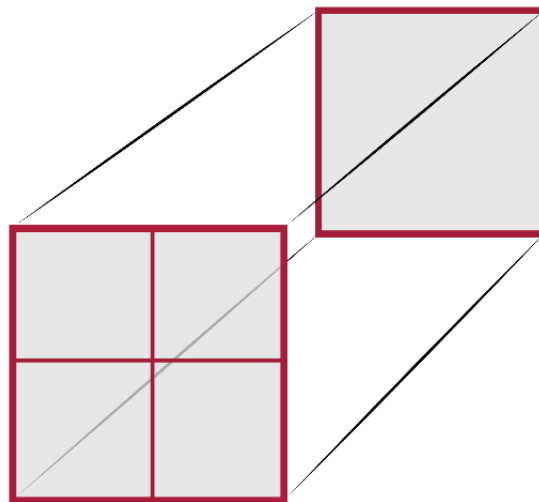




## TInCAP User Manual GRK 1808 Ambiguity Database

Jutta Hartmann, Asya Achimova, Lisa Ebert, Maren Ebert-Rohleder, Natascha Elxnath,  
Lorenz Geiger, Lea Hofmaier, Joel Klenk, Miriam Lahrswow, Sarah Metzger, Christian  
Stegemann-Philipps, Raphael Titt, Thalia Vollstedt, Wiltrud Wagner, Susanne Winkler

### Graduiertenkolleg 1808: Ambiguität - Produktion und Rezeption



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# 1 Introduction

This manual describes the database TInCAP: The Tübingen Interdisciplinary Corpus of Ambiguity Phenomena. The database is a collection of examples and annotations of ambiguities from an interdisciplinary perspective.<sup>1</sup> The annotations make it possible to compare ambiguous examples from various different disciplines including linguistics, literary studies, rhetoric, law, theology, media studies and others, based on the research agenda of the graduate school GRK 1808: “Ambiguity: Production and Perception”. The database software was developed by the DAASI international group. Now, a first export of the database is available to the public.

The annotation is based on the ambiguity model presented in Winkler (2015), which distinguishes three dimensions. The dimension of the language system which defines the language-based ambiguities such as polysemy (one meaning unit has two or more independent meanings), as in (1a), structural ambiguities (when one and the same sentence can receive different structural representations), as in (1b), ambiguities in pronoun resolution as in (1c) indicated by the different indices in, or ellipsis as in (1d) to name just a few.<sup>2</sup>

- (1) a. The father of the boy and the girl left.
- b. John saw a man with a telescope.
- c. Peter<sub>i</sub> said that he<sub>i/j</sub> would be late.
- d. “Our enemies are innovative and resourceful, and so are we. They never stop thinking about new ways to harm our country and our people, and neither do we.” (*Speech G. W. Bush 5 August 2004*)

Additionally, the model highlights ambiguity in communicative situations and considers production vs. perception (the second dimension) and whether or not it is produced/perceived strategically (the third dimension). This model has been amended for the annotation from two perspectives. First, we added the possibility to consider the ambiguity in complex communicative situations (originally inspired by the literary communication models along the lines used in Pfister (1991). For illustration consider the example in (2), discussed in Jutta M. Hartmann, Ebert, et al. (To appear). The communicative situation here is complex, as the speaker in the comedy show quotes an ad, which contains a structurally ambiguous sentence. Here, the speaker uses the structural ambiguity potential of the sentence in order to reach a comic effect. Thus, there is a strategic use of the ambiguity at the level of the speaker in the radio show, while at the level of the production of the ad the first reading that they are looking for both men (who can shear sheep) and women (with long hair) was the intended reading.

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<sup>1</sup>The research done for developing the annotation scheme and the webinterface are funded by the German Research Foundation (DFG) via the grants to the GRK 1808: “Ambiguity: Production and Perception.” (funding period 9/2014 – 9/2022). Project number: 198647426.

<sup>2</sup>The examples (1a) and (1d) are taken from lecture materials by Susanne Winkler.

- (2) This is from the BBC news websites, and it's sent in by Ben Lodge. It says: 'Casting directors are searching Dorset for bearded men to appear as extras in a BBC adaptation of a Thomas Hardy novel. **Men who can shear sheep and women with long hair are also in demand for the production.**'" (*Friday Night Comedy, the News Quiz, Series 82, Episode 13* n.d.; haj040002)

Besides this extension, we also added the possibility to annotate the size of the trigger of the ambiguity (in the language system, or at the corresponding level of the respective discipline) and the size of the level at which it is still relevant. Additionally, the relation of the paraphrases is annotated in order to distinguish cases in which one reading is derived from the other (related), in which the readings are independent and cases in which the relation is open (this might affect cases that are assumed to be under the domain of vagueness). Finally, the database includes annotation with discipline-specific terms, so that it can be used for discipline-specific research. Thus, the database serves both interdisciplinary needs as well as discipline-specific interests.

## 2 Citing TInCAP

When working with TInCAP, please cite the following papers:

Jutta M. Hartmann, Lisa Ebert, et al. (To appear). "Annotating Ambiguity Across Disciplines: The Tübingen Interdisciplinary Corpus of Ambiguity Phenomena (TInCAP)". in: *Strategies of Ambiguity*. Ed. by Matthias Bauer and Angelika Zirker.

Jutta M. Hartmann, Corinna Sauter, et al. (2016). "TInCAP: Ein interdisziplinäres Korpus zu Ambiguitätsphänomenen". In: *DHd 2016*. Ed. by Elisabeth Burr. [Duisburg]: Nisaba Verlag, 322–323.

Additionally, when you work with a particular annotation, please provide the entries' ID after citing the primary source:

- (3) Maria hat Eier, Kuchen und Milch zum Mittagessen gehabt. Maria hat Eierkuchen und Milch zum Mittagessen gehabt.  
(Féry 1994:100; knm350003)

In case you have not cited the above paper and TInCAP at any point in your publication before, please refer to the complete citation:

- (4) Féry 1994:100; knm350003; TInCAP 3.0 (Jutta M. Hartmann, Ebert, et al. To appear; Jutta M. Hartmann, Sauter, et al. 2016).

## 3 The Fields of TInCAP

This section provides an overview over the fields of TInCAP. Based on these explanations, you will be able to understand and work with the entries of TInCAP.

## **3.1 Entry Data**

In this section, we gather all information pertaining directly to the instance of ambiguity and the information that is necessary to guarantee retrievability of examples as well as interdisciplinary comparability. These are the fields of this category:

### **3.1.1 ID**

The ID allows the unambiguous identification of entries. Each ID consists of three letters from the owner's name, an ID-Part unique to the user (two digits), and a number unique to the entry (four digits).

### **3.1.2 Quote**

Within this field, you will find the example that is discussed by this annotation.

### **3.1.3 Comment**

This field might provide additional information to the quote. This information may support the perception of the ambiguity by the readers or add further information on, for instance, the source.

### **3.1.4 Language**

Here, the language of the quote is specified.

### **3.1.5 Period from / Period to**

If it was possible to identify the exact year of the quote, you will find this information in the field "period from". Otherwise, this field specifies the beginning of the time period in which the example was produced, and the field "period to" specifies the end of the time period.

### **3.1.6 Mode of Expression**

This field specifies whether the quote is expressed audio-visual, pictorial, pictorial + written, spoken or written.

### 3.1.7 Expression Type

Depending on the mode of expression, different expression types might have been chosen by the annotator. These are the possibilities:

Mode of expression	audio-visual	pictorial	pictorial+written	spoken <sup>3</sup>	written
Expression type	advertisement comedy drama experimental item joke movie news opera political satire rap slam poetry speech	diagram drawing illustration image model painting painting on a postcard photography pictograms reversible figures silent movie	advertisement article children’s literature comedy comic diagram drama drawing epistolary novel exemplum (fiction) hybrids illustrated text (prose) illustrated text (verse) illustration image instruction/manual joke letter literary text model narrative text normative text novella cycle painting painting on a postcard photography pictograms picture book poem reversible figures riddle scientific text silent movie stylistics	audio book dialogue drama experimental item interview joke monologue news radio announcement rap speech spontaneous speech	advertisement article bible text children’s literature comedy drama email exemplum (fiction) experimental item interview (transcript) joke law law (roman) letter literary text narrative text novella cycle normative text epistolary novel poem riddle sermon speech (manuscript) speech (transcript) stylistics

Table 2: Expression type and mode of expression

### 3.1.8 Connected Entries

Connected Entries show annotations of several ambiguities which in combination lead to another ambiguity. Given are the IDs of the annotations that are connected. This function is used whenever a series of ambiguities in a text leads to an ambiguous interpretation of a larger entity as for example the whole text or a fictional character. One example for this is Polonius in Hamlet: the utterances and/or actions assigned to him are ambiguous and this ambiguity in turn makes the entire character ambiguous as the interpretation of the character depends on how we resolve the ambiguity of the character’s utterances and/or

actions.<sup>4</sup> The individual Quotes you connect may be ambiguous themselves, but they do not have to be. This function is also used if the ambiguity is created in one of the entries and resolved in the other, as in the following example:

- (5) *Draw the drapes when the sun comes in.*  
read Amelia Bedelia. She looked up. The sun was coming in. Amelia Bedelia looked at the list again. “Draw the drapes? That’s what it says. I’m not much of a hand at drawing, but I’ll try.”  
So Amelia Bedelia sat right down and she drew those drapes.
- (6) “Amelia Bedelia, the sun will fade the furniture. I asked you to draw the drapes,” said Mrs. Rogers.  
“I did! I did! See,” said Amelia Bedelia. She held up her picture.

In *Amelia Bedelia*, the phrase “draw the drapes” is used ambiguously twice, creating the ambiguity in (5) and resolving it in (6), resolving it on the level of the characters (innermost level). Thus, the function “Connected Entry” visualizes the interaction between individual instances of ambiguity within TInCAP. For a discussion of these examples, please see W. Wagner (2020:56) and W. Wagner (2020:117).

## 3.2 Bibliography Data

This section contains bibliographic information. It is specified whether the entry originates from a primary source or from a secondary source (cited from). If an entry originates from a secondary source, e. g. a source in which the ambiguity of the quote has already been pointed out and which potentially involves a (partial) analysis of the particular ambiguity phenomenon, both the bibliographic data of the secondary source and the underlying primary source from which the (ambiguous) quote originates are specified.

## 3.3 Annotation Data

This section presents the focal point of the database: the annotation scheme which was developed within the RTG 1808. It provides the means for a transdisciplinary investigation, uncovering systematic similarities and differences beyond the analysis of specific topics.

### 3.3.1 Relevant Part

The relevant part is the ambiguous element or section of the quote that is the focus of the annotation. Sometimes, this will be the whole quote, but often it is just a small part.

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<sup>4</sup>Cf. Bross (2017:151-192) and within TInCAP brm020001 and brm020009.

### 3.3.2 Paraphrases

The paraphrases state the two (or more) possible interpretations of the quote and serve to indicate clearly in which way the quote is ambiguous. This is usually achieved either by rephrasing the relevant part of the quote in different words or by explaining or describing the two (or more) interpretations.

### 3.3.3 Type of Paraphrase Relation

Instances of ambiguity are not comparable in interdisciplinary ways by classifying them according to ambiguity phenomena like homonymy or structural ambiguity, as these phenomena are usually discipline-specific. Hence, we additionally introduced this category that is independent of phenomena and disciplines. It describes the semantic relation between the potential interpretations of the ambiguous item, thereby allowing for a qualitative classification and comparison of items across disciplines.

There are three types of relation between the paraphrases of an ambiguous item: either the interpretation is open, or the various interpretations are related, or they are unrelated. All entries with multiple simultaneously possible readings or variations of readings in every single context, e.g. cases of vagueness, are examples for the open type of relation. In both the case of unrelated and the case of related paraphrases, the ambiguous item has two (or more) clearly distinct readings. In the case of related paraphrases, one of the readings is derived from the other. The derivation may e.g. be due to similarity, a part-whole-relationship, or figuration. In the case of unrelated paraphrases, the readings are not derived from each other, they are absolutely independent.

The theoretical foundation for this distinction is as follows: Ambiguity arises when several readings  $R$  for the same object of investigation  $O$  are possible in one context  $C$ , due to our indecision whether  $C$  is  $C_1$  or  $C_2$  etc.

- a. Hereafter the object of investigation  $O$  is the ambiguity that is investigated.
- b. The reading  $R$  denotes the possibilities of the readings of this sign ( $R_1, R_2, R_3, \dots, R_n$ ). The apostrophe ( $'$ ) is a sign for a reading that is derived from the original reading.
- c. The contexts  $C_1, C_2, C_3, \dots, C_n$  label the different situations/contexts/settings/positions in which one of the readings is realized (i.e., where the ambiguity is not available). The object of investigation  $O$  is ambiguous when the context  $C$  allows several readings  $R$  simultaneously; i.e. when it is unclear whether  $C$  is  $C_1$  or  $C_2$  or  $C_n$ . We call this type of context  $C$  ambiguous .



Type of relation	Relation: Ambiguity in C	Definition
UNRELATED	$(O \text{ in } C_1) = R_1$ $(O \text{ in } C_2) = R_2$  Ambiguity: $(O \text{ in } C_{\text{ambiguous}}) = R_1/R_2$	The object of investigation O in the contexts $C_1$ and $C_2$ is assigned distinct reading which are not derived from each other. O is ambiguous when $C_1$ and $C_2$ cannot be distinguished.
RELATED	$(O \text{ in } C_1) = R_1$ $(O \text{ in } C_2) = R_1'$  Ambiguity: $(O \text{ in } C_{\text{ambiguous}}) = R_1/R_1'$	The object of investigation O is assigned reading $R_1$ in context $C_1$ . In context $C_2$ O is assigned the derived reading $R_1'$ . The derivation could be based on a relation of analogy or on connectedness.
OPEN	$(O \text{ in } C) = R_1 - n$  Ambiguity: $(O \text{ in } C_{\text{ambiguous}}) = R_1 - n$	The object of study O may be assigned several readings R in every single context C. Vague examples are all of this type of relation.

Table 3: Type of relation and ambiguity

### 3.3.4 Phenomenon

This field uses discipline-specific terms. Each example is connected with at least one relevant phenomenon. All phenomena can possibly cause ambiguity or are related to ambiguity. The following glossary provides working definitions of the terms:

Phenomenon	Definition
Ambiguity in discourse	<p>When the ambiguity of an utterance or text does not come from the ambiguity of lexical items or multiple underlying structures, we speak of <b>ambiguity in discourse</b> (Winter-Froemel and Zirker 2015:288).</p> <p><u>Example:</u>            La poubelle est pleine.            [The bin is full.]            a) The bin is full.            b) Empty the bin! (Fuchs 1996:19; wie21000)</p>
Ambiguity in the language system	<p><b>Ambiguity in the language system</b> is a characteristic of signs (morphemes, words, constructions) that can be assigned two (or more) distinct meanings (Winter-Froemel and Zirker 2015:288).</p>

Ambiguous figure	<p><u>Example:</u> Morpheme -s in English is ambiguous between a plural marker (<i>dogs, papers</i>) and a 3<sup>rd</sup>-person singular marker (<i>likes, writes</i>).</p> <p>An <b>ambiguous figure</b> has multiple distinct interpretations that the figure allows. Here, one surface form can be understood to depict several distinct content forms. Once the interpretations are discovered the perception seems to constantly shift between them (Jensen and Mathewson 2011).</p>
Apo koinou	<p><u>Example:</u> The rabbit duck illusion is an ambiguous figure that can be either interpreted as a rabbit or as a duck (Hengeler 1892).</p> <p>The <b>apo koinou</b> construction, a figure of speech, is a syntactical construction which triggers different interpretations of an utterance. It can be applied to two sentences, it is thus syntactically shared, which might lead to ambiguity (Aarts, Chalker, and Weiner 2014:30).</p>
Bridging context	<p><u>Example:</u> Indeed, I never shall be satisfied With Romeo till I behold him, dead, Is my poor heart so for a kinsman vexed. a) I shall never be satisfied until I see Romeo. My heart is dead because I lost my vexed cousin. b) I shall never be satisfied until I see Romeo dead. My heart is vexed because I lost my cousin. (Shakespeare 2005:390; vot730002)</p> <p><b>Bridging context</b> is a type of context which invites the reader to draw inferences about the meaning of a word/phrase. If such a word frequently occurs in that type of context, the word/phrase may absorb the new meaning (N. Evans and Wilkins 2000). The concept of bridging context is commonly used in theories of language change and explains the process of semantic and pragmatic change (Heine 2002).</p>
Collocation	<p><u>Example:</u> Philaminte. [...] Holà ! Je vous ai dit en paroles bien claires, Que j'ai besoin de vous. Henriette. Mais pour quelles affaires ? Philaminte. Venez, on va dans peu vous les faire savoir. a) I will let you know. b) One will let you know. (Molière 1763; wie210002)</p> <p><b>Collocations</b> are partly or fully fixed expressions that are established through repeated context-dependent use. Their meaning is semantically transparent (Fellbaum 2011). A collocation determines which meaning of an otherwise ambiguous word is relevant.</p>

Example:

Compare the meaning of the verb “dust” in a) and b)

a) dust the furniture (Parish 1963:20-22; waw190046)

b) dust the cake with powdered sugar.

Conceptual contrast

**Conceptual contrast** is an associative principle that relates the meanings of an ambiguous expression (Blank 2013). In case of polysemy, the different interpretations of an ambiguous expression may denote concepts that are in contrastive relation to each other. In literary texts, the interpretations of an ambiguous character or event may be related via conceptual contrast.

Example:

“True, by this time it was not a blank space any more. It had got filled since my boyhood with rivers and lakes and names. It had ceased to be a blank space of delightful mystery— a white patch for a boy to dream gloriously over. It had become a place of darkness.”

a) blank space: white space

b) blank space: dark space (Conrad 2004:24; zhx540006)

Contiguity

In psycholinguistics, **contiguity** is an associative rule that is based on the temporal, spatial or conceptual neighborhood of two or more different concepts (Blank 2013:42-43). Beside contiguity, associative rules involve similarity and contrast; they play a role in lexical semantics as they explain how polysemous meanings may arise.

Example:

E ben covenc que Deu nasquès en Betleem, «quia Betleem domus panis interpretatur»; car Betleem, maison de pa es apelada, per aiçò car aquí nasc Nostre S[énner], le quals es apelats celestial pan, si con diz en l'Avangeli.

a) Betlehem

b) house of bread → Jesus Christ (Ocerinjauregui 1990:93; sim180002)

Conversational implicature

**Conversational implicatures** are a type of implicatures that arise from the observance, non-observance or (blatant) flouting of Grice's conversational maxims of relevance, quality, quantity, and manner (Grice 1968; Grice 1975). Conversational implicatures are calculable, defeasible, non-detachable and non-conventional. If they do not presuppose context, they are generalized. If they use preceding context, they are particularized.

Example:

Are you going to his party?—I have to work.

a) I have to work.

b) I have to work and that is why I can not go to the party. (Winter-Froemel and Zirker 2015:288; rom700012)

Diachronic syntactic reanalysis	<p><b>Diachronic syntactic reanalysis</b> refers to the change in meaning or other abstract level that a surface form may undergo. Since the surface form at one point in time functioned one way, and at a different point another, it can be described as “diachronically reanalyzed” (Langacker 1977).</p> <p><u>Example:</u>  Philaminte. [...] Holà ! Je vous ai dit en paroles bien claires, Que j’ai besoin de vous.  Henriette. Mais pour quelles affaires ?  Philaminte. Venez, on va dans peu vous les faire savoir.  a) I will let you know.  b) One will let you know. (Molière 1763; wie210002)</p>
Disambiguation by context	<p>Ambiguity may be temporary in a sentence: it disappears once the whole sentence is processed (see Temporary ambiguity). In other cases, we need <b>context</b> to disambiguate the sentence. Thus, in the example, we need more context to understand whether a) or b) is meant by the speaker.</p> <p><u>Example:</u>  Kinder dürfen da nur drauf sitzen!  [Children are allowed to sit there only!]  a). Only children are allowed to sit there (and no one else)  b). Children are only allowed to sit here, but should not do anything else (e.g. jump) (Jäger 2020:3; knm350015)</p>
Dramatic irony	<p><b>Dramatic irony</b> appears in a literary text when an ambiguous phrase causes a discrepancy of awareness between the audience and the characters in a drama; “a character speaks in such a manner that the audience or reader recognizes the limited or contradictory nature of his or her speech” (Greene et al. 2012:732).</p> <p><u>Example:</u>  Claudius [to Gertrude]: I hope to hear good news [concerning Hamlet] from thence [England] ere long  If everything falls out to our content.  a) Claudius hopes to hear that Hamlet has been executed in England.  b) Claudius hopes to hear that Hamlet has arrived well in England. (Shakespeare 2006; brm020016)</p>
Ellipsis	<p><b>Ellipsis</b> is omission of linguistic material in a sentence (e.g. Merchant 2001; Sag 1976; Winkler 2011 among others). In certain situations, such as Verb phrase ellipsis and sluicing, omission of parts of a sentence may lead to ambiguity: the deleted site can be reconstructed in more than one way.</p>

Enigmatic ambiguity	<p><u>Example:</u> Barry insulted Lane at the office, but I don't know who else. a) I don't know who else insulted Lane. b) I don't know who else Barry insulted. (Remmele 2019:405; reb240015)</p> <p><b>Enigmatic ambiguity</b> designates local cases of ambiguity that may be disambiguated by the recipient through the coherence that a text subversively disguises (Guethlein, to appear).</p>
Epistemic ambiguity	<p><u>Example:</u> Also glaub nicht, dass du Hund hier'n Aufreißer wirst, wie'n Chinaimbiss a) Glaub nicht dass du Hund hier'n Aufreißer wirst. b) Glaub nicht, dass du Hundhirn auf Reis servierst. (gue280011)</p> <p><b>Epistemic ambiguity</b> is the coexistence of at least two hypotheses while making sense of a given information structure. These hypotheses refer to the same totality of evidence, are mutually exclusive, cannot merge into a superordinate unit, and none of them can be rejected completely.</p>
Figurative language	<p><u>Example:</u> In court there might be conflicting testimonies and therefore differing stories about reality. On the case of the so called "Moonwalkrobbery" a) One witness describes many offenders and that the victim was hit several times. b) One witness describes that there was one offender who hit the victim once. (rof150001)</p> <p><b>Figurative language</b> refers to “speech where speakers mean something other than what they literally say” (Gibbs Jr and Colston 2012:1). Ambiguity may arise whenever it is not clear whether the speaker uses words in the literal or the figurative sense.</p>
Focus	<p><u>Example:</u> “I don't know, Tim. I'm completely in the dark. . .” That was when the lights went out. Suddenly it was pitch-black in the room. At the same time there was a click and a rush of cool air as the door was opened, and [. . . ] a) I am physically standing in a place where there is no light. b) I have no idea what is going on. (Horowitz 2005:55; waw190038)</p> <p><b>Focus</b> is part of information structure of a sentence which contains new or contrastive information often marked prosodically (Jutta M Hartmann and Winkler 2013; Krifka 2008; Lambrecht 1996; Prince 1981; Roberts 1998). Focus marks a constituent for which we consider a set of alternatives when interpreting a sentence (Rooth 1992; Krifka 2006)</p>

Example:

Gramma only gave a bunny to Maryanne.

- a) Only to Maryanne and nobody else (focus on Maryanne).
- b) Gramma only gave Maryanne a bunny and nothing else (focus on bunny). (M. Wagner et al. 2010; knm350009)

Formulaic language

**Formulaic language** relates to multiword expressions (Wray 2005) such as idioms, collocations, proverbs, etc. In literary texts, the author may create a context where the formulaic language is rather interpreted as a regular sequence of words. Thus, the expression will appear ambiguous between its formulaic meaning and a regular compositional meaning.

Example:

“What takes you to Dover?” “Well . . . the train does.”

- a) Why are you going to Dover?
- b) What kind of transport takes you to Dover? (Horowitz 2005:63; waw190034)

Garden path

Temporary ambiguity that arises because we process sentences in online fashion as words come in (Frazier and Fodor 1978). Due to a person’s natural tendency to take the path of least resistance, he/she might get on the wrong path (the ‘**garden path**’). In the example, we first parse *raced* as a verb and later when we see the word *fell* we hit the end of the garden path and have to reassign the syntactic structure to the sentence with *raced* now being a participle rather than a verb.

Example:

The horse raced past the barn fell

- a) The horse raced past the barn.
- b) The horse raced past. The barn fell. (Bever 1974:316; vot730014)

Genre ambiguity

**Ambiguity of genre** is a type of structural / constitutive ambiguity (also called frame ambiguity). Every literary text is encoded via the genre or type that it belongs to (cf. Berndt and Maienborn 2013:91). Generic style sheets may be described as a set of rules, as frames or complex scripts (cf. Raskin 1985: Genre ambiguity arises with the combination of two (and/or more) distinct generic style sheets that manifest the structure of a literary text so that the literary text is equally close to two (and/or more) genres (cf. Weimar 2009:55).

Example:

“Der zerbrochene Krug” by Heinrich von Kleist

- a) A comedy
- b) A tragedy (Kleist 1957; vot730012)

Homography	<p><b>Homography</b> is a type of lexical ambiguity and a sub-type of homonymy. The meanings of homographs are, therefore, distinct and unrelated. The spelling of homographs is identical in both lexemes while they differ in their pronunciation (e.g. to bear (verb) vs. a bear (noun)).</p> <p><u>Example:</u>  a) The strong <i>contrast</i> was hard to ignore. (noun)  b) The strong <i>contrast</i> with their weaker friends. (verb)  (Breen and Clifton Jr 2011:25; reb240005)</p>
Homonymy	<p><b>Homonymy</b> is a type of lexical ambiguity that is based on two or more words which are identical in spelling and pronunciation while their meanings are distinct and unrelated. Subtypes of homonymy include homography and homophony (Bußmann 1998, 519).</p> <p><u>Example:</u>  “One laid hands on my trunk”  a) One laid hands on my suitcase.  b) One laid hands on my behind. (slang)  c) One laid hands on my prolonged flexible snout.  d) One laid hands on my torso.  (Brontë and Smith 2008:50; brk530009)</p>
Homophony	<p><b>Homophones</b> are words that sound the same but have different, unrelated meanings. (e.g. <i>to</i> vs. <i>too</i> vs. <i>two</i>).</p> <p><u>Example:</u>  „The Bare Necessities“  a) bare  b) bear (Disney and Reitherman 1967; brk530001)</p>
Idiom	<p><b>Idioms</b> are multiword utterances the meaning of which is at least in part non-compositional (Fellbaum 2011). All idioms share the element of conventionality (W. Wagner 2020). In literary texts and public speeches, the authors may bring the reader’s attention to the literal meaning of the words composing an idiom, thus creating ambiguity between a literal and a non-compositional meaning.</p> <p><u>Example:</u>  Mama fällt ständig aus allen Wolken. (Mom is always falling down from the clouds.)  a) Mom is always taken by surprise (idiomatic).  b) Mom is always falling down from the clouds (literal). (<i>Werbung Kinderschokolade</i> 2016; wis200064)</p>

Implicature	<p>Implicature is a part of meaning that has not been directly expressed but rather implied (Grice 1975). Implicatures subdivide into conventional and conversational implicatures (Bußmann 1998, 546). A sentence may be ambiguous depending on whether the listener computes the implicature or not.</p> <p><u>Example:</u> Some students passed the test.  a) In fact, all of them did. (implicature cancelled)  b) Not all students passed the test. (implicature computed).</p>
Indirectness	<p><b>Indirectness</b> is at play, when an utterance can be attributed with carrying more than one kind of illocutionary force. In this case a speaker does not use a direct representation of her goal but leaves this goal to be inferred via pragmatic reasoning by the listener (cf. Searle 1975).</p> <p><u>Example:</u>  It's cold in here.  a) The temperature in this room is low.  b) Please shut the window.  (Winter-Froemel and Zirker 2015:308; aca670004)</p>
Irony	<p>The expression of meaning by using language that normally signifies the opposite (Waite 2012). If the listener fails to notice the irony, she may interpret the utterance literally. Thus, an utterance may be ambiguous between its literal and <b>ironic</b> meaning.</p> <p><u>Example:</u>  What an amazing movie! [when the movie is in fact terrible].  a) The movie is great.  b) The movie is terrible.</p>
Lexical ambiguity	<p><b>Lexical ambiguity</b> occurs when a lexical item has more than one meaning. If the meanings are related we talk about polysemy, and if meanings are unrelated we deal with homonymy (Wasow 2015:33).</p> <p><u>Example:</u>  kiwi  a) fruit  b) a bird native to New Zealand  c) a New Zealander (colloquial; tir410042).</p>
Literary character	<p><b>Literary characters</b> can be ambiguated on a conceptual level. This is particularly the case when signals or traits are in contrast within one character. These contradictions must not be compatible in a mixed character or any development (Zirker and Potysch 2019:3-4; Winter-Froemel and Zirker 2015:285).</p>



Example:

Polonius is a character in Shakespeare's Hamlet

- a) cunning courtier
- b) senile fool
- c) concerned father (Shakespeare 1982; brm020002)

Metaphor

A **metaphor** is a sub-type of figurative language that exploits the similarity between two domains. It depends on the comparison between two parts: target (what is being talked about) and source (the concept to characterize the target) (Holyoak and Stamenković 2018:643-644). In the most frequent case, a more abstract domain is described by making use of concrete domain (V. Evans 2007:136-138). In TInCAP, we treat metaphors as ambiguity phenomena, as they are – in principle – ambiguous between their literal and their figurative meanings, although in most cases, one of the two readings might be more prominent or the only sensible one in a discourse.

Example:

Juliet is the sun.

- a) Juliet is literally heavenly body massing more than a thousand Earths so as to support thermonuclear fusion at her core.
- b) Juliet has an aspect in which she is very much like the sun. (Asher 2011:312-313; eln690004)

Metonymy

**Metonymy** is a sub-type of figurative language. One expression is substituted for another, and they usually stand in a part-of-relation. For instance, speakers might mention containers in order to refer to those things that are contained, or they might mention agents in order to refer to their action, product or possessing (Greene et al. 2012:867). A metonymic expression can be ambiguous if it is not really clear whether it is actually meant metonymically or literally.

Example:

[...] und die Oberkrawatte sagt gerade so in die Runde rein: "Na wie können wir denn unsere maroden Tankstellen wieder profitabel machen?" (in a meeting: [...] and the higher-tie says: How can we make our ramshackle petrol stations profitable again?).

- a) Oberkrawatte (higher-tie).
- b) Chef (manager/head). (*Die Anstalt, Episode 08* 2014; haj040135)

Narrative ambiguity	<p>A text is <b>narratively ambiguous</b> if</p> <ol style="list-style-type: none"> <li>(1) it holds properties which result in two or more mutually exclusive interpretations.</li> <li>(2) those interpretations provoke a cognitive stalemate without being resolved.</li> <li>(3) there are no innertextual hints that dissolve the ambiguity or give preference to one interpretation.</li> </ol> <p>In contrast to the concept of openness/vagueness/continuity/graduality of interpretation that builds on common properties of the text and the recipient, narrative ambiguity can be said to be analytically more precise, because of the distinct intra- and intertextual references, which it presupposes. (Rimmon 1977; Mittelbach 2003). Narrative ambiguity can also appear in other media, such as film and drama.</p> <p><u>Example:</u>          In <i>Sirius Italicus</i>' historical epic poem "Punica" (first century AD), the narrative ambiguity of the work consists in the indecisiveness of the question of which side - the Romans or the Carthaginians - will emerge victorious from the war (although the reader knows from his historical world knowledge that Rome will win). (Italicus and Delz 1987:1,1-37)</p>
Perceived ambiguity	<p>The label <b>perceived ambiguity</b> can be used to mark the level of communication where the ambiguity is first perceived. This helps to distinguish ambiguity awareness in cases where there are multiple annotations for different levels of communication.</p> <p><u>Example:</u>          Draw the drapes when the sun comes in.          read Amelia Bedelia. She looked up. The sun was coming in. Amelia Bedelia looked at the list again. "Draw the drapes? That's what it says. I'm not much of a hand at drawing, but I'll try."          So Amelia Bedelia sat right down and she drew those drapes.          a) close the drapes          b) make a drawing of the drapes (Parish 1963:25; waw190065)</p>
Phrasal verb	<p><b>Phrasal verbs</b> are combinations of a verb and a particle (adverb or preposition) which cannot be understood based on the meanings of the individual parts alone, i.e. they are not fully compositional as their meaning is unpredictable (cf. Huddleston and Geoffrey K. Pullum 2002:273).</p> <p><u>Example:</u>          let down</p>

Polysemy	<p><b>Polysemy</b> is a type of a lexical ambiguity. One sign (word, phrase, or symbol) is connected with several meanings, which usually share an etymological relation (e.g. Bussmann 1996:918). The meanings have a common underlying core and are usually related by contiguity of meaning within a semantic field .</p> <p><u>Example:</u>  John's Mom burned the book on magic before he could master it.  a) book = physical object (in combination with the verb "to burn")  b) book = informational object (in combination with the verb "to master") (Asher 2011:186; eln690002)</p>
Potential ambiguity	<p>This category describes examples where a (linguistic) structure has the <b>potential to be ambiguous</b>, yet this potential is not realized, for example because the context disambiguates immediately. It follows that there is no ambiguity perceived in these examples, even if the potential for ambiguity is there. (Bauer et al. 2010:42; W. Wagner 2020:36-41, 83-86)</p> <p><u>Example:</u>  "O<sup>h</sup>, Bear!" said Christopher Robin. "How I do love you!"  "So do I," said Pooh.  a) I love you, too.  b) I love myself. (Milne 2005:71; waw190060)</p>
Pragmatic ambiguity	<p><b>Pragmatic ambiguity</b> is triggered by the communicative situation such as speaker, addressee, time and space, and implicatures rather than by specific parts of the utterance. The entire utterance can be interpreted differently. (Winter-Froemel and Zirker 2015:305; Winter-Froemel, Munderich, and Schole Forthcoming).</p> <p><u>Example:</u>  It's cold in here.  a) The temperature in this room is low.  b) Please shut the window.  (Winter-Froemel and Zirker 2015:308; aca670004)</p>
Punctuation	<p><b>Punctuation</b> is the use of signs such as full stop, comma or exclamation mark in order to mark the structure of constituents in written language (e.g. Bussmann 2008: 807). In certain contexts, punctuation disambiguates structural ambiguities. An ambiguity might arise when punctuation is accidentally or purposely omitted.</p>

Example:

Let's Eat Grandma

a) Someone is invited to eat a grandmother (Let's eat grandma).

b) A grandmother is invited to eat something (Let's eat, grandma).

(Stubbs 2016:1; eln690001)

Referential ambiguity

**Referential ambiguity** occurs whenever an expression can possibly refer to more than just one object/person. This is, for instance, the case when a speaker uses a pronoun in a context that allows for multiple possible antecedents (e.g. Kroeger 2018:24)

Example:

Mario has jumped on the head of Toad. As a result, he could not destroy the box.

a) Toad could not destroy the box.

b) Mario could not destroy the box. (kim460004)

Reperspectivization /  
reconceptualization

**Reperspectivization** / **reconceptualization** represent two different ways of perspectivizing / conceptualizing the same extra-linguistic situation (cf. Munderich and Schole 2019; Koch 2004:424). It is a change in the perspectivization of an object or topic within a frame with the consequence that a different element of the frame is in focus than there was before.

Example:

Timm Wopp: 2081. Gibt's dann Griechenland überhaupt noch? Oder haben wir bald alle Hände voll damit zu tun, weil wir damit beschäftigt sind die ganzen Griechen aus dem Wasser zu fischen, die verzweifelt versuchen nach Afrika rüber zu schwimmen?

a) in the future, the situation of the Greeks could be so miserable that they might try to flee to Africa

b) the handling of Greece in the Euro crisis is inhuman (*Die Anstalt, Episode 13* 2015; haj040249)

Resolved ambiguity

**Resolved ambiguity** refers to examples where an ambiguity is disambiguated within the section of text considered. Winter-Froemel and Zirker (2015:313) distinguish between three basic types of disambiguation: time, context and metalinguistic strategies. There might be, however, also other disambiguating factors (e.g. punctuation, world knowledge, etc.). The counterpart of a resolved ambiguity is an unresolved ambiguity, i.e. one in which at least two readings are possible at the same time within a particular context.

Example:

For example, Köhler (1925) studied an ape called Sultan. He (the ape rather than Köhler!) was kept inside a cage, and could only reach a banana outside the cage by joining two sticks together.

- a) The ape was kept inside a cage.
- b) Köhler was kept inside a cage. (Eysenck 2006:361; kim460006)

Retrospective ambiguity

**Retrospective ambiguity** occurs when an ambiguity is not perceived at first, but ambiguity perception is triggered retrospectively by something following the ambiguous element. This may or may not lead to reanalysis (synchronic).

Example:

Once upon a time, a very long time ago now, about last Friday, Winnie-the-Pooh lived in a forest all by himself under the name of Sanders.

“What does ‘under the name’ mean?” asked Christopher Robin.

“It means he had the name over the door in gold letters and lived under it.”

- a) was called or known by the name [phrasal]
- b) his place of living was located under the name [compositional] (Milne 2005:4; waw190012)

Rhetorical question

A **rhetorical question** is interrogative in structure but has the force of a strong assertion. It generally does not expect an answer. (Quirk 1985:825)

Example:

What have the Romans ever done for us?

- a) Tell me what the Romans have done for us.
- b) The Romans have never done anything for us. (*The life of Brian*. Monty Python 1979; rom700011)

Scope ambiguity

In analogy to formal logic, where ‘scope’ denotes the range governed by operators (logical connective, quantifier), in linguistics ‘scope’ denotes the range of semantic reference of negation, linguistic quantifiers, and particles. The interpretation of scope frequently depends on the placement of sentence stress (intonation). **Scope ambiguity** often arises as a result of the interaction of two or more operators, typically quantifiers, numerals, negation, etc. (e.g. Bußmann 2008: 629). The term is also used in other disciplines. Thus, in law studies, the scope of a clause is the range of its application, for example, a clause may apply only to the referenced document or all of its pre-conditions.

Example:

Two boys are holding three balloons.

- a) Two boys are each holding three balloons. There is a total of six balloons.
- b) Three balloons are each held by two boys. There is a total of six boys. (Musolino 2009:7; aca670001)

Similarity

**Similarity** is an associative principle (as are contrast and contiguity) that relates the meanings of an ambiguous expression. Together with contrast, it represents the basis for metaphorical extensions of lexical items (Blank 2013:42-43). It describes a relation between the meanings of a polysemous word/ambiguous sentence.

Example:

In the Sermon 2 of Maurice of Sulley he says: “Li encens senefie buene proiere”. He builds in his allegorical (tropological) exegesis on the similarity between

- a) incense and
- b) prayer

in the Jewish-Christian tradition (Robson et al. 1952:2,1-66; sim180001)

Structural ambiguity

**Structural ambiguity** occurs when more than one structure can possibly underlie a sentence or complex word. The different meanings arise depending on the respective deep structure chosen. More specifically, we can speak of syntactic ambiguity when a sentence is affected (Wasow 2015:34)

Example:

I like ambiguity more than most people.

- a) I like ambiguity more than I like most people.
- b) I like ambiguity more than most people like it. (Bacskai-Atkari 2014:240; reb240003)

Syntactic ambiguity

**Syntactic ambiguities** arise, when it is possible to assign more than one logical form to a sentence (Sennet 2016). This can take the shape of several subtypes such as coordination or attachment ambiguities. In coordination ambiguities, a modifier or a complement can associate with only one or both parts of a coordination. In attachment ambiguities, a modifier has several different possible attachment sites.

Example:

The murderer killed the student with the book.

- a) The murderer used the book as a weapon.
- b) The student was holding a book when crime was committed. (brk530008)

Temporary ambiguity	<p><b>Temporary ambiguity</b> is a subtype of resolved ambiguity in which the disambiguation proceeds via time. Temporary ambiguities disappear during the processing of the utterance (Winter-Froemel and Zirker 2015:315).</p> <p><u>Example:</u>  They knew that some lawyer defended some dealers. Do you know which one?  Before we hear “one”, the structure is ambiguous between asking  a) which lawyer defended the dealers  b) which dealers were defended (Remmele 2019:248; reb240020)</p>
Underspecification	<p><b>Underspecification</b> describes the fact that language in communication is usually not semantically complete and precise, but often incomplete. For purposes of comprehension, however, it is often sufficient. When this is not the case ambiguity arises (cf. Sanford and Graesser 2006; Christianson et al. 2001; Ferreira, Bailey, and Ferraro 2002). In a literary text, a character may intentionally misinterpret the underspecified relation to create a comic effect.</p> <p><u>Example:</u>  Expressions of type “dust + noun” do not specify whether the dust needs to be added or removed. Compare  a) dust the furniture (Parish 1963:20-22; waw190046)  b) dust the cake with powdered sugar</p>
Unreliability	<p>Ambiguity in a narration can be due to its <b>unreliability</b>. Unreliabilities can evoke ambiguities through (1) intratextual signs, e.g. when the narration contradicts itself, through (2) intertextual signs, e.g. when it contradicts knowledge of other texts, through (3) further extratextual signs, e.g. when it contradicts world knowledge, and through (4) genre or stylistic signals (Booth 1961:158; Nünning and Surkamp 1998).</p> <p><u>Example:</u>  Lucan’s historical epic Pharsalia (first century AD)</p>
Unresolved ambiguity	<p><b>Unresolved ambiguity</b> refers to examples where an ambiguity is not disambiguated within the section of text considered. There is no indication in the immediate context (either preceding or following the ambiguity) that only one of the readings was intended. Thus, a resolution of the ambiguity is not possible. (W. Wagner 2020:86-87)</p>

Example: “Of course I have. Ever since I read about that ice-skater getting killed...” “Rushmore,” I muttered. “The late Eightysix”, Tim added.

“Yeah,” I said. “They finally got his number.” Charlotte sat down and waved us both to a seat.

a) understood his character, capabilities, or situation

b) judged him ready to die

c) knew his tricot number

(Horowitz 2005:107; waw190049)

Vagueness

**Vagueness** and ambiguity both describe situations of interpretative uncertainty. Unlike ambiguity which applies to cases when it is not clear which of the available meanings is chosen, vagueness involves uncertainty about the meanings themselves (Kennedy 2011). In a more narrow logical sense, a predicate is considered vague if there exist cases when it applies and does not apply at the same time (Quine 1960).

Example:

The coffee in Rome is expensive. The predicate ‘expensive’ is vague (Kennedy 2011; wie210003)

Wordplay

With **wordplay**, a specific form is deliberately chosen, because of its similarity with a more expected form. The arising contrast can be stronger or weaker, depending on a variety of factors such as semantic meaning, similarity and the concrete communicative setting (Delabastita 1996; Partington 2009; Winter-Froemel and Zirker 2015).

Example:

Mr. Gum’s bedroom was absolutely grimsters. The wardrobe contained so much mould and old cheese that there was hardly any room for his moth-eaten clothes, and the bed was never made. (I don’t mean that the duvet was never put back on the bed, I mean the bed had never even been MADE. Mr Gum hadn’t gone to the bother of assembling it. He had just chucked all the bits of wood on the floor and dumped a mattress on top.)

a) assemble the bed

b) put the duvet back on the bed (Stanton 2013; waw190036)

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### 3.3.5 Communication Level

TInCAP distinguishes between different levels of communication. This is often quite productive for the analysis of ambiguities because it may reveal similarities between seemingly very different examples from various disciplines, e.g. as regards the strategic/non-strategic use of the same instance of ambiguity (Jutta M. Hartmann, Ebert, et al. To appear).



There are three levels of communication: the innermost level, the mediating level, and the outermost level:

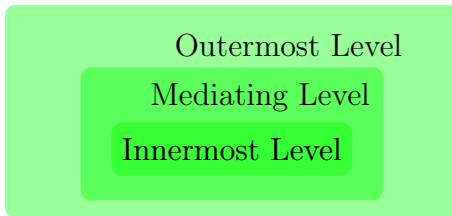


Figure 1: Levels of Communication

*Outermost Level:* The Outermost Level of communication in a quote applies to the (implied) author of a text, the director of a movie, the presenter of a speech and their respective readers, audiences, and recipients, among others. It represents the default level in our model and is, therefore, chosen if there is only one level of communication in a given example (e.g. speaker-listener, author-reader).

*Innermost Level:* The Innermost Level of communication applies to the level of characters in a literary text or to quoted communication within dialogues, among others. In the following example from BBC 4’s *Friday Night Comedy*, the level of the author(s) of the original advertisement and their recipients is annotated as the Innermost Level, while the comedian and his audience are assigned to the Outermost Level:

- (7) This is from the BBC news websites, and it’s sent in by Ben Lodge. It says: ‘Casting directors are searching Dorset for bearded men to appear as extras in a BBC adaptation of a Thomas Hardy novel. **Men who can shear sheep and women with long hair are also in demand for the production.**’” (*Friday Night Comedy, the News Quiz, Series 82, Episode 13* n.d.; haj040002<sup>5</sup>).

*Mediating Level:* This is the level of a possible mediating instance between the Innermost and the Outermost Level of communication in an example (e.g. a narrator in a literary text). This level only applies if an example has both an Innermost and an Outermost Level. TInCAP allows for a subspecification of the Mediating Level. Thus, in some examples, Embedded Mediating Levels are annotated.

*Distinguishing Production and Perception:* In most cases, the production and the respective perception of an ambiguity are situated on the same level(s) of communication. However, there are some examples where this is not the case (e.g. Metalepses). Thus, TInCAP distinguishes between production and reception.

The instance of the outermost level can be specified via adding information about who is communicating with whom.

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<sup>5</sup>For a more detailed discussion of this example, see Jutta M. Hartmann, Ebert, et al. To appear

### 3.3.6 Dimension

For both dimensions, production and perception, annotators decide whether the ambiguity is S<sup>+</sup> [strategic], S<sup>-</sup> [nonstrategic], or whether the question of strategy remains unsolved, i.e. 0 [unsolved].

The ambiguous item is considered as Dimension Production with its first appearance in the given context of the quote, no matter whether its first appearance reveals the ambiguous nature of the item or whether it requires its uptake by the perceptive side to transform a potential ambiguity into an effective one. In this line, the perception of ambiguity is not the dimension to introduce an ambiguous item but always utilizes a potential of ambiguity that has already existed before in the communicative act in focus. The fact that the perceptive side may become productive as well does not affect the decision whether an ambiguous item is produced or perceived; the decisive question is where the prerequisite for ambiguity is found first, and this is considered the dimension production.

The evaluation of the strategic character of ambiguity is based on the question whether the ambiguous item serves the function of a means to reach a particular goal in communication.

S<sup>+</sup> [strategic]: The ambiguous item serves as a means.

S<sup>-</sup> [nonstrategic]: The ambiguous item serves any function except for a means, or no function at all.

0 [unsolved]: The strategic character of the ambiguous item is hard or impossible to figure out.

Cases of immediate disambiguation, i.e. cases in which the ambiguity of an item remains potential and does not become functional throughout the whole communicative act, can be often found in TInCAP nonetheless. Such immediate disambiguation involves, among others, cases of spoken language in which potential distinct interpretations are ruled out by a particular prosody. In such and similar cases, the immediate disambiguation is annotated as production and perception 0 [unsolved]. The respective disambiguation trigger is usually made explicit in the comment field.

### 3.3.7 Quantitative Classification: Triggering Level and Range

The quantitative classification determines the scale of the trigger of the ambiguity (Triggering Level) and the scale of the area influenced by this ambiguity (Range). The combination of both yields an instrument for comparing entries from different disciplines and of different medial types. Through categorization on the same level, we are able to compare, for instance, a figure within an image (media science) with a single phrase within a paragraph (linguistics, literary studies).

For every Annotation of an Entry, the Triggering Level as well as the Range of the ambiguity are annotated.

- (a) Triggering Level: On which level is the ambiguity triggered?

(b) Range: On which level does the ambiguity have an effect? Up to which level does the ambiguity matter?

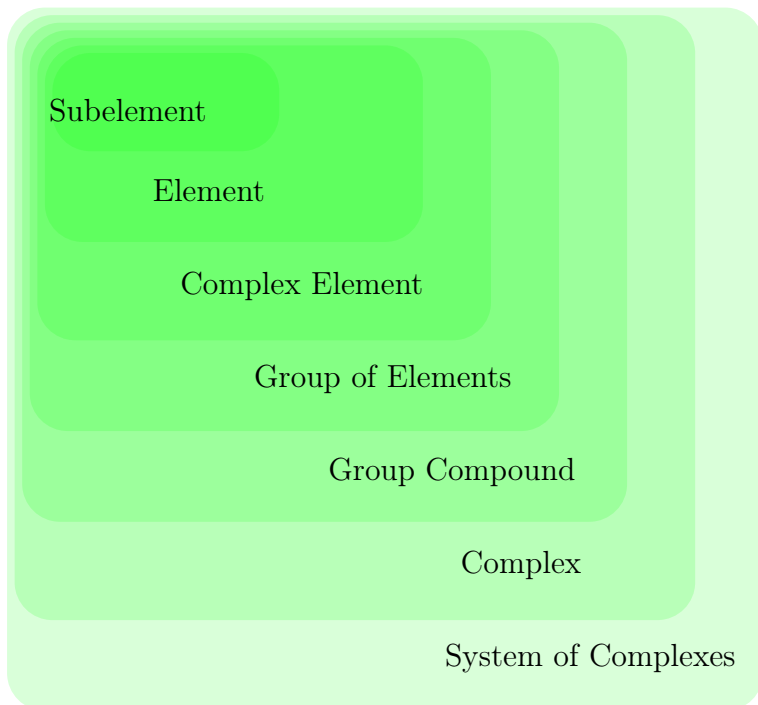


Figure 2: Levels for the quantitative classification

Figure 2 shows the possible levels for the quantitative classification. To facilitate the application of the quantitative classification to entries from every discipline, we chose the names of the levels to be as neutral as possible, i.e. not to come from one of the participating disciplines. The structure of the levels mirrors the division of the human body (biological perspective), with the inner levels being part of and building up the outer levels. Each discipline can develop its correspondences. In this manual, we give general definitions for the levels as well as correspondences for language studies and pictorial studies.

Category	Biology	Language Studies	Pictorial Studies
<b>subelement</b> dependent elements which differentiate between meanings or carry meaning themselves	nucleus, electrons	phoneme, grapheme, morpheme	—

<b>element</b> independent elements which are clearly distinguishable from each other, carry meaning, and may consist of subelements	atom	word	—
<b>complex element</b> consisting of two or more elements, a complex element forms a structure which is not self-contained and therefore expandable; it may be composed ad hoc or be an established component	molecules	phraseme, single phrase	figure
<b>group of elements</b> composed of one or more elements and/or complex elements which may be structurally linked, it forms a self-contained unit of meaning	cell	sentence	group of figures
<b>group compound</b> the part of a whole which carries a message, thematically essentially self-contained, and structurally and/or thematically separated from the whole it belongs to	tissue	section of text/discourse/speech	picture (co-text)
<b>complex</b> a network of thematically, structurally and/or functionally linked sub-units (groups of elements, group compounds), separated and independent from other complexes, and complete in itself	organ	text; discourse; speech	picture and circumstances of reception (context)
<b>system of complexes</b> an in theoretically indefinite number of thematically, structurally and/or functionally comparable complexes	body	thematically, structurally and/or functionally linked texts/discourses/speeches in comparison	linked pictures in comparison

Table 5: Definitions and applications of the levels for the quantitative classification.

### 3.3.8 Comment to Annotation

Some examples are connected to comments. There, you can find additional hints or notes. Also, there might be explanations when the annotation is controversial.

### 3.3.9 Author of Annotation

In this field, you find the abbreviation of the author of the annotation.

### 3.3.10 Connected Annotations

Often, one entry allows for several analyses: the focus on either the producer or the percipient may change the annotation, the ambiguity may be treated differently on different Levels of Communication, several elements in one paragraph may be ambiguous, etc. Thus, there might be several annotations for one ambiguity. They are connected via “additional ambiguity” and “change of communication level”.

#### 3.3.10.1 Additional Ambiguity

This type of connection is used if there are several instances of ambiguity within one Quote, as in the following example:

- (8) “Hamlet: Whose grave’s this sirrah?  
Gravedigger: Mine, sir. [...].  
Hamlet: I think it be thine indeed, for thou liest in’t.  
Gravedigger: You lie out on’t, sir, and therefore ’tis not yours.”  
(Shakespeare 2006; brm020012)

Annotation 1 (Relevant Part = Whose):

- Paraphrase 1: Hamlet asks whom the grave is made for
- Paraphrase 2: Hamlet asks who made the grave

Annotation 2 (Relevant Part = liest):

- Paraphrase 1: Hamlet thinks it is the Gravedigger’s grave because he is currently located in it
- Paraphrase 2: Hamlet thinks the Gravedigger is telling a lie inside the grave

Annotation 3 (Relevant Part = lie):

- Paraphrase 1: Hamlet is not currently inside the grave
- Paraphrase 2: Hamlet is telling a lie outside of the grave

### 3.3.10.2 Change of Communication Level

This type of connection is used if there are multiple annotations of one ambiguity due to a change of the Communication Level, as in the following example discussed in W. Wagner (2020:125):

- (9) “One day he went to King Big-Twytt, who was eating a bathtub of roast chicken, custard and chips, and said: ‘King - I want a licence to catch ye dragons.’ ‘What?’ said King Twytt. ‘But ye dragons are dangerous! They eat ye farm animals.’ ‘So do we,’ said Sir Nobonk, ‘and no one says we’re dangerous.’ ‘Yea, very well,’ said King Twytt, ‘I will give you a licence, but be it on your own head.’ So Sir Nobonk strapped the licence to his head.”  
(Milligan 1982; waw190004)

Annotation 1 (i1waw190004):

Communication Level: Innermost Level  
Dimension: PS – /RS –

Annotation 2 (i1waw190004):

Communication Level: Outermost Level  
Dimension: PS + /RS 0

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