mThese are the challenges we faced while annotating the dataset:

There were several instances in stories where one cannot identify the emotion of a character from what he is speaking. In those cases, the annotators were provided some tips in order to correctly predict the emotion expressed in the sentences.

1. For knowing the emotion in a sentence, the annotators were asked to find some explicit or implicit clues which can suggest the speaker’s attitude towards the situation. Example of explicit clues can come from the usage of words by the speaker. For instance,

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| कितना मनोहर, कितना सुहावना प्रभाव है |
| वृक्षों पर अजीब हरियाली है, खेतों में कुछ अजीब रौनक है, आसमान पर कुछ अजीब लालिमा है |

Transliteration: kitana manohar, kitana suhaavana prabhaav hai  
vrkshon par ajeeb hariyaalee hai, kheton mein kuchh ajeeb raunak hai, aasamaan par kuchh ajeeb laalima hai

Translation: It is such a beautiful, enjoyable feeling  
There is a strange greenery on the trees, some strange liveliness in the fields, there is some weird but enjoyable redness in the sky

In these sentences, the speaker by using the words such as सुहावना (refreshing), मनोहर (beautiful) clearly indicates that he is happy with the nature, thus expressing his joy in the statements.

An example of implicit cue is given by the following dialogues:

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| अब जल्दी पड़ी है कि लोग ईदगाह क्यों नहीं चलते |
| इन्हें गृहस्थी की चिंताओं से क्या प्रयोजन |

Transliteration: ab jaldee padee hai ki log eedagaah kyon nahin chalate  
inhen grhasthee kee chintaon se kya prayoja

Translation:

Now he is feeling why don’t people go to the mosque a little faster, What do they (the children) know about household chores

Here a child’s grandmother is complaining about his boy being too hasty of going to the mosque. She complains of his ignorance of knowing anything about driving a household and its inherent difficulties. Thus, although there not being any explicit word indicating her state of the mind, there is an implicit pointer that she is feeling irritated due to the haste and hence is angry over her.

2. Another challenge comes when there is not even an implicit clue in the immediate context of a sentece. For instance, in a story, sometimes a character is developed as an adversary to a particular prop (or, PTO (Primary Target of Opinion). The prop can be a another character or some inanimate object or phenomena. From the start of the story, the character expresses his emotions in a characteristic manner towards that PTO. Thus if a sentence or a context does not have any explicit clues to know the state of the mind of the character, identifying the PTO and the character’s emotions towards to PTO gives some connotation to that sentence. This is in line to what was suggested in the work \cite{mohammad2016practical}.

An example of such an instance can be derived from the famous story by Premchand, “Eidgah”. The following sentences when read in isolation could potentially trick someone into thinking whether the boy speaking these dialogues is expressing mercy or even neutrality.

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| मोहसिन- लेकिन दिल में कह रहे होंगे कि मिले तो खा लें |

Transliteration: mohasin- lekin dil mein kah rahe honge ki mile to kha len

Translation: Mohsin- But in the heart of hearts, they must be thinking that if they could get it, they would eat it

However, after reading the context, one gets to know that Mohsin (a boy) is saying this dialogue to one of his friends and the protagonist of the story. Just before this, Mohsin and his friend were teasing each other over the items they have bought in the festival market. His friend was stating the ill-effects of eating sweets. Since Mohsin knew that his friend could not buy that sweet and hence was trying to mock him by mentioning those ill-effects, he said this to him. Here he derives pleasure in trying to win over that argument by showing the irony in his friend’s actions and thoughts.

3. Another common challenge which annotators faced while annotating the dataset is what to do in case of sarcasm. Sarcasm, as it occurs, if generally accompanied by either anger or delight of the speaker and at the dismay of the PTO. Thus, in most cases, the speaker of sarcastic comments were either angry with the PTO or taking rejoice at its expense. Annotators were asked to differntiate between these two instances clearly using the context provided.

Examples of both the cases are given below:

Speaker feeling joy:

मैं शाकाहारी नहीं हूँ क्यूंकि मैं जानवरों से प्यार नहीं करता, मैं शाकाहारी हूँ क्यूंकि मैं पौधों से नफरत करता हूँ

Translation: I am not vegetarian as I love animals, I am vegetarian as I hate plants

Speaker feeling anger:

हा हा हा! अब तुम बताओगे हम क्या बोलें!

Translation: Ha Ha Ha ! Now you would tell me what I should speak!

4. Another major challenge comes in the form of the category suspense. Sometimes, it proved very difficult for the annotators to know exactly when a sentence is of the category suspense. The annotators were asked to mark a sentence as suspense when there is some element in it which evokes a sense of anticipation or worry. Suspense is a unique feature of stories which does not get fully expressed in other types of written materials such as news articles, formal reports, etc. Thus, following this, several instances from the stories annotated were chosen to give examples for the category suspense. Some of these are:

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| पिछले पहर को महफिल में सन्नाटा हो गया |
| हू-हा की आवाजें बन्द हो गयीं |
| लीला ने सोचा, क्या लोग कहीं चले गए, या सो गये |
| एकाएक सन्नाटा क्यों छा गया |

Translation:

Last noon, the silence was over the whole place  
There was no voice around. Even animals’ Ho-Ho's voices were swept away by the silence.  
Leela thought, did people go somewhere, or perhaps they slept  
Why all of sudden silence has occurred

5. Annotators were asked to carefully choose a headline category based on the subcategories which are included in one headline category. Thus, for example, unwillingness was included in the headline category sad but a more violent version of it is included in the category anger.

Unwillingness (Sad)

मैं यह नहीं कर सकता, अभी तो मैं बच्चा हूँ

Translation:

I can not do this, I am still a child

Violent Unwillingness (Angry)

हम गलत कामों में किसी का साथ नहीं देंगे, चाहे मरने-कटने की नौबत ही क्यों न आ जाये

Translation:

We will not cooperate with anyone in the wrong things, even if it means my death or bloodshed