

## A The annotation guidelines

In this task, you are asked to annotate the intentions behind direct and indirect metaphors. For each sentence you are presented with, please annotate the text delimited by <b> and </b>. For instance, in the sentence "Usually the slightest whisper travelled like jungle <b>drums</b> through the world of fashion" you should annotate the word "drums", following the steps that are detailed below.

- **Step 1:** decide if the metaphoric expression could be avoided.

If there are (literal) paraphrases that would convey roughly the same message in the given context, please continue the annotation and proceed with Step 2. If you cannot think of any paraphrase that avoids the metaphor and would work just fine, then mark the metaphor as a *Lexicalized metaphor* and skip Step 2.

- **Step 2:** select categories from the taxonomy of intentions.

In this step, you are asked to select a possible intention behind the metaphor you are analysing. The list of categories that you should use is the following one: *Persuasiveness, Argumentative metaphor, Visualization, Artistic metaphor, Explanation, Heuristic reasoning, Humour, Social interaction*. If you think that more intentions might play a role, feel free to select multiple categories - up to a maximum of 3.

### A.1 Explanation

#### A.1.1 Lexicalized metaphors

To discriminate between lexicalized metaphors and other metaphors, try to think about the subject matter (the Topic) of the metaphor. If the metaphor is just the most common way to talk about the Topic, then mark it as *Lexicalized*. On the other hand, if the metaphor could be avoided, and the intended message could be expressed in a different way, then the metaphor is not lexicalized. Consider the following examples:

Lexicalized	Sentence	Explanation
Yes	Do you <b>follow</b>?	The speaker is asking the hearer if they are "following" (most likely) their words. This simply reflects the way in which we generally conceptualize discourse, namely in spatial terms ( <i>e.g.</i> as a path).
No	Usually the slightest whisper travelled like jungle <b>drums</b> through the world of fashion.	The noun "drum" is not commonly used to talk about fashion. One could express the intended message through the following paraphrase "Usually the slightest whisper spread very fast and loud through the world of fashion".

#### A.1.2 Intention categories

For Step 2, try to think of which communicative goals the metaphor might accomplish better than its paraphrases. To decide which intention(s) to select, refer to the following overview of the taxonomic categories. Each item is provided with its description and some paradigmatic examples.

Intention	Description	Examples
<i>Persuasiveness</i>	Using the metaphor to refer to the Topic, the author gives it a non-neutral connotation, which is not motivated on explicit grounds. The intention is for the audience to adopt the utterer's positive or negative attitude towards the Topic.	<ul style="list-style-type: none"> <li>• The &lt;b&gt;ramshackle&lt;/b&gt; Whitley Council negotiating machinery is the other reason why the ambulance workers have lost out.</li> <li>• America may have changed Presidents a year ago, but the fiscal ticket remains as &lt;b&gt;inpenetrable&lt;/b&gt; as ever.</li> <li>• An atmosphere &lt;b&gt;poisoned&lt;/b&gt; by mistrust.</li> </ul>
<i>Argumentative metaphor</i>	These metaphors are part of explicit arguments intended by the author to convince the audience of a certain claim. The intention is to support the argument, to make it more compelling for the addressee.	<ul style="list-style-type: none"> <li>• The effect is rather like an extended &lt;b&gt;advertisement&lt;/b&gt; for Marlboro Lights.</li> <li>• There was already a rather perfunctory air to the Queen's visit three years ago, as if it were just a required &lt;b&gt;coda&lt;/b&gt; to her tour of China.</li> <li>• But the villages are dying, becoming suburbs or &lt;b&gt;dormitories&lt;/b&gt; where few people work but many sleep.</li> </ul>
<i>Visualization</i>	The utterer might resort to a metaphor whose Vehicle ( <i>i.e.</i> the conventional referent) is easier to visualize than the Topic (the contextual referent). Typically, this happens when the latter belongs to an abstract domain or when the audience is not familiar with it. The intention is to help the receiver to form an intuitive representation of the Topic.	<ul style="list-style-type: none"> <li>• Relief surged through her like a physical &lt;b&gt;infusion&lt;/b&gt; of new blood.</li> <li>• And beyond, green grass and geraniums like &lt;b&gt;splashes&lt;/b&gt; of blood.</li> <li>• The results are terse and sharply &lt;b&gt;etched&lt;/b&gt;, like the best line drawings.</li> </ul>
<i>Artistic metaphor</i>	These metaphors are used to predicate at once a whole set of features of the Topic. These features need not to be all clearly determined in advance. Ultimately, the intention is to stimulate the receiver's creative interpretation.	<ul style="list-style-type: none"> <li>• To her, the long summer days had stretched ahead, &lt;b&gt;world&lt;/b&gt; without end.</li> <li>• Amaldi dodged the American invitation, perhaps because (with Rome liberated) Fermi's &lt;b&gt;mantle&lt;/b&gt; in physics had fallen on his young shoulders and there were younger minds to teach.</li> <li>• The summer's &lt;b&gt;sprawl&lt;/b&gt; begins to be oppressive at this stage in the year and trigger fingers are itching to snip back overgrown mallows, clear out the mildewing foliage of golden rod and reduce the overpowering bulk of bullyboy ground cover.</li> </ul>

<i>Explanation</i>	These metaphors are used for didactic purposes. The intention is to explain a new or already familiar concept to the addressee.	<ul style="list-style-type: none"> <li>• Canals within the algae stand out as <b>&lt;b&gt;rods&lt;/b&gt;</b> in this kind of preservation, which is common in Ordovician rocks.</li> <li>• Thus one can and must say, that each fight is the singularisation of all the circumstances of the social whole in movement and that by this singularisation, it <b>&lt;b&gt;incarnates&lt;/b&gt;</b> the enveloping totalization which the historical process is.</li> <li>• The ego-identity of that person is <b>&lt;b&gt;shaped&lt;/b&gt;</b> by these choices.</li> </ul>
<i>Heuristic reasoning</i>	The intention is to provide an interpretative model for a scientific theory, a work of art, etc. The metaphoric expression is used to organize the addressee's conceptualization of the Topic, based on their prior knowledge about another domain.	<ul style="list-style-type: none"> <li>• It is her body as the <b>&lt;b&gt;canvas&lt;/b&gt;</b> her appearance as art.</li> <li>• It is as if it is walking through a <b>&lt;b&gt;minefield&lt;/b&gt;</b>.</li> <li>• At the moment, history is made without being known (l'histoire se fait sans se connaître); history constitutes, we might say today, a political <b>&lt;b&gt;unconscious&lt;/b&gt;</b>.</li> </ul>
<i>Humour</i>	The intention is to entertain the addressee, to be funny. Metaphoric language is exploited for its divertive effects, which would go missing in literal paraphrases.	<ul style="list-style-type: none"> <li>• Not sure of the music policy, but the name sounds like the <b>&lt;b&gt;ingredients&lt;/b&gt;</b> of a takeaway from a less salubrious Chinese.</li> <li>• From there, like a <b>&lt;b&gt;buzzard&lt;/b&gt;</b> in its eyrie, he would make forays round the US and abroad in spite of his advanced age.</li> <li>• It 's my life which is about to go down the <b>&lt;b&gt;plughole&lt;/b&gt;</b>.</li> </ul>
<i>Social interaction</i>	These metaphors focus on interpersonal relations, group or cultural conventions and the like. The intention is to create or strengthen some bond between producer and receiver.	<ul style="list-style-type: none"> <li>• But I'm starting to think that everything's a turn-off for you, <b>&lt;b&gt;doll&lt;/b&gt;</b>.</li> <li>• Smoking heroin ("<b>&lt;b&gt;chasing&lt;/b&gt;</b> the dragon") was one feature of the upsurge.</li> <li>• Political correctness, just as we suspected, will be perfectly <b>&lt;b&gt;grey&lt;/b&gt;</b>.</li> </ul>

## A.2 Example

Here below is one example annotated following the guidelines.

Allan Ahlberg says: "In the past, a lot of children's books seemed to be the work of talented illustrators whose pictures looked brilliant framed in a gallery, but when you tried to read the book, there was nothing there, because the words started as a <b>coat-hanger< /b> to hang pictures on."<sup>7</sup>

**Step 1.** This sentence from a news fragment is about old children's books. The author highlights the characteristic of these books of focusing more on the quality of the illustrations, rather than on the narration. The words that make up the story are metaphorically compared to coat-hangers. The utterer invites us to think of the relation between the illustrations and the words as the one existing between a coat and a coat-hanger. The latter is just instrumental, it has no purpose or value in itself which is independent of the former. Through the metaphor, the author predicates these features of the words in the children's books. The same message could have been conveyed in a literal way, along the following lines: "the words had no value in themselves, they were just instrumental for the illustrations". Thus, the output of Step 1 is that the metaphor is *not Lexicalized* and we may move on to Step 2.

**Step 2.** The metaphoric expression is used in this case to explain the way in which illustrations and words are related in old children's books. The author invites the addressees to understand this relation in terms of the more familiar and concrete relation between coats and hangers. For this reason, the metaphor can be annotated as *Explanation*. It should be noted, however, that also other intentions seem to play a role. For instance, one might read a negative judgment of value in the author's remark. Thus, the annotation could also be *Persuasiveness* or *Argumentative metaphor*, depending on whether some rational justification is given by the utterer to support their judgment.

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<sup>7</sup>The example is taken from a News text in the VUAMC (document id: a11-fragment01; sentence id: 29).