

Superframes Manual

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SUPERFRAME	initial-arg2	arg1	arg2	transitory-arg2	target-arg2	Sec.
EVENTUALITY						??
PREDICATION		argument	predicate			??
ACTIVITY		is-active	activity			2.12
CLASS	initial-class	has-class	class		target-class	2.4
EXISTENCE			exists			2.5
REPRODUCTION		original			copy	2.7
TRANSFORMATION-CREATION		material			created	2.6
EXPERIENCE	initial-experience	experiencer	experience	transitory-experience	target-experience	2.11
IDENTIFICATION		identified	identifier			2.2
MODE		has-mode	mode			2.13
QUALITY		has-quality	quality			2.8
RANK		has-rank	rank			2.3
STATE	initial-state	has-state	state		target-state	2.9
DESTRUCTION		destroyed				2.10
RELATION		satellite	nucleus			??
ACCOMPANIMENT		accompanied	accompanier			2.14
DEPictIVE		has-depictive	depictive			2.15
ASSET		has-asset	asset			2.17
ATTRIBUTE		has-attribute	attribute			2.16
COMPARISON		compared	reference			2.18
CONCESSION		assertion	conceded			2.19
EXPLANATION		explained	explanation			2.20
PURPOSE		has-purpoe	purpose			2.21
LOCATION	initial-location	has-location	location	transitory-location	target-location	2.22
ADORNMENT-TARNISHMENT	initial-surface	ornament	surface		target-surface	2.24
EXCRETION	excreter	excreted		transitory-location	target-location	2.27
HITTING		hitting	hit			2.25
INGESTION		ingested		transitory-location	ingerster	2.26
UNANCHORED-MOTION		in-motion		transitory-location		2.28
WRAPPING-WEARING		worn	wearer			2.23
MEANS		has-means	means			2.29
MESSAGE		topic	content			2.30
NONCOMP		has-noncomp	noncomp			2.43
PART-WHOLE	initial-whole	part	whole		target-whole	2.31
POSSESSION	initial-possessor	possessed	possessor		target-possessor	2.32
QUANTITY		has-quantity	quantity			2.33
SCENE	initial-scene	participant	scene	transitory-scene	target-scene	2.1
SENDING		sent	sender			2.34
SEQUENCE		follows	followed			2.35
CAUSATION		result	causer			2.36
CONDITION		has-condition	condition			2.39
EXCEPTION		has-exception	exception			2.40
REACTION		reaction	trigger			2.37
RESULTATIVE		has-resultative	resultative			2.38
SOCIAL-RELATION	initial-social-relation	has-social-relation	social-relation		target-social-relation	2.41
TIME		has-time	time			2.42

Table 1: Hierarchy of Superframes and their Roles

1 Introduction

Superframes is an annotation scheme for semantic roles. Like other such schemes, it is essentially about pinning down, in a machine-readable form, “who did what to whom”. It is different from other such schemes, such as FrameNet (Baker et al., 1998), VerbNet (Kipper Schuler, 2005), PropBank (Palmer et al., 2005), VerbAtlas (Di Fabio et al., 2019), or WiSER (Feng et al., 2022) in a number of ways. It aims to avoid a number of practical problems in annotating with those schemes. Here’s how Superframes annotation works, in a nutshell:

1. Every content word (verb, noun, pronoun, adjective, or adverb) is a *predicate*. Every predicate evokes one of a few dozen *superframes*, which determines its coarse semantic class and the possible role labels for its core arguments.
2. The syntactic *dependents* of a predicate can be *core arguments*, in which case they get one of the role labels defined by the superframe of the predicate, or *external arguments* or *modifiers*, in which case they are treated as evoking their own frame in which the predicate serves as a core argument.
3. There are only two main core role labels per superframe.

4. For predicates denoting change (or lack thereof) over time, some superframes have *aspectual variants* with role variants that allow to distinguish participants before, during, and after an event. This avoids having **Source** and **Target** as roles in their own right, which indicate the time sequence but suppress information about the nature of the relation that is changing.
5. Similarly, Superframes do not have the **Agent** role, which is often in conflict with roles indicating more specifically the agent's relation to other participants.
6. Doubt, ambiguity, and figurativity are systematically treated. If there is not one clear solution, the solution is to give two or more alternative labels.

Table 1 shows the superframes and their roles, sorted into a rough hierarchy. At the top is **EVENTUALITY**, with the two subtypes **PREDICATION** and **RELATION**. All the main superframes are direct children of **PREDICATION** or **RELATION**. Some of them have one or more subtypes intended to make the annotation of certain special cases more intuitive and unambiguous.

1.1 Core Arguments

The most prototypical predicate is a verb, and the simplest case is a verb with only one argument. It can for example denote a state or an activity:

- (1) Kim is sleeping^{STATE}
- (2) Kim is partying^{ACTIVITY}

With two core arguments, a verb denotes a relation that holds between them:

- (3) Kim owns^{POSSESSION} a house
- (4) The house belongs^{POSSESSION} to Kim
- (5) Kim seems^{MESSAGE} happy

1.2 Aspect, Mode, and Polarity

Rather than a static relationship between two entities, many verbs (and other predicates) denote a change (or absence of change) in such a relationship. We sort such predicates into a few coarse aspectual classes. For example, initiation (-INIT) means a state is begun or worked towards, deinitiation (-DEINIT) means a state is ended, completed, or its end is worked towards, change (-CHANGE) combines both, where one state is replaced by another, continuation (-CONTINUATION)

means a state persists or is even intensified, and (-PREVENTION) means it fails to come about. Accordingly, roles with prefix **target-** mark participants at or beyond the end of the event, **initial-** marks participants at the beginning of the event, and **transitory-** marks participants at some point during the event.

- (6) Kim got_{POSSESSION-INIT} the house
- (7) Kim lost_{POSSESSION-DEINIT} the house
- (8) Kim sold_{POSSESSION-CHANGE} the house to Sandy
- (9) Kim kept_{POSSESSION-CONTINUATION} the house
- (10) Kim went_{LOCATION-CHANGE} from Chicago via Pittsburgh to Boston
- (11) The vase fell_{LOCATION-CHANGE} to the ground
- (12) The vase broke_{STATE-CHANGE}
- (13) Kim befriended_{SOCIAL-RELATION-INIT} Sandy
- (14) Kim married_{SOCIAL-RELATION-INIT} Sandy
- (15) Kim divorced_{SOCIAL-RELATION-DEINIT} Sandy
- (16) Kim saved_{EXPERIENCE-PREVENTION} Sandy from the dragon

In the last example, *dragon* is to be understood metonymically as an experience in which Sandy would have been harmed by the dragon.

The **SCENE** superframe is often evoked by “light” verbs that contribute an aspectual or modal meaning. Thus, its aspectual variants are especially common.

- (17) The concert began_{SCENE-INIT}
- (18) The concert continued_{SCENE-CONTINUATION}
- (19) The concert finished_{SCENE-DEINIT}
- (20) The shouting intensified_{SCENE-CONTINUATION}
- (21) The shouting faded_{SCENE-DEINIT}
- (22) A coup was attempted_{SCENE-INIT}
- (23) Kim finished_{SCENE-DEINIT} their work
- (24) Swift action prevented_{SCENE-PREVENTION} an outbreak
- (25) Kim refrained_{SCENE-PREVENTION} from going
- (26) Kim prevented_{SCENE-PREVENTION} Sandy from going

In addition, we use the modal suffixes -NECESSITY and -POSSIBILITY. They can combine with aspectual suffixes.

- (27) Change is necessary_{SCENE-NECESSITY}
- (28) Change is possible_{SCENE-POSSIBILITY}
- (29) Kim owes_{POSSESSION-CHANGE-NECESSITY} Sandy money

Finally, we can use the polarity suffix -NEG. It can combine with aspectual and modal suffixes.

- (30) absence_{EXISTENCE-NEG} of evidence

(31) That is impossible_{scene}SCENE-POSSIBILITY-NEG

(32) They never_{TIME-NEG} understand

1.3 Non-core Arguments

Core arguments always get role labels from the superframe the predicate evokes. But many verbs have more arguments. One common case is a subject that is presented as the causer of the scene. For example, compare (33) with (11). The core scene is the same (same superframe, same arguments). We now assume there is an additional CAUSATION scene with *Kim* as the **causer** and the core scene as the **result**. We denote this by giving *Kim* the **causer** role label, with an *x-* prefix to mark it as a non-core role.

(33) Kim threw_{LOCATION-CHANGE} the vase to the ground

(34) Kim broke_{STATE-CHANGE} the vase

Two other common non-core arguments are the senders and recipients (experiencers) of messages.

(35) Kim talked_{MESSAGE-INIT} to Sandy about Bali

Other non-core arguments are usually rather predicate-specific.

(36) Kim searched_{MESSAGE-INIT} the woods for Sandy

(37) Kim sold_{POSSESSION-CHANGE} Sandy the house for a million dollars

1.4 Modifiers

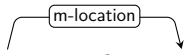
Like non-core arguments, modifiers are assumed to evoke an additional frame, and labeled with the role they fill in that frame, but with a prefix marking them as modifiers: *m-*.

(38) Kim is sweating_{EXCRETION} profusely in the sauna

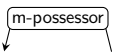
1.5 Nonverbal Predicates

So far, we have only looked at verbal predicates. But of course, there are other types of predicates. An ordinary noun like *tree* evokes the **CLASS** frame, marking the entity it refers to as being a member of a class (in this case: the class of trees). There are no arguments here because the predicate itself doubles as a referent. However, the predicate can of course be modified:

(39) a tree_{CLASS} in the garden



(40) Kim 's tree_{CLASS}



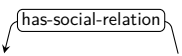
Event nouns evoke event frames and have arguments:

(41) Kim 's breaking_{STATE-CHANGE} of the vase



Relational nouns evoke relational frames and have arguments:

(42) Kim 's friend_{SOCIAL-RELATION}



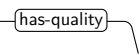
Pronouns and names evoke the **IDENTIFICATION** frame, meaning that they identify their referent as some entity (via naming or anaphora resolution).

(43) Kim_{IDENTIFICATION}

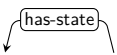
(44) they_{IDENTIFICATION}

Predicate adjectives most typically denote states or qualities.

(45) I am despicable_{QUALITY}

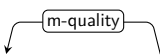


(46) the dog is tired_{STATE}




With attributive adjectives, the dependency relation is reversed, and the role label is changed accordingly.

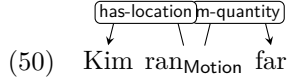
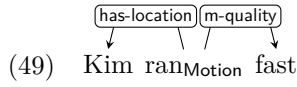
(47) despicable me_{IDENTIFICATION}



(48) the tired dog_{CLASS}

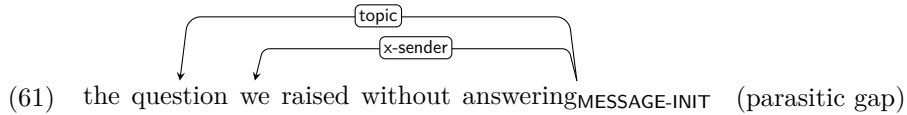
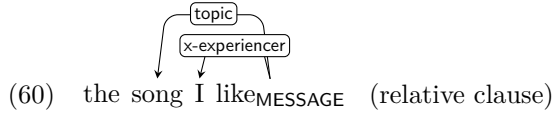
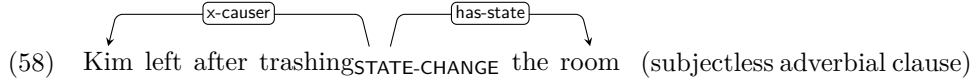
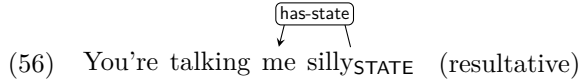
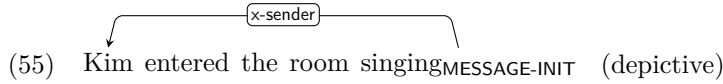
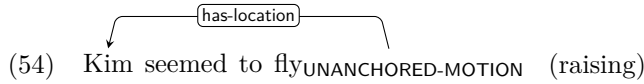
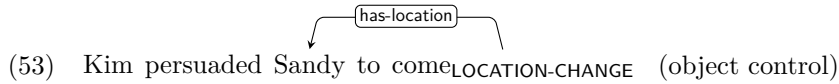
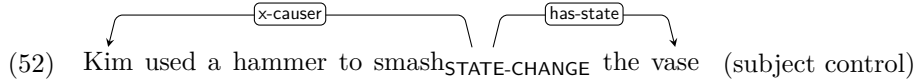
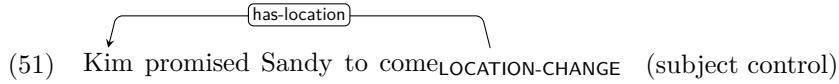


Similarly for adverbs denoting, e.g, manner (**quality**) or extent (**quantity**):



1.6 Control Relations

Many constructions systematically introduce semantic predicate-dependent dependencies that do not correspond to (surface) syntactic dependencies. In such cases, we add those dependency links.



1.7 Figurativity, Idiomaticity, and Uncertainty

Difficulties in choosing frames often arise because a predicate literally evokes one frame, but is used in a way that perhaps fits another frame equally well or better. In such cases, annotate both the more literal frame and roles, followed by the >> operator, followed by the more figurative frame and roles.

(62) A hush passed^{UNANCHORED-MOTION » SCENE} over the group

(63) Kim refused^{MESSAGE-INIT » SCENE} to eat

This mechanism can be used to indicate that an expression has become fixed and not fully compositional:

(64) primeval forest^{CLASS}

(65) colored pencil^{CLASS}

(66) to lay^{LOCATION-CHANGE » MESSAGE-DEINIT} aside my drawings

If you cannot choose between two frames for another reason, use || instead of >>.

2 Superframes Reference

2.1 SCENE

A “meta” frame for predicates where the main frame is invoked by **scene**, and the predicate adds some temporal, aspectual, modal, etc., meaning, or just acts as a light verb. If there is a **participant**, it is assigned a role by **scene**, which needs an extra dependency link. In the following examples, we show the annotations for both the matrix predicate and the embedded predicate in one graph.

(67) The concert^{MESSAGE-INIT} began^{SCENE-INIT}

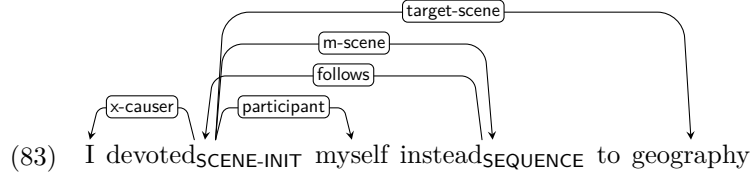
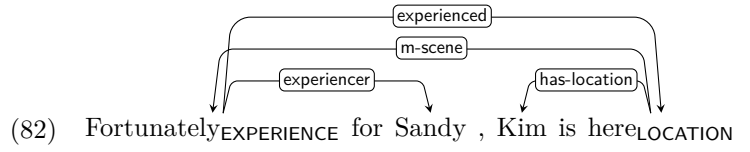
(68) The concert^{MESSAGE-INIT} continued^{SCENE-CONTINUATION}

(69) The concert^{MESSAGE-INIT} finished^{SCENE-DEINIT}

- (70) The shouting_{MESSAGE-INIT} intensified_{SCENE-CONTINUATION}
- (71) The shouting_{MESSAGE-INIT} faded_{SCENE-DEINIT}
- (72) A coup_{EXPERIENCE} was attempted_{SCENE-INIT}
- (73) Kim finished_{SCENE-DEINIT} their work_{ACTIVITY}
- (74) Swift action prevented_{SCENE-PREVENTION} an outbreak_{SCENE-INIT} of measles_{EXPERIENCE}
- (75) Kim refrained_{SCENE-PREVENTION} from going_{LOCATION-CHANGE}
- (76) Kim prevented_{SCENE-PREVENTION} Sandy from going_{LOCATION-CHANGE}
- (77) Kim saved_{SCENE-PREVENTION} Sandy from the dragon_{CLASS}
- (78) Kim plays_{SCENE} tennis_{ACTIVITY}
- (79) Kim used_{SCENE} to plays_{SCENE} tennis_{ACTIVITY}
- (80) Kim gave_{SCENE} Sandy a kick_{HITTING}

The modifier relation **m-scene** is used when a syntactic dependency points from an argument to a predicate, as, e.g., with relative clauses or sentence adverbs.

- (81) the clown_{CLASS} I saw_{MESSAGE} smiled



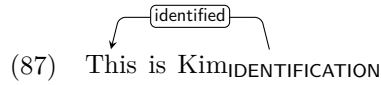
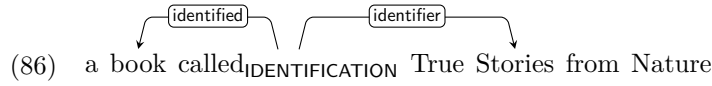
2.2 IDENTIFICATION

identifier identifies identified.

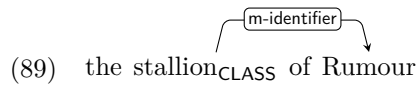
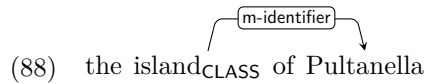
Evoked by definite pronouns, names, and other identifiers, as well as predicates denoting naming relationships.

(84) I_{IDENTIFICATION} saw a picture

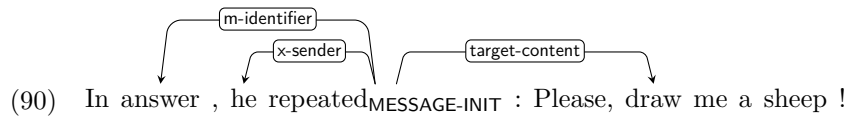
(85) I can distinguish China_{IDENTIFICATION} from Arizona



In English, the preposition *of* has an identifying sense, which can also be metaphorical:

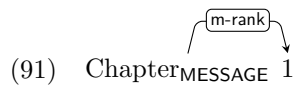


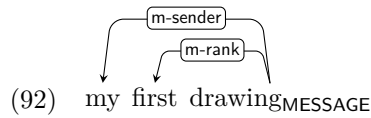
Likewise, *in* has an identifying sense:



2.3 RANK

rank indicates the order that has-rank has in some sequence.





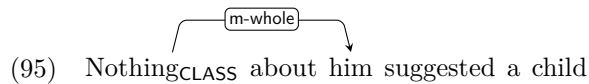
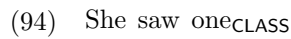
2.4 CLASS

class indicates the class of entity that has-class represents.

Most prototypically evoked by common nouns with no arguments.

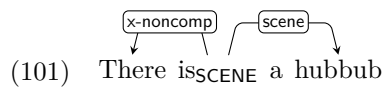
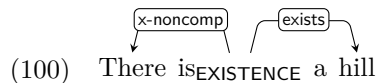
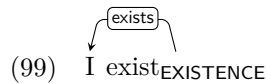


Indefinite pronouns also evoke CLASS.



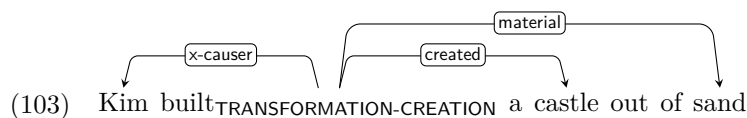
2.5 EXISTENCE

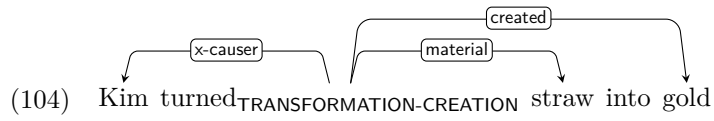
exists exists. Use this only for non-scene entities; for scenes, use the SCENE frame.



2.6 TRANSFORMATION-CREATION

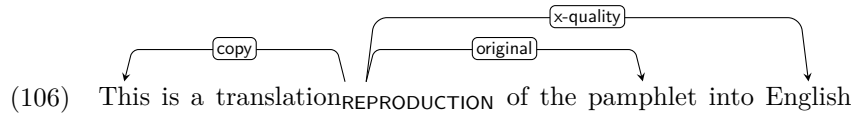
Special case of EXISTENCE-INIT where created (aka target-exists) is newly created from material, or material is transformed to become created.





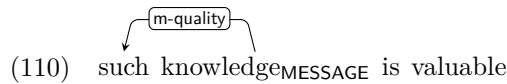
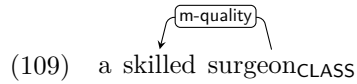
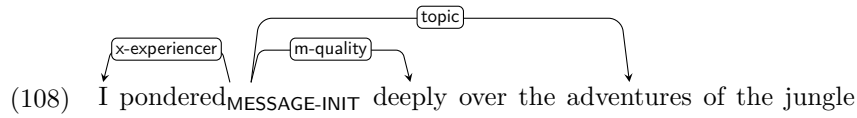
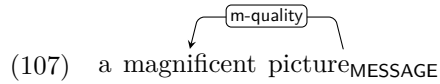
2.7 REPRODUCTION

Special case of EXISTENCE-INIT where **original** continues to exist, and a (modified) copy (aka **target-exists**) comes into existence.



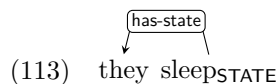
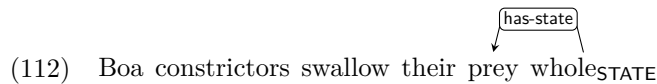
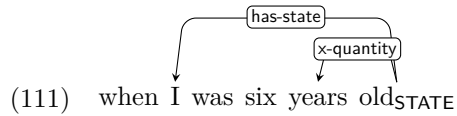
2.8 QUALITY

quality indicates a (permanent) quality/property/manner of **has-quality**.



2.9 STATE

state indicates a (temporary) state of **has-state**.



- (114) they swallow their prey whole without chewing STATE-CHANGE it
- (115) the six months that they need for digestion STATE-CHANGE
- (116) And that hasn't much improved STATE-CHANGE my opinion of them

2.10 DESTRUCTION

Special case of STATE-CHANGE where destroyed (aka has-state) goes out of existence.

- (117) Sam 's death DESTRUCTION
- (118) Sam 's destruction DESTRUCTION of the city

When something is broken but not completely destroyed, use STATE.

- (119) Something was broken STATE in my engine

2.11 EXPERIENCE

experience indicates an experience that experiencer undergoes.

Used for dynamic scenes where the experiencer is not necessarily active, and that cannot well be framed as a state change. In connection with a MESSAGE frame in the experience role, used for sensory and mental perception, addressees in communication. Also use for beneficiaries, and for “bystander” roles.

- (120) Kim 's adventures EXPERIENCE in the jungle
- (121) Kim attacked EXPERIENCE Sandy
- (122) I saw MESSAGE a magnificent picture
- (123) I pondered MESSAGE-INIT deeply
- (124) Kim talked MESSAGE-INIT to Sandy

- (125) Kim did_{SCENE} something nice for Sandy
- (126) Kim cooked a meal only to have_{SCENE} Sandy spurn it
- (127) Kim managed_{EXPERIENCE} with dealing the cards
- (128) Die Piroggen waren Maria zu dunkel geraten_{SCENE-INIT}
- (129) Das hat mir gerade noch gefehlt_{EXPERIENCE}
- (130) they need_{EXPERIENCE-NECESSITY} six months for digestion

For more uses, see the examples for MESSAGE in Section 2.30.

2.12 ACTIVITY

is-active actively participates in activity.

Used for dynamic scenes where is-active has agency and that cannot well be framed as a state change.

- (131) Kim worked_{ACTIVITY}
- (132) Kim partied_{ACTIVITY}
- (133) Kim had sex_{ACTIVITY}
- (134) after some work_{ACTIVITY} with a colored pencil
- (135) I devoted myself to geography_{ACTIVITY}

2.13 MODE

Used for adverbial modifiers that have no arguments other than the phrase they modify, and that, roughly speaking, indicate the modal strength of what is expressed and/or its relation to the discourse.

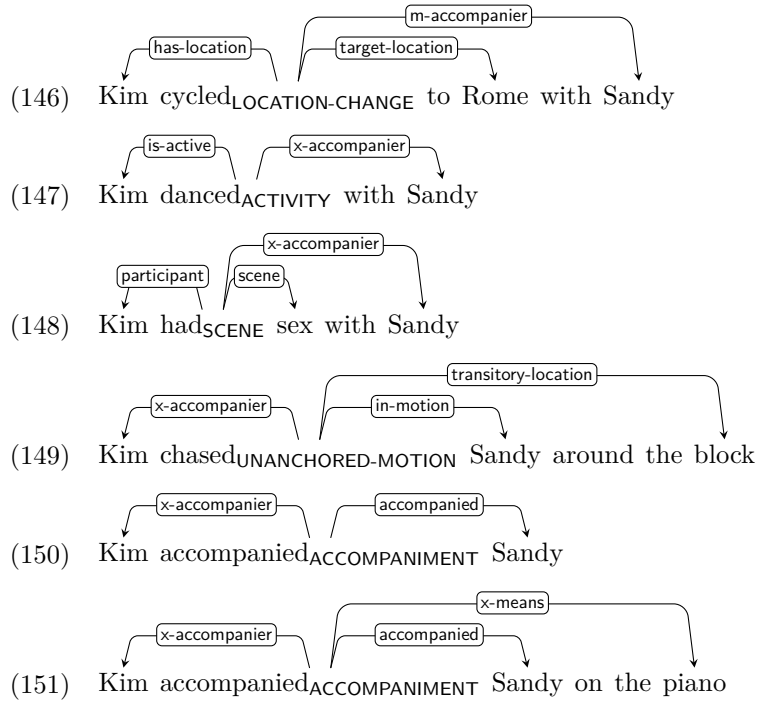
- (136) Even Kim_{IDENTIFICATION} did n't know that
- (137) They only rinsed_{ADORNMENT-TARNISHMENT-DEINIT} the dishes
- (138) Passt_{COMPARISON} das eh ?
- (139) Kim probably knows_{MESSAGE} that
- (140) That 's really great_{QUALITY}
- (141) Kim is not here_{LOCATION}

2.14 ACCOMPANIMENT

accompanier accompanies accompanied, meaning that it occurs together with it or participates equally in the same scene.

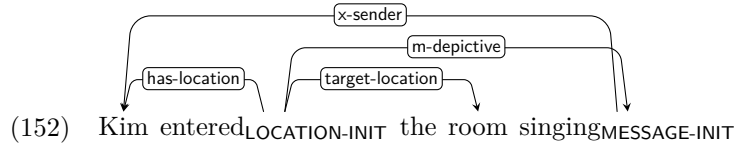
- (142) veggies_{CLASS} with rice
- (143) The veggies come_{ACCOMPANIMENT} with rice
- (144) Kim added_{ACCOMPANIMENT-INIT} rice to the veggies
- (145) Rolling thunder accompanies_{ACCOMPANIMENT} the rain

Often, the accompanier denotes not the accompanying scene but an entity participating in it, and must be metonymically understood as the scene.



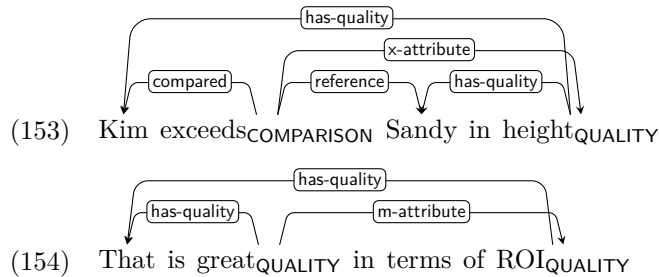
2.15 DEPICTIVE

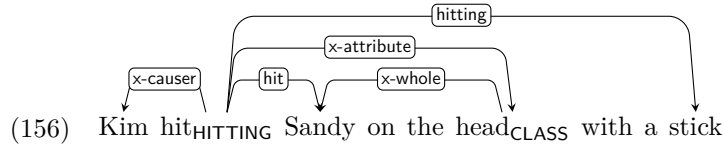
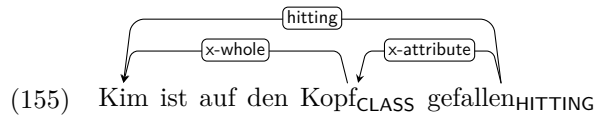
Special case of ACCOMPANIMENT where depictive (aka accompanier) assigns a participant of has-depictive (aka accompanied) a role (cf. Sec. 1.6).



2.16 ATTRIBUTE

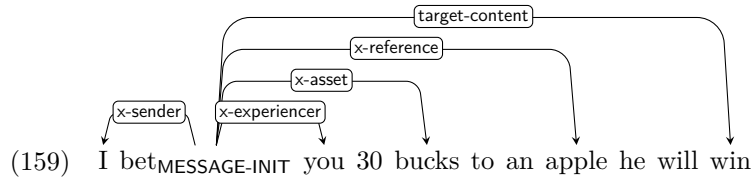
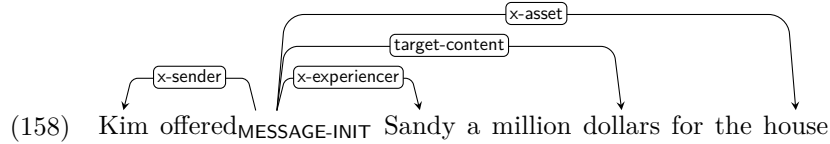
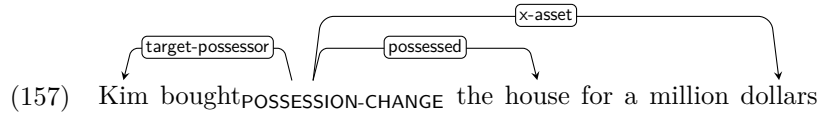
In a scene has-attribute, attribute is the part or attribute of one or more participants that is most directly involved in the scene. Add a dependency link between the participant and its attribute to indicate which participant(s) have the attribute.





2.17 ASSET

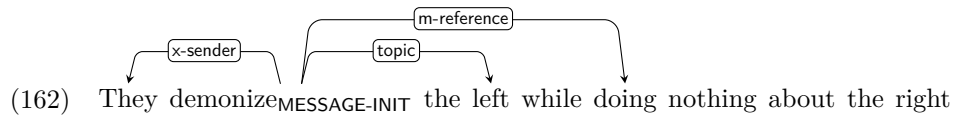
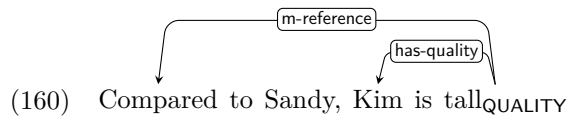
In a scene **has-asset**, asset is given or offered in an exchange or wager.



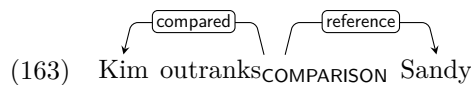
2.18 COMPARISON

compared is characterized with respect to reference.

Examples of comparing scenes:



Examples of comparing non-scene entities:



- (164) Kim exceeds_{COMPARISON} Sandy in height
- (165) The Polish restaurant compared_{COMPARISON} favorably to the Spanish one
- (166) Kim compared_{COMPARISON} Coke to Pepsi

The reference need not be an entity similar to the **compared**, it can also be an abstract constraint:

- (167) The program conforms_{COMPARISON} to the spec
- (168) Kim ran_{COMPARISON-DEINIT} afoul of Fielding 's constraints

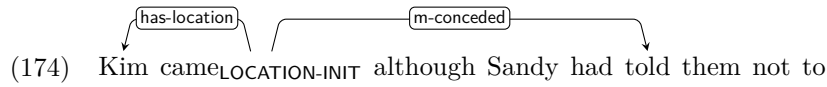
We analyze gradation of adjectives as a valency-changing derivation that adds an x-reference argument.

- (169) more isolated_{SOCIAL-RELATION} than a shipwrecked sailor
- (170) Kim is taller_{QUALITY} than Sandy

2.19 CONCESSION

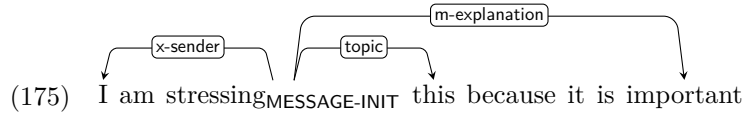
Special case of **COMPARISON**, where **compared** is what's asserted and **reference** is what's conceded.

- (171) Kim went_{LOCATION-CHANGE} out despite the rain
- (172) It rained_{STATE} , but Kim went out
- (173) Kim sent_{SENDING} Sandy a letter , but it never arrived



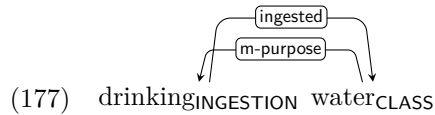
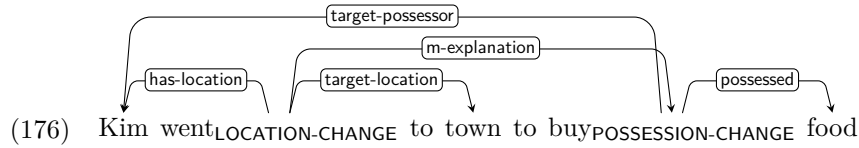
2.20 EXPLANATION

explanation explains explained, but is not a cause.



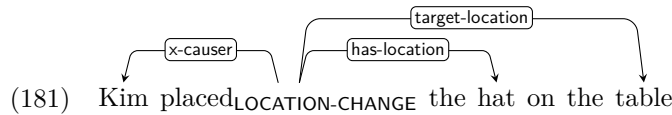
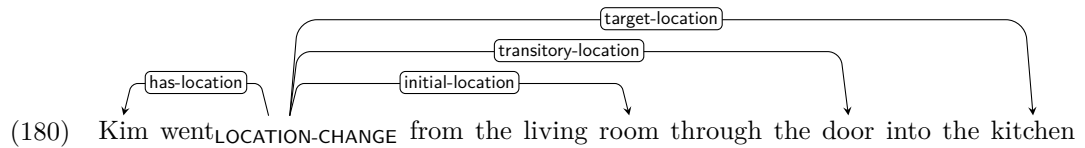
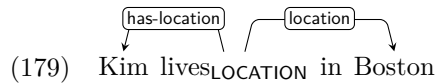
2.21 PURPOSE

Special case of EXPLANATION where explanation is a purpose.



2.22 LOCATION

Describes has-location as located or moving wrt. respect to location.



2.23 WRAPPING-WEARING

Special case of LOCATION where wearer (aka location) wears or is wrapped in wrapper (aka has-location).

- (182) Kim is wearing_{WRAPPING-WEARING} a shirt
- (183) Kim is wearing_{WRAPPING-WEARING} glasses
- (184) The shroud wraps_{WRAPPING-WEARING} the scepter
- (185) Kim put_{WRAPPING-WEARING-INIT} on a sweater
- (186) Kim took_{WRAPPING-WEARING-DEINIT} off their glasses

2.24 ADORNMENT-TARNISHMENT

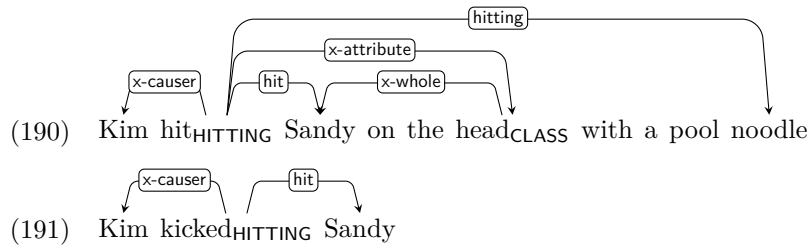
Special case of LOCATION where ornament (aka has-location) sits on surface (aka location).

- Kim decorated_{ADORNMENT-TARNISHMENT} the balcony with fairy lights
- Kim splashed_{ADORNMENT-TARNISHMENT-INIT} Sandy with water
- Kim washed_{ADORNMENT-TARNISHMENT-DEINIT} the dirt off Sandy
- Kim washed_{ADORNMENT-TARNISHMENT-DEINIT} Sandy

2.25 HITTING

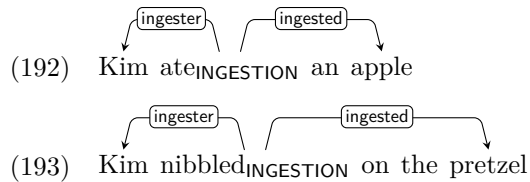
Special case of LOCATION-INIT where hitting (aka has-location) comes into contact with hit (aka target-location).

- (187) Kim hit_{HITTING} Sandy
- (188) Kim hit_{HITTING} Sandy with a stick
- (189) The stick hit_{HITTING} Sandy



2.26 INGESTION

Special case of LOCATION-INIT where ingester (aka target-location) ingests ingested (aka has-location).



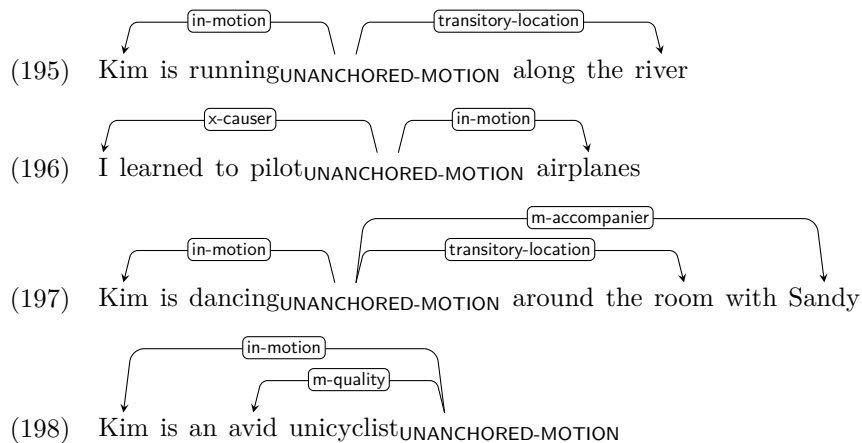
2.27 EXCRETION

Special case of LOCATION-DEINIT where excreter (aka initial-location) excretes excreted (aka has-location).



2.28 UNANCHORED-MOTION

Special case of LOCATION-CHANGE where no initial or target location is indicated.



2.29 MEANS

has-means is a scene caused by something via an intermediary means.

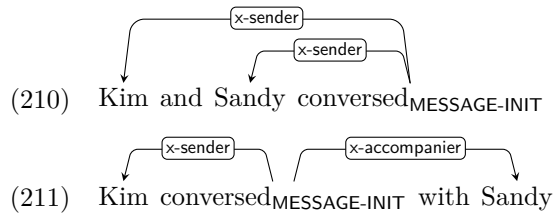
- (199) Kim cut_{STATE-CHANGE} the cake with a knife
- (200) Kim painted_{ADORNMENT-TARNISHMENT} the room by exploding a paint bomb
- (201) Kim used_{MEANS} a pen to get_{LOCATION-DEINIT} the lid off
- (202) You used_{MEANS} me !

2.30 MESSAGE

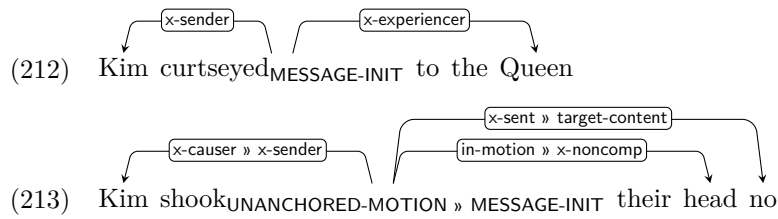
A message about **topic** with content **content** is received or exists in recorded form. When a message is created through expression or observation, use **MESSAGE-INIT**. When **content** and **topic** are both realized, **content** must assign a role to **topic**.

2.30.1 Expression

- (203) Kim yelled_{MESSAGE-INIT}
- (204) Kim said_{MESSAGE-INIT} : it 's fine
- (205) Kim said_{MESSAGE-INIT} it was fine
- (206) Kim called_{MESSAGE-INIT} Sandy a liar_{MESSAGE}
- (207) Kim told_{MESSAGE-INIT} Sandy a secret
- (208) Kim talked_{MESSAGE-INIT} about Sandy
- (209) Kim talked_{MESSAGE-INIT} shit_{MESSAGE} about Sandy

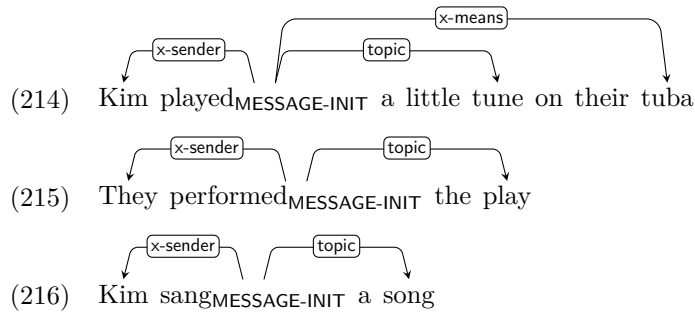


2.30.2 Gesture

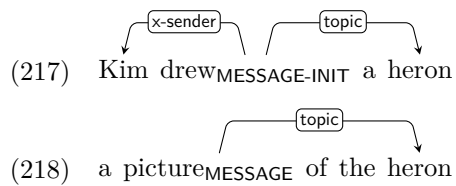


2.30.3 Performance

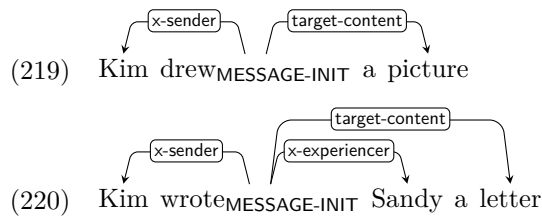
Performance of a work of art is framed as MESSAGE where the work of art is the topic.

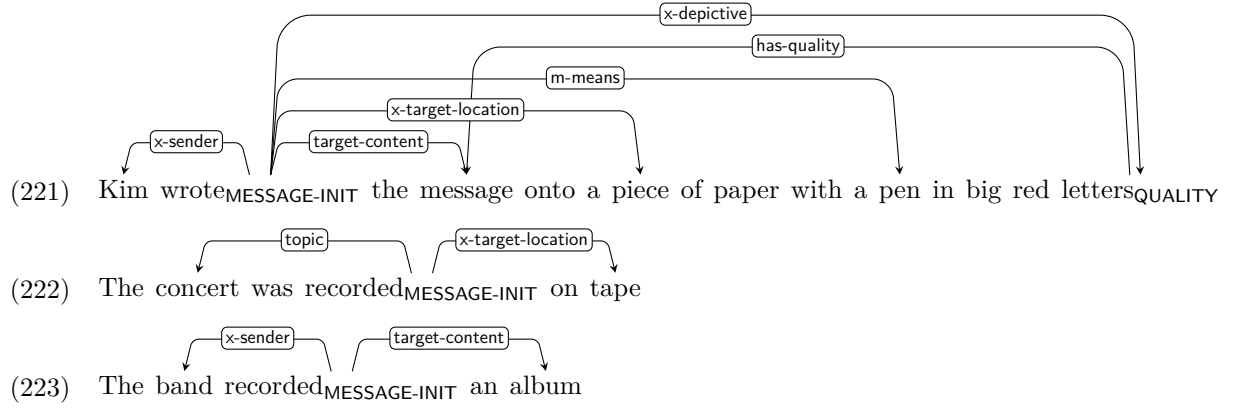


2.30.4 Depiction



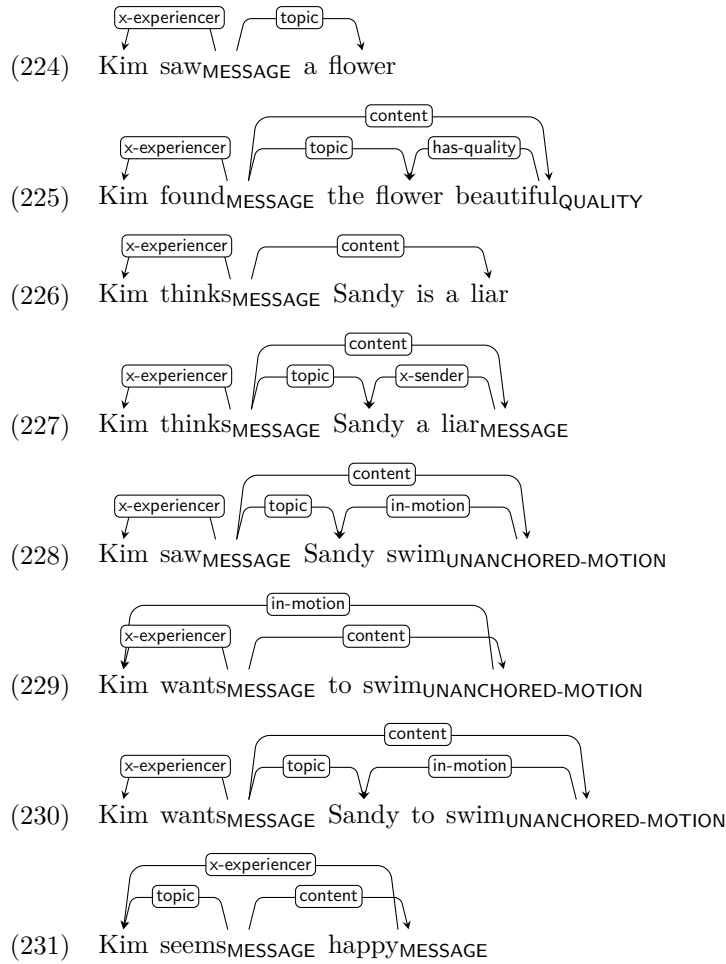
2.30.5 Recording

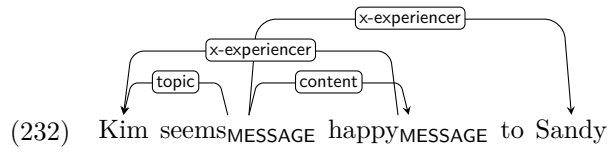




2.30.6 Perception

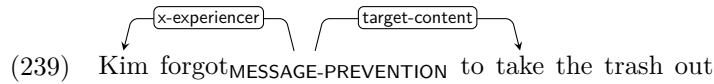
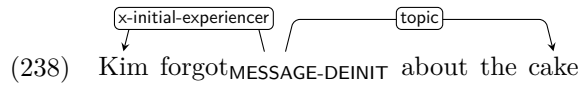
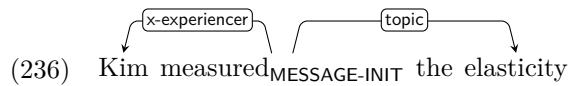
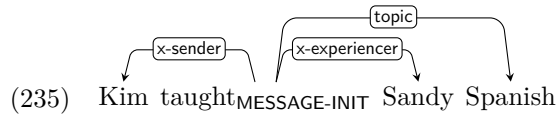
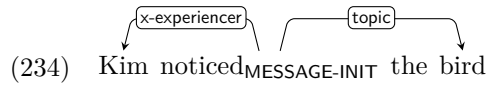
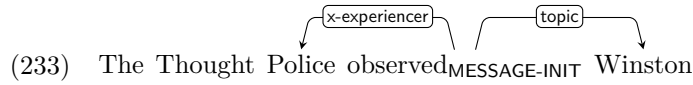
We also frame perception as MESSAGE, including mental and volitional perception.





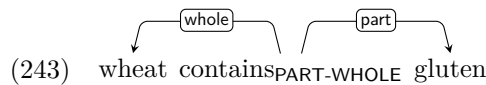
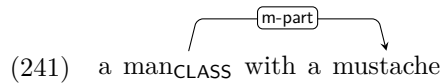
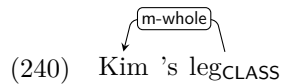
2.30.7 Beginning and Ending Perception

Use MESSAGE-INIT (MESSAGE-DEINIT, MESSAGE-PREVENTION) for predicates denoting the coming about (ending, failing to come about) of knowledge and awareness.



2.31 PART-WHOLE

part is part of whole.



2.32 POSSESSION


possessor possesses or controls the possessed.

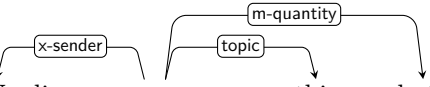
- (244) Kim 's house_{CLASS}
- (245) Kim owns_{POSSESSION} a house
- (246) The house belongs_{POSSESSION} to Kim
- (247) the owner_{POSSESSION} of the house
- (248) Kim has_{POSSESSION} Sandy 's phone
- (249) Kim bought_{POSSESSION-CHANGE} a house from Sandy
- (250) Sandy sold_{POSSESSION-CHANGE} Kim the house
- (251) Kim kept_{POSSESSION-CONTINUATION} the house
- (252) Kim lost_{POSSESSION-DEINIT} the house
- (253) Caesar conquered_{POSSESSION-INIT} Gaul
- (254) Caesar 's conquest_{POSSESSION-INIT} of Gaul
- (255) Kim owes_{POSSESSION-CHANGE-NECESSITY} Sandy money

2.33 QUANTITY

quantity is the quantity, degree, or extent of has-quantity.

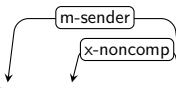
- (256) three burgers_{CLASS}

(257)  three liters_{QUANTITY} of coke

(258)  We discourage_{MESSAGE-INIT} this emphatically

2.34 SENDING


sender originates a message, **sent**, that can be experienced.

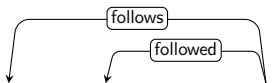
(259)  According to Kim , it is raining_{STATE}

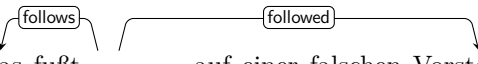
For more uses, see MESSAGE (Section 2.30).


2.35 SEQUENCE

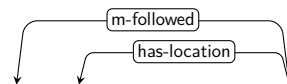
follows follows followed, e.g., temporally, logically, by rank, as heir, etc.

(260)  Form follows_{SEQUENCE} function

(261)  Cook is Jobs 's successor_{SEQUENCE}


(262)  Das fußt_{SEQUENCE} auf einer falschen Vorstellung


(263)  Kim deduced_{SEQUENCE} the truth from the clues

(264)  Given that I 'm tired , I wo n't be there_{LOCATION}

2.36 CAUSATION

Special case of SEQUENCE where **causer** (aka followed) causes **result** (aka follows).

(265)  Kim broke_{STATE-CHANGE} the glass

(266)  The knife cut_{STATE-CHANGE} the bread

- (267) Kim cut_{STATE-CHANGE} the bread with a knife
- (268) The war caused_{CAUSATION} a famine
- (269) There was_{SCENE} a famine because of the war
- (270) Der Wasserdruck stieg_{QUANTITY-CHANGE}, wodurch der Brunnen überfloss
- (271) Die Qualität ist der Motivation geschuldet_{CAUSATION}
- (272) Kim went_{LOCATION-CHANGE} to town because they wanted to buy food

Note how the last example expresses a purpose, but expresses it as a cause, so *m-causer* is the right label to use. Compare this to construal as a purpose:

- (273) Kim went_{LOCATION-CHANGE} to town to buy food

2.37 REACTION

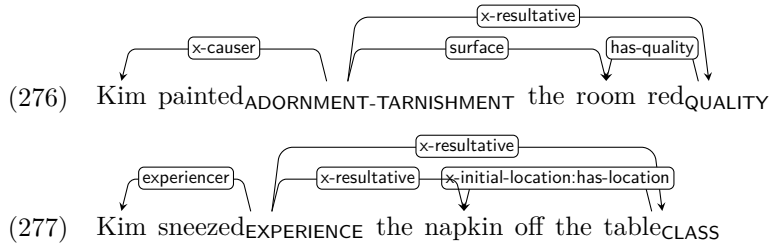
Special case of CAUSATION where *trigger* (aka *causer*) triggers a *reaction* (aka *result*) in the *x-causer*.

- (274) Kim reacted_{SEQUENCE} to the allegations with a denial_{MESSAGE-INIT}

2.38 RESULTATIVE

Special case of CAUSATION where *resultative* (aka *result*) assigns an argument of *has-resultative* (aka *causer*) a role. We treat the English resultative construction as a valency-changing operation that adds one or two arguments to the matrix predicate, so we use *x-resultative* rather than *m-resultative*.

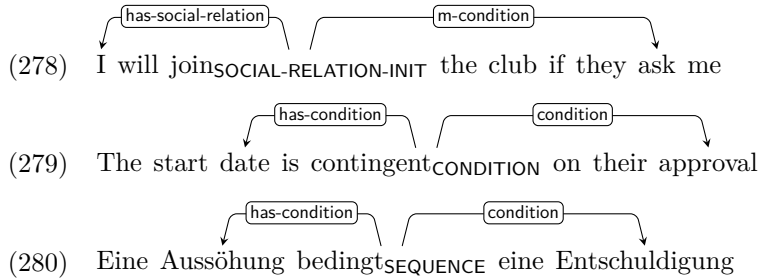
- (275) Kim hammered_{HITTING} the metal flat_{STATE}



In the last example, we use `x-initial-location:has-location` to specify not only the role of the napkin in the resulting event (`has-location`) but also that of the table (`initial-location`). Using `x-has-location` would be imprecise because we would then assume that the table has location.

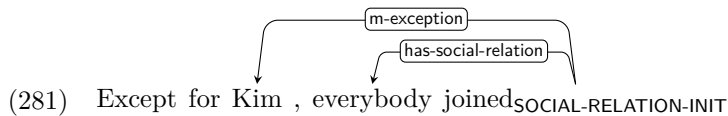
2.39 CONDITION

Special case of **SEQUENCE** where **condition** (aka **followed**) is a condition to **has-condition** (aka **follows**).



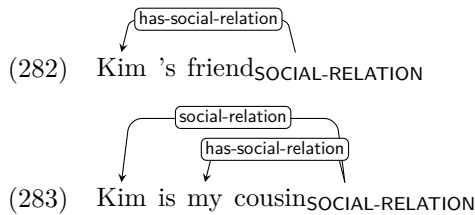
2.40 EXCEPTION

Special case of **SEQUENCE** where **exception** (aka **followed**) is an exception (a negative condition, if you will) to **has-exception** (aka **follows**).

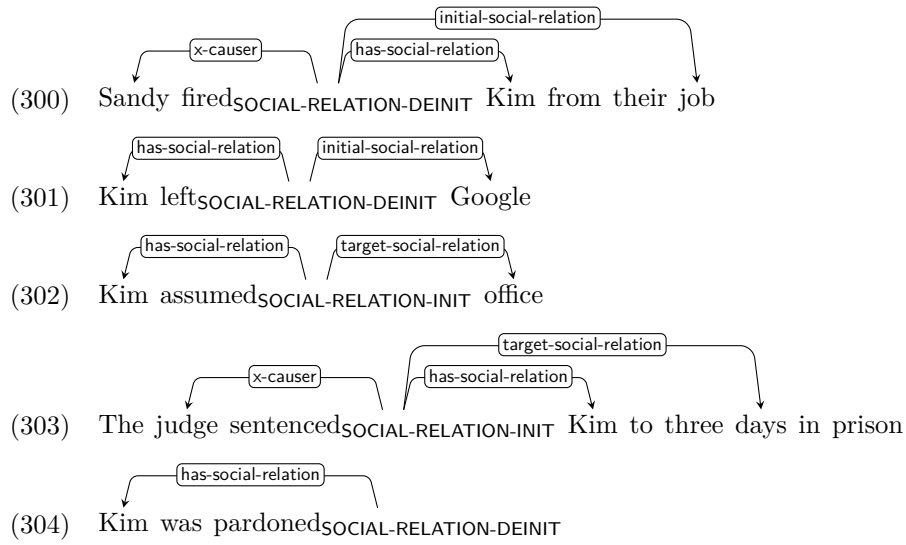


2.41 SOCIAL-RELATION

has-social-relation is an individual that is in some socially constructed relationship with **social-relation**. **social-relation** might, e.g., be a relative, a friend, an organization, a responsibility, or a judicial sentence.

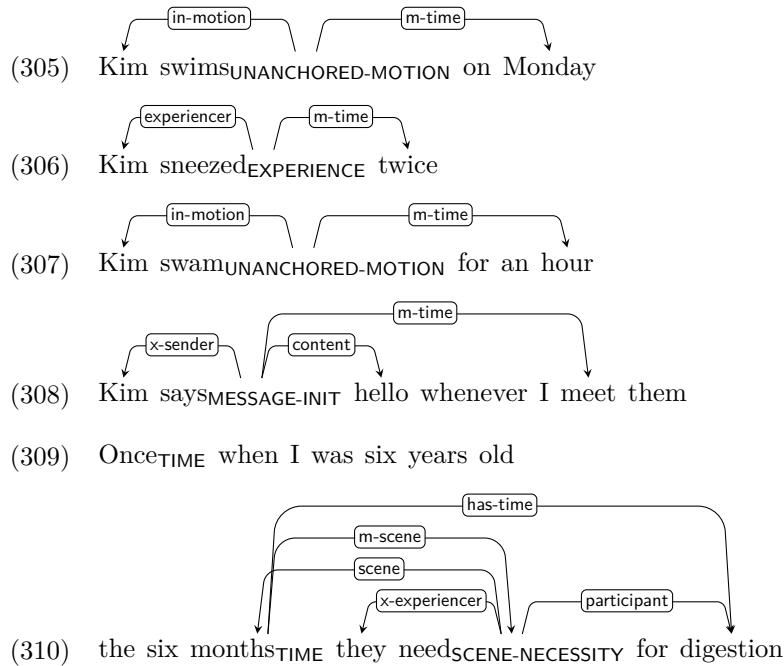


- (284) Kim and Sandy are friends_{SOCIAL-RELATION}
- (285) Kim is friends_{SOCIAL-RELATION} with Sandy
- (286) Kim works_{SOCIAL-RELATION} at Google
- (287) Kim works_{SOCIAL-RELATION} for Sandy
- (288) Kim emceed_{SOCIAL-RELATION}
- (289) Kim is hosting_{SOCIAL-RELATION} the party
- (290) Kim is under house arrest_{SOCIAL-RELATION}
- (291) Kim 's sentences_{SOCIAL-RELATION} was suspended
- (292) Kim married_{SOCIAL-RELATION-INIT} Sandy
- (293) The official married_{SOCIAL-RELATION-INIT} Kim to Sandy
- (294) The official married_{SOCIAL-RELATION-INIT} Kim and Sandy
- (295) Kim divorced_{SOCIAL-RELATION-DEINIT} Sandy
- (296) Kim befriended_{SOCIAL-RELATION-INIT} Sandy
- (297) Kim took_{SOCIAL-RELATION-INIT} the job
- (298) Kim joined_{SOCIAL-RELATION-INIT} Google
- (299) Kim joined_{SOCIAL-RELATION-INIT} a union



2.42 TIME

time indicates when, how often, or for how long **has-time** takes place. Also evoked by time expressions without arguments.



2.43 NONCOMP

Used to mark syntactic arguments that are thought of as part of the predicate, as in verbal idioms, weather verbs, inherently reflexive verbs, existential *there*, or other fixed expressions.

- (311) Kim kicked_{DESTRUCTION} the bucket
- (312) It is raining_{STATE}
- (313) I address_{MESSAGE-INIT} myself to you
- (314) There was_{SCENE} a famine
- (315) fountain pen_{CLASS}

Light verbs, on the other hand, are treated with **SCENE**, see Section 2.1.

3 Memos

3.1 Argument Structure and Frame Choice

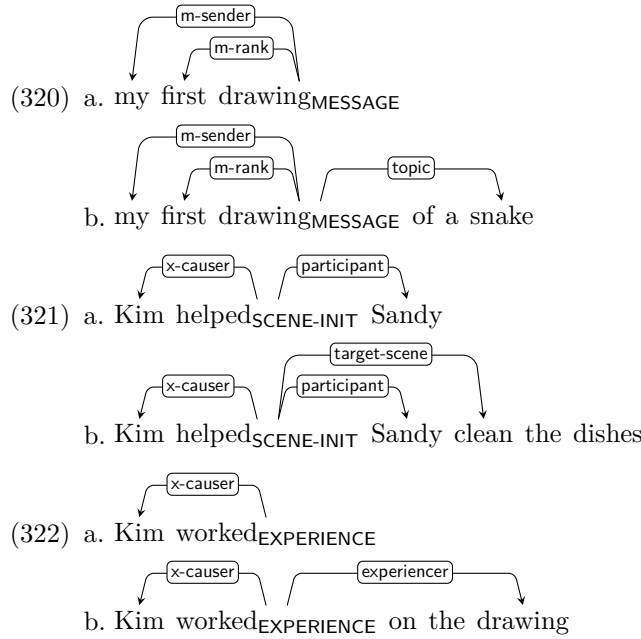
3.1.1 Prefer Core over Non-core Arguments

When an argument fills both a core and a non-core role, it is more important to annotate the former.

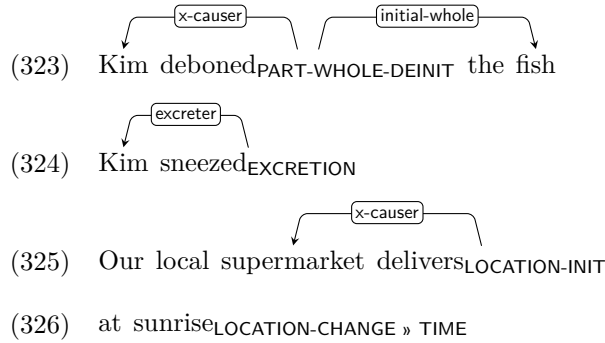
- (316) Kim drove_{LOCATION-CHANGE} to Boston
- (317) Kim drove_{LOCATION-CHANGE} the car to Boston
- (318) They plundered_{POSSESSION-CHANGE} Rome
- (319) Kim undressed_{WRAPPING-WEARING-DEINIT}

3.1.2 Arguments Determine Frames

The most important criterion in choosing a frame for a predicate is that there should be suitable roles for the predicate's arguments, even if they are unrealized (implicit) in the annotated instance. For example, while *drawing* denotes a **CLASS** of things, it can occur with a prepositional argument denoting a **topic**, so **MESSAGE** is a better choice.



This logic extends to *shadow arguments* and *default arguments* (Pustejovsky, 1995; Di Fabio et al., 2019), i.e., arguments that do not appear in the syntactic argument structure because they are incorporated into the predicate or logically implied, like the bones in (323), mucus and air in (324), groceries in (325), or sun in (326).



3.1.3 A Participant whose Syntactic Argument Position is Occupied Should Not Be Treated like an Implicit Argument

For example, consider (327), Here, *The knife* occupies the subject position and should be treated as the causer of the cutting. We could add the person handling the knife as the causer, and treat the knife as an instrument. However, to add the former to the sentence, we would not merely have to add another realized argument, but also change the syntactic argument structure so that the the subject position goes to that causer, as in (328). Thus, we treat this as a different framing with a different causer, rather than a more explicit version of the same framing. Likewise, (329) and (330) are two different framings, one with *price* as *has-state*, and one with *butter*.

- (327) The knife cut_{STATE-CHANGE} the butter
- (328) Kim cut_{STATE-CHANGE} the butter with the knife
- (329) The price is high_{QUANTITY}
- (330) The butter is high_{QUANTITY} in price_{QUALITY}

3.1.4 When in Doubt, Treat Different Syntactic Frames of the Same Predicate Consistently

For example, in (331-a), *chase* could be framed as caused motion with Kim as x-causer or as accompanied motion with Kim as x-accompanier. Because the latter works for other syntactic frames of *chase* as well, as in (331-b), prefer it.

- (331) a. Kim chased_{UNACHORED-MOTION} Sandy around the block
- b. Kim chased_{UNACHORED-MOTION} after Sandy

3.1.5 However, Different Senses of a Predicate Can Have Different Arguments and Therefore Different Superframes

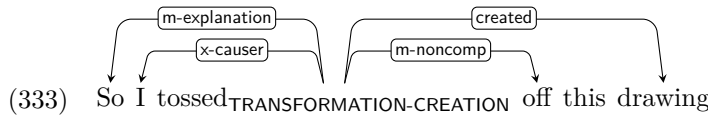
One special case of this is when a predicate occurs as part of an opaque fixed expression, like *hand* in *close at hand*. In this case, *hand* is not annotated with CLASS, but with NONCOMP.

- (332) I have seen them intimately , close_{LOCATION} at hand_{NONCOMP}

3.1.6 Look Up Unfamiliar Words in a Dictionary

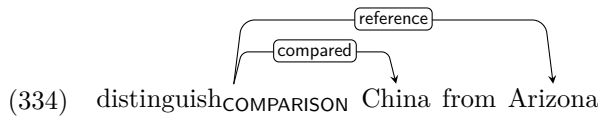
When you come across an unfamiliar predicate, you might not be able to determine what arguments it has, and consequently what the most appropriate superframe is, from this one context alone. Use a dictionary such as Wiktionary in this case. In the following example, I found that *toss off* can mean “to assemble hastily”¹, thus went for the TRANSFORMATION-CREATION frame.

¹https://en.wiktionary.org/w/index.php?title=toss_off&oldid=77814489, retrieved 2024-05-28



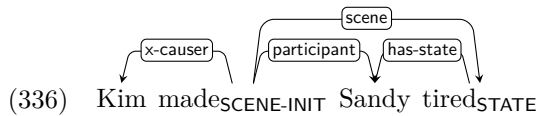
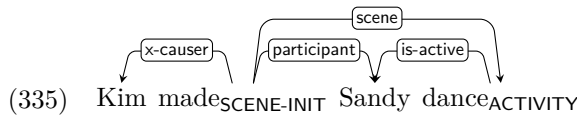
3.1.7 Symmetric Argument Pairs

Some predicates have a pair of arguments that are semantically symmetric. In such cases, assign the first role to the syntactically less oblique argument.

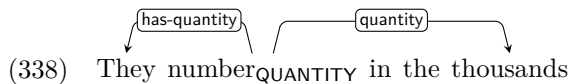
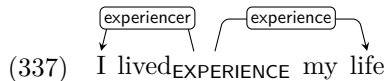


3.1.8 When to Use SCENE

SCENE should definitely be used if a predicate can add aspectual meaning to predicates of more than one type. For example, English *make* can be used with states and activities, so *make* itself should be neither **STATE** nor **ACTIVITY** but **SCENE**.

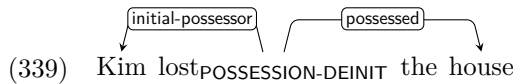


On the other hand, if a predicate is restricted to subordinate predicates of a certain type, it can have the same type.



3.2 Aspect, Mode, and Polarity

3.2.1 Aspect Annotation is wrt. the Superframe, Not the Predicate



In (339), losing is framed as **POSSESSION-DEINIT** because a state of possession ends. **POSSESSION-INIT** would be incorrect because although a losing event begins, the state that the superframe **POSSESSION** describes ends. In general, aspectual suffixes modify superframes, they do not necessarily indicate the aspectual class of the predicate (here: *lost*).

3.3 Construction-specific Guidelines

3.3.1 Participant Nouns

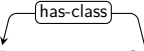
Some nouns denote a person who participates in a specific type of scene in a specific role. In such cases, use the most appropriate frame for that scene. For example, in a narrative where the narrator has just been criticized by a stranger, you could annotate as follows:

(340) With that, my critic_{MESSAGE} sat down again




In other cases, such nouns rather denote a person’s profession or expertise or their role in a social context:


(341) He is a teacher_{CLASS}



(342) He is our teacher_{SOCIAL-RELATION}



(343) She is the president_{SOCIAL-RELATION} of our club

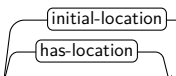


3.3.2 Particle Verbs

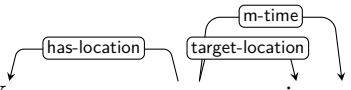
We follow the PARSEME classification of particle verbs into spatial, semi-non-compositional, and fully non-compositional ones (Savary et al., 2017; Ramisch et al., 2018, 2020; Savary et al., 2023).

In UD, particle verbs are connected to their particle via the `compound:prt` relation. If the meaning is spatial, this dependency is labeled with `initial-location` or `target-location`.

(344) get_{LOCATION-DEINIT} the lid off




(345) You may go_{LOCATION-INIT} in now

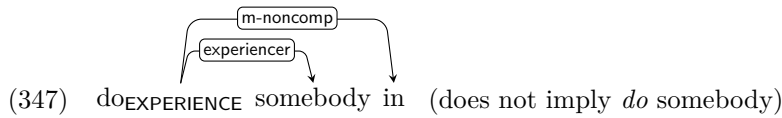


In semi-non-compositional particle verbs, where the particle adds a partially predictable but nonspatial meaning to the verb, use an appropriate role.

(346) eat_{INGESTION} up the cookies (implies *eat* the cookies)

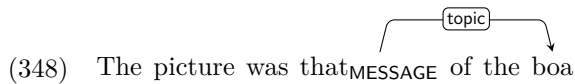


In fully non-compositional particle verbs, where the meaning is not predictable, use `m-noncomp`.



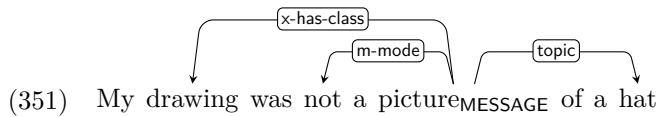
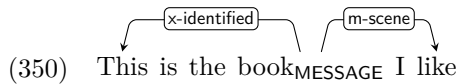
3.3.3 Pronouns with Arguments

Definite pronouns are normally annotated with IDENTIFICATION, indefinite ones with CLASS, and they do not have any arguments. However, sometimes they do have arguments, in which case give them their antecedent's superframe:



3.3.4 Nominal Copula Constructions

In nominal copula constructions, the copula subject is interpreted as a non-core argument – typically x-has-class if the predicate is indefinite, and x-identified if it is definite.



4 TODO

The butter is high in price: high has SCENE-like arguments (participant butter and price scene), but also expresses a QUANTITY. SCENE-QUANTITY?

A whole section on sentence adverbs: lieber (MESSAGE), sowieso (CONDITION), ungeachtet (CONCESSION), erstmals (TIME), unvermindert (QUANTITY-CONTINUATION)

Speaker-oriented adverbs: MESSAGE? erstaunlicherweise, geheimnisvollerweise, glücklicherweise, möglicherweise, notwendigerweise, tragischerweise, unglaublicherweise (MESSAGE-PREVENTION?), unglücklicherweise, zweckmäßigerweise?

codify the general principle somewhere: if superframe and ARG1 have the same name (quasi-unary relations), we can just use m-rel. Otherwise, use m-scene.

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