardly equipped with fusion drive, and the price of the 21.5-inch models that are	現在它是所有 27 吋機型的標準配備，而 21.5 吋機型也**僅需** NT$47,900。 Now it is the standard equipment on all 27-inch models, and the 21.5-inch models are **just-need** NT$47,900.	現在，它已成為所有 27 吋型號的標準配備，而 21.5 吋型號配備混合硬碟的售價由 HK$11,488 起。 Now, it has become the standard equipment on all 27-inch models, and the price of the 21.5-inch models that are equipped with

		equipped with fusion drive is **just** RMB 11,786.		hybrid drive starts from HK$11,488.
32	A virtual first for iMac.	iMac 的 VR 首秀。 iMac's VR debut.	虛擬實境，首度現身 iMac。 Virtual reality, first time on iMac.	虛擬實境，首度現身 iMac。 Virtual reality, first time on iMac.
33	VR makes its debut on iMac, with the ability to edit 360° video in apps like Final Cut Pro and create **cutting-edge** 3D VR content.	VR 首次亮相于 iMac，你可以在 Final Cut Pro 等 app 中进行 360°视频剪辑，以及创建**精彩的** 3D VR 内容 VR debuts on iMac, you can process 360° video editing in apps like Final Cut Pro, and create **excellent** 3D VR content	虛擬實境 (VR) 首次在 iMac 上現身，讓你可在 Final Cut Pro 等 app 上編輯 360°影片及製作**頂尖的** 3D 虛擬實境內容 Virtual Reality (VR) debuts on iMac, allows you edit 360° video in apps like Final Cut Pro and create **the best** 3D virtual reality content	VR 技術首度於 iMac 登場，讓你可透過 Final Cut Pro 等 app 來編輯 360°影片，以及製作**頂尖的** 3D VR 內容 VR technology debuts on iMac, let you can edit 360° video through apps like Final Cut Pro, and create **the best** 3D VR content
34	Retina Display Retina at its **most** brilliant.	视网膜显示屏 视网膜屏， **再显亮丽新境界**。 Retina Display screen Retina display, **Present a shining new realm**.	Retina 顯示器 Retina **最**亮眼的演繹。 Retina display Retina the **most** eye-catching exhibition.	Retina 顯示器 Retina **最**亮眼的演繹。 Retina display Retina the **most** eye-catching exhibition.

35.1	Bright**er than ever**.	明亮(多彩)[5]，**更胜以往**。 Bright (coloful), **better than ever**.	**更**明亮， Bright**er**,	**更**明亮， Bright**er**,
35.2	*More colors than ever.	(明亮)多彩，**更胜以往**。 (Bright) colorful, **better than ever**.	**更**多彩， **more** colorful,	色彩**更**豐富。 color (is) rich**er**.
35.3			**更勝以往**。 **better than ever**.	
36.1	The Retina display shines even **more** vividly	……这块视网膜显示屏，色彩比以往**更加**鲜艳亮丽。 …this piece of retina display, colors (are) **more** bright-and-shining than ever.	……Retina 顯示器展現出**前所未有的**生動絢麗。 …Retina display presents **never-seen-before** liveliness-and-colorfulness.	……Retina 顯示器，**更加**大放異彩。 …Retina display, **more** shining.
36.2	……on the new iMac.	新 iMac 上的 on the new iMac	在新款 iMac 上， on the new iMac,	**全**新 iMac 的 **all**-new iMac's

[5] The phrase 明亮多彩 *míngliàng-duōcǎi* 'bright and colorful' is a combination of two lexical items—明亮 ('bright') and 多彩 ('colorful')—without 'lexicalization', so 明亮多彩，更胜以往 *míngliàng-duōcǎi, gèng shèng yǐwǎng* 'bright and colorful, better than ever' is viewed as containing two instances of 'intensification' that are corresponding to *brighter than ever* and *more colors than ever* in the ST respectively.

37	With one billion colors and 500 nits of brightness, graphics leap off the screen in a **whole** new light.	十亿色彩和 500 尼特的亮度，让画面跃然于屏幕之上，绽放出新的光芒。 One billion colors and 500 nits of brightness, let graphics leap on the screen, blooming with a new light.	可支援顯示十億種顏色，加上 500 尼特亮度，讓影像以全新的光感躍然於螢幕。 can support and display one billion colors, and 500 nits of brightness, let graphics leap on the screen with **all**-new light.	十億種顏色，加上 500 尼特亮度，讓**每個影像以嶄新光芒**躍現螢幕。 One billion colors, and 500 nits of brightness, let **every graphics with brand-new light** leap on the screen.
38.1	And the pixel density is **so** high	像素密度**如此**之高， Pixel density is **so** high,	它的**超**高像素密度， Its **super**-high pixel density,	當中像素密度之高， The highness of its pixel density,
38.2	that you **won't detect a single one**.	让你**无法以肉眼分辨出单个像素**。 make you **cannot distinguish one single pixel with naked eyes**.	讓**肉眼再無法看出單一像素**。 make **naked eyes cannot see single one pixel**.	令人**根本察覺不到個別像素的存在**； make people **cannot sense the existence of single one pixel at all**;
39.1	Text is **so** clear and sharp,	文字清晰、锐利， Text (is) clear, sharp,	文字顯示**如此**清晰銳利， Text is displayed **so** clear and sharp,	文字之清晰銳利， Text's clearness and sharpness,

39.2	your email and documents will look smart**er than ever**.	让你的电子邮件和文件看起来**比以往更**漂亮。 make your email and documents look pret**tier than ever**.	讓電子郵件與文件都**更顯**美觀。 make email and documents **more** nice-looking.	令你的電郵和文件**比以往更加**好看。 make your email and documents look nic**er than ever**.
40.1	It's **simply the best** Mac Retina display **yet**.	这是 Mac 上**迄今最**明亮、 On Mac this is **till now the** bright**est**,	它就是 Mac **歷來最**出色的 Retina 顯示器。 It is Mac's **the most** outstanding ever Retina display.	簡單來說，它就是 Mac **至今最**出色的 Retina 顯示器。 Simply speaking, it is Mac's **till now the most** outstanding Retina display.
40.2		**最**多彩的视网膜显示屏。 **the most** colorful Retina display.		
41	43% brighter than previous model 1billion colors The color you shoot is the color you see.	43% 亮度提升 Brightness increased （相比上一代机型） (compared to the last model) 10 亿	43% 亮度提升 Brightness increased （與上一代機種相比） (compared to the last model) 10 億	43% 亮度提升 Brightness increased (相比上一代型號) (compared to the last model) 10 億

		one billion 色彩 color 还原本色所见即所摄。 Restore the original color what you see is what you take.	one billion 色彩 color 色彩，所拍即所見。 Color, what you take is what you see.	one billion 顏色 color 色彩，所見即所拍。 Color, what you see is what you take.
42.1	The world is **full of spectacular colors**,	我们的世界**充满令人惊叹的色彩**， Our world is **full of striking colors**,	真實世界**充滿萬千色彩**， The real world is **full of hundreds and thousands of colors**,	大千世界，**萬千色彩絢爛奪目**。 The whole world, **hundreds and thousands of colors (are) brilliant and eye-catching**.
42.2	and iMac brings **more of them** to your screen.	iMac 将**更多**色彩展现于你的屏幕之上。 iMac presents **more** colors on your screen.	iMac 能將**更多**顏色呈現在你的螢幕上。 iMac can present **more** colors on your screen.	iMac 把當中**更多**色彩，呈現於你的螢幕上。 iMac (takes) **more** colors of it, presents on your screen.
43	The Retina display uses P3 color that shifts away from standard white LEDs to advanced red-green phosphor LEDs.	视网膜显示屏使用 P3 色域，从标准的白色 LED 转变为**更加**先进的红绿荧光粉 LED。 Retina display uses P3 color-range that shifts from standard	Retina 顯示器採用 P3 色域，以**更**先進的紅、綠螢光體 LED，取代標準的白光 LED， Retina display uses P3 color-range, with **more** advanced red, green	Retina 顯示器採用 P3 色域，以**更**先進的紅、綠螢光體 LED，取代標準的白光 LED， Retina display use P3 color-range, with **more** advanced red, green

		white LED to **more** advanced red-green phosphor LED.	phosphor LED, to replace the standard white LED,	phosphor LED, to replace the standard white LED,
44.1	So all three colors — red, green, and blue — are **more** equally represented	这样可以**更**均等地表现红、绿、蓝三种颜色， In this way (it) can **more** equally present red, green, blue three colors,	可**更**均衡等量的呈現紅、綠、藍三色光， can **more** balance-and-evenly present red, green, blue three colors,	令紅、綠、藍三色顯示**更**均等， make red, green, blue three colors presented **more** equally,
44.2	and show off real-world color	……呈现**逼真**色彩。 …present **close-to-real** color.	……表現**逼真**色彩。 …present **close-to-real** color.	並展現……**逼真**色彩。 and present…**close-to-real** color.
44.3	with **more** balance	从而**更**平衡、 thus **more** balanced,	以**更**平衡…… with **more** balance…	……**更**平衡、 …**more** balance,
44.4	and **(more)** precision.	（**更**）准确地…… **more** accurately…	**更**精確的方式…… **more** precise way…	**更**精準的…… **more** precise…
45	Connectivity Thunderbolt 3. Make some powerful new connections.	连接 Connection 雷雳 3， Thunderbolt 3, 带来强势新连接。	連結能力 Connect ability Thunderbolt 3， 創造強而有力的新連結。 Create force and powerful new connection.	連接功能 Connect function Thunderbolt 3， 新連繫，強勢發揮。 New connection, forceful performance.

		Bring powerful new connection.		
46	**Double** the speed and bandwidth of the previous generation.	相比上一代，速度与带宽**双双倍增**。 Compared to the last generation, speed and bandwidth are **both doubled**.	比起上一代，速度與頻寬**雙雙倍增**。 Compared to the last generation, speed and bandwidth are **both doubled**.	相比上一代，速度、频宽**雙雙倍增**。 Compared to the last generation, speed, bandwidth are **both doubled**.
47	Two Thunderbolt 3 (USB-C) ports come standard on all iMac models, each delivering up to 40Gb/s data transfer for external drives and cameras and twice the bandwidth for video and display connectivity.	所有 iMac 机型均标配两个雷雳 3 (USB-C) 端口，每个端口均可为外接硬盘和相机提供最高可达 40Gb/s 的数据传输，并提供两倍的带宽，用于视频输出和连接显示屏。 All iMac models are standardly equipped with two Thunderbolt 3 (USB-C) connectors, each connector can provide uppermost to 40Gb/s data transfer for external hard drive and camera, and twice	所有 iMac 機型皆標準配備兩個 Thunderbolt 3 (USB-C)埠，每個連接埠都可與外接硬碟和相機進行快達 40Gb/s 的資料傳輸，並為影片和顯示器連結提供兩倍頻寬。 All iMac models are standardly equipped with two Thunderbolt 3 (USB-C) ports, each connection port can process up to 40Gb/s data transfer with external hard drive and camera, and twice the	兩個 Thunderbolt 3 (USB-C)連接埠，已成為所有 iMac 型號的標準配備，每個連接埠為你的外置硬碟和相機，帶來高達 40Gb/s 的數據傳輸速度，並為影片和顯示器的連接帶來雙倍頻寬。 Two Thunderbolt 3 (USB-C) connection ports, have become standard configuration for all iMac models, each connection port for your external hard drive and camera, brings up to a speed of 40Gb/s data transfer, and twice the

		the bandwidth for video output and connecting display.	bandwidth for video and display connection.	bandwidth for video and display connection.
48.1	Four USB 3 ports give you **plenty of** options for connecting peripherals, including your printer, iPhone, thumb drive, and more.	四个 USB 3 端口为你带来**更多**选择，让你可以……连接打印机、iPhone、U 盘等各种外设。 Four USB 3 connectors bring you **more** options, let you can…connect printer, iPhone, U drive and various peripherals.	另外，四個 USB 3 埠可讓你連接**更多**周邊裝置，如印表機、iPhone、隨身碟等。 Besides, four USB 3 ports can let you connect **more** peripherals, such as printer, iPhone, portable drive, etc.	另外四個 USB 3 連接埠，讓你可連接**大量的**周邊設備，包括你的打印機 iPhone 和隨身儲存裝置等。 Besides four USB 3 connection ports, let you can connect **plenty of** peripherals, including your printer iPhone and portable storage device, etc.
48.2		……**轻松**…… …**effortlessly**…		
49.1	And with **ultrafast** three-stream Wi-Fi and Bluetooth 4.2 wireless technology,	你还可通过**疾速的**三串流 Wi-Fi 和蓝牙 4.2 无线技术 You can also through **superfast** three-stream Wi-Fi	最後，你還可透過**超**快速的三串流 Wi-Fi 與藍牙 4.2 無線技術， Lastly, you can also through **ultra-**speedy three stream Wi-Fi and Bluetooth 4.2 wireless technology	配合**超**快速的三串流 Wi-Fi 和藍牙 4.2 無線連接技術， Collaborate with **ultra**-speedy three stream Wi-Fi and Bluetooth 4.2 wireless technology

		and Bluetooth 4.2 wireless technology		
49.2	you're **instantly** connected to	**随时**连接， connect **at any time**,	連上 connect to	更讓你可**即時**連接 also let you can **instantly** connect
49.3	**all your favorite content**.	访问**所有你喜欢的内容**。 visit **all content that you like**.	**所有你喜愛的內容**。 **all content that you love**.	**所有你喜愛的內容**。 **all content that you love**.
50	Turn your workspace into a showcase.	让工作间化身展示间。 Turn workspace into a showcase.	將你的工作間變身展示間。 Turn your workspace into a showcase.	你的工作空間，變身展覽空間。 Your workspace, turn into a showcase.
51	Thunderbolt 3 lets you add one 5K display to the **amazing** one already on your iMac.	雷雳 3 让你能在**令人惊叹的** iMac 显示屏以外，再额外连接一台 5K 显示屏。 Thunderbolt 3 let you can apart from the **striking** iMac display, additionally connect to one 5K display.	Thunderbolt 3 可讓你在既有的 iMac **出色**顯示器上，再加一部 5K 顯示器。 Thunderbolt 3 can let you on the existing iMac **outstanding** display, additionally add one 5K display.	Thunderbolt 3 讓你在**出色的** iMac 以外，額外連接一部 5K 顯示器； Thunderbolt 3 let you apart from the **outstanding** iMac, additionally connect one 5K display;
52.1	Or, as another option, you can connect two 4K displays and put **over** 32 million pixels into play.	或者，你也可以连接两台 4K 显示屏，总共显示**超过** 3200 万像素。	或是，你可選擇連接兩部 4K 顯示器，以**超過** 3200 萬像素……	或者，你可選擇額外連接兩部 4K 顯示器，以盡覽**超過** 3200 萬像素的畫面。

		Or, you also can connect two 4K displays, totally present **more than** 32 million pixels.	Or, you can choose to connect two 4K display, with **more than** 32 million pixels…	Or, you can choose to additionally connect two 4K display, to scan whole **more than** 32 million pixels picture.
52.2			發揮**完美**演出效果。 demonstrate **perfect** performance effects.	
53	Design **A lot can happen in 5 millimeters**.	设计 Design **5 毫米内，大有乾坤**。 **Within 5 millimeters, there is a world**.	設計 Design **5 公釐之間，大有可為**。 **Within 5 millimeters, a lot can be done**.	設計 Design **5 毫米之內，大有可為**。 **Within 5 millimeters, a lot can be done**.
54	Iconic design. Advanced engineering. Talk about modern art.	标志性设计与先进工艺，堪称现代艺术典范。 Iconic design and advanced craft, can be praised as a model of modern art.	經典設計，先進工學，堪稱當代藝術。 Classic design, advanced craft, can be praised as modern art.	經典設計，結合先進工藝，堪稱當代藝術之作。 Classic design, combined with advanced craft, can be praised as a modern art work.

55.1	iMac has always been **the ultimate** in form and function:	iMac 始终拥有**精雕细琢的**外形和功能， iMac always has **skilfully-crafted** form and function,	iMac 向來是形式與功能的**極致**展現。 iMac is always **the ultimate** display of form and function.	iMac 向以**終極的**外形與功能集一身見稱， iMac is always known as gathering **the ultimate** form and function in one,
55.2	An all-in-one computer that puts everything — display, processor, graphics, storage, memory, and more — inside one simple, stylish enclosure.	这是一台**超凡的**一体机，将显示屏、处理器、图形处理器、存储设备、内存和更多功能整合到一个简洁、时尚的外壳之中。 This is an **extraordinary** all-in-one computer, integrating display, processor, graphics processor, storage device, memory, and more functions within one simple, stylish form.	這部一體成型的電腦將顯示器、處理器、繪圖處理、儲存裝置、記憶體等，全部納入簡潔時尚的機身中。 This all-in-one computer gets display, processor, graphics processing, storage device, memory, etc., all included within a simple stylish form.	以一體式電腦盡收一切，包括顯示器、處理器、圖像處理、儲存設備和記憶體等，全置於簡單而型格的機身內。 An all-in-one computer includes everything, include display, processor, graphics processing, storage device, and memory, etc., all involved in a simple and stylish form.
56.1	The new iMac	新 iMac New iMac	新款 iMac New iMac	全新的 iMac， **All-**new iMac,

56.2	includes **the most** advanced, ...desktop display we've ever built,	将 Mac 台式电脑显示屏**提升到一个先进……（的新境界）** get Mac desktop display **enhanced to an advanced…(new realm)**	配備我們歷來打造過**最**先進、……桌上型顯示器， equipped with we ever built **the most** advanced, …desktop display,	更配備了我們至今**最**先進、……桌面電腦顯示器， also equipped with our till now **the most** advanced, …desktop display,
56.3	**most** brilliant	（**提升到一个……**）而**绚丽的新境界，** **(enhanced to a…) and brilliant new realm,**	**最**亮麗的 **most** shining	**最**亮眼的 **most** eye-catching
56.4	and **it's filled with ……technologies**	它**处处凝聚着……技术，** it is **everywhere aggregated with…technology,**	更**滿載……多種……技術，** also **fully loaded with…multiple…technology,**	並**滿載多項……技術，** and **fully loaded with multiple…technology,**
56.5	……**all-**new……	……新一代的…… …new generation…	……全新…… …**all-**new…	……全新…… …**all-**new…
56.6	that take power and performance **to a whole new level**.	并将功能和性能**提升到全新水平，** and get function and performance **enhanced to an all-new level,**	……可将威力與效能**提升至另一層次的**…… …can get power and efficacy **enhanced to another level**…	力量和效能表現，都**提升至另一新層次，** power and efficacy performance, are all **enhanced to another new level,**

56.7	Yet it's still **just** 5 mm thin at its edge.	同时其边缘却依然薄至**仅仅** 5 毫米。 meanwhile its edge is still as thin as **just** 5 mm.	而邊緣仍**只有** 5 公釐薄。 and the edge is still **only** 5mm thin.	而機身邊緣依然**只為** 5 毫米之薄。 and the device's edge is still **only** 5 mm thin.
57	Apple Accessories Rechargeable. Remarkable.	Apple 配件 Apple accessory 可重复充电， can be recharged, 又可圈可点。 also remarkable.	Apple 配件 Apple accessory 可重複充電， can be recharged, 又可圈可點。 also remarkable.	Apple 配件 Apple accessory 既可充電， can be recharged, 更可見精妙。 also can see its excellence.
58.1	The new Magic Keyboard with Numeric Keypad	带有数字小键盘的新款妙控键盘 New Magic Keyboard with Numeric Keypad	新款含數字鍵盤的巧控鍵盤 New Magic Keyboard with Numeric Keypad	全新配備數字鍵盤的精妙鍵盤， **All-**new Magic Keyboard with Numeric Keypad,
58.2	**makes** typing, editing spreadsheets, or navigating pro apps **a breeze**.	让打字、编辑电子表格或操作专业 app 变得**轻而易举**。	讓打字、編輯試算表，或瀏覽各種專業 app 變得**輕而易舉**。	讓你無論打字、編輯試算表，或使用專業 app 時，都**更得心應手**[6]。

[6] 得心應手 *déxīnyìngshǒu* is an idiom that can be literally interpreted as 'what the heart wishes, the hand accomplishes'. The idiom is used in the situation where someone has everything under control, so that the person can deal with things smoothly and easily.

		make typing, editing spreadsheets, or navigating pro app become **easy to accomplish**.	make typing, editing spreadsheets, or scan different kinds of pro app become **easy to accomplish**.	let you no matter when (you're) typing, editing spreadsheets, or using pro app, all is **more smoothly and easily**.
59	Paired with Magic Mouse 2 or Magic Trackpad 2, it **works like magic** with iMac.	搭配妙控鼠标 2 或妙控板 2 使用，让 iMac 展现**神奇**魅力。 Use together with Magic Mouse 2 or Magic Trackpad 2, let iMac display **magical** charm.	搭配巧控滑鼠 2 或巧控板 2，讓你在使用 iMac 時，作業**流暢無間**。 Paired with Magic Mouse 2 or Magic Trackpad 2, let you when using iMac, operation goes **smoothly without interruption**.	配對精妙滑鼠 2 或精妙觸控板 2，與 iMac 配合使用，更是精妙**絕配**。 Paired with Magic Mouse 2 or Magic Trackpad 2, collaborating with iMac, is the excellent **best match**.
60	Magic Keyboard with Numeric Keypad	带有数字小键盘的妙控键盘 Magic Keyboard with Numeric Keypad	含數字鍵盤的巧控鍵盤 Magic Keyboard with Numeric Keypad	精妙鍵盤配備數字鍵盤 Magic Keyboard is equipped with Numeric Keypad
61.1	Whether you're working or gaming, ……**makes everything as easy as 1-2-3**.	无论你在工作还是玩游戏，……**一切都再简单不过了**。 No matter you're working or gaming, …**everything couldn't be easier**.	無論是工作或遊戲，……都能讓**一切作業變得簡單不過**。 No matter (it) is working or gaming, …can make **every operation couldn't be easier**.	……讓你不論工作或遊戲，**一切簡單就如「1、2、3」**。 …let you no matter (you're) working or gaming, **everything is as easy as 1, 2, 3**.

61.2	……the new Magic Keyboard with Numeric Keypad……	……有了带有数字小键盘的新款妙控键盘，…… …with the new Magic Keyboard with Numeric Keypad, …	……新款含數字鍵盤的巧控鍵盤…… …the new Magic Keyboard with Numeric Keypad…	全新配備數字鍵盤的精妙鍵盤， **all-**new Magic Keyboard that is equipped with Numeric Keypad,
62.1	Magic Keyboard Designed with a sleek, low profile	妙控键盘 Magic Keyboard 具有纤薄外形和较低的倾斜角度， With a slim form and low tilt angle,	巧控鍵盤 Magic Keyboard 外觀優雅、低斜度， Elegant form, low slope,	精妙鍵盤 Magic Keyboard 經精心設計，不但外形纖薄， Through a fine design, not only the form is slim,
62.2	and engineered for stability	可确保稳定性， can ensure stability,	按鍵穩定性**高**， key stability (is) **high**,	穩定度更**進一步**提升， stability (is) also **further** enhanced,
62.3	so you can type with comfort...	为你带来舒适、……打字体验。 bring you comfortable, …typing experience.	打起字來**更覺**舒適、 typing feels **more** comfortable,	讓打字體驗**更**舒適…… make typing experience **more** comfortable…
62.4	and precision.	精准的	（**更覺**）精準。	（**更**）精準。

		precise	(feels **more**) precise.	(**more**) precise.
63.1	Magic Mouse 2 A streamlined design gives the Multi-Touch mouse a solid build	妙控鼠标 2 Magic Mouse 2 经过优化设计的多点触控鼠标构造坚固， The Multi-Touch mouse (has a) solid build through an optimal design,	巧控滑鼠 2 Magic Mouse 2 設計簡潔的多點觸控滑鼠構造堅固， Simply designed Multi-Touch mouse (has a) solid build,	精妙滑鼠 2 Magic Mouse 2 精簡的設計令多點觸控滑鼠的結構**更**堅固， Streamlined design makes the Multi-Touch mouse's structure **more** solid,
63.2	and a smooth glide	滑动流畅， glide smoothly,	滑動如行雲流水[7]， glide smoothly,	滑動時**更**順暢， gliding (is) smooth**er**,
63.3	for quality you can feel.	带给你**出众的**使用感受。 bring you **outstanding** use experience.	讓使用手感**更加**出色。 make the use feel **more** excellent.	體驗**更**稱心。 the experience (is) **more** satisfying.
64.1	Magic Trackpad 2 Designed with Force Touch technology,	妙控板 2 Magic Trackpad 2 支持力度触控技术，	巧控板 2 Magic Trackpad 2 設計採用「多點觸控」技術，	精妙觸控板 2 Magic Trackpad 2 設計採用力度觸控技術，

[7] 行雲流水 *xíngyúnliúshuǐ* literally means 'floating clouds and flowing water'.

		Support Force Touch technology,	Designed with Multi-Touch technology,	Designed with Force Touch technology,
64.2	it lets you press **a little deeper**	……稍加力度 …**slightly** add force	……加點力按下， …add **a bit** force to press,	……，……加點力， …, …add **a bit** force,
64.3	on a **large**, click-anywhere surface	并有**宽阔**表面，你可以随处点击，…… with a **broad** surface, you can click anywhere, …	讓你可在**更**大的平面上隨處點按，…… let you can on a larg**er** surface click anywhere, …	讓你可在**更**大的面積上隨處點按，…… let you can on a larg**er** surface click anywhere, …
64.4				……**只需** …… …**only-need**…
64.5	— and do **a lot more**.	还能实现**更多**操作。 can also achieve **more** operations.	即可完成**更多**工作。 and can accomplish **more** work.	即可做到**更多**。 and can do **more**.
65	macOS It's why **there's nothing else like a Mac**.	macOS 正是它， 让 Mac **如此**与众不同[8]。 Because of it, make Mac **so** outstanding.	macOS 讓 Mac **如此**獨一無二。 make Mac **so** unique.	macOS 讓 Mac **如此**獨一無二。 make Mac **so** unique.

[8] 与众不同 *yǔzhòngbùtóng* literally means 'being different from others'.

66	macOS is the operating system that **powers everything you do** on a Mac.	macOS 是助你在 Mac 上**尽情**施展的强大操作系统。 macOS is the powerful operating system that helps you **wholeheartedly/fully** display on a Mac.	macOS 作業系統，**成就你在 Mac 上所做的一切**。 macOS operating system, **achieve everything you do on a Mac**.	macOS 操作系统，**成就你在 Mac 上所做的一切**。 macOS operating system, **achieve everything you do on a Mac**.
67.1	macOS High Sierra brings new forward-looking technologies……to your Mac.	而 macOS High Sierra 更为你的 Mac 带来前瞻性的新技术 and macOS High Sierra also brings your Mac forward-looking new technology	macOS High Sierra 為你的 Mac 帶來前瞻性的新技術 macOS High Sierra brings your Mac forward-looking new technology	macOS High Sierra 為你的 Mac 帶來各項具前瞻性的**全**新技術， macOS High Sierra brings your Mac various forward-looking **all-**new technology,
67.2	……and enhanced features……	和增强的功能。 and enhanced function.	以及**更**卓越的功能。 and **more** excellent function.	功能**更見**卓越， function (is) **more** excellent,
68	It's macOS **at its highest level yet**.	这一切，都让 macOS **登上一个新的高峰**。 All these, make macOS **climb up a new peak**.	這，就是 macOS **巔峰之作**。 This, is macOS **masterpiece**.	堪稱 macOS **巔峰之作**。 (It) can be praised as macOS **masterpiece**.

Appendix A-2 The annotation of GRADUATION features and their grading types in Case Study 1

	EN		ML		TW		HK	
	GRADUATION feature	**grading type**	**GRADUATION feature**	**grading type**	**GRADUATION feature**	**grading type**	**GRADUATION feature**	**grading type**
1.1							FORCE: intensification	up
1.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
4.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
4.2					FORCE: intensification	up	FORCE: intensification	up
5.1							FORCE: intensification	max
5.2	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
5.3	FORCE: intensification	max			FORCE: intensification	max	FORCE: intensification	max
6.2	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max

6.3	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
7.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
7.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
7.3					FORCE: intensification	max	FORCE: intensification	max
7.4	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
9	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification	max	FORCE: intensification via/as quantification	max
10.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
10.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
10.3	FORCE: intensification	max			FORCE: intensification	max	FORCE: intensification	max

11.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up		
11.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
11.3	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
12.1	FORCE: intensification via/as quantification	max					FORCE: intensification via/as quantification	max
12.2	FORCE: intensification	up					FORCE: intensification	up
12.3					FORCE: intensification	max	FORCE: intensification	max
13	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
14	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up

15.1							FORCE: intensification	max
15.2	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
18.1			FORCE: intensification	up			FORCE: intensification	up
18.2	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
18.3			FORCE: intensification	up				
19			FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	max
21	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
22.1	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max

23	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
24.1	FORCE: intensification	up	FORCE: intensification	up			FORCE: intensification	up
24.2	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
24.3							FORCE: intensification	up
25	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up
26.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
26.2	FORCE: intensification	up	FORCE: intensification	up				
28	FORCE: intensification	max						
29.1	FORCE: quantification	max	FORCE: quantification	max	FORCE: quantification	max	FORCE: quantification	max

29.2	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
30.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
30.3	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
31	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up		
33	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
34	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
35.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
35.2	FORCE: intensification via/as quantification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
35.3					FORCE: intensification	up		

36.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
36.2							FORCE: intensification	max
37	FORCE: intensification	max			FORCE: intensification	max	FORCE: intensification via/as quantification	max
38.1	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up		
38.2	FORCE: intensification via/as quantification	down	FORCE: intensification via/as quantification	down	FORCE: intensification via/as quantification	down	FORCE: intensification via/as quantification	down
39.1	FORCE: intensification	up			FORCE: intensification	up		
39.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
40.1	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max

40.2			FORCE: intensification	max				
42.1	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up
42.2	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up
43			FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
44.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
44.2			FOCUS	soften	FOCUS	soften	FOCUS	soften
44.3	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
44.4	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
46	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up

48.1	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
48.2			FORCE: intensification	up				
49.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
49.2	FORCE: intensification	up	FORCE: quantification	max			FORCE: intensification	up
49.3	FORCE: quantification	max	FORCE: quantification	max	FORCE: quantification	max	FORCE: quantification	max
51	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
52.1	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
52.2					FORCE: intensification	max		
53	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up

55.1	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
55.2			FORCE: intensification	up				
56.1							FORCE: intensification	max
56.2	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
56.3	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
56.4	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
56.5	FORCE: intensification	max			FORCE: intensification	max	FORCE: intensification	max
56.6	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	up
56.7	FORCE: quantification	down	FORCE: quantification	down	FORCE: quantification	down	FORCE: quantification	down

58.1							FORCE: intensification	max
58.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
59	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	max
61.1	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
61.2							FORCE: intensification	max
62.2					FORCE: intensification	up	FORCE: intensification	up
62.3					FORCE: intensification	up	FORCE: intensification	up
62.4					FORCE: intensification	up	FORCE: intensification	up
63.1							FORCE: intensification	up

63.2							FORCE: intensification	up
63.3			FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
64.2	FORCE: intensification via/as quantification	down	FORCE: intensification	down	FORCE: intensification	down	FORCE: intensification	down
64.3	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
64.4							FORCE: intensification	down
64.5	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
65			FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
66	FORCE: intensification via/as quantification	max	FORCE: intensification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max

67.1							FORCE: intensification	max
67.2					FORCE: intensification	up	FORCE: intensification	up
68	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max

Appendix A-3 The annotation of scaled value vis-à-vis target in Case Study 1

	EN		ML		TW		HK	
	value	**target**	**value**	**target**	**value**	**target**	**value**	**target**
1.1							the degree of being good	Product
1.2	the degree of being good	Product	the degree of being capable	Product	the degree of being good	Product	the degree of being capable	Product
4.1	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
4.2					the degree of being good	Product	the degree of being good	Product
5.1							the degree of being recently released	Product
5.2	the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product
5.3	the degree of being recently released	Product			the degree of being recently released	Product	the degree of being recently released	Product

6.2	the degree of being bright	Product	the degree of being bright	Product	the degree of being bright	Product	the degree of being bright	Product
6.3	the degree of being colorful	Product	the degree of being colorful	Product	the degree of being colorful	Product	the degree of being colorful	Product
7.1	the degree of being engaging	Customer	the degree of being engaging	Customer	the degree of being engaging	Customer	the degree of being engaging	Customer
7.2	the degree of being impressive	Customer	the degree of being impressive	Customer	the degree of being impressive	Customer	the degree of being impressive	Customer
7.3					the degree of being innovative	Customer	the degree of being innovative	Customer
7.4	the vigour of being engaged	Customer	the vigour of being engaged	Customer	the vigour of being engaged	Customer	the vigour of being engaged	Customer
9	the vigour of enhancing	Product	the vigour of enhancing	Product	the vigour of enhancing	Product	the vigour of enhancing	Product
10.1	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
10.2	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product

10.3	the degree of being recently released	Product			the degree of being recently released	Product	the degree of being recently released	Product
11.1	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product		
11.2	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
11.3	mass	Product	mass	Product	mass	Product	mass	Product
12.1	the degree of being capable	Customer					the degree of being capable	Customer
12.2	the degree of being pleasant	Customer					the degree of being pleasant	Customer
12.3					the vigour of being engaged	Customer	the vigour of being engaged	Customer
13	the degree of being effective	Product	the degree of being effective	Product	the degree of being effective	Product	the degree of being effective	Product
14	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product

15.1							the degree of being recently released	Product
15.2	the degree of being impressive	Customer	the degree of being impressive	Customer	the degree of being impressive	Customer	the degree of being impressive	Customer
18.1			the degree of being impressive	Product			the degree of being impressive	Product
18.2	the degree of being refined	Product	the degree of being refined	Product	the degree of being refined	Product	the degree of being refined	Product
18.3			the degree of being refined	Product				
19			the degree of being developed	Product	the degree of being developed	Product	the vigour of being engaged	Customer
21	the degree of being effective	Product	the degree of being effective	Product	the degree of being effective	Product	the degree of being effective	Product
22.1	the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product

23	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
24.1	the degree of being capable	Product	the degree of being speedy	Product			the degree of being capable	Product
24.2	number	Other Element	number	Other Element	number	Other Element	number	Other Element
24.3							the degree of being capable	Product
25	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
26.1	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
26.2	the degree of being intelligent	Product	the degree of being intelligent	Product				
28	the degree of being good	Product						
29.1	number	Customer	number	Customer	number	Customer	number	Customer
29.2	mass	Product	mass	Product	mass	Product	mass	Product

30.2	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
30.3	the degree of being effective	Product	the degree of being effective	Product	the degree of being effective	Product	the degree of being effective	Product
31	the degree of being affordable	Customer	the degree of being affordable	Customer	the degree of being affordable	Customer		
33	the degree of being developed	Product	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product
34	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
35.1	the degree of being bright	Product	the degree of being bright	Product	the degree of being bright	Product	the degree of being bright	Product
35.2	the degree of being colorful	Product	the degree of being colorful	Product	the degree of being colorful	Product	the degree of being colorful	Product
35.3					the degree of being good	Product		
36.1	the degree of being vivid	Product	the degree of being vivid	Product	the degree of being vivid	Product	the degree of being vivid	Product

36.2							the degree of being recently released	Product
37	the degree of being developed	Product			the degree of being developed	Product	the degree of being developed	Product
38.1	number	Product	number	Product	number	Product		
38.2	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
39.1	the degree of being perceptible	Product			the degree of being perceptible	Product		
39.2	the degree of being pleasant	Customer	the degree of being pleasant	Customer	the degree of being pleasant	Customer	the degree of being pleasant	Customer
40.1	the degree of being good	Product	the degree of being bright	Product	the degree of being good	Product	the degree of being good	Product
40.2			the degree of being colorful	Product				
42.1	the degree of being colorful	Other Element	the degree of being colorful	Other Element	the degree of being colorful	Other Element	the degree of being colorful	Other Element

42.2	the degree of being colorful	Product	the degree of being colorful	Product	the degree of being colorful	Product	the degree of being colorful	Product
43			the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
44.1	the degree of being balanced	Product	the degree of being balanced	Product	the degree of being balanced	Product	the degree of being balanced	Product
44.2			genuineness	Product	genuineness	Product	genuineness	Product
44.3	the degree of being balanced	Product	the degree of being balanced	Product	the degree of being balanced	Product	the degree of being balanced	Product
44.4	the degree of being accurate	Product	the degree of being accurate	Product	the degree of being accurate	Product	the degree of being accurate	Product
46	number	Product	number	Product	number	Product	number	Product
48.1	number	Customer	number	Customer	number	Customer	number	Customer
48.2			the vigour of being effortless	Customer				
49.1	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
49.2	the vigour of being instantaneous	Customer	EXTENT: distribution: time	Customer			the vigour of being instantaneous	Customer

49.3	number	Customer	number	Customer	number	Customer	number	Customer
51	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product
52.1	number	Product	number	Product	number	Product	number	Product
52.2					the degree of being good	Product		
53	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
55.1	the degree of being refined	Product	the degree of being refined	Product	the degree of being refined	Product	the degree of being refined	Product
55.2			the degree of being capable	Product				
56.1							the degree of being recently released	Product
56.2	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
56.3	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product

56.4	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
56.5	the degree of being recently released	Product			the degree of being recently released	Product	the degree of being recently released	Product
56.6	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
56.7	mass	Product	mass	Product	mass	Product	mass	Product
58.1							the degree of being recently released	Product
58.2	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer
59	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
61.1	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer

61.2							the degree of being recently released	Product
62.2					the degree of being developed	Product	the degree of being developed	Product
62.3					the degree of being comfortable	Customer	the degree of being comfortable	Customer
62.4					the degree of being accurate	Customer	the degree of being accurate	Customer
63.1							the degree of being refined/solid	Product
63.2							the degree of being refined/smooth	Product
63.3			the degree of being pleasant	Customer	the degree of being pleasant	Customer	the degree of being pleasant	Customer
64.2	the vigour of making effort	Customer	the vigour of making effort	Customer	the vigour of making effort	Customer	the vigour of making effort	Customer

64.3	mass	Product	mass	Product	mass	Product	mass	Product
64.4							the degree of obligation	Customer
64.5	number	Customer	number	Customer	number	Customer	number	Customer
65			the degree of being competitive	Product	the degree of being competitive	Product	the degree of being competitive	Product
66	the degree of being capable	Customer	the vigour of being engaged	Customer	the degree of being capable	Customer	the degree of being capable	Customer
67.1							the degree of being recently released	Product
67.2					the degree of being good	Product	the degree of being good	Product
68	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product

Appendix B Texts and Annotations in Case Study 2— advertisement for iPad Pro

Appendix B-1 The English source text and its three Chinese target texts in Case Study 2

	EN	ML	TW	HK
1	Your next computer is not a computer.	你的下一台电脑，何必是电脑。 Your next computer, doesn't have to be a computer.	你的下一部電腦，非電腦。 Your next computer, not a computer.	你的下一部電腦，無需是電腦。 Your next computer, is not need to be a computer.
2	It's a magical piece of glass.	它如同一片**充满**魔力的玻璃。 It is like a piece of glass that is **full of** magic.	它看似一片神奇的玻璃鏡面， It looks like a piece of magic glass mirror,	這片玻璃，**極其**神奇。 This piece of glass, **utterly** magical.
3	It's **so fast most PC laptops can't catch up**.	它**快到让很多笔记本电脑都眼红**。 It is **fast to the extent that a lot of laptops are jealous**.	速度**飛快，令大多數 PC 筆記型電腦難以匹敵**。 Speed is **swift, making most PC laptops hard to catch up**.	它**速度之快，大多數 PC 手提電腦難以匹敵**。 **The fastness of its speed, most PC laptops are hard to catch up**.
4	It has pro cameras that can transform reality.	它的 Pro 级摄像头打通了真实和虚拟的交界。 Its Pro camera opens the border between reality and virtuality.	它的專業級相機，可轉變真實世界的實境。 Its pro-level camera, can transform the reality of the real world.	它的專業級相機可轉化現實世界。 Its pro-level camera can transform the real world.

5	And you can use it with touch, pencil, keyboard, and now trackpad.	它能让你用手、用笔、用键盘，还有触控板来互动。 It can let you use hand, use pencil, use keyboard, and also trackpad to interact.	你可使用手指觸碰、Apple Pencil、鍵盤，現在，還可以再加上觸控式軌跡板來操控。 You can use finger-touching, Apple Pencil, keyboard, now, also can add touching trackpad for operating.	現在你不但可以觸碰手勢、Apple Pencil 和鍵盤來操控，更可透過觸控板來使用。 Now you not only can (through) touch gesture, Apple Pencil and keyboard to operate, but also can use through trackpad.
6	It’s the new iPad Pro.	它，就是新款 iPad Pro。 It, is the new iPad Pro.	它，就是全新 iPad Pro。 It, is the **all-**new iPad Pro.	這，就是全新 iPad Pro。 This, is the **all-**new iPad Pro.
7	Liquid Retina display	Liquid 视网膜显示屏 Liquid Retina display	Liquid Retina 顯示器 Liquid Retina display	Liquid Retina 顯示器 Liquid Retina display
8	Try to find a **more** advanced mobile display.	还想找更先进的移动设备显示屏？ Still want to find a **more** advanced mobile display?	還有更先進的行動裝置顯示器嗎？ Is there a **more** advanced mobile display?	還有更先進的流動顯示器嗎？ Is there a **more** advanced mobile display?
9	We’ll wait.	祝你成功。 Wish you success.	找到請告訴我們。 Please tell us when you find one.	找得到當你贏。 You win if you could find it.

10	Liquid Retina technology	Liquid 视网膜显示技术 Liquid Retina technology	Liquid Retina 技術 Liquid Retina technology	Liquid Retina 技術 Liquid Retina technology
11.1	The edge-to-edge Liquid Retina display is not only **gorgeous**…	全面屏设计的 Liquid 视网膜屏…… The all-screen design Liquid Retina display…	全面延伸的 Liquid Retina 顯示器不僅**亮麗耀眼**…… The fully extended Liquid Retina display is not only **vibrant-and-shining**…	延展至四面邊緣的 Liquid Retina 顯示器不但**絢麗奪目**， The Liquid Retina display that extends to edges is not only **vibrant-and-eye-catching**,
11.2	…and immersive,	……不仅有着引人入胜的视觉体验， not only has immersive visual experience,	且引人入勝， and immersive,	令人**渾然**投入， making people **completely** immersed,
11.3	…but also features **incredibly** advanced technologies.	更拥有…… 等先进技术， but also has…etc. advanced technology,	同時還擁有各種**卓越**先進的技術。 but also has different kinds of **excellent** (and) advanced technology.	更兼備各項**超卓的**先進技術， but also has different kinds of **super-excellent** advanced technology,

12.1	Like ProMotion, True Tone[9], and **industry-leading** color accuracy,	……ProMotion 自适应刷新率、原彩显示和**超高**色彩精准度……ProMotion auto-adaptive refresh rate, True Tone display and **super-high** degree of color accuracy…	例如「ProMotion 自動適應更新率」、「原彩」顯示技術以及**領先業界的**色彩精準度， Like 'ProMotion auto-adaptive refresh rate', 'True Tone' display technology and **industry-leading** degree of color accuracy,	例如 ProMotion 更新頻率自動適應技術、原色調和**領先業界的**色彩精準度， Like ProMotion refresh rate auto-adaptation technology, True Tone and **industry-leading** degree of color accuracy,
12.2	which **make everything feel responsive and look stunning**.	让 iPad Pro 上的**一切都赏心悦目，互动灵敏**。 make on iPad Pro **everything is pleasant, interaction is responsive**.	在在都讓**一切看起來驚豔出色，反應靈敏流暢**。 make **everything looks stunning (and) outstanding, reaction is responsive (and) smooth**.	讓你**看什麼都悅目非凡，做什麼都快捷靈敏**。 make **whatever you see is pleasant (and) extraordinary, whatever you do is fast and responsive**.
13	Quite simply, this combination of features makes it the world's **most** advanced mobile display.	一句话，这样的技术整合能力，造就出我们**最**先进的移动设备显示屏。 One sentence, this kind of technique combination ability,	正是這種種功能的組合，讓它堪稱世上**最**先進的行動裝置顯示器。 It is the combination of various features, that makes it can be	簡單一句，它將多項功能融匯於一身，堪稱全球**最**先進的流動顯示器。 Simply one sentence, it combines multiple features into one, which

[9] Technical terms are not viewed as indicating subjective assessment.

		creates our **most** advanced mobile display,	praised as the world's **most** advanced mobile device display.	can be praised as the world's **most** advanced mobile display.
14	Cameras	摄像头 Cameras	相機 Cameras	相機 Cameras
15	Think you know iPad cameras?	iPad 摄像头能有多厉害？ How capable can iPad camera be?	你**很**了解 iPad 的相機系統？ You know **very well** about iPad's camera system?	iPad 相機系統有多先進？ How advance iPad camera system is?
16	Think deep**er**.	**好好**深入了解一下。 **Mindfully** deeply understand.	可以**更**深入了解一下。 Can **more** deeply understand.	來個**深層**了解。 Make a **deep-level** understanding.
17	Pro cameras	Pro 级摄像头 Pro cameras	專業級相機 Pro cameras	專業級相機 Pro cameras
18.1	Advanced cameras combined with a **large** display,	这款先进的摄像头，与**宽大**显示屏、 This advanced camera, and **large** display,	先進的相機結合了**大型**顯示器、 Advanced camera combined with **large** display,	先進相機結合**大型**顯示器、 Advanced camera combined with **large** display,
18.2	fast performance,	**超快**性能 **Super**-fast performance	快速的效能， fast efficacy,	快速效能表現， fast efficacy performance,

18.3	and **highly** calibrated sensors	和**精密**校准感应器的强强联合， and the strong alliance with **precisely** calibrated sensor,	以及經過**精密**校正的感測器， and the sensor being **precisely** calibrated,	以及經過**精心**校正的感應器， and the sensor being **meticulously** calibrated,
18.4	have always made iPad **uniquely** capable.	为 iPad 赋予了**非同寻常的**实力。 provide **extraordinary** capacity.	讓 iPad 具有**獨樹一格的**強大能力。 make iPad have **distinctively** strong ability.	令 iPad **獨一無二**[10]， make iPad **unique**,
18.5				本領**非凡**。 capacity (is) **extraordinary**.
19.1	The Wide and new Ultra Wide camera	广角摄像头和**全**新的超广角摄像头， The Wide camera and the **all-**new Ultra Wide camera,	廣角與**全**新的超廣角相機， The Wide and the **all-**new Ultra Wide camera,	廣角和**全**新超廣角相機 The Wide and the **all-**new Ultra Wide camera,
19.2	help you frame **the perfect** photo or video.	助你拍出画面**精美的**照片和视频， help you take photo with **exquisite** image and video,	協助你捕捉**完美的**照片或影片。 help you catch **perfect** photo or video.	助你拍攝**完美的**相片或影片。 help you take **perfect** photo or video.

[10] 獨一無二 *dúyīwúèr* literally means 'the only one and no a second one', so it is often used to indicate someone or something is unparalleled.

20	And together with studio-quality mics and four speaker audio, you can even set up a multicamera filmmaking rig.	再加上录音棚级的麦克风和四扬声器系统，一套多镜头电影拍摄装备尽在你手。 And together with studio-quality mics and four speaker audio-system, a set of multicamera filmmaking rig is in your hand.	再加上錄音室等級的麥克風與四揚聲器系統，你就能把它設定成一組多機作業的拍片攝影器材。 And together with studio-quality mics and four speaker audio-system, you can set it as a set of filmmaking rig that consists of multicamera.	再配合錄音室級數咪高風及四揚聲器音響，一套多鏡頭拍攝裝備，就在你手。 And paired with studio-quality mics and four speaker audio, a set of multicamera filmmaking rig, is in your hand.
21	LiDAR Scanner	激光雷达扫描仪 LiDAR Scanner	光學雷達掃描儀 LiDAR Scanner	LiDAR 感測器 LiDAR Scanner
22	LiDAR (Light Detection and Ranging) is used to determine distance by measuring how long it takes light to reach an object and reflect back.	激光雷达 (LiDAR 光探测和测距) ……，是通过测量光触及物体并反射回来所需的时间，来确定距离。 Laser Radar (LiDAR light detection and ranging)…, determines distance, by measuring the time that the light takes when	光學雷達 (LiDAR，光偵測和測距) 就是透過測量光線觸及物體並反射回來所需的時間來確定距離的技術。 Optical Radar (LiDAR, light detection and ranging) is a technology that determines distance by measuring the required	LiDAR (光學偵測和測距) 技術透過測量光線投射至物件並折回所需的時間，從而判斷距離。 LiDAR (optical detection and ranging) technology measures the required time when the light reaches objects and reflects back, thus to determine distance.

		it reaches objects and reflects back.	time when the light-ray reaches objects and reflects back.	
23	It is **so** advanced, it's being used by NASA for the next Mars landing mission.	……这项先进技术……就连 NASA 也会在下次火星登陆任务中用到它。 …this advanced technology…even NASA also will use it in the next Mars landing mission.	這項技術**極為**先進，甚至被 NASA 運用在接下來的火星登陸任務。 This technology (is) **ultimately** advanced, even NASA uses it in the upcoming Mars landing mission.	這項科技**無比**先進，NASA 也將其應用於接下來的火星登陸任務。 This technology (is) **incomparably** advanced, NASA also will use it in the upcoming Mars landing mission.
24.1	And it's now been engineered to fit	而现在，它经过**精心**设计，融入到了 And now, it after **meticulously** design, fit in	而現在，它已經被**精心**設計 And now, it has been **meticulously** designed	而現在，它已建構於 iPad Pro And now, it has been built in iPad Pro
24.2	in the **thin**	**纤薄的** iPad Pro 之中。 in the **slim-thin** iPad Pro.	在**纖薄** in the **slim-thin**	**纖薄** **slim-thin**
24.3	and **light** iPad Pro.		**輕盈的** iPad Pro 之中。 **lightweight** iPad Pro.	**輕巧的**機身之中。 **lightweight** form.

25	The custom-designed LiDAR Scanner uses direct time of flight to measure reflected light from up to five meters away, both indoors and out.	特制的激光雷达扫描仪利用直接飞行时间 (dToF)，测量室内或室外环境中从最远五米处反射回来的光。 The customized laser radar scanner uses direct time of flight (dToF), measuring reflected light from up to five meters away in indoor or outdoor environment.	特製的光學雷達掃描儀不論在室内或室外，都能利用直線飛行時間，來測量最遠達 5 公尺的光線反射。 The customized optical radar scanner regardless of indoor or outdoor, all can use direct time of flight , to measure reflected light from the furthest five meters away.	特製的 LiDAR 感測器會直接測量光飛行時間，從而量度室內及戶外從遠至五米處反射的光線。 The customized LiDAR sensor will directly measure the time of flight of light, to measure the reflected light from up to five meters indoor and outdoor.
26.1	It works at the photon level,	它可从光子层面进行探测， It can detect at the photon level,	它可以光子等級運作， It can work at the photon level,	它可**精密**探測至光子層面， It can **precisely** detect at the photon level,
26.2	operates at nanosecond speeds, and opens up **tremendous** possibilities	并能以纳秒速度运行，……开启**无尽**可能。 and operate at nanosecond speeds, …open up **endless** possibilities.	以奈秒的速度運行，……開啟**無限的**可能性。 operate at nanosecond speeds, …open up **infinite** possibilities.	並以納秒速度運行，……開創了**無限**可能。 and operate at nanosecond speeds, …open up **infinite** possibilities.
26.3	for augmented reality **and beyond**.	……为增强现实及**更广泛的**领域……	……並為擴增實境 (AR) 及**更多**領域……	……為擴增實境及**更多**領域……

		…for augmented reality and wider area…	…and for augmented reality (AR) and **more** area…	…for augmented reality and **more** area…
27	The LiDAR Scanner works with the pro cameras, motion sensors, and frameworks in iPadOS to measure depth.	激光雷达扫描仪与 Pro 级摄像头、运动传感器和 iPadOS 内的架构协同合作，进行深度测量。 Laser radar scanner and Pro camera, motion sensor and the framework in iPadOS collaborate, for depth measurement.	光學雷達掃描儀可搭配專業級相機、動作感測器及 iPadOS 的架構，以測量深度。 Optical radar scanner can pair with pro camera, motion sensor and iPadOS' framework, to measure depth.	LiDAR 感測器與專業級相機、動態感應器及 iPadOS 的架構**合作無間**[11]，藉此測量深度。 LiDAR scanner and pro camera, motion sensor and iPadOS' framework **perfectly collaborate**, to measure depth.
28.1	This combination of hardware, software, and **unprecedented** innovation	这种硬件、软件与**突破性**创新技术的结合， This combination of hardware, software and **breakthrough** innovative technology,	軟硬體結合**前所未有的**創新， Soft (and) hardware combine with **never-seen-before** innovation,	硬件、軟件及**劃時代**創新理念的多方面結合， The multiple-aspect combination of hardware, software and **epoch-making** innovative idea,
28.2	makes iPad Pro the world's **best** device for augmented reality.	让 iPad Pro 成为了体验增强现实的**强大**装备。	使 iPad Pro 成為世上**最**出色的擴增實境裝置。	令 iPad Pro 成為體驗擴增實境的全球**最**佳裝置。

[11] 合作無間 (hé zuò wú jiàn) literally means a collaboration is close and smooth without any obstacles or interruptions.

		make iPad Pro become a **powerful** device of experiencing augmented reality.	make iPad Pro become the world's **most** outstanding augmented reality device.	make iPad Pro become the world's **best** device for experiencing augmented reality.
29	Augmented reality	增强现实 Augmented reality	擴增實境 Augmented reality	擴增實境 Augmented reality
30.1	On the new iPad Pro,	在新款 iPad Pro 上， On the new iPad Pro,	在**全**新 iPad Pro 上， On the **all-**new iPad Pro,	在**全**新 iPad Pro 上， On the **all-**new iPad Pro,
30.2	AR apps become even **more** realistic.	增强现实类 app 能给人**更**强烈的真实感。 Augmented reality app can bring people strong**er** reality.	AR 類 app 的效果變得**更加**逼真。 AR app's effect becomes **more** close-to-real.	各款 AR app 都**更顯**逼真。 Different types of AR app are **more** close-to-real.
31	Placing an AR object now happens **instantly**.	放置虚拟物体现在能**即时**完成。 Placing an AR object now can **instantly** accomplish.	現在，當你置入 AR 物件，即可**立即**成形。 Now, when you place an AR object, can **instantly** be formed.	現在你要放置 AR 物件，**一瞬即成**。 Now if you place an AR object, **accomplished in an instant**.
32.1	Realistic object occlusion	**逼真的**物体遮挡功能， **Close-to-real** object occlusion,	**極具**真實感的物體遮擋功能， **Utterly** realistic object occlusion,	**逼真的**物件遮蔽功能， **Close-to-real** object occlusion,

32.2	allows AR objects to pass in front of and behind real-world structures.	可让虚拟物体在现实场景结构中前后穿插。 can let AR objects pass in front of and behind real-world structures.	使 AR 物件可在真實世界的結構中，穿梭自如地置放在物體的前面或後面。 make AR objects can in the real-world's structures, be freely placed in front of and behind objects.	令虛擬的 AR 物件可在現實結構前後穿插； make virtual AR objects can pass in front of and behind reality structures.
33.1	Improved motion capture and people occlusion	动作捕捉和人物遮挡功能也经过优化 Motion capture and people occlusion function is also optimized	**更**進步的動作擷取與人物遮擋功能 **Further** improved motion capture and people occlusion	動作捕捉和人物遮蔽功能亦經過提升， Motion capture and people occlusion are also enhanced,
33.2	are **more** accurate **than ever**.	精准度**更**高。 high**er** accuracy.	讓準確程度**更**高， make the degree of accuracy high**er**,	**比以往更加**精確， **more** accurate **than ever**,
33.3			**超越以往**。 **beyond the past**.	
34	And developers will be able to create even **more** immersive experiences.	这一切，都让开发者能够打造出沉浸感**更进一步的**增强现实体验。	而開發者也將能創造出**更加**引人入勝的體驗。	讓開發者能建構各種**更**引人入勝的體驗。

		All these, all let developers be able to create an augmented reality experience where the immersive feeling is **further upgraded**.	And developers also can create **more** immersive experience.	Let developers can create various **more** immersive experience.
35	Shoot and edit	能拍能剪能修片 Can shoot can cut can edit	拍攝和剪輯 Shoot and edit	拍攝及剪輯 Shoot and edit
36.1	The pro camera system makes iPad Pro **incredibly** versatile.	Pro 级摄像头系统，让 iPad Pro 成为**本领高强的**多面手。 Pro camera system, makes iPad Pro become a **competitive** all-rounder.	專業級相機系統讓 iPad Pro **更**多才多藝， Pro camera system makes iPad Pro **more** versatile.	專業相機系統，令 iPad Pro 多才多藝， Pro camera system, make iPad Pro versatile.
36.2			**令人驚豔**。 **Stunning**.	**令人讚嘆**。 **Striking**.
37	Shoot, edit, and share a 4K video, all on the same device.	你可以就用这一部设备，搞定 4K 视频的拍摄、剪辑和共享； You can use this device, nail the shooting, editing and sharing of a 4K video;	無論是拍攝、剪輯，以及分享 4K 影片，全在同一部裝置即可完成。 Regardless of shooting, editing, and sharing 4K video, all can be accomplished in the same device.	拍攝、剪輯及分享 4K 影片，全都可在一部裝置上完成。 Shooting, editing and sharing 4K video, all can be accomplished on one device.

38	Capture an entire room in one shot with the Ultra Wide camera and use Markup to redesign it on the spot.	也可以用超广角摄像头一次拍下房间全景，然后当场用标记功能为室内来次全新[12]设计； also can use the Ultra Wide camera to capture the entire room in one shot, and then give a refurbished design to the room with the Markup function on the spot;	你可使用超廣角相機一次拍攝整個房間，並使用「標示」當場對其進行重新設計。 You can use the Ultra Wide camera capture the entire room in one shot, and use 'Markup' to redesign it on the spot.	你可利用超廣角相機一鏡拍下整個房間的影像，然後即場用標記功能來做室內設計； You can use the Ultra Wide camera capture the view of the entire room in one shot, and then use the Markup function to do interior design on the spot;
39	Or scan a document, sign or mark it up with Apple Pencil, then send back your notes with a **tap**.	还可以扫描一份文档，用 Apple Pencil 在上面签字或添加标注，再**轻点一下**发送出去。 or can scan a document, sign or add marks on it with Apple Pencil, then **lightly hit** to send it out.	或是掃描一份文件，使用 Apple Pencil 加以簽名或標示，然後**輕點一下**即可傳回你的註記。 Or scan a document, add signature or marks with Apple Pencil, then **lightly hit** to send back your notes.	或者掃描文件，並以 Apple Pencil 簽署或在上面做標記，然後**輕按一下**來傳送筆記。 Or scan a document, and sign or mark on it with Apple Pencil, then **lightly hit** to send notes.
40	TrueDepth[13] camera	原深感摄像头 TrueDepth camera	原深感測相機 TrueDepth camera	原深感測鏡頭 TrueDepth camera

[12] 全新 (quán xīn) in this case refers to *refresh* or *redecoration*, instead of providing a subjective assessment with respect to quality.

[13] Technical terms are not viewed as indicating subjective assessment.

41	The front-facing TrueDepth camera enables Face ID, the world's **most** secure facial authentication in a tablet — and in a computer.	前置原深感摄像头带来了面容 ID 这项具有**出色**安全性的面部验证技术。 The front-facing TrueDepth camera brings Face ID, the facial authentication technology that has **outstanding** security.	因為有前置原深感測相機，讓世上**最**安全的面孔認證 Face ID 得以在平板電腦甚至電腦領域中使用。 Because of the front-facing TrueDepth camera, the world's **most** secure facial authentication Face ID is allowed to be used on a tablet or in a computer.	前置的原深感測鏡頭令 Face ID 得以實現，而 Face ID 就是平板電腦以至電腦上，**最**安全的樣貌認證技術。 The front-facing TrueDepth camera makes Face ID realized, and Face ID is **the most** secure facial authentication technology on a tablet and also on a computer.
42	It also means you can chat with friends using FaceTime, take Portrait selfies, or liven up your Messages conversations by turning yourself into an Animoji.	而且有了这个摄像头，你还可以和朋友 FaceTime 通话，来个人像自拍，或是用动话表情来让信息 app 内的对话**更**生动有趣。 And with this camera, you also can FaceTime chat with friends, take a portrait selfie, or use Animoji to make the conversation in the message app **more** lively-and-funny.	它還能讓你用 FaceTime 與朋友聊天、拍攝「人像」自拍照，或是幫你把自己變成 Animoji，讓你的「訊息」對話變得生動有趣。 It can also let you FaceTime chat with friends, shoot 'Portrait' selfie, or help you turn yourself into Animoji, make your	有了這個鏡頭，你可與好友用 FaceTime 通話、以人像模式來張自拍，或者在訊息 app 內將自己變作 Animoji，讓對話**更**活潑生動。 With this camera, you can FaceTime chat with friends, take a selfie with the portrait mode, or turn yourself into Animoji in the

			‘Message’ conversation lively-and-funny.	message app, make the conversation **more** vibrant-and-lively.
43	Performance	性能 Performance	效能 Efficacy	效能表現 Efficacy performance
44	**Faster than you can say PC**.	说真的，**真是快到让很多 PC 都眼红**。 Seriously, **really fast that many PC are jealous**.	**簡直快到讓 PC 都傻眼**。 **So fast that (it) makes PC dumbfounded**.	**快到 PC 都眼紅**。 **Fast to the extent that PC is jealous**.
45	A12Z Bionic	A12Z 仿生 A12Z Bionic	A12Z 仿生晶片 A12Z Bionic chip	A12Z 仿生晶片 A12Z Bionic chip
46	With the A12Z Bionic chip, iPad Pro is **so fast it outpaces most PC laptops available today**.	有了 A12Z 仿生芯片，iPad Pro 的**速度快到让很多笔记本电脑都羡慕**。 With the A12Z Bionic chip, iPad Pro’s **speed is fast to the extent that (it) makes many laptop computers envy**.	有了 A12Z 仿生晶片，iPad Pro **速度之快，讓現今大多數 PC 筆記型電腦都難以匹敵**。 With the A12Z Bionic chip, **the fastness of iPad Pro’s speed, makes today’s most PC laptops hard to catch up**.	憑藉 A12Z 仿生晶片，iPad Pro **的速度之快，大多數現有 PC 手提電腦難以匹敵**。 With the A12Z Bionic chip, **the fastness of iPad Pro’s speed, most today’s PC laptops are hard to catch up**.

47.1	**It makes everything you do fast and fluid**,	……**各项操作都能快速流畅地进行**。 …**different kinds of operations all can be processed rapidly and fluidly**.	……它都**使你能快速、流暢地完成一切工作**。 …it **allows you rapidly, fluidly accomplish all work**.	……交給它，**事事都快速流暢**。 …hand to it, **everything goes rapidly and fluidly**.
47.2	from your everyday tasks to graphics-**intensive** workflows.	无论处理日常事务还是**高**图形性能要求的工作， regardless of dealing with everyday tasks or **high** graphics performance required work,	從日常工作到需要**大量**繪圖處理的工作流程， from everyday tasks to workflows that need **plenty of** graphics processing.	無論要處理日常事務，還是應付需要**大量**圖像處理的工作流程， no matter need to deal with everyday tasks, or to cope with workflows that need **plenty of** graphics processing,
48.1	And the 8-core graphics processor means	而配备 8 核图形处理器的意义，就是让…… and the meaning of equipping the 8-core graphics processor is to make…	而 8 核心繪圖處理器則扮演了**極為**重要的角色， and the 8-core graphics processor play an **ultimately** important role,	而 8 核心圖像處理器， and the 8-core graphics processor,
48.2	even **more** performance and realism	……有着**更出色的**表现和真实感。 …has **more outstanding** performance and realism.	……**更高的**效能與逼真度。 …**higher** efficacy and realism.	……帶來**更好**表現和逼真度。 …bring **better** performance and realism.

48.3	for the apps and games where it **matters most**.	……那些**靠性能出彩的** app 和游戏，…… …those app and games that **rely on the performance to be outstanding**, …	為 app 和遊戲帶來了…… for app and games bring…	則可主力為各款 app 及遊戲…… and can mainly for different kinds of app and games…
49	Pro workflow	专业级工作 Pro work	專業級工作流程 Pro workflow	專業級工作流程 Pro workflow
50	A12Z Bionic is designed to be put to work, especially with pro apps.	A12Z 仿生为应对各种工作而设计，运行专业类 app 更是它的强项。 A12Z Bionic is designed to deal with different kinds of works, especially with pro app.	A12Z 仿生晶片正是為因應各種工作而設計，尤其適合各種專業級的 app。 A12Z Bionic chip is designed because of different kinds of works, especially for different kinds of pro app.	A12Z 仿生為應付各種操作，特別是運行專業級 app 而設計。 A12Z Bionic is designed to deal with different kinds of operations, particularly with pro app.
51	The 8-core graphics processor delivers fluid performance for things like 4K video editing, 3D	8 核图形处理器可为 4K 视频剪辑、3D 设计和增强现实等任务带来流畅表现。	8 核心繪圖處理器可為 4K 影片剪輯、3D 設計和擴增實境等作業提供流暢的效能。	4K 影片剪輯、3D 設計及擴增實境等任務，有 8 核心圖像處理器為你帶來流暢表現。

	design, and augmented reality.	The 8-core graphics processor can provide fluid performance for tasks like 4K video editing, 3D design and augmented reality.	The 8-core graphics processor can provide fluid efficacy for tasks like 4K video editing, 3D design and augmented reality.	Tasks like 4K video editing, 3D design and augmented reality, the 8-core graphics processor brings you fluid performance.
52.1	Enhanced thermal design	增强的散热设计， Enhanced thermal design,	更出色的散熱設計 **More** outstanding thermal design	更出色的調溫設計， **More** outstanding thermal design
52.2	means higher peak	可确保更高的峰值 can ensure higher peak	表示更高的峰值 means higher peak	則可確保更高峰值 and can ensure higher peak
52.3	and longer sustained performance	和更持续的性能表现， and **more** lasting performance,	與更長久的持續效能； and longer sustained efficacy;	及更持續的效能表現， and **more** lasting efficacy performance,
52.4	— **critical** for pro workflows.	这对处理专业级工作来说**至关重要**。 This is **critical** to deal with pro work.	這對專業工作流程**至關重要**。 This is **critical** to pro workflow.	這對專業工作流程而言**至關重要**。 This is **critical** to pro workflow.
53	And the Apple-designed Neural Engine enables on-device machine learning ready for the next generation of pro apps.	Apple 设计的神经网络引擎，则让设备端的机器学习技术为下一代专业类 app 准备就绪。 The Apple-designed Neural Engine, makes on-device machine	而 Apple 設計的神經網路引擎則使裝置上的機器學習技術能夠為下一代專業級 app 準備就緒。 And the Apple-designed Neural Engine enables on-device machine	而有了 Apple 設計的神經網絡引擎，裝置上的機器學習技術也已準備好迎接新一代的專業 app。 And with the Apple-designed Neural Engine, on-device machine

		learning technology be ready for the next generation of pro app.	learning technology ready for the next generation of pro app.	learning technology has been ready to welcome the new generation of pro app.
54	Multitasking	多任务处理 Multitasking	多工處理 Multitasking	多工處理 Multitasking
55.1	iPadOS is designed to harness...of iPad Pro.	iPadOS 的设计旨在**充分**发挥 iPad Pro 的 iPadOS's design aims to **fully** display iPad Pro's	iPadOS 的設計，可**充分**發揮 iPad Pro 的 iPadOS's design, can **fully** display iPad Pro's	iPadOS 的設計，可**充分**發揮 iPad Pro 的 iPadOS's design, can **fully** display iPad Pro's
55.2	the power and	**强劲**动力和 **forceful** power and	能力和 ability and	
55.3	performance...	**出色**性能。 **outstanding** performance.	效能表現。 efficacy performance.	**強勁**效能表現。 **forceful** efficacy performance.
56.1	**Lightning-fast** hardware	速度**超**快的硬件 speed **super-**fast hardware	**快如閃電的**硬體 **lightning-fast** hardware	速度**快如閃電的**硬件 speed **lightning-fast** hardware
56.2	and **powerful** software…	和功能**强大的**软件， and software with **powerful** function	與威力**強大的**軟體， and software with **powerful** force,	及**強勁的**軟件…… and forceful software

56.3	were designed in concert…	相互协同设计…… were designed in concert,	在**精心**設計之下相輔相成， were **meticulously** designed in concert,	經過**精心**設計，能相互配合， through **meticulously** design, can collaborate with each other**,**
56.4	**to make every interaction snappy and smooth**.	以让你与 iPad 的**每次互动都迅捷而流畅**。 to **make every interaction between you and iPad snappy and smooth**.	**每一次的互動合作，都迅速而順暢**。 **every interaction and collaboration, is snappy and smooth**.	**讓每次協作都迅速而順暢無間**。 **makes every interaction snappy and smooth**.
57	Which makes **working with multiple apps at once** and moving between spaces quick and effortless.	因此，你可以**同时使用多个 app**，也可以轻松飞快地在不同空间切换。 Therefore, you can **use multiple app at the same time**, also can switch between different space quick and effortless.	即使你**同時使用多款 app**，並在不同空間穿梭工作，照樣輕鬆又快速。 Even though you **use multiple app at the same time**, and moving between different spaces for working, still effortless and quick.	即使你**同時使用多款 app**，並在不同空間穿插工作，都會輕鬆快捷。 Even though you **use multiple app at the same time**, and moving between different spaces for working, still effortless and quick.
58	Magic Keyboard	妙控键盘 Magic Keyboard	巧控鍵盤 Magic Keyboard	精妙鍵盤 Magic Keyboard

59	Yes, it floats.	悬浮，玄妙吧。 Floating, magical.	沒錯，就是懸浮。 That's right, (it) is floating.	是的，是會浮的。 Yes, (it) can float.
60	Magic Keyboard	妙控键盘 Magic Keyboard	巧控鍵盤 Magic Keyboard	精妙鍵盤 Magic Keyboard
61.1	The **all**-new Magic Keyboard	全新妙控键盘 The **all**-new Magic Keyboard	全新巧控鍵盤 The **all**-new Magic Keyboard	全新精妙鍵盤 The **all**-new Magic Keyboard
61.2	is an **amazing companion** for iPad Pro.	可以说是 iPad Pro 的**绝妙搭档**。 can be viewed as iPad Pro's **impeccable companion**.	是 iPad Pro 的**精彩絕配**。 is iPad Pro's **excellent best-match**.	是 iPad Pro 的**絕佳拍檔**。 is iPad Pro's **impeccable companion**.
62.1	It features **the best** typing experience **ever** on iPad,	有了它，用 iPad Pro 打字的感觉**更**赞了， With it, the feeling of typing with iPad Pro is **more** awesome,	它能帶來 iPad **歷來最**出色的打字體驗； It can bring iPad **the most** outstanding typing experience **ever**;	它為 iPad 帶來**前所未有最**出色的打字體驗。 It brings **never-seen-before the most** outstanding typing experience for iPad.
62.2	a trackpad that opens up new ways to work with iPadOS,	内置的触控板开启了 iPadOS 的全新互动方式，	而觸控式軌跡板更為 iPadOS 的操控使用，帶來各種新方式；	觸控板開拓了使用 iPadOS 的種種新方式， trackpad opens up various new methods of using iPadOS,

		the built-in trackpad opens up iPadOS's **all-**new interaction method,	and the touch-control trackpad is also used for iPadOS's operation, bringing various new methods;	
62.3	a USB-C port for pass-through charging,	自带的 USB-C 接口还能进行直通充电。 the built-in USB-C connector also can do direct charging.	USB-C 埠可用於直通充電； USB-C port can be used for direct charging;	USB-C 連接埠更可進行穿透式充電。 USB-C connection port also can do pass-through charging.
62.4	and front and back protection.	同时，它也能为机身前后提供妥帖保护。 Meanwhile, it also can provide appropriate protection for the front and back of the device.	此外，它還能保護機身的正面與背面。 Furthermore, it also can protect the front and back of the device.	與此同時，它亦能為機身前後提供**全面**保護。 At the same time, it also can provide **comprehensive** protection for the front and back of the device.
63.1	And it features a floating cantilever design,	妙控键盘采用悬浮式支架设计， Magic Keyboard uses floating cantilever design,	**全**新的懸臂設計， **All-**new floating cantilever design,	而**全**新的懸臂設計 And **all-**new floating cantilever design
63.2	allowing you to attach iPad Pro magnetically and smoothly adjust it to the	通过磁力吸附与 iPad Pro 相连，让你能轻松调节适合自己的观看角度。	以磁力吸附 iPad Pro，讓你能順暢調整至**最**適合觀看的視角。 attaching iPad Pro by magnetism, allow you smoothly adjust to the	以磁力與 iPad Pro 貼合，讓你暢順地調校合適的觀賞角度。

	perfect viewing angle for you.	connect with iPad Pro through magnetic attachment, allow you easily adjust (it) to the viewing angle that is suitable for yourself.	viewing angle that is **most** suitable for watching.	attach with iPad Pro by magnetism, let you smoothly adjust suitable viewing angle.
64	Full-size keyboard	全尺寸键盘 Full-size keyboard	全尺寸鍵盤 Full-size keyboard	全尺寸鍵盤 Full-size keyboard
65	A full-size keyboard designed for iPad Pro brings individual hard keycaps and a scissor mechanism with 1 mm travel for a responsive, comfortable, and quiet typing experience.	专为 iPad Pro 设计的全尺寸键盘，采用独立的硬质键帽及一毫米键程剪刀式结构，带来灵敏、舒适又安静的输入体验。 A full-size keyboard particularly designed for iPad Pro, using individual hard keycaps and a scissor mechanism with 1 mm travel, bringing a responsive, comfortable and quiet typing experience.	具有專為 iPad Pro 設計的全尺寸鍵盤帶來獨立的實體鍵帽和 1 公釐鍵程的剪刀式結構，可提供靈敏、舒適且安靜的打字體驗。 A full-size keyboard particularly designed for iPad Pro brings individual concrete keycaps and a scissor mechanism with 1 mm travel, can provide responsive, comfortable and quiet typing experience.	專為 iPad Pro 而設的全尺寸鍵盤配備獨立的硬鍵帽，加上 1 毫米鍵程的剪刀式結構，能為你帶來靈敏、舒適及悄然無聲的打字體驗。 A full-size keyboard particularly designed for iPad Pro is paired with individual hard keycaps, and a scissor mechanism with 1 mm travel, can bring you responsive, comfortable and soundless typing experience.
66.1	So go ahead, write your novel,	因此，你尽可以放手写写小说，	你大可**盡情**放手去寫寫小說、	從此，小說想寫就寫，

		So, you can go ahead and write novel,	You can **wholeheartedly** go ahead and write novel,	Henceforth, write novel so long as you want,
66.2	knock out a business plan,	做商业计划书， make a business plan,	敲定商業計畫， lay out a business plan,	工作計劃**隨時**制訂， put out a work plan **at any time**,
66.3	or **rip through** your inbox.	或是处理邮件。 or clear emails.	或**大肆**清理你的電子郵件收件匣。 or **carelessly** clear your email inbox.	電郵也可**飛快**處理。 emails can also be **quickly** cleared.
67	And with backlit keys, you can get things done day or night.	而有了背光按键，无论白天夜晚，做起事来都方便。 And with backlit keys, regardless of day or night, convenient (for you) to do things.	另外還有背光按鍵，無論晝夜，都能助你搞定大小事。 Besides with backlit keys, regardless of day or night, (it) can help you nail big or small issues.	有了背光鍵，不分晝夜，都可做好各樣事情。 With backlit keys, regardless of day or night, can get various things done.
68	Trackpad reimagined	设计一新的触控板 Newly designed Trackpad	重新設計的觸控式軌跡板 Redesigned touch-control Trackpad	重新構想的觸控板 Reimagined Trackpad
69	The click-anywhere trackpad opens up a **whole new** way to work in iPadOS.	点按效果全面一致的触控板，为你打开**全然一新的** iPadOS 使用体验。	可隨處點按的觸控式軌跡板，為 iPadOS 的操控使用，帶來全新的方式。	可隨處點按的觸控板，開拓了配合 iPadOS 使用的全新方式。

		The click-anywhere trackpad, opens up a **completely-new** iPadOS use experience for you.	The click-anywhere touch-control trackpad, for the operation of iPadOS, brings a **whole**-new way.	The click-anywhere trackpad, opens up a **whole**-new way to collaborate with iPadOS.
70.1	It allows control of the new cursor in iPadOS,	你可以通过它来控制 iPadOS 中的全新光标， You can use it to control the **all-**new cursor in iPadOS.	它可讓你操控 iPadOS 中的全新游標功能， It allows you to operate the **all-**new cursor function in iPadOS.	它讓你控制 iPadOS 的全新游標， It allows you control iPadOS's **all-**new cursor,
70.2	which is **perfect** for tasks like editing a spreadsheet, selecting text,	**得心应手地**进行电子表格编辑、文本选取这类特别需要光标的工作。 **in a masterful fashion** operate spreadsheet editing, text selecting these tasks that specifically need cursor.	**最**適合用來做精細的工作，例如編輯試算表、選取文字。 **most** suitable for delicate tasks, such as editing spreadsheet, selecting text.	**最**適合處理不同工作，例如編輯試算表、選取文字， **most** suitable for dealing with different tasks, such as editing spreadsheet, selecting text,
70.3	or simply doing **everything** right from the trackpad.	当然，你也可以直接从触控板入手来处理各项事务。 Of course, you can also directly dealing with different kinds of works from the trackpad.	甚至直接在觸控式軌跡板上，處理**所有的事情**。 Even directly on the touch-control trackpad, deal with **all things**.	或直接在觸控板上完成你要做的事。 or directly on the trackpad finish things you need to do.

71	And you can navigate fluidly with familiar Multi-Touch gestures, like swiping to go home and switching between spaces.	此外，你还能在触控板上使用熟悉的多点触控手势，比如轻扫返回主屏幕、切换不同空间等，轻松流畅地操作起来。 Furthermore, you also can use familiar Multi-Touch gestures on the trackpad, like swiping to go home, switching between different spaces etc., operating fluidly.	你還可以使用熟悉的「多點觸控」手勢流暢地操控瀏覽，例如滑動至主畫面，或是切換不同空間。 You can also use familiar 'Multi-Touch' gestures to fluidly operate and scan, like swiping to go home, or switching between different spaces.	運用熟悉的多點觸控手勢，你更可順暢地進行操控，例如輕掃以返回主畫面及切換不同空間。 Using familiar Multi-Touch touch-control gestures, you can also fluidly operate, like swiping to go home and switching between different spaces.
72	Cursor for iPadOS	iPadOS 专属光标 Customized cursor for iPadOS	iPadOS 專屬的游標 Customized cursor for iPadOS	iPadOS 專用游標 Customized cursor for iPadOS
73	**The biggest thing to happen to the cursor since point and click**.	**小光标，点出个大彩蛋**。 **Small cursor, click on a big easter egg**.	**游標出道以來的最重大事件**。 **The biggest event that happens since the debut of cursor**.	**游標誕生以來的最大發展**。 **The biggest development since the birth of cursor**.
74	Trackpad for iPadOS	专为 iPadOS 设计的触控板 Trackpad designed for iPadOS	專為 iPadOS 設計的觸控式軌跡板 Touch-control Trackpad designed for iPadOS	專為 iPadOS 而設計的觸控板 Trackpad designed for iPadOS

75.1	Trackpad support opens up powerful…ways to use your iPad.	触控板支持，开启了使用 iPad 的强大……方式。 Trackpad support, opens up powerful…way to use iPad.	有了觸控式軌跡板提供支援，從此開啟**超**強的……方式來操控 iPad。 With the support provided by the touch-control Trackpad, henceforward opens up **super-**powerful…way to operate iPad.	iPad 現支援觸控板，開拓了強大的使用……方式。 iPad now supports Trackpad, opening up powerful…way for using.
75.2	…new…	……新…… …new…	……全新…… …**all-**new…	……新…… …new…
76	The reimagined cursor experience has been designed specifically to work in a touch-first environment.	光标体验也**全然一新**，专为在触控优先的环境中使用而重新设计， The cursor experience is also **completely-new**, particularly redesigned for using in a touch-first environment.	經重新構想的游標使用經驗，正是為了用在以觸控為主的環境下而設計。 The reimagined cursor use experience, is designed for using in the touch-first environment.	游標的使用體驗經重新構想，方便你在觸控為主的環境下操作。 The cursor use experience is reimagined, (so it's) convenient for you to operate in the touch-first environment.
77			**更**完美而設計。 Design for **more** perfect.	

78	It's contextual, so it transforms into the tool you need depending on the content you're pointing to, like buttons, app icons, and text.	它能根据当前内容智能调整形态，在指到按钮、app 图标或文本上时，会自动变为恰当的工具。 It can intelligently transform in accordance with the current content, when pointing to buttons, app icons or text, (it) will automatically turn into the corresponding tool.	它能根據上下脈絡，因應你指向的內容，如按鈕、app 圖像和文字等，轉換為所需的工具。 It can in accordance with the context, responding to the content you point to, like buttons, app icons and text etc., transforming into the required tool.	它懂得因應相關的內容，就你所指向的按鈕、app 圖像及文字等轉換成所需工具， It knows how to response to relevant content, according to what you point to (like) buttons, app icons and text etc. to transform into the required tool,
79.1	It's **perfect for** tasks	……用它也**格外**适合。 …using it is **notably** suitable.	……**再適合不過**。 …**cannot be more suitable**.	**最**適合用來處理 **most** suitable for dealing with
79.2	where you need **an extra level of precision**, like building a spreadsheet or editing text.	而那些需要**更高**精细度的工作，比如创建电子表格或编辑文本，…… and those works that need **higher** precision, like building a spreadsheet or editing text, …	用來製作試算表或編輯文字等需要**額外精準度的**工作時，…… when doing works that need **extra precision** like building a spreadsheet or editing text, …	**格外**講究精準度的工作，例如建立試算表或編輯文字。 works that **notably** require precision, like building a spreadsheet or editing text.

80	You can also use intuitive trackpad gestures to quickly get around in iPadOS.	你还可以使用直观的触控板手势，在 iPadOS 内快速进行各种操作。 You can also use intuitive trackpad gestures, to quickly do various operations in iPadOS.	你也可以在觸控式軌跡板使用直覺好用的手勢，快速上手，掌控 iPadOS。 You can also use intuitive good-use gestures on the touch-control trackpad, quickly get familiar, getting iPadOS under control.	你可以在觸控板上使用簡單自然的易用手勢，快速自如操控 iPadOS。 You can use simple and nature easy-to-use gestures on the trackpad, quickly getting iPadOS under control.
81	Apple Pencil	Apple Pencil	Apple Pencil	Apple Pencil
82	Just for artists.	艺术家用也好， Good for not only artists to use,	藝術家好用， Good-to-use for artists,	為藝術工作者……而設， Design for art workers
83	And students.	学生用也好， but also good for students to use,	學生好用， good-to-use for students,	……及學生…… …and students…
84	And everyone else.	无论谁用都好。 good for everyone to use.	每個人都好用。 good-to-use for everyone.	更適合所有人使用。 also suitable for everyone to use.
85	Create	创作 Create	創作 Create	創作 Create
86.1	Whether you’re retouching a photo or illustrating a birthday card,	……无论是画张生日卡片，还是修修照片，用起来都**得心应手**。	不論是修飾照片或繪製生日卡片，	……修飾相片或繪畫生日卡等……

		…no matter whether (you're) drawing a birthday card, or retouching a photo, it is used **in a masterful fashion**.	No matter whether (you're) retouching photo or drawing birthday card,	…retouching photo or drawing birthday card etc.…
86.2	the tilt and pressure sensitivity combined with the low latency of Apple Pencil	Apple Pencil 灵敏的斜度和力度感应，**出色的**低延迟表现，…… Apple Pencil's responsive tilt and pressure sensitivity, **outstanding** low latency performance, …	Apple Pencil 可感應筆尖的傾斜度與壓力，加上靈敏快速的低延遲率 Apple Pencil can sense the tilt and pressure of the tip, plus the responsive quick low latency	Apple Pencil 可靈敏感應筆尖斜度和力度，而且延遲時間**極短**，…… Apple Pencil can responsively sense the tilt and pressure of the tip, and the latency is **ultimately** short, …
86.3	**enable all forms of artistic expression**.	……让你能**尽情**尝试各种形式的艺术创作。 …allow you **wholeheartedly** try different forms of artistic creation.	**對於各種形式的藝術表達，都能得心應手**。 **for different kinds of artistic expression, (you can do it) in a masterful fashion**.	……**一切藝術創作，都難不倒它**。 …**all artistic creation, is not difficult for it**.

87	And it charges while magnetically attached to your iPad Pro, so it's **always** ready when inspiration strikes.	而且它只要磁吸在 iPad Pro 上就会自动充电，方便你**随时**捕捉灵感。 And it will automatically charge while magnetically attached to iPad Pro, convenient for you to capture inspiration **at any time**.	而且，當它以磁力吸附 iPad Pro 時便會充電，因此，靈光乍現時，**隨時隨地**[14]都能使用。 And, when it is magnetically attached to iPad Pro it will charge, so, when inspiration strikes, (it) can be used **when-and-wherever**.	以磁力貼合在 iPad Pro 上，即可充電，方便你靈感一到，**隨時**動筆創作。 While magnetically attached to iPad Pro, (it) can charge, convenient for you when inspiration strikes, start to create **at any time**.
88	Take notes	做笔记 Take notes	做筆記 Take notes	做筆記 Take notes
89	iPad is **perfect for** taking notes and organizing your thoughts.	iPad **非常**适合用来做笔记和整理思路。 iPad is **very** suitable for taking notes and organizing thoughts.	iPad **相當**適合做筆記或整理思緒。 iPad is **greatly** suitable for taking notes or organizing thoughts.	用 iPad 來做筆記和整理所思所想，**再適合不過**。 Using iPad to take notes and organize thoughts, **cannot be more suitable**.
90	Sketch ideas in the Notes app as naturally as you do on paper, then catalog	你可以像在纸上写东西一样，随手在备忘录 app 里记录自己的想	你可在「備忘錄」app 裡快速描繪靈感，就像在紙上一樣自然，	在備忘錄 app 上記下每個構思，自然得就像在紙上寫寫畫畫，然

[14] 隨時隨地 *suíshí-suídì* literally means 'at any time and any place'. In this study, I take it as a metaphorical expression of 'being obtainable/available in all situations'. Please note that the annotation still depends on the specific situation of context. In this case, I annotate the lexical item as a max-graded 'intensification' instance—specifically, a subjective assessment with respect to 'the degree of being obtainable'.

	them, share them, or add them to a presentation.	法，还能将它们进行分类，共享给别人，或是添加到提案文件中。 You can as the same as writing on paper, naturally record your thoughts in the Notes app, and also can categorize them, share (them) with others, or add (them) to a proposal file.	然後對它們進行分類、分享或將其加入到簡報中。 You can quickly sketch inspiration in the 'Notes' app, as naturally as on paper, then categorize them, share or add them to a briefing.	後你更可分門別類，與人分享，或加進簡報。 Record every thoughts in the Notes app, as naturally as writing and doodling on paper, then you also can categorize (them), share (them) with people, or add (them) to a briefing.
91	You can even search your handwritten notes.	你甚至可以搜索自己的手写字笔记。 You even can search your handwritten notes.	你甚至還能搜尋你手寫的筆記。 You even can search your handwritten notes.	連手寫筆記，你也能搜尋得到。 Even handwritten notes, you can also search.
92.1	The App Store is also **full of great apps** that let you organize, annotate,	App Store 里也有各种好用的 app，方便你整理，标记， There are also different kinds of good apps in the App Store, convenient for you to organize, annotate,	App Store 還**滿載各種精彩的 app**，可讓你整理、註釋 App Store is **fully loaded with different kinds of excellent apps**, can let you organize, annotate	App Store **滿載各款精彩 app** 助你整理筆記、加入註解， App Store is **fully loaded with different kinds of excellent apps** to help you organize notes, add annotation,

92.2	and **take your notes to the next level**.	将笔记做得**更**有声有色。 make notes **more** vividly.	並將筆記提升到**全新**境界。 and upgrade notes to **a whole-new** realm.	讓你的備忘錄**煥然一新**。 make your notes **completely new**.
93	Mark up	加标注 Mark up	標示 Mark up	標記 Mark up
94	Marking things up with Apple Pencil is **a great** way to get stuff done.	用 Apple Pencil 做标注既称手又高效。 Using Apple Pencil to annotate is handy and efficient.	使用 Apple Pencil 標示內容是完成工作的好方法。 Using Apple Pencil to annotate content is a good way to accomplish tasks.	使用 Apple Pencil 來加入標記，是助你辦妥各種事情的**絕佳**方式。 Using Apple Pencil to add annotations, is **the best** way to help you accomplish different kinds of works.
95	Take a screenshot, then mark it up.	截个屏，顺便加标注； Take a screenshot, then add annotations;	你可抓個截圖，然後加以標示。 You can take a screenshot, then add annotations.	拍攝螢幕截圖，再標記圖文。 Take a screenshot, then annotate pictures and text.
96	Scan a document, then sign it right on your iPad.	扫描文档，然后在 iPad 上签名； Scan a document, then sign on the iPad;	掃描文件，然後直接在 iPad 上簽名。 Scan a document, then directly sign on the iPad.	掃描文件，再直接在 iPad 上簽名。 Scan a document, then directly sign on the iPad.

97	You can also **easily** mark up and send a PDF and even draw directly in apps like Keynote.	打开 PDF 文件手写标注，再发送出去；甚至直接在 Keynote 讲演等 app 中圈圈点点。所有这些，都能**轻松**搞定。 Open a PDF document and handwrite annotations, then send out; even directly mark in apps like Keynote presentation. All these things, all can be **easily** nailed.	你還可在 Keynote 等 app 中**輕鬆地**標示並傳送 PDF，甚至直接在裡面繪圖。 You can also **easily** annotate and send PDF in apps like Keynote, even directly draw in them.	在 Keynote 等 app 上，你也可**輕鬆**進行標記、傳送 PDF，甚至直接畫圖。 In apps like Keynote, you can also **easily** do annotations, send PDF, even directly draw.
98	Portability	便携性 Portability	攜帶便利 Carrying-convenient	方便攜帶 Convenient for carrying
99	Goes where no laptop would dare.	论轻装简行，笔电们都羡慕得不行。 Regarding light-packing and simplicity, laptops are all envious.	跟著你四處隨行，筆電哪裡跟得上。 Travel around with you, laptops cannot follow.	所到之處，手提電腦望塵莫及。 The place (you) went, laptops cannot follow.
100.1	**Thin**,	**……薄**、 **thin**,	**薄**、 **thin**	**纖薄**、 **slim-thin**,

100.2	**light**,	轻、…… **light**,	輕、 **light**,	輕巧、 **lightweight**,
100.3	and **durable**	耐用 **durable**	耐用 **durable**	耐用 **durable**
101.1	iPad Pro is **incredibly** capable	iPad Pro **满载重量级功能**， iPad Pro is **fully loaded with heavyweight-level function**,	iPad Pro 擁有**超**強功能， iPad Pro has **super**-powerful function,	iPad Pro **實力過人**， iPad Pro has **superior** capacity,
101.2	while still being **easy to carry with you everywhere** —	携带却**很**轻便， but carrying is **very** light-and-portable,	同時仍可**輕鬆**隨身攜帶、 meanwhile still can **easily** carry with,	**想帶著到處闖卻也不難**。 **not hard if (you) want to carry it around**.
101.3	**slip** it into a backpack or rest it on a tray table.	既可**轻松**放入背包，也能安放在小桌板上。 can **easily** put into a backpack, also can place (it) on a tray table.	(**輕鬆**) 放入背包或放在茶几上。 (**easily**) put into a backpack or place (it) on a tea table.	它既可**輕鬆**放入背囊，也可安放茶几之上。 It can be **easily** put into a backpack, and can also be placed on a tea table.
102	And it has up to 10 hours of battery life to keep you going all day.	而且它的电池续航最长可达 10 小时，能够满足你一天所需。	還有最長可達 10 小時的電池續航力，讓你一天都好用。	此外，它更能提供長達 10 小時的電池使用時間，滿足你一天所需。

		And its battery life is uppermost to 10 hours, satisfying your need all day.	And the uppermost to 10 hours battery life, allow you use it all day.	Furthermore, it also can provide up to 10 hours battery life, satisfying your need all day.
103	Connectivity	连接能力**出色** **Outstanding** connection ability	連線能力 Connection ability	網絡連接 Internet connection
104	iPad Pro is the **ultimate** mobile workstation.	iPad Pro 称得上是一个**强大的**移动工作站。 iPad Pro can be called as a **powerful** mobile workstation.	iPad Pro 是一部**極致的**行動工作站。 iPad Pro is an **ultimate** mobile workstation.	iPad Pro 是你的**終極**流動工作站。 iPad Pro is your **ultimate** mobile workstation.
105	You can print, project, and send files wirelessly.	你能以无线方式打印、投屏或传输文件， You can wirelessly print, project or send files,	你還能以無線方式來列印、投影及傳送檔案。 You can also wirelessly print, project and send files.	你可以無線方式打印、投影及傳送檔案。 You can wirelessly print, project and send files.
106	The USB-C port lets you connect **all types of** accessories, like a camera, external drive, or display.	也能用 USB-C 接口来外接相机、硬盘或显示器等各种配件。 also can use USB-C connector to connect different types of accessories like camera, hard drive or display.	USB-C 埠可讓你連接相機、外接硬碟或顯示器等各類配件。 USB-C port can let you connect different types of accessories like camera, external hard drive or display.	而 USB-C 連接埠則可供連接**所有類型的**配件，例如相機、外置硬碟或顯示器。 And USB-C connection port is able to connect **all types of** accessories, such as camera, external hard drive or display.

107.1	Wi-Fi and LTE are **faster than ever**,	它还支持速度更快的无线局域网和 LTE 连接， It also supports faster speed Wireless Local Area Network and LTE connection,	Wi-Fi 與 LTE 更加快速， Wi-Fi and LTE are faster,	Wi-Fi 及 LTE 均前所未有地快速， Wi-Fi and LTE are **never-seen-before** fast,
107.2			**更勝以往，** **better than ever**,	
107.3	so you can **stay connected everywhere**.	方便你**在世界各地保持联系**。 convenient for you to **stay connected in different places in the world**.	使你能**隨時隨地保持連線**。 allow you **stay connected when-and-wherever**.	讓你**隨時隨地保持連繫**。 allow you **stay connected when-and-wherever**.
108.1	And when it's time to stream your **favorite** show	而当你想要在线追追剧， When you want to watch show online,	當你需要串流播放自己**喜愛的**節目…… When you need to stream your favorite program…	而當你想要串流**喜愛的**電視節目， When you want to stream favorite tv program,
108.2	or listen to your party playlist, iPad Pro has an **amazing** four speaker audio system built right in.	或是为聚会找个在线歌单助助兴时，iPad Pro **出色的**内置四扬声器系统…… …or look for an online playlist to heat up the party, iPad Pro's	……或播放派對舞曲時，iPad Pro 超讚的內建四揚聲器系統……	或播放派對舞曲，iPad Pro **不同凡響的**內置四揚聲器音響系統……

		outstanding built-in four speaker audio system…	…or play party playlist, iPad Pro's **super-**awesome built-in four speaker audio system…	or play party playlist, iPad Pro's **extraordinary** built-in four speaker audio system…
108.3		……就能派上大用场。 …can play a **big** role.	……就能派上用場。 …can play a role.	……更大派用場。 …also **greatly** play a role.

Appendix B-2 The annotation of GRADUATION features and their grading types in Case Study 2

	EN		ML		TW		HK	
	GRADUATION feature	grading type	GRADUATION feature	grading type	GRADUATION feature	grading type	GRADUATION feature	grading type
2			FORCE: intensification via/as quantification	max			FORCE: intensification	max
3	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
6					FORCE: intensification	max	FORCE: intensification	max
8	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
11.1	FORCE: intensification	up				up	FORCE: intensification	up
11.2							FORCE: intensification	max
11.3	FORCE: intensification	up			FORCE: intensification	up	FORCE: intensification	up
12.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
12.2	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
13	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
15					FORCE: intensification	up		
16	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up

18.1	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
18.2			FORCE: intensification	up				
18.3	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
18.4	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
18.5							FORCE: intensification	up
19.1			FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
19.2	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
23	FORCE: intensification	up			FORCE: intensification	max	FORCE: intensification	max
24.1			FORCE: intensification	up	FORCE: intensification	up		
24.2	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
24.3	FORCE: quantification	up			FORCE: quantification	up	FORCE: quantification	up
26.1							FORCE: intensification	up
26.2	FORCE: quantification	up	FORCE: quantification	max	FORCE: quantification	max	FORCE: quantification	max
26.3	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
27							FORCE: intensification	max

28.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
28.2	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
30.1					FORCE: intensification	max	FORCE: intensification	max
30.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
31	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
32.1			FOCUS	soften	FORCE: intensification	max	FOCUS	soften
33.1					FORCE: intensification	up		
33.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
33.3					FORCE: intensification	up		
34	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
36.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up		
36.2					FORCE: intensification	up	FORCE: intensification	up
39	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
41	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
42			FORCE: intensification	up			FORCE: intensification	up

44	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
46	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up
47.1	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
47.2	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
48.1					FORCE: intensification	max		
48.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
48.3	FORCE: intensification	max	FORCE: intensification	up				
52.1					FORCE: intensification	up	FORCE: intensification	up
52.2	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
52.3	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
52.4	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
55.1			FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
55.2			FORCE: intensification	up				
55.3			FORCE: intensification	up			FORCE: intensification	up

56.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
56.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
56.3					FORCE: intensification	up	FORCE: intensification	up
56.4	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
57	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
61.1	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
61.2	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
62.1	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
62.2			FORCE: intensification	max				
62.4							FORCE: intensification	max
63.1					FORCE: intensification	max	FORCE: intensification	max
63.2	FORCE: intensification	max			FORCE: intensification	max		
66.1					FORCE: intensification	max		
66.2							FORCE: quantification	up
66.3	FORCE: intensification	up			FORCE: intensification	up	FORCE: intensification	up

69	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
70.1			FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
70.2	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
70.3	FORCE: quantification	max			FORCE: quantification	max		
73	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
75.1					FORCE: intensification	up		
75.2					FORCE: intensification	max		
76			FORCE: intensification	max				
77					FORCE: intensification	up		
79.1	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
79.2	FORCE: intensification via/as quantification	up	FORCE: intensification	up	FORCE: intensification via/as quantification	up	FORCE: intensification	up
86.1			FORCE: intensification	up				
86.2			FORCE: intensification	up			FORCE: quantification	max
86.3	FORCE: intensification via/as quantification	max	FORCE: intensification	max	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	max

87	FORCE: intensification	max	FORCE: quantification	max	FORCE: intensification via/as quantification	max	FORCE: quantification	max
89	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	max
92.1	FORCE: quantification	max			FORCE: quantification	max	FORCE: quantification	max
92.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
94	FORCE: intensification	up					FORCE: intensification	max
97	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
100.1	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
100.2	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
100.3	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
101.1	FORCE: intensification	up	FORCE: intensification via/as quantification	max	FORCE: intensification	up	FORCE: intensification	up
101.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
101.3	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
103			FORCE: intensification	up				
104	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max

106	FORCE: quantification	max					FORCE: quantification	max
107.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
107.2					FORCE: intensification	up		
107.3	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
108.1	FORCE: intensification	up			FORCE: intensification	up	FORCE: intensification	up
108.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
108.3			FORCE: intensification via/as quantification	up			FORCE: intensification	up

Appendix B-3 The annotation of scaled value vis-à-vis target in Case Study 2

	EN		ML		TW		HK	
	value	**target**	**value**	**target**	**value**	**target**	**value**	**target**
2			the degree of being capable	Product			the degree of being capable	Product
3	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
6					the degree of being recently released	Product	the degree of being recently released	Product
8	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
11.1	the degree of being impressive	Product			the degree of being impressive	Product	the degree of being impressive	Product
11.2							the degree of being engaged	Customer
11.3	the degree of being developed	Product			the degree of being good	Product	the degree of being developed	Product
12.1	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
12.2	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
13	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
15					the degree of being aware	Customer		
16	the degree of being aware	Customer	the vigour of being aware	Customer	the degree of being aware	Customer	the degree of being aware	Customer
18.1	mass	Product	mass	Product	mass	Product	mass	Product

18.2			the degree of being speedy	Product				
18.3	the degree of being precise	Product	the degree of being precise	Product	the degree of being precise	Product	the vigour of making effort	Product
18.4	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
18.5							the degree of being capable	Product
19.1			the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product
19.2	the degree of being good	Customer	the degree of being good	Customer	the degree of being good	Customer	the degree of being good	Customer
23	the degree of being developed	Product			the degree of being developed	Product	the degree of being developed	Product
24.1			the vigour of making effort	Product	the vigour of making effort	Product		
24.2	mass	Product	mass	Product	mass	Product	mass	Product
24.3	mass	Product			mass	Product	mass	Product
26.1							the degree of being precise	Product
26.2	number	Product	number	Product	number	Product	number	Product
26.3	number	Product	mass	Product	number	Product	number	Product
27							the degree of being capable	Product
28.1	the degree of being innovative	Product	the degree of being innovative	Product	the degree of being innovative	Product	the degree of being innovative	Product
28.2	the degree of being good	Product	the degree of being capable	Product	the degree of being good	Product	the degree of being good	Product

30.1					the degree of being recently released	Product	the degree of being recently released	Product
30.2	the degree of being real	Product	the degree of being real	Product	the degree of being real	Product	the degree of being real	Product
31	the vigour of being instantaneous	Product	the vigour of being instantaneous	Product	the vigour of being instantaneous	Product	the vigour of being instantaneous	Product
32.1			genuiness	Product	the degree of being real	Product	genuiness	Product
33.1					the degree of being developed	Product		
33.2	the degree of being precise	Product	the degree of being precise	Product	the degree of being precise	Product	the degree of being precise	Product
33.3					the degree of being good	Product		
34	the degree of being engaged	Customer	the degree of being engaged	Customer	the degree of being engaged	Customer	the degree of being engaged	Customer
36.1	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product		
36.2					the degree of being impressive	Product	the degree of being impressive	Product
39	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer
41	the degree of being safe	Customer	the degree of being safe	Customer	the degree of being safe	Customer	the degree of being safe	Customer
42			the degree of being lively	Customer			the degree of being lively	Customer
44	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product

46	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
47.1	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
47.2	number	Other Element	number	Other Element	number	Other Element	number	Other Element
48.1					the degree of being important	Product		
48.2	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
48.3	the degree of being important	Product	the degree of being important	Product				
52.1					the degree of being developed	Product	the degree of being developed	Product
52.2	number	Product	number	Product	number	Product	number	Product
52.3	EXTENT: distribution: time	Product	EXTENT: distribution: time	Product	EXTENT: distribution: time	Product	EXTENT: distribution: time	Product
52.4	the degree of being important	Product	the degree of being important	Product	the degree of being important	Product	the degree of being important	Product
55.1			the vigour of operating	Product	the vigour of operating	Product	the vigour of operating	Product
55.2			the degree of being capable	Product				
55.3			the degree of being good	Product			the degree of being capable	Product
56.1	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
56.2	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product

56.3					the vigour of making effort	Product	the vigour of making effort	Product
56.4	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
57	number	Product	number	Product	number	Product	number	Product
61.1	the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product
61.2	the degree of being capable	Customer	the degree of being capable	Customer	the degree of being capable	Customer	the degree of being capable	Customer
62.1	the degree of being good	Customer	the degree of being good	Customer	the degree of being good	Customer	the degree of being good	Customer
62.2			the degree of being innovative	Customer				
62.4							the degree of being developed	Product
63.1					the degree of being innovative	Product	the degree of being innovative	Product
63.2	the degree of being good	Customer			the degree of being good	Customer		
66.1					the vigour of being engaged	Customer		
66.2							EXTENT: distribution: time	Customer
66.3	the vigour of being speedy	Customer			the vigour of being carefree	Customer	the vigour of being speedy	Customer
69	the degree of being innovative	Customer	the degree of being innovative	Customer	the degree of being innovative	Customer	the degree of being innovative	Customer

70.1			the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product
70.2	the degree of being capable	Product	the degree of being capable	Customer	the degree of being capable	Product	the degree of being capable	Product
70.3	number	Product			number	Product		
73	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
75.1					the degree of being capable	Product		
75.2					the degree of being innovative	Product		
76			the degree of being innovative	Customer				
77					the degree of being capable	Product		
79.1	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
79.2	the degree of being precise	Product	the degree of being precise	Product	the degree of being precise	Product	the degree of being precise	Product
86.1			the degree of being capable	Customer				
86.2			the degree of being good	Product			EXTENT: distribution: time	Product
86.3	the degree of being capable	Customer	the degree of being capable	Customer	the degree of being capable	Customer	the degree of being capable	Customer
87	the degree of being obtainable	Customer	EXTENT: distribution: time	Customer	the degree of being obtainable	Customer	EXTENT: distribution: time	Customer
89	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product

92.1	number	Customer			number	Customer	number	Customer
92.2	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
94	the degree of being good	Product					the degree of being good	Product
97	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer
100.1	mass	Product	mass	Product	mass	Product	mass	Product
100.2	mass	Product	mass	Product	mass	Product	mass	Product
100.3	EXTENT: distribution: time	Product	EXTENT: distribution: time	Product	EXTENT: distribution: time	Product	EXTENT: distribution: time	Product
101.1	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
101.2	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer
101.3	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer
103			the degree of being good	Product				
104	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
106	number	Product					number	Product
107.1	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
107.2					the degree of being good	Product		
107.3	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
108.1	the degree of likeness	Customer			the degree of likeness	Customer	the degree of likeness	Customer

108.2	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product
108.3			the degree of being capable	Customer			the degree of being capable	Customer

Appendix C Texts and Annotations in Case Study 3— advertisement for iPhone 11 Pro

Appendix C-1 The English source text and its three Chinese target texts in Case Study 3

	EN	ML	TW	HK
1	And then there was Pro.	Pro 如其名。 Pro as its name.	Pro 如其名。 Pro as its name.	因 Pro 之名。 By the name of Pro.
2.1	A transformative triple-camera system...	突破性的三摄系统， A breakthrough triple-camera system,	全面創新的三相機系統， **Comprehensively** innovative triple-camera system,	徹底創新的三相機系統， **Completely** innovative triple-camera system,
2.2	...that adds **tons of capability**	**功能超广** **super-wide function**	**身懷萬千本領，** **have thousands of capacities**,	**滿載重量級功能，** **fully loaded with heavyweight-level function**,
2.3	without complexity.	却简单易用； but simple and easy-to-use;	卻簡練易用。 but simple and easy-to-use;	卻**超級**簡練易用。 but **extremely** simple and easy-to-use.
3	**An unprecedented leap** in battery life.	电池续航实现了**空前的飞跃**； The battery life achieved **an unprecedented leap**;	電池續航力**突飛猛進，前所未見**。 The battery life **improves by leaps and bounds, never-seen-before**.	電池使用時間，**增幅史無前例**。 Battery life, **the increase is unprecedent**.

4.1	And a **mind-blowing** chip	极具潜能的芯片， A chip that has **ultimate** potential,	**令你大為驚豔的**晶片 A chip that **makes you stunned**	**強勁震撼**晶片， **Forceful striking** chip,
4.2	that **doubles down on machine learning**	不仅**机器学习能力翻倍**， not only **machine learning ability is doubled**,	更**加碼機器學習技術**， further **up the ante in the machine learning technology**,	全力加強機器學習， **at full-strength** to enhance machine learning,
4.3	and pushes the boundaries of what a smartphone can do.	更为智能手机开启了新的可能。 also opens up new possibility for smartphones.	並突破智慧型手機所能成就的極限。 and breaks the limitation that smartphone can achieve.	進一步突破界限，開創智能電話的**無限**可能。 further breaks the boundary, opening up smartphone's **infinite** possibilities.
5	Welcome to the first iPhone powerful enough to be called Pro.	来，认识一下我们首款足以称之为 Pro 的 iPhone。 Come, meet our first iPhone that is enough to be called Pro.	第一部威力強大，Pro 如其名的 iPhone，全新登場。 The first iPhone with strong power, Pro as its name, **all-new** debut.	因 Pro 之名，首部配稱 Pro 的 iPhone，正式登場。 By the name of Pro, the first iPhone that is enough to be called Pro, officially debut.
6	**Take a closer look**.	来，**定睛细看**。 Come, **look closely**.	經得起**細細看**。 Can stand being **looked closely**.	每個細節，值得**細看**。 every detail, is worth being **looked closely**.

7	Two sizes. Four finishes. Stainless steel and glass design.	两款尺寸，四种外观， 采用不锈钢和玻璃设计。 Two sizes, four appearances, using stainless steel and glass design.	兩種尺寸，四款外觀，不鏽鋼與玻璃設計。 Two sizes, four appearances, stainless steel and glass design.	兩款尺寸、四款外觀，採用不鏽鋼及玻璃設計。 Two sizes, four appearances, using stainless steel and glass design.
8	Pro camera system **We've three-upped ourselves**.	Pro 级摄像头系统 **自我超越，再而三**[15]。 Pro camera system Go beyond oneself, **again and again**.	Pro 相機系統 **再而三，超越自我**。 Pro camera system Again and again, go beyond oneself.	Pro 相機系統 **再三，超越自我**。 Pro camera system Again and again, go beyond oneself.
9.1	Meet the first triple-camera system...	全新三摄系统， **All-**new triple-camera system,	全新三相機系統亮相， **All-**new triple-camera system debut,	三相機系統首度登場， Triple-camera system debut,
9.2	...to combine **cutting-edge** technology with the legendary simplicity of iPhone.	将**尖端**科技和 iPhone 简单易用的标志性风格融为一体。 make **cutting-edge** technology and iPhone iconic style of simple and easy-to-use fused together.	將**尖端**科技融入 iPhone 經典的簡練風格。 make **cutting-edge** technology fused with iPhone classic simple style.	以**頂尖**科技融入 iPhone 一貫的簡練和易用。 **the top** technology is fused with iPhone consistent simplicity and easy-to-use.

[15] 再而三 *zàiérsān* literally means something repeats twice and then the third time. Therefore, 再而三 *zàiérsān* and 再三 *zàisān* are often used to indicate multiple repetitions.

10.1	Capture up to **four times more scene**.	最高达四倍的取景范围，**更大场面一镜通收**。 Uppermost to four times framing range, **larger scene captured within one shot**.	以最高可達四倍……取景範圍，捕捉**更**多畫面。 With uppermost to four times…framing range, capture **more** pictures.	多達四倍取景範圍，捕捉**更**寬廣場面。 Up to four times framing range, capture a broad**er** scene.
10.2			……**寬廣**…… …**broad**…	
11.1		强大的低光拍摄， powerful low light shooting,		
11.2	Get beautiful images	……照样捕捉精彩。 …still capture the amazement.	……也能拍出亮眼的影像。 …can also shoot brilliant images.	……，影像**出奇**亮眼。 …, image (is) **extremely** brilliant.
11.3	in **drastically** lower light.	……在**昏暗**中…… …in the **dim**…	**微弱**光源下，…… under **faint** light, …	在**極**低光下拍攝，…… shoot under **utterly** low light, …
12.1	Shoot **the highest**-quality video in a smartphone--	你还能拍出 iPhone **迄今**画质**最高的**视频， You also can shoot **the highest-quality ever** video in an iPhone.	更可拍攝智慧型手機中**最高**品質的影片， also can shoot **the highest-quality** video in a smartphone,	影片畫質，更是智能電話上質素**最高**。 Video quality, is also **the highest-quality** in a smartphone.

12.2	then edit with the same tools you **love** for photos.	而且用照片里各种熟悉的修图工具就能编辑。 and use different familiar retouching tools in Photos to edit.	然後用你**喜愛的**照片編輯工具，同樣用來剪輯影片。 then use photo editing tools you **love**, to edit videos as well.	你**常用的**相片編輯工具，更可同樣用來剪輯影片。 the photo editing tools you use **frequently**, also can be used to edit videos as well.
13	You've never shot with anything like it.	这种拍摄体验，**真的**与众不同。 This kind of shooting experience, **really** distinguished.	這樣的拍攝體驗，前所未有。 This kind of shooting experience, has never-happened-before.	所有拍攝體驗，盡是前所未有。 All shooting experience, all has never-happened-before.
14	**Expanded** field of view.	**广阔**大视野。 **Broad** big-field of view.	**更**寬廣的視角。 Broad**er** viewing angle.	**更**寬廣視角。 Broad**er** viewing angle.
15.1	iPhone 11 Pro lets you zoom from the Telephoto all the way out to the new Ultra Wide camera,	iPhone 11 Pro 可从长焦摄像头一直到**全**新的超广角摄像头， iPhone 11 Pro can (zoom) from the Telephoto camera all the way out to the **all-**new Ultra Wide camera,	iPhone 11 Pro 讓你可進行光學變焦，從望遠相機到**全**新超廣角相機， iPhone 11 Pro allow you perform optical zoom, from the Telephoto camera to the **all-**new Ultra Wide camera,	iPhone 11 Pro 讓你以光學變焦拍攝，由長焦距相機一直到**全**新超廣角相機， iPhone 11 Pro allow you shoot with optical zoom, from the Telephoto camera all the way out to the **all-**new Ultra Wide camera,
15.2	for an **impressive** 4x optical zoom range.	进行效果**出众的** 4 倍光学变焦。	足足 4 倍的光學變焦範圍。	直達 4 倍光學變焦範圍，表現**歎為觀止**。

		perform 4x optical zoom range with **outstanding** effects.	as much as 4x optical zoom range.	up to 4x optical zoom range, performance that **can be acclaimed as the peak of perfection**.
16	Elegant, immersive interface.	**更具**美感的沉浸式界面。 Immersive interface that is **more** aesthetic.	優雅、引人入勝的介面。 Elegant, immersive interface.	簡潔俐落介面，體驗引人入勝。 Simple and neat interface, immersive experience.
17	We leveraged the wid**er** field of view to let you see what's happening outside the image frame	我们利用摄像头宽广的视角，让你可以看到取景框外的画面， We take advantage of the camera's wide viewing angle, to let you see the picture outside the image frame,	我們利用**更**寬廣的視角，讓取景框外的畫面也能呈現眼前， We take advantage of a wid**er** viewing angle, present the picture outside the image frame in front of (your) eyes,	透過**更**寬廣的視角，你可看到取景範圍以外的狀況， Through a wid**er** viewing angle, you can see the situation outside the image frame,
18.1	— and **simply**…	而且…… and…	你**只要**…… you **only-need/just**…	並**隨時**…… and **at any time**…
18.2	**tap** to capture it.	……**轻点一下**也能将它拍下来。 …**tap** to capture it.	……**輕點一下**就能拍攝。 …**tap** to capture.	**輕點**即拍。 …**tap** to capture.

19	And there's almost nothing between you and your subject except a new, Pro camera font.	这让你可以无阻隔地融于场景之中， This allows you to blend into the scene without obstacles,	你和拍攝主體間幾乎毫無阻隔的融入感， The feel of fusion where there is no obstacles between you and your subject,	你與拍攝對象之間，幾乎毫無阻隔。 Between you and your subject, almost no obstacles.
20	So you're **always fully immersed** in the scene.	更加专注地拍摄。 **more** attentively shoot.	讓你**大可全心投入**在拍攝取景中。 allow you **surely-can wholeheartedly devote to** shooting and framing.	**隨時隨地，都可全情捕捉，完全投入**眼前景象。 **Any-time-and-any-where, can capture all, completely devote to** the view in front of (your) eyes.
21	4K video Shoot it. Flip it. Zoom it. Crop it. Cut it. Light it. Tweak it. **Love** it.	4K 视频 可横可竖，可近可远，可裁可剪，可明可暗，很可以。 4K video Can be horizontal can be vertical, can be close can be far, can be cropped can be cut, can be light can be dark, **very ok/very** capable.	4K 影片 遠拍近拍，挪上挪下，拉近拉遠，左切右裁，調暗調亮，一修再修，**人見人愛**。 4K video Shoot from far shoot from near, move up move down, zoom in zoom out, cut the left crop the right, adjust to dark adjust to light, edit once edit again, **whoever see it loves it**.	4K 影片 要拍就拍，可遠可近， 話裁就裁，想剪就剪， 或光或暗，一改再改， **每條片，無限愛**。 4K video If (you) want to shoot (you) shoot, can be far can be near, (if you) say crop (you) crop, (if you) want to cut (you) cut, light or dark, edit once edit again, **every clip, infinite love**.

22.1	iPhone 11 Pro lets you capture videos that are **beautifully true to life**,	用 iPhone 11 Pro 拍摄的视频……不仅画面**栩栩如生**， The videos shot by iPhone 11 Pro…not only the image is **vivid-and-lifelike**,	iPhone 11 Pro ……讓你拍攝出……**生動逼真的**影片。 iPhone 11 Pro…let you shoot…**vibrant-and-lifelike** videos.	以 iPhone 11 Pro 所拍的影片……**生動逼真**， The videos shot by iPhone 11 Pro…**vibrant-and-lifelike**,
22.2		……**格外**赏心悦目，…… …**notably** pleasing, …	……**美輪美奐**、…… …**magnificent**, …	……賞心悅目，…… …pleasing, …
22.3	with great**er** detail	细节**更加**丰富， details (are) rich**er**,	……能捕捉**更**豐富的細節、…… …can capture rich**er** details, …	細節**更**豐富 details (are) rich**er**
22.4				(**更**) 細膩， (**more**) exquisite,
22.5	and smooth**er** motion.	动作也**更**流畅。 movement (is) also smooth**er**.	……**更**流暢的動作，…… …smooth**er** movement, …	動作亦**更**流暢。 movement (is) also smooth**er**.
23	**Epic** processing power means it can shoot 4K video with extended dynamic range and cinematic video stabilization — all at 60 fps.	它有**澎湃的**处理能力，能使用扩展的动态范围和影院级防抖功能，以 60 fps 拍摄 4K 视频。	**強勁卓越的**處理威力，讓它能以延伸動態範圍與電影級視訊穩定功能 拍攝 60 fps 的 4K 影片。	**震撼的**處理效能，帶來延伸動態範圍和電影級的影片防震功能，以 60 fps 拍攝 4K 影片。 **Striking** processing efficacy, brings extended dynamic range

		It has **surging** processing power, can use extended dynamic range and cinematic video stabilization, shooting 4K video at 60 fps.	**forceful-and-excellent** processing power, allow it to shoot 60 fps 4K video with extended dynamic range and cinematic video stabilization.	and cinematic video stabilization, shoots 4K video at 60 fps.
24.1	You get **more** creative control, too, …to play with.	……你还能**随意**挥洒灵感，玩出各种花样。 …you can also **freely** display inspiration, to play different kinds of tricks.	……揮灑創意，更能任你掌控。 …display creativity, also under your control.	……你可**盡情**揮灑創意，一切[16]由你操刀。 …you can **wholeheartedly** display creativity, everything is up to you.
24.2	with four times more[17] scene and powerful new editing tools…	另外，利用四倍的取景范围和强大的**全**新编辑工具，…… Besides, make use of the four times framing range and powerful **all-**new editing tools, …	有了四倍寬廣的取景範圍與強大的**全**新剪輯工具，…… With four times broad framing range and powerful **all-**new editing tools, …	再配合四倍的取景範圍，以及強勁的**全**新編輯工具，…… Also with four times framing range, and forceful **all-**new editing tools, …

[16] According to the context, 一切 *yīqiè* 'everything/all' plays the role of referring to the previous content, instead of indicating a subjective assessment with respect to a certain quantity or quality.

[17] In this case, *four times more* in the EN text and 四倍寬廣 *sìbèi kuānguǎng* 'four times broad' in the TW text are taken as objective descriptions rather than instances of subjective assessment, because the description can be supported by exact statistics in the field of high technology products.

25	**The highest**-quality video in any smartphone	iPhone 画质**最高的**视频 **The highest**-quality video in iPhone	智慧型手機中**最高**品質的影片 **The highest**-quality video in smartphones	智能電話上質素**最高的**影片 **The highest**-quality video in smartphones
26	Boom, you're a film editor.	恭喜，你可以变身电影剪辑师了。 Congratulations, you can transform to a film editor.	別懷疑，你就是影片編輯師。 Don’t doubt, you are a film editor.	Boom！破格化身剪接大師。 Boom! Exceptionally transform into a film editing master.
27	iOS 13 lets you edit videos just like you edit photos.	使用 iOS 13，你可以像修照片那样编辑视频， Using iOS 13, you can edit videos like the way you edit photos,	iOS 13 讓你能像編輯照片般剪輯影片， iOS 13 allows you edit videos like the way you edit photos,	iOS 13 讓你**輕鬆**剪輯影片，簡單就如編輯相片。 iOS 13 lets you **easily** edit videos, as simple as editing photos.
28	Rotate, crop, auto-enhance, add filters, and more.	**轻松**进行旋转、裁剪、自动增强、添加滤镜等处理。 **easily** process operations (like) rotate, crop, auto-enhance, add filters, etc.	使用旋轉、裁切、自動增强、加入濾鏡，以及更多功能。 use rotate, crop, auto-enhance, add filters, and more functions.	你可將影像旋轉、裁剪、自動修飾，或加入不同濾鏡等。 You can make images rotated, cropped, auto-enhanced, or added different filters, etc.

29	Ultra Wide **Take it allllllll in**.	超广角 **天高海阔，一镜通收。** Ultra Wide **High sky and wide sea, all captured in one shot**.	超廣角 **一望無際，一鏡全收。** Ultra Wide **Endless view, all in one shot**.	超廣角 **一攝無遺。** Ultra Wide **All in one shot**.
30	When you just can't squeeze everything[18] into the frame, zoom out.	如果无法让拍摄的对象全部收进画面，那就将镜头拉远。 If (you) cannot capture all subjects into the frame, then zoom out the lens.	想拍的景物沒辦法全都塞進取景框中？那就把鏡頭拉遠吧。 Can't squeeze the view (you) want to take in the frame? Then zoom out the lens.	當無法把一切擠進同一畫面，你可以將鏡頭拉遠。 When (you) cannot squeeze everything into the same frame, you can zoom out the lens.
31.1	Because the new Ultra Wide camera…	因为全新的超广角摄像头 Because the **all-**new Ultra Wide camera	全新的超廣角相機 **All-**new Ultra Wide camera	全新超廣角相機， **All-**new Ultra Wide camera,
31.2	...**captures four times more scene than ever**.	**取景范围达到四倍，可拍摄更广的场景，** **framing range up to four times, can shoot broader scene**,	**以四倍寬廣的取景範圍，捕捉比以往更廣闊的場景。** **with four times broad framing range, capture broader scene than ever**.	帶來**四倍取景範圍，讓你捕捉更寬廣影像。** **brings four times framing range, lets you capture broader image**.

[18] The universal quantifier in this case is viewed as an objective description that refers to the range of things framed in the lens, so does the corresponding lexical items in these Chinese translations.

32	It's like stepping back — **way back** — without taking a step.	所以你即使站在原地不动，也能实现**后退、再后退的**取景效果。 so even if you stand still, can also have a **stepping back, further stepping back** framing effect.	就像是你不用移動半步，卻能後退**很遠**取景一樣。 It's like you don't have to move a half step, but can still step back **very far** for framing.	效果就如退一步、再退一步，退到**很遠的**位置取景，而你卻寸步不必移動。 The effect is like stepping back, further stepping back, stepping back to a **very far** position for framing, but you don't have to move a step.
33	Bring on those mountain ranges, soaring cathedrals, and iconic skylines.	下一次，把那些连绵的大山、高耸的教堂和壮丽的天际，全都收进来吧。 Next time, get all those continuous mountain range, soaring church and splendid skylines, all included.	現在，綿延山脈、高聳教堂及著名天際線，都能被你一一收進畫面中。 Now, continuous mountain range, soaring church and renowned skylines, all can be included one by one in the picture by you.	現在開始，連綿的山脈、高聳的教堂及經典的城市景觀，你都可盡收其中。 From now on, continuous mountain range, soaring church and classic city view, you can collect them all.
34.1	Ultra Wide creates an artful perspective	超广角……创造艺术感**十足**的视角， Ultra Wide…creates a viewing angle that is **full of** artistic vibe,	以超廣角相機……，可創造**充滿**藝術美感的視角，……	以超廣角……，營造巧妙視角，…… With Ultra Wide…, creates a smart perspective, …

			With Ultra Wide camera…, can create a perspective that is **full of** artistic aesthetic, …	
34.2	when you're **in close**	……可在**近**摄时…… …when (you're) **close-up** shooting…	……**近距離**拍攝時…… …when (you're) shooting **in close**…	……**近距離**拍攝…… …shooting **in close**…
34.3	— a pro technique that's fun to experiment with.	这种专业级别的摄影技巧总有意想不到的乐趣，不妨**多**试试。 this pro level photographic technique always has unexpected fun, no harm in trying **more**.	不妨試試這種專業技巧帶來的樂趣。 no harm in trying the fun brought by this pro technique.	這是其中一種專業攝影技巧，不妨**盡情**實驗。 this is one of pro photographic technique, no harm in experimenting **wholeheartedly**.
35.1	Position yourself below your subject for shots that feel powerful…	从低角度仰拍，主体会**更有**气势和**……** Shoot from a low angle, the subject will **have more** imposing and…	由低角度拍攝，可營造主角的氣勢**……** Shoot from a low angle, can create a protagonist vibe	從低角度拍攝主角，影像**更顯**氣勢、 Shoot the subject from a low angle, the image is **more** imposing,
35.2	…and heroic.	**……**(**更有**) 张力。 …and (**have more**) tension.	**……**與張力。 …and tension.	**……更具**張力。 …**have more** tension.
36.1	In **tight** spaces,	在**狭窄**空间内，	……在**狹小**空間中……	在**狹窄**空間

		in **tight** space,	…in **tight** space…	In **tight** space
36.2	Ultra Wide is like taking a step back to capture **more of** your surroundings.	使用超广角拍摄，感觉就好比后退了一步，可以将周围**更多**景物收入画面。 shooting with Ultra Wide, (it) feels like taking a step back, can include **more** surrounding views in the picture.	使用超廣角相機……拍照，就像是你向後退，將周遭**更多**景物收進畫面。 Use Ultra Wide camera…to shoot, like you step back, including **more** surrounding views in the picture.	以超廣角拍攝，雙腳不用退後，即可捕捉**更多**周邊景物。 shooting with Ultra Wide, (your) both feet don't have to step back, **more** surrounding views can be captured.
37.1	With a wid**er** canvas,	**更**大的取景范围， Larg**er** framing range,	有了**更**寬廣的取景框， With a wid**er** framing canvas,	**更**寬闊的發揮空間**前所未見**， A wid**er** displaying space **ever**,
37.2	you can capture **more** expansive scenes **than ever before.**	让你能拍到**比以往更**广阔的场景。 allow you capture a scene that is broad**er than before**.	……捕捉**更**大場景。 …capture a larg**er** scene.	讓你捕捉**更**寬廣……景象。 let you capture broad**er**…view.
37.3			……以**前所未有的遼闊**…… …with **unprecedented vastness**…	……**遼闊的**…… …**vast**…

38	The 120-degree field of view makes Ultra Wide **ideal for** landscape photography.	120 度的宽阔视角，让超广角**非常**适合拍摄风景照。 The 120-degree wide view, makes Ultra Wide **very** suitable for shooting landscape.	120 度大視角，讓超廣角**超**適合拍攝自然景觀。 The 120-degree big view, makes Ultra Wide super-suitable for shooting natural view.	超廣角相機的 120° 視角，拍攝風景**一絕**。 The 120° view of Ultra Wide camera, **perfect for** shooting landscape.
39	Night mode High tech meets low light.	夜间模式 Night mode 低光里，更见高科技。 In the low light, also see high technology.	夜間模式 Night mode 低光下，看見高科技。 Under the low light, see high technology.	夜間模式 Night mode 低光下，見高科技。 Under the low light, see high technology.
40.1	From **dimly** lit restaurants to moonlit beaches,	无论在烛光摇曳的**昏暗**餐厅，还是波光粼粼的月下海滩， No matter in candle-light swaying **dim** restaurants, or on the sparkling moonlit beaches,	……讓你無論在燈光**昏暗的**餐廳或月光下的海灘， …allow you no matter in **dim** light restaurants or on moonlit beaches,	無論在燈光**昏暗的**餐廳，還是月色映照下的沙灘， No matter in light **dim** restaurants, or on moonlit beaches,
40.2	the new Night mode uses intelligent software and A13 Bionic…	全新的夜间模式都能运用智能的软件和强大的 A13 仿生， **all-**new Night mode all can use intelligent software and powerful A13 bionic,	全新的「夜間」模式運用智慧軟體與 A13 仿生，…… **all-**new 'Night' mode uses intelligent software and A13 Bionic, …	全新夜間模式都能運用智能軟件及 A13 仿生， **all-**new Night mode all can use intelligent software and A13 Bionic,

40.3	...to deliver low-light shots never before possible on iPhone.	实现 iPhone 前所未有的低光拍摄效果， achieve unprecedented low-light shooting effect on iPhone,	……都能拍出以往 iPhone 無法呈現的……低光源照片， …all can shoot unprecedented on iPhone…low-light photo,	實現 iPhone 能所未能的低光拍攝效果， achieve unprecedented low-light shooting effect on iPhone,
40.4			……**出色**…… …**outstanding**…	
41	And it all happens automatically.	而且一切都是自动的。 and all is automatic.	而且一切自動。 and all is automatic.	一切更是全自動。 also all is automatic.
42.1	You can also experiment with manual controls	你还可以尝试手动控制， You can also try manual control,	當然，你也可嘗試各種手動控制， Of course, you can also try different manual controls,	你亦可自行手動 You can also manually
42.2		通过**微**调 through **slight**-adjusting		**微**調相片 **slight**-adjusting photos
42.3	to dial in even **more** detail	来获得**更**丰富的细节， to obtain rich**er** details,	讓細節**更**多、 let details be **more**,	令細節**更**豐富、 to make details rich**er**,
42.4	and **less** noise.	并减少噪点。 and reduce noise.	雜點**更**少。 noise be **less**.	雜訊再減少。 noise is further reduced.

43	Portrait mode Power to the portrait.	人像模式 拍人像，动人心。 Portrait mode Taking portraits, touching hearts.	人像模式 **每張臉，都動人**。 Portrait mode **every face, is touching**.	人像模式 **每張臉，更動人**。 Portrait mode **every face, is more touching**.
44	With three cameras working together, you can fit **more** in your portraits **than ever**.	有了三个摄像头的默契配合，拍人像时，你可以把**更**广的视角收入到镜头中。 With three cameras' tacit collaboration, when taking portraits, you can involve wid**er** view in the lens.	有了三相機系統的通力合作，你就能為人像照展現**更多**風貌。 With the three camera system work together, you can present **more** styles for portraits.	三相機合作無間，為人像作品增添**更**豐富元素。 Three cameras collaborate without interruptions, add rich**er** elements for portrait works.
45	iOS 13 adds the High-Key Light Mono effect for studio-style monochromes.	iOS 13 增加了高调单色光效果，可**轻松**创作风格鲜明的单色照。 iOS 13 adds the High-Key Light Mono effect, can **easily** create marked monochromes.	iOS 13 新增「高色調燈光黑白」效果，營造攝影棚風格的黑白調性； iOS 13 newly adds 'High-Key Light Mono' effect, to create studio-style black-white monochromes;	iOS 13 新增高色調黑白燈光效果，讓你拍出影樓風格的黑白照。 iOS 13 newly adds High-Key black-white light effect, let you take studio-style black-white photos.
46.1	And Portrait Lighting lets you control the intensity of	还有，在人像光效模式下，你能像在影棚中一样，控制光照的强度，	而「人像光線」讓你像在攝影棚拍照一樣，控制光線強度	透過人像燈光，你可**輕易**控制光暗強弱，如在影樓拍攝一樣，

	light...— just like you would in a studio.	And, under the mode of Portrait Lighting, you can be like in a studio, to control the intensity of light,	And 'Portrait Lighting' lets you be like shooting in a studio, to control the intensity of light	Through Portrait Lighting, you can **effortlessly** control the strongness and weakness of light, like shooting in a studio,
46.2	...to flatter your subject...	更突出地表现拍摄主体。 **more** notably present the subject.	以突顯你的拍攝主體。 to highlight your subject.	令主角更突出， make the subject **more** notable,
47	How beautiful is that?	效果如何？请继续往下看。 How about the effect? Please keep reading.	看，**是不是張張都動人**？ Look, **isn't every photo is touching**?	**每一個都上鏡**。 **everyone is photogenic**.
48.1	No matter where you get the shot, High-Key Light Mono can transform it into a…studio-style portrait.	无论你的照片拍摄于何处，高调单色光效果均可将它变成影棚风格的人像照， No matter where you get the photo, High-Key Light Mono effect can transform it into a studio-style portrait,	不論在哪裡拍人像照，「高色調燈光黑白」效果都能將它變成……攝影棚風格…… No matter where (you) get the portrait, 'High-Key Light Mono' effect can transform it…a studio-style...	不論拍攝地點何在，只要使用高色調黑白燈光效果，相片**即時**變出影樓風格， No matter where is the shooting place, so long as (you) use the High-Key Light Mono effect, the photo **immediately** turns into the studio-style,
48.2	… **striking**…	效果**抢眼**。 effect is **eye-catching**.	如……的**搶眼**。 …as **eye-catching** as…	令人像作品**別樹一格**。 make **notable** portrait works.

49.1	Smart HDR And you thought your photos **couldn't get any better**.	智能 HDR 想不到吧， 你的……**还能再加分**。 Smart HDR unexpected, your…**can still add more points**.	智慧型 HDR ……你的照 片……其實還能**更**精彩。 Smart HDR…your photo…actually can still be **more** excellent.	智慧型 HDR ……，意想不到的 **更**精彩。 Smart HDR…, unexpected **more** excellent.
49.2		……**满分大作**…… …**full-score masterwork**…	……以為……已經**很**讚？ …thought…(it's) already **very** awesome?	……**精彩**相片…… …**excellent** photo…
50	Next-generation Smart HDR uses advanced algorithms to finesse highlight and shadow detail in your image.	新一代智能 HDR 可运用先进的算法，精细优化图像中高光及阴影的细节。 New generation smart HDR can use advanced algorithms, to finesse and optimize highlight and shadow detail in images.	新一代智慧型 HDR 使用先進演算法，微調照片中的亮部與暗部細節。 New generation smart HDR uses advanced algorithms, to fine-tune highlight and shadow detail in photos.	新一代智慧型 HDR，利用先進演算法，巧妙修飾相中的高光和陰影細節。 New generation smart HDR, makes use of advanced algorithms, to smartly modify highlight and shadow detail in photos.
51	And now it leverages machine learning to recognize faces in your shot and intelligently relight them.	而现在，它还会利用机器学习技术，识别并提亮照片中人物的面部。 And now, it can also make use of machine learning technology, to	現在，它更運用機器學習技術辨識你照片中的臉孔，聰明地調整光影。 Now, it also uses machine learning technology to recognize	憑著機器學習技術，現在更可在相中辨識人臉，並智能補光。 With machine learning technology, now (it) also can

		recognize and brighten faces in photos.	faces in your photos, and smartly adjust light and shadow.	recognize human faces in photos, and intelligently relight (them).
52	That means iPhone 11 Pro can automatically fine-tune detail in both the subject and the background.	也就是说，iPhone 11 Pro 可同时自动优化拍摄主体和背景的细节， That is to say, iPhone 11 Pro can meanwhile automatically fine-tune detail in the subject and the background,	也就是說，iPhone 11 Pro 能自動加強拍攝主體與背景的細部， That is to say, iPhone 11 Pro can automatically enhance detail in the subject and the background,	換言之，不論是相中的主角及背景，iPhone 11 Pro 都可自動微調當中細節。 In other words, no matter the subject or the background in photos, iPhone 11 Pro can automatically fine-tune the detail.
53	Even some DSLR cameras can’t do that.	这甚至会让**许多**单反相机都羡慕。 this even will make **many** DSLR cameras envious.	即便某些數位單眼相機也**不見得**有此能耐。 Even some DSLR cameras **probably not** have such capacity.	**厲害之處**，就連部分 DSLR 相機也無法做到。 **The awesome part**, even some DSLR cameras cannot make it.
54.1	Smart HDR brings **remarkable** lighting	智能 HDR 技术，不仅能为面部营造**出色的**亮部 Smart HDR technology, not only creates **outstanding** lighting for faces	智慧型 HDR 功能為臉部帶來**出色的**光線 Smart HDR function can bring **outstanding** lighting to faces.	智慧型 HDR 讓你臉上添上**亮眼**光芒， Smart HDR make your faces added with **brilliant** lighting,

54.2	and (**remarkable**) detail to faces	和（**出色的**）细节效果， and (**outstanding**) detail effects,	與（**出色的**）細節， and (**outstanding**) details,	盡顯**動人**細節， all present **touching** details,
54.3	while maintaining **rich** color variation in the background.	更能保持背景中**丰富的**色彩变化。 also can maintain **rich** color variation in the background.	同時保持背景色彩的**豐富**層次。 and maintain the **rich** variation of the background color.	同時保留背景中**豐富的**色彩變化。 and maintain **rich** color variation in the background.
55.1	Be ready...	**随手**切换， Switch **with ease**,	準備好， Get ready,	做好準備， Be ready,
55.2	when your photo op turns into a video op.	拍照**秒变**拍视频。 photo op **in a second** turns into a video op.	拍照**隨時**切換為拍片。 photo op **at any time** switches to a video op.	拍照**隨時**變拍片。 photo op **at any time** turns into a video op.
56	Say you’re taking photos and you see something you’ve **got to** catch on video.	有时你正在拍照，却发现有些精彩**必须**用视频拍下来， Sometimes you’re taking photos, but find some excellence that **must** be caught on video.	當你在拍照時，如果看到某個景象**一定**要用影片捕捉， When you’re taking photos, if see some views and **must** capture on video,	當你正在拍照，一個畫面突然出現，令你想**即時**以影片捕捉， When you’re taking photos, an image suddenly shows up, and makes you want to **immediately** capture on video,
57	With QuickTake, there’s no need to switch modes.	这时使用快录功能，就不必切换拍摄模式了。	你可利用「快錄」功能，不必切換拍攝模式，	使用閃錄功能就不必切換拍攝模式，

		Using QuickTake function at this time, no need to switch to the video mode.	you can use 'QuickTake' function, no need to switch to the video mode,	use QuickTake function there's no need to switch to the video mode,
58	**Just** leave your finger on the shutter to start recording.	**只需**手指继续按住快门按钮，便可开始录视频。 **Only-need/Just** to press on the shutter with (your) finger, and start recording.	**只要**用手指一直按住快門，就能開始錄影。 **Only/Just** hold your finger on the shutter, to start recording.	**只需**按實快門按鈕，即可開始錄影。 **Only-need/Just** to press on the shutter, to start recording.
59	Want to keep the recording going?	想继续录下去？ Want to keep the recording going?	想繼續錄影， Want to keep recording,	想繼續錄下去？ Want to keep the recording going?
60	Swipe right. To take burst photos, swipe left.	手指向右一扫就好。如果想连拍快照，那就向左扫一下。 Swipe right with (your) finger to get it done. If want to take burst photos, then swipe left.	就向右滑動；想連拍幾張照片，就向左滑動。 then swipe right; want to take burst photos, then swipe left.	向右一掃就可以。想拍連環快拍，向左一掃即可。 Swipe right to get it done. Want to take burst photos, swipe left.
61	Why selfie when you can slofie?	慢动作， Slow motion, 自拍的新姿势。 new pose for selfie.	自拍不稀奇， Selfie is not rare, 還能慢自拍。 also can slow motion selfie.	自拍好玩， Selfie is fun, 慢鏡自拍**更**好玩。 Slow motion selfie is **more** fun.

62.1	The new 12MP TrueDepth camera…	全新的 1200 万像素原深感摄像头， **All-**new 120-million-pixel TrueDepth camera,	全新 1200 萬像素原深感測相機， **All-**new 120-million-pixel TrueDepth camera,	全新 1200 萬像素原深感測鏡頭， **All-**new 120-million-pixel TrueDepth camera,
62.2	...lets you take **super**fun slow-motion selfie videos at 120 fps, or shoot in 4K at 60 fps.	让你能以 120 fps 的帧率来一段超好玩的慢自拍，或是 60 fps 的 4K 视频。 let you can take **super-**fun slow motion selfie at 120 fps, or 4K video at 60 fps.	現在讓你能以 120 fps 拍攝超有趣的慢動作自拍影片，也能拍攝 60 fps 的 4K 影片。 now let you can take **super-**interesting slow motion selfie film at 120 fps, also can take 4K film at 60 fps.	讓你拍攝 120 fps 慢鏡自拍影片，或 60 fps 的 4K 影片，超有趣、 let you take slow motion selfie film at 120 fps, or 4K film at 60 fps, **super-**interesting,
62.3				超好玩。 **super-**fun.
63	For stills, the camera now automatically zooms out when you rotate your iPhone, so you can get your whole crew in the shot.	而拍摄静态照片时，如果你将 iPhone 横过来，镜头还会自动拉远，以便把大家都收入画面中。 While taking still photos, if you horizontally rotate iPhone, the camera will automatically zoom	將 iPhone 轉成橫拍，相機還會自動拉遠，自拍團體照時就能把大家通通收入畫面。 Rotate iPhone horizontally, the camera will automatically zoom out, to get everyone in the picture when taking group selfie.	自拍時將 iPhone 轉成橫放，相機鏡頭就會自動拉遠，讓所有朋友都可一同入鏡。 Horizontally rotate iPhone while taking selfie, the camera will automatically zoom out, to get every friend in the same picture.

		out, in order to get everyone in the picture.		
64	Yes, even selfies can be Pro.	没错，连自拍都可以**很** Pro。 Right, even selfie can be **very** Pro.	是的，連自拍都要**很** Pro。 Yes, even selfie can be **very** Pro.	沒錯，就連自拍，都要拍得 Pro。 Right, even selfie, can be Pro.
65.1[19]	Even more cool camera features.	摄像头的亮点，这里还有。 The charms of the camera, here are some more.	相機功能，還有更多亮點。 Camera features, there are more charms.	更多相機功能， More camera features,
65.2				**超**正。 **Super-**good.
66[20]	40% more light capture with Telephoto 36% brighter True Tone flash with Slow Sync Zero	40% 长焦拍摄进光量增加 increase of light capture for Telephoto 36% 开启慢速同步时	40% 望遠相機可捕捉更多光線 Telephoto camera can capture more light 36% 慢速同步時	40% 更多光線 more light 以長焦距捕捉

[19] In this case, *more cool camera features* refers to the following list of features. For this reason, the expression is taken as an objective description rather than subjective assessment, so do the corresponding Chinese lexical items in these translations.

[20] Similarly, imprecise descriptions, in both English and Chinese, that can be supported by exact statistics are taken as objective descriptions in this study.

	shutter lag 6 lighting effects in Portrait mode 2x more height for panos OIS optical image stabilization	when opening slow motion synchronization 原彩闪光灯亮度提升 the brightness of True Tone flash increases 零 Zero 快门延迟近乎为零 Sutter lag is almost zero 6 种 six types 人像模式光效 Portrait mode lighting effects 2 倍 two times 全景照片高度 height for panoramic photos OIS 光学图像防抖 optical image stabilization	when slow motion synchronizing 原彩閃光燈亮度提升 the brightness of True Tone flash increases 零 Zero 快門延遲 Sutter lag 6 種 six types 人像模式光線效果 Portrait mode lighting effects 2 倍 two times 全景照片高度 height for panoramic photos OIS 光學影像穩定功能 optical image stabilization	captured with Telephoto camera 36% 亮度提升 brightness increases 原色調閃光燈 True Tone flash 配備慢速同步模式 paired with slow motion synchronic mode 零 Zero 快門延遲 Shutter lag 6 個 six 人像模式 Portrait modes 燈光效果 Lighting effects 2 倍

				two times 全景相片高度 height for panoramic photos OIS 光學影像防震功能 optical image stabilization
67	Pro display Super Retina XDR. **A sharp contrast from everything else**.	Pro 级显示屏 Pro display 超视网膜 XDR， Super Retina XDR, **出类拔萃，一看即知。** **To excel the common, know at a glance**.	Pro 顯示器 超 Retina XDR，**卓然出眾，一看就知道**。 Pro display Super Retina XDR, **excellent and outstanding, know at a glance**.	Pro 顯示器 超級 Retina XDR，**傲視同儕，顯而易見**。 Pro display Super Retina XDR, **disdainful of peers, easy to notice**.
68	The Super Retina XDR display boasts not one but two new record levels of brightness and understands when to use them.	在峰值亮度上，超视网膜 XDR 显示屏一次就创下了两个新纪录，并且会按需要使用相应的亮度。 As for the level of brightness, Super Retina XDR display creates two new records at once,	超 Retina XDR 顯示器創新紀錄的最高亮度，不是一個，而是兩個，而且還能判斷何時該使用哪種亮度。 Super Retina XDR display creates records of the highest level of brightness, not one, but	超級 Retina XDR 顯示器突破新高的亮度，不止一個，而是兩個，更懂得按不同情況，應用這兩個亮度。 Super Retina XDR display’s brightness breaks the records, not one, but two, and (it) understands

		and (it) will use corresponding brightness according to the need.	two, and (it) can also decide when to use which brightness.	according to different situation, use the two kinds of brightness.
69	It hits up to 800 nits when you're out in the sun — **great for** shooting and making selects on the go	当你在阳光下时，屏幕亮度最高可达 800 尼特，**非常**适合外出拍照和选片； When you're under the sun, the brightness of screen can be uppermost to 800 nits, **very** suitable for shooting outside and selecting photos;	在陽光下，顯示器的亮度最高可達 800 尼特，外出拍照和挑選照片都難不倒你； Under the sun, the screen brightness can be uppermost to 800 nits, shooting outside and selecting photos are not difficult for you;	在陽光下，它的亮度可達至 800 尼特，適合平日外出拍照揀相。 Under the sun, its brightness can be up to 800 nits, suitable for everyday shooting outside and selecting photos.
70	— and up to 1200 nits when you're viewing **extreme** dynamic range content.	而当你观看**极致**动态范围的内容时，它的亮度最高可达 1200 尼特。 and when you are watching **maximal** dynamic range content, its brightness can be uppermost to 1200 nits.	當你觀看**極致**動態範圍內容時，亮度最高更可達 1200 尼特， when you're watching **maximal** dynamic range content, the brightness can be uppermost to 1200 nits,	觀賞**極致**動態範圍內容時，亮度則可達至 1200 尼特， When watching **maximal** dynamic range content, the brightness can up to 1200 nits,
71	It's like having a Pro Display XDR on your iPhone.	这感觉，就像是你的 iPhone 装备了一块 Pro Display XDR 屏幕。	就像是為你的 iPhone 配備了 Pro Display XDR 一樣。	效果就如一部 Pro Display XDR 在 iPhone 上。

		This feeling, is like your iPhone is equipped with a Pro Display XDR screen.	it's like preparing a Pro Display XDR for your iPhone.	the effect is like a Pro Display XDR on an iPhone.
72.1	The bright**est**,	**迄今最**明亮、 **Till now** the bright**est**,	**歷來最**明亮、 **Till now** the bright**est**,	**歷來最**亮眼、 **Till now** the bright**est**,
72.2	sharp**est** iPhone display **ever**	**最**锐利的 iPhone 显示屏 sharp**est** iPhone display	**最**清晰的 iPhone 顯示器 clear**est** iPhone display	……（**最**）銳利的 iPhone 顯示器 …sharp**est** iPhone display
72.3				**最**清晰…… clear**est**…
73	Up to 800 nits for **better** viewing in sunlight Up to 1200 nits for HDR photos and movies 2,000,000:1 contrast ratio 458 pixels per inch	最高可达 Uppermost to 800 尼特 800 nits 阳光下观看体验**更**佳 **better** viewing experience in sunlight 最高可达 Uppermost to 1200 尼特	最高達 Uppermost to 800 尼特 800 nits 陽光下觀看**更**清晰 clear**er** for watching in sunlight 最高達 Uppermost to 1200 尼特	高達 Up to 800 尼特 800 nits 陽光下觀賞體驗**更**佳 **better** viewing experience in sunlight 高達 Up to 1200 尼特

		1200 nits 适合观看 HDR 照片和视频 suitable for watching HDR phots and videos 2000000:1 对比度 contract 458 ppi 像素密度 density of pixels	1200 nits 觀看 HDR 照片和電影 watching HDR photos and films 2,000,000:1 對比度 contract 458 像素 458 pixels 每吋之中 per inch	1200 nits 觀賞 HDR 相片及電影 watching HDR photos and films 2,000,000:1 對比度 contract 458 像素 458 pixels 以每吋計算 measured by inch
74	Custom OLED with consistent color and brightness, even in the corners.	定制的 OLED 屏幕 包括边角在内，整个屏幕的色彩和亮度均匀一致。 Customized OLED screen including the corners, the whole screen’s color and brightness are consistent and even.	特製 OLED 一致的色彩與亮度，全面延伸至各個圓角。 Customized OLED Consistent color and brightness, wholly extended to each round corner.	**精心**訂製的 OLED 每個角落，色彩及亮度一致。 **Meticulously** customized OLED Each corner, color and brightness are consistent.
75	Wide color gamut with systemwide color	广色域 Wide color gamut	廣色域 Wide color gamut	寬廣色域 Wide color gamut

	management for **incredible** color accuracy.	采用系统级色彩管理，色彩显示**极为**精准。 Use system-level color management, color display is **utterly** accurate.	具備全系統色彩管理，色彩精準度**無比**出色。 With full system color management, color accuracy is **unparalleled** outstanding.	具備全系統色彩管理，色彩精準度**無與倫比**。 With full system color management, color accuracy is **incomparable**.
76	True Tone matches the white balance of the room to **make things easier on your eyes**.	原彩显示 True Tone display 根据房间光线调整屏幕白平衡，让眼睛**更**舒适。 Adjust the white balance according to the room light, to make eyes **more** comfortable.	原彩顯示 True Tone display 視房間狀況調整白平衡，讓雙眼**更**舒適。 Adjust the white balance according to the room situation, to make both eyes **more** comfortable.	原色調 True Tone 配合室內白平衡，雙眼看得**更**舒服。 Match the white balance indoor, both eyes see with **more** comfort.
77	Haptic Touch lets you do things fast**er**, like take selfies without launching the Camera app.	触感触控 Haptic Touch 让事情做起来**更**快捷，比如不用启动相机 app 就能自拍。 let things be done fast**er**, like taking selfie without launching the Camera app.	觸覺回饋觸控 Haptic Touch 讓你**更**快完成各種操作，例如不用打開「相機」app 便可自拍。	觸感觸控 Haptic Touch 事事**更**快手，例如自拍，不用打開相機 app 都拍到。 everything is done with fast**er** speed, like selfie, can be taken without opening the Camera app.

			let you finish different operations fast**er**, like take selfie without opening the 'Camera' app.	
78.1	**Tap** or raise to wake	**轻**点或抬起唤醒 **Lightly**-hit or raise to wake	**輕**點或抬起喚醒功能 **Lightly**-hit or raise to wake	**點一下**或提起以喚醒 **Somewhat tap** or raise to wake
78.2	means your iPhone is **always** ready	你的 iPhone **随时**待命 you iPhone be ready **at any time**	讓你的 iPhone……準備就緒。 let your iPhone…get ready.	你的 iPhone **時時**候命， your iPhone be ready **all the time**,
78.3	**in an instant**.	并**立即**可用。 and **instantly** can be used.	**……立即……** …**instantly**…	**瞬間**就緒。 get ready **in an instant**.
79	Night Shift can shift your display to the warm**er** end of the spectrum every night.	夜览 Night view 可在每天晚上将显示屏调整至**较**暖的色调。 can adjust the display to a warm**er** color tone every night.	夜覽 Night view 可在每晚將你的螢幕調成**較**暖色調。 can adjust your display to a warm**er** color tone every night.	夜覽 Night view 每個晚上，為你調節螢幕，讓色調**更**暖和。 every night, adjust the display for you, make the color tone warm**er**.
80.1	**More** efficient	能效**更高** **Higher** efficient	節能提升 Increase energy-saving	能源效益提升 Increase energy efficient

80.2	by up to 15%, contributing to our **largest-ever** leap in battery life.	能效提升最高达 15%，让电池续航**大步飞跃**。 efficiency enhancement is uppermost to 15%, make the battery life has a **huge** leap.	最高可達 15%，成就電池續航力**歷來最大的**躍進。 uppermost to 15%, achieve **the largest ever** leap in batter life.	高達 15%，為我們帶來增幅**最大的**電池使用時間。 Up to 15%, bring us **the largest** increase of battery life.
81.1	True blacks[21]	**更**彻底的黑色 **More** thorough black	真實**深邃的**黑 Authentic **deep** black	黑色真實**深邃** Black authentic **deep**
81.2	that look **especially amazing** with Dark Mode in iOS 13.	在 iOS 13 的深色模式下效果**尤其惊艳**。 under the Dark Mode in iOS 13 the effect is **especially stunning**.	以 iOS 13 的「深色模式」觀看時**尤其令人驚豔**。 watching with iOS 13's 'Dark Mode' is **especially making people amazed**.	在 iOS 13 的深色模式下，**特別出色**。 Under the Dark Mode in iOS 13, **particularly amazing**.
82.1	Pro performance A chip **so** advanced,	Pro 级性能 Pro level performance 这款先进的芯片， this advanced chip,	Pro 效能 Pro efficacy **超**先進晶片， **super**-advanced chip,	Pro 效能表現 Pro efficacy performance **無比**先進的晶片， **unparalleled** advanced chip,
82.2	even we're trying to catch up.	正待发挥出**十成功力**。	**超強**威力正待發揮。	**無窮**潛力可供發揮。

[21] *True blacks* refers to a new technology of presenting black on an LED screen. Traditionally, manufacturers can only fake a black color on the screen by blocking most of lights via liquid crystals. On the contrary, the true black technology can create a real black color on the LED screen by turning off some pixels. Therefore, the expression *true black* indicates a true or false judgment; in other words, *true*, in this case, is not a FOCUS resource.

		is waiting to bring **100% capacity** into play.	**super-strong** power is waiting to be brought into play.	**Endless** potentials can be brought into play.
83	We custom-built A13 Bionic with a focus on machine learning across the entire chip — enabling experiences that simply aren't found on any other smartphone.	在定制 A13 仿生时，我们将机器学习作为整个芯片设计的一个重点，这让我们实现了**与众不同的**体验。 When customizing A13 Bionic, we make machine learning a focus of the whole chip design, in this way we achieve an **extraordinary** experience.	我們量身打造 A13 仿生時，致力於將機器學習技術貫徹於整個晶片，成就其他智慧型手機未曾實現的**卓越**體驗。 When we are custom-building A13 Bionic, we are committed to apply machine learning technology to the whole chip, to achieve the **excellent** experience that other smartphones never achieved.	我們特製的 A13 仿生，整個晶片設計以機器學習為重心，所成就的**出色**體驗，實非其他智能電話所能比擬。 Our customized A13 Bionic, the design of the whole chip focuses on machine learning, the **outstanding** experience that is achieved, cannot be compared to other smartphones.
84.1	In fact, it's **so** fast,	毫不夸张地说，这块芯片是**如此**快速、 Without exaggeration, this chip is **so** fast,	它的**快速、(遙遙領先其他晶片，)** Its **fastness, (far ahead of other chips,)**	事實上，它的**速度、(已遠遠超越其他晶片，)** In fact, its **speed, (has far surpassed other chips**,)
84.2	**so** powerful,	（**如此**）强大 **(so)** powerful	**強大 (遙遙領先其他晶片，)、powerfulness (far ahead of other chips)**	**強大 (已遠遠超越其他晶片，)、powerfulness (has far surpassed other chips)**,

84.3	and **so** intelligent,	和（**如此**）智能， and **(so)** intelligent,	**聰明 (遙遙領先其他晶片)**, **smartness (far ahead of other chips)**,	**智慧（已遠遠超越其他晶片）**， **wisdom (has far surpassed other chips)**,
84.4	it's **years ahead of any other chip**.	**样样超前**， **everything is ahead**,	**遙遙領先其他晶片**， **far ahead of other chips**,	**已遠遠超越其他晶片**， **has far surpassed other chips**,
85.1	Which gives you an unfair advantage.	让你……**占尽优势**。 let you…**take all advantages**.	讓你……**盡情**發揮。 let you…**wholeheartedly** exhibit.	而你正好**佔盡優勢**， and you happen to **take all advantages**,
85.2		……**轻易**就能…… …**effortlessly** can…	……**輕輕鬆鬆**…… …**effortlessly** …	**坐享其成**。 **sit back and enjoy**.
86	**The fastest** chip **ever** in a smartphone	iPhone **迄今最**快的芯片 **The fastest** chip **ever** in iPhone	智慧型手機**歷來最**快速的晶片 **The fastest** chip **ever** in smartphone	智能電話上**最**快的晶片 The fast**est** chip in smartphone
87.1	64-bit Fusion Architecture Performance cores process complex tasks fast**er than ever**,	64 位 Fusion 64-bit Fusion 架构 Architecture 性能核心以**更**快的速度处理复杂任务，	64 位元 Fusion 64-bit Fusion 架構 Architecture 效能核心以**前所未有的**速度處理複雜工作，	64 位元 Fusion 64-bit Fusion 架構 Architecture 高效核心以**前所未有的**速度處理複雜任務，

		Performance cores process complex tasks at a fast**er** speed,	Efficacy cores process complex work at **unprecedented** speed,	High-efficiency cores process complex tasks at **unprecedented** speed,
87.2	while custom efficiency cores handle everyday tasks — helping to deliver **a huge leap** in battery life.	特制的能效核心则负责处理日常任务，这种巧妙设计让电池续航**大步飞跃**。 the customized efficiency cores are responsible for dealing with everyday tasks, this smart design makes the battery life have **a huge leap**.	特製節能核心則負責一般日常作業，兩者協力成就電池續航力的**重大躍進**。 customized energy-saving cores are responsible for common everyday tasks, the two work together to achieve **a magnificent leap** in the battery life.	特製的節能核心則負責日常工作，令電池使用時間得以**大大**提升。 customized energy-saving cores are responsible for everyday work, make the battery life **greatly** enhanced.
88	Fast**est** CPU in a smartphone	**最**快的中央处理器 Fast**est** Central Processing Unit 与历代 iPhone 相比 compared to previous iPhone	**最**快的 CPU Fast**est** CPU 居智慧型手機之冠 the first among smartphones	**最**快 CPU Fast**est** CPU 於智能電話上 in a smartphone
89	The CPU’s two performance cores are up to 20% faster and use up to 30% less power.	中央处理器的两个性能核心，速度最高可提升 20%，能耗最多可降低 30%；	CPU 的兩個效能核心速度提升最高可達 20%，能源節省最高可達 30%；	CPU 的兩個高效核心速度提升達 20%，能源消耗減少達 30%；

		The Central Processing Unit's two performance cores, speed can increase by uppermost to 20%, energy-consuming can reduce by uppermost to 30%;	The speed of CPU's two efficacy cores increases by uppermost to 20%, energy-saving uppermost to 30%;	The speed of CPU's two high-efficiency cores increases by 20%, energy-consuming reduces by 30%;
90	And its four efficiency cores are up to 20% faster and use up to 40% less power.	而四个能效核心，速度最高可提升 20%，能耗最多可降低 40% 之多。 and four efficiency cores, the speed can increase by uppermost to 20%, energy-consuming can reduce by uppermost to 40%.	而 4 個節能核心速度提升最高可達 20%，能源節省最高可達 40%。 and the speed of four energy-saving cores increases by uppermost to 20%, energy-saving uppermost to 40%.	四個節能核心速度則提升達 20%，能源消耗減少達 40%。 the speed of four energy-saving cores increases by up to 20%, energy-consuming reduces by up to 40%.
91	Fast**est** GPU in a smartphone	**最**快的图形处理器 Fast**est** Graphics Processing Unit 与历代 iPhone 相比 compared to previous iPhone	**最**快的 GPU Fast**est** GPU 居智慧型手機之冠 the first among smartphones	**最**快 GPU Fast**est** GPU 於智能電話上 in a smartphone
92	The Apple-designed GPU is up to 20% faster and uses up to 40% less power.	Apple 设计的图形处理器，速度最高可提升 20%，能耗最多可降低 40%，	Apple 設計的 GPU 速度提升最高可達 20%，能源節省最高可達 40%，	由 Apple 設計的 GPU 速度提升達 20%，能源消耗減少達 40%，

		The Apple-designed Graphics Processing Unit, the speed can increase by uppermost to 20%, energy-consuming can reduce by uppermost to 40%,	The speed of the Apple-designed GPU increases by uppermost to 20%, energy-saving can be uppermost to 40%,	The speed of the Apple-designed GPU increases by 20%, energy-consuming reduces by up to 40%,
93.1	**Perfect for** high-performance gaming	**非常**适合高性能游戏 **very** suitable for high-performance games	是體驗高效能遊戲……的**完美**首選。 is the **perfect** first choice for experiencing high-performance gaming…	體驗高效能遊戲及……**最適合不過**。 for experiencing high-performance games and…**the best fit**.
93.2	and the lat**est** AR experiences.	和**最**新的增强现实体验。 and the lat**est** argument reality experience.	……和**最**新擴增實境 (AR)…… …and the lat**est** argument reality (AR)…	……及**最**新 AR …… …and the lat**est** AR…
94	Neural Engine for advanced machine learning The 8-core, Apple-designed Neural Engine is up to 20% faster and uses up to 15% less power.	神经网络引擎 Neural network Engine 为先进的机器学习技术打造 built for advanced machine learning technology Apple 设计的神经网络引擎拥	神經網路引擎 Neural network Engine 為先進的機器學習技術而打造 built for advanced machine learning technology Apple 設計的 8 核心神經網路	神經網絡引擎 Neural network Engine 為先進機器學習而設 built for advanced machine learning 由 Apple 設計的 8 核心神經網絡

		有 8 个核心，速度最高可提升 20%，能耗最多可降低 15%， the Apple-designed neural network engine has 8-core, its speed can increase by uppermost to 20%, energy-consuming can reduce by uppermost to 15%,	引擎速度提升最高可達 20%，能源節省最高可達 15%， the Apple-designed 8-core neutral network engine's speed increases by uppermost to 20%, energy-saving can be uppermost to 15%,	引擎，速度提升達 20%，能源消耗減少達 15%， the Apple-designed 8-core neutral network engine, its speed increases by up to 20%, energy-consuming reduces by up to 15%,
95.1	It's a driving force behind the triple-camera system, Face ID, AR apps,	为三摄系统、面容 ID、增强现实类 app ……提供**强大**驱动力。 providing **powerful** driving force for the triple-camera system, Face ID, argument reality app...	更是驅動三相機系統、Face ID、擴增實境 (AR) 類 app 等……的幕後功臣。 also the hero behind the scene of functions like the triple-camera system, Face ID, argument reality (AR) app...	是三相機系統、Face ID、AR app 等……背後的**強大**驅動力。 is the **powerful** driving force behind…like the triple-camera system, Face ID, AR app.
95.2	and **more**.	……和**更多**功能…… …and **more** functions…	……功能…… …functions…	……**眾多**功能…… …**many** functions…
96.1	Machine Learning accelerators Two new machine learning accelerators on the CPU run	机器学习 Machine learning 加速器	機器學習 Machine learning 加速器	機器學習 Machine learning 加速器

	matrix math computations up to six times faster,	accelerator 中央处理器上新增了两个新的机器学习加速器，能以最高达过去六倍的速度执行矩阵数学运算， Two new added machine learning accelerators on the CPU, can run matrix math computations at uppermost to six times the speed of the past,	accelerator CPU 具備兩個全新機器學習加速器，帶來最快可達六倍的矩陣數學運算速度， CPU has two **all-**new machine learning accelerators, bringing a speed of matrix math computations that is uppermost to six times,	accelerator CPU 的兩個全新機器學習加速器，能以快達六倍速度執行矩陣數學運算， CPU's two **all-**new machine learning accelerators, can perform matrix math computations at a speed up to six times,
96.2	allowing the CPU to perform **over** one trillion operations per second.	让中央处理器每秒可进行一万亿次运算。 allowing CPU to calculate one trillion times per second.	使 CPU 每秒能執行**超過**一萬億次運算。 allowing CPU can perform **over** one trillion operations per second.	令 CPU 每秒可進行**超過**一萬億項操作。 allowing CPU can perform **over** one trillion operations per second.
97	Core ML 3 for machine learning in apps To help developers leverage the machine learning power of A13 Bionic, Core ML 3 works	Core ML 3 可将机器学习用于 app 中 can apply machine learning to app 为了帮助开发者发挥 A13 仿生	Core ML 3 將機器學習用於 App 中 applies machine learning to app 為協助開發人員發揮 A13 仿生強大的機器學習能力，Core	Core ML 3 適用於 app 的機器學習 suitable for app's machine learning 為協助開發者發揮 A13 仿生的

	with the Machine Learning Controller to automatically direct tasks to the CPU, GPU, or Neural Engine.	的机器学习能力，Core ML 3 可与机器学习控制器配合，自动为中央处理器、图形处理器或神经网络引擎分配任务。 To help developers bring the machine learning ability of A13 Bionic into play, Core ML 3 can collaborate with machine learning controller, automatically assign tasks for Central Processing Unit, Graphics Processing Unit or Neutral network engine.	ML 3 與機器學習控制器能搭配運作，自動分派工作給 CPU、GPU 或神經網路引擎。 To help developers bring the powerful machine learning ability of A13 Bionic into play, Core ML 3 can collaborate with machine learning controller, automatically assign works for CPU, GPU or Neutral network engine.	強大機器學習能力，Core ML 3 可與機器學習控制器配合運作，自動為 CPU、GPU 或神經網絡引擎分配工作。 To help developers bring the powerful machine learning ability of A13 Bionic into play, Core ML 3 can collaborate with machine learning controller, automatically assign works for CPU, GPU or Neutral network engine.
98	Another hour of battery life would be **great**.	想要多一小时的续航？ Want one more hour of battery life?	想要多一小時電池續航力？ Want one more hour of battery life?	想電池用多一個鐘？ Want one more hour of battery life?
99	Here’s five.	给你五小时，拿走不谢。 Give you five hours, no need for thanks.	我們給你五小時。 We give you five hours.	給你五個鐘。 Give you five hours.

100	Our **most dramatic leap** in battery life **ever**.	**前所未有的提升**，成就了 iPhone **最强的**电池续航。 **Unprecedented enhancement**, achieves iPhone's **strongest** battery life.	電池續航力，**歷來最**大的躍進。 Battery life, the larg**est** leap **ever**.	電池使用時間，增幅**歷來最**大。 Battery life, the larg**est** increasement **ever**.
101	Up to 4 more hrs of battery life with iPhone 11 Pro Up to 5 more hrs of battery life with iPhone 11 Pro Max Up to 50% charge in around 30 minutes with fast charge	最高 Uppermost to 提升 4 小时 4 hours enhancement iPhone 11 Pro 电池续航 iPhone 11 Pro's battery life 最高 Uppermost to 提升 5 小时 5 hours enhancement iPhone 11 Pro Max 电池续航 iPhone 11 Pro Max battery life 最高可充至 can be charged uppermost to 50% 电量	增加最長達 increase by uppermost to 4 小時 4 hours iPhone 11 Pro 電池續航力 iPhone 11 Pro battery life 增加最長達 increase by uppermost to 5 小時 5 hours iPhone 11 Pro Max 電池續航力 iPhone 11 Pro Max battery life 最高可達 uppermost to 50% 電量	增加多達 increase up to 4 小時 4 hours iPhone 11 Pro 電池使用時間 battery life 增加多達 increase up to 5 小時 5 hours iPhone 11 Pro Max 電池使用時間 battery life 多達

		50% battery 快速充电约 30 分钟 about 30 minutes by fast charge	50% battery 快速充電約 30 分鐘 about 30 minutes by fast charge	up to 50% 電量 50% battery 透過快速充電約 30 分鐘 about 30 minutes by fast charge
102.1	Creating tougher glass…	创造硬度**更**高的玻璃， Creating glass with higher hardness,	打造**更**堅固的玻璃 Creating tougher glass	煉製**更**堅固的玻璃， Creating tougher glass,
102.2	…**isn't rocket science**.	不是高科技， isn't a high technology,	不是高科技， is not high technology,	不是一般高科技， is not common high technology,
103	It's molecular science.	而是分子层面的**黑**科技。 but the **black** technology at molecular level.	而是進入分子層級的**尖端**科技。 but the **top** technology that enters molecular level.	而是分子級的**尖端**科技。 but the **top** technology at molecular level.
104	The tough**est** glass in any smartphone, front and back.	iPhone **迄今最**坚固的玻璃面板，前后两面亮相。 iPhone's tough**est** glass screen **ever**, both front and back.	正面背面，面面都是智慧型手機中**最**堅固的玻璃材質。	前後兩面，都是智能電話上**最**堅固的玻璃材質。

			Front and back, each side is the tough**est** glass material in smartphones.	Front and back two sides, are all the tough**est** glass material in smartphones.
105[22]	Splashes? Pffft.	水花？小意思。 Splashes? Trivial.	任潑灑，誰怕誰。 No matter splashing, nothing to be concerned about.	水花四濺？小事小事。 Flying splashes? Little thing little thing.
106	Our **most** water-resistant iPhone **ever**.	抗水性能**最**出色的 iPhone。 An iPhone that has **the most** outstanding water-resistant ability.	**歷來最**防潑抗水的 iPhone。 **Most** spill-proof and water-resistant iPhone **ever**.	**歷來最**防濺耐水的 iPhone。 **Most** spill-proof and water-resistant iPhone **ever**.
107	IP68 rating water resistant to a depth of 4 meters for up to 30 minutes	IP68 抗水级别 IP68 water resistant rating 最多可在 4 米水深停留 30 分钟 can stay at a depth of 4 meters up to 30 minutes	IP68 等級 IP68 rating 防潑抗水功能，在最深達 4 公尺水中最長可達 30 分鐘 spill-proof and water-resistant function, at a depth that is	IP68 防護等級 protection rating 防濺耐水，可在水深達 4 米長達 30 分鐘

[22] Please note that *Pffft* as an interjection is currently excluded in this study, because the potential GRADUATION system in interjections itself is worth a further investigation. Therefore, the corresponding Chinese translations are also excluded for the sake of a paralleled comparison between source and target text.

			uppermost to 4 meters for uppermost to 30 minutes	spill-proof and water-resistant, can stay at a depth of 4 meters for up to 30 minutes
108	Spill resistant for common liquids like coffee, tea, and soda	防溅 Spill-proof 抵御咖啡、茶水、汽水等常见液体泼溅 resistant to a spill of common liquids like coffee, tea, soda etc.	防潑濺 Spill-proof 經得起咖啡、茶水和汽水等常見液體的潑濺 resistant to a spill of common liquids like coffee, tea and soda etc.	防濺濕 Spill-proof 不怕咖啡、茶或汽水等一般液體濺濕 don't afraid of the spill of common liquids like coffee, tea or soda etc.
109	Dust resistant thanks to precision-fitted seals	防尘 Dust-proof 得益于精密的密封技术 thanks to the precise sealing technology	防塵 Dust-proof 得益於精準的密封技術 thanks to the precise sealing technology	防塵 Dust-proof 全因精準密封鑲嵌 all because of precise-fitted seals
110	Can you be **more** precise?	能再精准一些吗？ Can be **more** precise?	能更精準一點嗎？ Can be **more** precise?	更精準，可以嗎？ **More** precise, can it be?
111	Yes.	太能了。 **Very** possible.	**當然**。 **Certainly**.	OK。

112.1	The new Apple-designed U1 chip	Apple 全新设计的 U1 芯片 Apple **all**-new designed U1 chip	Apple 全新設計的 U1 晶片 Apple **all**-new designed U1 chip	Apple 設計的全新 U1 晶片， Apple-designed **all**-new U1 chip,
112.2	uses Ultra Wideband technology for spatial awareness — allowing iPhone 11 Pro to understand its precise location relative to other **nearby** U1-equipped Apple devices.	采用超宽频技术，让 iPhone 11 Pro 具备空间感知能力，可感应**附近**其他配备 U1 芯片的 Apple 设备，并准确判断出彼此的位置关系 uses Ultra Wideband technology, allowing iPhone 11 Pro have spatial awareness ability, can sense other **nearby** U1-equipped Apple devices, and correctly examine the positional relationship between them	晶片將超寬頻技術用於空間感知，讓 iPhone 11 Pro 能對應**附近**同樣配備 U1 的 Apple 裝置，並精準確認自己的位置 the chip applies Ultra Wideband technology to spatial awareness, allowing iPhone 11 Pro pair with other **nearby** U1-equipped Apple devices, and precisely locate itself.	採用超寬頻技術，適用於空間感應，讓 iPhone 11 Pro 能對應**附近**已內置 U1 晶片的 Apple 裝置，精準確認自己的所在位置。 uses Ultra Wideband technology, for spatial awareness, allowing iPhone 11 Pro pair with **nearby** U1-equipped Apple devices, precisely locate its place.
113.1	It’s like adding another sense to iPhone, and it’s going to lead to **amazing** new capabilities.	这就像为 iPhone 增添了另一种感知能力，将会带来……**精彩**的新功能。 It’s like adding another sense ability to iPhone, will bring…**amazing** new functions.	這就像是為 iPhone 增加了感知能力，進而實現各項**出色的**嶄新功能。 It’s like adding a sense ability to iPhone, and then achieve	這猶如令 iPhone 增添一種感應能力，將帶來……**超乎想像的**創新功能。 It’s like adding another sense ability to iPhone, will

			different kinds of outstanding new functions.	bring…**beyond-imagination** innovative functions.
113.2		……**许多**…… …**many**…		……**眾多**…… ...**plenty of**...
114.1	With U1 and iOS 13, you can point your iPhone toward someone else's, and AirDrop will prioritize that device	有了 U1 芯片和 iOS 13，在使用隔空投送时，**只需**将你的 iPhone 指向其他人的 iPhone，系统就会为对方优先排序， With U1 chip and iOS 13, when using AirDrop, **only-need** to point your iPhone toward others' iPhone, the system will prioritize that person,	有了 U1 和 iOS 13，你可以將 iPhone 對準他人的 iPhone，AirDrop 就會將其視為優先處理裝置， With U1 and iOS 13, you can point iPhone toward others' iPhone, AirDrop will view that one as prioritized device,	配合 U1 及 iOS 13，你**只需**將 iPhone 指向他人的 iPhone，AirDrop 便會優先處理對方的裝置， Paired with U1 and iOS 13, you **only-need** to point iPhone toward others' iPhone, AirDrop will prioritize that person's device,
114.2	so you can share files fast**er**.	让你**更**快速地共享文件。 to let you share files fast**er**.	讓你能**更**快速地分享檔案。 to let you share files fast**er**.	讓你分享檔案**更**快速。 to let you share files fast**er**.
115.1	And that's just the beginning.	这仅仅只是开始， This is just the beginning.	而這，還只是個開端。 And this, is just the beginning.	而這，僅僅是個起點。 And this, is just the beginning.
115.2		让人期待的还**多着**呢。		

		There are **much more** to looking forward to.		
116	Face ID is now up to 30 percent faster.	面容 ID 的速度提升了最高达 30% 之多。 Face ID's speed increases by uppermost to as much as 30%.	Face ID，速度現提升最高達 30%。 Face ID, the speed now increases by uppermost to 30%.	Face ID，速度現提升達 30%。 Face ID, the speed now increases up to 30%.
117	It works from **farther away**.	另外，哪怕离得**远一点**， Furthermore, even if from **somewhat far away**,	**再遠一點**， **somewhat further away**,	**遠一點**， **somewhat far away**,
118.1	At **more** angles, too.	或者从**更**多的角度， or from **more** angels,	或者從**更**多角度， or from **more** angles,	甚至從**更**多不同角度， even from **more** different angles,
118.2		它都能认出你。 it can recognize you.	它都能辨認你。 it can recognize you.	都能認得你。 (it) can recognize you.
119	And it's still **the most** secure facial authentication in a smartphone.	而在安全性上，它的**出色**也一如既往。 And regarding the security, its **excellence** is as ever.	而且，它仍是智慧型手機中**最**安全的面孔認證技術。 And, it's still **the most** secure facial authentication technology in a smartphone.	而它，仍然是智能電話上**最**安全的樣貌認證技術。 And it, is still **the most** secure facial authentication technology in a smartphone.
120	Privacy is built in.	隐私保护，**深植**其中。	隱私保護，**早已**內建。	內置私隱保障。 Built-in privacy protection.

		Privacy protection, **deeply**-built-in.	Privacy protection, **has long been** built in.	
121	**Everything about iPhone is engineered to protect your privacy**.	**iPhone 的方方面面都经过精心设计，以保护你的隐私。** **Every aspect of iPhone has been meticulously designed, to protect your privacy**.	**iPhone 的一切，都以保護你的隱私為念精心打造。** **Everything of iPhone, is meticulously engineered to protect your privacy**.	**iPhone 的一切，為保護你的私隱而精心構建。** **Everything of iPhone, meticulously engineered to protect your privacy**.
122	Face ID data doesn't leave your iPhone and is never backed up to iCloud or anywhere else.	面容 ID 的数据只会保留在你的 iPhone 上，绝不会备份到 iCloud 或其他地方。 Face ID's data will only be saved on your iPhone, will definitely not be backed up to iCloud or other places.	因此，Face ID 的資料只會留在你的 iPhone，絕不會備份到 iCloud 或其他任何地方； Therefore, Face ID's data will be only kept in your iPhone, will definitely not be backed up to iCloud or any other places;	Face ID 數據不會離開你的 iPhone，也永遠不會備份至 iCloud 或任何其他地方。 Face ID data will not leave your iPhone, and will never be backed up to iCloud or any other places.
123	Maps tells you where you're going without telling anyone where you are.	地图 app 会为你指示方向，但不会将你的位置泄漏给任何人。 Maps app will show you the direction, but will not reveal your location to anyone.	「地圖」為你指示方向，卻不會將你的所在位置洩露給他人； 'Maps' shows direction for you, but will not reveal your location to others;	地圖 app 讓你知道自己身在何方，卻不會讓任何人知道你身在何處。 Maps app let you know where you are, but will not let anyone know where you are.

124	Every iMessage you send is encrypted end-to-end.	你发送的每条 iMessage 信息，更是经过了端对端加密。 Every iMessage text you send, is also encrypted end-to-end.	你傳送的 iMessage，更一律受到端對端加密功能的保護。 The iMessage you send, is also protected by end-to-end encryption unction.	你發送的每個 iMessage，都經過點對點加密保護。 Every iMessage you send, is protected by end-to-end encryption.
125	And **the list goes on**.	这样的例子**不胜枚举**。 This kind of examples is **too-numerous-to-list**.	這樣的例子**不勝枚舉**。 This kind of examples is **too-numerous-to-list**.	有關保護私隱的例子，**多不勝數**。 Examples about privacy protection, **too-numerous-to-count**.
126	**Excellent** trade-in value.	**超**高的折抵换购价值， **Super**-high trade-in value,	**絕佳**折抵價值， **The best** trade-in value,	換購價值**高**， **High** trade-in value,
127	Good taste pays off.	好眼光自然有**高**回报。 good taste naturally has **high** payback.	眼光好自然回報**高**。 taste (is) good naturally the payback (is) **high**.	有品味自有**好**回報。 having a taste naturally has **good** payback.
128.1	iPhone 11 Pro is **designed to last**,	iPhone 11 Pro 的**设计经久耐用**， iPhone 11 Pro's **design is durable**,	iPhone 11 Pro 是**為經久耐用而設計**， iPhone 11 Pro is **designed for being durable**,	iPhone 11 Pro **設計耐用**， iPhone 11 Pro **durable design**,
128.2	so it holds its value **longer**.	因此能**长期**保值。	因此也**更加**保值。	所以**更**保值。

		so it can preserve-value for **long-term**.	so (it's) also **more** value-preserving.	so **more** value-preserving.
129	Should you ever decide to part with it, you can use that value toward your next iPhone.	即使到了说再见的时候，你还可以用它来换购新 iPhone。 Even when it's time to say goodbye, you can still use it to trade in a new iPhone.	即使到了要分手的那天，你還可以將它折抵換購**全新** iPhone。 Even on the day for breaking up, you can still trade it in for a **brand-new** iPhone.	即使有日變成舊愛，你亦可用它的價值來換購新的 iPhone。 Even one day (it) becomes a past lover, you can still trade it in for a new iPhone.
130	With Apple Trade In, we'll find your phone a new home — **the best** form of recycling there is.	通过 Apple Trade In 换购计划，我们将为你的旧 iPhone 找到新主人，这是**再理想不过的**回收方式。 Through Apple Trade In plan, we will find a new owner for your old iPhone, this is a recycling method that **couldn't be more ideal**.	透過 Apple Trade In 換購方案，我們會為你的舊手機尋找新主人，這也是**最**理想的回收方式。 Through Apple Trade In plan, we will find a new owner for your old phone, this is also **the most** ideal recycling method.	透過 Apple Trade In 換購計劃，我們會為你的電話尋找新主人，這是**最**佳的循環再用方式。 Through Apple Trade In plan, we will find a new owner for your phone, this is **the best** recycling method for reuse.
131	And when it finally reaches the end of its lifespan, we'll use a sophisticated disassembly	而当它无法再继续使用时，我们会通过精密的拆解机器人，	當 iPhone 的使用壽命結束時，我們會以精密的拆卸機器人，**竭盡所能**回收每一個零組件。	而當它的使用壽命完結，我們會**竭盡所能**，以精密的拆解組件機械人回收每一組件。

	robot to recycle every bit of it we can.	**最大限度地**回收它的每一个零件。 When it cannot be continuously used, we will use a precise disassembly robot, to **maximumly** recycle every part of it.	When it's the end of an iPhone's lifespan, we will use a precise disassembly robot, to **do-all-we-can-do** to recycle every part of it.	And when its life is over, we will **do-all-we-can-do**, to recycle every part of it by using a precise disassembly robot.

Appendix C-2 The annotation of GRADUATION features and their grading types in Case Study 3

	EN		ML		TW		HK	
	GRADUATION feature	grading type	GRADUATION feature	grading type	GRADUATION feature	grading type	GRADUATION feature	grading type
2.1					FORCE: intensification	max	FORCE: intensification	max
2.2	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	max
2.3							FORCE: intensification	up
3	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
4.1	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	up
4.2	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification	max
4.3							FORCE: quantification	max
5					FORCE: intensification	max		
6	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
8	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up
9.1			FORCE: intensification	max	FORCE: intensification	max		

9.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
10.1	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
10.2					FORCE: quantification	up		
11.2							FORCE: intensification	up
11.3	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	max
12.1	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
12.2	FORCE: intensification	up			FORCE: intensification	up	FORCE: quantification	up
13			FORCE: intensification	up				
14	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
15.1			FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
15.2	FORCE: intensification	up	FORCE: intensification	up			FORCE: intensification	max
16			FORCE: intensification	up				
17	FORCE: quantification	up			FORCE: quantification	up	FORCE: quantification	up
18.1	FORCE: intensification	down			FORCE: intensification	down	FORCE: quantification	max
18.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up

20	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification via/as quantification	max
21	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
22.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
22.2			FORCE: intensification	up	FORCE: intensification	up		
22.3	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
22.4							FORCE: intensification	up
22.5	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
23	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
24.1	FORCE: intensification via/as quantification	up	FORCE: intensification	up			FORCE: intensification	max
24.2			FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
25	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
27							FORCE: intensification	up
28			FORCE: intensification	up				
29	FORCE: quantification	max	FORCE: quantification	max	FORCE: quantification	max	FORCE: quantification	max

31.1			FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
31.2	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
32	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
34.1			FORCE: intensification	max	FORCE: intensification	max		
34.2	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
34.3			FORCE: quantification	up			FORCE: intensification	max
35.1			FORCE: intensification	up			FORCE: intensification	up
35.2			FORCE: intensification	up			FORCE: intensification	up
36.1	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
36.2	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
37.1	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
37.2	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
37.3					FORCE: quantification	up	FORCE: quantification	up
38	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	max
40.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up

40.2			FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
40.4					FORCE: intensification	up		
42.2			FORCE: intensification	down			FORCE: intensification	down
42.3	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
42.4	FORCE: quantification	up			FORCE: quantification	up		
43					FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
44	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
45			FORCE: intensification	up				
46.1							FORCE: intensification	up
46.2			FORCE: intensification	up			FORCE: intensification	up
47					FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
48.1							FORCE: intensification	up
48.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
49.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up

49.2			FORCE: intensification via/as quantification	max	FORCE: intensification	up	FORCE: intensification	up
53			FORCE: quantification	up	FORCE: intensification	up	FORCE: intensification	up
54.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
54.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
54.3	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
55.1			FORCE: intensification	up				
55.2			FORCE: intensification via/as quantification	up	FORCE: quantification	max	FORCE: quantification	max
56	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	up
58	FORCE: intensification	down	FORCE: intensification	down	FORCE: intensification	down	FORCE: intensification	down
61							FORCE: intensification	up
62.1			FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
62.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
62.3							FORCE: intensification	up
64			FOCUS	sharpen	FOCUS	sharpen		

65.2							FORCE: intensification	up
67	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
69	FORCE: intensification	up	FORCE: intensification	up				
70	FORCE: quantification	up	FORCE: quantification	max	FORCE: quantification	max	FORCE: quantification	max
72.1	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
72.2	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
72.3							FORCE: intensification	max
73	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
74							FORCE: intensification	up
75	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
76	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
77	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
78.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
78.2	FORCE: quantification	max	FORCE: quantification	max			FORCE: quantification	max
78.3	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up

79	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
80.1	FORCE: intensification	up	FORCE: intensification	up				
80.2	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
81.1			intensification	up	intensification	up	intensification	up
81.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
82.1	FORCE: intensification	up			FORCE: intensification	up	FORCE: intensification	max
82.2			FORCE: intensification via/as quantification	max	FORCE: intensification	up	FORCE: intensification via/as quantification	max
83			FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
84.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
84.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
84.3	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
84.4	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification	up	FORCE: intensification	up
85.1			FORCE: intensification via/as quantification	max	FORCE: intensification	max	FORCE: intensification via/as quantification	max
85.2			FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up

86	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
87.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
87.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
88	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
91	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
93.1	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max
93.2	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
95.1			FORCE: intensification	up			FORCE: intensification	up
95.2	FORCE: quantification	up	FORCE: quantification	up			FORCE: quantification	up
96.1					FORCE: intensification	max	FORCE: intensification	max
96.2	FORCE: quantification	up			FORCE: quantification	up	FORCE: quantification	up
98	FORCE: intensification	up						
100	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
102.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
102.2	FORCE: intensification	up						

103			FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
104	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
106	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
110	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
111			FORCE: intensification	up	FORCE: intensification	max		
112.1			FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
112.2	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
113.1	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
113.2			FORCE: quantification	up			FORCE: quantification	up
114.1			FORCE: intensification	down			FORCE: intensification	down
114.2	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
115.2			FORCE: quantification	up				
117	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
118.1	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
119	FORCE: intensification	max	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	max

120			FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up		
121	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max	FORCE: intensification via/as quantification	max
125	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
126	FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	max	FORCE: intensification	up
127			FORCE: intensification	up	FORCE: intensification	up	FORCE: intensification	up
128.1	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up	FORCE: quantification	up
128.2	FORCE: intensification via/as quantification	up	FORCE: intensification via/as quantification	up	FORCE: intensification	up	FORCE: intensification	up
129					FORCE: intensification	max		
130	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max	FORCE: intensification	max
131			FORCE: intensification via/as quantification	max	FORCE: intensification	max	FORCE: intensification	max

Appendix C-3 The annotation of scaled value vis-à-vis target in Case Study 3

	EN		ML		TW		HK	
	value	**target**	**value**	**target**	**value**	**target**	**value**	**target**
2.1					the degree of being innovative	Product	the degree of being innovative	Product
2.2	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
2.3							the degree of being effortless	Customer
3	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
4.1	the degree of being impressive	Product	the degree of being capable	Product	the degree of being impressive	Product	the degree of being impressive	Product
4.2	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the vigour of making effort	Product
4.3							number	Product
5					the degree of being recently released	Product		
6	the vigour of inspecting	Product	the vigour of inspecting	Product	the vigour of inspecting	Product	the vigour of inspecting	Product
8	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
9.1			the degree of being recently released	Product	the degree of being recently released	Product		
9.2	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product

10.1	number	Other Element	mass	Other Element	number	Other Element	mass	Other Element
10.2					mass	Product		
11.2							the degree of being impressive	Product
11.3	the degree of being unlighted	Other Element	the degree of being unlighted	Other Element	the degree of being unlighted	Other Element	the degree of being unlighted	Other Element
12.1	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product
12.2	the degree of likeness	Customer			the degree of likeness	Customer	number	Customer
13			the degree of being innovative	Customer				
14	mass	Product	mass	Product	mass	Product	mass	Product
15.1			the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product
15.2	the degree of being capable	Product	the degree of being capable	Product			the degree of being capable	Product
16			the degree of being pleasure	Customer				
17	mass	Product			mass	Product	mass	Product
18.1	the degree of necessity	Customer			the degree of necessity	Customer	EXTENT: distribution: time	Customer
18.2	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer
20	the vigour of being engaged	Customer	the vigour of being engaged	Customer	the vigour of being engaged	Customer	the vigour of being engaged	Customer

21	the degree of likeness	Customer	the degree of being capable	Customer	the degree of likeness	Customer	the degree of likeness	Customer
22.1	the degree of being life-like	Product	the degree of being life-like	Product	the degree of being life-like	Product	the degree of being life-like	Product
22.2			the degree of being beautiful	Product	the degree of being beautiful	Product		
22.3	the degree of being detailed	Product	the degree of being detailed	Product	the degree of being detailed	Product	the degree of being detailed	Product
22.4							the degree of being refined	Product
22.5	the degree of being flowing	Product	the degree of being flowing	Product	the degree of being flowing	Product	the degree of being flowing	Product
23	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product
24.1	the vigour of being engaged	Customer	the vigour of being engaged	Customer			the vigour of being engaged	Customer
24.2			the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product
25	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product
27							the vigour of being effortless	Customer
28			the vigour of being effortless	Customer				
29	mass	Product	mass	Product	mass	Product	mass	Product

31.1			the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product
31.2	mass	Product	mass	Product	mass	Product	mass	Product
32	EXTENT: proximity: space	Product	EXTENT: proximity: space	Product	EXTENT: proximity: space	Product	EXTENT: proximity: space	Product
34.1			the degree of being artistic	Product	the degree of being artistic	Product		
34.2	EXTENT: proximity: space	Customer	EXTENT: proximity: space	Customer	EXTENT: proximity: space	Customer	EXTENT: proximity: space	Customer
34.3			number	Customer			the vigour of being engaged	Customer
35.1			the degree of being powerful	Product			the degree of being powerful	Product
35.2			the degree of being tensional	Product			the degree of being tensional	Product
36.1	mass	Other Element	mass	Other Element	mass	Other Element	mass	Other Element
36.2	number	Product	number	Product	number	Product	number	Product
37.1	mass	Product	mass	Product	mass	Product	mass	Product
37.2	mass	Product	mass	Product	mass	Product	mass	Product
37.3					mass	Product	mass	Product
38	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
40.1	the degree of being unlighted	Other Element	the degree of being unlighted	Other Element	the degree of being unlighted	Other Element	the degree of being unlighted	Other Element

40.2			the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product
40.4					the degree of being impressive	Product		
42.2			the vigour of being effortless	Customer			the vigour of being effortless	Customer
42.3	number	Product	number	Product	number	Product	number	Product
42.4	number	Product			number	Product		
43					the degree of being impressive	Product	the degree of being impressive	Product
44	number	Product	mass	Product	number	Product	number	Product
45			the vigour of being effortless	Customer				
46.1							the vigour of being effortless	Customer
46.2			the degree of being perceptible	Product			the degree of being perceptible	Product
47					the degree of being impressive	Product	the degree of being impressive	Product
48.1							the vigour of being instantaneous	Product
48.2	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product
49.1	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product

49.2			the degree of being good	Product	the degree of being good	Product	the degree of being good	Product
53			number	Product	the degree of possibility	Product	the degree of being good	Product
54.1	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product
54.2	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product
54.3	number	Product	number	Product	number	Product	number	Product
55.1			the vigour of being effortless	Customer				
55.2			the vigour of being instantaneous	Product	EXTENT: distribution: time	Product	EXTENT: distribution: time	Product
56	the degree of certainty	Customer	the degree of certainty	Customer	the degree of certainty	Customer	the vigour of being instantaneous	Customer
58	the degree of necessity	Customer	the degree of necessity	Customer	the degree of necessity	Customer	the degree of necessity	Customer
61							the degree of pleasure	Customer
62.1			the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product
62.2	the degree of being pleasure	Customer	the degree of being pleasure	Customer	the degree of being pleasure	Customer	the degree of being pleasure	Customer
62.3							the degree of being pleasure	Customer
64			specificity	Product	specificity	Product		
65.2							the degree of being good	Product

67	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product	the degree of being good	Product
69	the degree of being capable	Product	the degree of being capable	Product				
70	EXTENT: distribution: space	Product	EXTENT: distribution: space	Product	EXTENT: distribution: space	Product	EXTENT: distribution: space	Product
72.1	the degree of being bright	Product	the degree of being bright	Product	the degree of being bright	Product	the degree of being bright	Product
72.2	the degree of being sharp	Product	the degree of being sharp	Product	the degree of being clear	Product	the degree of being sharp	Product
72.3							the degree of being clear	Product
73	the degree of being pleasure	Customer	the degree of being pleasure	Customer	the degree of being clear	Customer	the degree of being pleasure	Customer
74							the vigour of making effort	Product
75	the degree of being precise	Product	the degree of being precise	Product	the degree of being precise	Product	the degree of being precise	Product
76	the degree of being pleasure	Customer	the degree of being pleasure	Customer	the degree of being pleasure	Customer	the degree of being pleasure	Customer
77	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
78.1	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer
78.2	EXTENT: distribution: time	Product	EXTENT: distribution: time	Product			EXTENT: distribution: time	Product
78.3	the vigour of being instantaneous	Product	the vigour of being instantaneous	Product	the vigour of being instantaneous	Product	the vigour of being instantaneous	Product

79	the degree of being warm-toned	Product	the degree of being warm-toned	Product	the degree of being warm-toned	Product	the degree of being warm-toned	Product
80.1	the degree of being effective	Product	the degree of being effective	Product				
80.2	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
81.1			the degree of being dark	iPhone 11 Pro/display/ performance	the degree of being dark	iPhone 11 Pro/display /performan ce	the degree of being dark	iPhone 11 Pro/display/p erformance
81.2	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product
82.1	the degree of being developed	Product			the degree of being developed	Product	the degree of being developed	Product
82.2			the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
83			the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product
84.1	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
84.2	the degree of being powerful	Product	the degree of being powerful	Product	the degree of being powerful	Product	the degree of being powerful	Product
84.3	the degree of being smart	Product	the degree of being smart	Product	the degree of being smart	Product	the degree of being smart	Product
84.4	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product

85.1			the degree of being capable	Customer	the vigour of being engaged	Customer	the degree of being capable	Customer
85.2			the vigour of being effortless	Customer	the vigour of being effortless	Customer	the vigour of being effortless	Customer
86	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
87.1	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
87.2	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
88	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
91	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product	the degree of being speedy	Product
93.1	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product	the degree of being capable	Product
93.2	the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product
95.1			the degree of being capable	Product			the degree of being capable	Product
95.2	number	Product	number	Product			number	Product
96.1					the degree of being recently released	Product	the degree of being recently released	Product
96.2	number	Product			number	Product	number	Product
98	the degree of being pleasure	Customer						

100	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
102.1	the degree of being strong	Product	the degree of being strong	Product	the degree of being strong	Product	the degree of being strong	Product
102.2	the degree of being difficult	Product						
103			the degree of being developed	Product	the degree of being developed	Product	the degree of being developed	Product
104	the degree of being strong	Product	the degree of being strong	Product	the degree of being strong	Product	the degree of being strong	Product
106	the degree of being waterproof	Product	the degree of being waterproof	Product	the degree of being waterproof	Product	the degree of being waterproof	Product
110	the degree of being precise	Customer	the degree of being precise	Customer	the degree of being precise	Customer	the degree of being precise	Customer
111			the degree of being certainty	Product	the degree of being certainty	Product		
112.1			the degree of being recently released	Product	the degree of being recently released	Product	the degree of being recently released	Product
112.2	EXTENT: proximity: space	Product	EXTENT: proximity: space	Product	EXTENT: proximity: space	Product	EXTENT: proximity: space	Product
113.1	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product	the degree of being impressive	Product
113.2			number	Product			number	Product
114.1			the degree of necessity	Customer			the degree of necessity	Customer

114.2	the degree of being speedy	Customer	the degree of being speedy	Customer	the degree of being speedy	Customer	the degree of being speedy	Customer
115.2			number	Product				
117	EXTENT: proximity: space	Product	EXTENT: proximity: space	Product	EXTENT: proximity: space	Product	EXTENT: proximity: space	Product
118.1	number	Product	number	Product	number	Product	number	Product
119	the degree of being safe	Product	the degree of being safe	Product	the degree of being safe	Product	the degree of being safe	Product
120			the degree of being safe	Product	the degree of being safe	Product		
121	the degree of being safe	Product	the degree of being safe	Product	the degree of being safe	Product	the degree of being safe	Product
125	number	Product	number	Product	number	Product	number	Product
126	the degree of being worthwhile	Product	the degree of being worthwhile	Product	the degree of being worthwhile	Product	the degree of being worthwhile	Product
127			the degree of being worthwhile	Product	the degree of being worthwhile	Product	the degree of being worthwhile	Product
128.1	EXTENT: distribution: time	Product	EXTENT: distribution: time	Product	EXTENT: distribution: time	Product	EXTENT: distribution: time	Product
128.2	the degree of being worthwhile	Product	the degree of being worthwhile	Product	the degree of being worthwhile	Product	the degree of being worthwhile	Product
129					the degree of being unused	Customer		
130	the degree of being suitable	Product	the degree of being suitable	Product	the degree of being suitable	Product	the degree of being suitable	Product
131			the vigour of making effort	Product	the vigour of making effort	Product	the vigour of making effort	Product