

Appendix 3. Guidelines for Marking Sentiments in Shakespeare's Sonnets

1. Ambiguity: Sentiment

When a line contains conflicting sentiments, indicate the predominant sentiment. If a positive emotion is stronger than a negative emotion, mark it as “positive” (e.g., Sonnet 29, line 12 [hereafter examples will be given with sonnet and line numbers, as well as a marked sentiment if necessary]). If a negative emotion is stronger than a positive emotion, mark it as “negative” (e.g., 129.5). If positive and negative emotions are mixed in almost equal measures, mark them as “neutral” (e.g., 35.14). Also, if emotions can be judged as either positive or negative, mark them also as “neutral” (e.g., 30.2). When determining the predominant emotion, pay special attention to the most important word(s) or phrase(s) in a line—and especially (but not always) those that appear near the end of a line (e.g., 8.4: negative).

2. Ambiguity: Subject

When a line contains conflicting sentiments experienced by multiple characters or persons, mark the sentiment that pertains to the speaker (e.g., 20.13: negative).

3. Ambiguity: Object

When a line contains conflicting or divergent sentiments that the speaker feels toward multiple objects, mark the sentiment that is stronger than others, depending on context (e.g., 53.6: negative, 53.8: positive).

4. Irony

When a line contains a surface emotion (or meaning) that is at odds with a contextual emotion (or meaning), mark the latter in general (e.g., 21.3: negative). However, if a surface emotion in a given line is significantly stronger than its contextual emotion (e.g., when the contextual emotion becomes clear only much later in later lines), mark the surface emotion (e.g., 61.7-8: negative). If it is difficult to determine which is stronger between a surface emotion (or meaning) and the contextual emotion (or meaning), mark it as “neutral” (e.g., 101.6-8). Finally, if the speaker becomes aware of his own conflicting feelings due to a discrepancy between a surface meaning and an actual meaning, mark it also as “neutral” (e.g., 87.13).

5. Paradox

When a positive situation turns out to entail negative consequences, or conversely, when a negative situation turns out to have a positive meaning, mark it as “neutral.”

6. Questions

Mark the sentiment of a statement that is implied in the question (e.g., 34.1: negative).

7. Injunctions

Mark the sentiment that is most evident in the injunction (e.g., 95.13: negative).

8. Negation

If a negated statement in each line contains a positive emotion, mark it as “positive” (e.g., 17.8). If a negated statement in each line contains a negative emotion, mark it as “negative” (e.g., 144.10). If a negated statement in each line contains neither a clear positive nor a clear negative emotion, mark it as “neutral” (e.g., 102.9).

9. Double Negation

If a negative statement or expression is negated in a given line, indicate the emotion according to context. If double negation entails a clear positive emotion, mark it as “positive” (e.g., 151.13). If it does not demonstrate a clear negative emotion, mark it as “neutral” (e.g., 48.9).

10. Sentences or Clauses Spanning Over Multiple Lines

If a sentence or clause spans over multiple lines, indicate the emotion of each line according to context. For example, if a sentence extends over two lines (e.g., 6.13-14), consider the emotion of the subsequent line (6.14: positive) in relation to the preceding line (6.13: positive). However, if the emotion of the subsequent line(s) is strong and obvious enough that it can be grasped on its own, mark that emotion (e.g., 29.11: positive). Yet if it is difficult to determine the emotion of a subsequent line(s) in relation to a preceding line(s), mark it as “neutral” (e.g., 2.6)

Similarly, if the emotion of the preceding line(s) is strong and obvious enough that it can be grasped on its own, mark that emotion (e.g., 112.1: positive). If the emotion of the preceding line(s) is not strong or clear enough that it cannot be clearly determined on its own, mark it as “neutral” (e.g., 55.1).