

Appendices

Appendix A1

Crossing the Bar

Sunset and evening star,
 And one clear call for me!
 And may there be no moaning of the bar,
 When I put out to sea,
 But such a tide as moving seems asleep,
 Too full for sound and foam,
 When that which drew from out the boundless deep
 Turns again home.

Twilight and evening bell,
 And after that the dark!
 And may there be no sadness of farewell,
 When I embark;
 For tho' from out our bourne of Time and Place
 The flood may bear me far,
 I hope to see my Pilot face to face
 When I have crossed the bar.

Alfred Lord Tennyson

Appendix A2

The Motive for Metaphor

You like it under the trees in autumn,
 Because everything is half dead.
 The wind moves like a cripple among the leaves
 And repeats words without meaning.

In the same way, you were happy in spring,
 With the half colors of quarter-things,
 The slightly brighter sky, the melting clouds,
 The single bird, the obscure moon—

The obscure moon lighting an obscure world
 Of things that would never be quite expressed,
 Where you yourself were never quite yourself
 And did not want nor have to be,

Desiring the exhilarations of changes:
 The motive for metaphor, shrinking from

The weight of primary noon,
The A B C of being,

The ruddy temper, the hammer
Of red and blue, the hard sound—
Steel against intimation—the sharp flesh,
The vital, arrogant, fatal, dominant X.

Wallace Stevens

Appendix A3

Snow

The room was suddenly rich and the great bay-window was
Spawning snow and pink roses against it
Soundlessly collateral and incompatible:
World is suddener than we fancy it.

World is crazier and more of it than we think,
Incorrigibly plural. I peel and portion
A tangerine and spit the pips and feel
The drunkenness of things being various.

And the fire flames with a bubbling sound for world
Is more spiteful and gay than one supposes -
On the tongue and the eyes on the ears in the palms of one's hands -
There is more than glass between the snow and the huge roses.

Louis MacNeice

Appendix B

Transcribing conventions adapted from Hatch (1992).

- (.) short stop lasting no more than two seconds
- (...sec) transcription indicating a long stop lasting three seconds and more.
- :lengthened Syllable
- :More lengthened syllable
- ((?)) unintelligible remark
- (trans) translated comments.
- () fieldworker intervention.
- ... cut off discourse
- written material
- FW: fieldworker
- ST: student
- ?: indicates a rising intonation.

Appendix C

Appendix C1

(D)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (.) mm there's always a kind of a little singsong quality to Tennyson's poetry that makes it seem quite it's quite persuasive in its rhythm (.) Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home (.) twilight and evening bell and after that the dark and may there be no sadness or farewell when I embark (.) for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (.) so just kind of thinking what's the rhythm in each line (.) so there's six syllables six syllables ten six it's fairly uniform so (.) I'm counting and there seems for the most part to be alterations around six and ten syllable lines with the occasional four-syllable line (4 sec) interesting this central concept of crossing the bar and this combination of the idea of crossing the bar and putting out to sea (.) I'm always quite hesitant in making any claims about water imagery or metaphors of the sea or water in poetry because the sea is something something so formless essentially water is formed (.) water fills the shape of its container and the sea is not something which can be necessarily be harnessed with any visual clarity so its metaphorical use is far more essential to the meaning or the understanding of the poem rather than its immediate or physical or visual literal implication (5 sec) so a few lines stand out (.) in particular when I put out to sea (3 sec) but such a tide as moving seems asleep and the flood may bear me far these lines explicitly mention these metaphors of floods or water as this idea of a journey or some inevitable conclusion this crossing of the bar which is referred to (.) how many times the bar referred to once twice (.) moaning of the bar and crossing of the bar sunset and evening star and after that the dark (.) finally there's this idea of a pilot in the penultimate line of the poem (.) which is (3 sec) which is presumably a metaphor for God or a divine power in Tennyson's case (.) sunset and evening star and one clear call for me (3 sec) and one clear call for me and may there be no moaning of the bar when I put out to sea when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home (.) these lines are more interesting to me now (.) twilight and evening bell and after that the dark and may there be no sadness or farewell when I embark (3 sec) for tho from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (.) time and place are given capital letters along with pilot (.) but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home (.) that's my favourite quatrain (.) just going to highlight that (.) the bar as a sandbank perhaps quite close to the shore something which can be reached at low tide (.) is very important such a tide (.) asleep so presumably the bar creates this sound in the poem which this tide waves batter against it create this source of noise and

presumably kind of interruptions in the tide when that which (.) twilight and evening bell and after that the dark (.) these times of the tide changing (.) sadness may there be no sadness of farewell when I embark (.) so when I have crossed the bar interesting this idea of crossing over a point of activity within the tide crossing the bar (.) could refer to the speaker within this poem literally heckling turning to the sea and walking out across the sand reaching the bar flimsy idea not flimsy perhaps but a bit embarrassing idea of giving a voice to the waves as they return to the sea that which drew from out the boundless deep turns again home (.) may there be no sadness or farewell (.) presumably (.) it is a reference to the recurrent nature of time and place especially in regard to the sea coming in and out Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark (4 sec) and may there be no sadness of farewell when I embark (.) for tho' from out our bourne of time and place (.) bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar now that we've established what the bar is I'm curious as to what the bar would be moaning the moaning sounds kind of ghoulish and distressed whereas presumably the sound of the bars or the sound of the waves on the bar is kind of more a constant crashing sound (.) but such a tide as moving seems asleep this personification of the tide seeming asleep is perhaps more in keeping with the formless nature of the water metaphor the tide is not something in which you can identify individual movements it's rather one huge formless mass too full for sound or foam too immense to be articulated or too immense to be given shape (5 sec) then perhaps I'd try to::: to work through this a metaphor at a time now that I've had a fair read over the thing (.) sunset and evening star this evening star metaphor first metaphor ushers in this idea of passing of time momentum movement through time and space charting the days or charting the time or charting destinations against stars (.) so the evening star is probably more important than the sunset image here and one clear call for me (.) whether the clear call is eh the clear call is perhaps either a compulsion that the speaker feels or a literary signal from which comes from the sea or from on land I think this clear call becomes more interesting later on with the idea of the flood and the flood bear me far (.) and may there be no moaning of the bar this metaphor of the bar moaning is still confusing to me so I'll come back to that one when I put out to sea (.) this is a fairly clear metaphor you put someone out to sea put someone out to grass put someone out to pastures new put out to sea is you know voyage into the unknown ageing (.) dying leaving and of course the problem of sea metaphors as I was saying earlier is that they are so formless that the idea of a human mentally putting out to sea mentally taking a voyage into formlessness and the unknowability of the sea or of life beyond the present instant (5 sec) seems to be a useless sorry useful metaphor (.) but such a tide as moving seems asleep so again problematising the idea of putting out to sea when the tide's meant to be asleep too full for sound and foam when that which drew from out the boundless deep turns again home (.) that which drew from out (.) there's something elemental with this metaphor not he not who but that which drew from the boundless deep (3 sec) again something kind of perhaps a reference to the gravitational effects of the moon reference to celestial bodies which we see in sunset and the evening star and the idea of twilight the tide's being controlled by the gravity of celestial forms interesting idea that the sea has anywhere to return home to as if away from the beach away from the shore away from whatever bay the speaker's standing in the water can return to somewhere (4 sec) twilight and evening bell and after that the dark (.) so dark here's obviously not just the result of the sun setting the dark it's

probably linked to the sun metaphorically putting out to sea something foreboding and unknowable something which is potentially frightening although immediately felt (.) and may there be no sadness or farewell when I embark so again (.) this idea of embarking is kind of sea-faring speaker is fully aware of the voyage destiny or inevitably and seems to have made his peace with the passing of both time and place as he gives them you know proper nouns in the next line (4 sec) for tho' from out our bourne of time and place (.) it doesn't quite scan for me (7 sec) the flood may bear me far it's quite interesting to see the rest of the imagery and metaphors has been relatively peaceful not a lot of motion in the poem until the idea of a flood the idea of a deluge which is a metaphor for initial vitality or energy or life (.) rather an early life compared to this idea of journeying putting out to sea when the tide seems asleep as expressed in the earlier half of the poem (.) it's interesting pilot face to face interesting (.) more explicitly a nautical reference pilot is someone who charts the journey a pilot has I suppose at the time in which this was written in the 19th century (5 sec) the pilot I took pilot to be to mean (.) nautical term presumably the pilot that charts the cross or marks the atlas (.) I hope to see my pilot face to face when I have crossed the bar (.) presumably the final metaphor for the poem (.) ok the bar removed from the land (4 sec) or (.) removed from land time and place the sea resides beyond the bar and makes temporary recursions beyond the bar towards the shore (.) I don't quite feel I've cracked it with this poem yet (.) a few particular lines stick out put out to sea (.) that which drew from the boundless deep the idea of embarking (.) one clear call for me returning to one clear call with a lot more consideration seems to be kind of a resignation of what he seems now to be (.) an inevitable journey I suppose it to be (.) simplest interpretation is aging dying relocation (.) it doesn't bring any other poems to mind immediately which is embarrassing given that a lot of the imagery is familiar (.) so this moaning of the bar metaphor is the one causing me the most difficulty why moaning still not continually the bar (.) bar is (3 sec) personifying this idea of moaning doesn't quite chime with the rest of the speaker's utterances within the poem Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea (.) but such a tide as moving seems asleep too full for sound and foam (.) when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark (.) and may there be no sadness or farewell when I embark I'm just scan reading over and over again which I don't think is making any sense from I'm trying to think of lord Alfred Tennyson poems and all that I can remember is Locksley hall and even then I can't remember that (.) there seems to be quite a collection of very unwieldy metaphors and they are very common commonly used by bad poets Tennyson is quite obviously not a bad poet (.) sun sea time place sailors God these are some large scale metaphors for poetry or within poetry they're very familiar they're very familiar commonly used sea sky planets stars god or time but also used commonly badly they are commonly used (3 sec) because they are universally recognisable and they communicate something of the vast intentions of the poem because they are so vast because they they become extremely (.) the sea water in general is such an unwieldy metaphor because you know the water in my glass is held within my container the sea is lost the form is lost and the meaning is lost. sunset is something which is typically romantic romantic indications (3 sec) circularity of time the daily recurrence of the sunset the tide the evening even the evening bell which rings to denote man's demarcation of time against the natural demarcation of time (.) and I think it's these three simple lines (.) Tennyson perhaps reassures how unwieldy these recurrences are natural events can seem (.) final quatrain and conclusion makes presumably a spiritual or religious sense of these almost inarticulate responses we have

to such momentous images such as the sea or the sun setting (.) you know the idea of the sun setting which are taken for granted because they are the background of life but (.) when they are considered they become overwhelming images metaphors for the continuation or for the progress of human life (.) I think I may just be repeating myself now (.) I'm reading back over in my head again and again (.) bar if the bar is a luminal barrier a submerged luminal barrier the interpretation I'd give is a point of no return a point of departure how certain am I mmm fairly certain then evening star (.) as a metaphor I suppose is a symbol of resignation this night-time kind of (.) evening star clear call destination resignation (.) moaning I'm uncertain about (.) I would perhaps suggest moaning speaks to the distress in the sea caused by the bar but not necessarily distress in the speaker (.) this idea of putting out to sea I do like a lot embarking out to sea on a journey into the unknown perhaps death essentially (.) so I'm fairly certain but such a tide as moving seems asleep too full for sound and foam this for me speaks to the kind of forbidding form or formlessness of the sea and I suppose the fluidity tide is a measure of time and time here seems asleep to be both a fluid and a fluid concept not a concept which is in a fixed state the tide seems asleep but although obviously that can't be the literal case so probably best to (.) best interpretation is a measure of time which speaks (.) the fluidity of time or temporality would be more accurate (.) too full for sound and foam again too full is the same idea of the forbidding mass of the sea the forbidding scale not mass it is unknowable kind of inarticulate this is why the sea is such an alluring image for the poet because it seems so inarticulate (.) that which drew from the boundless deep that's one I missed first time around (.) that which drew (.) elemental force is very interesting the boundless deep of course is the sea boundless is the boundless deep which consider with relation to the flood later on shows something of the scale and force and kind of elemental power the kind of total saturation of our environment by flood something else which is boundless man's mind and internal imagination the deep I'm not quite (.) an interesting idea of the boundless deep (.) it can't be measured but it can be conquered to an extent (.) the idea seems to be here that man at first conquers his mind conquering his own conception perhaps (.) the limitless quality of the deep potentially home (.) the idea that the tide turning home is excellent turns again home (.) routine eh (4 sec) home this idea of the turning again is more obvious than this of:: (5 sec) why it's turning over rather than (.) what I want to say about this idea (.) a natural destination is what I'm trying to say as twilight and evening bell seem to be the same as the sunset and the evening star and after that the dark some sort of clear death or the unknown no sadness of farewell resignation acceptance (.) I think it's a poem about understanding and of course embark it could be read as the same it's a mental voyage as well as a physical voyage eh for tho' from out our bourne of time and place the flood may bear me far time and place (.) time and place here temporality the flood may bear me far (.) I hope to see my pilot face to face (.) the pilot is the person who understands the voyage charts or plots the route I hope to see my pilot face to face when I have crossed the bar (.) the pilot is the person who is the navigator and plots or charts the route the person who oversees the voyage so when I have crossed the bar (.) potentially speculation of speculation into the journey it is acceptance into the unknown (.) he's resigned to the idea he seems to understand easy use of quite large metaphors suggest he understands the magnitude of the journey.

Appendix C2

(D)'s think-aloud protocol in the poem "The Motive for Metaphor".

You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x excellent very good it seems like a it initially seems like a poet showing up about his own understanding of the motivations behind the uses of metaphors in poetry kind of work through this one You like it under the trees in autumn again this seems similar to some of the imagery used in the Tennyson poem Crossing the bar in that the central metaphors in crossing the bar were very familiar metaphors (.) the sea the sun whereas here we have slightly more metaphors which Stevens is clearly kind of satirizing as easy to become clichéd (.) You like it under the trees in autumn which when you first read the poem sounds like someone having sex under the trees because everyone is half-dead and this idea he's almost rolling his eyes the tree's alive but the leaves are dead he seems to be kind of making a joke about this common or easy imagery or rather (.) this very obvious appeal to a dual concept of something living surrounded by dead things stereotypically clichéd (.) how poetic the idea of autumn is the seasons changing (.) autumn is as a metaphor for the ageing of the person before the winter before they grow old and die the wind moves like a cripple among the leaves and repeats words without meaning and the metaphor here refers to howling (.) here you have inarticulate sound we have the wind blowing it can (3 sec) the wind the wind has no meaning although within poetry the idea of wind being harnessed inferred upon this wordless sound and this is I suppose this is one of the central concepts of poetry and (.) you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning how do we separate the word itself and its meanings and all of its inherent implications and associations meanings from the sound of that word the words without meaning the utterance which is not a word kind of problematizes that concept I think this is very interesting (4 sec) a little more bit than the preceding three lines which initially seems to be he is satirizing the familiar imagery in the same way you were happy in spring again by referring back to spring this refers to the outset of life (.) like a happy child with the half colors of quarter-things so things becoming more obscure more difficult to express metaphor upon metaphor (3 sec) things become half things become half again become quarter things this idea of things quarter things the very stuff of poetry the things that the poet writes about become more obscured the slightly brighter sky the melting clouds the single bird the obscure moon slightly brighter sky slightly seems like a very weak descriptive word in the poem the obscure moon lighting an obscure world of things that never be quite expressed seems to be an overwriting of the concept of creating poetry how do you express something which is always just on the tip of your tongue or always at the corner of your eye how do you articulate a sense which in essence will always be inarticulate or prearticulate how do you express something inexpressible the thing itself

the meaning itself the message itself you look for such a thing in poetry (4 sec) will never be (.) rather it will be a collusion of metaphors a collection of (.) half colours and quarter things where you yourself were not quite yourself I think this is a fantastic lines and presumably following my kind of initial ideas of this what would I call it this I suppose I'd call it a commentary on writing poetry for me (.) seems to suggest the idea of speakers within poetry the idea that these speakers are commonly interpreted as being something between the poet and the construct that the poet makes the poet writes the poem and in doing so creates the speaker (.) very common in close readings of poem you yourself were never quite yourself (.) assert that the speaker is an abstraction of the poet himself the speaker of this poem is simultaneously Wallace Stevens and not Wallace Stevens an abstraction of the poet suspended somewhere between the writer and the reader you yourself were but the image is obscured by metaphor simile personification and the person who has written the poem is never quite himself is obscured by some sort of narrative construct speech situation and did not want nor have to be (.) something of the kind of black humour in operation there seems to be some black humour in operation in this poem a kind of bitter irony here giving lie to much (3 sec) frivolity perhaps he did not have to do it nor want to do it he did it through some other compulsion change of the tone here desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being I think this is perhaps the toughest stanza in that the poem ends on these two very stern-sounding stanzas I wonder quite what I mean myself as I'm saying this (6 sec) reading it back in my head I'm aware with this stanza I'm very aware at not spending as much time as in the Tennyson poem in looking at line lengths rhyme scheme meter with this poem I very quickly made myself comfortable with this idea of the collection of familiar metaphors and now I've stopped with these two final stanzas and I'm thinking about them a little bit more (5 sec) primary noon is standing out the motive for metaphor is obviously the title of the poem the abc of being Primary noon primary noon primary noon primary noon (7 sec) there's something about the classroom here you learn the abc of being what is the abc of being the abc of being is just I or me primary noon that's probably kind of written a few notes on my page eh with these kind of very these very kind of first draft interpretations I think what I'm leaning towards is this idea that the motive for metaphor being the way in which the speaker will always struggle quite to express perhaps any conception of their self clearly You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be (.) desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x it's quite an excellent last line but again I find the first three stanzas fairly easy to be at ease with with these last two stanzas I've kind of ground to a halt somewhat (.) the red and blue for Wallace Stevens very familiar American imagery the hard sound (.) steel against intimation the sharp flesh the vital arrogant fatal dominant x what's this x this x could be read as this earlier idea of the thing the quarter thing the earlier idea of the thing the idea of poetry this concept which is to be read as the concept of poetry or the route of the metaphor itself the ruddy temper of the poet the hammer the poet as the craftsman?

the hard sound (.) this is literally the poet at the point of composition as he crafts or kind of sculpts hard sounds against the flesh the very real human aspect of writing poetry (.) the vital arrogant fatal dominant x or is the x the poet the vital arrogant and essentially fatal dominant x (5 sec) I keep returning to this the weight of primary noon the a b c of being the weight obviously the weight here is referring to the magnitude of the concept the gravitas of the idea the importance rather than the physical weight of being the language of poetry the kind of school classroom learning of reading writing literature poetry words language etc and then working backwards again (.) desiring the exhilarations of changes which I suppose in a very simplistic and reductive way could be read as the changes caused by metaphors the exhilaration that the poet finds in the correct metaphor the correct transformation of the literal image to the literal image (.) the best possible words in the best possible order the best possible metaphors (.) You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things (.) the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes (.) the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue (3 sec) the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x so I've managed to read into most of this apart from the expression of steel against intimation which reminds me of Yeats when he says Shorn against ruin or shored you against my ruin you kind of steal yourself against intimation kind of the poet's own internal sensor or editor the poet's awareness of the artifice or even the fraudulence of his own craft the poet's awareness of the things which he writes which are abstractions or intentionally confused or confusing so moving right back to the start this you at the start of this poem who is this you is the you an address to the poet or to the reader who is the person who likes it under the trees in autumn So the person who likes it under the trees is the person who like metaphors you like it under the trees in autumn (.) when in the same way you were happy in spring (3 sec) I think perhaps I like this poem I don't think I've read enough Wallace Stevens each time I read him I think he's very good (3 sec) you as the abstraction of the poet you like it under the trees in autumn (.) like a cripple among the leaves a cripple among the leaves the poet's ageing and deterioration the tree deteriorating like a cripple among the leaves. I think you (.) he also mentioned half-dead half dead not fully dead half dead yeah half dead is like the half colours or quarter things everything is not quite there everything is very metaphorical half dead the kind of this suspended idea or suspended idea or suspended animation (.) repeats words without meaning I did like this repeats words without meaning (.) inarticulate happy in spring half colours or quarter things excellent kind of the dilution of the kind of real image metaphor good slightly brighter sky melting clouds obscure moon kind of ideas of the slightly brighter sky intentionally kind of limp language doesn't merit the distinction they seem to be like familiar images for poetry the single bird always addressed to an individual bird rather than a flock of birds so slightly brighter sky obscure moon the obscure world the obscure moon lighting an obscure world is kind of (.) that's illuminating poetry there things which would never be quite expressed you yourself were never quite yourself great abstraction of the poet ok the obscure moon lighting an obscure world well the moon is something which illuminates which casts light on things (4 sec) my interpretation is that metaphors illuminates poetry so we have the obscure world of the poem the obscure moon the image or the metaphor my

interpretation refers to the (.) and did not want nor have to be (.) this idea of frivolity (.)
 the obscure moon lighting an obscure world of things that would never be quite
 expressed where you yourself were not quite yourself and did not want nor have to be
 (.) desiring the exhilarations of changes (.) these are more difficult I think the
 exhilarations of changes is a very interesting way to talk about the poet's own
 satisfaction in the completion of a poem poetic satisfaction the motive for metaphor (4
 sec) so what do I say about this Eh I suppose the poet's own compulsion compulsion to
 write poetry (.) shrinking from the weight of primary noon this is the tough one I still
 don't have (.) I'm still not convinced about this (.) the hard sound steel against
 intimation the abc of being is perhaps easier primary noon high noon the abc of being
 learning to read write poetry the ruddy temper (.) ok the motive for metaphor (3 sec)
 shrinking from the weight of primary noon to reduce something do you think? to shrink
 to reduce shrinking from the weight (.) safer to express something something which is
 universally acknowledged as something different the hammer the ruddy temper poetic
 craft eh the hard sound sharp flesh the fatal arrogant dominant x I like this idea of
 reading of kind of very obscure moon with the primary noon and the primary noon is
 weightier than the obscure moon it's a safe or appealing metaphor (.) rather the poet
 reverts to metaphor the ruddy temper the sharp sound the ruddy temper hammer against
 intimation (3 sec) the hard sound the correct idea of assonance sibilance steel against
 intimation again this is kind of difficult this idea of almost fortifying the poem
 fortifying it with this quite elusive obscure language So the (.) take it as a whole (3 sec)
 Drawing a line on sharp flesh hammering steel (3 sec) craftsmanship (.) quite a physical
 exercise almost kind of violent whereas flesh is soft and vulnerable (.) a relationship
 between the human element of poetry and the technical element of poetry (3 sec) the
 material which would be moulded or sculpted remoulded or resculpted (.) battered into
 shape by the hard sound (.) the hard flesh thinking of the human and technical aspects
 (.) the hammer the poet as the craftsman last line vital vitality of an arrogant
 swaggering confident fatal deadly dominant all-powering overwhelming but I wonder
 why the four together x as the poet or the poet's own compulsion towards metaphors
 but why is it fatal why is it so.

Appendix C3

(D)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses the room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think (.) incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various (.) and the fire flames with a bubbling sound for world (.) for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses this is fantastic (3 sec) suddenly spawning suddener plural crazier drunkenness of things being various more than glass (7 sec) I'm thinking about snow as an excellent metaphor within this metaphor yes snow I think that snow itself is an excellent metaphor within this poem as a whole (3 sec) I'll go back and I'd like to look through each line individually but it immediately struck me that snow is the perfect image for this idea of world is suddener than we fancy it (3 sec) the drunkenness of things being various which is an exciting line (.) there is more than glass between the snow and the huge roses (.) snow as a state is very unstable snow is not liquid snow is not a solid snow is this fleeting instant of frozen water which as soon as we touch it disappears (.) can't hold snow in your hands (.) snow unless you pack it tightly into a snowball you can't hold a snowflake in your hand it's not a solid it exists in a perfectly fluid state snow is always in a permanent border state (4 sec) there is more than glass between the snow and the huge roses when the snow lands on the roses presumably it begins to melt the snow on the roses will freeze them and kill them (3 sec) there's far more than simply a simple snowflake and a naturally occurring poetic image of the rose there's the changing state between them and this concept of the border the boundary the glass the bay window so the room was suddenly rich suddenly the room wasn't rich the room wasn't always enjoyably rich it's the moment of this realization the moment of finding the snow packed up on one side of the window the huge roses on the inside of the room and the snow and the glass the room becomes suddenly rich and the bay window was spawning snow and pink roses against it soundlessly collateral and incompatible fantastic world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural this idea of plurality (5 sec) I'm thinking of the line of MacNiece that it's not possible to stop in the same room twice and this poem seems to do something very similar perhaps more importantly the idea of temporality the idea of the constant renewal of time having a kind of spatial effect (.) more of it than we think there is more to a fixed location in space there's that kind of fixed location in time or the other way around there's more in the fixed location in time (3 sec) and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands (3 sec) you can't catch it on your tongue can't catch it in your hands it makes no sound there's this vast distance this physical state this is a fantastic poem very irregular so snow as a whole snow is a metaphor this idea of the state or the fluidity of the state eh it's neither a::: a solid or a

liquid the room was suddenly rich this seems to be the central concept of the poem two images working in harmony (.) but there's this idea of suddenly suddenly the transfer from one state to another suddenly is this idea of a frozen instant suddenly (3 sec) the sudden awareness suddenly speaks to the instant the great bay-window was spawning snow and pink roses against it (3 sec) I don't think there is any metaphor with the pink roses I think this is a very literal image this is the very physical poem rather the poetry exists in recognizing the importance of these states or these ideas so why say spawning snow spawning instead of say collecting or covered (3 sec) soundlessly collateral and incompatible it's just stunning (.) collateral and incompatible and again this doesn't seem to be a particularly problematic metaphor it's a very matter-of-fact it's very concise it's concise to the point of problematic because it's very very specific language (.) about very specific images rather this is a direct and intelligent analysis this juxtaposition world is suddener than we fancy it I think this is incredible world is suddener than we fancy it suddener like a snowdrop caught in a hand suddener is a ridiculous word but it's perfect I'm not entirely sure why it's perfect but simply it's (4 sec) these snowdrops these snowflakes on the tongue on the eyes on the ears in the palms of one's hands' they become like photographs take a photograph of something and you have a frozen image like a certain space in a certain time documents of the recognition of temporality (4 sec) the cameras the:: snowdrops these are the instruments of temporality fleetingly there is no instant that you can hold a snowdrop in your hand there is only one instant that it exists as a snowflake before it becomes water in your hand (4 sec) because there is this change in state change in time and place world is suddener recognition of temporality passing world is crazier and more of it than we think crazier is the same as suddener this ridiculous slang word more of it than we think seems to refer back to the idea of suddenly rich (4 sec) world is crazier and more of it than we think incorrigibly plural (.) more of it than we think there's more of the world than we think there are not just the spaces we inhabit but the world we inhabit the world simply more than one instant or one frame the world is a succession of instants (.) the poet understands the passing of time perhaps to quite a technical extent whereas we looked at the passing of time in Tennyson as being something seen in the distance where time is this incredibly huge or lifelong journey from sunrise to sunset and then we sail off into the dark unknown for MacNiece time he is very aware of the immediately near future of ageing and dying what happens when I cast a snowflake in the next few seconds the future in this room for the next few seconds there is more of the world than we think the shutterings of a camera there's these constant exposures I think this is the idea here so there's how to put this down in words I'd say (.) ok incorrigibly plural yes this is very similar to the soundlessly collateral and incompatible however here I think plural does operate as a metaphor (3 sec) I don't think the tangerine's metaphorical he is literally eating a tangerine spits the pips pips like the roses the snow these are just natural images (3 sec) the drunkenness of things being various this is a gorgeous line I think these things being various plural is quite an intoxicating way to think it's quite a seductive way to think about time and space this idea of things being plural and various and crazy and sudden and spiteful and gay but the drunkenness of things being various is a delight a surrender to this idea rather than clinically analyse this idea which perhaps he does with the soundlessly collateral and incompatible or the incorrigibly plural it's quite precise language (.) drunkenness surrenders to this idea of language perhaps acceptance almost helplessness in the face of society he enjoys this it's quite a lusty activity the drunkenness of things being various (3 sec) the drunkenness of things being various for me the drunkenness suggests a kind of quite willing acceptance from these kind of head-spinning concepts

willing acceptance and a sense of surrender to things being various (.) this word things has recurred as well the Stevens' poem things the hard and vast matter of poetry is things being various these are almost infinitely describable the poet's aware of the images of the things he's trying to describe use any succession of metaphors simply acknowledges them for what they are express them as the potential for variety rather than attempt to express that variety by example this makes this not a metaphor and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes (.) ok world is more spiteful and gay than one supposes I like this dropping of the articles from the line it's quite Audenesque for world is more spiteful and gay than one supposes (3 sec) more spiteful and gay than one supposes so obviously gay refers back to something quite enjoyable something quite (.) he wilfully surrenders (.) but it is spiteful curious as to thinking of a bitter-sweet acceptance on the tongue on the eyes on the ears in the palms of one's hands again this refers to catching the snowflake there is more than glass between the snow and the huge roses this idea of glass more than glass is the the glass and the bay window the glass and the bay window separates the inside interior comfort from the outside world but there's no distinction between the natural world and the manmade world (.) obviously the tangerine pips that have been spat out glass is obviously this manmade state whereas the snowflake the roses are all natural but there's more than this manmade material the (.) the luminal boundary of the window the is border of space and time temporality presented by this recognition for the recurring image (.) this inability to actually capture the snowflake manmade world and the natural world also something to do with the idea of the fixed state where the flower is wilting and dying in every (3 sec) the glass is the only frozen state in the poem the glass is suspended in time (3 sec) pips the passing of time and the snowflake the roses the room was suddenly rich and the great bay window was spawning snow (.) the room can be transformed by the recognition or the juxtaposition but the things within the room are not transformed it's more than glass I suppose (.) physical state of the glass compared to the natural imagery (.) the passing of time I enjoyed this poem the most I wonder whether there's anything else that we've perhaps missed this bubbling sound this kind of water image the rest of the states within this poem are water-based presumably (.) presumably the water in the vase that the roses are sitting on fire flames for the bubbling sound there's a reference to these exploration of physical states yes like the central image of the poem he's simply just eating a tangerine there's no trick or riddle to be solved no they're not and they're used in very different ways they are used to point out how unnecessary they are I suppose (.) I think I've covered everything for this one.

Appendix C4

(A)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam (3 sec) when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness or farewell when I embark may there be no sadness or farewell when I embark (.) Ok for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (6 sec) so I interpreted crossing the bar as a metaphor for death so he says I am crossing the bar I mean obviously this is not a reference to a sea journey but we can trace death with reference to the notion of a journey particularly a nautical one so bar may be some kind of a ship or some kind of reference to a course of navigation but I preserve crossing the bar meantime (5 sec) oh that makes sense then so I interpret it as death so obviously he wants to say that they don't like others to see me when I am dying (5 sec) I am little bit confused here I am not sure what tide means but it's obviously about being borne towards a kind of afterlife or some other kind of destination once he crosses this bar it suggests that there is an alternate destination (.) there is also twilight and evening bell which may also be suggestive of old age twilight years coming to an end evening bell the last bell before death and after that the dark obviously he dies (.) and the flood may bear me far which is obviously dependent on your life how you behaved in your life and Pilot I thought would be some kind of creator or deity figure some kind of divine figure so I hope to see my pilot face to face which can be interpreted as some kind of God figure when I have crossed the bar (3 sec) lots and lots of references to death but obviously placed within an overall metaphor of a journey so obviously crossing the bar the title I see as a some kind of crossing which is suggestive of a journey so crossing the bar would be (.) I mean initially you would (.) you would never associate that with death until you have read the whole poem through (.) but when you get to line number four I began to see that there is some kind of connection to death so crossing the bar the title I did eventually associate with death perhaps some kind of crossing to the afterlife and obviously whatever this crossing mean whether you see it as death or not it is something personal to the speaker it is (.) one clear call for me placing himself within the poem and this bar becomes representative of something to them so one clear call for me I saw as some kind of death but also as some kind of I suppose the moment of death the speaker associates with something called forward somewhere so that is somehow metaphoric of a journey as well then moaning of the bar I find a little bit more difficult to get at (.) but now after reading it few times I realize what that means obviously because (.) so:::: (.) the smoother the boat moves across that sand bar you don't want the sand to (3 sec) you know if the sand catches the boat it is gonna be a slower and a more difficult journey therefore moaning of the bar which means that the sand bar is not moaning with the weight of the ship upon it I interpret it as a struggle of death so the ship which is meant to represent moving afterlife can of course cross that sand bar quickly so death comes slowly and very quickly and swiftly so the sand bar can represent the space between life and death (.) a kind of junction and I am inclined to see (4 sec) one thing that made me realize that this poem is actually concerned with death was that at point in line four then I thought that this actually has something to do with the speaker dying when I put out to sea was the line really got me the clue that it is death because it is a sign associated with death yes I definitely saw that when I put out

to sea was a moment of death I was not sure about the next couple of lines (.) but such a tide as moving seems asleep (3 sec) I am not sure about this tide but it is almost like death like the waves it is almost like (.) subsidiary that comes in waves an apex it is about death taking him away in that respect the death maybe taking a little bit longer than he would hope to when that which drew from out of the boundless deep turns home again I don't know if that has got to do with the ship itself or whether that got to do with the speaker thinks he is just about to die and all of a sudden the moment passes and death does not come from (3 sec) am I talking rubbish (3 sec) twilight and evening bell is the next set of metaphors that I looked at I associated that with age particularly old age and evening bell that is something like the last bell during the night (.) there a lot of religious connotations actually twilight and evening bell suggest a kind of routine (.) it is an auditory thing that he is looking for as a sign there is a connection between one clear call for me and evening bell (.) I thought it is as if the speaker is looking for something auditory or sensory acknowledgment of death and after that the dark I think that this just meant death the afterlife that's it there is no more consciousness there is no more life but it can allude as well to (.) the dark meaning that he is worried that there is no heaven and there is no kind of (.) that there might be nothing which is worse I think and when I embark (3 sec) it is very indicative of the same line and line four when I put out to sea it is quite relevant to that one (4 sec) I actually try to see a connection with line four they come similar it is almost similar the beginning and the end so he says when I put out to sea line four and when I embark which is about six or seven lines time (.) and when I have crossed the bar so it is almost like the poem is infiltrated with his thoughts about his personal death so when I embark is suggestive not of a nautical journey but of death as a journey (.) Pilot face to face has a meaning of divinity so the pilot is not representative of someone steering the ship but the ship is also a metaphor for life so it is divinity this daily figure is a guise figure or God figure is guiding him through the course of his life but his course is human and it ends up with crossing the bar

Appendix C5

(A)'s think-aloud protocol in the poem "The Motive for Metaphor".

You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning because everything is half dead (.) in the same way you were happy in spring with the half colors of quarter-things (.) ok the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be where you yourself were not quite yourself (.) what does his mean of let's finish desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x the third line the wind moves like a cripple among the leaves that's actually a simile I think isn't it and repeats words without meaning wind itself can't actually speak the wind repeats words this is obviously metaphoric language you like it under the trees in autumn because everything is half dead here half dead (.) under the trees these images must be some kind of shrubs or whatever it is it can't be half dead not in the sense that we can imagine (.) the half colours of quarter things ok the one that sticks out in the second stanza is melting clouds because clouds do not melt obviously the brighter sky the half colours of quarter things of things can things be quartered (.) where you yourself were never quite yourself (.) I am familiar with Wallace Stevens and I realize how he likes to play with language I mean the emperor of ice-cream is neither impenetrable to read when you read it first and then actually you realize (4 sec) the icecream it is one of his seminal works when you get to the final stanza you think is this poem about someone making an icecream he likes to juxtapose kind of strange images (3 sec) I try to think back about all the stuff of Stevens . I think what he wants to say here is not the old kind of Tennyson's metaphors it is something completely different I know from (3 sec) so I established there is a simile in the first stanza a couple of minutes ago so in the first stanza we have autumn second stanza is spring you see when you were happy in spring the half-colours of quarter things (.) of things that were never quite expressed when you yourself were never quite yourself something has got to do with the season has got some seasonal it has to do with time and the earth so it is calling spring (5 sec) I don't know if this is relevant to your study or not but since I cannot work out the metaphor or struggle with it I look to the semantic field and just look for or or read the whole thing round it (.) so you look for a semantic field relating to the mind or eating or whatsoever and now I am actually trying to see what's in this poem and obviously you have got like autumn spring moon the obscure moon melting clouds it is obviously about a change somehow the primary noon (.) the motive of metaphor shrinking from the weight of primary noon the abc of being (4 sec) because this is obviously a difficult author a difficult poet much more difficult than Tennyson and yes I would probably tend to look for semantic fields to help me figure out I do all the time with Beckett because he is difficult as well (.) actually I am thinking that this may be unlike or maybe completely wrong (.) something has got to do with autumn spring moon noon the motive for metaphor shrinking from the weight of primary noon the abc of being (.) maybe not actually did any one struggle with this one ok let's carry on before the abc of being obviously being is can't be broken down into the abc can't be broken down into the abstract literal(?) so that's obviously metaphoric the weight of primary noon primary

noon is obviously 12 o'clock so it does not have a weight (.) the obscure moon lightning an obscure world (.) the way he is placing the adjective in front of the noun must be for a purpose (.) when we get to the end the sharp flesh the flesh is not sharp so the vital arrogant fatal dominant X ok I mean X obviously refers to something because X the actual letter is neither vital arrogant nor fatal nor dominant so there is obviously a lot of word play on (.) word play but the alphabet somehow is being used so it is almost like he is choosing letters to interrogate and criticize words not (.) the actual fundamental building blocks of how you express yourself or how you say something I think what he is trying to say is just he says of things that would never quite be expressed I think is in keeping with what Wallace is trying to do overall in his work you know the abc of being the vital arrogant fatal dominant X so it is almost like letters are I don't know (.) but kind of you need to put them in a particular sequence to create a word and I think he is struggling here he says the abc of being (.) shrinking from the weight of primary noon but (6 sec) he is speaking to somebody because in the second person shrinking from the abc of being the sharp flesh the vital arrogant fatal dominant X so it is almost like this person has chosen to (3 sec) so it is almost like he is using literal alphabetic letters (.) the motive for metaphor (4 sec) because obviously the poem is entitled the motive for metaphor so why would somebody be motivated to speak in metaphoric terms what would cause somebody to think about or interrogate the notion of (.) why would somebody interrogate in metaphoric terms anyway (.) so he starts with an easy kind of metaphor it is a simile you know the wind moves like a cripple among the leaves very easy to understand (.) it is very obvious to the reader that he is speaking metaphorically and we know wind can't speak the wind is not a cripple but the obviously it gets more and more obscure (.) is he speaking to metaphor itself I think that's actually what he does and actually because he says you like it under the trees in autumn in the same way you were happy in spring so he is he is talking to metaphor or maybe he is talking to himself somehow (.) is he talking to himself or is he talking to (.) Metaphor he says you like it so what he is trying to say you like it under the trees in autumn he is not saying that whether he is speaking to himself or metaphor or another person I don't think he means that that person wants to be under a tree in autumn I think what he means to say is metaphor (3 sec) under the tree in autumn is so easy she creates metaphor so it says the motive for metaphor you like it under the trees in autumn because it is easy to come up with a metaphor for autumn and the seasons and the colours the wind moves like a cripple so he is demonstrating in that first stanza how easy it is to create a metaphor with regards to autumn and then he moves on to the second stanza and he says in the same way you were happy in spring not that person metaphor is happy in spring because there is lots to be metaphorical about am I talking rubbish now? ok I think the speaker is he speaking to himself as a person who has created metaphors in the past or is he speaking to metaphor the actual metaphor as an object because he says you like it under the trees in autumn in the same way you were happy in spring metaphor is happy in the seasons because it is easy to have (3 sec) he demonstrates how easy it is in the third line and again he does it in the second stanza the slightly brighter sky the melting clouds he demonstrates how easy seasonal seasons and the description of seasons and all that are easy to describe in metaphoric terms and then almost like the Volte Old time idea (.) it is actually it is like (3 sec) so in the first he is talking about metaphor and how easy whether he is talking to metaphor or he is talking to himself he is talking about how easy it is when you bring in something like seasons and summer and clouds and the sun then it could be easy to talk about that when you get to the third stanza which I think actually is playing on the old notion of the volte or the notion of change (4 sec) the obscure moon lightning an obscure world

of things that would never quite be expressed in other words it is just like the other poem in the black poet where he says that a bee's noise can never be expressed because it is so instantaneous so anything you write subsequent to that moment is not a true representation of that actual moment of the wing beating and I think he says the same here he says I think he says that actually maybe he is talking about a previous walk (.) where you yourself were never quite yourself and did not want nor have to be and then he says desiring the exhilaration of changes the motive for metaphor shrinking from the weight of primary noon the abc of being (.) this is how he somehow talks about how metaphor has got to change (.) I don't know if X is meant to represent the unknown or x is meant to represent a new type of metaphor (.) when we get to the end it is like sharp steel arrogant fatal dominant so I think that I see that I think it is actually a metaphor for metaphor

Appendix C6

(A)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various I think the metaphors in this poem are not as clear as they are in Tennyson there the metaphors were much more obvious I mean I am trying to find a central metaphor there I can't seem to (3 sec) can't seem to find one but there is some kind of persona I mean this is (3 sec) world is suddener than we fancy it this is obviously he is playing a lot with the language as well I don't know why he is doing this now but you know suddener is not (.) it is a subword (.) world is suddener than we fancy it world is crazier and more of it than we think we want to read (3 sec) there is more and (.) what we think but actually whatever way he (.) it is almost like he comes straight close to the word but changes it and put it in a different end and just makes you stop and stumble over that so world is almost like a persona in this (.) when you read the room is suddenly rich and the great bay window was and obviously the whole format of the poem as well is much more difficult (3 sec) but to me his environment takes on almost human characteristics the environment (3 sec) the room was suddenly rich the room can't just suddenly become rich rich again is very can be the term rich can be anything rich can be money rich can be in decorative taste rich can be the colours or whatever seems to him but so it's almost like the room itself decided to do that the way he says that the room was suddenly rich and the great bay window was spawning snow so suddenly and rich and spawning snow are suggestive of an active (.) but it is almost like the person doing that rather than the room itself so the room is attributed kind of human like characteristics (.) the great bay window is spawning snow spawning is something that is completely to do with regeneration it is not a word that you say or would associate with a window (.) you know obviously he is looking at the window he can see the roses against it he can see the snow but the verbs that he chooses are very unusually associated with inanimate objects (.) you don't see a window spawning you don't see a room become suddenly rich and again you get this (3 sec) the world is suddener than we fancy it it is almost like (.) the speaker in this poem there is a whole feel of intimidation in this poem it is not something that we connect with metaphor (.) but it is almost like his environment is a threat (.) world is suddener world is crazier and more than we think of it incorrigibly plural incompatible I peel and portion a tangerine again it is a verb that he attributes (.) that he uses with that it is difficult the drunkenness of things being various the fire flames with a bubbling sound for world ok I mean I don't think the metaphors are obvious in this one as in poem one definitely not I still have not grabbed it but looking at it you almost can imagine a person sitting in a chair and this room or his environment is something that is really encroaching on him he says on the tongue on the eyes on the ears in the palms of one's hand there is more than glass between the snow and the huge roses .so again it almost like he is giving kind of characteristics to this environment or this room and they are not nice things they are things which are

confusing or upsetting him you know you get these notions spiteful drunkenness crazy
 suddener all things incorrigible these are not nice words so obviously he feel threat I
 think . in some way and he does that I think he feels intimidated the speaker in the
 poem feels intimidated by his environment and he does that by endowing inanimate
 objects with human characteristics so it is almost like the room is a metaphor for a
 person or a world or something worrying but (7 sec) now the the obvious ones are
 world world is representative of for me world is a metaphor for something for some
 kind of (.) it is (.) ok the room was suddenly rich and the great bay-window was
 spawning snow so we can say suddenly rich and spawning snow these objects cannot
 possibly do that so therefore they must be a metaphor for something else so room can't
 make that decisive decision to be come suddenly rich and there is no way for the
 window to do that so I would say definitely the room was suddenly rich and the
 window spawning snow are metaphors soundlessly collateral and incompatible again
 world is suddener than we fancy it so that again it is because he does not say the world
 or a world it is world so it is almost like world has been given a name rather than (.)
 actually you can change world for Julie or Mike or whatever so the fact that he drops
 any kind of auxiliary or the fact that he drops the article so world to me is somehow
 because he does not give the world a title the world or our world just says world is
 therefore indicative of a name (.) the first line in the second stanza so he says world is
 crazier we can say (J) is crazier or Mary is crazier so somehow world is given (.)so this
 the speaker seems to endow these things with (.) world world is not crazy the world that
 again is a metaphoric term and it is not suddener even suddener is a metaphoric word
 incorrigibly plural it can be plural (3 sec) I peel and portion a tangerine and spit the pips
 I am not sure but that does not seem literal (.) the fire flames with a bubbling sound for
 world this seems metaphoric (.) with a bubbling sound obviously flames don't have this
 (.) actually they crackle but certainly not for world they don't do that on behalf of the
 world or for the world and fire flames cannot be spiteful or gay again on the tongue on
 the eyes on the ears in the palms of one's hand there is more than glass between the
 snow and the huge roses (.) more than here is a metaphor for how he feels so he is
 describing a window with snow and pink roses outside but he says at the end there is
 more than glass between the snow and the huge roses so the roses are on the inside oh
 my God the roses are actually inside the title of the poem is snow so what's the snow (.)
 things can't be drunk so that's obviously metaphoric (.) although there can be various
 but definitely things cannot be drunk technically it is a chap sitting near the window
 and looking at the snow but the roses are on the inside (.) so he is like an outside and
 seeing the absolute (.) what's the world a metaphor for (.) Incompatibility which is
 what he says of what is happening outside and what is happening inside and the jar of
 taste emotion feeling touch and all of that so (.) he tastes the bitterness of the tangerine
 and the kind of acidic taste and the fire flames with a bubbling sound but outside it is
 freezing cold it is snowing and then he has got these beautiful roses inside the window
 and there is more than glass between the snow and the huge roses so I think it is a case
 (.) it is really very difficult rather than just (3 sec) he tends to keep metaphors
 associated with objects so this chap is sitting in a room he is looking at the window it is
 snowing then it began to snow very suddenly (.) he is looking at the pink roses of
 course it cannot possibly be pink roses cannot survive outside it is snow so he is
 looking at the juxtaposition of the window snow and pink roses that's what it is it is all
 juxtaposition and the incompatibility of life that's actually the main thing it could be
 wrong but it is about the jar and all the images and tastes and the bitterness of the
 orange and the freezing outside.

Appendix C7

(J)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness or farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (6 sec) sunset and evening star (.) right so I can identify these two here clear metaphors Em so like I'm not sure unless in reading it what the bar is standing for I'm assuming its something to do with a boat on a boat or perhaps em part of the boat (.) so let me think about that (.) so this is this like the sandbank of the sea once you've the boat has landed so um may there be no moaning of the bar (3 sec) Em I would assume that the answer that I came up with reading and that its just basically the sound that the boat would make as it pulls up on to the sandbank that would be my assumption (.) nevertheless it has a kind of metaphorical interpretation again it comes loaded with metaphorical interpretation I know the word moaning wouldn't be used in that way but it kind of seems to have that that sense of emotive meaning where em the boat landing at on the sea bank would again not moaning really I don't see that as a metaphor moaning of the bar yeah to say that it moans is to at least personify the sand so it is in a way even though cause that's a volitional thing to do is to moan to be the moaning sound even though making a moaning sound is something you'd do volitionally (.) you seem to project a sort of volitional interpretation of the sand beach with that metaphor (.) but such a tide as moving seems asleep too full for sound and foam (4 sec) but such a tide as moving seems asleep too full for sound and foam quite clearly metaphorical I think that's what that's supposed to mean there although the use of seems is strange em such a tide as moving it's that kind of the image is somewhat strange em (.) and for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar Em again it sounds like its talking metaphorically about time and place there obviously its displacement (.) the flood may bear me far I hope to see my pilot face to face when I have crossed the bar as in the water may take me far em from where I am but again I can't help but interpret that metaphorically (3 sec) you've got time and place especially capital T capital P you're talking about displacement from a specific time and place but also some sort of kind of metaphorical interpretation of it which I don't know prolonging (.) let me think Bourne of time and place (.) yeah removably especially talking about being removed being removed from time em is somewhat strange so it's somewhat not necessarily metaphorical so that's how I would interpret that the rest of it I read fairly literally I don't see any other clearly opaque action metaphors probably because there's a lack of verbs so there's a bunch of statements sunset and evening star and one clear call for me clear call I'd imagine someone actually calling sunset and evening star is just a noun phrase (3 sec) clear call for me clear call for me (3 sec) I don't know if that is a metaphor but read so it could mean possibly the inevitability of departure When I put to sea is just a way of describing him going out to see putting out to sea too full for sound and foam (.) could interpret that as a metaphor but I would assume it's just a description of em let me think (.) just the kind of properties of the water the description of how the water looks which maybe it's hard to know exactly what it means when it says too full you might interpret that as metaphorical but not necessarily it wouldn't feel as if its metaphorical in a strict

sense and the rest of it yeah kind of no sadness of farewell a sad farewell you know that just really non-metaphorical descriptive across the bar knowing what bar means see pilot face to face again all very non-metaphorical very literal that's about it really.

Appendix C8

(J)'s think-aloud protocol in the poem "The Motive for Metaphor".

You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarterthings the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be where you yourself were not quite yourself desiring the exhilarations of changes (.) the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x (.) of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be where you yourself were not quite yourself desiring the exhilarations of changes (.) the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x think I've read this poem before ok (.) it seems strange talking in a room by myself (.) em so the wind moves like a cripple among the leaves and repeats words without meaning again reading this in the context of the entire poem em the wind moving like a cripple the cripple moving among the leaves I take to mean someone like a half-person insufficient person someone who's being reduced somehow or in that way em and that's why the wind is being described like that because this seems to be one of the larger meanings of the poem (.) it repeats words without meaning because it seems to be about metaphor as a form of deception em but not necessarily a bad thing which is interesting in the context of cripple because it's a really harsh word to use (.) to describe the wind as moving like a cripple among the leaves again to describe the wind used like that as if the wind is a sort of the wind is continually present and absent in that it's you can't see it or see what it's doing so to describe something which is you know physically present but non-volitional as a cripple is to effectively give it a sort of to again personify it (.) and to let me think (.) what was I trying to say there (.) so:: its movements are sort of characterized by again personifying the wind you're personifying something that is yeah I'm not clear on that actually (.) but the fact that repeating words without meaning it just seems to be an indication of what happens when you use metaphor which is to use words which don't have the same meaning as you expect them to have or indeed using words which may indeed have no clear meaning em and the whole poem seems to be about em language metaphor description and the way of looking at things where it's not as it seems and the use of metaphor is em basically perhaps disguising what's really there but disguise isn't necessarily a good thing so you've got the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be (.) so::: you didn't want or have to be yourself em so that indicates that the obscurity which is given by the moon in this case the lighting of the moon in this metaphorical sense but more generally the kind of deception of metaphor is a good thing in that it can provide a comforting disguise for emotion perhaps (4 sec) so that's how I'd interpret the rest of the poem by that obscure moon metaphor most of what the thing is em and everything talked about there's a bunch of metaphors in terms of half colours quarter things the obscure moon the moon but also obscure in the literal sense but perhaps half-covered by clouds em (.) red and blue again there's a kind of

doubleness here there's red and blue so it's half red half blue so we've got half colours and quarter things half red half blue seem again obscure moon again things being covered and obscured and cut up which again indicates this idea of metaphor as a way of disguising and covering things or perhaps covering up certain aspects of them (.) but what this central stanza seems to indicate that the ultimate conceit of the poem is that this kind of coverage is valuable (.) desiring the exhilaration of changes I wouldn't say that's necessarily a metaphor in itself but it describes this feeling towards metaphor this feeling towards hiding which is in the poem em the hammer of red and blue just again I'm not exactly sure what they mean by that metaphor em (.) perhaps the use of colour and how to describe but em the weight of primary noon shrinking from the weight of primary noon again whatever primary noon is in that situation em (.) it isn't clear perhaps deliberately so (.) the fact that eh the fact that the poem ends on the sharp flash the vital arrogant fatal dominant X is particularly obscure I mean the: X has absolutely no context so effectively it's not even a metaphor it's entirely unrevealed but it's vital arrogant and fatal which is a strange end to the poem (.) in the middle it seems to be quite upbeat at the this kind of covering which you get that's my initial reactions would have to look at it for a lot longer to get to know what it's saying seems to be about em yeah the ways in which covering things with language and obscurity can be valuable and can be desirable (.) but nevertheless by the end it could be towards the end it could be there's a threat at the end which indicates that it might not be a totally positive thing (.) the vital arrogant fatal dominant X sharp flesh of red and blue the hard sound steel against intimation steel against intimation indicates quite clearly that not a metaphor that metaphor can also cover things up perhaps in a negative way. so there's a kind of imbalance between the things about yourself that you don't want to express which metaphor and deception allows you to cover but nevertheless its end seems to be indicating that that's not what you want there's an imbalance there a discussion of the motive for metaphor the use of metaphor perhaps (.) it's a very impressionistic way of looking at it it's a beautiful poem.

Appendix C9

(J)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it Mmm soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural incorrigibly plural (.) I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses the room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it (.) world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various mm (.) and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes (.) on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses Mmm oh well seems to be about a very sudden realization of sorts (.) the room was suddenly rich and the great bay window was spawning snow and the pink roses against it so the great bay window was spawning something against itself against it against itself I suppose. Em Soundlessly collateral and incompatible so it seems to be a quite sudden realization of what's going on at the window but which is totally nearly incomprehensible (.) so for the great bay-window to be spawning snow and pink roses against it seems to be a reversal of perspective seeing the window spawning stuff against itself as opposed to the outside just being against it (.) so suddenly noticing it in a perhaps even a drunken way (4 sec) I dont know (.) emm (.) world is suddener than we fancy it (.) so to say that the world is suddener that would be there's silly language used there em than we fancy it fancy it to be would be the way you'd say it than we expect it to be so all of a sudden yeah seeing the stuff against the window in this particular situation all of a sudden hits this person and hits it in almost the opposite way so using this metaphorical talking about snow and roses come against the window as opposed to just being behind the window seems to indicate a sudden (.) there's a realization about kind of looking about the room suddenly rich seeing a room that is suddenly rich is quite strange because I mean you're either something is either rich or it isn't something to become suddenly rich is strange (.) what it means to be rich is obscure (.) here em so it just seems to indicate that there's a sudden realization of some aspect of where the room is so (.) as if someone's just woken up and everything is zooming towards them em in that room (.) And that's why the world is suddener than we fancy it although this persons is seeming to indicate that other people are in the same situation which is strange (.) world is crazier and more of it than we think so you've got to assume that more of it is crazier is crazy than we think so and again its talking about world and the world which is again personifying the world which is strange (.)em incorrigibly plural seems to indicate that the world what we see what we perceive is necessarily plural as in it is (.) em you can look at it in different ways consistently there's effectively two or more different worlds whenever we look at look out and see something so this persons all of a sudden seeing this world in a totally different way this person realized that there are more worlds there is a more amount of world that seems to be the case than one normally realizes basically it's not just some single experience but a multiple one which we never typically realize (.) em (.) I peel a

portion of tangerine and spit the pips and feel and feel the drunkenness of things being various so there's a kind of banal act here of eating a tangerine and spitting the pips (.) but the drunkenness of things being various effectively this person even doing something so banal em the drunkenness of things being various seems to indicate that even this banal act feels like there's more than one thing going on at once (.) and the fire flames with a bubbling sound for world don't know what it means for the fire to produce the sound for world (.) unless it was a person but it seems to be difficult to interpret world as a person here (.) is more spiteful and gay so I'd assume is the subject here is the fire is more spiteful and gay than one supposes even something like fire which has been given a metaphorical interpretation so you interpret the personifying fire flames is spiteful and gay two different things at once so again there's an interpretation experience of the world which is all of a sudden just been shifted as if this person has just taken some kind of psychedelic drugs or something and is just walking through some kind of door of perception whereby they're obviously seeing things that are double at least double and (.) even fire which is something that seems so consistently normal or eating oranges which is entirely banal the fire can be more schizophrenic spiteful and gay so happy and angry at the same time but even more so than normal and on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses that seems to indicate there being more even more in that window started off by looking at (.) the roses are obviously huge as opposed to pink roses (.) don't know how exactly you'd interpret that metaphor it's not a metaphor it's a description so hopefully it's a description (.) em yeah so I don't know why it's called snow I'm not really sure although it starts talking about snow it might be a reference to a drug I don't know it sounds very much like a kind of new way of experiencing things came about quite suddenly (.) might indicate some kind of drug experience similar sort of dozing which has all of a sudden completely changed perception changed everything I'd be tempted to say it's something like schizophrenia or some sort of other mental problem but the fact that it's sudden seems to suggest otherwise (.) so in terms of an interpretation of the poem it seems to be describing an experience where someone's all of a sudden realized that things are very different from what they thought they were and it's a sudden realization in that there is just world something that is plural effectively a mass thing like coffee which is something that we just experience we can't really count a mass term a mass noun (.) so experience is much thicker more dense than what we realized it is and this person's realised and that might be where snow comes in because snow is in itself lot denser than we realise strange thing to sink into it (.) I don't know how exactly that metaphor would work snow is something that just normally falls as spawning on our window spawning snow that's not true (.) Yeah so it's a complete reversal of experience here that seems to come with some sort of near psychedelic experience so that's about it (.) it's a strange poem (.) I've never read it before I read Louis McNiece before but never that one.

Appendix C10

(G)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far (.) Ok I hope to see my pilot face to face when I have crossed the bar Just going to annotate and then I'll chat. Is that ok? Ok right I'm going through my head (3 sec) well I'm just trying to reread it to identify the metaphors Sunset and evening star and one clear call for me this is potentially metaphoric and may there be no moaning of the bar when I put out to sea moaning of the bar (.) ok but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep again this can work as a metaphor boundless deep when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness or farewell when I embark clear connotations there for tho' from out our bourne of time and place the flood may bear me far (.) Ok I hope to see my pilot face to face when I have crossed the bar (.) in a way this one's more difficult to do cause I think that the whole thing is metaphorical rather than like I don't know I think it has less examples of individual metaphors but the whole poem is more of a metaphor so it's harder to identify specific metaphors in that way so I think I'm struggling a bit in that way (.) eh but such a tide as moving seems asleep I think for me the first metaphor that I'm coming across blatantly is the tide em so we've got in the fifth line a tide as moving seems asleep so we've got personification of the tide here and I think the tide is interesting because the tide is fluid and it moves it retracts goes up and all the rest of it so it's always fluid and that's kind of reflecting the speaker who's also moving all the time (.) voyaging is a very fluid motion and things em (.) Yeah so the tide reflects what comes next in the next few lines so it says drew from out the boundless deep turns again home but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness or farewell when I embark for tho' from out our bourne of time and place the flood may bear me far (.) And for me that reflects the tide so you're drawing out you're turning back again em then you've got references to twilight and evening bell which are certain times of the day so twilight and evening bell and then in the next line you've got and after that the dark (3 sec) you've got that the notion of time coming in here which then links on to things later on where you've got the notion of time and place and the idea of departing (.) for tho' from out our bourne of time and place the flood may bear me far so it's the kind of idea that at a certain point in the day or a certain point in time there's going to be a change in the environment em and then we've got the flood which links back to the tide the movement em the flooding and ebbing of the tide em (.) and then just the biggest metaphor of all is this idea of the bar it's the threshold again it links into the idea of time and there being a point in the evening or something a point where something comes to that is then crossed he's reached this point where he's crossing into a new zone in his life the twilight's a new zone in the day in his life in the water blah blah (3 sec) ok I think crossing the bar as a notion as a metaphor as a concept is about entering new territories going into something new so he's crossing the threshold into something new something unknown em I guess that's kind of part of life as a wider concept that's

what I think (.) an then we have moaning of the bar I think that's linked to (.) Em yes I guess (.) as far as I can see this is some it may be some kind of a barrier in the off the coast is that right? Ok so it's something to do with nautical terms but I actually thought it was a point on the map like when you've got the deep water and the shallow water (.) that's interesting (.) Just going from shallow water into the deeper waters of life (.) eh ok so it's like the sandbank ok em (4 sec) Well yeah (.) it is personification to say no moaning of the bar so it's giving life to an object em and I suppose the fact that it's not moaning when he goes to sea em it's the idea behind that is that it's not meant to happen there's not any problem there's not anything to contend with him crossing out into the sea beyond the bar (.) I still think it's what I said earlier this whole voyage into further (.) going deeper into the waters of life that's what I'm going to say it's a metaphor for (.) and I hope to see my pilot face to face when I have crossed the bar (.) yeah see that's interesting because although he's kind of voyaging off into territories new which I would relate to the whole metaphorical notion of crossing the bar he's obviously not willing to throw everything out to abandon abandonment and the unknown he's still looking for an element of familiarity he's saying he hopes to em I hope to see my pilot face to face when I have crossed the bar (.) So he's obviously there's a wee bit of trepidation there too he's not fearlessly launching himself into the waters. Ok so I'm going to put the bar as my first one as it's in the title of the thing (3 sec) ok

FW: (Could you comment on the first stanza more?)

Ptc: Sunset and evening Star and one clear call for me (8 sec) I think the call is referring to where he feels that his life is supposed to go so he feels that the call is the direction that his life is supposed to take under the sunset and the evening star em yeah I would also possibly suggest that the call comes not just from him but also comes from God within the context of the sunset and the sky yeah the pilot's possibly God as well yeah it can be interpreted (.) I would say the call is from himself but also probably from God and then yeah my pilot sailing off into the sea in the hope to meet familiarity em in the form of someone God (.) actually with the farewell and the dark and the evening bell and the twilight yeah time and place (.) it's weird it's kind of like I find it quite hard to em I think I find it quite difficult to actually verbalise what I see in the poem I think that's maybe the most difficult part (.) I find it easier to do an analysis on my own rather than talking I'm not sure yeah I'm getting all of those things but I think I'm finding it more difficult to actually verbalise rather than if I were writing it down if that makes any sense or is that. But let me think about this (.) I hope to see my pilot face to face when I have crossed the bar (.) earlier and may there be no sadness of farewell when I put out to sea (.) I would say that the water signifies life and therefore he's crossing a certain threshold in life and then after that he's on his way to death essentially which is a bit depressing but yeah especially with all the allusions to sleeping twilight the bell darkness moaning sadness time place and then God yeah the threshold of life and death I suppose yeah do you want me to keep writing this down ?

Appendix C11

(G)'s think-aloud protocol in the poem "The Motive for Metaphor".

Wallace Stevens who's he Is he a British writer American? You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x cool right I'm just going to annotate it (.) this one has metaphors in pretty much every single line em do you want me just to talk through

Fw: (Anything that you say is relevant so say anything that comes to your mind; it doesn't have to be coherent).

Pt: Ok so the trees in autumn em the trees are symbolic in themselves because them like everything in autumn is half dead autumn signifies seasons changes again that idea of moving from something into something else (.) summer into autumn autumn into winter blah blah blah (3 sec) ok and the wind moves like a cripple among the leaves (.) and repeats words without meaning (.) that the wind is half dead like a maybe like an old man who could be seen as possibly like a cripple who's moving among the leaves (.) Repeats words without meaning is linking maybe to that idea of someone being half-dead older who's lost their minds slightly (.) because he's lost that capacity to be coherent maybe because he's on his way to death (.) Em again spring is metaphorical it's a signification for the seasons again where unlike things where they are half-dead there are now half colors of quarter-things so things are beginning to build towards a wholeness again rather than a breaking down unlike the metaphors in the first stanza which are cold and pale and death things are coming to life (3 sec) the slightly brighter sky the melting clouds (3 sec) brighter now (4 sec) the slightly brighter sky the melting clouds as if melting winter away (5 sec) the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed em but there's still that withdrawal there's only a single bird there isn't an abundance yet the obscure moon that's interesting why is it obscure I'm not sure why it's obscure it just is (.) em and then in the next stanza we have the obscure moon lighting an obscure world so maybe the world is obscure because we've got all these Oxymoronic things going on in the seasons and the autumn where everything is on its way to death yet a couple of seasons later things are coming into being again (.) has a wider implication (.) obscure world where life and death coexists together in amongst the space of seasonal changes (.) perhaps of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be the you is very ambiguous we I don't really know who it is (.) Em I think in the context of the poem that you is a partner possibly female because of the allusions to the moon em because of like moon and female and that whole link (4 sec) women are linked to seasonal changes (3 sec) nature and we change like the seasons in some ways (3 sec) yeah she is linked to the moon of things that would never be quite expressed where you yourself were not quite yourself going to say it's about a female who desires change

like the seasons em there's more moon imagery with primary noon is that (5 sec) where the moon does something (.) the weight of primary noon the A B C of being which is a really interesting stanza (.) Em I think in the last stanza the language indicates violence we've got the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh (3 sec) I mean I think it's about a relationship I think it's more about (.) the you is female and it's about sex just because you like it well what could it mean you could have a picnic under tress I don't know what is it? I wonder whether it is something to do with possibly sex because the speaker's obviously discontent with something to do with who he's addressing (.) and I don't know (.) I just think like flesh and possibly the violent indications in the last stanza (.) Em and also desiring the exhilarations of changes she or whoever he's addressing craves exhilaration (.) and you know the last line is very very negative The vital arrogant fatal dominant em it's all very powerful word choice not quite sure what it's referring to but the ABC of being (.) You like it under the trees in autumn because everything is half dead (.) it's potentially metaphorical within the context of the autumn trees I think half-dead is literal but I think half-dead within the context of the trees in autumn (.) it has a wide metaphorical implication that it's not just talking about the trees here (.) and then the wind the wind moving like a cripple among the leaves (.) words are obviously meant to have some importance here (.) Em yeah the fact that the wind is being imbued with the ability to speak (.) this is a higher metaphorical position than just going through the trees (.) in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds (.) the single bird spring like autumn is metaphorical it's where things come alive em and it's where this person was happy so yeah happy in the spring em (.) where everything's starting to build together to have colours I think I've spoken enough about the moon the metaphor for the moon how it symbolizes femininity (.) it moves and it evolves think the seasons affect the moon also affects us (.) it structures our lives in the way that the seasons structure the year em (.) and that's linked to the obscure lighting an obscure world (.) the idea that we inhabit the world and the moon essentially has a relationship to us through its changes and the way that it evolves em (.) now back to this desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x I know this has a metaphorical implication but I'm struggling to identify it (.) the weight of primary noon the midpoint of the day (.) Yeah so 12pm I'm not sure why that has a weight (.) the midpoint of life I don't know the midpoint of the day the midpoint of something (.) the ABC of being (.) em I guess the hammer in the last stanza could be seen as a metaphor for disruption for violence for destruction and destroying something em the hammer of red and blue (.) steel against intimation (.) it's smashing something disrupting em (4 sec) I think flesh has a wider metaphorical implication of the body eh which is undergoing some sort of change and destruction em through the previous allusions (5 sec) I can imagine down to the individual's perception (.) but I really don't know (9 sec) (could you say aloud your thoughts please ?) I'm struggling to relate it to the title I know the whole thing is packed with metaphor but I'm not really too sure what it's a metaphor for (5 sec) I mean the first three stanzas there are lots of allusions and metaphors related to nature and the last two are drawing on them much less on those imagery (.) but obviously it's referring to them with the idea of changes and exhilarations (.) and yeah the poem reaches a conclusion em the fatal dominant x would suggest an ending fatal suggests death (.) and X is very menacing. (.) thinking about the whole poem now (.) I understand that the entire poem why metaphor functions and why

there are certain motives things that can never be quite expressed and that's exactly how metaphor functions how metaphor changes (.) there's a metaphor for every season there's a metaphor for every state of the day (.) and then I guess the ABC of being is a metaphor cause noone's literally an ABC this idea of learning if there's a motive for metaphor it could be linked to language language words letters contributing to the being as a person so language is part of our process of being (.) you've got the contrast nature nature and open sky and the openness of the first three stanzas from the allusions to nature and the sky last two stanzas are more restricted more precise the clarity is there (.) find it hard to understand (.) I have a weird feeling that it is that that there's something relating to femininity possibly to sex the moon changing (.) being as well I would possibly suggest that as well as maybe a subtext not sure it'd be viable but...

Appendix C12

(G)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses mmm how fitting for this crazy winter wonderland outside of snow (.) Right I think the room is a metaphor but I'm not sure what it's metaphorically supposed to symbolize yet em the room was suddenly rich and the great bay widow was spawning snow and pink roses against it I think the great bay window in the first line is suggesting a divide em obviously a window divides inside from outside I think metaphorically it's symbolising more than that as the poem develops but in the first instance we've got great bay window which I'm going to say is a thing that separates maybe a threshold a thing of separation (.) snow and pink roses the room was suddenly rich and the great bay-window was spawning snow and pink roses against it (.) for me the snow and pink roses I don't know if this is true at all but it seems to imply maybe confetti (.) you know when you're at a wedding or something there's confetti that's strewn and floats like snow do you want me to write it down? Maybe you haven't heard this one before (.) confetti in the UK or like in America or whatever I assume they use it in America they do here often when there's a marriage when you come out of the church or the registry office or whatever people throw confetti it's like tissue paper but it's often pink and they throw it up in the air and it covers people it's a sort of celebration (.) combining the image I'm thinking of petals and snow kind of looking a bit like confetti not really sure but that's literally what's springing to mind em and snow and pink roses it says are Soundlessly collateral and incompatible so they are incompatible because the pink roses if they were literally there shouldn't be there because the snow would destroy them (3 sec) snow suffocates plants and pink roses (3 sec) so pink roses should never be in existence at the same time as now so therefore they're incompatible em (.) and I think the snow and the pink roses are supposed to represent some sort of dichotomy that I can't work out because it leads into the next stanza where it says the world is incorrigibly plural so the snow and the pink roses so it's this idea of a doubleness of a twoness I'm guessing are symbolising em and it's that kind of dichotomy that makes the world crazy this idea of doubleness of twoness where nothing's maybe where there's not an idea of a wholeness it's more fragmented and that feeds into the next line where the speaker eats the tangerine which is a whole and spits out the pips so there's kind of rejecting it's not taking in the whole thing there's still something left which he's pushing out (3 sec) so there's still kind of like fragmentation of a self-contained whole and then the drunkenness of things being various various to me would imply the whole idea of dichotomy and a struggle for wholeness of oneness where things are plural various (.) and then fire is personified as having a bubbling sound interesting (.) fires don't normally bubble it's almost a bit like a cauldron bubbling or something (.) Fire flames violence em power bubbling kind of metaphorically (.) suggests how do you say even say this bubbling it's like cooking away it's just simmering there you know it's just waiting for something maybe bubbling along I don't know em (3 sec) is more spiteful and gay than one supposes (.)

and then in the sensory appeal here the tongue on the eyes on the ears in the palms of one's hands there's a kind of real emphasis on the sensory receptors of kind of the body's relation to the world outside to the world outside the window and things (.) and then the glass again is a kind of symbolic of a barrier between the snow and the huge roses (.) the whole poem's about doubleness where nothing is where's there's a twoness to everything em of inside outside snow and roses a tangerine being consumed and spitting out the pips fragmentation em yeah just kind of chaos yeah again maybe a fragmentation a sort of I get this whole idea that the poem is about the world being crazy it's a place of chaos of fragmentation that struggle to relate maybe the snow and the huge roses are an element of your life and there's this notion of a barrier which is difficult to get over into the craziness of the world em just drunkenness and fragmentation of things being various like when you're sober you're quite often a slightly different person as to when you're drunk and also inconsistency of the self and of the world yeah that's what I'm guessing where the spawning snow and the pink roses which are incompatible in so many ways they are all thrown together in the rich tapestry of life and all of the rich oppositions in the poem are suggesting that there are these barriers in life but it's just part of the whole experience hmm so when I see it snowing later I'll be looking out and thinking of the pink roses against the window and thinking is this the separation of life I don't know (5 sec) unless it's life and death again but then again that might be too much the fire and things you could possibly say it was death and things (5 sec) again the window as that notion of a threshold but again I'm not too sure (3 sec) maybe it could be that because then pink roses would also maybe be at a funeral yeah but this is the thing you see allusions in everything yeah (.) I would love to see (.) but I still think the world isn't literally just the world I'm sure there's something much more symbolic and metaphorical going on and I just can't work out what it is (.) more spiteful and gay than one supposes (.) I just feel again it's like that kind of fragmented identity like the Jekyll and Hyde paradox where you have your good and your evil side all in one there just seems to be this idea of fragmentation and of a struggle for a wholeness throughout the whole thing (.) but there's also these barriers in the self where you have your drunken and your sober side and your spiteful and gay side and the snow and the pink roses these shouldn't go together but they do within the self.

Appendix C13

(E)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home (.) turns again home twilight and evening bell and after that the dark mmm and may there be no sadness of farewell when I embark (.) for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (7 sec) but such a tide as moving seems a sleep too full for sound and foam (.) it is too full to make a sound? I suppose (4 sec) when that which drew from out of the boundless deep turns gain home (.) that which drew from out of the boundless deep turns again home (.) what is it that which turns from the boundless deep turns again home what is that which turns from the boundless deep (.) the water? twilight and evening bell and after that the dark (.) and may there be no sadness of farewell when I embark (.) mm our borne of time and place (5 sec) I don't know what borne means our borne of time and place the flood may bear me far (3 sec) I hope to see my pilot face to face (.) when I have crossed the bar (3 sec) he is using capital letter in Pilot he is using capital letters in Time and place (5 sec) Pilot may be a metaphor (5 sec) I hope to see my pilot face to face that means she (4 sec) Pilot face to face I don't think he is talking about a pilot (.) a normal pilot someone who is going to take the ship into a harbour I don't think he is talking about something like that I think the person is taking about something greater than that I guess he is talking about something supernatural something (4 sec) I think he is talking about God actually I hope to see my God face to face when I have crossed the bar that's how I take it that's how I interpret it (.) the flood may bear me far I think that's a metaphorical use too because (.) using the flood to take him the flood of time and place to take him through life to somewhere in life I don't think this is a sort of geographical reference (5 sec) it is interesting this poem our borne of time and place (.) the use of capital letters for time and place (5 sec) it is baffling this man it is not easy to interpret it (7 sec) that which move from the boundless deep turns home again (3 sec) or this is the tide he is talking about this is the tide which drew from the boundless deep turns home again when when the tide is going in and out (.) the boudless deep that's a metaphor he is talking about the tide what is the tide (.) turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell (.) when I embark for tho' from out our bourne of Time and Place the flood may bear me far (5 sec) I am not sure what this bourne of time and place because I don't know what borne means the time and place are capitalized that's why they must be about something (.) my pilot I think this is (.) a guide through life a God he is talking about (6 sec) so it seems to me like the poet is coming to the end of his life seem to be using this idea of setting out in a voyage he is coming to his life he goes to see and not sure what is going to happen but he is coming to the end of his life he may die soon and so he is crossing the bar he is going from from the profane to the sacred he is going from from earth to heaven crossing the bar is to go from one side to the other side so actually I think the poet is approaching death (4 sec) it is not a real boat he is using this idea of a boat and putting out to sea as a metaphor for for impending death (3 sec) from the beginning again (.) sunset and evening star and one clear call for me (.) so I guess this is the evening of their life and there is no doubt about it (.) it is a clear call it is (.) as he sails across the sea it is a clear sign for me it is a clear call he has been called by it this is

something that is bigger than him it is not something passive it is not a sign he sees in I think it is something is he feels and may there be no moaning of the bar may as transference from one state to another from life to death not to be painful in any way and pleasant maybe die quietly (.) when I put out to sea when he when he passes away (.) but such a tide as moving seems asleep (.) too full for sound and foam (.) yea just to die quietly to sleep? and this and (.) to die without any distress or any noise or anything when that which drew from out the boundless deep turns again home (.) so so this is life is a cycle (.) he came from nothingness if you like or whatever he came from the previous life and he winds up in nothingness again so circularity (.) turns again home so he is actually returning to a state before he is borne from nothingness to life to nothingness so he is going to where he came from he did not exist and he then existed and then he does not exist again twilight and evening bell and after that the dark after that that's the dark (.) the fading of the light if you like (.) and may there be no sadness of farewell when I embark (.) even when I embark mean (.) this does not mean the water in the normal sense this must be a metaphor too if I die if I go when I leave embarking on a vessel is leaving his life For tho' from out our bourne of Time and Place the flood may bear me far (.) so he does not know where he is going he does not know exactly where he is going to go or what exactly is going to happen (7 sec) it is he does not know where he is going it is a metaphor (.) I hope to see my pilot God face to face when I have passed over

Appendix C 14

(E)'s think-aloud protocol in the poem "The Motive for Metaphor".

You like it under the trees in autumn when everything is half dead (.) the wind moves like a cripple among the leaves and repeats words without meaning(.) in the same way you were happy in spring(.) with the half colors of quarter things the slightly brighter sky the melting clouds the single bird the obscure moon (.) obscure moon (11 sec) (Fw: could you try to talk aloud please?) ok obscure moon lightening an obscure world of things that would never quite be expressed where you yourself were never quite yourself and did not want nor have to be desiring the exhilaration of changes (.) the motive for metaphor shrinking from the weight of primary noon the weight of primary noon the abc of being (8 sec) the ruddy temper the hammer of red and blue the hard sound steel against intimidation steel against intimation (.) emm the sharp flesh (5 sec) you like it under the trees in autumn when everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning (4 sec) in the same way you were happy in spring with the half colors of quarter things (5 sec) the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lightening an obscure world of things that would never quite be expressed where you yourself were never quite yourself and did not want nor have to be (.) desiring the exhilaration of changes the motive for metaphor shrinking from the weight of primary noon(.)the abc of being the ruddy temper, the hammer Of red and blue, the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant X (6 sec) ok I will start at the end this dominant X X is the unknown (.) the X can be any number X signifies some unnamed an X something (.)The use of the obscure moon the obscure world this is (.) he is using metaphor to understand something but I am not sure about he is trying to understand ... he is using metaphor as a method of enquiry I think (.) yes the motive for metaphor as a method of enquiry in order to help understand a concept or a process by equating one thing with another or to illuminate that concept or process that's why that's the motive for metaphor (5 sec) so the essential motive for metaphor is didactic is a part of a learning process that's the motive for metaphor (8 sec) metaphor helps to explain (.) that's the motive you like it under the trees in autumn because everything is half dead (8 sec) everything isn't half dead (3 sec) the trees shed their leaves but the green don't and that's the flora the flora ? certainly isn't half dead some maybe (4 sec) hibernating (.) in the winter (.) but many flora do not hibernate so I think everything is half dead (.) the trees are half dead hibernating animals are half dead the wind moves like a cripple among the leaves and repeats words without meaning this is a metaphor that gives it meaning (.) on the previous poem in the same way you were happy in spring with the half colors of quarter things (3 sec) the half colors of quarter things (.) the slightly brighter sky the melting clouds the single bird the obscure moon (.) the obscure moon lightening an obscure(.) world of things that would never quite be expressed (.) where you yourself were never quite yourself and did not want nor have to be (.) desiring the exhilaration of changes (3 sec) changes (.) change is what is metaphor about changing one word to mean something different so the use of metaphor (.) the use of metaphor ? the motive for metaphor shrinking from the weight of primary noon (.) shrinking from the weight of primary noon shrinking from the way of the obvious ? to think in metaphor (5 sec) the abc of being(.)may be it is the basics of being (.) the ruddy temper the hammer of red and blue(.) the hard sound steel against intimation(.) the sharp flesh the vital arrogant fatal dominant X (7 sec) the X is the

unknown (4 sec) so using metaphor to explain to attach meaning to something which we are not sure about which we do not fully understand (3 sec) the motive for metaphor as primarily didactic as a method of intellectual enquiry (5 sec) everything is half dead and the wind repeats words without meaning so the wind as some form of speech and that does not have any meaning unless someone is listening to it attaching meaning to what has been said and (.) so the wind moves like a cripple among the leaves and repeats words without meaning but this is speech without the use of metaphor without figurative language in the same way you were happy in spring with the half colors of quarter things (.)when things were in being there is there was not a whole colour a whole thing there was a half colour there was a quarter thing the lack of whole (.) in spring things are developing are not actually (.) things can ripen in spring or (.)so things are still developing the melting clouds the melting clouds the melting clouds the melting water clouds melt when water comes from ice that's called melt (.) so (.) so melt this is spring of rains ? (.) the obscure moon (7 sec) I wonder why he uses some? (3 sec) the wind moves like a cripple (.) moves like a cripple among the leaves (3 sec) Wallace Stevens is a difficult poet the obscure moon lightening an obscure world so (4 sec) metaphor it is a moon (3 sec) it gives light of some kind so it is lighting an obscure world so metaphors are never perfect perfect metaphor and interpret a metaphor in different ways so this the moon is a metaphor but it can be interpreted in different ways so it is not perfect there is no definitive interpretation there can be more than one interpretation for metaphor and that's part of the strength of metaphor (3 sec) lightening an obscure world so (.) metaphors try to explain something using language to explain something that is perhaps usually not in itself linguistic using something to explain our physical phenomenon or an emotion you are not using language to explain language itself you are using one medium to explain one different medium so I think the obscure moon lightening an obscure world of things that would never quite be expressed never quite be expressed (.) where you yourself were never quite yourself (.) and did not want nor have to be desiring the exhilaration of changes (5 sec) the motive for metaphor shrinking from the weight of primary noon means you don't take the primary meaning there is a secondary meaning to metaphor tertiary meaning to metaphor so that's shrinks from the weight of primary noon so don't just assume the obvious (.) you go beyond that (.) the abc of being the abc is sort of the basics abc of (.) reminds me of Ezra Pound (3 sec) the abc of (.) what? abc of poetry (3 sec) so yes so metaphor as not about the obvious metaphor is not about the basics of language metaphor is what make me to to think to go beyond the basics to go beyond the primary meaning of what seems the obvious meaning to go beyond that comes back to being a teaching if you like (.) the ruddy temper the hammer of red and blue (.) hammer of red and blue (.) the ruddy temper (.) the hard sound (.) steel against intimation (.) sharp flesh (.) the vital arrogant fatal dominant X unknown (.) so the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh (.) that is (3 sec) the unknown ? ((?)) if you know exactly what is meant as Wallace Stevens himself (.) the only one who knows (5 sec) the vital arrogant fatal dominant X the ruddy temper the hammer of red and blue the hard sound dash steel against intimation dash the sharp flesh so this the hard sound steel against intimation the sharp flesh are connected he is using a dash he is I don't know (.) the hard sound steel against intimation the sharp flesh (4 sec) the ruddy temper (.) the ruddy temper (.) the hammer of red and blue (.) it's overly obscure here I think he is in a way playing with the reader here because he knows there is going to face difficulty with this so: (9 sec) (Fw: could you try to verbalize your thoughts please ?) so:: what he seems to be saying is that some metaphors cannot be known and these are examples of ones that cannot be known the

hammer of red and blue red and blue red and blue that's the American flag (.) red and blue these are American political system red for the republican party blue for the democratic party (.) we can say it is the hammer of lingo ((?)) the hard sound steel against intimation the sharp flesh (.) the sharp flesh (.) yeah this is the vital this is the last comment is actually a comment on the previous three lines the last line is called a comment on the previous lines the vital arrogant fatal dominant unknown these three lines cannot be known by the reader they can only be known by Wallace Stevens that's the last line as a comment on (.) the nature of metaphor (.) they cannot be known (.) Wallace Stevens.

Appendix C15

(E)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various the famous line the drunkenness of things being various it is a famous the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes I have read this poem before three times (.) on the tongue on the eyes on the ears on the palms of one's hands there is more than glass between the snow and the huge roses I have read similar poems in a selected poems (8 sec) I think snow is about change the nature of change things could change very quickly (3 sec) and (.) change as I come to understand change is an amorphous concept that's obvious overall in the poem change is (3 sec) amorphous concept change is not an immutable concept (7 sec) the room was suddenly rich and the great bay-window was Spawning snow and pink roses against it that's an interesting line the bay-window was spawning snow was (3 sec) the snow was coming from the bay-window and not going to the bay-window soundlessly collateral and incompatible world is suddener than we fancy it (4 sec) so the metaphor the room was suddenly rich suddenly rich the great bay window was spawning snow and pink roses against it (3 sec) rich always something positive (5 sec) so a change has taken effect in the room of positive nature (.) the great the great bay window was spawning snow and pink roses against it (.) soundlessly collateral and incompatible world is suddener than we fancy it (3 sec) world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various (3 sec) world is suddener than we fancy it so permanence is an illusion (.) the room was suddenly rich and the great bay window was spawning snow and pink roses against it (4 sec) so the outside (5 sec) so I think the great bay window was spawning snow against the room means there is no avoiding change (.) so the man is sitting in the room the the great bay window was spawning snow and pink roses it is actually the window which is spawning so the outside is changing the inside so there is no hiding from change change cannot be avoided (.) soundlessly collateral and incompatible (.) world is suddener than we fancy it (5 sec) world is crazier and more of it than we think (3 sec) drunkenness of things being various the sobriety of things being various so drunkenness something out of control something artificial someone who poisoned himself (3 sec) and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes is more spiteful and gay than one supposes (5 sec) this is the most terrible poem (6 sec) there is more than glass between the snow and huge roses I:: I think there is more than glass is perception or misperception that's what I think more than glass is there is glass there but it is only perceive the snow and the huge rose and the pink roses that's what comes to mind and the external reality for senses there is more than glass between the snow and huge roses also our senses between the snow and huge roses in the glass how do we interpret them (3 sec) incorrigibly plural and drunkenness of things being various (.) the snow affects a sudden change spawning snow to spawn snow usually a fish spawns eggs giving birth here it is something (3 sec) here it is related to winter this is an unexpected verb ((?)) the great bay window was spawning snow and pink roses against it so snow (5 sec) are spawning the snow but it is

by the window that spawning the snow so and spawning I think of the fish salmon spawning eggs giving new life this is to bring change in life the great bay window brings life change and enrichment to the room the bay window spawns pink roses it is interesting why he uses spawn because obviously choices are for a reason salmon spawn a salmon spawn giving new life this is an interesting use of words the great bay window gives way to life change and enrichment to the room the bay window spawns pink roses it is interesting why he uses spawn because obviously choices are for a reason salmon spawn a salmon spawn giving new life this is an interesting use of words the great bay window gives way to life change and enrichment soundlessly collateral and incompatible. World is suddener than we fancy it is more suddenly than we fancy it (8 sec) world is more sudden things can change quickly (3 sec) world is crazier and more of it than we think (5 sec) I think a tangerine must be a metaphor for something chosen for a reason I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various I think I peel peel and portion a tangerine and spit the pips and feel the drunkenness of things being various this may mean that we cannot control everything in life it is difficult to understand I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various (.) the previous line the drunkenness of things being various (5 sec) peel and portion a tangerine and spit the pips and feel the drunkenness of things being various as I thought earlier drunkenness is lack of control things are various so it is something that cannot be controlled lack of self control drunkenness is our loss of our self-control sometimes we are lost we lose self awareness (3 sec) drunkenness is a confused state the various things and the change are difficult to understand things are confusing so drunkenness is used to symbolize confusion and lack of control (.) the fire flames with a bubbling sound for world is more spiteful and gay than one supposes the fire flames with a bubbling sound bubbling sound the fire usually crackles water bubbles the bubbling sound is more spiteful and gay than one supposes spiteful and gay gay obviously means happy the fire flames with a bubbling sound for world is more spiteful and gay than one supposes spiteful and gay bubbling sound it is very difficult to interpret (12 sec) (Fw: could you express yourself openly please?) ok there is more than glass between the snow and huge roses (6 sec) an instance of confused writing 1930s 1940s the time when this was written the world is confusing to our senses lack of an accurate representation of the external world something between us that is being filtered through this and the only way our mind the external world is through the senses the senses can give us a true and accurate description (3 sec) but the external world resists order that's why things are being various (3 sec) there is more than glass between the snow and huge roses this refers to our perception and misperceptions that's what is more than glass (.) this is how I interpret it.

Appendix C 16

(Y)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness or farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (4 sec) but such a tide as moving seems asleep too full for sound and foam this is kind of implying that the sea is still no noise or foam so it is quite still and peaceful and obviously seems asleep and we have got the evening star which presumably means the moon ..and he says when I embark through our borne of time and place so obviously time and place here are kind of abstract notions which so time and place kind of abstract things he is describing there (.) actually I need to read through another time just to take it in (.) the flood may bear me far. it suggests that the sea can take him to new previously unknown places (3 sec) I am not pretty sure what the bar is but I think it is a metaphorical term it is related to the geography of the sea a point to cross here so and may there be no moaning of the bar I am not quite sure what it is describing it seems like I don't know (.) it is like a journey and kind of journey by boat to somewhere that is (.) it is strange because it seems at night and quite dark (.) and then the idea that he says sadness of farewell so it does not seem like a positive journey for the moment the idea that he wants to see the pilot face to face ((?))and travelling at sea that may be suggesting something else but something (.) it looks like a blurred space like a luminal place where can change occurs and that kind of associations that this setting suggest (4 sec) so I take at a literal journey and (.) but it does not seem likely it is a not a literal journey because I don't know what I am getting at but it just seems a bit strange that after night when there is no sun shine there is no moon that does not such a time as no sunset no moon and complete darkness instead so it does not seem realistic it seems more like metaphorical about making kind of making journeys as a metaphor on making journey is the emphasis on the notion of sadness and hoping to kind of overcome something which the idea of seeing the pilot face to face suggests.

FW: (Could you comment on the word Pilot?)

Pt: pilot is a a judger perhaps

FW: What about Sunset Twilight? Do these words suggest anything to you?

Pt: like death I suppose. A journey to death and kind of judgment I guess so Pilot is the judger ok.

Appendix C 17

(Y)'s think-aloud protocol in the poem "The Motive for Metaphor".

You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning sounds familiar (.) I don't know but (.) You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant you like it under the trees in autumn because every thing is half dead. So it is a kind of metaphor for the leaves and trees on the ground and the wind moves like a cripple which is really strange because the wind (5 sec) and it is kind of alive and kind of strong (.) it is kind of image of someone who is old and is repeating words the idea of it is kind of forgetting things it is not it is not a wind of change or the idea of old ((?)) about change it is something which is half dead and kind of old and he says in the same way you were happy in spring with the half colors of quarter things (.) half colors of quarter things just again this is kind of idea of being in this kind of hybrid stage of things not fully being either dead or alive or fully in winter fully in summer it is too kind of transition period so things don't seem complete the half colors and quarter things don't seem complete (3 sec) the melting clouds again it is like it is something which is not fully in existence yet it is kind of ceasing to exist the melting clouds are (.) desiring the exhilaration of changes the motive for metaphor shrinking from the weight of primary noon which can allude back to the first three stanzas then and the kind of metaphors for things which are not quite alive and quite dead and quite common the (.) in between (3 sec) so the motive it suggests kind of like striving for something but then shrinking shrinking from the way of something (.) it seems like it has been oppressed or suppressed by something else so it is this kind of conflict between something persistent towards something which has not been allowed to not been allowed to change and and noon as well it was an interesting turn of day between morning and night now the last stanza I find quite hard (4 sec) with the sharp flesh this is a metaphor because because obvious flesh is not sharp (.) particularly when (3 sec) compared with hammer and steel the hard flesh ? so there is so it seems like kind of machine machinery against human at this point (.) and the hard sound fatal arrogant vital dominant X (3 sec) I don't know if I can pick any metaphors from that but I am trying to understand it the hammer of red and blue (3 sec) as a symbol for a country or a symbol for something or a symbol for (7 sec) the hammer of red and blue just the hammer and sickle that goes with it I guess a common idea so it is obviously about a poetical change then and (.) things that are not allowed to be expressed in metaphor the idea of the same poetical moments (.) freedom of expression the motive for metaphor (.) the desire for change? This machinery is against quite poetic symbolism later on so (3 sec) in the first stanza or lines you have got kind of symbolism which you find quite often in poems and this is particularly traditional expectations of poetry so the idea of using seasons for symbolizing change is a quite a recurrent theme and something that is quite traditional metaphor to use and

particularly the wind and autumn and so on and the idea of the sky and the single bird as well (.) like this bird being a kind of symbol of freedom or liberation in some way and also because the person (.) or the speaker seems to be addressing (.) it looks like it is addressing a person but it seems that it is addressing it could be addressing a kind of idea or so it it could be like it is a kind of poetic expression the obscure moon lightening an obscure world of things that would never quite be expressed (.) the idea that the moon is lighting up a world is one thing that lights up things to be expressed (.) Can happen obviously just again the idea of seasons and nature having some parallels (3 sec) kind of denoting governance over our decisions or reflecting kind of actions it is quite traditional poetic symbolism and metaphor but actually that is contrasted completely in the last two stanzas the abc of being which I don't think (.) which is just you (.) almost seems in contrast with these metaphors and things that are not easily literal or able to define (.) You have quite strict structures in place the abc of being which suggests kind of (3 sec) stands for existence in some way and so (.) and that goes with the sharp flesh and steel you (.) see you have got that kind of casual and you were happy in spring and want change and need for metaphor and then it it is kind of stopped and it is (.) kind of regimented and quite structured and natural way of looking at things and which is ultimately vital arrogant fatal and dominant so not particularly appealing.

Appendix C 18

(Y)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses (.) the first metaphor is the idea that the room was suddenly rich (.) and the great bay-window was spawning snow so the idea of snowing or blowing snow across the window and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes that's quite interesting (4 sec) spiteful and gay that's kind of I don't know (4 sec) kind of fire kind of double kind of connotations and the idea that kind of playful or something dangerous but also kind of appealing or something I don't know that's the best way to describe that (.) I will read it again the room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly (.) collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think crazier incorrigibly plural again incorrigibly I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands (.) senses? there is more than glass between the snow and the huge roses it seems like the poem is (3 sec) like about some kind of amazement about the world (.) in some way just through the repetition that the world was sudden suddener and the world is crazier and there is more than glass between snow which the idea of things being incompatible and being various and the kind of (5 sec) snow and roses are a mix you would not expect and just this idea of the drunkenness being various (3 sec) that you feel it is a kind of metaphor it is not literally drunken a tangerine it is kind of amazement at the world I suppose (5 sec) yeah just more than we think and more than one supposes it just kind of emphasizes that idea of having habitual expectations for the things and suddenly being aware of the non conformity to those expectations or not being straightforward as (.) so something that it is hard to take in to comprehend I suppose because even (3 sec) there is more than glass between the snow and huge roses (.) the same structures you know (.) because they do not conform to what one would want to see or expect because like the last sentence on the tongue on the eyes on the ears in the palms of one's hand world is suddener than we fancy it (.) so he says I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world (4 sec) we have the drunkenness of things being various this is kind of an awkwardness and the same structures there (3 sec) although I can expect that in poetry there is kind of inversion at times (.) and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes (4 sec) this seems kind of emphasizing that kind of a conflict expectations or I am not really sure about this final line but there is more than glass between snow and huge roses I can't really see what he really means (.) the room is suddenly rich so implying that the room is suddenly (.) kind of offering some sort of awareness insight or something they (5 sec) it is a scary environment and (.) the window spawning snow and this cannot be taken literally so I think the idea is that the

snow falls on the window and accumulating thought accumulation? and feeling the drunkenness this is a metaphor because things cannot be drunk this is obvious (.) the fire flames with a bubbling sound for world (.) this is a metaphor because (.) the world is more spiteful and gay than one supposes because it is personifying the fire and (.) which I can interpret kind of ((?)) needs to be pinned down and I don't know (5 sec) so snow and huge roses (.) they are contrasted again and the metaphor then there is more than glass but I can't I can't really pin down what I would say about that end there is more than glass between the snow and the huge roses because it does not seem to be a literal description as the start this is not to be taken literally but I am not quite sure what I would say for what he means by that.

Appendix C19

(P)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar crossing the bar Alfred Lord Tennyson? Ok crossing the bar (5 sec) seems to me to be a metaphor for death and thus the whole poem can be the various specific features of the poem can be interpreted according to this metaphorical scheme (.) Sunset and evening star and one clear call for me sunset becomes a metaphor for perhaps old age evening star seems to stand metaphorically for again this resists metaphorical reading to a degree you can't find a sort of allegorical schema we still have sense that it is just a journey out by sunset and night but also the evening star and one clear call for me (.) they do invite reading as metaphors the call of God to the dying man the light of heaven which the dying man can see but that metaphor resist being pushed too far to the point where they just become allegorical and may there be no moaning of the bar when I put out to see putting out to see is can be read metaphorically as begin my journey towards death in that sense it becomes almost tempting to read no moaning of the bar someone literal minded kind of doing it as the bewailing relatives around the bed but I think that is it seems too literal a metaphor which I am trying to push out of my mind but such a tide as moving seems asleep too full for sound and foam here again the tide the movement of tide seems to deserve a metaphorical thought the journey towards death the process of dying in plain words he is hoping for a painless death too full for sound and foam again literal minded sound and foam almost become metaphors for the frothing mouth and the cries of the dying man but again that is far too literal minded if there is a problem with this poem for me may be it is dangerously coming near a literal reading and that which drew from out of the boundless deep turns again home arguably a metaphor for the human soul the speaker's soul which comes from the boundless deep where there is the soul turns again home home here becomes back to god wherever souls come from (.) twilight and evening bell again work as metaphors in a similar way to sunset and evening star which they refer to in the first line (.) and after that the dark dark a metaphor for death perhaps (.) also a metaphor for death that does not include a heaven or a hell afterwards (.) maybe it is a moment where the poem seems to move towards a more atheistic vision perhaps or pessimistic vision of what happens after death and may there be no sadness of farewell when I embark (4 sec) again sadness of farewell may work as a metaphor for those relatives who are moaning and embarkation again serves as a metaphor for death for the moment of passing over (.) but also it connects with the methodological framework of carrying the fairy over sticks but at this level it is a metaphor for the moment of death the flood may bear me far the flood the movement of the life and death maybe the flood here is an image of the power of nature maybe uncaring nature (.) I want to see my Pilot (.) my pilot here is a metaphor for Christ over the flood most clearly want to see my pilot face to face I hope to be metaphor for Christian redemption so we can see here tension between (3 sec) my pilot a metaphor for Christ it seems most obviously when I have crossed the bar when I have died the bar as I have said at the start a metaphor for death now I am getting back over

the poem I feel this is the dominant metaphorical scheme but I suppose it could be open to other kinds of reading (.) but now I am finding that those metaphors are too strong and I am trying to find a metaphorical reading that seems convincing Sunset (.) I suppose my Pilot is a guide who shows somebody the way so in that sense perhaps the pilot as well as standing metaphorically for Christ can also be related to we can read it in terms of a dead beloved who has preceded the speaker through death but I think that again that feels like a secondary sense a secondary metaphor I am not sure there is much I can say about the metaphors in this poem (4 sec) I am going back to read those three lines no moaning of the bar when I put out to sea but such a tide as moving seems asleep (.) and now I think that those may be overly literal I think because the metaphors are (.) I think the governing metaphor of crossing the bar as a metaphor for death is unmistakable and I am reading some of the individual metaphors or some material that perhaps isn't intended metaphorically in overly metaphorical terms so I am sort of trying to suppress them in that sense the moaning of the bar the sadness of farewell which is obviously sadness of farewell metaphor for regrets of death.

Appendix C 20

(P)'s think-aloud protocol in the poem "The Motive for Metaphor".

You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x It is really a hard task as there are different levels of metaphor aren't there? things like single bird which is obviously not metaphoric but can function as a metaphor but I suppose it is symbol should I talk about that as well (.) ok I will start from the top (.) You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be (.) the motive for metaphor the first metaphor is (.) because everything is half dead in a symbol sense it is in the process of dying moving from life to death the wind moves like a cripple among the leaves a simile and repeats words without meaning (.) this repeating of words is metaphorical way of describing how the sound of the wind in the leaves the metaphor words without meaning metaphor just speech obviously but empty speech but animates the wind personifying it in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds melting I suppose is strictly speaking metaphorical literal paraphrase would be that the clouds are I don't have the necessary meteorological vocabulary to describe this but the clouds are coming together merging one into the other again this gives a liquid but also a sense of process which perhaps goes (.) I am not sure also perhaps a sense of liquefaction even this may be pushing it too far but it perhaps picks up a sense of decay from before everything half dead the wind like a cripple among the leaves we have the single bird (.) this may not be read as completely unmetaphorical I suppose but it is also (.) one wants to take it as a metaphor for something but what exactly it may be at this point in the poem we keep on hold so the obscure moon moon maybe literally obscure in that we can't see it clearly because of the melting clouds perhaps but it is also I don't think that is working metaphorically single bird as well I suppose symbolically but not strictly speaking metaphorically perhaps (.) the obscure moon lightning an obscure world of things that would never quite be expressed again I don't know whether to identify it as a metaphor or a symbol this seems to stand for a process of coming to know something about the workings of the human mind the kind of romantic Shelly's moon the imagination as lamp so that is perhaps metaphorical you yourself were never quite yourself the idea of not being yourself is in itself metaphorical standing for a sense of alienation from oneself or the multiplicity of the self (3 sec) the motive for metaphor perhaps metaphor itself (.) But more obviously shrinking from the weight of primary noon (.) here the weight stands as a metaphor for

the strength of the sun but also the import of the crisis moment (.) also the weight of clarity of persistence endurance in ties with the abc of being (.) again clearly metaphorical (5 sec) the abc the children's primer to existence the abc of which is unchanging sort of harsh light of reality (3 sec) so let's go back (.) the hammer of red and blue (6 sec) yeah that's the world around perhaps a metaphor for living simply for a kind of visible life a life without shadows an ordered life there is lots and lots to say about that I will come back to that maybe the ruddy temper ruddy because confused ruddy because unclear the sense of a lack of clarity as to one zone or state of mind which perhaps goes back to the obscure moon lightening an obscure world. I am not pretty sure about that the hammer of red and blue again the impression the powerful impression of primary colours on the senses which again we can interpret in the light of primary noon it seems a clear correspondence between metaphors mutually reinforcing the striking of phenomenological sense of perception overwhelmed by a simple intensity again the hard sound steel against intimation the sharp flesh the vital arrogant dominant x (4 sec) ok I need to go back and think about this more looking to clarify what these metaphors are getting at by reading the poem again (5 sec) I suppose it is all all these metaphors in the last six lines (.) are metaphors for (.) that which is unchanging sort of harsh light of reality so let's go back the hammer of red and blue yeah that's the world of primary colours which is in itself the impression on the sense which is in itself is working as a metaphor for a certain attitude to life a certain way of living in which things appear one thing or the other the hard sound steel against intimation (3 sec) clear metaphor for rigidity and perhaps also for the modern world coming in the way of steel coming against all the natural imagery coming before in the first half of the poem steel is also functioning if it is a metaphor for the modern world it is also the word of things the material world which is against the world of thought intimation intimation also here functions as a metaphor intimations as a metaphor for or as a case of perhaps as metonymys for metonomic rather than metaphorical sharp flesh it is paradoxical this perhaps allies the flesh with steel is it metaphorical? (.) I am not sure the vital arrogant fatal dominant x the x here clearly maybe not clearly metaphorical (.) ok I will move on.

Appendix C 21

(P)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses Louis MacNeice the snow itself seems a metaphor but I will get back to that maybe the great bay window was spawning snow spawning the window spawning snow metaphorical language (.) difficult to articulate the the window itself is creating giving birth to the snow falling outside (.) the snow and the pink roses incompatible again seems strictly metaphoric snow and roses are incompatible in a metaphoric sense (.) world is suddener than we fancy it is suddener metaphorical perhaps (.) is more immediate than we seem to think I think that that is strictly speaking not metaphorical or perhaps it is (.) world is suddener than we fancy it and world is crazier and more of it than we think incorrigibly plural it is perhaps metaphorical terms metaphorical ways of saying (.) that reality always overwhelms our preconceived preconceived notions that we bring to it to interpret it and as a way of expressing that that disjunction incorrigibly plural (.) the drunkenness of things being various the syntax makes it it is ambiguous we can interpret the metaphor in different ways the drunkenness of things seems to me a metaphor for the unpredictability which is in turn is a way of talking about our inability to predict (3 sec) it is to re-experience this unknowability of the world in terms of the drunkenness of things rather than our inadequacy (5 sec) perhaps the drunkenness of things drunkenness of things (.) it is also a metaphor perhaps fo::r (.) our sense of alienation from a world that makes us seem (5 sec) well I got that it is the same point drunkenness of things being various this could be various forms of drunkenness of things not only of things imperfectly knowable by us and unpredictable to us but also in different ways from each other to us (.) but you could also read drunkenness of things (.) this will be stretching the syntax but some of the games here (.) deviant articles has to do with the fact that the world is crazier so (.) we have world is crazier and more of it than we think that kind of game encourages us to see the drunkenness of things being as the drunkenness of things being various that is the form the form that drunkenness take is that of being various which goes back to the incorrigibly plural which then becomes a metaphor for the different ways things can appear to us in different moments at different times the metaphors seems works interestingly if we think about it because (.) it is attributing drunkenness to things to the world but it actually conveys that sense of our own drunkenness or our own (.) our sense of confusion and inability to make things cohere ok (.) and the fire flames with a bubbling sound for world (.) bubbling sound for world metaphorical a metaphor for the intense impression the flames make on us probably in terms of perception a bubbling sound for world bubbling because expressing life energy perhaps it is also for world because it seems to speak of (.) speaks of the whole of everything that designates intensity the fire is spiteful again metaphorical fire can be spiteful in the sense that it burns also it consumes it causes pain if you touch it also it consumes things transforms them turns into ash to dust in that sense perhaps spiteful or gay the one supposes brighter more expressive of life of energy as there is more than glass between the snow

and the huge roses (.) in this point with the poem's closing lines it seems the (.) the window the window the snow and the roses all seem metaphorical a metaphorical significance the window partly a metaphor for human perception perhaps as a possibility for sight but again the the small and pink roses again this this incompatibility that what I get from the first stanza they are outside the window both of them together (.) and something but in the final line there is more than glass between the snow and the huge roses and to get the metaphorical sense of the snow and the huge roses I mean both of them seem to stand on the same level for that the intensity of perception and the incapacity to hold that perceptions into a sort of a rational hold (.) thinking about what the metaphor of our sense of the snow and the huge roses there is both parallels and sort of contradictions between them the in the last line they seem to be divided by only the window but also more than glass between the snow and the huge roses the glass is a (.) is glass a metaphor here or is it pointing towards perhaps pointing towards the fact that the window in the first line is a metaphor that also point to the limits of that metaphor but what is between the snow and the huge roses I am not clear from this.

Appendix C 22

(R)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar my initial thoughts is that it is about a a sailor (5 sec) but possibly also like a bar like a bar which is possibly irrelevant (6 sec) so I highlighted twilight and evening bell (.) and the reason I am doing that (.) is because I imagine that if he is on a ship that this I don't know they are ringing some bell I don't know when the dark is coming (.) but it also seems sort of like he is talking of death I think that is possibly the way that it is going (.) twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark (.) so as I have said I can see that he is possibly (.) dying dying maybe (4 sec) I suppose that is working the tone you know it sounds (4 sec) after that the dark (.) it is because ehhhh (.) a finality to (.) makes me think about death there is not gonna be a sunrise it is the end of it (.) for tho' from out our bourne of time and place The flood may bear me far I hope to see my pilot face to face when I embark well (.) yes that sort of reinforces that time and place I don't know that's a sort of a fixity that you would have in death I hope to see my Pilot face to face When I have crossed the bar (4 sec) I assume the pilot in the sense of death and that is the way it is going (.) It is God sort of overriding controller or someone that's trying to point (3 sec) Make me think that he is entirely committed that there is a God (.) then moaning of the bar does the bar moan you know a sand bank or whatever does not (5 sec) I am gonna keep going in the death line crossing the bar the bar is death moaning which suggests some sort of turbulence a very difficult death that he is wanting (.) and may there be no moaning of the bar when I put out to sea which makes me think that he wants a gentle peaceful death maybe to die in sleep or something twilight and evening bell (6 sec) twilight is not a sad word (.) peaceful such a tide as moving seems asleep such a tide as moving seems to (.) be asleep (.) what is it a metaphor for then such a tide as moving (.) seems asleep we can't see do you see the tide? (.) is it just gentle I suppose which comes along softly? but inevitably (3 sec) I suppose the inevitability of death (4 sec) too full for sound or foam (7 sec) I was thinking of tide you know it is not like a worship suddenly with a massive roar that he perform (5 sec) what does that have to do with (5 sec) when that which drew from out the boundless deep turns again home (.) when that which drew from out the boundless deep ohhhh yeah the boundless deep I would think would be ehhhhhh the space kind of existence before you (.) are borne (3 sec) you know as far as we can say that just (.) I suppose like after death so you come out of the boundless deep when you are borne and then turn again home like the tide (.) advancing and then retreating (.) then the tide maybe be the so could be the oncoming death or the tide could be yourself I suppose (.) seems asleep (.) so by sleep does he mean that you emmmmm (.) that seems to make sense (4 sec) and after that the dark and may there be no sadness of farewell (.) it is straightforward (4 sec) for tho' from out our bourne of time and place the flood may bear me far (5 sec) emmm the flood (8 sec) flood seems to be a metaphor (.) I am not sure what's a metaphor for though the flood may bear me far (4 sec) I hope to see my pilot face to face (.) by pilot God I think (.) I have crossed the bar and bar would be the

area between life and death (.) when I have crossed the bar a couple of times it is the same metaphor (3 sec) so you see he is talking he is talking (3 sec) and may there be no moaning of the bar (.) I thought that the moaning would be the a violent or troubled death so he sort of praying that he is going to die in his sleep or peacefully or that is not going to be hurtful.

Appendix C 23

(R)'s think-aloud protocol in the poem "The Motive for Metaphor".

You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed (.) where you yourself were not quite yourself and did not want nor have to be (.) desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x spring (.) seasons are always a metaphor did never mean the seasons (8 sec) that's incredibly obscure (.) you like it under the trees in autumn (.) because everything is half dead (.) The wind moves like a cripple among the leaves and repeats words without meaning (4 sec) cripple among the leaves is more a simile than a metaphor and (3 sec) I would think (.) I would imagine a cripple these are I don't know sort of stumped shuffling along You like it under the trees in autumn (.) because everything is half dead (.) the motive for metaphor (.) what's it (.) the wind moves like a cripple among the leaves and repeats words without meaning (5 sec) that's an interesting line that looks a metaphor (.) repeats words without meaning (.) because at first it sounds like the wind repeating the word and does not give them any meaning (3 sec) the words don't mean anything in the first place do you see what I mean seasons are definitely a metaphor for something In the same way (.) you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon what does that all mean (5 sec) he obviously does not like summer when it is all bright and cheerful and in life he like spring and autumn (.) the in between seasons the slightly brighter sky the melting clouds the single bird (4 sec) single bird (.) obscure moon weird as well (8 sec) the obscure moon lighting an obscure world of things that would never be quite expressed autumn and spring are kind of not quite expressed (3 sec) not sharply defined (.) it is a kind of in between places which I suppose is what metaphors are (.) desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the A B C of being (.) the abc of being the abc of being is beliefs the kind of things that a person take for granted The ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant X (6 sec) the hammer of red and blue the hammer of red and blue (7 sec) red and blue don't go together they make sort of a browny colour the ruddy temper (5 sec) the ruddy temper the ruddy temper the hammer of red and blue the hard sound steel against intimation (.) what does intimation mean steel against intimation (11 sec) (could you try to talk aloud again please) steel against intimation (5 sec) intimation will be the metaphor he is talking about the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant X (7 sec) you will maybe be using metaphors because what you are saying will be potentially painful to someone? sort of trying to hide it in a metaphor? (5 sec) the ruddy temper so the steel against intimation makes me think so steel would be realization of what the speaker is saying realization in the addressee maybe (5 sec) maybe thought he was quite nice in actual thought he is I don't know saying something quite different (6 sec) the sharp flesh the vital arrogant fatal dominant X (4 sec) so they got this this (5 sec) I

saw the::: (.) that's the brutal honest truth (.) of what he is saying (.) he starts with a flowery language at the start (.) but what he is actually saying is not nice its vital arrogant fatal the dominant x is very you know (.) straightforward (.) I will see if I can understand the start given that (4 sec) You like it under the trees in autumn because everything is half dead (.) the wind moves like a cripple among the leaves and repeats words without meaning (8 sec) and this is the motive for metaphor (.) they are a metaphor for a metaphor (6 sec) but he does not really say it in a clear way it is something that the person could interpret as nonsense or irrelevant where in actual fact he is possibly saying that something that is quite vital arrogant and fatal (.) so that is a metaphor for metaphor I think in the same way you were happy in spring which makes autumn spring half year which means could never this girl has never understood what he is saying (3 sec) with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon (.) so these are (4 sec) I think this is a turning point here like at first he is saying stuff what he is thinking in a gentle maybe allusive way the obscure moon seems to be a metaphor as well for not for a metaphor again but this terms seems to be that he is decided he realizes he is being too obscure but it is not just slightly brighter or melting cloud what am I saying half colours of quarters things he is realizing he is too vague so that's metaphor vague metaphors maybe the obscure moon lighting an obscure world of things that would never be quite expressed (4 sec) makes me think (3 sec) obscure world makes me think that everyone always talks in metaphor no one actually says what he feel or what he think (4 sec) Where you yourself were never quite yourself and did not want nor have to be (.) you yourself I don't think he is not talking to a person I think the you yourself is everyone (.) I think everyone talks in metaphor all the time no one ever says what he actually want (3 sec) desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the ABC of being (.) for me that's the (.) everyday beliefs (.) normality (3 sec) shrinking from the weight of primary noon (5 sec) maybe it is exciting to talk in metaphors because (.) I don't know (.) exhilarating tended humdrum day to day stuff (.) the ruddy temper the hammer of red and blue the hard sound steel against intimation (9 sec) mmm the sharp flesh (.) so the first two stanzas (4 sec) everyone likes metaphors (.) everyone like metaphors (.) next two (.) metaphors are confusing ehheh obscure (.) cover normality (5 sec) final stanza that truth hurts that's basically the topic of this poem obscure moon lighting an obscure world he is not talking about an obscure moon he is talking about (3 sec) the obscure moon lighting an obscure world (6 sec) the obscure moon lighting an obscure world (.) the world is obscure I am not convinced that seasons are metaphors actually (.) they may just mark the passage of time oh really they are they must be because everything is half dead The wind moves like a cripple among the leaves yes they are they are they are of course they are they are metaphors for the in between the vague period of change between summer and winter I will write some remarks on the sheets so as not to forget them period of change between summer and winter but what it means is space between what you say and what you mean I feel everything is a metaphor now (.) they are all metaphors for metaphor.

Appendix C 24

(R)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses (.) on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses I was going to say this poem is not easy (.) there is more than glass between the snow and the huge roses that strikes me as relevant somehow (.) the room was suddenly rich and the great bay-window was spawning snow and pink roses against it the window does not spawn snow obviously it does not produce snow (.) the roses are on the inside and the snow is on the outside the room was suddenly rich and the great bay-window was spawning snow and pink roses against it the room was suddenly rich soundlessly collateral and incompatible world is suddener than we fancy it (3 sec) roses are a summer flower snow is obviously winter and so soundlessly collateral and incompatible not a metaphor there world is suddener than we fancy it soundlessly collateral which means (.) world is crazier and more of it than we think (.) incorrigibly plural I don't know how to say that I peel and portion a tangerine this is definitely a metaphor the tangerine but I have not worked out what it means but I am almost ninety sure it is going to be a metaphor and spit the pips and feel the drunkenness of things being various I peel and portion a tangerine and feel the drunkenness of things being various (.) and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hand on the tongue on the eyes on the ears in the palms of one's hand is more spiteful and gay on the tongue on the eyes on the ears in the palm the senses obviously taste sight sound touch it is interesting we don't see smell because he is talking about roses on the tongue on the eyes on the ears in the palms of one's hand so he is talking about sensational touching shall I call it touching should I refer to touching as the eyes the ears the palms of one's hand the eyes and the ears I think is touching (.) but I don't know if that is just touching there is more than glass between the snow and the huge roses (3 sec) on the tongue on the eyes on the ears in the palms of one's hand there is more than glass between the snow and the huge roses it is one of those poems which are so strange that you think it is bit druggy (6 sec) the fire flames with a bubbling sound for world the fire flames with a bubbling sound for world the expression for world makes me think that the fire is a metaphor for world it seems to almost say the fire flames this is a sign for world but the fire flames with a bubbling sound for world I will go back to the start the room was suddenly rich and the great bay-window was spawning snow and pink roses against it world is suddener than we fancy it the window there is more than glass between the snow and huge roses I am positive that the great bay window mean something this is because like recency and primacy something at the start and something at the end and that's inevitably the most important thing because of the way people remember things I don't know what it means the window and the glass the window provides the contrast doesn't it between the snow and the roses it allows the two to exist next to each other which possibly they wouldn't do in the wild it is unlikely

that there is snow and roses when in bloom the window is the opportunity for this to happen because the::: (3 sec) maybe it represents the ability that the world has to be a crazy or ability the world has to be crazy couldn't be a window of course (5 sec) the word being has to be relevant for some reason the world is crazier and more of it than we think incorrigibly plural incorrigibly plural that means he can't alter it that's the way it is (.) incorrigibly plural it is like bad things happen you can't change it (4 sec) roses ((?)) no shame to exist together with bad things I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound what is the relevance of a tangerine I peel and portion a tangerine (5 sec) tangerine is also a summer fruit and no where it grows when it is snowing I peel and portion a tangerine and feel the drunkenness of things being various what is a metaphor for then (.) I feel I get what he means and have got an interpretation of what she might be it is an example of the bizarreness of metaphor I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various maybe in such a world where things are various you could have eyes on the the ears in the palms of one's hands perhaps and the fire flames with a bubbling sound for world does not make sense because the fire does not bubble bubble suggests water the contrary of water fire flames with a bubbling sound for world maybe it is a metaphor fire does not sound like bubbling these things are weird now it does not necessarily mean anything I don't think it means anything it is almost contrast for the sake of having contrast is more spiteful and gay this is what I am talking about spiteful and gay it is just putting contradictory things together I think there is more than glass between the snow and the huge roses I feel that that is very important there is more than glass between snow and the huge roses I suppose there is time and space between them they cannot be together possibly the glass removes time and space between the snow and roses window allows that to happen there is more than glass glass (.) glass always means looking at there is always somebody looking in glass there is more than glass between the snow and the huge roses so is the glass so is the glass like the weakest one of the day I think but possibly the perception we have of the world we have of the world I am relating this to window it is the same point but what he means by that is there is more than glass between the snow and the huge roses you see snow and roses together that is strange why do you think that strange because that's the way I don't know we always thought I don't think I can make sense anymore but I will stick to that for an interpretation I am not entirely convinced there is more than glass between the snow and the huge roses and the fire flames with a bubbling sound for metaphor sorry the fire flames with a bubbling sound for world (.) fire does not bubble (.) no it does not but does that mean it is a metaphor a metaphor needs to have it needs to represent something or I think I said because it is impossible the fire flames with a bubbling sound for world (.) oh she tells you she tells it means for world she tells you right there what it means the fire flames ok I will go for line the fire flames with a bubbling sound for world she hears the bubbling in the fire this represents crazy world it is right there she says what it means is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hand it is (.) it is quite trippy the room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it (.) world the world is suddener than we fancy it this can't be literally true world is suddener than we fancy it (.) the world is personified world is crazier maybe she is not talking about the world at all maybe she is talking about herself her mind is the world and the reason I say that is because the fact that she is seeing snow and pink roses together and thinking that is strange and having a tangerine and then think (.) like she deliberately says things are up there

strange fire flames with a bubbling sound spiteful and gay eyes and ears on the palms of one's hand these are constructs of her mind but is not necessarily saying that the world was sudden but that she is making it sudden by perceiving it (.) so I think that the world is her (.) she fancies it herself as quite sudden you know like a spontaneous kind of quirky individual (3 sec) and the fire flames with a bubbling sound for world (.) the drunkenness of things being various well it does make sense which means that it is metaphor but what is it? Maybe she is drunk which would make a lot of sense the drunkenness of things being various so the drunkenness of things being various the what does it mean the elation quite happy elation of things being various the joy that that can bring the quirky sort of yeah quiriness (.) so that's my answer for that line (.) let me see the fire flames with a bubbling sound for world (3 sec) right a crazy world on the tongue on the eyes on the ears in the palms of one's hand that makes no sense at all (.) but I think she is:: she is talking about experience this full line she is talking about experiencing the bizarre nature of the world a wise woman there is more than glass between the snow and the huge roses they are pink before they are huge but I understand because they are contrasts I think my perception they are purely there because they contrast with snow (.) there is more than glass between the snow and the huge roses I think that is our perception of the world ok I think I have finished.

Appendix C 25

(T)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam (3 sec) when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar ok this is crossing the bar by Alfred Lord Tennyson (.) crossing the bar (.) the bar (.) a nautical reference I guess (.) so the idea of setting out to sea (.) so sunset and evening star and one clear call for me (.) I wonder if clear call (4 sec) and sunset a metaphor for (3 sec) here sunset and evening star (.) they don't actually call him (.) physically and may there be no moaning of the bar when I put out to sea (5 sec) I guess the bar (.) in the sense that it is not the meaning of the bar in the sense of pub or in a legal sense either (.) so I think it is a nautical reference (.) and I must bear in mind that Alfred is not English but (.) and may there be no moaning of the bar when I put out to see for though (3 sec) no moaning of the bar I think it has to do with (.) the sound that the shore makes (.) the moaning has a double meaning and that takes place (.) when he leaves (.) when he puts out to sea (.) moaning of the bar oh sorry that is about the sea the itself yes yes sure the bar the waves yea (.) and so in that sense he does not want the waves to sound like they were moaning (.) being kind of pathetic feel sound or feeble force he wants a tide but something like smooth so when I put out to sea but such a tide as moving seems asleep so a tide (5 sec) such a tide as moving seems asleep (.) so he want (.) he wants a gentle tide to take him out (6 sec) a full tide ok so he wants a full tide and wants a as moving seems asleep so he wants it to be smooth yeah he does not want the moaning of the bar (.) the moaning of the bar is a (.) is a stormy weather or rough sea he wants it to be smooth and calm (.) so too full for sound and foam (.) so full tide (.) when that which drew from out of the boundless deep turns home again (.) so what that which drew from out of the boundless deep (3 sec) a ship yeah how to take or (.) that which drew from out of the boundless deep or turns home no it is not a ship it is a metaphor for the force of the sea that which drew from the boundless deep so::: (.) yeah such a tide as moving seems asleep so it seems to move that's the force of the deepest (.) of the sea (.) so in a sense that the whole the sea is a moving creature (.) he is personifying the sea (.) so it moans both in terms of sound and also in terms of (4 sec) home as emotion and (.) too full for sound and foam so it is a full tide when that which drew from out of the boundless deep turns home again so the full tide turns home again back into the boundless deep (.) so it looks like the cycle of the sea (.) and the tide the cycle of the tide (.) twilight and evening bell and after that the dark (.) Evening bell of (.) the bell is a metaphor (.) as if (.) here as if the evening makes a sound to mark the move into evening and night time the twilight twilight and evening bell as if the bell announces or marks a change of time and after that the dark and may there be no sadness of farewell when I embark (4 sec) so evening bell is

evening time is calling him and the night is calling him it is time for him to set out and
 and come to these for tho' from out our bourne of time and place the flood may bear me
 far so (.) our bourne of time and place (.) time and place (3 sec) I am inclined to see
 them as abstract concepts and (3 sec) our bourne of time and place aha yes for I our
 bourne of time and place for I a metaphor for bourne of time and place that's a
 metaphor for his (.) kind of life his place and time as a (.) move to another place
 geographically but also in terms of time (.) the flood may bear me far (.) So it is a move
 towards some kind of non-existence his home (.) and (.) our bourne of time and place it
 is his home maybe (.) the flood may bear me far (.) it is obvious religious reference but
 the flood the flood may bear me far and again he is (.) he is ((?)) over where he is going
 maybe he is some kind of traveller some adventurer he is not necessarily some kind of
 commercial sailor he is also going on a great journey so he does not know what is
 happening (3 sec) he is going on a great voyage so he is really taken away from the
 bourne of time and place and the flood may bear me far so this (.) the flood gives you
 the sense of Biblical flood and the sense is this is a great voyage (.) he does not know
 exactly where he is going turn up where he is going to end up where the flood will take
 him (.) I hope to see my pilot face to face when I have crossed the bar (.) pilot is
 capitalized as well (6 sec) I don't see any reference for pilot Greek (.) classical
 reference perhaps my classics is too narrow (.) see my pilot face to face personifying
 yeah pilot this is not the captain it is as if there is a greater force guiding him greater
 than his knowledge some kind of some supernatural force or even just yeah the
 metaphor works in a complex way because he is not actually saying that it is a
 supernatural force so the pilot becomes a metaphor for (.) I hope to see my pilot face to
 face it becomes a metaphor for (.) for voyage for travelling and (.) it is personifying the
 idea of travelling and the spirit that guides him the hope to find spirit to travel to
 adventure and to explore and his inner impulse to travel this is pilot but he is also
 personifying pilot (.) as he says I hope to see my pilot face to face when I have crossed
 the bar (.) when he crosses the bar when he crosses the sea crosses the ocean when he
 crosses the point of (4 sec) I don't know the term the (.) yeah when he also reaches that
 stage of his journey where he is going into the unknown (.) and he hopes to see his pilot
 face to face he hopes when he reaches that point when he has crossed the bar into the
 unknown as a guiding light as a guide into the unknown as a guiding spirit as spirit
 guide which could be both a metaphor for it could be both a supernatural thing but also
 just an internal psychological thing it depends on how you choose to (.) to envision it
 whether you see it as a literal supernatural being or as a metaphor for your own
 personal spiritual (.) your perseverance your sense of adventure.

Appendix C 26

(T)'s think-aloud protocol in the poem "The Motive for Metaphor".

You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x I don't know how much of this is a metaphor and how much is a symbol (.) Wallace Stevens is playing with the idea of metaphor (5 sec) a lot of metaphors it is quite self-reflexive he is kind of commenting on the poet's need for (.) the poet's desire for metaphor so you like it under the trees in autumn because everything is half dead he is reflecting on himself or on other poets because everything is half dead and yeah autumn under the trees always gives the poet something to write about (3 sec) such a situation in nature that allow him to develop a metaphor spin a metaphor which we can see (.) you like it under the trees in autumn because everything is half dead (.) there is no a metaphor there as such but the wind moves like a cripple among the leaves and repeats words without meaning (.) a simile there (.) so this image of the wind moving like a cripple among the leaves and repeats words without meaning it is really a great image it is a metaphor he is likening the winter to autumn but that's a simile (.) yeah he is using a small metaphor or a simile this image to (.) illuminate the central metaphor which is that poets like metaphors so he likes autumn because he can see seize an image or situation that allow him to extrapolate a metaphor of a cripple moving among the trees in the same way you were happy in spring with the half colours of quarter things quarter things (3 sec) in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world (.) a small metaphor quarter things being the partly grown plants the slightly brighter sky the melting clouds the single bird the obscure moon in fact all of these things become symbols or metaphors potentially in poetry classic poetic images that can be turned into metaphors the single bird the obscure moon the melting clouds brighter (4 sec) skies so again that all build up to the central metaphor the poet likes metaphors likes places because they create metaphors and he extrapolates from these metaphors the obscure moon the obscure moon lightening an obscure world of things that would never quite be expressed where you yourself were never quite yourself and did not want nor have to be the obscure moon lightening an obscure world ok of things that would never quite be expressed so (.) that becomes overall a metaphor he using classical metaphorical images poetic imagery here but this becomes a metaphor for the difficulty of expressing yourself so the obscure moon lightning an obscure world of things that would never quite be expressed yeah the difficulty of expression coming in there where you yourself were never quite yourself and did not want nor have to be (4 sec) ok all right so in this obscure world things are maybe never quite expressed things trying to find meaning and he is never quite himself he is trying to find meaning and did not want nor have to be (.) maybe he does not want to find meaning he does not have to because he is desiring the exhilaration of changes (4 sec) so where you yourself

were never quite yourself and did not want nor have to be (.) obscure (6 sec) problems of expression problem of self-definition and (.) ok so you can connect that to the idea of obscure metaphor obscure imagery of things that would never quite be expressed maybe to mean having problems in expressing them or maybe you have problems to define yourself and did not want to nor have to be but actually you don't have to define yourself desiring the exhilarations of changes the change the ability to be different things to be multifaceted and that is the motive for metaphor desiring the exhilaration of changes so metaphor is to change to transform that's the motive for metaphor shrinking from the weight of primary noon the abc of being ok yeah so (.) metaphors are used for transformation and for things that are obscure so the weight of primary noon just because he is relating to natural weather and time primary noon the middle of the day it is clear marker of time and the abc of being again denotes the fundamental and absolute and he is shrinking from that which he finds more and interesting half places the quarter places the obscure places and the motive for metaphor comes out of trying to understand these obscure places the things are less clear and more obscure and less definite (.) ok desiring the exhilarations of changes the motive for metaphor (.) the motive for metaphor shrinking from the weight of primary noon the abc of being primary noon (.) the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x (.) mm the ruddy temper the hammer of red and blue the hard sound steel against intimation The sharp flesh the vital arrogant fatal dominant X ok so (.) the primary noon connects with the primary colours of red and blue the ruddy temper so primary colours coming here and he hates these primary colours (.) things being strong and heavy and violent and steel against intimation so again still an absolute colour and definite ideas arrogant fatal dominant x and (4 sec) he is interested in intimation and suggestion and that's the motive for metaphor (5 sec) we can say it is that's the way to poetic and more sensitive way of being whereas if you are just interested in these definite things and absolutes you are basically a fascist (.) Yeah ok so that's it the motive for metaphor is to have a more sensitive complex understanding of the world and our place in it and the uncertainties and the changes are exhilarating and beautiful and trying to hammer things into shape dominating dominates us and makes us robots and makes us inhuman.

Appendix C 27

(T)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses I will take few minutes while I read the poem The room was suddenly rich and the great bay-window was spawning snow and pink roses against it ok soundlessly collateral and incompatible world is suddener suddener (.) weird suddener than we fancy it world is crazier and more of it than we think incorrigibly plural (.) I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world for world is more spiteful and gay than one supposes Ok on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses ok Louis MacNeice poem two snow (.) it is an interesting one a Modernist poem so the metaphors are not perhaps as obvious as in Tennyson but like Tennyson the metaphors adopt to something more complete rather than being used as a kind of a passing phrase the metaphors bind to the whole poem and make up its totality so the key metaphors in this poem is ideas so certain things represent his own point so this idea that he sees the great bay window spawning snow and pink roses against it (.) Soundlessly collateral and incompatible the world is suddener than we fancy it so the metaphor is the idea of the snow and pink rose being against the bay window and that's an unlikely combination that he has flowers and snow at the same time this is one of the strange things that can happen (.) world is suddener than we fancy it so this is his point about soundlessly collateral and incompatible this (.) and he develops this metaphor with further natural objects so in the second stanza he talks about tangerine to develop this idea of the plurality of world world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various (5 sec) so the tangerine becomes a metaphor for the plurality of the world and he talks about the plurality and then he peels and portions (.) and spits the pips and feels the drunkenness of things being various (.) so it is quite a complex metaphor there the tangerine represents the multiple facets of the world that he can peel it and portion it has got pips and feel the drunkenness of things being various (.) again drunkenness he does not mean that literally it is the sense of lack of clarity his sick and deep feelings and perhaps a moment of epiphany and the fire flames with a bubbling sound for world (.) for world is more spiteful and gay than one supposes for world is more spiteful and gay than one supposes so the fire there the fire becomes a metaphor for both the beauty and danger and the horror of the world and in this stanza there is another opposition similar to the unlikely but beautiful juxtaposition between the snow and pink roses but also a sense of the fire exciting he is obviously excited by the plurality of the world how varied and crazy it can be crazier (.) can also have a

negative aspect with the fire (.) the fire flames with a bubbling sound for world for world is more spiteful and gay than one supposes it could be spiteful the fire the flames are looking spite but gay as well because the fire can be seen you can connect with the fire dancing and also the bubbling sound so the fire is bubbling and dancing it is quite joyful it is full of life (.) and on the tongue and the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses (.) so yeah on one side there are the roses and on the other side there is snow so yes it is not snowing outside where the pink roses are growing the pink roses are inside and the snow is spawning as if as if yeah it is a good metaphor for the way the snow..it is a nice way for describing blows against the window while something else is growing there is more than glass between snow and the huge roses so it can (.) it underlies the metaphors of the whole poem there is all this between the huge roses and the snow it becomes a metaphor for the variety and plurality of the world and the unusual juxtapositions and contrast that build up to create such a crazy and plural exciting but also scary world world is sadder than we fancy it world is crazier and more of it than we think incorrigibly plural so the whole poem kind of rest on this overall metaphor so Tennyson's poem has a central metaphor a complex central metaphor but also lots of smaller metaphors within whereas MacNeice uses less interesting small metaphors and passing phrases but everything contributes to the overall metaphor (3 sec) I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various Just a couple of more things to say I really mentioned the tangerine but I want to add something to the metaphor used there the tangerine I am just adding an element to that that occurred to me kind of the idea of the tangerine has a sphere like the world he peels back the layers and separate the parts and dissect it like he is doing this shows things being various that plurality just reinforcing that central metaphor and also the glass between the snow and huge roses again that reinforcing the central metaphor showing that there is one image which can create a kind of epiphany.

Appendix C 28

(L)'s think-aloud protocol in the poem "Crossing the Bar".

Crossing the Bar Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar immediately I'm noticing the title and crossing the bar and thinking about what that could mean I'm thinking of journeys thinking of crossing over into death a journey towards death perhaps thinking of the nautical implications of the poem I'm seeing a lot of evening star and that makes me think of navigating the ocean with the stars (3 sec) and may there be no moaning of the bar when I put out to sea there's a lot of sound here a lot of next line is such a tide as moving seems asleep there's a lot of push and pull of the tide here which makes me think of the parallels between the sea and life and how life moves forward as the tide moves in and out it's moving from one stage to another which ties in with the title crossing the bar crossing over from one place to the second place through life from living to dying perhaps (.) and one clear call for me call there seems a natural state the one clear call (.) for me makes me think of nautical imagery perhaps the bell of a ship and this being a clear signal that a moving forward is necessary perhaps towards the end of the journey or life it's something that the narrating voice is seeing as a natural process sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home home here is definitely metaphorical as is most of the poem twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar and may there be no moaning of the bar when I put out to sea again no moaning of the bar here there's no negativity here no moaning of the bar makes me think of youthfulness there's none of the creakings of old age throughout this journey it seems that there's a lot of vitality a lot of natural state (.) the lines when that which drew from out the boundless deep turns again home I'm thinking of the boundless deep as being states of being of the narrating voice as something from within as coming out on this voyage (.) sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea (.) but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark ok I see the journey as a whole throughout this poem as a metaphor for the journey throughout life perhaps towards death well just being caught again by the first line sunset and evening star and one clear call for me (.) and I see that as a metaphor for the beginning and ending stages of life from the birth the sunset being a metaphor for the birth and the evening star being a metaphor for the end the beacon of life in sight and may there be no moaning of the bar when I put to sea the sea when I put out to sea is a metaphor for pushing out to sea I see that as a being a metaphor for heading towards the last stage of life death and I see the tide the tide as moving seems asleep as a metaphor for the pull towards death (4 sec) I see turns again home as not just returning home on this ship but there's a metaphor for returning to a state of not being a state of death a state of rest (5 sec) again twilight and evening bell as with the first line

sunset and evening star as being a metaphor for the pillars of life the different stages in time of life (4 sec) and after that the dark as being the death (4 sec) when I embark being a metaphor for death (5 sec) hope to see my pilot face to face is a metaphor for seeing God the pilot specifically the pilot as a driving force in the voyage I see that as metaphor for God for this life crossing the bar again crossing over into death. (.) so I see the boundless deep as being as representing as being a metaphor for the perhaps life without meaning the return to God kind of sort of (.) like I said before turning back to a state without death as home being heaven (3 sec) it always takes a while to get into it and then things become quite apparent but there's once you get onto the track of interpreting the poem a certain way but in this poem it seems quite obvious it is about returning to God and returning to heaven.

Appendix C 29

(L)'s think-aloud protocol in the poem "The Motive for Metaphor".

You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x (9 sec) in the first stanza I see the wind as a metaphor for the poetic force that drives the poem or the wind as being a metaphor for inspiration the wind moves like a cripple among the leaves an repeats words without meaning and repeats words without meaning I see again (.) just the wind as being poetic as a poetic spirit perhaps a poetic process in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed (.) mm I see the obscure moon as again as a metaphor for something for the poetic drive perhaps (6 sec.) the obscure moon that lights the obscure world is a metaphor for the particular intellect of the poet or the ability of the poet to see things in a particular way (.) yeah that's how I see the obscure moon in the fourth stanza (.) where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the motive for metaphor shrinking from the (.) the line shrinking from the weight of primary noon (.)desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x I see the weight of primary noon the abc of being as being metaphors for the everyday routine the everyday life as being metaphors for the regulatory life for others perhaps people who are not poets the life that they live (.) the last stanza is the hardest the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x x could be (.) I'm seeing the ruddy temper the hammer of red and blue the hard sound makes me think of perhaps the metaphor for the constitution of the poet a metaphor for the natural drive of the poet the very heartbeat of the poet to create I'm seeing the sharp flesh as being a metaphor for a physical body which holds the eh someone the sharp flesh as being the constitution of someone who has a bit of friction with the everyday I see the sharp flesh as being a metaphor for of being of the poet or someone who can't just go on with the everyday (5 sec) and I'm seeing the X the final X of the poem the vital arrogant fatal dominant X as being perhaps representative of some spirit that lives within the poet (7 sec) I think that if I link all of these metaphors together to interpret the poem as whole I'm seeing it creates a picture of the poet as being foreign to everyday life as being unable to belong with the abc of being without interpreting or having a bit of friction against it because (.) overall I'm getting a picture of the poet and how the poet has a feeling of necessity to create from the world around to stick out from the everyday life and notice the unusual (5 sec) the first metaphor I came across was the wind and I interpreted it at the time as being representative of the

poetic spirit and now I think as I move through the poem that things like that are depicted through natural metaphors things like the wind the seasons changing the noon in the sky moon and then toward the final stanza the metaphors seem to be to do with the body and this all creates a picture of these things that lie within the poet or the poetic spirit as being natural and vital as the beating heart the heartbeats of the hammer of red and blue.

Appendix C 30

(L)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural (.) I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses (4 sec) I see the great bay window as a metaphor for insight or a metaphor for enhanced awareness (.) the great bay window and the room was suddenly rich makes me think of the things that come to mind are the colours becoming more rich the window being a things are being noticed through this window so the window is you know typically something to see through (7 sec) I'm thinking of the first stanza and thinking of the snow and the roses the world is suddener than we fancy it line to me seems to be an acknowledgement of suddenly noticing all the things around I'm trying to work out whether snow and roses are a metaphor for something but I'm not coming up with anything at the moment (.) the room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it thinking of the first stanza as being quite straightforwardly literal at the moment nothing is really coming to mind in terms of metaphor for the last three lines of the first stanza at the moment (.) Looking at the second stanza first line world is crazier and more of it than we think I'm not seeing metaphor there I'm seeing quite a literal world I peel and portion a tangerine I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various (8 sec) (Fw: could you verbalize your thoughts please) I'm thinking of the tangerine as being a metaphor for the world for the life that the narrator has suddenly noticed the spitting of the pips is a metaphor for interpreting the world for taking it in and spitting it out the narrator is seeing the pips the (.) act of spitting them as being a metaphor for trying to interact with the world (.) it is a metaphor for just the processing of the things around and I see the peeling of the tangerine as being a metaphor for the peeling and portioning of those metaphors the way the mind is trying to section the world to interpret it (.) and spit the pips and feel the drunkenness of things being various (.) and the fire flames with a bubbling sound for world (.) the drunkenness of things I don't immediately see it as a literal (.) drunkenness I see it as being a metaphor for I'm thinking of the things associated with drunkenness with the room spinning perhaps sensations blurring into one another (3 sec) I'm seeing the drunkenness as being as a way the voice of the poem is taking in the things around the things that are suddenly rich and suddenly noticed perhaps blurring into one another so the drunkenness is the experience of trying to take them in of being drunk with these things perhaps (.) and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes seeing the fire flames and thinking perhaps passion bubbling up seeing the fire flames being perhaps representative of the sudden rush of sensation the sudden flaring up of passion of the narrating voice on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses (.) I'm seeing on the tongue on the eyes on the ears in the palms of one's hands as being quite literal the way quite literally describing the voice's experiencing (.) and there is more than glass between snow and the huge roses I am seeing the glass as being a metaphor for the boundary between what is around the glass

is perhaps the boundary of noticing the glass as being perhaps a numbness (3 sec) I'm thinking of the glass as being a metaphor for the numbness of the taken-for-granted states the glass is definitely a boundary that comes between that stops the experiencing of things that stops us noticing things and then (.) the room was suddenly rich and the great bay-window was spawning snow and pink roses against it (3 sec) the room the very first lines of the first stanza seeing the room as being a metaphor for the state of mind that has allowed the subject to try to notice the things around ok.

Appendix D

Appendix D1

(K)'s think-aloud protocol in the poem "Crossing the Bar"

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar obviously he is crossing to some other area and this must have kind of symbolism symbolic meaning (6 sec) twilight and evening bell and after that the dark a metaphor eh (7 sec) twilight and evening bell twilight may stand for literally part of the day but twilight taken metaphorically it can stand for sadness (.) it can stand for ignorance (3 sec) since it is close to darkness (.) ignorance in the sense that the speaker does not know what will happen or::: I mean he is afraid of something about to happen (.) if I am not mistaken and concerning evening bell emm (5 sec) it can stand for part of the day or::: sunset (.) evening bell (.) and may there be no sadness of farewell (.) farewell can stand for separation can stand for let's say a gap (4 sec) when I embark it is in some way related to the word moaning earlier (.) moaning of the bar (3 sec) I think the speaker here is afraid of this crossing of the bar (.) not sure what he will face after he crosses it (.) but he::: he hopes there will be no moaning no sorrow (.) for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (15 sec) (Fw: could you try to talk aloud while thinking please) ok the::: the flood here can stand for a problem maybe may bear me far or::: separation or anger (7 sec) after the dark the dark can stand for ignorance again (5 sec) can stand for something that is shallow and not clear (10 sec) (Fw: please try to say as much as you can while thinking) dark can also refer to the state of mind of the speaker (3 sec) may be he is confused he is sad maybe he has no answer to what he is looking for (8 sec) I am sure flood here means something it is like a symbol but what is it (.) the flood the food is it an aid to the speaker in his journey or is it eh I mean a foe here or::: (.) it sounds kind of negative word in this context (.) the fact that the flood is taking him away I mean it is not a pleasant thing to do the flood may bear me far the (.) it can stand for something that is overwhelming him as I said a problem he is facing a problem or fear which he cannot overcome or find a solution (5 sec) a bit confusing because he is eager to start on his journey (3 sec) he later he says I hope to see my pilot face to face (.) so but he is he is afraid although he hopes to see this pilot (.) pilot I don't know what pilot can be I hope to see my pilot face to face when I embark it can be taken to mean beloved or::: ok so he is kind of being afraid of the flood (.) which may take him away but at the same time (3 sec) he is expressing fears earlier we can sense a kind of foreboding or pessimism in his words but then he says I hope to see my pilot face to face when I have crossed the bar maybe he is afraid he won't reach his destination I think this is how it can be taken I mean he maybe he fears the flood will not or will prevent him from getting to where he wants (8 sec) and may there be no sadness of farewell when I embark farewell can even stand metaphorically to death (.) well usually when I read a poem in the class I link it to the to the I mean topic we are studying to the whole trend whether it is related to romanticism or::: but here since I::: Tennyson

transcendentalism (6 sec) since I mean since the writer stands for (.) he is a transcendentalist and transcendentalism resembles romanticism in some traits so we can have the presence of some elements of nature (3 sec) ehhh and here it is the case because we have sunset ehhh we have ehhh what else (.) twilight we have flood (7 sec) sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea sea the presence of the sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far the I hope to see my pilot face to face when I have crossed the bar (8 sec) I don't know my pilot here may be he is referring to::: to a lover (4 sec) and he is expressing his longing for::: for seeing her maybe (7 sec) though it seems strange to compare a beloved to a pilot (.) not that romantic word I mean (5 sec) I usually when I interpret poems I ::: take into consideration my background knowledge about the poet but here (8 sec) as we all notice this poem stress the emotions of the::: of the speaker and his state of mind he is sad and he is wondering he is asking himself many questions (3 sec) as I said concerning the two last lines I hope to see my pilot face to face when I have crossed the bar maybe my pilot here refers to his lover and he is longing for seeing her (8 sec) and maybe also he is expressing his state of alienation and ehhh estrangement and his state of loneliness (5 sec) through the metaphor of farewell (12 sec) actually the poem can also be studied as the speaker is away is away from his family and he wants to go back to his home in order to see his family (.) when he says when that which drew from out the boundless deep turns again home (4 sec) so in this context the pilot can even stand for his family (10 sec) the line which says and may there be no sadness of farewell when I embark reinforces this idea when I embark for tho' from out our bourne of time and place the flood may bear me far (.) the flood here in this context can refer to the causes that led him to::: to go away from his family (6 sec) perhaps or that would take him away from his family or beloved I mean we can't be sure what this pilot can stand for (.) when I have crossed the bar here the bar can be taken to mean a kind of obstacle or problem that separates him from this pilot (6 sec) can't be a real pilot because he is already sailing and he is going to see the pilot only after crossing the sea bar it should be a dear person whoever it might be lover family or::: I hope to see my pilot my pilot face to face when I have crossed the bar I don't know for sure(.)

Appendix D 2

(K)'s think-aloud protocol in the poem "The Motive for Metaphor"

you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were never quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x (.) you like it under the trees in autumn (.) because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning here repeats words without meaning can refer to the meaninglessness of life (10 sec) (please try to talk aloud if you can) here he:: the speaker chose the::: the season of autumn in autumn because everything is half dead everything is half dead half dead can refer to both life and death at the same time so it can refer to the fact that although alive although (4 sec) alive the narrator feels (6 sec) as if dead (4 sec) in the same way you were happy in spring so as the season changes spring (5 sec) you were happy with the half colours of quarter things the slightly brighter sky the melting clouds the single bird the obscure moon obscure moon (5 sec) here is a paradox moon and obscure obscure or dark and moon we know that moon is bright (.) slightly (4 sec) maybe what he wants to refer to is the meaninglessness of life (10 sec) the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were never quite yourself and did not want nor have to be (5 sec) again here what we have is an oxymoron between words obscure (.) lighting (.) obscure world of things that would never be quite expressed where you yourself were never quite yourself (.) obscure world (.) it can stand for others around him (3 sec) and did not want nor have to be (6 sec) what I understand is that the state of mind of the speaker is sad (5 sec) and his state of mind influences the way he his perception of the world (10 sec) (Fw: could you think aloud again please) desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x (5 sec) right from the beginning of the poem we understand that the the speaker feels (.) kind of eh (3 sec) of meaninglessness maybe because right from the beginning he says you like it under the trees in autumn because everything is half dead half dead can stand for two things for life and for death at the same time which means that maybe that maybe all his life the narrator feels as if he is dead he feels a kind of meaninglessness (.) that's why he says and repeats words without meaning before that the wind moves like a cripple among the leaves (5 sec) and repeats words without meaning (3 sec) so meaninglessness of life in the same way you were happy in spring (.) which means that (.) with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon (4 sec) he was happy maybe comparison between past and present in the past he was happy and in the present he is he is::: sad (4 sec) yes that's why he uses the::: the tense as far as the first stanza is concerned he uses the:: the present to refer to his present situation (5 sec) which is sadness and meaninglessness (4 sec) and in the second stanza he uses the::: the simple past in the same way you were happy in spring so here we have the comparison

between the::: the happy past and the sad present with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon (4 sec) the obscure moon lighting an obscure world (3 sec) of things (.) that would never be expressed where you yourself were never quite yourself and did not want nor have to be in the first stanza he is::: (.) expressing (.) he is letting out what he feels (6 sec) as far his present situation is concerned (5 sec) desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon (.) the abc of being (5 sec) the ruddy temper the hammer of red and blue (.) the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x (10 sec) second stanza third line the slightly brighter sky the melting clouds (.) cloud cloud can refer to confusion (.) the weight of primary noon I understand it as life the weight of primary noon (5 sec) the slightly brighter sky the melting cloud (4 sec) the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were never quite yourself and did not want nor have to be maybe by saying where you yourself were were never quite yourself is:: (.) referring to the fact that eh (6 sec) maybe (4 sec) he is referring maybe to (4 sec) what he has done maybe maybe he is referring to the fact that he has not chosen what he has done (7 sec) let's say he is manipulated by divine power (5 sec) desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer (4 sec) of red and blue the hard sound (4 sec) here the::: the colors themselves are significant (3 sec) red can stand for happiness and blue can stand for a state of confusion meaninglessness (9 sec) the abc of being can refer to the::: the class that one that one belongs to right from the::: from birth the abc of being (3 sec) order maybe (6 sec) natural order (10 sec) so:: the stanza focuses on:: so the the last line repeats words without meaning meaninglessness of life second stanza he is referring to::: to his confusion (.) with the half colors of quarter-things the slightly brighter sky the melting clouds obscure moon obscure moon here we have oxymoron . contrast between obscure and moon obscure dark moon light the obscure moon lighting an obscure world again the same the same focus of things that would never be quite expressed (10 sec) where you yourself were never quite yourself maybe he is expressing his regret towards something that he has done (5 sec) done in the past (15 sec) (Could you express yourself aloud please) the vital arrogant fatal dominant x vital can stand for life and fatal for death again we have this alternation between life and death (7 sec) he says dominant x so this this alternation between life and death is characteristic of the human life in general I understand the poem as expressing the contradiction between the happy past and the::: sad present I think that the::: the speaker is expressing his state of mind he feels eh (8 sec) kind of meaninglessness of life (8 sec) this idea is reinforced as many levels concerning the first stanza it says and repeats words without meaning meaninglessness eh (8 sec) also the contradiction between words put together oxymoron obscure moon darkness and light and eh (8 sec) this idea is repeated second stanza third stanza obscure moon lighting an obscure world again third stanza and the poem ends with the::: the vital arrogant fatal dominant x vital maybe life fatal death so he sees eh death in life he feels although he is alive in night he feels as if he is dead because of the state of meaninglessness he feels (5 sec) and because of the overwhelming sadness maybe (4 sec) that's why he says an obscure moon lighting an obscure world (3 sec) the obscure moon can stand for himself obscure moon lighting an obscure world tries to light an obscure world (7 sec) meaninglessness (10 sec) I understand the whole poem as eh (8 sec) being all about the meaninglessness of life as the major theme and this reinforced through the repetitive dichotomy between life and death (5 sec) last stanza last line in the last stanza the vital arrogant fatal

dominant x (.) I don't understand what he means by dominant X, but I think that eh
(.) it can refer to the dominant class of people (6 sec) exhilaration of changes desiring
the exhilarations of changes (6 sec) maybe it refers to the longing of people to change
ehhh to make a change in their life exhilaration of changes desiring the exhilaration of
changes (10 sec) people desire to change the weight of primary noon it is life the abc of
being order that he refers to (6 sec) the ruddy temper the hammer of red and blue the
hard sound (15 sec) what I can say as far as the mood of the poem is concerned is very
pessimistic and a very dark vision if the universe.

Appendix D 3

(K)'s think-aloud protocol in the poem "Snow"

the room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses Louis McNeice snow since ehh the::: the title of the poem is snow it can have::: many ehhe meanings snow can stand for coldness it can stand for death it can stand for purity the room was suddenly rich and the great bay-window was spawning snow and pink roses against it here we have pink roses (3 sec) pink roses it can stand for youth (.) it can stand for (5 sec) for feelings (3sec) suddenly collateral and incompatible world is suddener than we fancy it world is crazier and more of it that we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various (.) and the fire flames with a bubbling sound for world fire flames (6 sec) with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses (17 sec) (Please try to talk aloud while you try to interpret the metaphors) so:: from the beginning of the poem the room was suddenly rich and the great bay-window was spawning snow and pink roses against it it is describing a room ehh spawning snow and pink roses against it he is describing the window of the room the room was suddenly rich and the great bay-window was spawning snow and pink roses against it roses here may stand for the comfort of life (7 sec) I mean the speaker may see those moments of joy and comfort in one's life as being short they::: they pass quickly not as we think (.) I mean a flower does not live long it is it is delicate (.) the room was suddenly rich and the great bay-window was spawning snow and pink roses against it (.) soundlessly collateral and incompatible (.) world is suddener than we fancy it (.) world is crazier (10 sec) (could you try to think aloud please) here the speaker also means that not only the moments of joy that are short because if we take snow to refer to the dark or hard moments of life then they don't also last for ever because snow melts quickly (.) perhaps this is what the speaker means (.) in this poem there is a kind of alternation between different states in life none of which ever lasts soundlessly collateral and incompatible world is suddener than we fancy it (.) world is crazier and more of it than we think (.) world is crazier here can refer to::: (.) maybe the world as different from what we expect it to be (8 sec) incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various the drunkenness of things drunkenness of things being various maybe a source of difference drunkenness difference I mean (6 sec) and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses (4sec) it is referring to::: (3 sec) he is comparing maybe snow and huge roses (5 sec) snow is known for its coldness roses a way of expressing one's emotions and feelings (16 sec) on the tongue on the eyes on the ears in the palms of one's hands (5 sec) so here all along the poem the two main elements that the speaker focuses on are snow spawning

snow and pink roses (4 sec) and the difference between them as far as the persons are concerned some people are :: don't want to show off their emotions and others are:: maybe are more emotional (10 sec) the first stanza ends by the line saying world is suddener than we fancy it maybe what the narrator here means is that the world is:: different from what we expect it to be here this idea is reinforced in the beginning of the second stanza word is crazier and more of it than we think incorrigibly plural I peel and portion (.) a tangerine and spit the pips and feel the drunkenness of things being various (.) the drunkenness of things being various as I said can be can stand to the difference between people and and the fact that not all people are the same (8 sec) is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and huge roses (5 sec) here concerning the tongue eyes ears it is referring to different senses (6 sec) the visual the auditory (5 sec) maybe to refer to:: (.) to the difference of people to the way they see things (4 sec) some people may be focusing on the visual other on the auditory (4 sec) others the metaphor of the tongue others focus on the way they taste things the tongue here (.) can refer to:: the way people taste things (10 sec) as far as the the last line in the first stanza word is suddener than we fancy it the narrator the speaker is referring is to the:: to the tongue and the importance of tongue in one's life world is suddener (.) how maybe tongue can change the way people perceive things (13 sec) (Fw: Could you verbalize your thoughts please) world is crazier world is unexpected (4 sec) eyes visual there is the auditory too (14 sec) here the last stanza and the fire flames with a bubbling sound for world fire flames can stand for intense emotions.

Appendix D 4

(S)'s think-aloud protocol in the poem "Crossing the Bar".

Well the title crossing the bar just the bar why it is capitalized maybe it means other things why it is capitalized sunset and evening star and one call for me and may there be no moaning of the bar when I put out to sea (20 sec) (Fw: it is long since you stopped talking; could you please verbalize your thoughts as you go about the task) it seems here the speaker is going on journey by himself a kind of stroll at the sea and he is describing at the beginning sunset and evening star and the atmosphere it is like romanticizing on it here in the second line and one clear call for me and there is the call but it is never mentioned who is this call maybe it is the call of life for example the call of somebody the call of life or kind of inviting him to enjoy his life and never romanticizing or being so sad or maybe something like that and may there be no moaning of the bar and even when he negates the moaning no moaning maybe it refers to the same idea that it is a call for life when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home (4 sec) turns again home (13 sec) (Fw: Could you think aloud as you have been doing so far) then twilight and evening bell and after that the dark and may there be no sadness of farewell (3 sec) it still refers to the same idea that what I have said at the beginning like he was experiencing some kind of sadness in his life and what was on the sea here that call that the second line call for life and he wants to forget everything sadness and farewell he said no sadness of farewell he seems in experience of farewell he has been separated with somebody during his life he disappeared so he is trying to start again start to rejoin life and to respond to this call of life to join happiness and then he said when I embark for tho' from out our bourne of time and place time and place capitalized meaning (4 sec) the problem is time time and place maybe he is trying to escape escapism he is trying to escape this life to transcend to transcend that period of time which was sad during his life or even to transcend this this life to live in other I don't know his imagination or romantic poets try to do the flood may bear me far I hope to see my pilot face to face he said the flood may bear me far maybe he is afraid of experiencing things new things especially if he is trying to start anew (.) even his excessive enthusiasm (5 sec) he is afraid of experiencing something new I hope to see my pilot face to face pilot so this when I have crossed the bar he is trying to pilot I think is someone who can guide him during his journey in life when I have crossed the bar meaning what I have understood that of the overall idea is that he is on the boat he is on the sea and the sea may be his future his future life and he is trying to cross and he is somebody with a lot of bad bad and sad experience of the past and he is trying to cross it but he is afraid of starting a new or of entering a new experience so he is he is needing somebody to guide him and to show him the way to life maybe this is what the poem is about this is (15 sec) (Could you express your thoughts openly please) what I could get from the first poem just it somebody who is trying to find a place time for his life he is coming from a bad experience so he is in need of somebody to show him the way (.) I think that the bar here and the sea I think the bar and the sea stand for their literal meanings here they both stand for life and especially the sea life is like waves up and down so the sea like it is it is not stable and here call why clear call it is symbolic it is not call for somebody it is life's call when I put out to sea but such a tide as moving

(15 sec) here it turns again home (5 sec) twilight and evening bell I think it stars stands for the joining of life that you want to get in and after that the dark meaning that the dark of his past experience bad experience of farewell and may there be no sadness of farewell when I embark for tho' from out our bourne of time of time and place the flood may bear me the flood I think it stands for (6 sec) the difficulties that he may that he may encounter in his life I hope to see my pilot face to face pilot a guide guiding me light when I have crossed the bar I think even the good thing crossing the bar is to to cross what's like to to have journey not a journey to have a new experience and the fact of crossing it the flood it it stands for the hardships he may encounter so he is afraid (20 sec) (sorry to interrupt but it is very important that you try to express your thoughts aloud) it has a lot of ideas and contradictory meanings the first idea that I have got is that somebody has a bad experience and he wants to start anew but he is afraid of having another experience that would fail at the end this is the overall idea that's it.

Appendix D 5

(S)'s think-aloud protocol in the poem "The Motive for Metaphor".

you like it under the trees in autumn the because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x it is (4 sec) the motive for metaphor you like it under the trees in autumn because everything is half dead you like it under the trees in autumn the wind moves like a cripple among the leaves and repeats words without meaning (8 sec) here I think is autumn in spring autumn stands autumn stands for grief whereas spring may stand for joy and like turning of alteration between autumn and spring it is like the alteration of life one's life being joy and then grief and then the whole process starts again because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning (5 sec) in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon [Laughter] ... the obscure moon lighting an obscure world (3 sec) of things that would never be quite expressed moon? of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be is it about the existence of the self one's existence desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the abc of being is the beginning the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x x it is really it is being anonymous somebody trying to find the essence of his existence being all the time changing like the seasons like autumn like spring (5 sec) and you you like it you stands for all the human beings human being you like it under the trees and it in autumn because everything is half dead the wind (3 sec) the wind moves like a cripple among the leaves (5 sec) here the title the motive for metaphor (3 sec) metaphor is (4 sec) metaphor it is [Laughter] metaphor stands for (4 sec) try to find the meaning (6 sec) the motive for metaphor it is the motive for because in essence metaphor is trying to make an imitation of two things he is trying to trying to make an imitation of his life it can't be anyway it is a metaphor it is as a it stands for for the metaphor for finding the essence or meaning of one's life being unstable changing you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning the same thing meaninglessness (4 sec) meaningless maybe the first stanza stands for a a phase of his existence and the meaninglessness like the autumn sad and grief in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon I think all these maybe a metaphors standing for moments of happiness (7 sec) and the change from stanza one to stanza two here there is grief throughout leaves dead it is all about grief sadness second stanza is brighter and and clouds and single birds meaning there is change in his life from one phase to another and then the obscure moon lighting an obscure moon lighting an obscure world an obscure world maybe his own existence and the obscure moon (6 sec) lighting an obscure world of things that would never be quite

expressed where you yourself were not quite yourself (3 sec) desiring the exhilarations of changes desiring the motive for metaphor shrinking from the weight of primary noon the abc of being the motive for metaphor shrinking from the weight of primary noon meaning the motive for metaphor the the motive to find one's meaning life shrinking from the weight of primary noon the abc of being it is it is a natural and human attribute desiring the exhilarations of changes the exhilaration of changes the exhilaration of changes (6 sec) the two dots there explain they kind of explain what is going to be (8 sec) the ruddy temper I try start again to finalize things just the title the motive for metaphor (6 sec) the motive for existence you like it under the trees in autumn you this is the human being but it is autumn why like it you should hate it autumn because everything is half dead mm maybe everything meaning everything that was sad in his life and the wind moves like a cripple among the leaves and repeats words without meaning here the idea of trees and trees and wood and mystery and mysterious existence he was living in a kind of reverie he is trying to find his meaning and then he said in the same you were happy in spring but we say the human meaning maybe the human being so he is not speaking about the same person this is categorical and this is another one another person he said you were happy in spring with the half colors of quarter-things so the slightly brighter sky the melting clouds all that the single bird all these stand for good things in one's life but then the obscure moon the obscure moon lighting and even moon we say his life was like a moon meaning part of it is joy part of it is sad (4 sec) the obscure moon lighting an obscure world (4 sec) or maybe it is deglimified maybe he has encountered somebody he would he would attribute the moon to him or to her to her of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be it is reinforcing the kind of existence meaning you did not want nor have to be it is kind of fate he has no escape from it is something upon him this is his life then desiring the exhilarations of changes two dots he is explaining we said the motive for metaphor is the motive to find one's essence or meaning shrinking from the weight of primary noon the abc of being it is from the beginning of one's life he starts to find the meaning this motive is natural so a human attribute then the last one the ruddy temper the hammer or red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x dominant x I said it is anonymous it is not anonymous maybe the ((?)) I have spoken about fate maybe the dominant x is the natural power that power that dominates one's life us (6 sec) so the overall is that this is about somebody trying to find meaning meaning in his life the you stands for everybody you could have in his life two phases two periods not ((?)) the alteration between autumn and spring like the turn of the earth and one is sad the other one is joyful and all of that though the obscure moon that is lighting this world there is some glimpse of happiness moments joy that would alleviate all the sadness of his life and then there is the idea of fate that we can link it to the dark face to autumn is not it is something which is imposed upon him by fate and destiny he cannot do anything against it because it is dominant x it is something which is which he cannot conquer it (6 sec) so the motive for metaphor everybody tries to understand grasp the motive of being in life the motive is the essence of existence this existence is imposed by supernatural powers supernatural dominant powers that cannot be conquered so describing all (.) in the last stanza I could not grasp anything just the last line he said I find the dominant x x is fate something which is mysterious the future it is dominant he cannot do anything against it that's why he should as it is.

Appendix D 6

(S)'s think-aloud protocol in the poem "Snow".

the room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses I am happy because there is no difficult words Irish write strange things at times snow the room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes I don't know why I am keeping thinking of the meaningless of some life on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses the snow (12 sec) (Fw: Could you try to talk aloud please) seems to me there is not a metaphor (40 sec) it seems that it is as if there is somebody in his room and he is watching the snow falling he is but snow stimulates him to think of all the things in life in meaning in existence it is like the romantic idea of romanticizing things and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses what's the glass there is more there is more than glass (3 sec) between the snow and huge huge roses if we say that snow this is winter winter meaning coldness he seems coldness of feeling is also associated with coldness (5 sec) being somebody who is no (5 sec) maybe and the room was suddenly rich and the great bay-window was spawning snow and pink roses against it there is snow and roses may mean there is ((?)) either snow or roses but the room is linking both of them soundlessly collateral and incompatible world is suddener than we fancy it (7 sec) since that speaker is alone the world has been has been so harsh with him to the point that he said world is suddener than we fancy it he thought that life may be difficult but not to that point so maybe he is an old man after reflecting upon his life he seems that kind of giving a wisdom we don't know the world is suddener than we fancy it only old people with a lot of experience that could say something like that let me just underline it world is crazier and more of it than we think crazier and more of it than we think meaning it the world hides many surprises seems to be bad surprises incorrigibly plural not pleased with his experiences (5 sec) I peel and portion a tangerine and spit the pips and feel (3 sec) and feel the drunkenness of things (.) being various world is crazier and more of it than we think I peel and portion (5 sec) I don't know I think the tangerine and the pips they are metaphors I do not know what metaphor they stand for a metaphor I don't know what the drunkenness of things being various (.) and the fire flames with a bubbling sound for world the fire the fire flames maybe it stands for youth bubbling sound for world and this is it it is like the other one it is a call for life this is the sound the for world is more spiteful and gay than one supposes if we assume that the fire and flames stands for one's youth and then he said is more spiteful and gay than one supposes meaning youth is a period of being spiteful and gay he has experienced good moments then bad moments on the tongue on the eyes

(.) on the tongue on the eyes on the ears in the palms of one's hands I think it all stands for (.) destiny (3 sec) there is more than glass between the snow (.) and the huge roses I think that snow stands for cold life meaning cold feelings or and being not (.) maybe it stands for old age and roses stand for youth (6 sec) and he is the speaker reflecting upon his past experience especially his youth (4 sec) even even the word the room it stands for confinement being an old man in a room confinement it can even stand for his own life being confined he is his current lack of company his current life (.) suddenly rich and the great bay-windows window was spawning snow and pink pink roses (.) against it soundlessly collateral and incompatible (8 sec) world is suddener can we say suddener we sudden not suddener (4sec) sudden kind of surprising (3sec) surprising (3sec) mmm maybe he::: the first thing I think (5 sec) kind of retrospection (3sec) where the room is his current life the roses the rose stands for his past youth the snow stands for for his::: his current situation ((?)) being forlorn then the world is suddener than we fancy it it is the world is suddener (3sec) that mean his life has been wait wait world is suddener than we fancy it time it is a problem of time time goes by quickly and he could not enjoy his life to the full because of time and then he said life is crazier and more of it than we think incorrigibly plural (.) incorrigibly plural plural is means he has experienced (.) multiple things during his life and then he is desolate now I peel and portion a tangerine is it a colour tangerine tangerine is it a colour and spit the pips and peel ok tangerine is a metaphor pips a metaphor I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various it is the same as what I thought before it is about (3 sec) his past experience that he has lived it and then he is reflecting back on it (4 sec) the drunkenness of things being various and feel I peel and portion feel the drunkenness drunkenness of things being various the same thing multiplicity of experience in contradictions being happiness and happy plus bitterness things being various and things maybe::: the drunkenness of things things being various things experience (3 sec) being various his experience have been various (6 sec) and then he said the fire flames with a bubbling sound for world I said that fire it stands for youth (.) and the fire flames with a bubbling sound for world (.) is more spiteful and gay than one supposes (8 sec) mmm and the fire flames with a bubbling sound for world I said that the fire is about youth and the sound for world still there is a call for life (.) is more spiteful and gay it is spiteful because he is::: and old man and::: he couldn't regain it but it is gay (.) because it is a::: it is a call for life still it is gay (.) than one supposes and then all this the tongue and the eyes and ears they are senses it stands for senses (.) senses stands for experience senses and experience (.) on the palms of one's hand ah palm in the palms of one's hand meaning the::: experiences (.) that are::: (4 sec) the in the palms of one's hand (.) I said the palms of one's hand means destiny meaning the experiences are (.) imposed by destiny (.) there is more than glass between the snow and the huge roses (.) mmm there is more than glass if we said that snow meaning old age and we say that the huge roses meaning youth then there is more than glass the glass meaning the::: (4 sec) maybe it stands for the gap of time it is a kind of gap but it is not of time maybe there is more than glass between the snow and huge roses (.) more than glass he it is a gap and he cannot regain youth this is why he says more than glass between the snow and huge roses and here if we recall there is the word incorrigibly (4 sec) so what I think (.) is that kind of visualizing things he is::: I think it is an old man (3sec) he is alone (.) and::: he is thinking and reflect reflecting upon all his past experiences all his past life and the act of::: of seeing the snow falling and he is in his room stimulates him to think of his I said his past experiences they are multiple they are::: gay and they are spiteful they are sad and while reflecting upon that he he feels that there is an urgent desire to regain but it is impossible so it is more than glass

between the snow and huge roses it is more it is about:: it is about also time (4sec)
time which has cut his youth short (4 sec) it is about life that ends up sadly if we say
that time which has cut his youth short means the:: impetus of man to conquer time the
impetus of man to conquer time and to conquer life to conquer destiny what is left is to
romanticize and to think back of his past life which is as I said spiteful because he
couldn't spiteful because impossible to regain it and it is gay because:: since he is
alone he has memories better than nothing (.) this is it(.)

Appendix D 7

(M)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar ok crossing the bar (3 sec) after the first reading crossing the bar well really crossing the bar first of all we don't relate it to (5 sec) sunset and evening star and one call for me (4 sec) it is like a::: at this precise moment (.) nature or the time of that precise moment it is I think it is called twilight it is calling for the speaker in this poem to go to cross the sea (3 sec) sunset and evening star and one clear call for me (.) and may there be no moaning of the bar moaning of moaning of the (.) there is here I can detect sort of personification of the bar moaning since moaning is related to the sound human beings utter then when I put out to sea (.) normal but such a tide as moving seems asleep too full for sound and foam also another personification of the:: tide asleep but such a tide as moving seems asleep (.) sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home (.) mmm but then this tide which is asleep is then it moves up to its boundless deep and moves up to its sleep (5 sec) can't really make sense of it when that which drew from out the boundless deep turns again home (.) boundless deep (.) that's the far sea or distant sea maybe (.) not quite sure because as he says the flood may bear me far (.) the twilight and evening bell I don't know what the evening bell is (4 sec) and after that the dark the::: people here on the boat are already deep into the sea and in the dark and that's why after there is a sentence which says may there be no sadness of farewell when I embark meaning going out to sea and not coming back she or he wishes not to have sad farewell (.) when they embark when they leave because they want to return safely so::: (5 sec) so when he says when I put out to sea here so I said sea here he refers to the far sea the distant sea so sea perhaps here another metaphor used by the speaker in this poem is the sea the sea here symbolizes probably illimitedness a kind of emmm [Laughter] maybe::: (5 sec) and the tide as moving seems asleep (.) they wish for a calm sea so that they can travel safely and come can return home safely he says turns again home so he is really worried about the trip and hopes to go back home safely the poet is really concerned about coming back home but at the same time he cannot resist the journey it is urgent for him or her (5 sec) for tho' from out our bourne of time and place the flood may bear me far because this this fear of not coming back is because the ocean we don't know what the ocean where it will take us (5 sec) so there is always a sort of skepticism I am not sure why time and place are capitalized I have no idea (.) for tho' from out our bourne of time and place the flood may bear me far far in the distant sea I hope to see my pilot face to face when I have crossed the bar the pilot also capitalized and::: I don't know why but this is this is because the pilot is on the boat (.) as the::: passenger who who it is the person working on the boat so I am not sure why he or she refers to::: why it is capitalized (3 sec) I hope to see my pilot face to face when I have crossed the bar (.) when I start my journey clear here (5 sec) since they are on the same ship or boat then why does he hope to see him (.) don't know really so let me start again and turn to

see if I missed any metaphors ok so::: the metaphors sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea (.) ok (.) here I I can distinguish first metaphor in the first two lines sunset and evening bar and one clear call for me it is like the sunset and evening bar are calling whoever the speaker of the poem is and it is it is a sort of a metaphor there is a sense of urgency to move or to act (.) sunset (.) and evening star and one clear call for me mmm and may there may there be no moaning of the bar also sort of sort of how do you say it it is (3 sec) the bar is sort of a person who is moaning who is calling that's a second metaphor ok (5 sec) but why moaning ok then but such a tide as moving seems asleep third metaphor (3 sec) twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar pilot (4 sec) ok pilot here I hope to see my pilot face to face (.) pilot again (.) capitalized (.) I hope to see my pilot face to face when I have crossed the bar ok but something I still can't really see I don't know why it is capitalized pilot first of all the pilot may be the pilot here is (.) she is referring actually to the bar it is because it is the one that navigates controls the seas so::: to come back and see it and face to face return and see it and (.) don't know really the denoted connotative meaning really of this expression it must be::: pilot (15 sec) I hope to see my pilot face to face it is capitalized for some reason but I can't really see why (6 sec) crossing the bar sunset and evening star and one clear call for me that's the first metaphor I found here (.) the persona of the poem is relating the sunset and evening star the bar actually to:: it's calling the passenger or the person on the ship it is like a call and we can detect that this can only be done from humans not from the sea personification of the bar and the sea and all calling out to the person that it is time to go that it is time to leave a sense of urgency maybe the speaker feels it is or he can't escape this journey something strong calling him perhaps he feels a strong desire to or may be he was looking for this journey and when time (.) came he seized it because (.) he says clear call he felt it was time to start he was waiting for the right time and he felt it was the right moment to start his journey ok but the call can also if we::: I don't know the poem might be about something greater ehh greater than that I mean he says (5 sec) moaning of the bar then let me:: ok and and after that the dark yes the dark here it may both may refer to::: a gloomy ehh they create a dark mood and he says the tide as moving seems asleep it is a gloomy dark mood or ehhh is he (.) can he be or is he afraid of death or:: (.) because there is a clear sense of gloom here (7 sec) then the second metaphor (.) and may there be no moaning of the bar (5 sec) here there is a::: the persona wishes or wants that that the bar would be::: like we say on its good terms not moaning of the bar so it will be there a safe trip for whoever is on the boat there won't be tide or storms or whatever moaning of the bar so the denotes the sound of the sea perhaps if it becomes agitated wild but the persona hopes it does not and there may be no moaning of the bar when I put out to sea but I I::: it is perhaps about something else I am beginning to see hidden meanings in the poem it seems the poet is afraid of death so he feels like he:: he is about to die and he doesn't and that's why he says one clear call for me so this is the call of death perhaps and it is clear because he::: he feels it strongly and ehh it is about to happen (.) and the moaning of the bar then here there is the idea of death bar here is personified as producing moaning and feelings of sadness gloom and despair and the flood may bear me far the the flood can also be seen as a metaphor like the sea (11 sec) in this poem the speaker talks about the flood probably the flood could be interpreted as the act of leaving moving towards another ehhh destination so here it seems that the speaker refuses any kind of fixity whether this fixity is ehhh has to do with time or place so he

is capitalizing time and place for for that reason (.) so it seems that the speaker wants to join as I said another world it is a timeless and spaceless world that does not recognize that does not recognize the limits of time and place (8 sec) he says (.) so this is clear when he says for thou' from out our bourne of time and place he wants to join another world maybe a timeless world a spaceless world he goes beyond this the restriction of belonging he wants to go beyond a particular time and a particular space he wants to join emm a timeless life probably and a spaceless space the flood could be interpreted as the:: the tool through which the speaker is going to cross the bar (.) I mean he said that (.) the flood may bear me far so he is going to be far away through or by means of the flood probably it is the tool or the means maybe the::: the moral energy perhaps or just destiny power I think this makes sense (.) as no one can defy death so flood is the power of destiny taking him to death ok and then the third metaphor but such a tide as moving seems asleep such a tide as moving seems asleep (3sec) here is the tranquility of the tide which then afterward we find that they can awaken and they can cause trouble [laughter] but here is::: a metaphor of the tide as maybe as a::: this line also emm expresses the idea of death through the use of the metaphor of the tide as moving emmm it is not moving actually it seems asleep so the absence of life fixity and the absence of life we can the poem is making sense now let's see so::: again Sunset and evening star and one clear call for me ok perhaps we can say something about this eh hh phrase and may there be no moaning of the bar when I put out to sea you ses these expressions sunset and evening star and eh hh boundless deep what else dark evening bell all these element elements sorry all these elements collaborate to convey the idea of death I like this poem ok but such a tide as moving seems (.) seems asleep too full for sound and foam when that which drew from out the boundless deep same idea here (3 sec) boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar ok (.) I hope to see my pilot face to face when I have crossed the bar in this poem the speaker seems leaving a particular place ok so he emm he wants to go beyond something to go beyond the bar as the title shows crossing the bar the speaker wants to cross something probably an edge a boundary a line and join another place another world (8 sec) this is my this is how I understand it firstly but probably the bar could be interpreted as this life the speaker wants to go beyond this life because it is not it is not perpetual it is not everlasting so he wants to join another world much more better world and then pilo hope to see my pilot face to face probably the pilot here written with the capital p (10 sec) it it the pilot may refer to God (.) this is a personal interpretation probably God the speaker wants to leave this world and he::: he hopes to see God face to face or::: here perhaps pilot can also be an object of discovery something the speaker wants to discover

Appendix D 8

(M)'s think-aloud protocol in the poem "The Motive for Metaphor".

The motive of metaphor you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were never quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x I think (.) here the poem is related it can be interpreted as life from when the baby is I think (.) here the poem is related it can be interpreted as life from when the baby is I think it is related to the process not of giving birth but to the process when the baby is in the womb and it (.) and it:: and it I don't know it is closed its DNA its genes and everything that's from the last letter the x because from the male and female there is the x so that's the dominant x that's how I interpret it the motive of metaphor the title clearly states that there is metaphor but there is very big confusion when reading the poem so you like it under the trees in autumn because everything is half dead (.) ok autumn is a season when trees they drop they leaves (.) before for change so that's I don't I don't see any metaphor there that's the literal meaning of autumn but everything is half dead (.) eh hh maybe the metaphor lies in the dead (.) half dead because they are half dead because they they are not completely there because we can see that nature regenerates and in spring it comes back to life the wind moves like a cripple among the leaves and repeats words without meaning here I think the whole stanza there is a metaphor of the autumn the autumn season as if it is a ghost between life and death summer is life then comes autumn midway between life and death then comes winter which is total death I think in some ways and then spring there is a:: life comes out again ok in the same way you were happy in spring with the half colors of quarter-things (.) with the half colors of quarter-things (.) the slightly brighter sky the melting clouds (.) the single bird the obscure moon (.) in the same way you were happy in spring in spring so (.) happy in autumn you like it (.) it is the same as you were happy in spring spring with the half colours of quarter things quarter things (.) quarter they are not even (.) half colors of quarter things so there is a half and there is quarter the slightly brighter sky the melting clouds (.) the single bird the obscure moon (.) the obscure moon lighting an obscure world so moon normally comes out at night but here it is lighting the obscure world when we know the sun is supposed to do such things (.) of things that would never be quite expressed where you yourself were never quite yourself (.) and did not want nor have to be (.) desiring the exila:::rations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being desiring the exhilarations of changes (.) I think that's a::: when we are young we want to grow up fast we want change to come the motive for metaphor shrinking from the weight of primary noon (.) eh hh primary noon I think it is related to the abc here because we know the abc is the:: (.) first steps of learning we learn the alphabet the abc Then the ruddy temper the hammer (.) of red and blue the hard the ruddy temper the hammer hammer here I think is related to the heart beat (.) eh hh the ruddy temper (.) don't know the red and blue the red and blue maybe the veins in the body they are red and blue they are red and blue the hard sound (.) steel against intima intimation the

sharp the hard sound this is the heart beat against the flesh of the body (.) the vital arrogant fatal dominant X the vital is vital because as I said earlier in the each chromosomes of the male and the female we find the X gene the X chromosome it is vital (.) without it there would be no there is no such thing as (.) the::: human race it is arrogant because it's present always present it shifts itself it is fatal fatal in a ways because some chromosomes they have DNA [laughter] they have illnesses in them and it is dominant because it is always present (.) so (.) I don't know why it shifts from the autumn to spring maybe it is all related to life life can be expressed in seasons seasons that show life death in between and life as humans here and the moon and the sun there the thing that makes there the reason that the world goes round that there is humans that there is life in our world so I think life related to nature life biologically and life for humanity geographically life on all levels ok (.) so I am just I think the first stanza and second stanza here related in a way because they are talking about the seasons autumn and spring relation to death and life the midway between life and midway between death seasons (15 sec) and then we find the::: in relation to the moon (.) yes the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself maybe here when the persona says and where you yourself were not quite yourself and did not want nor have to be (.) maybe::: it is presence in this world due to a greater power that some people refer to that as God (.) others they do have no explanations but here there is a greater force that that put us in this world maybe we wanted to be here maybe we didn't but that's life and we have to live with it (5 sec) obscure moon lighting there is a sort of paradox between the obscure moon lighting an obscure world (5 sec) paradox (8 sec) of things that would never be quite expressed (11 sec) desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being (5 sec) I think here the use of the word metaphor is meant for the reason that we as humans we we are not satisfied with what we have and we always look for more so we start to look at things in a different way and relate them to each other in a different way and we (3 sec) we are always in need for for something for exhilarations of changes as the poem says we we we don't want to live (.) as we are we look for changes (.) and we seek these changes in different things (4 sec) we::: I don't know we some we seek changes and some as I said earlier we compare we contrast in order to build our own understanding of the world we want to fit what we have we like to mold things in the shape and shape them the way we want them to be we we don't take things as the I don't as they are and live with it we want we humans there is a need for power and they search for more power as Foucault says [Laughter] a need for power and not satisfied (6 sec) so the motive is in order to make life worth living there is a reason behind living if we do not::: if we do not think if we do not::: innovate evolve then what is the reason what what what's the reason behind life that's death we need to always keep going forward and moving on (5 sec) even even in the creation of the human body it is not stagnant it is just does not happen at one stage it evolves it moves from one stage to another and we can we have seen that from the start of the human being till now diseases have occurred that were not present before nothing nothing is as it is everything changes everything evolves and life the metaphor for life is that it is not stagnant and it is always in motion so life is not fixed unlike death that's why it is life(.)

Appendix D 9

(M)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses (.) the room was suddenly rich and the great bay-window was spawning snow and pink roses against it (.) I think there is literal meaning here there is no we can't read between the lines (.) the room was suddenly rich and the great bay-window was spawning (3 sec) maybe the word rich (.) we can understand it as a::: the room was filled with something of valor and here the valor was the great bay window was spawning snow and pink roses against it snow and pink roses against it the beauty of nature the richness of nature and what it brings I think that's the first metaphor (.) the room was suddenly rich (4 sec) soundly collateral and incompatible world is suddener than we fancy it emmm ehhhh I think the collateral and incompatible here are the snow and the roses snow is winter while roses we see them in spring flowers blossom in spring but here we can there is the matching of snow and roses so (.) it is it is we do not we are not used to and is not supposed to be so there is something something strange going on world is suddener than we fancy it eh hh (.) world (7 sec) it brings things that we don't know we expect things but we find different things (.) here there is a metaphor concerning the world as an expected place (.) world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses (.) we humans we humans we might think that the world we know we are supposed to know everything about the world but the world always surprises us with a new things (.) world is crazier and more of it than we think so here there is an emphasis that the world is crazier and more of it than we think that's the third metaphor personification of the world as crazy (.) incorrigibly plural I I peel and portion a tangerine and spit the pips and feel (4 sec) incorrigibly ok incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things (.) the tangerine and spit the pips and feel (.) well (.) I peel and portion (.) there is I don't know what's related to but spit the pips I think it is related to buds in the rose (.) I feel the drunkenness of things being various (.) I think here the persona (.) so here is the metaphor of the first of all the persona refers to the world as crazy then he or she refers to a tangerine when you split it up you find spit spit the pips and feel the drunkenness of things being various there is variety in tangerine itself as the world is various there is various things in it various people various races various ethnic groups and also the shape of the tangerine is like the world emm (5 sec) of things being various that the third metaphor (5 sec) and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes (.) ok so we we relate fires and flames to something bad ok but here it says is more spiteful and gay than one supposes (.) so first of all we think things are supposed to happen in a certain order but the world changes this order and gives another meaning to life and there is also we giving meaning to fire flames

and something bad (.) they can bring gay which is happiness which we do not think of when we relate to fire on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses I think here this is referring to the humans as not being open minded (.) as always ehhhh thinking of things in a certain ways and not being open to other interpretations and not being open to different varieties of truth things can change we we things cannot be stagnant and the in the same way as we want them to be so here I think there is a call for the opening of the mind and not only see what the eye sees to go beyond what the::: what is (.) what we can see and to interpret it in a different way (.) it's here when she or he says the glass between the snow and huge we sorry there is more there is more than glass between the snow and the huge roses (.) there is more to life maybe between the snow and the huge roses between what we see what we think (.) earlier he says the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible same idea here (3 sec) world is suddener incompatible and they might be compatible so that's another metaphor (5 sec) and here there is a metaphor of the fire being something which (.) is a source of happiness and not a stereotype of what we think it is (5 sec) maybe each element here of nature is related to human beings in the world that we living ethnic groups for example I do realize that the fire flames relate to black people because black people are representative or stereotypes there of anger (3 sec) and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes (.) but here the stereotype here is not true they bring happiness also to the world not only they do not only a race which is animalistic in a way like the classical interpretations of black people I think each element of nature (.) is::: a can be related to a specific race of ethnic group in the world I don't know and snow related to the wasp the white anglo-saxon protestants maybe my imagination is going far .

Appendix D 10

(F)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star so it is evening time by sunset and one clear call for me (.) a call so **call** can be a metaphor for a message for example a divine message or at the literal meaning it can be a call someone calling me speaking voice and may there be no moaning of the bar when I put out to sea moaning of the bar moaning of the bar is suggestive of the sound perhaps when they are making it across the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam okay such a tide as moving seems asleep perhaps it is perhaps a drunken person moving as if you are asleep too full for sound and foam when that which drew from out the boundless deep turns again home the boundless deep twilight and evening bell and after that the dark so after the sunset comes the dark the dark night of course and may there be no sadness of farewell when I embark so by this time we can discover that the speaking voice the speaker is leaving the sea and there will be farewell but he says may there be no sadness of farewell when I embark he wishes the farewell or the good bye not to be as sad as we can imagine and from out our borne of time and place the flood may bear me far borne of time and place as if the speaker sea in time and place a burden and the flood or the sea is going to use to leave or to travel when I have made the tension of that burden spatial temporal and I hope to see my pilot face to face when I have crossed the bar fancy he comes back to the bar(.) So is the bar a metaphor for life and human beings travel from one side of the bar to the other as if sea embarking and we have the burden again of time and place and for moving seems asleep perhaps the human being like crosses that life which is here encapsulated in the bar in a slow movement so as if he were drunken so it is very philosophical this poem is very philosophical so so the bar can stand for something else here I said life and crossing the bar is like the lifetime of one and that's all and when he says I hope to see my Pilot face to face this pilot can be the one who will save the speaker from the burden of life the burden of time and place and that's all I think(.) sunset and evening star so from the beginning the speaking voice provides us with the special temporal let's say setting we have sunset and evening star so it is evening time and one clear call for me here call can stand for the literal meaning of the call perhaps someone calling the speaker a speaking voice or the transcendental meaning of call which can be a message a divine message or sign and since the title says it is crossing the bar it can mean someone calling the speaking voice or a call inside his mind why he is crossing the bar and may there be no moaning of the bar here moaning suggest sadness or death so we moan someone after they are dead and the moaning of the bar can be the sound it makes when sounds are intermingled result in indescribable sound resulting sound which can be moaning moaning like sound when I put out to sea here the speaker shifts from one place to place from the world to the sea and he is telling us that he would put out to sea so he is travelling by sea but such a tide as moving seems asleep here asleep can suggest a drunken movement too full for sound and foam when that which drew from the out the boundless deep turns again home who is turning home the speaking voice or I should start over again crossing the bar so the speaking voice is crossing the sand bank by sunset and one clear call for me again the call can be either of the two interpretations someone calling for the speaking voice this sand bank or a call divine call or message and may there be no moaning of the bar so yes the bar the bar can produce moaning like sound when I put out to sea(.) So the speaking voice is travelling and the starting point is this bar and he wishes that there

may be no moaning of the bar and okay(.) Here we can deduce that the bar is lamenting his departure the departure of the speaker but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home (.) emm okay that moving the tide as moving seems asleep so the bar can produce slow movement and it is coming back and forth turns again home okay and the boundless deep that which drew from the boundless deep the boundless deep here can stand for the sea the deeper level of the sea twilight and evening bell again we have this twilight by sunset and evening bell this can be the bell of the church and after that the dark and after that the dark the dark again after sunset we have the dark of the night so we have the darker sky and may there be no sadness of farewell again farewell we said may there be no moaning of the bar and no sadness of farewell so here little by little we can assert that the speaking voice is departing and the bar will be lamenting his farewell when I embark for though from out our borne of time and place the flood may bear me far here time and place can represent a burden for the speaker and the flood which will bear him far will set him free from that burden of time and place so travelling by sea will make him feel like freer and I hope to see my pilot face to face when I have crossed the bar this pilot is highly suggestive I hope to see my pilot he has been saying that he will travel or embark on his own there has been no mention of this pilot he hopes to see him face to face when he has crossed the bar pilot can stand for meaning perhaps it can be a metaphor for meaning so he will find meaning after getting out of the prison of time and place so he will cross no burdens any more and that's all (.) our bourne of life and place can stand for life and how this represents a burden and this travelling or this flood will set him free from this burden and pilot can be meaning found after travelling.after being free of time and place. I am transcending the literal journey

FW: (What about call?)

Pt: It is a metaphor when you come to the end of the poem this call can be a divine call for the speaker to travel and find meaning it is highly transcendental

FW: So it is a journey to meaning?

Pt: It is a journey to meaning yes it is not a journey into the sea the sea can be life in itself and this moaning of the bar while the speaker is departing can be an introduction for the isolation the speaker will take so that he can find meaning by the end. I am not taking it literally.

Appendix D 11

(F)'s think-aloud protocol in the poem "The Motive for Metaphor".

You like it under the trees in autumn so this it for me stands for the leaves under the trees in autumn which takes the colour yellow because everything is half-dead yeah everything in relation to nature is half-dead but we say that autumn is the year so autumn is a time of rebirth so it is half-death to introduce life the wind moves like a cripple among the leaves and repeats words without meaning so the movement of the wind is no harmonious whatsoever and it moves like a cripple among the leaves so we can say that it is the wind which moves but we can perceive the leaves moving in a very slow movement and repeats words without meaning so the speaking voice here is telling us that wind has meaningless utterances but it can't be because we must have meaning in it so a vague message so in the same way you were happy in spring with the half colours of quarter things yes here half-colours we have a mixture of green ?? of quarter things because the natural elements of like the trees the roses are preparing our nature is preparing its elements for summer that's why he says half colours in summer we come back to the yellow colour but here I cannot really see who is this addressee you you like it under the trees in autumn and you were happy in spring who is this you? Is it a human being with his like emotion relationships with the seasons? Okay I shall carry on reading the slightly brighter sky the melting clouds the single bird the obscure moon okay brighter sky in spring we have a brighter sky than in autumn the melting clouds okay clouds yeah we have we do have clouds in spring but they are not as dark as when we have them in autumn so perhaps we have here a movement from a darker to a lighter experience ... or feeling the single bird single bird the obscure moon single bird single bird single single here can can lead us to think about the single yeah before the migration season perhaps we have bird which is single so not a group of birds so here we are before the migration season(.) This migration season tends to come by the end of spring the obscure moon lighting an obscure world okay this obscure moon what can it be half moon perhaps crescent lighting an obscure world the adjective obscure in relation to world is suggestive of morality perhaps ethics human relationships we have an obscure moon which can stand for a crescent lighting an obscure world so we have a half moon lighting a half world we can here think about morality ethics lack of light and this obscure moon lighting an obscure world can be a metaphor for winter so we have already dealt with autumn with spring and the third stanza perhaps have winter because it is obscure and night is the darkest during winter of things that would never be quite expressed when you yourself were never quite yourself and did not want nor have to be so this you is very unclear in my mind so I think I cannot decide who the addressee is where you yourself were never quite yourself so here we have sense of disbalance no equilibrium perhaps this is searching for one's identity and as we had earlier half status of moon world so this is half identity or incomplete and carry on saying and did not want nor have to be yourself(.) So identity is like fate undefeatable so you don't choose who you are and you don't have to choose so we have did not nor have to be so identity is as complex and rich as seasons and within the formation process as with nature we have different seasons sometimes half dead half life at other times you are happy like in spring because of the colourfoul and of course this colourful status stands for an emotional experience and with winter we have darkness sometimes like with a nature in winter we have total death(.)so we have half dead alive dead and

desiring the exhilaration of changes the motive for metaphor shrinking from the weight of primary noon the abc of being this abc of being the weight of primary noon the weight of primary noon weight of primary noon here yeah in my sense it is suggestive or it is a metaphor for summer because noon comes to be as heaviest in summer its weight is so heavy and cannot bear okay and the abc of being again can lead us to think of the first not steps but requirements whenever we say abc of learning so things we should know before we start the experience the ruddy temper the hammer of red and blue the hard sound steel against intimation sharp flesh the vital arrogant fatal dominant x this X is fate life and it is vital like in spring arrogant winter fatal and dominant summer is dominant with its unsupportable heat because we can like find solution for the cold weather but with the heat it starts over and over again and the fatal is of course autumn because autumn is the season of rebirth so it is the starting point of the natural cycle and transcendently speaking of the cycle of life so human being must have the must experience the four seasons to steel against intimation this intimation the sharp flesh and he says the hammer of red and blue red can stand for fire and blue for water and he said the hammer of red and blue as I said red can stand for fire and blue for water and this hammer is a movement back and forth of red and blue of water and fire so we have heat and cold so I can say that this poem is about life and death and how the human being is or must experience four seasons for types of progress so he starts as half dead in autumn to gain birth in spring but the sequence here is not chronological so normally we should have had autumn then winter then spring then summer here we have winter autumn spring winter and summer so we have the two unstable seasons first because in autumn and spring there is no like absolute state and then we have this stable world so in winter or summer we have either the total death or total life so in autumn and spring you are half dead and you are under the power of the hammer of red and blue of water and fire talking about emotions and then you reach stability either by going cold metaphorically dead or alive like in summer and this x is life and why it is put like anonymously perhaps the speaking voice is in clash with life to the point that he does not want to name it.

Appendix D 12

(F)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses (.) the room was suddenly rich and the great bay-window was spawning snow and pink roses against it (.) I think there is literal meaning here there is no we can't read between the lines (.) the room was suddenly rich and the great bay-window was spawning (3 sec) maybe the word rich (.) we can understand it as a::: the room was filled with something of valor and here the valor was the great bay window was spawning snow and pink roses against it snow and pink roses against it the beauty of nature the richness of nature and what it brings I think that's the first metaphor (.) the room was suddenly rich (4 sec) soundly collateral and incompatible world is suddener than we fancy it emmm ehhhh I think the collateral and incompatible here are the snow and the roses snow is winter while roses we see them in spring flowers blossom in spring but here we can there is the matching of snow and roses so (.) it is it is we do not we are not used to and is not supposed to be so there is something something strange going on world is suddener than we fancy it ehhh (.) world (7 sec) it brings things that we don't know we expect things but we find different things (.) here there is a metaphor concerning the world as an expected place (.) world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses (.) we humans we humans we might think that the world we know we are supposed to know everything about the world but the world always surprises us with a new things (.) world is crazier and more of it than we think so here there is an emphasis that the world is crazier and more of it than we think that's the third metaphor personification of the world as crazy (.) incorrigibly plural I I peel and portion a tangerine and spit the pips and feel (4 sec) incorrigibly ok incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things (.) the tangerine and spit the pips and feel (.) well (.) I peel and portion (.) there is I don't know what's related to but spit the pips I think it is related to buds in the rose (.) I feel the drunkenness of things being various (.) I think here the persona (.) so here is the metaphor of the first of all the persona refers to the world as crazy then he or she refers to a tangerine when you split it up you find spit spit the pips and feel the drunkenness of things being various there is variety in tangerine itself as the world is various there is various things in it various people various races various ethnic groups and also the shape of the tangerine is like the world emm (5 sec) of things being various that the third metaphor (5 sec) and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes (.) ok so we we relate fires and flames to something bad ok but here it says is more spiteful and gay than one supposes (.) so first of all we think things are supposed to happen in a certain order but the world changes this order and gives another meaning to life and there is also we giving meaning to fire flames

and something bad (.) they can bring gay which is happiness which we do not think of when we relate to fire on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses I think here this is referring to the humans as not being open minded (.) as always ehhhh thinking of things in a certain ways and not being open to other interpretations and not being open to different varieties of truth things can change we we things cannot be stagnant and the in the same way as we want them to be so here I think there is a call for the opening of the mind and not only see what the eye sees to go beyond what the::: what is (.) what we can see and to interpret it in a different way (.) it's here when she or he says the glass between the snow and huge we sorry there is more there is more than glass between the snow and the huge roses (.) there is more to life maybe between the snow and the huge roses between what we see what we think (.) earlier he says the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible same idea here (3 sec) world is suddener incompatible and they might be compatible so that's another metaphor (5 sec) and here there is a metaphor of the fire being something which (.) is a source of happiness and not a stereotype of what we think it is (5 sec) maybe each element here of nature is related to human beings in the world that we living ethnic groups for example I do realize that the fire flames relate to black people because black people are representative or stereotypes there of anger (3 sec) and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes (.) but here the stereotype here is not true they bring happiness also to the world not only they do not only a race which is animalistic in a way like the classical interpretations of black people I think each element of nature (.) is::: a can be related to a specific race of ethnic group in the world I don't know and snow related to the wasp the white anglo-saxon protestants maybe my imagination is going far (.) The room was suddenly rich and the great bay-window was spawning snow and pink roses against it the room was suddenly rich normally we perceive snow from inside so snow comes from the outside setting but here he says the room was suddenly rich the room is proximal in terms of place rich by what it became full of what(.) The great bay window was spawning snow and pink roses against it so as if the window was like covered with snow and pink roses so we have it was snowing like heavily and soundlessly collateral and incompatible yes the snow does not make any sound and collateral and incompatible so the particles of snow are not like in harmony (4 sec) when they go down world is suddener than we fancy it so it seems like in our minds world is not as sudden as we can imagine as if it were smooth and harmonious but here the poet said that the world is suddener than we fancy it so the unpredictable side of life is here described for the second stanza he says world is crazier and more of it than we think I mean it is it follows the same thing of the previous line so world is crazier and more of it than we think incorrigibly plural so this plural as metaphor can suggest the plurality of meaning so meaning is not one or truth even is not one it is relative I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various(.) So tangerine fruit generates a sense of or feeling of drunkenness of things being various perhaps the acid the acid taste of tangerine produces that acid reception for world which is so abrupt but beautiful at the same time as for the third stanza it says and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes the fire flames this is of course is a metaphor but it can be it can go in all directions possible the fire flames can stand for the rise of sunshine or for itself perhaps the emotions when there are like passion fire flames with a bubbling sound for world

bubbling sound is more spiteful and gay than one supposes bubbling sound perhaps is the starting stage of human being learning like when the babies are bubbling before they speak and human beings start bubbling in life before he starts to deal with it so the world is crazier than we imagine and those fire flames can stand for any unpredictability perhaps and passionate experience in our world and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes so is spiteful and happy if we may change the term on the tongue and the eyes on the ears and the palms of one's hand so we see the tongue the eyes the ears and the palms different parts of the human body tongue and eyes so tongue can stand for voice speaking ideas expressions ears can stand for sound so we have different images and here we come back to the line world is more plural than we can imagine and we have the ears of course hearing here it can stand for interpretation that to interpret meaning in different ways it is relative on the palms of one's hands what do we find in the palms of one's hands okay the traces of life perhaps and the progress of life and age(.) The palms of the hands do not keep the same shape and the skin also the palms of the hands go goes older and older by time and there is more than glass between the snow and the huge roses(.) Okay then here glass we can find that we can say that glass stands for the window and he says there is more than glass between the snow and huge roses so huge roses are in and the snow is outside so the glass of the window is not the only barrier between the snow and huge roses okay that's all(.) The room was suddenly rich and the great bay window was spawning snow and pink roses against it I find no metaphors here but perhaps suddenly rich can generate here some confusion because normally the snowing process is slow so it cannot have like the room suddenly rich going suddenly rich by the snow it is as if it was snowing too fast fast soundlessly yes snow makes no sound collateral and incompatible again it is a characteristic of snow world is suddener than we fancy it so the speaker moves from talking about a natural phenomenon to world so it is philosophical ...he said world is suddener than we fancy it so here I draw a parallelism between world and snow and we tend to think that snowing is a slow movement and it takes time for the land to be covered for the window to be covered by snow but it is suddener than we fancy it than we imagine it snow can be a metaphor for time here and I can deduce that time and human being are no friends so we spend our life to catch time but we never catch it because we tend to think that time is smooth and slow but it is suddener than we fancy it okay(.) World is crazier and more of it than we think incorrigibly plural the world is crazy and plural in the sense that truth is not fixed and is not won truth is plural and meaning is plural so world here can stand for truth truth is crazier and more of it than we think and it is incorrigibly plural so truth keeps on changing and I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various so here the metaphor the fruit tangerine perhaps the acid the acidity of the tangerine is what generates the drunkenness sense of drunkenness thinking about how things can be so various so any acid like any other fruit or drink the acid generates an abrupt feeling or taste it can be a beautiful taste but it is abrupt and unpleasant at the beginning but then taste comes by the end to be like recognized so world and meaning whenever we come across them from the very beginning we don't like the decipher the meaning of life and world and we have that abrupt taste but as a tangerine world can lead us to think about variety and diversity of course and it starts as unpleasant and it becomes pleasant at the end and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes here again we have a contradiction between fire flames and spiteful and gay so generally speaking fire is not that happy the sense of the heat but he said fire flames are more gay than one supposes fire flames can stand for rays golden rays of the sun and okay synthetically

speaking this can stand for light and this light is not only at the literal meaning it is philosophical again(.) So this light perhaps is about wisdom or knowledge and he said bubbling sound for world earlier I said bubbling can be a metaphor can be a metaphor for our first steps of our life or our understanding of the world as like with babies before they speak they bubble and then they start speaking as human beings we bubble in relation to our understanding of the world and then we learn how to deal with it and we stop speaking that's why our experience of the fire flames becomes happy at the end of the day so wisdom I believe the fire flames here in this couple of lines stands for wisdom and knowledge we stop bubbling we start as non wise human beings and then we acquire knowledge on the tongue on the eyes on the ears on the palms of one's hands yes I find this line particularly interesting because here we have different parts of the human being human body tongue and eyes and ears and I said those are highly suggestive or metaphorical for tongue stands for voice speaking eyes for sight ears for hearing of course and palms for one's hands and I took it as symbolizing age so we have tongue as voice how the human being voices himself progressively throughout his life and sight how he changes his interpretations concerning the images he or she has and hearing hearing here stands for interpretation in my sense so we don't hear propositions as we want to so we interpret meaning as we want it as we want it to be and the palms of one's hands I said it stands for age so the older we grow the more wrinkles we have on one's hands and the more the less delicate our skins becomes so human being like experiences toughness at the end so the more the older he grows the tougher the experience will become like the skin so the palms of the hand here stands for age and there is more than glass between the snow and huge roses so the speaker here comes back to the beginning when he said the window is between the front of window between the snow outside and the roses inside and he says there is more than glass between the snow and the roses so the boundary here glass here is a metaphor for the boundary perhaps the limit between snow which we said is a metaphor for time and the roses which is a metaphor for happiness so he said there is no or not there is no barrier between the time and happiness but there is more than glass so glass as transparent can become obscure and dark if we want it to be it to be so there is tiny barrier between time and happiness and we have to resolve the equation so that we reach that happiness symbolized by the roses.

Appendix D 13

(I)'s think-aloud protocol in the poem "Crossing the Bar"

sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar Alfred lord Tennyson so crossing the bar sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar sunset and evening star when I put out to sea the tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark so:: (15 sec) (Fw: Could you try to talk aloud please) but such a tide as moving seems asleep too full for sound when that which drew from the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (30 sec) (Fw: it is long since you stopped talking; could you please verbalize your thoughts) the tide the tide as moving seems asleep such a tide as moving seems asleep (5 sec) too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark so we have sunset and evening star tide the sea moving seems asleep so star(.) too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell oh turns again home boundless deep that's the sea turns again home when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar it is about the boat (20 sec) (Could you please try to say anything that comes to your mind) and after that the dark and may there be no sadness of farewell embark the flood (8 sec) sunset and evening star and one clear call for me ok so and may there be no moaning of the bar moaning to moan regret something where in the name of God there is a metaphor and what's the pilot(.) Crossing the bar and may there be no sadness of farewell so what does it stand for crossing the bar it is entitled crossing the bar the bar must have some significance (10 sec) boundless deep turns again home and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (10 sec) sunset and evening star but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home it is about the sea boundless turns again home it is a journey turns again home continuous journey again

line one two three four five six seven eight nine ten eleven twelve thirteen fourteen
 fifteen sixteen so turns again and may there be no sadness of farewell when I embark
 embark where so going away out of our bourne of time and place going away crossing
 so that's continuous crossing the bar the significance it could be (4 sec) that could be
 the people who are in their way so familiar ok so and one clear one clear call for me
 and may there be no moaning of the bar when I put out to sea but such a tide as moving
 seems asleep too full for sound and foam when that which drew from the boundless
 deep turns again home twilight and evening bell and after that the dark and may there
 be no sadness of farewell when I embark for tho' from out our bourne of time and place
 the flood may bear me far I hope to see my pilot face to face when I have crossed the
 bar it is an obstacle but what is it (10 sec) (Fw: could you try to talk again) can we
 construct aim of the ship as pilot? Crossing the bar perhaps someone else I don't know
 another person another person or another entity it could be the land home so twilight
 and evening bell and after that the dark and may there be no sadness of farewell
 farewell when I embark ok and may there be no sadness of farewell when I embark
 why farewell and why sadness ok so no sadness and farewell is what the speaker loves
 admires is what the speaker admires surrounding him so that if the speaker gets out of
 the actual spatio-temporal location ok he would miss it and lose control of it lose sight
 of it I hope to see my pilot face to face but for tho' from out our bourne of time and
 place the flood may bear me far ok and may there be no sadness of farewell when I
 embark I embark my pilot I hope to see my pilot face to face when I have crossed the
 bar but then my pilot what does it refer to my pilot my pilot ((?)) and when that which
 drew from the boundless deep turns again home twilight and evening bell and after that
 the dark and may there be no sadness of farewell when I embark for tho' from out our
 bourne of time and place the flood may bear me far I hope to see my pilot face to face
 when I have crossed the bar so crossed the bar (5 sec) so I embark could it be the pilot
 of the ship ((?)) or simply personified or simply personification of the ship so that my
 pilot face to face because she wouldn't actually be seeing him she would actually see
 him because he is in control of it of her so the bar crossing the bar so may be the (4 sec)
 crossed the bar sunset and evening star I think sunset and evening star and one clear
 call for me and may there be no moaning of the bar when I put out to sea I put out to
 sea but such a tide as moving seems asleep too full for sound and foam when that which
 drew from the boundless deep turns again home twilight and evening bell and after that
 the dark and may there be no sadness of farewell when I embark for tho' from out our
 bourne of time and place the flood may bear me far I hope to see my pilot face to face
 when I have crossed the bar where is the metaphor when that which drew from out the
 boundless deep and one clear call for me and may there be no moaning of the bar when
 I put out to sea but such a tide as moving seems asleep too full for sound and foam
 when that which drew from out the boundless deep turns again home twilight and
 evening bell and after that the dark evening bell and after that the dark and may there
 be no sadness of farewell when I embark for tho' from out our bourne of time and place
 the flood may bear me far I hope to see my pilot face to face when I have crossed the
 bar but such a tide as moving seems asleep too full for sound and foam turns again
 home when that which drew from the boundless deep turns again home twilight and
 evening bell and after that the dark and may there be no sadness of farewell when I
 embark time and place (5 sec) or can we think of the ship being as personified it is
 personified but in what sense is it metaphorical I cannot see it and may there be no
 sadness of farewell when I put out to sea I put out to sea I embark that's a journey my
 pilot face to face ahaaaaah that could be it wait so wait wait wait can we think the bar
 plus the pilot plus the ship so the bar the pilot the ship ok the bar can we think of life

the pilot can we think of wait no the ship can we think of our our our so called (5 sec) reason and then we think of pilot as the and here if we think of embark and we think of it as death it could be and we think of pilot as post-natal so that it denotes a reunderstanding understanding understanding of the past life and that understanding generates the fact that to see the pilot face to face it means to discover the true essence of our one's life face to face (5 sec) the essence of the self (.) I hope to see my pilot face to face when I have crossed the bar tide as moving seems asleep again home which drew from the boundless deep turns again home so boundless deep that's true essence of life and embark would be the instance of death the speaker tries to construct an analogy between the return of the ship to its harbour as similar to the death experience that is if we argue that boundless deep which refers to the sea in its denotative meaning could be understood as life in its full complexity and then we think of the bar as the instance of death boundless deep journey trip voyage crossed the bar as the essence of death crossing the line between life and death and we can think of pilot as the true essence of the self of the individual and we can think of ship as the collection of so called reasoning and thinking regarding experience in life seemed to be of significance and authenticity I hope to see my pilot face to face in line fifteen as thinking of past life.

Appendix D 14

(I)'s think-aloud protocol in the poem "The Motive for Metaphor".

you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x Wallace Stevens the motive for metaphor you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world how can it light if it is obscure (7 sec) the obscure moon lighting an obscure world how can an obscure thing be a source of light of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the pre-structured predetermined predetermined (5 sec) ways of living ethics values etc (.) the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x abc of x the ruddy temper related to X the vital arrogant fatal dominant X (.) you like it under the trees in autumn I am so tired you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring so we have a contrast between autumn and spring a contrast between half dead and happy but then it depends so the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x the vital arrogant fatal dominant x(.) I will try to think of it you like it who is the you? you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning who is the you like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things so we have half dead half colours the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue red and blue the hammer the hard sound steel against intimation the sharp flesh so the ruddy temper you Wallace Stevens (4 sec) ok you like it under the trees in autumn

because everything is half dead the wind moves like a cripple among the leaves we have the wind and repeats words without meaning in the same way you were happy in spring with the half colours so ((?)) suited word half dead and spring this is the season the trees will have colours the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world again I cannot see it the wind moves like a cripple among the leaves this is a metaphor but then the wind moves like a cripple among the leaves and repeats words without meaning mmmmm because the wind could be can be the wind moves like a cripple among the leaves and repeats words without meaning without meaning the wind moves like a cripple among the leaves and repeats words without meaning the absurdity of the action itself wind carries feelings emotions but it does not grasp its meaning its significance it is an absurd task of the action of the task done by the wind which is natural element so that you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning you like it under who is the you you like it under the trees in autumn because everything is half dead but in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the motive for metaphor the single bird the obscure moon the single bird the obscure moon the obscure moon why the repetition of the obscure moon here lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation intimation the sharp flesh flesh flesh flesh ok the vital arrogant fatal dominant x so then where you yourself were not quite yourself and did not want nor have to be the motive for metaphor so that desiring the exhilarations of changes the exhilaration of changes the motive for metaphor shrinking from the weight of primary noon so could we argue so the we have the metaphor the motive for metaphor it is the exhilaration of changes it is so can we argue that the associations can we argue that the function of metaphor is to escape the absurdity of certain action certain actions certain actions so then we say the wind moves like a cripple among the leaves and repeats words without meaning so that it is a metaphor where is the metaphor you like it under the trees in autumn because everything is half dead why is it half dead what is half dead trees grass nature is half dead it is like the birth no that's winter is half dead the wind moves like a cripple among the leaves and repeats words without meaning because this could be linked to the absurdity of the action but that is a metaphor what is it a metaphor for what does the leaves stand for what does the words without meaning stands or cripple stands for so can we argue that since it is here the speaker is addressing this poem to you and it is not actually identified non-identified you but then we can argue that it could be like the the how can we think of it the you you like it under the trees in autumn because everything is half dead the wind moves but in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon so in the same way you were happy in spring so whether it is autumn or spring it is the same condition the you or you the you experiences the same attitude or reaction in both spring and autumn though they are different in terms of their natural of their landscape of their original effects on the human being on the human psyche so autumn is supposed to be linked to death and spring to life to joy so autumn linked to death and to gloomy to gloom to sadness but then for this you it is the same thing whether it is autumn or it is spring so then because everything is half dead in autumn but then everything is half coloured in spring so isn't spring and autumn the same thing then? The absurdity of classification

then of categorization of constructing this gap between seasons but then it could be not the season it could be something else so then the obscure moon lighting an obscure world of things that would never be quite expressed the obscure moon lighting an obscure world of things an obscure world of things that would never be quite expressed where you yourself so the obscure moon lighting an obscure world of things that would never be quite expressed this could be another metaphor actually the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be ok can we think of metaphor this is a metaphor but can we think of it as a metaphor for metaphor for metaphor actually is an obscure moon it does not so can we think of the two as a metaphor for metaphors no a metaphor no ok it's a metaphor capital m this is kind of kind of notion so we can take it as a metaphor for metaphor so that we would argue that obscure moon is the metaphor or the use of the metaphor and then we would argue that the obscure world but then the obscure world as indeterminacy of the an obscure world the indeterminate and absurd absurd absurd so can we think of the obscure moon as a metaphor for metaphor for a metaphor for the use of metaphor and then the obscure world as the undeterminate and absurd scenes or actions or anything else so that it is of things that would never be that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be so it is where you yourself where you yourself were not quite yourself and did not want nor have to be can we think of it as the obscure moon we think of it as the metaphor who is lighting lighting who is actually lighting me lighting an obscure world of things that would never be quite expressed means that of things that (5 sec) common language cannot actually express so that it go to the connotative way of expressing a lot of meanings and things would be clearer though they are not clearer there(.) Oh my God I don't like this it is not really (4 sec) the wind moves like a cripple among the leaves and repeats words without meaning (5 sec) the wind the wind moves like a cripple among the leaves and repeats words without meaning so can we think of let me think about it again desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x the vital arrogant fatal dominant x four characteristics of one x but what is x the sharp flesh the vital arrogant fatal dominant x it is about meaning so that sorry metaphor for metaphor so we have the obscure metaphor for metaphor so we have the obscure moon metaphor or it's the use of metaphor so I am trying to link the earlier metaphor about the absurdity of the action to this metaphor so that the absurdity of the action I am trying to give them sort of imaginative characteristic through the metaphor so that we can reach a kind of balance so that we can accept something that are absurd in life and that's how I am trying to link this one to this one (.) the sharp flesh the vital arrogant fatal dominant x can we think of red and blue as the colours of the British flag the ruddy temper the hammer of red and blue the hard sound steel against intimation can we think I think the hammer of red and blue can we think of it as the society can we think of red and blue as the colours of the American or British flag it depends actually let's try to think of it as the colours of the british flag since this is supposedly a british poet so then we think of the hammer of red and blue as society because wait the hammer of red and blue red and blue we think of it the british society because hammer hammer actually alludes to force alludes to force to power to reshaping to reconstructing so then the hard sound steel against intimation the sharp flesh so then the hammer of red and blue hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x it is supposed so that you take the exhilaration of changes you

take change as moving from the abc of being you take it by the hammer of red and blue the hammer of the British society and then you try to reconstruct it to reshape it into a vital arrogant fatal dominant x x here (5 sec) x so then would refer to anonymous anonymous unknown person because this is not about the individual rather than but rather the collective society it is about the collective not about the individual so then the ones who are trying to escape the abc of being that is the ones society or the hammer of society wants to enforce they will face the hammer and then they will be turned in or no no turn in they will be rendered vital for the stability of society arrogant fatal and dominant it means that they should how can we say it (5 sec) dominant x they should be (6 sec) wait wait wait wait let me put it we would link so wait the hammer of red and blue the hammer of red and blue down to till dominant x so then we think of the hammer of red and blue as society here we think of it as British but it could be any society and since we are talking about the context of the British society we think of British society dominant X then we think of the product or let's say the ideal product of the process of not brainwashing but rather but rather the the process of reshaping the individual into an x anonymous unknown statistic a mere statistic a mere number so then people who are trying to escape the abc of being so then it would actually reestablish sorry reestablishes the abc of being so then whoever so whoever tries to escape the abc of being which are constructed by society would end up reinforcing these abc of being because the hammer would actually alludes or entails power force domination and actually it would entail struggle so that of course for society but then a hammer is kind of enforced act upon something else so it would actually generate so since it is an external forced act that on an entity that would generates struggle so that that struggle is between the discursive between the discourse of the self and the discourse of the collective society that is society and the self that is the individual so that's what I would argue that's vital for the stability of society so that he or she steel against intimation the hard sound steel against intimation steel that's hammer steel that's the initiation of wait so steel let's link it to hammer intimation let's link it to the self initiating the self initiating its process of of escaping the abc of being so then steel against intimation the sharp flesh the vital arrogant fatal dominant x(.) ok this could be one ok let me go back three metaphors the wind that could actually be interpreted by the metaphor the second metaphor of the obscure moon which is a metaphor for metaphor second metaphor which is of the hammer of society the hammer of red of red and blue as the image of society and then the the x as the portent of the society which was actually rebellion looking to escape the abc of being change that is change so because it changes its desire to desire to to to desire to change and steel let's link to hammer intimation that can be linked to self-initiation initiating its process of escaping the abc of being I think then we have two extended metaphors but there could be others there must be others.

Appendix D 15

(I)'s think-aloud protocol in the poem "Snow"

Luis Macneice Ok Irish if I remember well that could be of significance The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener suddener suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips spit the pips and feel the drunkenness drunkenness of things being various and the fire flames with a bubbling bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands one's hands there is more than glass between the snow and the huge roses there is more than glass between the snow and the huge roses the room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears wait on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses on the tongue on the eyes on the eyes on the ears in the palms of one's hands so let me think of it the room was suddenly rich and the great bay-window was spawning snow and pink roses against it (4 sec) snow pink roses again snow huge roses soundlessly collateral and incompatible world is suddener than we fancy it (3 sec) world is crazier and more of it than we think incorrigibly plural plural plurable plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various so the room was suddenly rich and the great bay-window was spawning snow and pink roses against it and the great bay-window the room was suddenly rich and the great bay-window the window that gives a look that gives that gives ok on the great bay was spawning snow and pink roses against it against what the it refers to what it does it refer to the room or to the great bay window the window soundlessly collateral and incompatible incompatible world is suddener suddener suddener than we fancy it world is crazier crazier and more of it than we think incorrigibly plural plural plural plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more (6 sec) is more spiteful and gay than one thinks than one supposes wait wait wait is more spiteful /spiteful/ spiteful /spaitful/ ah spiteful /spaitful/ oh my God spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses so (5 sec) I could not I could not actually find any metaphors here absolutely any and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses where can I find a metaphor where can I find the room was suddenly rich (6 sec) the room was suddenly rich and the great bay-window was spawning snow and pink roses against it we have been saying the room was suddenly rich so it was not rich before Why snow ah ok can we think of the window as the human psyche no as the human psyche as a barrier between as the barrier between realizing the beauty of life because the there is the window there is snow there is roses but then the snow is could

be snow snow is outside he the speaker is within the room so the pink roses would be within the room so that actually would lead us nowhere This is an absurd task actually cannot find a metaphor wait there is snow pink roses wait wait wait wait and the great bay-window was spawning snow and pink against it but I would there is more than glass between the snow and the huge roses (4 sec) mmmm spawning snow and pink roses the bay window was spawning roses sorry snow and pink roses against it wait (5 sec) so soundlessly collateral world is suddener than we fancy it world is crazier and more of it than we think plurable ehhehe plural why do I keep saying plurable plurable plausible plural I peel and portion a tangerine and spit the pips and feel (4 sec) ok can we think of the room and wait we have the room we have the great bay window we have snow we have pink in like pink roses huge roses in the last line we have plural being various these there is emphasis here so these two ones emphasize plurality the openness the openness of meaning maybe of plurality of meaning because being various it is plurable plurable what's plurable plural so plural but then can we think of the window as a as a an image for a mental barrier maybe between the speaker and the realization of the beauty of life the joy as entailed by huge by the roses (7 sec) but then what if we think of that but the room actually contains the roses so how could it be ohhh it is suddenly rich ok (4 sec) a moral a moral direction so can we think of the room not as a physical space but rather as a I wouldn't say analogy because so I would Say analogy of the (5 sec) of the mechanisms or the (6 sec) I would say the mechanisms that controls that control the mechanisms process that controls the generation of meaning in life that's the that's that's the room the window I would argue no but I would argue that the room is the meaning is generated generated meaning and I would think of the window as the process of generating meanings so we have the generated meanings and the act of generating meaning we would think that the individual the person who gives life its meaning who actually shapes life so that even with the existence of pink roses within his spatial spatial within his spatial within his because I would think the speaker is him as male a man but it could be a woman so let's say he but it refers to both so that I would think of it as the process of generating meaning would overlook the existence of pink roses within the space within the spatial spatial and only see its gloomy its sad side because it is about it is about a unidirection it is about one interpretation but then even if he does so there could be a link to and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands ok because he is the speaker is facing the window so he is seeing the snow hitting the glass of the window and next to the window of course within the room there is there are roses so maybe then there is a kind of mental barrier that forbids not forbids that restricts the speaker's interpretation to one singular interpretation and not to plural and being various though he admits that he or she of course admits that because we don't know if the speaker is a man or a woman so it admits it in saying that world is crazier and more of it than we think world is suddener than we fancy it there is here a realization of the plurality of the of the of the multidimensional multidimensional nature of life of world of life somehow but then there is more than glass this alludes to the speaker's mental and psychological status so then we think of the room as the generated meaning and we think of snow as the meaning of life that is not meaning of life which is not grasped understood we think of pink roses and huge rose as the as obliterated obliterated by the speaker's unidirectional understanding and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes (5 sec) the fire flames is within the room it exists within the room (4 sec) ok we can think of it here this is another metaphor we can think of it the fire the fire flames we can think of this one as the fire

flames which is within the room bubbling sound for world is more spiteful and gay than one supposes the fire flames we can think of it as the desire to escape the the one meaning the one meaning the association between life and one definite meaning than one supposes the speaker does not (4 sec) the world seems incomprehensible bubbling and there is a desire to understand it maybe

Appendix D 16

(N)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar sunset and evening star and one clear call for me bar dark sadness farewell time and place I think the first thing I notice is the semantic field of of the contrast between darkness and light we have sunset star dark and then eh hh we have the semantic field of sadness farewell so the overall mood off the poem is about emm eh hh melancholic and then we have the nature which is going hand in hand with the psyche of the speaker eh hh then we have the sea the foam we have we have sea waves tide moving seems asleep twilight and then we have I notice the capitalization of some words like time place pilot (.) so usually if it capitalized that means that emm it is important we have to focus on it sunset and evening star and one clear call for me have a clear call for me and there is no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home (.) twilight and evening bell and after that the dark and that may be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (.) so eh hh the poem portrays a specific picture here in my mind where we have the speaker eh hh at the beach that he is so there is a movement forward and backward and there is someone calling and there is a longing the speaker is longing and looking for this person or this (3 sec) the one who is calling for him emmm it is like we are on the edge of something we have he is on the very line that separates two worlds two contradictory world one of light of happiness the other of salvation maybe the others of sadness of despair and I think the person who is calling is on the other side and is calling for the speaker eh hh turns again home twilight and evening bell darkness (4 sec) my pilot pilot and space and time I think it is something that is divine or celestial that transcends time transcends place it is it is more like the other world so my pilot here the one who guides me who is who is ushering me to salvation to a better life capitalized so I think it is about God emm salvation so the flood I think it is there is some religious items here vocabulary so salvation I think it is about Jesus Christ because Alfred Lord Tennyson is a Christian man so we have Jesus here on one side the speaker on the other side and Jesus is calling for him ushering him guiding him towards salvation towards light towards eh hh a better place this place does not abide by the law of this world does not abide by time and place as we know them eh hh (.) I hope to see my pilot face to face so we have a longing to see to face God to face his saviour and we all know that religious people it is one aims of religious people to face God when I have crossed the bar when I cross this this to to the other world (.) the bar then crossed the bar (5 sec) I am just trying to understand what is meant by the bar not the literal meaning but the metaphorical meaning symbolic so maybe it is life so what it is separating the speaker

from his from Jesus Christ or from God is life so life is like an obstacle (.) so and we have to to I think we need to really die to live you have to live this world this life in order to live the other life so I think that's the bar that's the thing that we have to cross this this life so moaning of the bar (.) no no moaning of the bar no suffering so this is basically the main thing (3 sec) boundless (5 sec) this is how I understand it sunset and evening star and one clear call for me sunset and evening star (4 sec) and may there be no moaning of the bar (4 sec) I think the bar here is life so emm (.) when I put out to sea (4 sec) I think bar is about life sea is about the other life or the after life with Jesus Christ and but such a tide as moving seems asleep so it is like hypnotizing and asleep is maybe it is it is like death approaching emmm too full for sound and too full for sound and foam sound and foam life (5 sec) bubbling life all the sounds that people make which appear a trivial noun so eh hh when that which drew from out the boundless deep (.) deep the boundless deep turn home (.) when that which drew (.) from out (.) the boundless deep turns home this home is I think it stands for home eh hh the place that you are supposed to belong to the place that everybody wants to go to maybe heaven maybe this is where God is or where religious people want to be or to live in twilight and evening bell twilight and evening bell and after that the dark so twilight and evening bell it is it goes with calling for me so we have something that is calling for the for the speaker and twilight again it is it is the thing that separates night from day separates darkness from light separates between the two lights the one that the speaker is currently living in and the other life that he aspires to or he wants to go to emm so darkness relates to this life and light twilight relates to the other life and may there be no sadness of farewell so farewell (6 sec) emm it reminds me of the crucifixion of Jesus Christ when he said don't mourn me or don't be sad because I am not really going to die I am going to heaven so eh hh you should not really be sad about leaving this life because you are going to a better place when I embark for tho' from out our (.) bourne (3 sec) time and place here I think they are important outward of life (4 sec) of time and place (5 sec) the flood may bear me far (3 sec) the flood (.) may bear me far I hope to see my pilot face to face so I think pilot is here about God or Jesus Christ and then the flood emmm this stream that is taking me too far life when I crossed the bar and again the bar the separation between life and (.) and death (3 sec) so emm the think that stands between the two that I need to cross in order to reach my destination to reach the place that this eh hh pilot is calling me to go to .

Appendix D 17

(N)'s think-aloud protocol in the poem "The Motive for Metaphor".

Wallace Stevens never heard of him you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were never quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x (5 sec) the motive for metaphor you like it under the trees in autumn you like it under the trees in autumn because everything is half dead you like it under the trees in autumn the wind moves like a cripple among the leaves (3sec) cripple and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the motive for metaphor shrinking (.) from the weight of primary noon the ruddy temper the hammer of red and blue and hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x (4 sec) red and blue you like it under the trees in autumn because everything is half dead I think it reminds of it kind of portrays the (.) the life of the human being I mean maybe we have something that is hidden under something else so I am thinking about the fetus in his mother's womb because everything is half dead the babies in his mother's womb is really half dead he is there but not there he is alive and dead at the same time the wind moves like a cripple among the leaves and repeats words without meaning so we have I think the baby that is coming out that (.) he is a cripple because he is ehh dependent he cannot move properly and then he is bubbling that he is uttering words without really meaning anything repeats words without meaning in the same way you were happy in spring so spring it is like ehhe (.) with the half colors of quarter-things (.) the slightly brighter sky the melting clouds the single bird the obscure moon so single bird we have the baby that is growing up that is now he is a child full of life colours things are bright ehhe he is there is no problems no suffering so the clouds which are really symbolizing a problem are melting so no problems then single birds it is happiness and obscure moon emmm focus on colours and on light on happiness spring fertility and then the obscure moon lighting an obscure world moon and world so coming out from the world of the child to to adulthood to people are growing so the child who is self-absorbed is now growing up and trying to encompass and include and understand the world things that are around of things that would never be quite expressed so probably here the child is going not really adulthood but emm adolescent so he he is a teenager things are not quite expressed things are not quite clear where you yourself were never quite yourself I don't really understand who you are emm you are trying at this point to understand who you are things are confused and did not want nor have to be so there may be the reluctance of (.) teenagers who are trying to understand who they are trying to live different modes of life trying to go into different experiences looking for their identity so their identity is not quite clear at this point

desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon so emm exhaustion ehhe people are trying to this person is trying to find meaning of his life trying to understand who he is and trying to understand the life that he is living in ehhe and in this process of understanding he is looking for a motive for not a motive but a metaphor how to emm compare his life or his journey to something that is more concrete the abc

Of being trying to understand who he is being his nature his emm (5 sec) who he is the abc of being trying to I think he has some existential questions like the abcs he is going back to the to basic questions emm trying to understand who he is waiting starting from the beginning the ruddy temper the hammer of red and blue the hard sound (.) Red and blue ruddy temper the hammer hammer or red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x emm ruddy temper the hammer or red and blue here I am a little bit confused I mean I I think it is about someone who becomes an adult and in that direction I would interpret blue as blue color that is a job working hard emm and as people grow older and older they tend to be more rude but then red and blue they also can stand for ehhehe (.) for the (.) American flag so usually they refer to them the American refer to themselves as red and blue so emmm so the hard sound steel against intimation (3 sec) the sharp flesh we have a lot of sharp things here the vital (.) arrogant (.) fatal (.) dominant cluster of adjectives which are (.) vital arrogant (.) fatal (.) dominant I think I will go back to the (.) To the first idea where I think the poem is about the life of the human being because we have x here that is we can interpret has four corners we have the first stanza which stands for a fetus in his mother's womb so that's the first corner the second corner is about childhood where we have the spring and happiness and colours etc and the third is about ehhe teenagers the speaker is a teenage that's the third corner so he is confused he does not know who he is trying to understand himself where you yourself were never quite yourself so here there is confusion and the fourth corner is when he is he he becomes an adult so he comes he comes to understand things about himself about the world after this long journey of ehhe long journey of ehhe of self understanding of going back to the origins to beginning with abc of being here in the ehhe in the fourth stanza and then so these are four corners and then the four corners emmm are united by this dot in the middle so we have the shape of the x x like two bars that are crossed and we have a point that emmm relates the four corners so that's the human being if you want to understand what is a human being and this speaker comes to the conclusion that or the question which the speaker is asking who am I thinks it resides on this point that joins to four corners so he is the fetus he is the child he is the teenager and he is the adult it is all four stages it is full so that's his identity you cannot really divide your identity according to the different stages of your life but it is all of it all of it from beginning to end so emm that's that's who you are different stages different emm characteristics different emm maybe different ehhe you are all of these all of these at once and this is what I can understand from this poem (6 sec) you like it under the trees in autumn under the trees in autumn I think the trees here stand for the womb of the of the mother and autumn is like ehhe autumn so and it stands for the fetus so we have under you like it under the trees in autumn so you like this stage of the human being as a fetus in his mother's womb because everything is half dead everything his whole life is ehhe the life of this fetus it is half dead the wind moves like (.) a cripple among the leaves the wind here may be life that is going that is going through ehhe this new borne emmm he is a cripple he is dependent ehhe and repeats words without meaning so we have bubbling here without really meaning without exact meaning in the same way you were happy in spring so spring here stands for fertility ehhe and life in general and

the half colours of quarter things emmm and the slightly brighter so the colors here in slightly brighter sky sky that is the light of this child ehhh clouds stands for I think problems eh that are melting that are moving away the single birds again with things it goes happiness and the spring the obscure moon the single bird single bird so we have one one person I think I mentioned that earlier when I said that at this stage the speaker is self-absorbed in his his he is only interested in himself before he moving into the next stages where he encompasses more things and he eh and he opens his eye to the:: to the world to more things emmm and then we have transition here from the second third the obscure moon the obscure moon so we have repetition that indicates a transition between the two phases of this person's life eh an obscure world eh obscure world so we have the world that is emm un- (4 sec) cannot be really understood it is still obscure it is still blurred of things that would never be quite expressed so things or his feelings or:: that he cannot really express does not know how to express them where you yourself were not quite yourself so again looking for an identity for trying to answer the question who you are who am I and did not want nor have to be eh (3 sec) exhilarations of changes (3 sec) desiring the exhilarations of changes (4 sec) the motive for metaphor shrinking from the weight of primary noon I think primary noon here stands for eh youth the abc of being the beginning so he is trying to really understand life starting from the beginning and the ruddy temper the hammer of red and blue the hammer emm (4 sec) the hard sound (5 sec) it is confusing I think the last stanza it is really confusing for me red and blue red may be may be a blood and that is life and then blue it is blue colour that is job so this is life like working hard hard sound hard sound the hard sound of eh (4 sec) truth coming to a truth that that is difficult to emm to accept steel against (.) intimation the sharp flesh (.) the vital arrogant fatal dominant dominant x I think x here stands for life and its representation it is a symbol that stands for the four stages of a human being's life and then we have his identity in the middle

Appendix D 18

(N)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the (.) the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses Louis Macneice (3 sec) the room was suddenly rich and the great bay-window was spawning snow and pink roses against it (4 sec) suddenly (.) so and then the pink roses and the snow so we have a contrast between colours (.) suddenly rich and the great bay window was spawning snow and pink roses against it soundlessly (.) incompatible world is suddenly suddener than we fancy it (4 sec) suddenly so we have like a sudden movement suddenly and then soundlessly so we have something discreet that is approaching us and then we discover what it is it is the world (3 sec) suddenly suddener than we fancy it abrupt movement world is crazier and more of it than we think (4 sec) incorrigibly plural I peel and (.) portion a tangerine and spit the pips and feel the drunkenness of things being various (.) so I think he starts talking about the world (.) about he has something an existential questions going on in his mind so he is trying to understand the world and it it seems to him that the world is really crazy and exciting and he is trying and he is trying to experience it trying to peel trying to taste trying to (.) so here he resembles the emmm the world to a tangerine it is like a fruit he trying to peel it he is trying to see what it is so I think the first thing that comes to mind is::: a planet earth we have like a planet earth we have like a planet earth that resembles an orange or something so he is trying to experience it but it keeps emm things are really not that clear so he is trying to::: understand them he is trying to investigate this world and it keeps on surprising him it is not what he thinks I mean things move really quickly and emm abruptly and emm (.) he is trying to catch up it is moving very quickly more quickly than he thinks more quickly than he can ehhe keep up with and the fire flames with a bubbling sound for world so we have fire and snow we have emmm pink roses and then snow so white and pink emm cold and fire emmm all these contradictions contribute to the idea that the world is really crazy and we cannot really understand it and we can't find a clear pattern or something homogenous it is really heterogeneous different things are which are opposite and that (.) this is the world it is (.) about ehhe contradictory things all in one sphere in one space emmm is more spiteful and gay than one supposes again he is really surprised so he has this idea about the world and the more he experiences the world the more he discovers it is not true his emmm ideas about the world are not true are not correct (.) and ehhe it is there more to it you cannot really pre presuppose what's what's there what's going on you just have to experience the world and to really feel it taste it touch it in order to really understand what it is but he at I think at this point he still does not understand what the world is or he::: is able to understand is that the world is full of contradictions on the tongue on the eyes on the ears in the palms of one's hands again we notice we notice that he uses all his senses so we have auditory the visual tactile he is using his senses really he is going back to the basis in order to understand something we have to taste it see it try to listen to it touch it with your hand so I think we are going back to the basics like a baby trying to explore and understand something new something strange something that he is not capable of fully

understanding it there is more than glass between the snow and the huge roses (.) emm there is more than glass between the snow and the huge huge roses right so we moved from pink roses to huge roses and then we have glass that separation between two entities snow and huge roses eh I think emmm the room was suddenly rich and the great bay-window was spawning snow and pink roses against it so we have that separation between two things in this glass that is separating between snow and the roses are emm kind of lockage so eh I think something that is separating the speaker or separating us from really understanding and feeling and comprehending what is really going on so there is something that is holding us back(6 sec) so and the huge roses (.) so I think this is the world in general (10 sec) the more he:: thinks about it the more he discovers its contradictions about eh I think different things in one sphere in one place

Appendix D 19

(H)'s think-aloud protocol in the poem "Crossing the Bar".

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (.) So we have crossing the bar we may come across the metaphor here sunset and evening star it can be read metaphorically we have darkness with sunset and we have light we have light with sunset and evening star that's darkness (6 sec) and one clear call for me so the call is metaphorical here the question is the call for what we are going to see that when we read the poem and may there be no moaning of the bar there is moaning so there is here moaning has a metaphorical meaning it can be associated with sadness with agony when I put out to sea but such a tide as moving seems asleep too full for sound and foam we have (4 sec) we have the sea we have the sea the sea we have asleep and we have boundless deep so these terms are metaphorical we have what we may call orientational metaphor because the sea that's an orientation direction toward another world so we have the sea sea and boundless deep sea that's orientational metaphor because it indicates a location and a sea and boundless deep we have a sea which conveys death maybe and we have boundless deep so this deep is bottomless is boundless so we can say that the sea and boundless deep stand for they are metaphors for death turns again home twilight and evening bell so twilight and evening bell here can be metaphorical and it echoes the call in line two so we have the call and evening bell maybe it is a call for the end of life and the beginning of new life in death and and after that the dark the dark also cannot be read literal here it is metaphorical because it goes in the same context of sleeping and mourning and boundless deep so it is death (4 sec) another word that is metaphorical here is sadness of farewell so this farewell is described as having the sadness of farewell so this idea again is metaphorical it conveys the whole atmosphere of death when I embark so embark there is a journey from one place to another and in this context it is journey from life to death because with Alfred Lord Tennyson as I know he is a Victorian medievalist and there is the idea of there is the hope for a better future Alfred Lord Tennyson wrote about the Chivalric age and the utopian medieval era so maybe he is not satisfied with the present and he is not actually satisfied with the present so he looks for a better future he looks for a better kind of life maybe that life he dreams of is realized in death embark as I said has a metaphorical meaning so there is a move from one location to another(.) There is a move from life to death and death is revealed through different metaphors like the sea and boundless deep but though from out our bourne of time and place the flood may bear me far the flood again like the sea so it can stand for a new place a new location that can bar this poet the flood may bear me far it is far so it can be revealing of the idea of death may bear me far there is the poet here hopes for that new location he hopes maybe to get rid of the burden of time and place and to be associated with timelessness maybe in death I hope to see my pilot face to face when I have crossed the bar so pilot here is metaphorical because it does not refer to the pilot in its literal meaning I mean but it can be related to flying so maybe that is associated with the metaphor of spiritual rebirth maybe because as I know Alfred Lord Tennyson in his poetry especially in his

medieval poetry he has always dreamt of the renewal of the past the revival of the past in the present which it was not actually compatible with the Victorian era of moral decay and this integration alienation etc so may be pilot it can be God maybe spiritual so renewal spiritual fulfillment maybe in death which is not realized in life when I have crossed the bar so crossed the bar so here there is the achievement of the journey from life to death I have crossed the bar (4 sec) crossed it may have a religious connotation the crucifixion so Christ and that can fall to the same realm of spiritual as I said renewal we have pilot we have crossed so star light light in death not light in present light so the whole poem can be a metaphor for the journey from life to death and as I said that has been associated with the context of the Victorian era and Alfred Lord Tennyson as many medieval writers have explored in their poetry they talked about this dissatisfaction with the present and this kind of nostalgia to an ideal past the past of heroism of moral integration etc so that can be the basic metaphor in this poem.

Appendix D 20

(H)'s think-aloud protocol in the poem "The Motive for Metaphor".

You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x the motive for metaphor you like it under the trees in autumn so maybe the trees in autumn the poet does not refer to old trees so autumn can be metaphorical in autumn because everything is half dead everything is not dead but half dead again that's a metaphor everything is half dead so there is life and there is life is combined with death the wind moves like a cripple here there is a simile because we have like but there is a metaphorical meaning the wind is personified the wind is compared to a cripple there is a kind of disfunctionality and paralysis among the leaves and repeats words without meaning the wind repeats so to repeat words cannot come from the wind so here there is a kind of metaphor (4 sec) in the same way you were happy in spring with the half colours of quarter things (5 sec) again we have in the first stanza half dead in the second stanza half colours so there is brightness and there is brightness and there is ambiguity (6 sec) a very complex poem a very complex poem half dead half colours there is ambiguity there is clarity the reader is absolutely puzzled here the slightly brighter sky slightly and brighter and melting clouds the single bird the obscure moon so slightly brighter sky and the obscure moon so here the single bird what's the single bird and what's the obscure moon unclear certainly they are metaphorical but I don't know they can stand can they stand for what exactly single bird meaning maybe? Single bird and the obscure moon clarity and ambiguity so meaning and the loss of meaning the obscure moon lighting an obscure world of things that would never be quite expressed when you yourself were never quite yourself and did not nor have to be where you yourself so the idea of meaning meaning can never be found is exactly like the self the identity you think that you know yourself but you find that you don't know yourself so meaning can never be meaning is can never be caught it is always out of reach out of our reach it remains something something that cannot be caught(.)so that's why we have the metaphors of autumn trees we have half dead half and colours single bird obscure moon we have meaning and absence of meaning so we tend to construct meaning and we tend to deconstruct maybe the poem is talking about literature and the world literature tends to give meanings to some things to few things only to find that these meanings are open to different other interpretations so we tend to construct meanings and to deconstruct meanings especially in postmodern literary theories (7 sec) so meanings truth can never be caught they are always beyond our reach (4 sec) desiring the exhilarations of changes so we have exhilarations of changes happiness maybe the poet does not refer to the literal happiness we have happiness of changes it does not make sense so here he talks about the fertility of interpretations the openness of texts and of the world to different interpretations the motive for metaphor so the world becomes a metaphor literature becomes a metaphor you are never certain about one single interpretation there is

always the idea of the openness of the world leading to different interpretations the weight of primary noon shrinking shrinking from the abc so abc there is order but when we have shrinking here so we have this order we have a move from order to disorder from the construction of meaning to different other meanings to deconstruction the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x can't see clearly how this relates to the previous metaphors the vital arrogant dominant x very obscure indeed ok let me try desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x x is usually used to talk about or to to talk about a general thing I mean an assumed thing ok really I need to read it again very quickly You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning ok in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be ok same idea here I mean ok let's finish desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x dominant X (4 sec) I mean if we take the abc of being to be a metaphor for order then we can say that dominant x is a metaphor for one single meaning possibly that remains unknown X(.) so to summarize the whole poem then we can say that the poem or the key metaphor in the poem is the loss of meaning through the birth if you like of different meanings there is the idea of constructing and deconstructing meaning what is identity what is the world what is text the poet seems to answer these questions by stating that meaning is beyond our reach it is always flowing into new meanings plurality of meaning.

Appendix D 21

(H)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses so we have the room snow the title then we have the room the room was suddenly rich so the room here can stand can stand for the world can be a metaphor for the whole world can be identified as a room was suddenly rich because the world is rich and the world is made up the world is made up of paradoxes and variety and the great bay window was spawning snow and pink roses against it so we have here snow and we have roses snow that's associated with winter normally and we have roses rather in spring so again here so we have the idea of contradictions and varieties so the world can be can be we have snow and rose can be two metaphors for the world as made up of two different seasons but that's literal but it is made up of different people different social classes different colours that's race so race class gender difference against it soundlessly collateral and incompatible so difference actually difference creates incompatibility in the world whenever there is difference there is a clash a clash between the social strata a clash between the man and the woman gender hierarchy a clash between different races etc the world seems incomprehensible bubbling and there is a desire to understand it maybe (.) world is suddener than we fancy it so here we have the comparative form suddener and that can be a metaphor for all the agony and all (4 sec) in the all the barriers that people different people may encounter whenever there is difference when difference turns into clashes there is this richness of the world but at the same time there is this clash between the rich and the poor between black and white between men and women etc that makes difference lose its positive value and be associated with negative connotations world is crazier and more of it than we think crazier so again it is like word is suddener there is a negative connotation it can be a positive connotation crazy that's life that's joy but it can be at the same time a negative connotation crazy so it is the opposite of wise so (4 sec) this I mean some people how can we say it they do not make positive use of their wisdom they try to benefit from difference for their own intentions and turning into like wars like gender hierarchy there is with difference there is always this negative associations conflicts etc incorrigibly plural plurality so that's variety in the world I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various of course here the tangerine cannot refer to the food itself the literal meaning it has it can it can be read as a metaphor for the world itself we said there is the room that's a metaphor for the world the world is made up of different classes different people and it can also the world is compared to a tangerine the tangerine the fruit so there is the fruit so it is fertility it is life but I peel and portion and spit the pips again the tangerine there is a positive aspect about it there is something positive in the difference in the world and there is something negative (.) there is something negative the thing we want to leave out to spit this because this different leads to different conflicts and different I mean struggles etc I spit here the verb spit has a negative connotation and fear the drunkenness of things being various

drunkenness of things being various again here drunkenness is metaphorical when we say drunkenness there is a positive positive connotation here with this noun because drunkenness there is hypnotic effect so there is a positive effect as far as difference and variety is concerned we can I mean difference that makes the essence of life we cannot live in a I mean how can I say it monotonous or the same I mean homogenous yes heterogeneity and difference makes this essence of life that's the heart of it so drunkenness here as I said it can have positive connotation we are hypnotized by difference everyone can benefit from difference for example the other can be different as far as points of view are concerned that can add to your own knowledge that can add to your own thinking etc and the fire flames with a bubbling sound for world bubbling so bubble here bubbling sound so the world is like a bubbling sound the world makes a full of different voices different colours different classes etc and the fire fire here can be a metaphor for life as I said this difference makes the assets of life it is the heart of it but this bubbling sound for world is more spiteful and gay than one supposes spiteful and gay there is happiness and there is there is happiness and there is sadness about this difference that difference that variety can create harmony but at the same time it they can also enrich it they can create wealth in the world but at the same time it can lead to clashes and confrontations so that becomes something negative the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses there is more than glass (4 sec) glass can automatically here be a metaphor but t can be a metaphor for what glass is something variable but at the same time something very fragile so (4 sec) there is more than glass more than glass (5 sec) the snow and the huge roses so the boundaries between the snow and the huge roses are compared to glass (6 sec) the snow and the huge roses maybe glass is a reference to the valuable value that difference may have in life no real boundary should exist difference does not necessarily need boundaries can be so all the metaphors convey the idea of the world first of all the room tangerine bubbling sound they all refer to the world but this world as made up of different categories different ethnic groups different classes different whatever is different.

Appendix D 22

(C)think-aloud protocol in the poem “Crossing the Bar”.

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar (.) emmm what is first let's start with the title what is the significance of crossing the bar crossing the bar it implies it may imply (4sec) it may imply something rebellious which occurs in the speaker's mind or crossing the bar it is violation violating the bar or just try to break the bar and first the lexical the lexical register of nature is obviously dominating the poem and (.) sunset and evening star starting from the obscure starting from something ehhhh oblique and (.) something dark something which and then clear call for me graduation from from the dark to the obvious and may there be no moaning of the bar moaning here there is that ambiguous noise or that that sound which is pathetic a pathetic sound moaning of the bar which implies a sense of bitterness and ehhhhhh (4 sec) of course when I put out to sea when I put out to sea but such a tide as moving seems asleep seems asleep figure of speech metaphor a tide seems asleep personification too full for sound and foam when that which drew from out the boundless deep obscure dark and difficult to reach ambiguous enigmatic something beyond our reach or something which is impossible to comprehend or understand turns again home (.) twilight and evening bell maybe there is a feeling of nostalgia here turns again home twilight and evening bell the evening bell is auditory something which is related to our auditory perception of life and after that the dark and may there be no sadness of farewell here there is something pathetic something piteous sadness of farewell when I embark for tho' from out our bourne of time and place time and place duality of time and place is emmm the flood may bear me far I hope to see my pilot face to face here there is water and water is symbolic in this poem as long as when I have crossed the bar here something which is it implies a something which is it implies a sense of a revolt or rebellion or something crossing the bar so just turns again home twilight and evening bell the predominance of lexical register of nature lexical items of nature and after that the dark and may there be no sadness of farewell (.) sunset if we compare the first the opening of the poem to the end we will find out that it starts sunset and it ends the crossing the bar what does that signify sunset and evening star crossing the bar still the the still the title is ambiguous (.) turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark (7 sec) sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide so here it is water a boat here is about to (3 sec) it is about (3 sec) water and something fluidity or something which takes place something which is (6 sec) when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far so here for tho' from out our bourne of time and place it (5 sec) is something which is embryonic or something which is takes in (3 sec) the womb (7) the flood may bear me far the flood so here the the key the key notion is the key concept water so the poem starts from sunset and evening star and when I have crossed the bar (.) so there may be

so here we can draw an implicit analogy between this ehhhh (5 sec) this predominant concept of water and real life which is the beginning of life the birth ehhh (3 sec) I mean embryonic life of the baby before the baby was borne (4 sec) tide as moving seems asleep but such a tide as moving seems asleep too full for sound and foam (4sec) even this could consolidate this ehhhh finding of ehhhh of birth (6 sec) and sunset is dark and oblique and obscure ambiguous sunset is the final stage of life final something which is (.) when I have crossed the bar (3 sec) this moment of (6 sec) evening bell and after that the dark and may there be no sadness of farewell when I embark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far the (.) the flood may bear me far the the our bourne of time and place emmmm it is::: birth time and place emmm the flood may bear me far the (6 sec) I hope to see my pilot face to face what is it that he wants to see face to face (5 sec) and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep and after that the dark (10 sec) (Could you talk aloud please) it is a combination the poem is a combination it is combination of elements of water and fluid elements of something which is (.) at the same time which is emotional and it is regretful nostalgic something which is (.) taking place in in::: something emotional something::: it is all about a state of mind which is characterized by agitation ex I mean regret and emmm (3 sec) we may say (4 sec) sunset crossing the bar sunset what is crossing the bar it is this journey it is so it is a journey in the sea it could be a journey in the sea and it starts with sunset and ends with flood it starts with sunset and ends with flood so (6 sec) and the flood expresses the emotional the::: state of the poem which is agitation and something like that turns again home twilight and evening bell (10 sec) sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell it is emmm about emmm it is all about an emotional state which is an emotional state which is characterized by:: disturbance agitation ambiguity and something which is ehhh maybe:: there are frustration ehhhh nostalgia something which is ehhh incomprehensible something obscure it is so it is a combination of all these contradictory elements but here there is a clear a clear register the key and the most important thing in this poem is the register of water the register of water water seems to pervade every aspect of the poem from the beginning to the and this this is very symbolic as long as the psychic the psychic emm state of the poet is concerned because emmm (.) water water symbolizes life birth and something which is::: anyway so for tho' from out our bourne of time and place (.) this is the most appealing ehhh line in the poem this is perhaps the most appealing thing in the poem for though from our bourne of time and place ehhh biological psychological something which is mental feelings and the flood may bear me far I hope to see I hope to see my pilot face to face (.) when I have crossed the bar (.) emm so here emm so here let's just focus on metaphors metaphors the first instance is of metaphor is sunset sunset ehhhh implies ehhhh (3 sec) something bleak obscure something (5 sec) anyway when I put out to sea but such a tide as moving seems asleep tide seems asleep ok tide seems asleep personification too full for sound and foam so what is he doing here this is the problem what is he doing suggesting twilight and evening bell and after that the dark and may there be no sadness of farewell farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar emm which pilot so this is ehhh I hope to see my pilot face to face he has a pilot emmm (3 sec) when I have crossed the bar (7 sec) so the poet tries to (9 sec) sunset and evening star the pilot I hope to see the pilot face to face my pilot face to face

I hope so it is ehhe so he did not see his pilot so he hopes to see his pilot twilight and evening bell and after that the dark (10 sec) too full for sound and foam when that which drew from (.) out the boundless deep turns again home twilight and evening bell evening bell so (27 sec) (could you try to verbalize your thoughts please) twilight and evening bell sunset and evening star (9 sec) but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep (3 sec) so the metaphor here sunset we have full of sound and foam twilight twilight and sunset twilight and sunset (10 sec) I think the flood also is::: a metaphorical expression the flood may bear me far the (3sec) could be metaphorical I hope to see my pilot face to face the pilot himself could be (.) used metaphorical my pilot could be somebody he wants to see his Lord (6 sec) when I have crossed the bar so the poem is obscure the poem is dark in general it is it it represents a gloomy state of mind it represents an obscure vision towards the world in which he is in and this obscure vision seems to pervade every aspect of the poem starting from and what bears witness what (.) what (3 sec) what makes this clear is that ehhe the if we compare the beginning and the to the end of the poem (.) we will find out that (.) there is an (.) an anlogy between (.) between life and maybe (7 sec) that which drew from the boundless deep turns again home twilight and evening bell and after that the dark and after that the dark and may there be no sadness of farewell when I embark sadness and there may be no sadness negation no sadness of farewell when I embark (7 sec) hope is setting contrast with sadness emmm and::: hope means that this journey is going to be ehhe (4 sec) for a particular purpose (15 sec) I think that is it that's it.

Appendix D 23

(C)'s think-aloud protocol in the poem "The Motive for Metaphor".

The motive for metaphor the motive for metaphor the motive for metaphor so this is you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not want did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x (.) by Wallace Stevens (.) so the motive for metaphor emm this is the title the motive for metaphor emmm you like it under the trees in autumn and the vital arrogant fatal dominant x (.) what's the link the vital arrogant fatal dominant x and you like it under the trees in autumn (3 sec) no link [Laughter] because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning repeats words without meaning (.) mumbling in the same way you were happy in spring happiness with the half colors of quarter-things colour the slightly brighter sky the melting clouds the single bird the obscure moon clouds the obscure moon lighting an obscure world of things that would never be quite expressed so here obscurity (4 sec) and this is the general atmosphere of the poem so where you yourself were never quite yourself and did not want nor have to be desiring the exhilarations of changes how come the exhilaration of changes the exhilarations is an emotional state and changes is emmm is a state of the world so it comes to combine the subjective with the objective exhilarations and changes normally when we talk about changes we talk about something which is natural and exhilarations something which is personal so the personal is I mean intermingles if you want with the natural maybe he will talk about the impact of the nature with the personal anyway the motive of metaphor shrinking from the weight of primary noon shrinking from the weight of primary noon so::: emmm shrink (4 sec) it is something ((?)) the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound colour and sound is always ((?)) the motive of metaphor of course the first maybe the most striking thing is in this poem is its obscure theme the theme is not clearly represented you like it under the trees in autumn first the season of autumn is indicative of ::: emm (4 sec) maybe of a::: a change of (4 sec) autumn why does the poet start with this season (3 sec) because everything is half dead exactly so it is death so when we talk about a::: the season of autumn it implies death the wind moves like a cripple among the leaves (.) like a cripple among the leaves (5 sec) so the setting ehhhh part of the setting which is place which is time is (.) ehhh is given in the first stanza (3 sec) and this part of the setting as I have just said is symbolic of a state of ehhh a frame of mind which is ehhh (3 sec) characterized by (3 sec) if you want by (.) metaphorical death (.) the wind moves like a cripple among the leaves and repeats words without meaning and repeats words without meaning and repeats words without meaning so here a personification of the wind this is the a metaphor a personification of the wind the wind is like a cripple among the leaves and repeats words without meaning so the wind eh seems to produce words which are devoid of meaning which are incomprehensible which are understood which are (4 sec) in the same way you were happy in spring so now there

is a shift from autumn to spring and of course we know that spring is a flourishing season is when we talk about spring we talk about bloom and blossom and something like birth with the half colors of quarter-things with the half colors of quarter-things (.) the slightly brighter sky the melting clouds (.) the single bird the obscure moon (.) birds and sky and moon and all these are characteristics of the spring season (.) which ehheh which of course imply a sense of (.) exhilaration (.) and and happiness the obscure moon lighting an obscure world (.) lights the obscure moon lighting an obscure world (.) so (.) how come that it is obscure obscure moon what does he what does the poet mean by obscure moon this is strange (3 sec) obscure moon (.) perhaps in comparison to the sun it is obscure (.) or perhaps it is not in its full shape emm so (.) it is a crescent or something like that lighting an obscure world (.) of course lighting the dark world of things that would never be quite expressed where you yourself were never quite yourself (.) of things that would never be quite expressed (.) the obscure world of so running this is an an enjambment run-on lines these are running lines this is a running line the obscure moon lighting an obscure world of things that would never be quite expressed (.) repressed so (.) no:: (4 sec) we are talking about the repressed (.) where you yourself were not quite yourself (3 sec) oxymoron so obscure moon oxymoron obscure and moon this is a figure of speech and this is intended (.) on the poet of the poet to create a kind of ambiguity to create a kind of complexity and to confuse the reader (3 sec) of things that would never be quite expressed where you yourself were not quite yourself and did not want nor have to be desiring the exhilarations of changes (.) desiring desire the exhilaration of changes the motive for metaphor shrinking from the weight of primary noon (3 sec) shrinking from the weight of primary noon the abc of being (4 sec) this is appealing the abc of being (.) the use of letters the use of separate letters like abc instead of full words (.) it may imply ehheh whether it could be ehheh it could be interpreted as a (.) a novelty in the sense of novelty originality and (.) or it could be just a::: an infringement an act of infringement (.) the ruddy temper the hammer (.) of red and blue the hard sound the ruddy temper ruddy temper (.) the hammer of red and blue (.) the hard sound the hammer of red and blue the hard sound (3 sec) the hammer or red and blue (.) colours (.) red and blue (6 sec) even red and blue could be read as a kind of oxymoron because blue it implies a::: it implies (4 sec) it is the colour of (.) the sea the colour of the sky it implies life or something red (3sec) is a morbid is a morbid colour it is the colour of blood and colour of::: so (.) here he mixes colours the poet seems to mix these two incompatible colours in order to create (.) to generate an ambiguous feeling in the mind which takes place in the mind of the reader the hard sound the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x steel against intimation (.) intimation steel against intimation against intimation so steel against intimation (.) paradox (.) steel which is of course material something solid something stiff something which is (.) and then against intimation something emotional which is characterized by fluidity so steel it puts it places steel against intimation to create a::: feeling a sense of paradox the sharp flesh the vital arrogant f:::atal dominant x (15 sec) (could you try to speak aloud while thinking) here he uses the use of (.) ehheh such a series of adjectives is meant to not only to accentuate the characteristic of the signifier but to (5sec) emm to create (.) or to disrupt the::: to disrupt (.) the signifier itself the vital arrogant fatal dominant x (3 sec) which is x so the symbol (6 sec) so the poem starts with autumn it moves to spring and then it moves to (3sec) the obscure moon lighting an obscure world moves to oxymoron desiring the exhilarations of changes (.) perhaps it is about a kind of personification here exhilarations of changes and then it moves to the ruddy temper of the hammer so here there is a mixture between the personal and the objective yes the personal ehheh

seems to merge into the objective and the object like steel against intimation (.) so (.)
the motive for metaphor the motive for metaphor (31 sec) (It is very important that you
try to verbalize your thoughts) so:: the whole poem is ehhh is about metaphor and it is
motivated by this motive of metaphor which which pervades in every in every stanza of
the poem and that's it.

Appendix D 24

(C)think-aloud protocol in the poem “Snow”

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses (.) Louis Mackneice (.) the room was suddenly so snow the room was suddenly rich and the great bay-window was spawning snow and pink roses against it (3 sec) soundlessly collateral and incompatible (.) world is suddener than we fancy it (7 sec) the room was suddenly rich so (6 sec) how come suddenly rich (7 sec) so there is there must be eh hh (.) a swift change (5 sec) an abrupt change eh hh the room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it. World is suddener than we fancy it (5 sec) the accent here is put on suddenness (.) as a characteristic aspect of the world so here suddenly rich that expected eh hhh (.) expected the poet to say (.) another thing the room was suddenly rich (.) so it is positive (.) world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit of pips spit the pips and feel the world is crazier (.) and more of it than we think incorrigibly plural (3 sec) the comparative form of crazier crazier (.) to compare which to which world is crazier and more of it than we think (12 sec) tangerine and spit the pips and feel the drunkenness of things being various (7 sec) and the fire flames with a bubbling sound (.) for world for world (.) is more spiteful and gay than one supposes (.) the room was suddenly rich (4 sec) this could not be read as a metaphor the great bay window was the great bay window the great bay window was spawning snow and pink (10 sec) so the great bay window eh h (6 sec) the great bay window could be read as this is this may be a metaphor this is a metaphor the great bay window was spawning snow and pink roses against it (.) and this metaphor is (5 sec) made explicit through the the the implicit comparison of the bay to the window of the bay which is of course a place surrounded by the sea to window which is::: much more enclosed or something similar it could not be just spawning snow and pink roses (6 Sec) so what does it or::: what can this means mean a perspective maybe on life on the world an angle of meditation we can say or::: the great bay window the great (.) bay window I am not sure it is a metaphor (5 sec) but we can take it as a frame through which the poet meditates the world soundlessly collateral and incompatible world is suddener than we fancy it (.) world is crazier and more of it (.) than we think incorrigibly plural world is crazier and more of it than we think incorrigibly plural (5 sec) this is another metaphorical expression which is world is crazier so which is personification of the world and so craziness is a personal attribute and here (.) it manifests this kind of personification (.) here the poet may be expressing his sense of confusion at the world I peel and portion a tangerine and spit the pips and feel (.) the tangerine the tangerine and spit the pips and feel (.) the drunkenness of things being various the drunkenness of things this is also another kind of metaphor (.) this is a (.) personification also (.) things are drunken things are

intoxicated and something being various (3 sec) and the fire flames with a bubbling sound (.) this is another explicit sort of metaphor the fire flames with a bubbling sound it could be it could be read as a kind of metaphor but the problem is in the bubbling sound (.) does this (.) is (.) I mean (.) is this characteristic of humans bubbling sound or something (4 sec) I am not quite sure (.) is more spiteful and gay than one supposes (.) on the tongue on the eyes on the ears is the palms of one's hand (.) is more spiteful and gay than one supposes (.) is more spiteful and gay (.) than one supposes (.) is more spiteful and gay than (.) one supposes (.) the fire flames with a bubbling sound for world (.) is more spiteful and gay than one supposes (5 sec) on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses there is more than glass between the snow and the huge roses (5 sec) on the tongue on the eyes on the ears in the palms of one's hands this is a metaphor (.) there is more than glass between the snow and the huge roses (6 sec) world is suddener (.) soundlessly collateral and incompatible world is suddener than we fancy it (.) world is crazier and more of it than we think (3 sec) world (.) is incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various so as I have just said the drunkenness of things could be read as a form of metaphor the drunkenness of things that things are chaotic (.) are not arranged according to a chronological something they are not organized the drunkenness of things it is something haphazardous the drunkenness of things something (13 sec) drunkenness of things (12 sec) (Could you try to talk aloud again) so the drunkenness the drunkenness of things could divulge ehhhh a state a poet's state of mind which is characterized by (6 sec) which is characterized by confusion (.) so the poet seize the world as a::: (.) discorganized as a chaotic as crazy as a::: (3 sec) then we talk about on the tongue and the fire flames with a bubbling sound (3sec) the drunkenness of things (7 sec) there is no room in (.) in the world there is no::: there is no unitary power which arranges which organizes which (.) which establishes order which (3sec) of course we can (.) the poet here may be referring to a different way of seeing the world or::: he is he is suggesting or could this be the cause of his sense of confusion I don't know the drunkenness of things (4 sec) this is the perception of the author of the poet this is through the perception of the author that things are::: are::: (5 sec) just absurd and the fire flames with a bubbling sound for world (.) is more (.) spiteful and gay emm the fire flames could also (.) be read as a metaphor (4 sec) he ascribes the poet ascribes to the fire flames a::: a (.) personal a human sound which is a bubbling sound I think it is the sound of the baby (.) when the baby first just start to utter something (.) for world is more spiteful and gay than one supposes (5 sec) on the tongue on the eyes on the ears in the palms of one's hands (.) this is another obvious instance of metaphor (.) which combines (.) facial elements such as the tongue the arms the ears (.) with the hand with one's hands how come that eh (5 sec) there is more than glass between the snow and the huge roses (14 sec) there is more than glass between the snow and the huge roses and this of course could be read as ehhhh a::: as another example of metaphor which is that snow and the huge roses are personified and they::: share (3 sec) some kind of (4 sec) I don't really know (10 sec) I think the poet here may mean that there is a stronger barrier between snow and roses than a mere glass and and this may apply to the world as a whole we (.) we do experience or see things happen at the same time but they are as he said earlier (.) plural not incompatible it is our habits that I mean our habits makes make us see things natural but in real fact they are not (.) but that's the nature of the world it is crazy and sudden

Appendix D 25

(W)'s think-aloud protocol in the poem "Crossing the Bar"

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar ok (.) the title (.) crossing the bar probably there is something which is (.) probably some kind of hindrance which the poet the speaker is facing and then he is going on to cross that bar first reading but I am not sure if that is gonna be the right meaning now sunset and evening star and one clear call for me sunset and evening star and one clear call for me (3 sec) and may there be no moaning of the bar when I put out to sea sunset and evening star (.) this must be::: symbolic in some way sunset and evening star (.) (4 sec) it is as if there is something awaiting him since he said one clear call for me and may there be no moaning of the bar when I put out to sea probably he is eh he is thinking of answering that call (4 sec) eh he one clear call for me probably he is thinking of answering a call which eh he probably the bar is making this eh he call is calling him and he wanna cross it and then may there be no moaning of the bar when I put out to sea (7 sec) he is he is thinking of probably if he wanna go in that direction he he would regret it he said and may there be no moaning of the bar he is afraid of what comes next he is still not sure about that eh he perhaps::: if I go to the to the end of the poem I might get some connection with that very idea I hope to see my pilot face to face when I have crossed the bar probably his pilot which might perhaps might stand for his beloved might be in that area in that place across the bar probably he is he is yes he said already when (.) I hope to see my pilot face to face when I have crossed the bar if if he is thinking of crossing the bar to see his pilot which I said might stand might stand for his beloved and yes this is the very purpose of of crossing the bar to see his pilot now and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home (4 sec) twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark there is this sentence (.) which again reinforces my idea of of his of the speaker speaker's wish to go to cross that bar which is::: again (7 sec) we have the idea of regret which is recurrent throughout the poem we have moaning we have sadness and words like sunset and twilight and evening which impart a kind of gloomy setting to the poem and (.) he says and may and may which is the auxiliary expressing a wish and may there be no sadness of farewell when I embark so his it is a kind of dilemma he wanna cross that bar but at the same time he is thinking of what if I cross that bar and then I regret that very that very act of crossing it but though from out our bourne of time and place the flood may bear me far oh he said that probably if if he crossing the bar to get closer to his beloved but he said the flood the flood may bear me far probably it is gonna direct him eh towards another towards another place I mean the flood which is going to::: to sort of pushing him further from from his target eh he his targeted placed which is his pilot as he said now (5 sec) the diction there is eh he the dominance of the diction related to sea and travel and this probably alludes to his own experiences because I think that Alfred Lord Tennyson was

known ehh for his he was an unstable person and even during his lifetime he he went through many experiences I mean which really failed which were not a real success for him and this is why he said if I carry on travelling I wouldn't I wouldn't really he was he was kind of looking for a meaning for his life because he think he thinks that all that he has been through was a kind of chaotic in nature and so he is thinking of going towards another direction probably which would give his life its meaning but then he is again he has the sense of distrust or lack of assurance as as because it is it is in his words and may there be moaning of the bar when I put out to sea what may what if things do not turn out as I expected and (5 sec) and may there be no sadness of farewell when I embark as I said it is kind of regret he is always wary what if I go towards another new direction ehhe what is going to be what is going to happen and this is the fear that we as human beings always have when there is something new when there is the voice of change coming towards us from all directions and it is usually the question what is gonna happen shall I not do that this is basically the the essential idea of the poem (7 sec) there is the idea of always of embarking and I think a central metaphor to the whole poem despite he uses only one word when I embark that embarking is is standing for his very wish to initiate a new experience when I embark what if I embark towards that experience and it fails so I think it is a central central metaphor standing for his own for his own wish to go into a new direction probably new experiences with other women (10 sec) the pilot could be his beloved or another woman he may be thinking of of making a relationship with but again he is hesitant (.) he said the flood (.) may bear me far the flood meaning ehheh the very space to which I am coming to move may may get me far away from the target that I am wishing to to reach I hope to see my pilot face to face probably it is his beloved I am ehheh he seems to have he seems to be eager to meet her and he is he is ready to cross the bar for her sake (3 sec) we can say the bar might stand for reality his current state which he:: he wishes to go beyond he expresses a desire to break the barriers of life and this is confirmed by::: (3 sec) by many (.) by the use of ehheh of a diction pertaining to the metaphysical or::: transcendental field or realm like star sea boundless deep (3 sec) embark so when he says when I embark it is as if the speaker is starting a new or::: I mean a new experience or heading towards an other direction that reality or his present life cannot offer him probably he is embarking towards his beloved but ehheh but he is as I said he is kind of wary or hesitant and the bar of course the bar it is recurrent recurrent in the poem and it stands for the obstacles that life (.) poses (6 sec) he said turns again home and home here it stands maybe for reality when I go back back to reality and not not to to go not to cross the bar it is turns again home I I what if I::: experience worse than the bad I am already experiencing so as we say in Arabic (Trans: better stick to what bad you have than experience the worse) so I think this is all I can say about the poem.

Appendix D 26

(W)'s think-aloud protocol in the poem "The Motive for Metaphor"

You like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were never quite yourself and did not want nor have to be desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x the motive for metaphor from the poet it is::: is is gonna be about eh hh the different eh hh the different reasons for:: using metaphor in poetry and it eh hh it eh hh is proper for that meta meta-poetry which is::: eh hh speaking about something using that way of writing speaking about poetry eh hh using (.) poetry you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning (5 sec) in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were never quite yourself and did not want nor have to be (.) he::: he said that eh hh he compares the process of writing that is probably the classical process of writing like eh hh like it is like a tree in autumn it is there is a tree but it is half dead there is no there is no real meaning there is no real life it is fixed compared to the moving wind which perhaps can mean a creative or flexible inventive way if you like of writing the tree by contrast is::: is half dead fixed (.) in that in that tree you see that tree it is only the shape and from within it is it is the void and it is the same some poets usually stick to the literal meaning without adding many things without being creative and so::: their poetry ends up being like the the tree a half dead tree a stagnat shape that is we have the form but we don't have a::: we don't have a meaningful we don't have a meaningful eh hhh we don't have a content it is just the form (4 sec) and they repeat words without meaning he said it clearly so eh hh my first reaction to the poem was that I was afraid not to find any metaphor eh hh but I think it is the easiest this poem is the easiest (.) in the same way you were happy in spring with the half colors of quarter-things the slightly brighter sky the melting clouds the single bird the obscure moon the obscure moon lighting an obscure world of things that would never be quite expressed of things that would never be quite expressed where where you yourself were never quite yourself and did not want nor have to be desiring ok we have the same kind of metaphor running in this stanza he said the single bird it is like eh hh the single bird the obscure moon the single bird we have just always one single meaning which is eh hh that critics can find and it is usually eh hh the difference is only in details but it is usually the same way they interpret things in the same way with referring back to a settled established norms and sticking always to a literal meaning he said with the half colors of quarter-things it is not the whole thing is grasped a quarter of that thing you don't give credit to that thing because you only stick to the to::: the surface meaning (3 sec) the obscure moon lighting an obscure world of things that would never be quite expressed where you yourself were not quite yourself and did not

want nor have to be the obscure moon lighting an obscure world it is like the proverb saying ehhh when the blind is::: when the blind guides another blind person they usually fell in a whole and the poets the classical poets by by::: (4 sec) not classical not classical the poets those at least those who who::: who just use the the::: don't use creative metaphors are usually they are obscure and lighting an already obscure world so there is no real invention in that ehhh (.) things that would never be expressed ehhh yes things that are not quite expressed they are always left at ehhh at the primary meaning they are always left at this level and do not go beyond it (7 sec) so primary noon here can possibly stand for those very literal meanings experiences and these meanings do not do credit to the poet's real meanings desiring the exhilarations of changes the motive for metaphor shrinking from the weight of primary noon the abc of being it is ehhh he is he is carrying the same ehhh it is in the same idea of just poets are sticking to the abcs of being and not coming to the other extremes the creative way of writing the poetic creative vision so all these expressions refer to the type of stagnant or literal language which the poet sounds critical about (4 sec) the motive for metaphor shrinking from the weight of primary noon the abc of being the ruddy temper the hammer of red and blue the hard sound steel against intimation (.) the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x the motive for metaphor shrinking from the weight of primary noon the abc of being (.) the ruddy temper (8 sec) so he said that the motive in this for metaphor that is the need for using metaphor is just as primary as the abc of being it is it is so obvious so necessary so vital for us (.) but unfortunately we cannot see that it is it is kind of paradox the metaphor is usually seen as something which is ehhh ehhh something which is secondary which is ehhh which is of secondary importance but it is the opposite it is usually it carries the very meaning which we are looking for it is not connotation but the very denotative meaning is in the metaphor metaphor itself the ruddy temper the hammer of red and blue the hard sound steel against intimation the sharp flesh the vital arrogant fatal dominant x it is usually (7 sec) the sharp flesh here stands for the obvious the distinct perhaps as opposed to the vague and obscure so some poets stick to the obvious to the abc to the clear and ehhh and do not go beyond that that's shrinking from the primary the weight of primary noon (5 sec) here I think primary noon stands for the primary meanings rather than the obvious meanings the meanings which are primary to the poet and which metaphor expresses best and they are ehhh they are as primary as the abc of being the motive for metaphor (.) shrinking from the weight of primary noon the abc of being (.) the ruddy temper the hammer or red and blue the hard sound steel against intimation (5 sec) I make this whole sense of the stanza it is usually by referring to the last line the dominant x is referring to the dominant norms the prerequisites of criticism usually we criticize we read the poem criticizing the sense of reading it we read the poem usually by going back to those dominant Xs the ehhh those norms but no no it is it is the process of going back to that X is so vital so arrogant that we end up ehhh (.) we do not give credit to that meaning (6 sec) I am not really able to go beyond that but overall this reminds me of Bergson's idea (.) a philosopher Bergson when he said that we usually we usually make sense of the world through words and the moment but the paradox is that we start to to::: to translate those very experiences into print we are faced by we are faced by::: (.) the inability of language ehhh to put those experiences into words that is the very moment we start to to write those experiences to write them down the very specificity of those experiences although they are very simple experiences the very specificity of them escapes us and I think this is what the poet refers to when he says the obscure moon lighting an obscure world it is the literal

language which obscures the very experience the poet tries to:: tries to express although he manages to express it I mean he manages to express only part of it he cannot express all of it (.) and this is the very dilemma that language usually poses to us and so we refer to metaphors as a way of trying to grasp the specificity of those experiences but but usually our efforts are fruitless (.) so Bergson's idea is ehhh is at the heart of ehhh at the heart of ehhh the poem of the present poem he of course he does not make ehhh direct reference to poetry but we can we can establish a kind of link he said that ehhh the:: our attempt as human beings to look for other expressions for synonyms for ehhh what is a metaphor by the end of the day it is a kind of synonym it is another way of saying the same thing in a different way so our motive is to catch to try to catch the specificity of our experiences which which simple words literal words ehhh as we say ordinary words ordinary language cannot express

Appendix D 27

(W)'s think-aloud protocol in the poem "Snow".

The room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible world is suddener than we fancy it world is crazier and more of it than we think incorrigibly plural I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses Luis Macneice (3 sec) she isn't a famous poet he is not a famous poet it is gonna be about I think a feeling of submission or something like that (7 sec) the room might be stand might stand for Ireland the room was suddenly rich and the the rich cultural heritage of Ireland might be could be (5 sec) the great bay window was spawning snow and pink roses soundlessly collateral and incompatible world is suddener than we fancy it emmm world is suddener than we fancy it I know Irish people Irish have always against that idea of modernization and change that it it has brought with it might be could be that he is expressing a fear of what globalization might bring world is crazier and more of it than we think an more of it than we thin yes definitely incorrigibly plural he is evoking that very idea of multiplicity and probably relativism in culture (.) the room was suddenly rich and the great bay-window was spawning snow and pink roses against it soundlessly collateral and incompatible the room was suddenly rich and the great bay-window was spawning snow and (7 sec) the room the room Ireland I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various (.) the drunkenness of things being various he is expressing kind of eh (3 sec) of fear of things being various (.) of variety probably variety of culture and how they come to influence Ireland as we know throughout history there has been always that (3 sec) that fear facing eh of facing those set of changes brought about by:: (4 sec) by modernity modernism (3 sec) the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses and he said by the end of the poem that there is more than glass between the snow and the huge roses probably eh the snow would stand for eh (4 sec) would stand for::: all that is not Irish that does not belong to Ireland and huge roses probably it stands for for Ireland his hometown and then he said that there is glass probably he is thinking of breaking that kind of:: glass between the two worlds and what he is implicitly saying that what if we we break that glass and melt the two poles together that's is Ireland and the other parts and we get rid of the idea of of we versus them it is it is kind of the poem is a bit difficult we can't really make up a full analysis of it is just I am am proposing ideas emmm (10 sec) world is suddener than we fancy it it is kind of::: critical he is critical of of the change that eh was brought about by::: (3 sec) by globalization and his his his it it astonishes him world is crazier ok eh really I am not able to make a full analysis but let me try (10 sec) now this goes it is it is kind of reading against the grain meaning that they are Irish poets usually show a kind of eh eh I said a kind of fear of change of ending up eh assimilating with the other eh probably he is referring to the British or Britain as a whole but here he is he is is::: he seems to be advocating for that and saying that what if we break that glass between the snow and huge roses and out of those differences we come up with

just one component which is made of of different of various things the snow the roses are two different things but by the end of the day they both make part of nature so even if we are different we we are all part of the human specie so no matter how different we are it is usually that we should go beyond we should go beyond that ehhe specificity of culture and think in terms of human beings it is this is what really unifies us despite all our ehhe differences we might not share the culture we might not share the language certainly we might not share mentalities but by the end of the day we are all part of the human specie ehhe yeah true world is crazier and more of it than we think we should able we should be able to take in the very change and ehhe (3 sec) the very plurality (10 sec) world is suddener than we fancy it I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various and the fire flames with a bubbling sound for world is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses it is there is a sort of ehhe dichotomy that is running throughout the poem and pink roses and snow may stand for the contradictions brought about by cultural diversity and these contradictions might not fit the cultural specificity of Ireland that's why he says collateral and incompatible we have at the beginning the poet is giving us the impression or the illusion that ehhe he is reluctant he is ehhe he is reluctant not to adopt that change but then it the poem ends up with ehhe with ehhe (.) with a spark of hope and ehhe it is a call for it is call for union and ehhe as if he is saying we had enough of clashes we had enough of quarrels we have we had ok we have seen it also what if we Irish people and British British in general what if we what if we think in terms of ehhe of unity and nobody is after all is an extraterrestrial because of that because of culture specificity and he seems to be advocating for the idea of culture cultural relativism that is no culture is right (.) no culture is right no culture is wrong no body holds the truth it is just (.) everything is relative it is as relative as life is it is as simple as that (3 sec) so when he says on the tongue on the eyes on the ears in the palms of one's hands all these senses all these are different organs of the body and each each fulfills a different function I mean they are all part and parcel of one's being if you like so we we cannot remove one part without doing harm to the whole similarly the world is a mosaic of cultures and they all make part of that very whole despite their ehhe their differences (.) now if we think of snow and roses within this context we:: we can say that snow can possibly stand for Ireland the poet's home country and roses for stand for all sorts of change and diversity and by saying there is more than snow between the snow and huge roses the poet or speaker wants to:::: to say that ehhe or he wishes to break the barrier and bring all the different components together (.) so that we can come up with a sort of whole.

Appendix D 28

(B)'s think-aloud protocol in the poem "Crossing the Bar"

Sunset and evening star and one clear call for me and may there be no moaning of the bar when I put out to sea but such a tide as moving seems asleep too full for sound and foam when that which drew from out the boundless deep turns again home twilight and evening bell and after that the dark and may there be no sadness of farewell when I embark for tho' from out our bourne of time and place the flood may bear me far I hope to see my pilot face to face when I have crossed the bar ok the poem is entitled crossing the bar by Alfred Lord Tennyson (.) emm the first line is:: sunset and evening star (.) ehh ok we can (.) one can (.) may understand that ehh the relationship between sunset and evening star ehh (.) is established from the very beginning and just refer to the night so sunset and evening star ehhe are two celestial elements (3 sec) which we see very late during the day and this gives us an idea about the settings the:: and more precisely the temporal (.) settings (5 sec) ehhe (.) so it could give us also (.) an idea about (.) ehhe the relationship between (.) the (.) the sun and the evening star (4 sec) and (.) related to the second line we may say that this is a I mean it could be a call from from the sun or from the star as he says and one clear call for me (.) ehh I mean (.) who calls the (.) the poet or the speaker it could be the sun calling the speaker or the evening star or we can just say that as the (.) the night (.) comes in ehhe (.) there is a clear call for (.) ehh for the speaker who is referred to by me and (.) this ehh this is I mean (.) this can be one of the interpretations of sunset and evening star which is the time of the poem it could be the timing of the poem I mean ehhe (3 sec) at (.) exactly at night the call starts for for the speaker (.) It may also be a call of inspiration the poet feels inspired by the setting something is aroused in him and he feels it is calling for him (.) then the third line (.) there is a reference to the bar and may there be no moaning of the bar this is the third line (5 sec) well ehh (3 sec) normally ehhe a bar which is (.) a I mean a separate entity it is not I mean (.) it does not moan it does not speak it doesn't ehhe or whatever (.) but in this line ehhe we may deduce that (.) the speaker is (.) crying or hoping that there will be (.) ehh no moaning of the bar (.) the bar which is ehhe the third line is a clear reference to the bar and in the fourth line he continues by saying when I put out to sea probably he wishes that (.) there will be no moaning of the bar as he ehhe would be (.) emm travelling ehhe (3 sec) I mean returning to the country (4 sec) and he is gonna be on a boat clearly as he will cross the sea and one may understand that (.) the the relationship between the speaker and the bar is probably so strong that the bar is gonna be moaning as as soon as the:: ehhe the speaker is gonna leave this bar and therefore the bar is gonna start moaning at that time that's why the speaker wishes to ehhe (.) to leave out the country probably or leave the bar and he wishes that the bar is not gonna be moaning for his departure ok then ehhe (4 sec) there is another line the fifth line but such a tide as moving seems asleep here we have a clear ehh metaphor ehhe (.) and this is related to the concept of the sea ehhe as we find the word tide tide is related to the sea we can't find tides anywhere else (3 sec) and probably we find many tides in the sea but here (.) the speaker says that ehhe (.) the tide is moving but seems it seems asleep he means that (.) as the tide is as moving as it seems to be asleep which is highly contradictory ehhe contradictory so (5 sec) ehhe in this context we said that this is highly contradictory because a tide is known to be always ehhe moving it could be very ehhe soft or it could be very violent also but normally the tide is always moving is always ehhe (4 sec) I mean it is known for its

violence but in this in this context we find that the sea is not really rough (.) so ehhe he said that the tide is as moving seems asleep (3 sec) and he continues by saying in the six line too full for sound and foam and this reinforces the idea of contradiction ehhe ok so (4 sec) we said that in the fifth line of crossing the bar (3 sec) the the speaker gives us (.) a metaphor about the tide which is moving yet asleep then he continues by saying too full for sound and foam so ehhe this reinforces the idea of contradiction here so how can we understand the poem how can we imagine this tide which is moving ehhe and it is asleep at the same time and also full of sound (.) and foam so sound and foam are the::: I mean the symbols of of the violence and (.) ehhe the power of this tide (.) so (.) this is contradiction that gives us gives us (3 sec) this image this ehhe metaphor I mean how can (.) How can we imagine the tide which is violent and asleep at the same time it should be really imaginary so something which is violent full for sound and foam yet asleep so (4 sec) this description may reflect an opposition if you like ehhe between what the poet actually feels and how he looks like or::: ehhe I mean the poet may in fact be agitated or ehhe overwhelmed by his emotions but he tries to ehhe to control himself or his emotions as (.) he::: as he prepares to leave ehhe if we relate this image of ehhe sound and foam and ehhe a tide which is moving and asleep and we relate it to the bar I personally can imagine ehhe that the poet or the speaker is still at the bar speaking about his (.) or he is just contemplating this sea this sea which looks like the sunset I mean I mean this is my idea about how I perceive the poem probably he is probably at night which is clear and thinking thinking but as he unconsciously leaves across the bar he imagines himself in the open sea or something but this particular sea could be also his I don't know but as he starts moving he perceives this movement as a tide which seems asleep and full for sound and foam so I hope that this idea is clear this is just one idea which crossed my mind and it could be probably relevant then if we continue ehhe if we continue with the poem the seventh line he says when that which drew from out the boundless deep turns again home (4 sec) well this this line should be related to the following line which is twilight and evening bell so (.) if we relate it also to the first line sunset and evening star we may be speaking here of the sun itself the sun (.) ehhe (.) is referred to as which drew that which drew from the boundless deep because the sun is always ehhe beyond the boundless deep beyond the sea and we can't reach as much as we travel by sea and we can't of course ehhe reach it or be (.) on the (.) vicinity of (.) sunshine (.) so here he speaks about the night again by referring to the sun ehhe and by describing the sun at a particular moment which is ehhe of course sunset but with and different idea with different image and different words so he says when that which drew from the boundless deep turns again home because it is originally from the boundless deep and it should come back home go back home so here the boundless deep may also stand for his deep consciousness or deep thoughts it is like he is ehhe trying to recollect previous memories as he prepares to leave or start his journey (5 sec) ehhe he is looking into his memories ehhe into his past he speaks then about twilight and evening bell so the::: ehhe (.) the image ehhe that gives us the poet the speaker reinforces the idea of ehhe (4 sec) the night ehhe reinforces the idea of what can we see or hear at that particular moment so we have twilight and evening bell which is more or less related to the Christian faith and ehhe (.) so we have reference to the evening reference to twilight and that it is also reinforced by the idea of the sun ehhe just to ehhe to emphasize (.) another idea which is darkness (.) as we see in the following (.) line and after that the dark within an explanation explanation mark (3 sec) ehhe so (.) and after that the dark so it is like ehhe the speaker was preparing the reader for for the dark so he he started by the sunset and evening star (.) sunset and evening star may::: they suggest a state of melancholy or::: I

don't know or maybe serenity then he ehhs referred to the sun again but with a different image ehhs and then proceeded to speaking about the twilight and evening bell and eventually darkness just to give us an idea about the settings again (.) but and after that the dark ehhs then it is it is as if the speaker has gone far back in his past or memories and can't remember anymore or:: ehhs the farther back he travels in memory the darker his memories become ehhs that's why he says and after that the dark ok so the following line also we have and may there be no sadness of farewell when I embark so ehhs (.) this is I mean (.) the structure of the line and may there be no sadness of farewell it is like an expression of hope or wish that the:: there will be ehhs no sadness ehhs of farewell when he starts his journey ehhs and (.) but this sadness of farewell is related to (.) other people probably as we see in the following line ehhs (5 sec) for those from out our bourne of time and place (4 sec) ok (6 sec) so ehhs (3 sec) for those from out our bourne of time and place (4 sec) these are probably the ones who:: ehhs to whom the speaker is wishing that they will not be sad ehhs because of the departure of the speaker because of his departure ehhs (.) and these people could be his family they could be his friends emmm and ehhs (4 sec) there isn't there isn't a clear ehhs (.) idea about (.) these people referred to as those from out our bourne of time and place but I can probably understand it as those who already already who have gone who are probably dead ehhs who probably are ehhs staying here so there is probably different (.) explanation for this line for for meaning of this line but one possible explanation is dead people because they are actually out of time and place they are no more existing in this world (5 sec) ok (.) The two last lines ehhs he says I hope to see my pilot face to face when I have crossed the bar well there are multiple interpretations to this as we don't have enough information about ehhs this pilot he could be:: the captain of the boat he could be (5 sec) someone who is giving the speaker his thoughts ehhs it could be also the pilot could also:: the angel of death because this departure could be a departure to another world ehhs to the hereafter so what the speaker hopes to see he hopes to see his pilot and this pilot as I said could be the captain it could be also the angel of death and he said I hope to see my pilot face to face when I have crossed the bar (.) so we understand that ehhs the bar is dear to the heart of the speaker and all the metaphors here reinforce this idea because he wish that there will be no moaning of the bar ehhs he seems to be sad as he:: he is definitely leaving his favourite place and ehhs (.) the two last lines reinforce this idea and ehhs this meeting of his pilot is a (.) one of his last wishes so the bar can symbolize the time of or rather the place yes the place of departure of separation and the moaning of the bar may then refer to the feelings of the poet himself as he leaves a dear place

Appendix D 29

(B)'s think-aloud protocol in the poem "The Motive for Metaphor"(.)

Ok so we have eh (.) the poem (.) by Wallace Stevens (3 sec) motive for metaphor (.) eh (.) this (.) this poem is divided into five stanzas in each stanza we have four lines eh you like it under the trees in autumn because everything is half dead the wind moves like a cripple among the leaves and repeats words without meaning ok so we have a reference to the autumn (.) eh (4 sec) we have half dead a reference to the wind leaves we have natural elements in the first stanza and we have eh (.) the speaker which is addressing someone referred to by you so you here could be the reader it could be:: (.) someone else it could be a beloved it could be a:: (3sec) anyone who shares eh (.) the the same view of the same view of this (.) speaker who says you like it under the trees in autumn because everything is half dead so we have an explanation why one should like it under the trees in autumn (.) so the first line has probably two meanings as I can explain it in one way which is the view of the:: leaves falling under the tree will be like yellow eh maroon and half dead eh and the view is (.) nice (.) eh (.) there is also another explanation when we say you like it under the trees one may think about sex so (.) you say you like it under the trees in autumn (.) eh because everything is half dead because the view is nice the place is nice eh well it could be probably inappropriate if we say so but this is one of the eh possible interpretations eh because that can be done under a tree and eh this is I mean one of the two interpretations that I have just given (.) then we have the wind moves like a cripple among the leaves eh (.) this is a strong metaphor as we have personification of the wind eh moving like a (.) a cripple (.) and (.) among among the leaves this is a very (.) eh nice image as we can imagine eh the wind moving in an odd way among eh the leaves of the tree and this image is reinforced by the following line in which the speaker says and repeats words without meaning so we have the wind moving eh and speaking at the same time (.) so (.) what's the purpose of:: of the (.) the speaker (.) eh we can't actually understand it eh immediately but this gives us eh an idea about the the quality of the wind whether it is strong whether it is eh (.) eh gentle but (.) if we say that someone is moving like a cripple this means that there is a difficulty so the wind is striving to move among these leaves and we have also a reference to the sound of eh the sound that the wind produces as soon as it goes through the leaves and (.) this sound produces words for the speaker at least which have no possible meanings eh so this could be one of the possible interpretations of eh this metaphor eh so we have a wind eh which is normally producing a sound eh (.) but here this sound there is (.) eh given importance and eh it is actually giving meaning for the speaker eh but this meaning is not existent actually he says the wind is repeating words with no meaning without meaning ok emmm in the following stanza we have another season the spring in the same way you were happy in spring with the half colors of quarter-things we have another (5 sec) another personal pronoun which was given in the first stanza which is you you were happy in spring eh we still do not know eh the addressee of the poem and (4 sec) and eh we may say that the change of season here gives us another dimension and but in the same way as he says the the spring the spring is another season of course with the half colours of quarter things we have happiness here so you are happy in spring but we don't have the verb like as we saw in the first stanza so (3 sec) the important (.) image or the important idea in these two lines we have the half colours of quarter things (.) so if we say the half colours we can't imagine a half colour because we have full colours everyone should know (.)

colors ehhe except for blind people who probably cannot understand the concept of colours but for or they cannot either understand the concept of half colours ehhe but here half colours is contradictory because something incomplete and spring is known for ehhe (.) flourishing things ehhe nice things and complete happiness so happy and spring is a bit a bit inappropriate in regard to the half colours ... ok so we have the half colours of quarter things so we have two odd things here the half colours and quarter things two incomplete things in a season of complete flourishing and ehhe (.) complete happiness probably for different different beings (4 sec) so that's that's something ehhe (.) ehhe very (.) contradictory in this ehhe metaphor of half colours of quarter things if (.) if ever it should mean something it perhaps means lack of clarity for the speaker although it is spring (3 sec) things are not clear or::: then we have a slightly brighter sky the melting the melting clouds ehhe (.) the slightly brighter sky ehhe (3 sec) is normally associated with ehhe a brighter sun so (3 sec) there should be a reason for the sky to be slightly brighter than usual(.) And there should be a reason for (.) the clouds to be melting ehhe and that could be interpreted as emmm (.) the heat of the sun or the temperature ehhe which is more or less high then (.) the melting clouds we normally (.) do not see the clouds melting ehhe as the clouds are always in connection with each other making a strong entity so melting clouds is a contradiction also in this (3 sec) instance then we have the single bird and the obscure moon in a season of ehhe of ehhe of course (.) recreation of ehhe I mean the animals are know to (.) to be ehhe always together this season to make ehhe babies to recreate ehhe in this line we have the single bird there shouldn't be a single bird in the spring which is another contradiction to::: (.) logic ehhe (.) and as I said one of the possible interpretations and we have the obscure moon (.) the moon shouldn't be obscure neither ehhe does the sun or any celestial ehhe (4 sec) I mean element (.) so the (.) the moon is known to be bright and ehhe here we find that it is obscure which is also something very strange so we are given different images and ehhe lots of contradictions in a season of recreation ehhe and ehhe a season of ehhe joy and (.) very ((?)) things to human beings we don't have half colours but we have full colours we have green colour ehhe flowers and we don't have quarter things because we have let's say nearly complete things ehhe fruits and vegetables and mature animals the slightly brighter sky it is something else which is unusual because the sky is normally beautiful blue with few clouds which are not melting but just beautiful and ehhe just a few of them and we have birds which are not single but yet they are ehhe in pairs just to give birth to new creatures and the obscure moon is also strange because ehhe the moon is always bright in this respect ok we have another stanza the third one speaks again of the obscure moon lighting ehhe an obscure world which is ehhe very strange to have two obscure things ehhe affecting each other I mean or if I can (.) ehhe say it again the moon affecting the world which is obscure I mean we can't see something dark lighting an obscure ehhe thing so this is highly contradictory ehhe (.) so this is ehhe (.) a bleak ehhe word probably ehhe a very sad setting and the the line continues as follows ehhe an obscure world of things that would never be quite expressed (.) so not only does this world (.) ehhe is::: is obscure but also it is also (.) it has things that would never be quite expressed so there are a lot of things which are repressed inside this obscure world and ehhe with an obscure moon things will be doomed to be not expressed but rather repressed (.) so the::: the world could be::: our world the world could be::: the the speaker's world ehhe (.) it could be the inside ehhe I mean the psyche of the speaker ehhe (.) or the addressee so ehhe we don't know to whom this message is really addressed but (.) this is a depiction of a very sad thing a very sad world and ehhe we have multiple words in a::: in this life so it could be the poet's world the actual world or any other imaginary world it could be just a special

world for a special purpose ehhh so ehhh the following line goes as follows where you yourself were not quite yourself and did not want nor have to be (5 sec) OK so we have ehhh you again so we still don't know the addressee in the poem but we may suppose that the speaker is talking to the reader ehhh or he may be talking to::::: (.) the beloved or anybody who shares the same view so again we have ehhh you yourself were never quite yourself ehhh so (.) the the speaker imagines that (.) ehhh the addressee has never wanted to be himself or herself ehhh or was not simply himself or herself at this instance in this obscure world ehhh obscure repressed world so things here are::: ehhh given more (.) more power (.) ehhh for oppression and the darkness as the speaker gives the impression that the person inside this world did not wish to be himself or was not simply himself in this particular place so this is a very very dark ehhh stanza unlike the previous one which is more or less joyful because there is a reference to spring an unusual spring (.) ehhh so we we see like a gradual (.) darkness layers of colours starting by autumn then spring and we reached here ehhh complete darkness and repression then we have the fourth stanza (5 sec) desiring the exhilarations of changes the motive for metaphor shrinking from (.) the weight of primary noon the abc of being (4 ec) so (.) ehhh desiring the exhilarations of changes (.) this desire could be the poet's desire the speaker's desire or the (.) the addressee:: the addressee's desire or the reader also ehhh so the motive for metaphor which is the(.) The title is ehhh spoken about again ehhh so who has this motivation for metaphor who wants to understand metaphors or impose a meaning of metaphor ehhh is a question here ehhh because (.) the the speaker speaks about the motive for metaphor itself ehhh shrinking from the weight of primary noon the abc of being he (.) probably wants to::: to say that (.) this motive . has the origin of a pressure of the weight of our time or of creation of human nature so human nature has a motive ehhh for understanding any metaphor that we come across to look behind the primary meanings if you like. this could be simply the idea of ehhh this stanza ehhh then the last stanza we have the ruddy temper the hammer or red and blue the hard sound (.) steel against intimation the sharp flesh the vital arrogant fatal dominant x so we have more more ehhh metaphors here (4 sec) ehhh which are more challenging (.) to the mind of the reader more challenging for (.) ehhh (3 sec) for the speaker probably himself ehhh (.) I mean we we don't know exactly what's the hammer of red and blue ehhh (.) red and blue could be a::::: a colour of a flag a colour of emmm (.) a colour that that the poet sees in nature ehhh I mean red is associated to ehhh blood blue is associated to sky so we could establish any arbitrary relationship in these metaphors but (5 sec) we have the sound of the hammer ehhh (.) against intimation ehhh we have (.) the sharp flesh (.) and (3 sec) the vital arrogant fatal dominant x so we have something unknown the x which is given (.) adjectives very powerful and positive adjectives the vital arrogant fatal and dominant ehhh which are also some attributes of the human nature ehhh and ehhh the attributes of man ehhh par excellence

Appendix D 30

(B)'s think-aloud protocol in the poem "Snow"

The poem entitled snow by Louis Macneice emm we have three stanzas four lines each ehjh so the first line the room was suddenly rich and the great bay-window was spawning snow and pink roses (.) against it (3 sec) so we are given the setting of the room (.) it was suddenly rich but we don't have any idea about this particular richness as we have snow it could be rich of snow ehjh it could be::: filled by::: (.) snow (.) but we have then (.) probably another interpretation of the room it could be rich (.) ehjh of furniture of (.) ehjh people and then we have the great bay window that was spawning snow and pink roses against it so we have ehjh we have a window (.) there is a spawning of snow and pink roses against so this means that ehjh (.) probably the edge of ehjh this window is filled by snow we have roses they are still clean ehjh we can see the colour of of these pink roses with the white snow that gives ehjh a beautiful sight ehjh soundlessly collateral and incompatible ehjh (.) soundlessly we have (.) silence here we don't have sound ehjh and they are collateral I mean incompatible this means that everything in this room with its richness with the window with snow and pink roses are collateral yet incompatible so this this is an idea about the world as the::: as the speaker perceives it (.) a world which is collateral and incompatible it could be a small world ehjh a small world of the the poet or the speaker emmm or any citizen who has the same settings a room with a window with pink roses on a snowy day so it could be the::: it could be speaking about a silent (.) collateral world but incompatible with regard to reality with regard to the logic of life so the world does not necessarily mean a the world in which we live but it could be a particular world ehjh of (.) the poet or the speaker so then he goes on by saying world is suddener than we fancy it so ehjh (4 sec) I don't know really the exact meaning of the word suddener but ehjh (.) it could mean that the world is not as beautiful as we may think or ehjh the world is not as compatible as we may think or may fancy it the world is not as beautiful as we may perceive it ehjh (.) as this beauty could be artificial could be it could be just an illusion or a creation of the mind so if someone is fancying something ehjh it does not necessarily mean that someone else will fancy the same thing so we have different ehjh (.) we have different view of this world of our private worlds ehjh so for instance in my my private world my private life is not as beautiful as someone else might perceive it and the same thing goes on for someone else so this is probably one of the interpretations of the metaphor of the soundlessly collateral and incompatible ehjh world or room then the second stanza we have world is crazier and more of it than we think incorrigibly plural so this reinforces the idea of ehjh multiplicity of views of dimensions ehjh of the world he says that world is crazier and more of it than we think so we think that the world is crazy ehjh we think that the world in itself is something big or magnificent but in reality it is more than that it is something that we can't ehjh reach and it is beyond our our imagination ehjh or way of thinking so that reinforced the idea of incompatibility or the idea of collateral dimension of the world and he says that it is incorrigibly plural which is indeed true I mean ehjh (.) the world is plural it is not single because it is not a single world that we are living in ehjh for instance someone who is poor who is living in his world someone who is rich and is living in another world ehjh (.) also someone who is consuming drugs is living in a totally different world so that's the plural dimension or idea of the world as I might understand it here in this context and it is incorrigibly plural incorrigibly here refers to ehjh (.) the world

as a place of vice as a place of sin as place of crimes and it is not necessarily a very beautiful world eh (.) a place of serenity and tranquility but the things that we find in this world which are crazier and more of them than we think are incorrigible they are very eh I mean they are very eh multiple they are very they are various and we can't fix everything in this world ok then we have I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various so we have eh (3 sec) a nice image here of eh (3 sec) peeling and eh it is like peeling an orange or::: eh a fruit and the idea of division and portions we have (.) the (.) it is like it is like I mean the speaker is::: is peeling something a fruit or eh and he::: he is spitting the pips eh after he has peeled this something unknown to the reader but it is an entity which can be peeled does not it is not necessarily a real entity it could be a concept it could be the world itself so peeling and dividing and making things in portions eh and spitting the pips eh may refer to a selection may refer to a eh (4 sec) eh a preference of something over the other and he says he feels the drunkenness of things being various so of course just peeling and making things in portions makes the speaker feel the drunkenness of of things being various which means eh multiplicity of of things of worlds or ideas eh might give us the eh (4 sec) of course of idea of drunkenness of::: of loss because in this world we have very very eh multiple things a lot of multiple and various things that could make us feel drunk if we just take a moment and think about them separately or emm as big entities if we for instance think about wars or think about sickness and eh anything in this world (.) we associate it with other vices it could make us feel eh ill at ease and make us gives us this sentiment of drunkenness it could give us the idea of I mean things which are so various to the point of disgust to the point of eh feeling like a drunkard in a street so that's that's one of the interpretations I might give to::: to this stanza so taking life as (.) an entity which can be peeled and divided and eh selecting (.) things out of it and yet feeling eh a drunkenness of this multiplicity is really eh controversial because after this selection one should be at least comfortable with himself or herself ok and the fire flames with a bubbling sound for world this is the third stanza the fire flames with a bubbling sound for world is more spiteful and gay than one supposes eh the fire flames with a bubbling sound for world is given an idea of joy of eh and I mean fire and flames are actually giving eh an idea of eh movement of strength the bubbling sound is related to volcanoes it is related to eh hell it is related to industry all of this could exist in this world or in another imaginary world but this this fire or these flames are more spiteful and gay than one supposes they are joyful they are probably eh they are not something which will necessarily give us eh death or eh give us they are not something really dreadful but probably as this the poet eh might think here they are more spiteful and joyful and might give us eh a sense of (.) happiness than we suppose eh and that that is actually true in some way or the other because the fire flames they give birth to industry as I said they gave birth to technology they gave birth to::: a different world the prehistorical in the prehistorical for instance they never knew about fire eh fire was then like emm a punishment only so it could be a blessing in disguise this means that the fire flames are not necessarily something bad but they could be something useful something that will produce happiness for mankind this is eh one idea that I can eh see in these two lines the last two lines eh on the tongue on the eyes on the ears in the palms of one's hands there is more than glass between the snow and the huge roses so (.) eh here we have elements eh of eh I mean somebody parts of the human being we have the tongue the eyes the ears the palms of one's hands eh these four elements are related to the senses eh so we have speaking we have sight we have listening and we have touching so speaking and

seeing listening and touching these are ehhh the four ehhhh the four things mentioned here and (5 sec) of course tongue is related to speaking and to ehhh eating and ehhh there are two senses of the tongue or they are related to senses the sense ehhhh (3 sec) speaking and ehhh (4 sec) the other sense is related to food I forgot its name actually tasting yes we have speaking we have the eyes sight the ears and the palms of one's hands that's touching so we have the six senses mentioned in this line and what the poet is trying to convey here is that in these senses there is more than glass between the snow and the huge roses so (.) between the glass and the ehhh between (.) ehhh the snow and the huge roses (4 sec) ehhh so just let me think about this in::: (6 sec) well the poet is trying to say here there is more than glass between the snow and huge roses (5 sec) which means that (3 sec) ehhl in our senses also there is more than we can imagine as the senses also might produce at might produce ehhh sin they might produce ehhh technology they might produce ehhh happiness or bless ehhh (3 sec) so that's the image he is trying to say he is trying to express ehhh on the tongue on the eyes on the ears in the palms of one's hands ehhh so (4 sec) that's that's something ehhh (.) very (.) important that we can come up with (9 sec) so there is more than glass between the snow and the huge roses which means (.) we might see that between glass ehhl between the snow and the huge roses there is glass but between (3 sec) the existence of glass does not mean that there is only glass ehhl there are other substances glasses made of other substances of sand and fire ehhl I mean the origin of this ehhl glass is a combination of sand and ehhl fire flames so we have we might refer again to the fire in the same stanza the fire flames ehhl with a bubbling sound so we could probably relate this to the idea of industry but what the poet is trying to convey is that we should not perceive the world as ehhhh something simple or things as something simple because the simplest things might contain very complex things like glass ehhhh like the importance of fire ehhl the senses and therefore ehhl there is always something ehhl there is always more than meets the eye in something and we should not disillusioned by reality which can be explained in different ways

Appendix E

Appendix E1

Metaphors identified by (P) in the poem “Crossing the bar” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
Crossing the bar	A metaphor for death ; he died.	1
Sunset	Old age; The last years of life.	1
Evening star	The light of heaven which the dying man can see. It is perhaps itself a metaphor for the promise of salvation.	2
Call	The call of God to the dying man. God’s promise. A sign of approaching death.	3
Moaning of the bar	The bewailing relatives around the bed. Dying moans.	2
Putting out to sea	Begin my journey towards death.	1
Tide seems asleep	The journey towards death; the process of dying. In plain words he is hoping for a painless death. A spiritual surge. The tide of life; life’s course ending in death	4
And that which drew from out of the boundless deep.	Arguably a metaphor for the human soul, the speaker’s soul, which comes from the boundless deep where there is the soul. Life itself.	2
Turns again home	Home here becomes back to God. Wherever souls come from.	2
Twilight	Again works as metaphors in a similar way to sunset and evening star which stand for old age. The last years of life.	2
Evening bell	A metaphor for death; the death knell; the approach of death.	1
The dark	Death. Perhaps also a metaphor for death that does not include a heaven or a hell afterwards: maybe it is a moment where the poem seems to move towards a more atheistic vision perhaps. Pessimistic vision of what happens after death Oblivion.	4
Sadness of farewell	Relatives’ laments. The dying man sadness.	2
Embarkation	Stands for death; for the moment of passing over; Begin to die.	1

The flood	<p>The flood the movement of life Death maybe. The flood here is an image of the power of nature maybe uncaring nature.</p>	3
I hope to see my pilot face to face	<p>Stands for Christ over the flood; most clearly want to see my pilot face to face I hope to be (.) metaphor for Christian redemption.</p> <p>I suppose my Pilot is a guide who shows somebody the way so in that sense perhaps the pilot as well as standing metaphorically for Christ</p> <p>can also be related to we can read it in terms of a dead beloved who has preceded the speaker through death but I think that again that feels like a secondary sense a secondary metaphor.</p>	3
16	35	34

Appendix E 2

Metaphors identified by (P) in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
Repeating words without meaning	Metaphorical way of describing how the sound of the wind in the leaves. The metaphor words without meaning metaphor just speech obviously but empty speech but animates the wind personifying it.	1
Everything is half dead	In a symbol sense it is in the process of dying moving from life to death	1
Single bird	The small focalizable particular that is also complex and evasive as opposed to the single-faceted thing.	1
Melting clouds	A sense of liquefaction, even this may be pushing it too far, but it perhaps picks up a sense of decay. from before.	1
The obscure moon lightning an obscure world	This seems to stand for a process of coming to know something about the workings of the human mind the kind of romantic Shelly’s moon the imagination as lamp	1
You yourself were never quite yourself.	Standing for a sense of alienation from oneself or the multiplicity of the self; you felt a schism.	1
The weight of primary noon	Stands as a metaphor for the strength of the sun. But also the import of the crisis moment also the weight of clarity of persistence, endurance. The heat of the sun and thus the oppressive power of what is too evident too unchanging.	4
The abc of being	The children’s primer to existence the abc of which is unchanging. Sort of harsh light of reality. Simple; bald existence.	3
The hammer of red and blue	Yeah that’s the world around a (.) perhaps a metaphor for living simply for a kind of visible life a life without shadows an ordered life; the base being of things Again the impression the powerful impression of primary colours on the senses which again we can interpret in the light of primary noon it seems a clear correspondence between metaphors mutually reinforcing the striking	6

	phenomenological sense of perception overwhelmed by a simple intensity. The painful sensory impression of primary colours. Strong light. Impact on the psyche.	
The ruddy temper	Again reference to primary colours which is in itself the impression on the sense. Which is in itself is working as a metaphor for a certain attitude to life a certain way of living in which things appear one thing or the other; sureness in a monological view of the world	2
The hard sound	Clear metaphor for rigidity. And perhaps also for the modern world coming in. The shock of the material mechanized man-made world of phenomena on the sensitive psyche and its incapability to incorporate these into its thought processes. The painfulness of physicality and perhaps especially of bodily existence.	4
Sharp flesh	Sexuality perhaps	1
steel against intimation	For the modern world; it is also the world of things the material world which is against the world of thought.	1
X	The real	1
14	26	28

Appendix E 3

Metaphors identified by (P) in the poem “Snow” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
Room	Consciousness	1
The window	Perception; partly a metaphor for human perception perhaps as a possibility for sight. Imagination.	2
World is suddener; crazier more of it.	Metaphorical ways of saying that reality always overwhelms our preconceived notions that we bring to it to interpret it and as a way of expressing that that disjunction; Perception precedes rationalization.	1
Incorrigibly plural	Which then becomes a metaphor for the different ways things can appear to us in different moments at different times; World is unresponsive to our slowness in pressing our perceptions.	2
The drunkenness of things	It is a metaphor for the unpredictability which in turn is a way of talking about our inability to predict. Or to re-experience this unknowability of the world in terms of the drunkenness of things rather than our inadequacy. perhaps the drunkenness of things drunkenness of things ..it is also a metaphor perhaps for . our sense of alienation from a world that makes us seem. This could be various forms of drunkenness of things not only of things imperfectly knowable by us and unpredictable to us but also in different ways from each other to us. Because it is attributing drunkenness to things to the world but it actually conveys that sense of our own drunkenness or our own ...our sense of confusion and inability to make things cohere ok; our incapacity to make our impressions cohere.	5
Bubbling sound	A metaphor for the intense impression the flames make on us probably in terms of perception Expressing life energy; intensity of life Perhaps it is also for world because it seems to speak of ..speaks of the whole of everything that designates intensity.	3

more spiteful and gay than one supposes	Reminding us of our own limitations. expressive of life of energy provoking a response in us	1
Snow and huge roses	I mean both of them seem to stand on the same level for that the intensity of perception. And the incapacity to hold that perceptions into a sort of a rational hold. Thinking about what the metaphor of our sense of the snow and the huge roses there is both parallels and sort of contradictions between them.	2
The glass	Pointing towards perhaps pointing towards the fact that the window in the first line is a metaphor; that also point to the limits of that metaphor	1
9	22	18

Appendix E 4

Metaphors identified by (E) in the poem “Crossing the Bar” and corresponding implicatures

Metaphors identified	Implicature generation instances	Number of implicatures
Pilot	<p>I guess he is talking about something supernatural.</p> <p>I think he is talking about God actually I hope to see my God.</p> <p>A guide through life.</p>	3
Flood	The flood of time and place to take him through life to somewhere in life. I don't think this is a sort of geographical reference. He may be on a long journey to wherever; he knows not where, but he feels it will be far removed.	1
The bar	The bar is a metaphor for the porous line between life and death	1
Crossing the bar	<p>He is coming to the end of his life he may die soon.</p> <p>He is going from from the profane to the sacred he is going from from earth to heaven.</p>	2
Put out to sea.	A metaphor for for impending death; when he passes away.	1
Sunset and evening star.	I guess this is the evening of their life and there is no doubt it.	1
And one clear call for me.	<p>It is a clear call it is .. as he sails across the sea it is a clear sign for me it is a clear call he has been called by it.</p> <p>This is something that is bigger than him it is not something passive; it is not a sign he sees. I think it is something he feels.</p> <p>Death is imminent; death is calling clearly; the poet feels that death is beckoning to him.</p>	2
No moaning of the bar	<p>may be as as transference from one state to another; from life to death</p> <p>not to be painful in any way and pleasant maybe die quietly; means no difficulty or distress in</p>	2

	negotiating this line between life and death.	
Turns again home	So this is life is a cycle (.) he came from nothingness if you like or whatever he came from the previous life and he winds up in nothingness again so circularity ...turns again home so he is actually returning to a state before he is borne from nothingness to life to nothingness. He is not afraid of death, but instead regards it as a sort of home coming. Life and Tide are cyclical.	2
The dark	The fading of life; dark is death itself	1
When I embark	if I die; if I go; when I leave Embarking on a vessel is leaving his life.	1
For though from out our bourne of time and place	So he does not know where he is going he does not know exactly where he is going to go or what exactly is going to happen. He is going to somewhere atemporal and aspatial in nature.	2
Tide as moving seems asleep.	The tide of life is withdrawing quietly. The ebb and flow of the tide is comparable to life's journey.	1
Twilight and evening bell and after that the dark	The twilight of the day is comparable to the end of a human life.	1
14	21	21

Appendix E 5

Metaphors identified by (E) in the poem “The Motive for Metaphor” and corresponding implicatures

Metaphors	Implicature generation instances	Number of implicatures
The vital, arrogant, fatal, dominant X	X is the unknown. It can be any number. The unknown can be good or bad.	3
The obscure moon lighting an obscure world	The obscure moon is language which is imperfect; Metaphor it is a moon. it gives light of some kind so it is lighting an obscure world so metaphors are never perfect and we interpret a metaphor in different ways so this the moon; it is a metaphor but it can be interpreted in different ways so it is not perfect there is no definitive interpretation there can be more than one interpretation for metaphor and that's part of the strength of metaphor. It enlightens it sheds light but not completely Language is being used to describe and explain non-linguistic phenomena. Lightening an obscure world so metaphors try to explain something using language to explain something that is perhaps usually not in itself linguistic using something to explain our physical phenomenon or an emotion you are not using language to explain language itself you are using one medium to explain one different medium.	2
Shrinking from the weight of primary noon.	To think in metaphor. Shrinking from the way of the obvious means you don't take the primary meaning there is a secondary meaning to metaphor tertiary meaning to metaphor so that's shrinks from the weight of primary noon. So don't just assume the obvious.. you go beyond that	2
The ABC of being	The basics of life; it is everyday life	1
With the half-colours of quarter things	When everything was in a state of nascence; everything is in a state of development	1
And repeats words without meaning	Wind as some representation of speech and that does not have any meaning unless someone is listening to it attaching meaning to what has been said But this is speech without the use of metaphor; without figurative language	2
The hammer of Red and blue	Red and blue are primary colours; go beyond the primary meaning	1
Sharp flesh	?	0
Steel against intimation	?	0
9	17	12

Appendix E 6

Metaphors identified by (E) in the poem “Snow” and corresponding implicatures

Metaphors identified	Implicature generation instances	Number of implicatures
Snow	It is about change the nature of change things could change very quickly; and change as I come to understand change is an amorphous concept	1
The room was suddenly rich	That presupposes that was previously poor it has been enriched by the change in the snow and pink roses. So a change has taken effect in the room of positive nature.	1
World is suddener than we fancy it	Things can change quickly. Permanence is an illusion	1
The drunkenness of things being various	Drunkenness is a confused state the various things and the change are difficult to understand things are confusing so drunkenness is used to symbolize confusion and lack of control Drunkenness is our loss of our self-control. Sometimes we are lost we lose self awareness Drunkenness is something out of control; something artificial.	3
Glass	Perception or misperception. There are different ways of interpreting reality. But it is only perception (.) the snow and the huge roses and the pink roses that’s what comes to mind (.) that’s against the external reality for senses. Also our senses between the snow and huge roses in the glass.	4
Spawning snow	Spawning eggs giving new life; this is to bring change in life; the great bay window brings life change and enrichment to the room.	1
I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various	This may mean that we cannot control everything in life; it is difficult to understand life	2
Fire flames with a bubbling sound	The nature of reality, however defined, eludes comprehension.	1
8	17	14

Appendix E 7

Metaphors identified by (D) in the poem “Crossing the Bar” and corresponding implicatures

Metaphors	Implicature generation instances	Number of implicatures
The bar	Point of no return; Departure	2
Sunset	...they are the background of life but...when they are considered they become overwhelming images, metaphors for the continuation or for the progress of human life.	1
Evening star	First metaphor ushers in this idea of passing of time, momentum, movement through time and space, charting the days or charting the time or charting destinations against stars, so the evening star is probably more important than the sunset image here. Evening star as a metaphor I suppose is a symbol of resignation.	2
And one clear call for me	The clear call is eh the clear call is perhaps either a compulsion that the speaker feels or a literal signal from (.) which comes from the sea or from on land. Returning to one clear call with a lot more consideration it seems to be kind of a resignation of what he seems now to be on an inevitable journey, I supposed to be. Simplest interpretation is aging, dying, relocation.	6
Moaning of the bar	Moaning I'm uncertain about...I would perhaps suggest moaning speaks to the distress in the sea caused by the bar, but not necessarily distress in the speaker.	1
Put out to sea	voyage into the unknown, ageing, dying, leaving. Sea metaphors as I was saying earlier is that they are so formless, that the idea of a human mentally putting out the sea, mentally taking a voyage into formlessness, and the unknowability of the sea, or of life beyond the present instant	5
The tide as moving seems asleep.	Tide is a measure of time. and time here seems asleep. to be both a fluid and a. a fluid concept not a concept which is in a fixed state ...a measure of time ...the fluidity of time or temporality would be more accurate	1
Too full for sound or foam	Forbidding scale of the sea Too immense to be articulated or too immense to be given shape. Inarticulate	

	Too full for sound and foam again too full is the same idea of the forbidding mass of the sea the forbidding scale not mass it's unknowable kind of inarticulate this is why the sea is such an alluring image for the poet because it seems so inarticulate.	3
That which drew from out the Boundless deep	Elemental force; Something else which is boundless man's mind and internal imagination, the deep, I'm not, quite an interesting idea of the boundless deep, it can't be measured but it can be conquered to an extent the idea seems to be here that man at first conquers his mind	2
Turns again home	Routine; Home this idea of the turning again is more obvious than this of (.) why it's turning over rather than (.) what I want to say about this idea (.) a natural destination is what I'm trying to say.	2
The dark	Death; unknown So dark here's obviously not just the result of the sun setting. Something foreboding and unknowable; something which is potentially frightening although immediately	3
Sadness of farewell	Resignation; acceptance	1
Embark	Departure; mental voyage again, this idea of embarking is kind of sea-faring speaker is fully aware of the voyage	2
The flood may bear me far	Youth; vitality; Some inevitable conclusion. It's quite interesting to see the rest of the imagery and metaphors has been relatively peaceful, not a lot of motion in the poem until the idea of a flood the idea of a deluge Which is a metaphor for initial vitality or energy or life	2
Pilot	Narrator Or a metaphor for God or a divine power in Tennyson's case. The pilot is the person who understands the voyage charts or plots the route; The hope to understand the voyage.	4
Cross the bar	Death; the unknown. Potentially a speculation of speculation into the journey. Acceptance of the unknown; he's resigned to the idea. He seems to understand.. the easy use of quite large metaphors suggest he understands the magnitude of the journey.	5
17	41	42

Appendix E 8

Metaphors identified by (D) in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
you like it under the trees in autumn	A metaphor for the aging person before the winter before they grow old and die.	1
The wind repeats words without meaning	<p>Refers to howling. Here you have inarticulate sound; we have the wind blowing; the wind has no meaning.</p> <p>Read silently (.) how do we separate the word itself and its meanings and all of its inherent implications and associations meanings from the sound of that word the words without meaning the utterance which is not a word kind of problematizes that concept I think this is very interesting.</p>	2
in the same way you were happy in spring	This refers to the outset of life...like a happy child	1
With the half colours of quarter things.	<p>Things become more obscure, more difficult to express, metaphor upon metaphor; things become half things.</p> <p>This idea of things, quarter things, the very stuff of poetry; the things that the poet writes about become more obscured.</p>	2
the obscure moon lighting an obscure world	<p>Seems to be an overwriting of the concept of creating poetry; how do you express something which is always just on the tip of your tongue or always at the corner of your eye. How do you articulate a sense which in essence will always be inarticulate or pre-articulate; how do you express something inexpressible, the thing itself, the meaning itself, the message itself, you look for such a thing in poetry ...will never be ...rather it will be a collusion of metaphors</p> <p>My interpretation is that metaphors illuminates poetry...so we have the obscure world of the poem the obscure moon the image or the metaphor</p>	1
The ABC of being	The abc of being is just I or me. Learning to read, write poetry.	2

	Learning to be "I".	
The weight of primary noon	<p>I think what I'm leaning towards is this idea that the motive for metaphor being the way in which the speaker will always struggle quite to express perhaps any conception of their self clearly</p> <p>Obviously the weight here is referring to the magnitude of the concept the gravitas of the idea the importance rather than the physical weight of being the language poetry</p>	2
the vital arrogant fatal dominant x	<p>This x could be read as this earlier idea of the thing the quarter thing the earlier idea of the thing the idea of poetry this concept which is to be read as the concept of poetry or the route of the metaphor itself.</p> <p>Overwhelming onslaught of metaphors.</p>	2
The hard sound	This is literally the poet at the point of composition as he crafts or kind of sculpts hard sound against the flesh the very real human aspect of writing poetry.	1
Steel against intimation	You kind of steel yourself against intimation; kind of the poet's own internal sensor or editor; the poet's awareness of the artifice or even the fraudulence of his own craft; the poet's awareness of the things which he writes which are abstractions or intentionally confused or confusing.	1
Half dead	Not fully dead half dead yeah half dead is like the half colours or quarter things; everything is not quite there; everything is very metaphorical; the kind of this suspended idea or suspended idea or suspended animation.	1
The hammer of red and blue the sharp flesh.	<p>Poetic craft perhaps.</p> <p>Hammering (.) steel (.) craftsmanship(.) quite a physical exercise almost kind of violent (.) whereas flesh is soft and vulnerable...a relationship between the human element of poetry and the technical element of poetry...the material which would be moulded or sculpted, remoulded or resculpted...battered into shape by the hard sound...the sharp flesh thinking of the human and technical aspects.</p>	2
Sharp Flesh	The flesh the very real human aspect of writing poetry.	1
13	18	19

Appendix E 9

Metaphors identified by (D) in the poem “Snow” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
Snow	<p>Snow as a state is very unstable snow is not liquid snow is not a solid snow is this fleeting instant of frozen water; You can't hold a snowflake in your hand it's not a solid; it exists in a perfectly fluid state snow is always in a permanent border state.</p> <p>When the snow lands on the roses presumably it begins to melt the snow on the roses will freeze them and kill them there's far more than simply a simple snowflake and a naturally occurring poetic image of the rose, there's the changing state between them.</p>	1
Suddenly rich.	Frozen instant of awareness.	1
The world is suddener than we fancy it.	<p>There's more of the world than we think there are not just the spaces we inhabit but the world we inhabit the world simply more than one instant or one frame the world is a succession of instants.</p> <p>The poet understands the passing of time perhaps to quite a technical extent whereas we looked at the passing of time in Tennyson as being something seen in the distance where time is this incredibly huge or lifelong journey from sunrise to sunset and then we sail off into the dark unknown.</p> <p>For MacNiece time he is very aware of the immediately near future...what happens when I cast a snowflake in the next few seconds; the future in this room for the next few seconds there is more of the world than we think the shuttering of a camera there's these constant exposures I think is the idea here.</p>	1
world is crazier and more of it than we think	Life/world is a succession of instants not simple ideas of now and distant future.	1
Drunkenness of things being various	Is a delight a surrender to this idea rather than clinically analyzing this idea which perhaps he does with the soundlessly collateral and incompatible or the incorrigibly plural ... drunkenness.. he surrenders to this idea of language perhaps acceptance;	

	<p>Almost helplessness in the face of society he enjoys this it's quite a lusty activity.</p> <p>The drunkenness of things being various. The drunkenness of things being various for me the drunkenness suggests a kind of quite willing acceptance from these kind of head-spinning concepts willing acceptance and a sense of surrender to things being various.</p> <p>This word things has recurred as well the Stevens' poem things the hard and vast matter of poetry is things being various these are almost infinitely describable: the poet's aware of the images of the things he's trying to describe through the use of any succession of metaphors (.) simply acknowledges them for what they are express them as the potential for variety rather than attempt to express that variety by example.</p>	3
Glass.	<p>More than glass is the the glass and the bay window the glass and the bay window separates the inside interior comfort from the outside world.</p> <p>But there's no distinction between the natural world and the manmade world ... glass is obviously this manmade state whereas the snowflake the roses are all natural</p> <p>But there's more than this manmade material the...the boundary of the window the border of space and time temporality presented by this recognition for the recurring image...this inability to actually capture the snowflake (.) manmade world and the natural world (.) also something to do with the idea of the fixed state where the flower is wilting and dying in every (.) the glass is the only frozen state in the poem the glass is suspended in time the passing of time.</p>	3
Fire flames with a bubbling sound.	Incompatibility	1
7	12	11

Appendix E 10

Metaphors identified by (T) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures.
Clear call.	Call to sea, to explore Sea is calling him; connects to central metaphor of being called to sea by a spirit of adventure	1
Moaning of the bar	Sound of the sea; It has a double meaning: he does not like the waves to sound like they were moaning. He does not like others to moan about his departure.	2
That which drew from the boundless deep	It is a metaphor for the force of the sea.	1
Home	Home as emotion and refuge, perhaps.	1
Evening Bell	It marks a change of time	1
Bourne of time and place	A metaphor for a kind of life; move to another place geographically but also in terms of time.	1
The flood may bear me far.	It is a move towards some kind of non-existence. Or his home perhaps. The flood gives you the sense of Biblical flood and the sense is this is a great voyage. He does not know exactly where he is going to turn up where he is going to end up where the flood will take him. Sense of the protagonist as explorer of the unknown.	5
Pilot.	Greek..classical reference perhaps. See my pilot face to face personifying yeah pilot this is not the captain it is as if there is a greater force guiding him greater than his knowledge some kind of some supernatural force. so the pilot becomes a metaphor for.. I hope to see my pilot face to face it becomes a metaphor forfor voyage for travelling and... So it is spirit guiding him supernatural or psychological.	3
Crossed the bar	I don't know the term the . yeah when he also reaches that stage of his journey where he is going into the unknown . and he hopes to see his pilot face to face he hopes when he reaches that point when he has crossed the bar into the unknown	1
9	16	16

Appendix E 11

Metaphors identified by (T) in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
Repeats words without meaning.	?	0
you like it under the trees in autumn	He likes autumn because he can see seize an image or situation that allow him to extrapolate a metaphor of a cripple moving among the trees.	1
Half colours of Quarter things	Connects to the central metaphor, the idea that the obscure, the intermediate, the gray area is the heart of poetry and humanity.	1
The obscure moon lightening an obscure world.	The difficulty of expressing yourself; yeah the difficulty of expression coming in there. Ok all right so in this obscure world things are maybe never quite expressed things trying to find meaning.	1
Where you yourself were never quite yourself and did not want nor have to be	And he is never quite himself; he is trying to find meaning. And ..ok so you can connect that to the idea of obscure metaphor obscure imagery. Illumination but not completely; we gain an impression but not a complete understanding. Maybe he does not want to find meaning; Where you yourself were never quite yourself and did not want nor have to be..obscure...problems of expression problem of self-definition.	3
Shrinking from the weight of primary noon.	The primary noon connects with the primary colours of red and blue the ruddy temper. so primary colours coming here. And he hates these primary colours. Ok yeah so ..metaphors are used for transformation and for things that are obscure; and he is shrinking from that to things which he finds more interesting; half places; the quarter places the obscure places and the motive for metaphor comes out of trying to understand these obscure places the things are less clear and more obscure and less definite.	2

The abc of being	Denotes the fundamental and absolute	1
Exhilaration of changes.	We don't have to understand everything or be definite and absolute. Change is exciting; Certainty is death. and the uncertainties and the changes are exhilarating and beautiful	2
The hammer of Red and blue	Primary colours and trying to hammer things into shape dominating dominates us and makes us robots and makes us inhuman.	1
Steel against intimation	Things being strong and heavy and violent and steel against intimation so again still an absolute colour and definite ideas. He is interested in intimation and suggestion and that's the motive for metaphor; we can say it is that's the way to poetic and more sensitive way of being whereas if you are just interested in these definite things and absolutes you are basically a fascist. So that's it the motive for metaphor is to have a more sensitive complex understanding of the world and	2
Fatal dominant X	Violence, absolutism; the opposite of poeticity, humanity.	2
11	18	16

Appendix E 12

Metaphors identified by (T) in the poem “Snow” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various	<p>It is a metaphor for the plurality of the world; the tangerine represents the multiple facets of the world that he can peel it and portion it.</p> <p>He peel back the layers and separate the parts and dissect it like he is doing this shows things being various that plurality just reinforcing that central metaphor.</p> <p>It is the sense of lack of clarity; his sick and deep feelings</p>	3
Fire flames with a bubbling sound	<p>So the fire there the fire becomes a metaphor for both the beauty and danger and the horror of the world.</p> <p>Can also have a negative aspect with the fire it could be spiteful the fire the flames are looking spite.</p> <p>But gay as well because the fire can be seen you can connect with the fire dancing and also the bubbling sound so the fire is bubbling and dancing it is quite joyful it is full of life.</p>	1
There is more than Glass between the snow and huge roses	<p>It underlies the metaphors of the whole poem.</p> <p>There is all this between the huge roses and the snow it becomes a metaphor for the variety and plurality of the world and the unusual juxtapositions and contrast that build up to create such a crazy and plural exciting but also scary world.</p> <p>So the whole poem kind of rest on this overall metaphor.</p> <p>and also the glass between the snow and huge roses again that reinforcing the central metaphor showing that there is one image can create a kind of epiphany.</p>	2
3	7	6

Appendix E 13

Metaphors identified by (A) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures.
Crossing the bar	I interpreted crossing the bar as a metaphor for death; it’s obviously about being borne towards a kind of afterlife or some other kind of destination	2
Twilight.	may also be suggestive of old age twilight years coming to an end.	1
and evening bell	The last bell before death evening bell that is something like the last bell during the night; there a lot of religious connotations actually twilight and evening bell suggest a kind of routine.	2
and after that the dark	obviously he dies; I think that this just meant death the afterlife that’s it But it can allude as well to the dark meaning that he is worried that there is no heaven and there is no kind of ..that there might be nothing which is worse I think	2
and the flood may bear me far	which is obviously dependent on your life how you behaved in your life.	1
I hope to see my pilot face to face	I thought would be some kind of creator or deity figure some kind of divine figure. this daily figure is a guise figure or God figure is guiding him through the course of his life	2
one clear call for me	one clear call for me I saw as some kind of death	1
Moaning of the bar	a struggle of death so the ship which is meant to represent moving afterlife can of course cross that sand bar quickly so death comes very quickly and swiftly	1
Bar	Can represent the space between life and death a kind of junction.	1
I put out to sea	A moment of death.	1
The tide as moving seems asleep	It is almost like death like the waves it is almost like subsidiary that comes in waves an apex it is about death taking him away in that respect the death maybe taking a little bit longer than he would hope to.	1
When I embark	is very indicative of the same line and line four when I put out to sea so when I embark is suggestive not of a nautical journey but of death as a journey.	1
12	16	16

Appendix E 14

Metaphors identified by (A) in the poem “The Motive for Metaphor” and corresponding implicatures

Metaphors	Implicature generation instances	Number of implicatures
Wind repeats words without meaning.	?	0
The half colors of quarter things	?	0
Melting clouds	?	0
You like it under the trees in autumn.	so he is demonstrating in that first stanza how easy it is to create a metaphor with regards to autumn.	1
in the same way you were happy in spring	It is obviously about change	1
The abc of being	Word play, but the alphabet somehow is being used so it is almost like he is choosing letters to interrogate and criticize words the actual fundamental building blocks of how you express yourself or how you say something	1
The weight of primary noon	?	0
The sharp flesh	?	0
vital arrogant fatal dominant X	X the actual letter is neither vital arrogant nor fatal nor dominant so there is obviously a lot of word play. I don't know if X is meant to represent the unknown or x is meant to represent a new type of metaphor. when we get to the end it is like sharp steel arrogant fatal dominant so I think that see that you I think it is actually a metaphor for metaphor	2
8	6	5

Appendix E 15

Metaphors identified by (A) in the poem “Snow” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
The room was suddenly rich.	Rich again is very can be the term rich can be anything rich can be money rich can be in decorative taste rich can be the colours or whatever seems to him. So it is almost like the room is a metaphor for a person or a world or something worrying .	3
The great bay window is spawning snow.	Spawning is something that is completely to do with regeneration it is not a word that you say or would associate with a window.	1
The drunkenness of things being various.	?	0
The fire flames with a bubbling sound.	?	0
World	World is representative of for me world is a metaphor for something for some kind of..	0
World is suddener than we fancy it	?	0
6	4	4

Appendix E 16

Metaphors identified by (G) in the poem “Crossing the Bar” and corresponding implicatures

Metaphors	Implicature generation instances	Number of implicatures
The tide as moving seems asleep	The tide is interesting because the tide is fluid and it moves it retracts goes up and all the rest of it. So it's always fluid and that's kind of reflecting the speaker who's also moving all the time voyaging is a very fluid motion and things	2
Twilight	He's reached this point where he's crossing into a new zone in his life the twilight is a new zone in the day in his life in the water	1
Crossing the Bar	Ok I think crossing the bar as a notion is about entering new territories going into something new so he's crossing the threshold into something new something unknown Just going from shallow water into the deeper waters of life; this whole voyage into further..going deeper into the waters of life	2
Moaning of the bar.	I suppose the fact that it's not moaning when he goes to sea em it's the idea behind that is that it's not meant to happen there's not any problem, there's not anything to contend with him crossing out into the sea beyond the bar.	1
I hope to see my pilot face to face when I have crossed the bar.	Although he's kind of voyaging off into territories new which I would relate to the whole metaphorical notion of crossing the bar he's obviously not willing to throw everything out to abandon and the unknown; he's still looking for an element of familiarity The pilot is possibly God as well	2
And one clear call for me.	I think the call is referring to where he feels that his life is supposed to go so he feels that the call is the direction that his life is supposed to take I would also possibly suggest that the call comes not just from him but also comes from God within the context of the sunset and the sky	2
I put out to sea	I would say that the water signifies life and therefore he's crossing a certain threshold in life and then after that he's on his way to death essentially which is a bit depressing but yeah especially with all the allusions to sleeping twilight the bell darkness moaning sadness time place and then God yeah the threshold of life and death	2
7	12	12

Appendix E 17

Metaphors identified by (G) in the poem “The Motive for Metaphor” and corresponding implicatures

Metaphors	Implicature generation instances	Number of implicatures
You like it under the trees in autumn	Autumn signifies seasons changes again that idea of moving from something into something else...summer into autumn autumn into winter	1
Repeats words without meaning.	Repeats words without meaning is linking maybe to that idea of someone being half-dead older who's lost their minds slightly...because he's lost that capacity to be coherent maybe because he's on his way to death.	2
in the same way you were happy in spring	It's a signification for the seasons again where, unlike things where they are half-dead, there are now half colors of quarter-things so things are beginning to build towards a wholeness again rather than a breaking down: Unlike the metaphors in the first stanza which are cold and pale and death things are coming to life; it's where things come alive em and it's where this person was happy so yeah happy in the spring em...where everything's starting to build together...have colours...	2
Single bird	There's still that withdrawal there's only a single bird, there isn't an abundance yet.	1
The obscure moon lighting an obscure world	<p>I'm not sure why it's obscure it just is...em and then in the next stanza we have the obscure moon lighting an obscure world so maybe the world is obscure because we've got all these oxymoronic things going on in the seasons and the autumn where everything is on its way to death yet a couple of seasons later things are coming into being again...is a wider implication ...obscure world where life and death coexists together in amongst the space of seasonal changes...</p> <p>I think, in the context of the poem that you is a partner possibly female because of the allusions to the moon em because of like moon and female and that whole link...women are linked to seasonal changes ...nature and we change like the seasons in some ways...yeah she is linked to the moon Of things that would never be quite expressed Where you yourself were not quite yourself?...going to say it's about a female who</p>	3

	<p>desires change like the seasons em there's more moon imagery with primary noon.</p> <p>I think I've spoken enough about the moon the metaphor for the moon how it symbolizes femininity...it moves and it evolves I think the seasons affect the moon ... also affects us...it structures our lives in the way that the seasons structure the year em...and that's linked to the obscure moon lighting an obscure world. The idea that we inhabit the world and the moon essentially has a relationship to us through its changes and the way that it evolves em...</p>	
The hard sound steel against intimation.	Em I think in the last stanza the language indicates violence	1
Half dead	half-dead is literal but I think half-dead within the context of the trees in autumn...wider metaphorical implication that it's not just talking about the trees here	0
The ABC of being	It's potentially metaphorical within the context of the Autumn trees I think	0
The weight of primary noon	<p>I know this has a metaphorical implication but I'm struggling to identify it. I'm not sure why that has a weight...</p> <p>The weight of primary noon, the midpoint of the day... Yeah so 12pm.</p> <p>The midpoint of life I don't know the midpoint of the day the midpoint of something...</p>	1
The hammer of red and blue.	I guess the hammer in the last stanza could be seen as a metaphor for disruption for violence for destruction and destroying something, em...it's smashing something disrupting em	1
Sharp flesh	I think flesh has a wider metaphorical implication of the body eh which is undergoing some sort of change and destruction, em, through the previous allusions...	1
The vital arrogant dominant X.	yeah, that's true, yeah, I mean the first three stanzas there are lots of allusions and metaphors related to nature and the last two are drawing on them much less on those imagery..but obviously it's referring to them with the idea of changes and exhilarations...and, yeah, the poem reaches a conclusion, em, the fatal, dominant, x would suggest an ending fatal suggests death...and X is very menacing.	1
12	14	14

Appendix E 18

Metaphors identified by (G) in the poem “Snow” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
The room was suddenly rich		0
the great bay window was spawning snow and pink roses against it	<p>Yet em I think the great bay window in the first line is suggesting a divide em obviously a window divides inside from outside; I think metaphorically it's symbolising more than that as the poem develops, but in the first instance we've got great bay window which I'm going to say is a thing that separates</p> <p>For me the snow and pink roses I don't know if this is true at all but it seems to imply maybe confetti you know when you're at a wedding or something there's confetti that's strewn and floats like snow;</p> <p>I don't know,...unless it's life and death again but then again that might be too much the fire and things you could possibly say it was death and things...Again the window as that notion of a threshold but again I'm not too sure...maybe it could be that because then pink roses would also maybe be at a funeral, yeah, but this is the thing you see allusions in everything, yeah...I would love to see...</p> <p>So the snow and the pink roses so it's this idea of a doubleness of a twoness I'm guessing are symbolising em and it's that kind of dichotomy that makes the world crazy this idea of doubleness of twoness where nothing's maybe where there's not an idea of a wholeness it's more fragmented.</p>	4
I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various	<p>And that feeds into the next line where the speaker eats the tangerine which is a whole and spits out the pips so there's kind of rejecting it's not taking in the whole thing there's still something left which he's pushing out...so there's still kind of like fragmentation of a self-contained whole; the whole poem's about doubleness where nothing is where's there's a twoness to everything, em, of inside/outside, snow and roses, a tangerine being consumed and</p>	1

	spitting out the pips.	
Fire flames with a bubbling sound.	Fire flames, violence em power, bubbling kind of metaphorically suggests how do you say even say this bubbling, it's like cooking away it's just simmering there you know it's just waiting for something maybe bubbling along I don't know	1
And there is more than glass between the snow and the huge roses	And then the glass again is a kind of symbolic of a barrier between the snow and the huge roses... Also inconsistency of the self and of the world yeah that's what I'm guessing where the spawning snow and the pink roses which are incompatible in so many ways they are all thrown together in the rich tapestry of life and all of the rich oppositions in the poem are suggesting that there are these barriers in life but it's just part of the whole experience emm so when I see it snowing later I'll be looking out and thinking of the pink roses against the window and thinking is this the separation of life	2
and feel the drunkenness of things being various	drunkenness and fragmentation of things being various like when you're sober you're quite often a slightly different person as to when you're drunk. and then the drunkenness of things being various various to me would imply the whole idea of dichotomy and a struggle for wholeness of oneness where things are plural various.	1
World is more spiteful and gay than one supposes	Still think the world isn't literally just the world I'm sure there's something much more symbolic and metaphorical going on; and I just can't work out what it is. More spiteful and gay than one supposes...I just feel again it's like that kind of fragmented identity; like the Jekyll and Hyde paradox where you have your good and your evil side all in one there just seems to be this idea of fragmentation. And of a struggle for a wholeness throughout the whole thing...but there's also these barriers in the self where you have your drunken and your sober side and your spiteful and gay side and the snow and the pink roses these shouldn't go together but they do within the self.	2
8	10	11

Metaphors identified by (R) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
and after that the dark.	But it also seems sort of like he is talking of death I think that is possibly the way that it is going after that the dark. It is because ehhhh (.) a finality to (.) makes me think about death there is not gonna be a sunrise it is the end of it.	1
I hope to see my pilot face to face	I assume the pilot in the sense of death and that is the way it is going. It is God sort of overriding controller or someone that’s trying to point (.) Make me think that he is entirely committed that there is a God.	2
Crossing the bar.	The bar is death; the bar and bar would be the area between life and death	1
Moaning of the bar	Moaning which suggests some sort of turbulence, a very difficult death that he is not wanting. And may there be no moaning of the bar when I put out to sea which makes me think that he wants a gentle peaceful death maybe to die in sleep or something.	1
Such a tide as moving seems asleep.	Such a tide as moving (.) seems asleep we can’t see. Do you see the tide (.) is it just gentle I suppose which comes along softly but inevitably (.) I suppose the inevitability of death. Then the tide maybe be the so could be the oncoming death or the tide could be yourself I suppose...	2
Boundless deep	yeah the boundless deep I would think would be ehhhhhh the (.) before you are (.) borne (.) you know as far as we can say that just. I suppose like after death so you come out of the boundless deep when you are borne and then turn again home like the tide. Advancing and then retreating.	1
Flood	I am not sure what’s a metaphor for though	0
7	8	8

Appendix E 20

Metaphors identified by (R) in the poem “The Motive for Metaphor” and corresponding implicatures

Metaphors	Implicature generation instances	Number of implicatures
in the same way you were happy in spring	They are metaphors for the in between the vague period of change between summer and winter; period of change between summer and winter but what it means is space between what you say and what you mean I feel everything is a metaphor now. They are all metaphors for metaphor.	3
Repeats words without meaning.	Because at first it sounds like the wind repeating the word and does not give them any meaning (.) the words don't mean anything in the first place.	1
The Abc of Being.	The abc of being the abc of being is beliefs the kind of things that a person take for granted. For me that's the (.) everyday beliefs (.) normality (.).	1
Steel against intimation	Steel against intimation (.) Steel against intimation. intimation will be the metaphor he is talking about. the steel against intimation makes me think so steel would be realization of what the speaker is saying realization in the addressee maybe. Maybe thought he was quite nice in actual thought he is I don't know saying something quite different.	2
The vital, arrogant, fatal, dominant X.	You will maybe be using metaphors because what you are saying will be potentially painful to someone; sort of trying to hide it in a metaphor. The sharp flesh The vital, arrogant, fatal, dominant Xso they got this this I saw the ...that's the brutal honest truth .. of what he is saying; he starts with a flowery language at the start but what he is actually saying is not nice it's vital arrogant fatal the dominant x is very you know ...straightforward.	2
The Obscure moon lighting an obscure world	The obscure moon seems to be a metaphor as well for not for a metaphor again but this terms seems to be that he is decided. He realizes he is being too obscure but it is not just (.) slightly brighter or	

	melting cloud (.) what am I saying (.) half colours of quarters things he is realizing he is too vague so that's metaphor vague metaphors maybe. Makes me think....obscure world makes me think that everyone always talks in metaphor no one actually says what he feel or what he thinks; I think everyone talks in metaphor all the time no one ever says what he actually wants.	2
Half colours of quarter things.	So these are...I think this is a turning point here like at first he is saying stuff what he is thinking in a gentle maybe allusive way.	1
Shrinking from the weight of primary noon.	Shrinking from the weight of primary noon (.) maybe it is exciting to talk in metaphors because....I don't know.. exhilarating.	1
Hard sound	The humdrum day to day stuff.	1
9	10	14

Appendix E 21

Metaphors identified by (R) in the poem “Snow” and corresponding implicatures

Metaphors	Implicature generation instances	Number of implicatures
Tangerine	?	0
Fire flames with a bubbling sound	<p>The fire is a metaphor for world; it seems to almost say the fire flames this is a sign for world. The fire flames with a bubbling sound for world she hears the bubbling in the fire this represents crazy world it is right there she says what it means is more spiteful and gay than one supposes on the tongue on the eyes on the ears in the palms of one’s hand it is quite trippy...</p> <p>I think she is talking about experience this full line she is talking about experiencing the bizarre nature of the world.</p>	1
The great bay window	<p>The window provides the contrast doesn’t it between the snow and the roses.</p> <p>It allows the two to exist next to each other which possibly they wouldn’t do in the wild it is unlikely that there is snow and roses when in bloom the window is the opportunity for this to happen because the ... maybe it represents the ability that the world has to be a crazy or ability the world has to be crazy couldn’t be a window of course ...</p>	1
There is more than glass between the snow and huge roses	<p>There is more than glass between snow and the huge roses I suppose there is time and space between them they cannot be together possibly the glass removes time and space between the snow and roses window allows that to happen.</p> <p>There is more than glass glass glass always means looking at there is always somebody looking in glass (.) there is more than glass between the snow and the huge roses so I think possibly the perception we have of the world we have of the world I am relating this to window it is the same point but what he means by that is there is more than glass between the snow and the huge roses you see snow and roses together that is strange why do you think that strange because that’s the way I don’t know we always thought I don’t think I can make sense anymore but I will</p>	2

	<p>stick to that for an interpretation I am not entirely convinced.</p> <p>There is more than glass between the snow and the huge roses I think that is our perception of the world..</p>	
World	<p>Maybe she is not talking about the world at all may be she is talking about herself (.) her mind is the world and the reason I say that is because the fact that she is seeing snow and pink roses together and thinking that is strange and having a tangerine and then think like she deliberately says things are up there strange fire flames with a bubbling sound spiteful and gay eyes and ears on the palms of one's hand these are constructs of her mind but is not necessarily saying that the world was sudden but that she is making it sudden by perceiving it. So I think that the world is her .. she fancies it herself as quite sudden you know like a spontaneous kind of quirky individual.</p>	1
Drunkenness of things being various.	<p>Maybe she is drunk which would make a lot of sense the drunkenness of things being various. So the drunkenness of things being various the what does it mean the elation quite happy elation of things being various the joy that that can bring the quirky sort of yeah quirkiness</p>	1
6	8	6

Appendix E 22

Metaphors identified by (L) in the poem “Crossing the Bar” and corresponding implicatures

Metaphors	Implicature generation instances	Number of interpretations
Tide	<p>There’s a lot of push and pull of the tide here which makes me think of the parallels between the sea and life and how life moves forward as the tide moves in and out, it’s moving from one stage to another which ties in with the title – crossing the bar.</p> <p>see the tide as a metaphor for the pull towards death</p>	2
Crossing the bar	<p>Crossing over from one place to the second place through life, from living to dying perhaps. Crossing the bar again crossing over into death.</p>	2
One clear call for me	<p>There seems a natural state the One clear call for me makes me think of nautical imagery perhaps the bell of a ship and this being a clear signal that a moving forward is necessary perhaps towards the end of the journey or life.</p> <p>It is something that the narrating voice is seeing as a natural process.</p>	2
No moaning of the bar	<p>Again no moaning of the bar here there’s no negativity here no moaning of the bar makes me think of youthfulness there’s none of the creakings of old age throughout this journey it seems that there’s lot of vitality a lot of natural state.</p>	1
Turns again home.	<p>I see turns again home as not just returning home on this ship but there’s a metaphor for returning to a state of not being a state of death a state of rest.</p>	1
Boundless deep.	<p>I’m thinking of the boundless deep as being states of being of the narrating voice as something from within as coming out on this voyage.</p> <p>I see the boundless deep as being as</p>	3

	representing as being a metaphor for the perhaps life without meaning the return to God, kind of sort of solves like I said before turning back to a state without death as home being heaven.	
Sunset and evening star.	Well, just being caught again by the first line sunset and evening star and I see that as a metaphor for the beginning and ending stages of life from the birth the sunset being a metaphor for the birth and the evening star being a metaphor for the end the beacon of life in sight.	1
Twilight and evening bell.	Again twilight and evening bell as with the first line sunset and evening star as being a metaphor for the pillars of life, the different stages in time of life.	1
And after that the dark.	And after that the dark as being the death.	1
When I embark	being a metaphor for death.	1
'Hope to see my pilot face to face'	Hope to see my pilot face to face is a metaphor for seeing God The pilot specifically the pilot as a driving force in the voyage I see that as metaphor for God for this life.	1
When I put out to sea	I see that as a being a metaphor for heading towards the last stage of life death.	1
12	17	17

Appendix E 23

Metaphors identified by (L) in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors.	Implicature generation instances.	Number of implicatures.
The wind moves like a cripple among the leaves and repeats words without meaning	In the first stanza I see the wind as a metaphor for the poetic force that drives the poem or the wind as being a metaphor for inspiration. I see, again, just the wind as being poetic, as a poetic spirit perhaps, a poetic process	1
The obscure moon	I see the obscure moon as again as a metaphor for something for the poetic drive perhaps the obscure moon that lights the obscure world. It is a metaphor for the particular intellect of the poet or the ability of the poet to see things in a particular way	1
The primary noon, the ABC of being	I see The weight of primary noon The A B C of being as being metaphors for the everyday routine the everyday life, as being metaphors for the regulatory life for others perhaps people who are not poets the life that they live.	1
The hard sound	the hard sound, makes me think of perhaps the metaphor for the constitution of the poet, a metaphor for the natural drive of the poet, the very heartbeat of the poet to create.	1
The sharp flesh	I’m seeing the sharp flesh as being a metaphor for a physical body which holds the eh someone the sharp flesh as being the constitution of someone who has a bit of friction with the everyday I see the sharp flesh as being a metaphor for of being of the poet or someone who can’t just go on with the everyday.	1
Shrinking from the weight of primary noon.	I’m getting a picture of the poet and how the poet has a feeling of necessity to withdraw from the world around to stick out from the everyday life and notice the unusual. It creates a picture of the poet as being foreign to everyday life as being unable to belong with the ABC of being without interpreting or having a bit of friction against it.	1
The vital arrogant fatal dominant X	And I’m seeing the X the final X of the poem The vital, arrogant fatal dominant X as being perhaps representative of some spirit that lives within the poet.	1
7	8	7

Appendix E 24

Metaphors identified by (L) in the poem “Snow” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
Great bay window spawning snow and pink roses	I see the great bay window as a metaphor for insight or a metaphor for enhanced awareness. The great bay window and the room was suddenly rich. makes me think of the things that come to mind are the colours becoming more rich the window being a things are being noticed through this	1
I peel and portion a tangerine and spit the pips.	I'm thinking of the tangerine as being a metaphor for the world for the life that the narrator has suddenly noticed The spitting of the pips is a metaphor for interpreting the world for taking it in and spitting it out the narrator is seeing the pips the act of spitting them as being a metaphor for trying to interact with the world is a metaphor for just the processing of the things around. I see the peeling of the tangerine as being a metaphor for the peeling and portioning of those metaphors the way the mind is trying to section the world	1
The drunkenness of things being various.	I see it as being a metaphor for I'm thinking of the things associated with drunkenness with the room spinning perhaps sensations blurring into one another I'm seeing the drunkenness as being as a way the voice of the poem is taking in the things around the things that are suddenly rich and suddenly noticed perhaps blurring into one another so the drunkenness is the experience of trying to take them in of being drunk with these things perhaps.	1
The fire flames with a bubbling sound.	Seeing the fire flames and thinking perhaps passion bubbling up seeing the fire flames being perhaps representative of the sudden rush of sensation the sudden flaring up of passion of the narrating voice.	1
there is more than glass between the snow and the huge roses	seeing the glass as being a metaphor the boundary between what is around the glass is perhaps the boundary of noticing the glass as being perhaps a numbness I'm thinking of the glass as being a metaphor for the numbness of the taken-for-granted states the glass is definitely a boundary that comes between that stops the experiencing of	1
The room was suddenly rich	The room the very first lines of the first stanza seeing the room as being a metaphor for the state of mind that has allowed the subject to try to notice the things around ok.	1
6	6	6

Appendix E 25

Metaphors identified by (Y) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
The tide as moving seems asleep	This is kind of implying that the sea is still no noise or foam so it is quite still and peaceful and obviously seems asleep.	1
The flood may bear me far	It suggests that the sea can take him to new previously unknown places ...	1
I hope to see my pilot face to face	It seems more like metaphorical about making kind of making journeys as a metaphor on making journey is the emphasis on the notion of sadness and hoping to kind of overcome something which the idea of seeing the pilot face to face suggests. so Pilot is the judger	2
Twilight	Like death I suppose. A journey to death and kind of judgment I guess so	1
4	5	5

Appendix E 26

Metaphors identified by (Y) in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors	Implicature generation instances.	Number of implicatures
Half colours of quarter things	it is too kind of transition period so things don't seem complete	1
you like it under the trees in autumn	You have got kind of symbolism which you find quite often in poems and this is particularly traditional expectations of poetry so the idea of using seasons for symbolizing change is a quite a recurrent theme and something that is quite traditional metaphor to use and particularly the wind and autumn and so on.	1
Repeats words without meaning	It is it is kind of forgetting things; it is not it is not it is a wind of change.	1
Single bird	The idea of the sky and the single bird as well like this bird being a kind of symbol of freedom or liberation in some way.	1
Shrinking from the weight of primary noon.	It suggest kind of like striving for something but then shrinking shrinking from the way of something it seems like it has been oppressed or suppressed by something else so it is this kind of conflict between something persistent towards something which has not been allowed to not been allowed to change.	1
The obscure moon lighting an obscure world.	The idea that the moon is lighting up a world is one thing that lights up things to be expressed. Can happen obviously just again the idea of seasons and nature having some parallel governance on our decisions or reflecting kind of actions it is quite traditional poetic symbolism and metaphor	1
The sharp flesh	This is a metaphor because because obvious flesh is not sharp. With hammer and steel the sharp flesh so there is so it seems like kind of machine machinery against human at this point ..	1
The hammer of red and blue	The hammer of red and blue as a symbol for a country or a symbol for something or a symbol for; the hammer of red and blue just the hammer and sickle that goes with it. Things that are not allowed to be expressed in metaphor the idea of the same poetical moments freedom of expression the motive for metaphor against	1

	quite poetic symbolism later on.	
The abc of being	But actually that is contrasted completely in the last two stanzas the abc of being which I don't think . which is just you almost seem in contrast with these metaphors and things that are not easily literal or able to define. You have quite strict structures in place the abc of being	1
The vital arrogant fatal dominant X	It is kind of stopped and it is kind of regimented and quite structured and natural way of looking at things and which is ultimately vital arrogant fatal and dominant so not particularly appealing.	1
10	11	10

Appendix E 27

Metaphors identified by (Y) in the poem “Snow” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
The room was suddenly rich.	The room is suddenly rich so implying that the room is suddenly ..kind of offering some sort of amazement or something ...they ... it seems a . scary environment	1
Drunkenness of things being various	Yeah just more than we think and more than one supposes it just kind of emphasizes that idea of having expectations for the things and suddenly being aware of the non conformity to those expectations or not being straightforward as. To feel overwhelmed and in awe of things.	2
I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various	A tangerine it is kind of amazement at the world I suppose ...	1
The fire flames with a bubbling sound for world.	?	0
There is more than glass between the snow and huge roses	Glass is clear and transparent perhaps emphasizing the barrier between things or being able to see conflicting things beyond our expectations.	2
5	6	6

Appendix E 28

Metaphors identified by (J) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
There may be no moaning of the bar .	That it's just basically the sound that the boat would make as it pulls up on to the sandbank that would be my assumption. Nevertheless it has a kind of metaphorical interpretation again it comes loaded with metaphorical interpretation. I know the word moaning wouldn't be used in that way but it kind of seems to have that that sense of emotive meaning. You seem to project a sort of volitional interpretation of the sand beach with that metaphor.	1
For though from our borne of time and place	Displacement from time and place	1
The tide as moving seems asleep	?	0
One clear call for me	Possibly the inevitability of departure	1
Too full for sound and foam.	Too full for sound and foam could interpret that as a metaphor but I would assume it's just a description of em let me think just the kind of properties of the water	0
I hope to see my pilot face to face when I have crossed the bar	you would also say a metaphorical interpretation of that would be God, em, or someone like that, or some sort of judger, 'when I have crossed the bar', and that comes at the end of the sentence although face to face is maybe a strange way to talk about God. Not pretty sure	1
6	3	4

Appendix E 29
Metaphors identified by (J) in the poem “The Motive for Metaphor” and
corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
Repeats words without meaning	It repeats words without meaning cause it seems to be about metaphor as a form of deception but not necessarily a bad thing which is interesting in the context of cripple because it’s a really harsh word But the fact that repeating words without meaning it just seems to be an indication of what happens when you use metaphor which is to use words which don’t have the same meaning as you expect them to have or indeed using words which may indeed have no clear meaning	2
The obscure moon lighting an obscure world	so that indicates that the obscurity which is given by the moon in this case the lighting of the moon in this metaphorical sense but more generally the kind of deception of metaphor is a good thing in that it can provide a comforting disguise for emotion perhaps. Seems to be about em yeah the ways in which covering things with language and obscurity can be valuable and can be desirable.	2
The hammer of red and Blue	Em red and blue again there’s a kind of doubleness here there’s red and blue so it’s half red half blue so we’ve got half colours and quarter things half red half blue seem again Just again I’m not exactly sure what they mean by that metaphor em perhaps the use of colour and how to describe less evident reality. Not sure	1
The weight of primary noon.	shrinking from the weight of primary noon again whatever primary noon is in that situation em it isn’t clear perhaps deliberately so.	1
Steel against intimation.	Indicates quite clearly that metaphor can also cover things up perhaps in a negative way. So there’s a kind of imbalance between the things about yourself that you don’t want to express which metaphor and deception allows you to cover but nevertheless its end seems to be indicating that that’s not what you want there’s an imbalance there a discussion of the motive for metaphor But nevertheless by the end it could be towards the end it could be there’s a threat at the end which indicates that it might not be a totally positive thing.	1
5	7	7

Appendix E 30

Metaphors identified by (J) in the poem “Snow” and corresponding implicatures.

Metaphors	Implicature generation instances	Number of implicatures
The room was suddenly rich	Seeing a room that is suddenly rich is quite strange because I mean you're either something's either rich or it isn't something to become suddenly rich is strange what it means to be rich is obscure here em so it just seems to indicate that there's a sudden realization of some aspect of where the room is so as if someone's just woken up and everything's zooming towards them em in that room.	1
Incorrigibly plural	Seems to indicate that the world what we see what we perceive is necessarily plural as in it is em you can look at it in different ways consistently there's effectively two or more different worlds whenever we look at look out and see something so this person is all of a sudden seeing this world in a totally different way.	1
The drunkenness of things being various	effectively this person even doing something so banal em The drunkenness of things being various seems to indicate that even this banal act feels like there's more than one thing going on at once; the experience of multiple perception is like a feeling of drunkenness. Might indicate some kind of drug experience similar sort of dozing which has all of a sudden completely changed perception changed everything. I'd be tempted to say it's something like schizophrenia or some sort of other mental problem but the fact that it's sudden seems to suggest otherwise.	2
The fire is more spiteful and gay	Is more spiteful and gay than one supposes even something like fire which has been given a metaphorical interpretation so you interpret the personifying fire flames as spiteful and gay two different things at once so again there's an interpretation experience of the world which is all of a sudden just been shifted as if this person has just taken some kind of psychedelic drugs or something and is just walking through some kind of door of perception whereby they're obviously seeing things that are double at least double even fire which is something that seems so consistently normal or eating oranges which is entirely banal the fire can be more schizophrenic spiteful and gay	1

	<p>so happy and angry at the same time but even more so than normal.</p> <p>Fire personified as having numerous personalities at once; multiple experience of perception.</p>	
<p>the great bay window was spawning snow and pink roses against it</p>	<p>So in terms of an interpretation of the poem, it seems to be describing an experience where someone's all of a sudden realised that things are very different from what they thought they were, and it's a sudden realization in that there is just world something that is plural effectively a mass thing like coffee which is something that we just experience we can't really count a mass term a mass noun. So experience is much thicker more dense than what we realised it is and this person's realised and that might be where snow comes in cause snow is in itself lot denser than we realize strange thing to sink into it.</p>	1
5	0	6

Appendix F

Appendix F1

Metaphors identified by (K) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
Crossing the bar	Symbolic meaning, symbolic crossing; obstacle, problem	2
Twilight	Sadness, ignorance, apprehension; uncertainty	4
flood	A problem, separation, anger; an aid to the speaker, a foe, a negative word, a fear; foreboding, pessimism; obstacle to destination; causes of separation	5
And after that the dark	Ignorance, lack of clarity, confusion, sadness, the speaker has no answer to what he is looking for	3
Pilot	Beloved; family; a dear person; a lover	3
Sadness of farewell	Death; estrangement, loneliness	3
6		20

Appendix F 2

Metaphors identified by (K) in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
repeats words without meaning	meaninglessness of life;	1
Everything is half-dead	A sense of pessimism, dissatisfaction;	2
the obscure moon lighting an obscure world	a sense of confusion, meaninglessness of life, unclear perception of life of others around him; (obscure moon) can stand for the poet himself	2
The melting clouds	Can refer to confusion;	1
The weight of primary noon	Life	1
where you yourself were not quite yourself and did not want nor have to be	lack of control over one’s destiny, helplessness before a divine power; a sense of regret	3
abc of being	social class, natural order	2
vital fatal dominant x:	Vital stands for life/ fatal, for death, alternation between life and death; Dominant class of people,	2
8		14

Appendix F 3

Metaphors identified by (K) in the poem “Snow” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
Snow	Death, purity; dark or hard moments of life	3
Pink roses	The comfort of life, short-lived happiness;	2
world is crazier and more of it than we think	Different from expectation	1
drunkenness of things being various	inability to grasp or come to terms with difference; difference between people	2
World is suddener than we fancy it	Different from expectation;	1
on the tongue on the eyes on the ears in the palms of one's hands	Variation in the perception of the world;	1
Fire flames	Intense feelings	1
7		11

Appendix F 4

Metaphors identified by (S) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
call	call of life; the call of life to join happiness. (elaboration)	2
bourne of time and place	trying to escape escapism he is trying to escape this life, to transcend to transcend that period of time which was sad during his life, or even to transcend this this life to live in another I don't know his imagination or what romantic poets try to do (elaboration plus additional implications)	2
No moaning of the bar	A call for life	1
The flood may bear me far	difficulties that he may encounter in his life; hardships he may encounter and which he is afraid of; or even his excessive enthusiasm. He is afraid of experiencing something new;	3
Pilot	a guide in the journey of life; someone to show him the way; pilot guiding me	1
Sea	Life,	1
dark	past experience	1
turns again home	life as he wants to enjoy	1
Crossing the bar	To have a new experience in life.	1
9		13

Appendix F 5

Metaphors identified by (S) in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
You like it under the trees in autumn	Denotes a sense of grief	1
in the same way you were happy in spring	Denotes a sense of joy	1
where you yourself were not quite yourself	It is about existence; this stands for the fact that none can escape his/her fate	1
the abc of being	the beginning of life, experience, or whatever, or::: what we take for granted; the search for meaning from the beginning of one’s life	3
repeats words without meaning	Meaninglessness; attempt at finding one’s meaning in life.	2
The slightly brighter sky	Metaphors for moments of happiness; all that the single bird, the obscure moon: stand for good things in one’s life	1
the melting clouds	Metaphors for moments of happiness; all that the single bird, the obscure moon: stand for good things in one’s life	1
the single bird	Metaphors for moments of happiness; all that the single bird, the obscure moon: stand for good things in one’s life	1
the vital arrogant fatal dominant x	Anonymous powers; Stands for a changing reality, multifaceted ungraspable reality; is the natural power that power that dominates one’s life; 3- fate which he cannot conquer (interpreted in relation to the assumptions derived from autumn as a gloomy metaphor of fate.)4: Something mysterious about the future, which he cannot do anything about.	4
the obscure moon lighting an obscure world	His own existence; stands for glimpses of happiness	2
shrinking from the weight of primary noon	Trying to understand one’s life	1
11		18

Appendix F 6

Metaphors identified by (S) in the poem “Snow” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
Snow	Coldness of feelings; current situation, age	3
room	Confinement; his own life, loneliness, his current life	2
world is crazier and more of it than we think	the world hides many surprises; seems to be bad surprises	2
fire flames with a bubbling sound	Stands for youth, energy; Intense feelings	3
on the tongue on the eyes on the ears in the palms of one's hands	destiny; experiences imposed by destiny	1
roses	Youth; His past youth	1
incorrigibly plural	Varied aspects of experience	1
drunkenness of things being various	Multiplicity of experience; contradictions	2
World is more spiteful and gay than one supposes	Old age versus a renewed call for life	1
there is more than glass between the snow and the huge roses	Time gap between old age and youth, irrecoverable bright past	2
10		18

Appendix F 7

Metaphors identified by (M)in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
one clear call for me	A sense of urgency to move or to act. The call of death	2
I hope to see my pilot face to face	I hope to see my pilot face to face probably the pilot here written with the capital p it may refer to God this is a personal interpretation probably God the speaker wants to leave this world and he hopes to see God face to face; here perhaps pilot can also be an object of discovery something the speaker wants to discover	2
Crossed the bar	in this poem the speaker seems leaving a particular place ok so he emm he wants to go beyond something to go beyond the bar as the title shows crossing the bar the speaker wants to cross something probably an edge a boundary a line and join another place another world (8 sec); Probably the bar could be interpreted as this life the speaker wants to go beyond this life because it is not it is not perpetual it is not everlasting so he wants to join another world much more better world	2
For thou' from out our bourne of time and place	ok so for thou' from out our bourne of time and place he wants to join another world maybe a timeless world a spaceless world he goes beyond this the restriction of belonging he wants to go beyond a particular time and a particular space he wants to join emm a timeless life probably and a spaceless space	1
And the flood may bear me far the	in this poem the speaker talks about the flood probably the flood could be interpreted as the act of leaving moving towards another destination so here it seems that the speaker refuses any kind of fixity whether this fixity is eh hh has to do with time or place so it seems that the speaker wants to join as I said another world it is a timeless and spaceless world that does not recognize that does not recognize the limits of time and place (8 sec); the flood could be interpreted as the tool through which the speaker is going to cross the bar I mean he said that the flood may bear me far so he is	2

	going to be far away through or by means of the flood probably it is the tool or the means maybe the moral energy perhaps or just destiny power I think this makes sense as no one can defy death so flood is the power of destiny taking him to death	
When I put out to sea	another metaphor used by the speaker in this poem is that of the sea the sea here symbolizes probably illimitedness a kind of emmm	1
sunset the evening star	all these element elements sorry all these elements collaborate to convey the idea of death	1
moaning of the bar	Idea of death; bar here is personified as producing moaning and feelings of sadness gloom and despair	1
The tide as moving seems asleep	this line also emm expresses the idea of death through the use of the metaphor of the tide as moving emmm it is not moving actually it seems asleep so the absence of life fixity and the absence of life	1
9		13

Appendix F 8

Metaphors identified by (M)in the poem “The Motive for Metaphor” in the poem and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
you like it under the trees in autumn because everything is half dead	In the process of dying; a ghost season denoting a period between life and death;	1
in the same way you were happy in spring	Together with autumn denotes a cycle of life and death	1
the vital arrogant fatal dominant x	Gene responsible for birth; it is vital because without such a gene there would be no the::: human race it is arrogant because it's present always present it shifts itself it is fatal fatal in a ways because some chromosomes they have DNA they have illnesses in them and it is dominant because it is always present	1
shrinking from the weight of primary noon	I think that's a::: when we are young we want to grow up fast we want change to come; we as humans we we are not satisfied with what we have and we always look for more so we start to look at things in a different way and relate them to each other in a different way	2
Primary noon; the abc of being	the abc is the:: . first steps of learning we learn the alphabet the abc	1
The hammer of red and blue	veins in the body	1
The hard sound	This is the sound of the heart beat against the flesh of the body.	1
where you yourself were not quite yourself and did not want nor have to be	existence is determined by a superpower, We exist despite ourselves.	1
8		9

Appendix F 9

Metaphors identified by (M)in the poem “Snow” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
the room was suddenly rich	1- beauty of nature, inspirations of nature.	1
world is crazier and more of it than we think	the world is unstable, incomprehensible,	2
I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various	variety in the world	1
World is more spiteful and gay than one supposes	world alternates between sorrow and joy and none lasts for ever. Flames are temporary, roses are short-lived, and in the same way as snow is temporary;	1
there is more than glass between the snow and the huge roses	world is not stagnant, there is more to life maybe between the snow and the huge roses between what we see what we think; races can co-exist despite apparent barriers. Barriers are really thin and breakable	4
fire flames	stand for black people	1
Snow	stands for white people	1
7		11

Appendix F 10

Metaphors identified by (F) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
and one clear call for me	Devine message; a call inside the mind of the speaker, a sign.	3
bourne of time and place	Burden that the speaker wants to escape; a confinement; life itself	3
crossed the bar	A metaphor for life; a transcendental journey.	2
flood	A way of escaping the burdens of time and place; flood which will bear him far will set him free from that burden of time and place so travelling by sea will make him feel like freer	1
tide as moving seems asleep	Slow journey through life	1
pilot	the one who will save the speaker from the burden of life of time and place; meaning	2
6		12

Appendix F 11

Metaphors identified by (F) in the poem “The Motive for Metaphor” and corresponding implicatures.

(F)

Metaphors identified	Implicature generation instances	Number of implicatures
you like it under the trees in autumn because everything is half dead	Autumn is the year; it is the season of rebirth, half-dead but in the process of recovery.	1
and repeats words without meaning	so the speaking voice here is telling us that wind has meaningless utterances but it can't be because we must have meaning in it so a vague message	1
The slightly brighter sky the melting clouds	a movement from a darker to a lighter experience ... or feeling	1
the obscure moon lighting an obscure world	the adjective obscure in relation to world is suggestive of morality perhaps ethics human relationships we have an obscure moon which can stand for a crescent lighting an obscure world so we have a half moon lighting a half world we can here think about morality ethics lack of light	1
where you yourself were not quite yourself	Incomplete identity, identity is uncontrollable, lack of equilibrium, undefeatable, complex, in a continuous formation process.	5
The abc of being	First steps, first requirements, first things we should know before an experience	1
the vital arrogant fatal dominant x	Stand for the four seasons and metaphorically for human life cycle; it suggests unanimity which suggests that the speaker is in clash with his life	2
The hammer of red and blue	Stand for emotions	1
8		13

Appendix F 12

Metaphors identified by (F) in the poem “Snow” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
World is suddener than we fancy it	world is not as sudden as we can imagine as if it were smooth and harmonious but here the poet said that the world is suddener than we fancy it so the unpredictable side of life is here described.	1
Incorrigibly plural	Plurality of meaning	1
world is crazier and more of it than we think	Same idea as world is suddener than we fancy it	1
I peel and portion a tangerine and feel the drunkenness of things being various	the acid taste of tangerine produces that acid reception for world which is so abrupt but beautiful at the same time; so world and meaning whenever we come across them from the very beginning we don't like the decipher the meaning of life and world and we have that abrupt taste but as a tangerine world can lead us to think about variety and diversity of course and it starts as unpleasant and it becomes pleasant at the end	1
the fire flames with a bubbling sound	Passion, emotions; it can be about knowledge or wisdom; ...our experience of the fire flames becomes happy at the end of the day so wisdom I believe the fire flames here in this couple of lines stands for wisdom and knowledge we stop bubbling we start as non wise human beings and then we acquire knowledge The starting stage of human life; be a metaphor can be a metaphor for our first steps of our life or our understanding of the world as like with babies before they speak they bubble and then they start speaking as human beings we bubble in relation to our understanding of the world and then we learn how to deal with it and we stop speaking	3
on the tongue on the eyes on the ears in the palms of one's hands	Tongue stands for voice, expression; ears, for interpretation to interpret meaning in different ways; palms, the traces of life perhaps and the progress of life and age.	2
snow	snow can be a metaphor for time here and I can deduce that time and human being are no friends so we spend our life to catch time but we never catch it because we tend to think that time is smooth and slow but it is suddener than we fancy it	1

world is crazier and more of it than we think incorrigibly plural	the world is crazy and plural in the sense that truth is not fixed and is not won truth is plural and meaning is plural so world here can stand for truth truth is crazier and more of it than we think and it is incorrigibly plural so truth keeps on changing	1
Roses	Happiness	1
there is more than glass between the snow and the huge roses	A fragile barrier between time symbolized by snow and happiness symbolized by the roses. Happiness can be stained by the outside world	1
10		13

Appendix F 13

Metaphors identified by (I) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
crossed the bar	An obstacle; life; instance of death	3
pilot	Aim of the ship; reason; postnatal, denotes re-understanding of the past life; to discover the true essence of one’s life face to face; the essence of the self	5
Embark	Death; instance of death	1
Boundless deep	Life in its full complexity; True essence of life	2
4		11

Appendix F 14

Metaphors identified by (I) in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
the abc of being	the pre-structured predetermined predetermined (5 sec) ways of living ethics values etc.	1
repeats words without meaning	absurdity of the action itself wind carries feelings emotions but it does not grasp its meaning its significance it is an absurd task of the action of the task done by the wind	1
you like it under the trees in autumn	Autumn is related to death, to gloom, to sadness,	2
in the same way you were happy in spring	Autumn is related to death, to gloom, to sadness, and spring to life to happiness; both are treated the same so the absurdity of classification then of categorization of constructing this gap between seasons but then it could be not the season it could be something else	2
the obscure moon	obscure moon is the metaphor or the use of the	1

lighting an obscure world	metaphor and then we would argue that the obscure world but then the obscure world as indeterminacy of the an obscure world the indeterminate and absurd absurd absurd so can we think of the obscure moon as a metaphor for metaphor for a metaphor for the use of metaphor and then the obscure world as the undeterminate and absurd scenes or actions or anything else; the metaphor who is lighting lighting who is actually lighting me lighting an obscure world of things that would never be quite expressed means that of things that (5 sec) common language cannot actually express so that it go to the connotative way of expressing a lot of meanings and things would be clearer though they are not clearer there	
the vital arrogant fatal dominant x	x is the anonymous individual, a statistic number shaped by the hammer of society and its laws. the x as the portent of the society which was actually rebellion looking to escape the abc of being	3
The hammer of red and blue	Society: hammer actually alludes to force alludes to force to power to <u>reshaping to reconstructing</u> ; you take change as moving from the abc of being you take it by the hammer of red and blue the hammer of the British society and then you try to reconstruct it to reshape it into a vital arrogant fatal dominant x; the process of reshaping the individual into an x anonymous unknown statistic a mere statistic a mere number; hammer would actually alludes or entails power force domination and actually it would entail struggle so that of course for society but then a hammer is kind of enforced act upon something else so it would actually generate so since it is an external forced act that on an entity that would generates struggle so that that struggle is between the discursive between the discourse of the self and the discourse of the collective society that is society and the self that is the individual so that's what I would argue that's vital for the stability of society	1
Steel against Intimation	can be linked to self-initiation initiating its process of escaping the abc of being	1
8		12

Appendix F 15

Metaphors identified by (I) in the poem “Snow” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
The great bay window	as the human psyche no as the human psyche, as a barrier between as the barrier between realizing the beauty of life because the there is the window there is snow there is roses; image for a mental barrier maybe between the speaker and the realization of the beauty of life the joy as entailed by huge by the roses; the mechanism process that controls the generation of meaning in life	3
Snow	Meaning of life which is not grasped understood	1
incorrigibly plural	the openness the openness of meaning maybe of plurality of meaning because being various	1
Huge roses	Beauty of life and joy; Bright side of life which is not seen because it is obliterated or overshadowed by the gloomy side of it	2
The room was suddenly rich	the room is the meaning is generated generated meaning	1
world is suddener than we fancy it	there is here a realization of the plurality of the of the of the multidimensional multidimensional nature of life of world of life somehow	1
there is more than glass between the snow and the huge roses	this alludes to the speaker's mental and psychological status so then we think of the room as the generated meaning and we think of snow as the meaning of life that is not meaning of life which is not grasped understood	1
the fire flames with a bubbling sound	we can think of it as the desire to escape the the one meaning the one meaning the association between life and one definite meaning the world seems incomprehensible bubbling and there is a desire to understand it maybe	1
8		11

Appendix F 16

Metaphors identified by (N) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
and one clear call for me	A call from a different transcendental world	1
I hope to see my pilot face to face	It is something divine that transcends time and place; he is the one who is ushering me to salvation to a better life; it is about God, it is about Jesus Christ, we have a longing to see to face God to face his saviour and we all know that religious people it is one aims of religious people to face God	1
For though from out our bourne of time and place	this place does not abide by the law of this world does not abide by time and place as we know them eh	1
Crossed the bar	An obstacle separating the speaker from God, this life, to cross this world to another world;	2
When I put out to sea	It is about the other life;	1
The tide as moving seems asleep	It is like death approaching;	1
turns again home	the place that you are supposed to belong to the place that everybody wants to go to maybe heaven maybe this is where God is or where religious people want to be or to live in	1
twilight and evening bell	it is the thing that separates night from day separates darkness from light separates between the two lights the one that the speaker is currently living in and the other life that he aspires to or he wants to go to emm so darkness relates to this life and light twilight relates to the other life	1
And may there be no sadness of farewell when I embark	The crucifixion of Jesus Christ;	1
The flood	and then the flood emmm this stream that is taking me too far life	1
10		11

Appendix F 17

Metaphors identified by (N) in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
Because every thing is half dead	The foetus in the womb;	1
repeats words without meaning	The baby uttering words without understanding their meanings; first stages of life	2
in the same way you were happy in spring	Bright stage in life for the growing boy: no problems; stands for fertility and life in general	2
The Single bird	Self-absorbed, lonely, introverted	1
the obscure moon lighting an obscure world	the child growing to to adulthood to people are growing so the child who is self-absorbed is now growing up and trying to encompass and include and understand the world things that are around; we have the world that is emm un- (4 sec) cannot be really understood it is still obscure it is still blurred	1
shrinking from the weight of primary noon the abc of being	this person is trying to find meaning of his life trying to understand who he is and trying to understand the life that he is living in, he has some existential questions like the abcs he is going back to the to basic questions emm trying to understand who he is; the beginning so so he is trying to really understand life starting from the beginning	1
The hammer of red and blue	Hard work; American Flag or people; may be a::: blood and that is life and then blue it is blue colour that is job so this is life like working hard	1
the vital arrogant fatal dominant x	The four corners of life of growth from childhood to adulthood., identity; it is a symbol that stands for the four stages of a human being’s life and then we have his identity in the middle	1
you like it under the trees in autumn because everything is half dead	so you like this stage of the human being as a fetus in his mother’s womb	1
The wind moves like a cripple among the leaves	It may be life that is going that is going through ehhh this new borne	1
Melting clouds	Disappearing problems	1
Primary noon	I think primary noon here stands for eh youth	1
The hard sound	truth coming to a truth that that is difficult to emm to accept	1
13		15

Appendix F 18

Metaphors identified by (N) in the poem Snow and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various	He is trying to see the world, to understand it;	1
world is crazier and more of it than we think	World is full of contradictions;	1
more spiteful and gay than one supposes	world is incomprehensible; ideas about the world are not true are not correct;	2
on the tongue on the eyes on the ears in the palms of one's hands	I think we are going back to the basics like a baby trying to explore and understand something new something strange something that he is not capable of fully understanding it	1
there is more than glass between the snow and the huge roses	A barrier that hides reality, or gives a faked vision of reality; something that is separating the speaker or separating us from really understanding and feeling and comprehending what is really going on	1
5		6

Appendix F 19

Metaphors identified by (H) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
boundless deep	Metaphor for death	1
and one clear call for me	call for the end of life and the beginning of new life in death	1
and after that the dark	death	1
Sadness of farewell	The whole atmosphere of death.	1
When i embark	Journey from life to death, a better future, a better kind of life.	2
The flood	death	1
bourne of time and place	timelessness associated with death.	1
I hope to see my pilot face to face	The idea of spiritual rebirth; it can be God maybe spiritual so renewal spiritual fulfillment maybe in death which is not realized in life	1
crossed the bar	is the achievement of the journey from life to death I have crossed the bar (4 Sec) crossed it may have a religious connotation the crucifixion so Christ, spiritual as I said renewal we have pilot we have crossed so star light light in death not light in present light	1
9		10

Appendix F 20

Metaphors identified by (H) in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
you like it under the trees in autumn because everything is half dead	A sense of ambiguity; we have meaning and absence of meaning so we tend to construct meaning and we tend to deconstruct it	1
the obscure moon lighting an obscure world	the obscure moon clarity and ambiguity so meaning and the loss of meaning	1
where you yourself were not quite yourself	where you yourself so the idea of meaning meaning can never be found is exactly like the self the identity you think that you know yourself but you find that you don't know yourself so meaning can never be meaning is can never be caught it is always out of reach out of our reach it remains something something that cannot be caught	1
shrinking from the weight of primary noon, the abc of being	so abc there is order but when we have shrinking here so we have this order we have a move from order to disorder from the construction of meaning to different other meanings to deconstruction	1
the vital arrogant fatal dominant x	I mean if we take the abc of being to be a metaphor for order then we can say that dominant x is a metaphor for one single meaning possibly that remains unknown X.	1
5		5

Appendix F 21

Metaphors identified by (H) in the poem “Snow” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
The room was suddenly rich	The room can stand for the world; the world is rich and the world is made up of paradoxes and variety	2
spawning snow and pink roses	we have the idea of contradictions and varieties, can be we have snow and rose can be two metaphors for the world as made up of two different seasons but that's literal but it is made up of different people different social classes different colours that's race so race class gender difference	2
soundlessly collateral and incompatible	difference creates incompatibility in the world whenever there is difference there is a clash a clash between the social strata a clash between the man and the woman gender hierarchy a clash between different races etc.	1
World is sadder than we fancy it	that can be a metaphor for all the agony and all (4 sec.) and the all the barriers that people different people may encounter whenever there is difference when difference turns into clashes there is this richness of the world but at the same time there is this clash between the rich and the poor between black and white between men and women etc. that makes difference lose its positive value and be associated with negative connotations	1
world is crazier and more of it than we think	there is a negative connotation it can be a positive connotation crazy that's life that's joy but it can be at the same time a negative connotation crazy so it is the opposite of wise so (4 sec.) this I mean some people how can we say it they do not make positive use of their wisdom they try to benefit from difference for their own intentions and turning into like wars like gender hierarchy there is with difference there is always this negative associations conflicts	2
I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various	A metaphor for the world, world is made up of different classes, it is fertility it is life, there is a positive aspect about it there is something positive in the difference in the world and there is something negative the thing we want to leave out to spit this because this different	1

	leads to different conflicts and different I mean struggles etc	
the fire flames with a bubbling sound	the world makes a full of different voices different colours different classes etc and the fire here can be a metaphor for life as I said this difference makes the assets of life it is the heart of it	1
World is more spiteful and gay than one supposes	there is happiness and there is sadness about this difference that difference that variety can create harmony but at the same time it they can also enrich it they can create wealth in the world but at the same time it can lead to clashes and confrontations so that becomes something negative	1
there is more than glass between the snow and the huge roses	the snow and the huge roses are compared to glass (6 sec) the snow and the huge roses maybe glass is a reference to the valuable value that difference may have in life no real boundary should exist difference does not necessarily need boundaries	1
9		12

Appendix F 22

Metaphors identified by (C) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
Crossing the bar	It may imply something rebellious which occurs in the speaker’s mind or crossing the bar it is violation violating the bar or just try to break the bar; it implies a something which is it implies a sense of a revolt or rebellion or something	1
Boundless deep	obscure dark and difficult to reach ambiguous enigmatic something beyond our reach or something which is impossible to comprehend or understand; it (5 sec) is something which is embryonic or something which is takes in (3 sec) the womb	2
The flood may bear me far the	we can draw an implicit analogy between this ehhhh (5 sec) this predominant concept of water and real life which is the beginning of life the birth ehhh (3 sec) I mean embryonic life of the baby before the baby was borne; the flood expresses the emotional the::: state of the poet which is agitation	2
tide as moving seems asleep	even this could consolidate this ehhhh finding of ehhhhh of birth	1
sunset and evening star	and sunset is dark and oblique and obscure ambiguous sunset is the final stage of life final; something bleak obscure	1
For though from out our bourne of time and place	it is::: birth time and place emmm	1
I hope to see my pilot face to face	It could be his Lord	1
7		9

Appendix F 23

Metaphors identified by (C)in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
you like it under the trees in autumn	first the season of autumn is indicative of ::: emm (4 sec) maybe of a::: a change of; it implies death	2
in the same way you were happy in spring	A season of rebirth, happiness	2
the abc of being	it could be interpreted as a . a novelty in the sense of novelty originality and . or it could be just a::: an infringement an act of infringement;	2
The hammer of red and blue	the sea the colour of the sky it implies life or something red (3sec) is a morbid is a morbid colour it is the colour of blood and colour of::: so . here he mixes colours the poet seems to mix these two incompatible colours in order to create . to generate an ambiguous feeling in the mind	1
the vital arrogant fatal dominant x	such a series of adjectives is meant to not only to accentuate the characteristic of the signifier but to (5sec) emm to create . or to disrupt the::: to disrupt . the signifier itself the vital arrogant fatal dominant ambiguity is what the poet is trying to generate here	1
5		8

Appendix F 24

Metaphors identified by (C) in the poem "Snow" and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
The drunkenness of things being various	Suggests a chaotic mood, things are chaotic . are not arranged according to a chronological something they are not organized the drunkenness of things it is something hap hazardous the drunkenness of things something (13 sec) drunkenness of things (12 sec) so the drunkenness the drunkenness of things could divulge ehhhh a state a poet's state of mind which is characterized by (6 sec) which is characterized by confusion . so the poet sees the world as a::: . disorganized as a chaotic as crazy; there is no room in . in the world there is no:: there is no unitary power which arranges which organizes which . which establishes order which (3sec) of course we can . the drunkenness of things (4 sec) this is the perception of the author of the poet this is through the perception of the author that things are::: are::: (5 sec) just absurd	2
the fire flames with a bubbling sound	the poet ascribes to the fire flames a::: a . personal a human sound which is a bubbling sound I think it is the sound of the baby . when the baby first just start to utter something again a sense of confusion or primitive understanding. It may reflect an innocent or primitive experience of the world.	1
the great bay window	so what does it or::: what can this means mean a perspective maybe on life on the world an angle of meditation we can say or::: the great bay window the great . bay window I am not sure it is a metaphor (5 sec) but we can take it as a frame through which the poet meditates the world	1
world is crazier and more of it than we think	here the poet may be expressing his sense of confusion at the world	1
on the tongue on the eyes on the ears in the palms of one's hands	the poet here may be referring to a different way of seeing the world or::: he is he is suggesting or could this be the cause of his sense of confusion I don't know	2
there is more than glass between the snow and the huge roses	I think the poet here may mean that there is a stronger barrier between snow and roses than a mere glass and and this may apply to the world as a whole we . we do experience or see things happen at the same time but they are as he said earlier . plural not incompatible it is our habits that I mean our habits	1

	makes make us see things natural but in real fact they are not . but that's the nature of the world it is crazy and sudden	
6		8

Appendix F 25

Metaphors identified by (W) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
Crossed the bar	probably some kind of hindrance which the poet the speaker is facing; we can say the bar might stand for reality his current state which he:: he wishes to go beyond he expresses a desire to break the barriers of life; it stands for the obstacles that life . poses	2
and one clear call for me	probably he is eh he is thinking of answering that call (4 sec) eh hh one clear call for me probably he is thinking of answering a call which eh hh probably the bar is making as a sign of something this eh hh call is calling him and he wanna cross it	1
I hope to see my pilot face to face	probably his pilot which might perhaps might stand for his beloved might be in that area in that place across the bar; The pilot could be his beloved or another woman he may be thinking of of making a relationship with but again he is hesitant;	1
put out to sea	he was he was kind of looking for a meaning for his life because he think he thinks that all that he has been through was a kind of chaotic in nature and so he is thinking of going towards another direction probably which would give his life its meaning	1
When I embark	embarking is is is standing for his very wish to initiate a new experience when I embark what if I embark towards that experience and it fails so I think it is a central central metaphor standing for his own for his own wish to go into a new direction probably new experiences with other women; it is as if the speaker is starting a new or::: I mean a new experience or heading towards an other direction that reality or his present life cannot offer him probably he is embarking towards his beloved.	1
The flood may bear me far the	flood meaning eh hh the very space to which I am coming to move may may get me far away from the target that I am wishing to to reach	1
turns again home	home here it stands maybe for reality when I go back back to reality	1
7		8

Appendix F 26

Metaphors identified by (W) in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
you like it under the trees in autumn because everything is half dead	he compares the process of writing that is probably the classical process of writing like ehhe like it is like a tree in autumn it is there is a tree but it is half dead there is no there is no real meaning there is no real life it is fixed... the tree by contrast is::: is half dead fixed . in that in that tree you see that tree it is only the shape and from within it is it is the void and it is the same some poets usually stick to the literal meaning without adding many things without being creative and so::: their poetry ends up being like the the tree a half dead tree a stagnant shape we we have the form but we don't have a::: we don't have a meaningful we don't have a meaningful ehheh we don't have a content it is just the form	1
and repeats words without meaning	...compared to the moving wind which perhaps can mean a creative or flexible inventive way if you like of writing	1
The single bird	the single bird we have just always one single meaning which is ehhe that critics can find and it is usually ehhe the difference is only in details but it is usually the same way they interpret things in the same way with referring back to a settled established norms and sticking always to a literal meaning	1
The half colours of quarter things	the half colors of quarter-things it is not the whole thing is grasped a quarter of that thing you don't give credit to that thing because you only stick to the to::: the surface meaning	1
the obscure moon lighting an obscure world	the classical poets by by::: (4 sec) not classical not classical the poets those at least those who who::: who just use the the::: don't use creative metaphors are usually they are obscure and lighting an already obscure world so there is no real invention in that ehhe; the very moment we start to to write those experiences to write them down the very specificity of those experiences although they are very simple experiences the	1

	<p>very specificity of them escapes us and I think this is what the poet refers to when he says the obscure moon lighting an obscure world it is the literal language which obscures the very experience the poet tries to::: tries to express although he manages to express it I mean he manages to express only part of it he cannot express all of it . and this is the very dilemma that language usually poses to us and so we refer to metaphors as a way of trying to grasp the specificity of those experiences but but usually our efforts are fruitless</p>	
the abc of being	poets are sticking to the abcs of being and not coming to the other extremes the creative way of writing the poetic creative vision	1
shrinking from the weight of primary noon the abc of being	<p>things that would never be expressed ehhe yes things that are not quite expressed they are always left at ehhe at the primary meaning they are always left at this level and do not go beyond it (7 sec) so primary noon here can possibly stand for those very literal meanings experiences and these meanings do not do credit to the poet's real meanings; it is in the same idea of just poets are sticking to the abcs of being and not coming to the other extremes the creative way of writing the poetic creative vision so all these expressions refer to the type of stagnant or literal language which the poet sounds critical about; so some poets stick to the obvious to the abc to the clear and ehhe and do not go beyond that that's shrinking from the primary the weight of primary noon (5 sec) here I think primary noon stands for the primary meanings rather than the obvious meanings the meanings which are primary to the poet and which ehhe which metaphor expresses best and they are ehhe they are as primary as the abc of being</p>	1
the sharp flesh	the sharp flesh here stands for the obvious the distinct perhaps as opposed to the vague and obscure;	1
the vital arrogant fatal dominant x	X is referring to the dominant norms the prerequisites of of criticism usually we criticize we read the poem criticizing the sense of reading it we read the poem usually by going back to those dominant Xs the ehhe those norms but no no it is it is the process of going back to that X is so vital so arrogant that we end up ehhe . we do not give credit to that meaning	1
9		9

Appendix F 27

Metaphors identified by (W) in the poem “Snow” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
The room	Might stand for Ireland; The cultural heritage of Ireland	1
soundlessly collateral and incompatible:	Irish have always been against that idea of modernization and change that it it it has brought with it might be could be that he is expressing a fear of what globalization might bring;	1
spawning snow and pink roses	there is a sort of ehhe dichotomy that is running throughout the poem and pink roses and snow may stand for the contradictions brought about by cultural diversity and these contradictions might not fit the cultural specificity of Ireland that's why he says collateral and incompatible	1
incorrigibly plural	he is evoking that very idea of multiplicity and probably relativism in culture	1
The drunkenness of things being various	he is expressing kind of ehhe (3 sec) of fear of things being various . of variety probably variety of culture and how they come to influence Ireland as we know throughout history there has been always that (3 sec) that fear facing ehhe of facing those set of changes brought about by:: (4 sec) by modernity modernism (3 sec)	1
Snow	probably ehhe the snow would stand for ehhe (4 sec) would stand for:: all that is not Irish that does not belong to Ireland	1
Huge roses	and huge roses probably it stands for for Ireland his hometown;	1
there is more than glass between the snow and the huge roses	probably he is thinking of breaking that kind of:: glass between the two worlds and what he is implicitly saying that what if we we break that glass and melt the two poles together that's is Ireland and the other parts and we get rid of the idea of of we versus them; what if we break that glass between the snow and huge roses and out of those differences we come up with just one component which is made of of different of various things the snow the roses are two different things but by the end of the day they both make part of nature so even if we are different we we are all part of the human specie so no matter how different we are it is usually that we should go beyond we should go beyond that ehhe specificity	1

	of culture and think in terms of human beings it is this is what really unifies us despite all our ehhe differences we might not share the culture we might not share the language certainly we might not share mentalities but by the end of the day we are all part of the human specie ehhe yeah true world is crazier and more of it than we think we should be able we should be able to take in the very change and ehhe	
world is crazier and more of it than we think	kind of::: critical he is critical of of the change that ehheh was brought about by::: (3 sec) by globalization and his his his it it astonishes him world is crazier ok	1
on the tongue on the eyes on the ears in the palms of one's hands	all these senses all these are different organs of the body and each each fulfills a different function I mean they are all part and parcel of one's being if you like so we we cannot remove one part without doing harm to the whole similarly the world is a mosaic of cultures and they all make part of that very whole despite their ehhe their differences	1
10		10

Appendix F 28

Metaphors identified by (B) in the poem “Crossing the Bar” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
Pilot	he could be (5 sec) someone who is giving the speaker his thoughts ehhh it could be also the pilot could also::: the angel of death because this departure could be a departure to another world ehhh to the hereafter	2
sunset and evening star	they suggest a state of melancholy or::: I don't know or maybe serenity	2
and one clear call for me	It may also be a call of inspiration the poet feels inspired by the setting something is aroused in him and he feels it is calling for him.	1
crossed the bar	the bar can symbolize the time of or rather the place yes the place of departure of separation and the moaning of the bar may then refer to the feelings of the poet himself as he leaves a dear place	1
but such a tide as moving seems asleep	this description may reflect an opposition if you like ehhh between what the poet actually feels and how he looks like or::: ehhh I mean the poet may in fact be agitated or ehhh overwhelmed by his emotions but he tries to ehhh to control himself or his emotions as . he::: as he prepares to leave	1
Boundless deep	so here the boundless deep may also stand for his deep consciousness or deep thoughts it is like he is ehhh trying to recollect previous memories as he prepares to leave or start his journey (5 sec) ehhh he is looking into his memories ehhh into his past	1
and after that the dark	ehhh then it is it is as if the speaker has gone far back in his past or memories and can't remember anymore or::: ehhh the farther back he travels in memory the darker his memories become ehhh that's why he says and after that the dark	1
For thou' from out our bourne of time and place	death	1
8		10

Appendix F 29

Metaphors identified by (B) in the poem “The Motive for Metaphor” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
you like it under the trees in autumn because everything is half dead	Stands for a romantic experience or setting	1
repeats words without meaning	there is a sense of futility here taking life as it is (5 sec) or . or we can say there is a sense of speechless meditation on life;here this sound there is . ehhh given importance and ehhh it is actually giving meaning for the speaker ehhh but this meaning is not existent	2
The half colours of quarter things	if . if ever it should mean something it perhaps means lack of clarity for the speaker although it is spring (3 sec) things are not clear or	1
The melting clouds	could it possibly reflect a clarity of perception	1
the obscure moon lighting an obscure world	I mean . I really find this stanza confusing because . ehhh .possibly the speaker is trying to see things clearly so he alternates between obscurity confusion and a clear vision clear understanding; maybe the poet is unclear about his ehhh his thoughts or feelings or visions of the world the world is dark to him and so . his vision of it is also dark; there are a lot of things which are repressed inside this obscure world and ehhhh with an obscure moon things will be doomed to be not expressed but rather repressed . so the::: the world could be::: our world the world could be::: the the speaker’s world ehhh . it could be the inside ehhh I mean the psyche of the speaker ehhh . or the addressee; this reflects the inside of the speaker which seems dark confusing	3
shrinking from the weight of primary noon	this motive . has the origin of a pressure of the weight of our time or of creation of human nature so human nature has a motive ehhh for understanding any metaphor that we come across . to look behind the primary meanings if you like this could be simply the idea of ehhh this stanza	1
the vital arrogant fatal dominant x	the writer here is opposing the darkness or the repression he feels and I mean the repression we can understand and see in the first stanza to the desire or feelings I mean eh the aspirations if	1

	you like which ehhe which he feels is repressed and which are vital and dominant although they are not accessible to him I mean x here always stands for the unknown or unidentified.	
7		10

Appendix F 30

Metaphors identified by (B) in the poem “Snow” and corresponding implicatures.

Metaphors identified	Implicature generation instances	Number of implicatures
the room was suddenly rich	it could be a small world eh hh a small world of the the poet or the speaker his psyche perhaps em mm or any citizen who has the same settings; a room with a window with pink roses on a snowy day	1
soundlessly collateral and incompatible	the world is not as beautiful as we may think or eh hh the world is not as compatible as we may think or may fancy it the world is not as beautiful as we may perceive it eh hh . as this beauty could be artificial could be it could be just an illusion or a creation of the mind so if someone is fancying something eh hh it does not necessarily mean that someone else will fancy the same thing so we have different eh hh . we have different view of this world of our private worlds	2
world is crazier and more of it than we think	this reinforces the idea of eh hh multiplicity of views of dimensions eh hh of the world he says that world is crazier and more of it than we think so we think that the world is crazy eh hh we think that the world in itself is something big or magnificent but in reality it is more than that it is something that we can't eh hh reach and it is beyond our our imagination	1
incurrigibly plural	the world is plural it is not single because it is not a single world that we are living in eh hh for instance someone who is poor who is living in his world someone who is rich and is living in another world eh hh . also someone who is consuming drugs is living in a totally different world so that's the plural dimension or idea of the world as I might understand it here in this context; here refers to eh hh . the world as a place of vice as a place of sin as place of crimes and it is not necessarily a very beautiful world eh hh . a place of serenity and tranquility but the things that we find in this world which are crazier and more of them than we think are incurrigible they are very eh hh I mean they are very eh hh multiple they are very they are various and we can't fix everything in this world	1
I peel and portion a	it is not necessarily a real entity it could be a	1

tangerine and spit the pips	concept it could be the world itself so peeling and dividing and making things in portions ehhh and spitting the pips ehhh may refer to a selection may refer to a ehhh (4 sec) ehhh a preference of something over the other; so taking life as . an entity which can be peeled and divided and ehhh selecting . things out of it and yet feeling ehhh a drunkenness of this multiplicity is really ehhh controversial because after this selection one should be at least comfortable with himself or herself ok	
And feel the drunkenness of things being various	which means ehhh multiplicity of of things of worlds or ideas ehhh might give us the ehhh (4 sec) of course of idea of drunkenness of::: of loss because in this world we have very very ehhh multiple things a lot of multiple and various things that could make us feel drunk if we just take a moment and think about them separately or emm as big entities if we for instance think about wars or think about sickness and ehhh any anything in this world . we associate it with other vices it could make us feel ehhh ill at ease and make us gives us this sentiment of drunkenness it could give us the idea of I mean things which are so various to the point of disgust to the point of ehhh feeling like a drunkard in a street	1
The fire flames with a bubbling sound	fire and flames are actually giving ehhh an idea of ehhh movement of strength the bubbling sound is related to volcanoes it is related to ehhh hell it is related to industry all of this could exist in this world or in another imaginary world but this this fire or these flames are more spiteful and gay than one supposes they are joyful they are probably ehhh they are not something which will necessarily give us ehhhh death or ehhh give us they are not something really dreadful but probably as this the poet ehhh might think here they are more spiteful and joyful and might give us ehhh a sense of . happiness than we suppose they give birth to industry a blessing in disguise as I said they gave birth to technology they gave birth to::: a different world; the fire flames are not necessarily something bad but they could be something useful something that will produce happiness for mankind this is ehhh one idea that I can ehhh see in these two lines	1
on the tongue on the eyes on the ears in the palms of one's hands	perhaps here the poet is facing difficulty in making sense of the world around him ehhh I mean he is::: maybe confused by the sensual experiences puzzled maybe	1

<p>there is more than glass between the snow and the huge roses</p>	<p>in our senses also there is more than we can imagine as the senses also might produce at might produce ehhs sin they might produce ehhs technology they might produce ehhs happiness or bless ehhs (3 sec) so that's the image he is trying to say he is trying to express ehhs; what the poet is trying to convey is that we should not perceive the world as ehhs something simple or things as something simple because the simplest things might contain very complex things like glass ehhs like the importance of fire ehhs the senses and therefore ehhs there is always something ehhs there is always more than meets the eye in something and we should not be disillusioned by reality which can be explained in different ways</p>	<p>1</p>
<p>9</p>		<p>10</p>

Appendix G

L1 participants' range and number of implicatures per metaphor in the poem "Crossing the Bar"

Table G1

Range and number of implicatures for the metaphor "Crossing the Bar".

Crossing the bar	Death	A move to the sacred	Journey into the unknown	Speculation on travel	Acceptance and resignation	understanding
Number of instances	7	1	3	1	1	1
Participants	(P); (E); (D); (A); (R)	(E)	(D); (T); (G)	(D)	(D)	(D)

(Continued) Range and number of implicatures for the metaphor "Crossing the Bar".

Alternate destination	Going into new territories of life	Point of no return	Departure	Boundary between life and death	Total number of implicatures
1	2	1	1	1	11
(A)	(G)	(D)	(D)	(E)	7

Table G2**Range and number of implicatures for the metaphor “Bar”**

Bar	Junction between life and death
Number of instances	1
Participants	(A)

Table G3**Range and number of implicatures for the metaphor “sunset and evening star”**

Sunset and evening Star	The evening of their life	The last years of life; Old age	The beginning and ending stages of life	Total
Number of instances	1	2	1	3
Participants	(E)	(P)	(L)	3

Table G4**Range and number of implicatures for the metaphor “moaning of the bar”**

Moaning of the Bar.	Grief of the relatives	Grief of the dying person	Quiet painless death	Transference between life and death	Sound of the sea	Quick death	Difficult death	Youth and vitality	Total
Number of instances	2	2	1	1	3	1	1	2	8
Participants	(P); (T)	(P)	(E)	(E)	(D); (T); (J)	(G)	(A)	(R)	8

Table G 5**Range and number of implicatures for the metaphor “put out to sea”**

Put out to sea	Journey to death	Trip into the unknown	Progress through life	aging	leaving	A later stage in life	Total
Number of instances	6	1	1	1	1	1	6
Participants	(P); (E); (D); (A); (G)	(D)	(G)	(D)	(D)	(D)	6

Table G 6**Range and number of implicatures for the metaphor “one clear call for me”**

One clear call	The call of God to the dying man	God’s promise	A sign of death	Irresistible power	Compulsion	Resignation and acceptance	aging	relocation	Spirit of adventure	dying	Destiny; direction	total
Number of instances	2	1	4	1	2	1	1	1	1	1	1	11
Participants	(P); (G)	(P)	(P); (E); (D); (A)	(E)	(D); (J)	(D)	(D)	(D)	(T)	(D)	(G)	9

Table G 7**Range and number of implicatures for the metaphor “Boundless deep”**

Boundless deep	Man’s mind and internal imagination	Life	The speaker’s soul	Existence before and after death	Life without meaning	heaven	Return to God	Elemental force	Total
Number of instances	1	1	1	1	1	1	1	2	8
Participants	(D)	(P)	(P)	(R)	(L)	(L)	(L)	(D); (T)	5

Table G 8**Range and number of implicatures for the metaphor “The tide as moving seems asleep”**

The tide as moving seems asleep	Journey to death	The process of a peaceful death	A spiritual surge.	The course of life	Time fluidity	Inevitability of death	Slow death	Any person	The poet	Journey to death	Total
Number of instances	3	1	1	2	1	1	1	1	1	3	10
Participants	(P); (E); (L)	(P)	(P)	(P); (L)	(D); (G)	(R)	(A)	(R)	(G)	(P); (E); (L)	8

Table G 9**Range and number of implicatures for the metaphor “twilight and evening bell”.**

Twilight and evening bell	Old age	Last years of life	A new zone or stage in life	Journey to death	Total
Number of instances	2	1	1	1	4
Participants	(P); (A)	(P);	(G)	(Y)	4

Table G 10**Range and number of implicatures for the metaphor “I hope to see my pilot face to face”**

I hope to see my pilot face to face	God/Christ	A Guide through life	Beloved	Supernatural	knowledge	Inner spirit guiding him to travel	Greek reference	Element of familiarity	Death	Judger	Total
Number of instances	7	3	1	4	1	1	1	1	1	1	10
participants	(P); (E); (D); (A); (G); (R), (J)	(P); (E); (A)	(P)	(E); (D); (T);	(D)	(T)	(T)	(G)	(R)	(Y)	9

Table G 11**Range and number of implicatures for the metaphor “and after that the dark”**

And after that the dark	Death	oblivion	Unknown	foreboding	Absence of afterlife; Atheistic view of death	Pessimistic view of death	Total
Number of instances	6	1	1	1	2	1	6
Participants	(P); (E); (D); (A); (R); (L)	(P)	(D)	(D)	(P); (A)	(P)	7

Table G 12**Range and number of implicatures for the metaphor “when I embark”**

When I embark	The moment of death	Mental voyage.	Departure	Total
Number of instances	4	1	1	3
Participants	(P); (E); (A); (L)	(D)	(D)	5

Table G 13**Range and number of implicatures for the metaphor “turns again home”**

Turns again home	Soul abode	nothingness	Cycle of life and death	Routine	Natural destination	refuge	Death; Back to God	total
Number of instances	1	1	1	1	1	1	1	7
Participants	(P)	(E)	(E)	(D)	(D)	(T)	(P)	5

Table G 14**Range and number of implicatures for the metaphor “sadness of farewell”**

Sadness of farewell	Relatives' laments	Dying man's sadness	Resignation	total
Number of instances	1	1	1	3
Participants	(P)	(P)	(D)	2

Table G 15**Range and number of implicatures for the metaphor “the flood may bear me far”**

The flood may bear me far	Movement of life	Death	destiny	Uncaring nature	A journey through life	Energy and vitality	Inevitable conclusion	Movement of life
Number of instances	1	1	1	1	1	1	1	1
participants	(P)	(P)	(A)	(P)	(E)	(D)	(D)	(P)

(Continued) Range and number of implicatures for the metaphor “the flood may bear me far”

Move to non-existence	Exploration of the unknown	Ignorance of destiny	home	Biblical flood: a great voyage.	Total
1	2	1	1	1	13
(T)	(T); (Y)	(T)	(T)	(T)	7

Table G 16**Range and number of implicatures for the metaphor “evening bell”**

Evening bell	Approach of death	Passage of time	routine	Total
Number of instances	2	1	1	3
	(P)	(T)	(A)	3

Table G 17**Range and number of implicatures for the metaphor “evening star”**

Evening star	Light of heaven	Promise of salvation	Movement through time and space	resignation	Total
Number of instances	1	1	1	1	4
Participants	(P)	(P)	(D)	(D)	2

Table G 18**Range and number of implicatures for the metaphor “Crossing the Bar”**

Bourne of time and place	Somewhere atemporal and aspatial	Awareness of the afterlife	Move to a different type of place	Total
Number of instances	3	1	1	3
Participants	(E); (T); (J)	(L)	(E)	4

Table G 19**Range and number of implicatures for the metaphor “Sunset”**

Sunset	Progress of human life	Total
Number of instances	1	1
Participants	(D)	1

Table G20**Range and number of implicatures for the metaphor “Too full for sound and foam”**

Too full for sound and foam	Inarticulate	Forbidding	Unknowable	A moment of peace	Total
Number of instances	1	1	1	1	4
participants	(D)	(D)	(D)	(Y)	2

Appendix H

L1 participants' range and number of implicatures per metaphor in the poem "The Motive for Metaphor"

Table H 1

Range and number of implicatures for the metaphor "you like it under the trees in autumn"

you like it under the trees in autumn	A metaphor for the aging person before the winter before they grow old and die	He likes autumn because he can see seize an image or situation that allow him to extrapolate a metaphor of a cripple moving among the trees; you like it under the trees in autumn because it is easy to come up with a metaphor for autumn and the seasons and the colours	Symbolizes changes; The idea of using seasons for symbolizing change	Total
Number of instances	1	2	2	3
Participants	(D)	(T) ; (A)	(A) ; (Y)	4

Table H 2

Range and number of implicatures for the metaphor “and repeats words without meaning”

and repeats words without meaning	Empty speech; Wind as some representation of speech and that does not have any meaning unless someone is listening to it attaching meaning to what has been said; Here you have inarticulate sound, we have the wind blowing, the wind has no meaning. The words don't mean anything in the first place.	But this is speech without the use of metaphor; without figurative language	how do we separate the word itself and its meanings and all of its inherent implications and associations meanings from the sound of that word
Number of instances	5	1	1
Participants	(P) ; (E) ; (D) ; (R) ; (J)	(E)	(D)

(Continued) Range and number of implicatures for the metaphor “and repeats words without meaning”

Someone who has lost the capacity to be coherent	it seems to be about metaphor as a form of deception em but not necessarily a bad thing	Someone on his way to death	as a metaphor for the poetic force that drives the poem	It is it is kind of forgetting things	Total
1	1	1	1	1	8
(G)	(Y)	(G)	(L)	(Y)	7

Table H 3

Range and number of implicatures for the metaphor “the half-colors of quarter-things”.

With the half colors of quarter-things	When everything was in a state of nascence; everything is in a state of development, still to bloom and ripen.	Expressing things in gentle illusive way	Connects to the central metaphor, the idea that the obscure, the intermediate, the gray area is the heart of poetry and humanity	Denotes transition, incompleteness	Total
Number of instances	1	1	1	1	4
Participants	(E)	(R)	(T)	(Y)	4

Table H 4

Range and number of implicatures for the metaphor “Everything is half-dead”

Everything is half dead	In a symbol sense it is in the process of dying moving from life to death	the kind of this suspended idea or suspended idea or suspended animation	Total
Number of instances	1	1	2
Participants	(P)	(D)	2

Table H 5**Range and number of implicatures for the metaphor “The single bird”.**

The single Bird	The small focalizable particular that is also complex and evasive as opposed to the single-faceted thing.	Withdrawal	this bird being a kind of symbol of freedom or liberation in some way	Total
Number of instances	1	1	1	3
Participants	(P)	(G)	(L)	3

Table H 6**Range and number of implicatures for the metaphor “melting clouds”**

Melting clouds	Sense of decay	Total
Number of instances	1	1
Participants	(P)	1

Table H 7

Range and number of implicatures for the metaphor “in the same way you were happy in spring”.

in the same way you were happy in spring	This refers to the outset of life...like a happy child; things are coming to life	It is obviously about change; They are metaphors for the in between the vague period of change	things are beginning to build towards a wholeness again rather than a breaking down	it means is space between what you say and what you mean	They are all metaphors for metaphor	Total
Number of instances	2	2	1	1	1	5
Participants	(D); (G)	(A); (R)	(G)	(R)	(R)	4

Table H 8

Range and number of implicatures for the metaphor “the exhilaration of changes”.

The exhilaration of changes	We don't have to understand everything or be definite and absolute	Change is exciting; Certainty is death. and the uncertainties and the changes are exhilarating and beautiful	Total
Number of instances	1	1	2
Participants	(T)	(T)	1

Table H 9

Range and number of implicatures for the metaphor “the obscure moon lighting an obscure world”

The obscure moon lightning an obscure world	stands for a process of coming to know something about the workings of the human mind the kind of romantic Shelly’s moon the imagination as lamp	The obscure moon is language which is imperfect; it is a metaphor but it can be interpreted in different ways so it is not perfect there is no definitive interpretation	metaphors try to explain something using language to explain something that is perhaps usually not in itself linguistic; How do you articulate a sense which in essence will always be inarticulate or pre-articulate; how do you express something inexpressible the thing itself the meaning itself the message itself; The difficulty of expressing yourself	the ways in which covering things with language and obscurity can be valuable and can be desirable.	a metaphor for the particular intellect of the poet or the ability of the poet to see things in a particular way
Number of instances	1	1	3	1	1
Participants	(P)	(E)	(E); (D); (T)	(J)	(L)

(Continued) Range and number of implicatures for the metaphor “the obscure moon lighting an obscure world”

The difficulty of expressing yourself	the kind of deception of metaphor is a good thing in that it can provide a comforting disguise for emotion perhaps.	The idea that the moon is lighting up a world is one thing that lights up things to be expressed	Coexistence of life and death	Change in women mood	Femininity	The obscure moon seems to be a metaphor as well for a metaphor vague metaphors maybe	I think everyone talks in metaphor all the time no one ever says what he actually wants.	Total
1	1	1	1	1	1	1	1	13
(E)	(J)	(Y)	(G)	(G)	(G)	(R)	(R)	9

Table H 10**Range and number of implicatures for the metaphor “where you yourself were never quite yourself”**

where you yourself were never quite yourself	Standing for a sense of alienation from oneself or the multiplicity of the self; you felt a schism; problems of expression’ problem of self-definition.	he is trying to find meaning. we gain an impression but not a complete understanding	Maybe he does not want to find meaning;	Total
Number of instances	2	1	1	3
Participants	(P), (T)	(T)	(T)	2

Table H 11**Range and number of implicatures for the metaphor “The weight of primary noon”.**

The weight of primary noon	The strength of the sun	The oppressive power of what is too evident too unchanging	The import of the crisis moment	Persistence; endurance	The midpoint of something	metaphors for the everyday routine the everyday life, as being metaphors for the regulatory life for others perhaps people who are not poets	primary noon is in that situation em it isn’t clear perhaps deliberately so	Total
Number of instances	1	1	1	1	1	1	1	7
Participants	(P)	(P)	(P)	(P)	(G)	(L)	(J)	4

Table H 12

Range and number of implicatures for the metaphor “shrinking from the weight of primary noon”

Shrinking from the weight of primary noon	To think in metaphor	means you don't take the primary meaning there is a secondary meaning to metaphor tertiary meaning to metaphor;	Obviously the weight here is referring to the magnitude of the concept the gravitas of the idea	The motive for metaphor being the way in which the speaker will always struggle quite to express perhaps any conception of their self clearly; The motive for metaphor comes out of trying to understand these obscure places the things are less clear and more obscure and less definite.
Number of instances	1	1	1	2
Participants	(E)	(E)	(D)	(D); (T)

(Continued) Range and number of implicatures for the metaphor “shrinking from the weight of primary noon”

The primary noon connects with the primary colours of red and blue the ruddy temper. so primary colours coming here. And he hates these primary colours	Maybe it is exciting to talk in metaphors because I don't know. exhilarating.	how the poet has a feeling of necessity to withdraw from the world around to stick out from the everyday life and notice the unusual	it is this kind of conflict between something persistent towards something which has not been allowed to not been allowed to change	Total
1	1	1	1	8
(T)	(R)	(L)	(Y)	6

Table H 13

Range and number of implicatures for the metaphor “the abc of being”.

The abc of being	The children’s primer to existence the abc of which is unchanging.	Sort of harsh light of reality.	Simple, bald existence; The basics of life, it is everyday life. metaphors for the everyday routine the everyday life, as being metaphors for the regulatory life for others perhaps people who are not poets	The abc of being is just I or me; Learning to be “I”.	in contrast with these metaphors and things that are not easily literal or able to define
Number of instances	1	1	3	1	1
Participants	(P)	(P)	(P); (E), (L)	(D)	(Y)

(Continued) Range and number of implicatures for the metaphor “the abc of being”.

Learning to read, write poetry	Denotes the fundamental and absolute	he is choosing letters to interrogate and criticize words the actual fundamental building blocks of how you express yourself	The abc of being the abc of being is beliefs the kind of things that a person take for granted.	Total
1	1	1	1	8
(D)	(T)	(A)	(R)	8

Table H 14**Range and number of implicatures for the metaphor “the ruddy temper”**

The ruddy temper	Again reference to primary colours which is in itself the impression on the sense.	sureness in a monological view of the world	Total
Number of instances	1	1	2
Participants	(P)	(P)	1

Table H 15**Range and number of implicatures for the metaphor “the hammer of red and blue”**

The hammer of red and blue	that’s the world around a (.) perhaps a metaphor for living simply	the striking phenomenological sense of perception overwhelmed by a simple intensity. The painful sensory impression of primary colours	could be seen as a metaphor for disruption for violence for destruction and destroying something; quite a physical exercise almost kind of violent (.)	there’s a kind of doubleness here; perhaps the use of colour and how to describe less evident reality.	Impact on the psyche
Number of instances	1	1	2	1	1
Participants	(P)	(P)	(D); (G)	(J)	(P)

(Continued) Range and number of implicatures for the metaphor “the hammer of red and blue”

Things that are not allowed to be expressed in metaphor	for a kind of visible life a life without shadows	an ordered life	the base being of things	to go beyond the primary meaning	Poetic craft perhaps. Hammering (.) steel (.) craftsmanship (.)	Primary colours and trying to hammer things into shape dominating dominates us and makes us robots and makes us inhuman	Total
1	1	1	1	1	1	1	12
(Y)	(P)	(P)	(P)	(E)	(D)	(T)	7

Table H 16**Range and number of implicatures for the metaphor “the hard sound ”**

The hard sound	Clear metaphor for rigidity.	And perhaps also for the modern world coming in.	The shock of the material mechanized man-made world of phenomena on the sensitive psyche and its incapability to incorporate these into its thought processes.
Number of instances	1	1	1
Participants	(P)	(P)	(P)

(Continued) Range and number of implicatures for the metaphor “the hard sound ”.

The painfulness of physicality and perhaps especially of bodily existence.	This is literally the poet at the point of composition as he crafts or kind of sculpts; metaphor for the constitution of the poet, a metaphor for the natural drive of the poet, the very heartbeat of the poet to create	Violence	The humdrum day to day stuff.	Total
1	2	1	1	7
(P)	(D); (L)	(G)	(R)	5

Table H 17**Range and number of implicatures for the metaphor “the sharp flesh”**

Sharp flesh	Sexuality perhaps	The flesh the very real human aspect of writing poetry	the body eh which is undergoing some sort of change and destruction	the constitution of someone who has a bit of friction with the everyday I see the sharp flesh as being a metaphor for of being of the poet or someone who can't just go on with the everyday	With hammer and steel the sharp flesh so there is so it seems like kind of machine machinery against human at this point	Total
Number of instances	1	1	1	1	1	5
Participants	(P)	(D)	(G)	(L)	(Y)	5

Table H 18**Range and number of implicatures for the metaphor “steel against intimation”**

Steel against intimation	For the modern world; it is also the world of things the material world which is against the world of thought.	kind of the poet’s own internal sensor or editor; the poet’s awareness of the artifice or even the fraudulence of his own craft	Things being strong and heavy and violent and steel against intimation so again still an absolute colour and definite ideas.	if you are just interested in these definite things and absolutes you are basically a fascist
Number of instances	1	1	1	1
Participants	(P)	(D)	(T)	(T)

(Continued) Range and number of implicatures for the metaphor “steel against intimation”

Steel against intimation (.) Steel against intimation. intimation will be the metaphor he is talking about	so steel would be realization of what the speaker is saying realization in the addressee maybe	Indicates quite clearly that not a metaphor that metaphor can also cover things up perhaps in a negative way	Total
1	1	1	7
(R)	(R)	(J)	5

Table H 19

Range and number of implicatures for the metaphor “the vital arrogant fatal dominant x”.

The vital arrogant fatal dominant x	The real	X is the unknown.	would suggest an ending fatal suggests death	You will maybe be using metaphors because what you are saying will be potentially painful to someone; sort of trying to hide it in a metaphor	X as being perhaps representative of some spirit that lives within the poet	It can be any number	The Unknown can be good or bad
Number of instances	1	2	1	1	1	1	1
Participants	(P)	(E); (A)	(G)	(R)	(L)	(E)	(E)

(Continued) Range and number of implicatures for the metaphor “the vital arrogant fatal dominant x”.

This x could be read as this earlier idea of the quarter thing the idea of poetry this concept which is to be read as the concept of poetry or the route of the metaphor itself; A metaphor for metaphor	Overwhelming onslaught of metaphors	Violence	absolutism; the opposite of poeticity, humanity; that’s the brutal honest truth .. of what he is saying	It is kind of stopped and it is kind of regimented and quite structured and natural way of looking at things	Total
1	1	1	2	1	12
(D); (A)	(D)	(T)	(T); (R)	(Y)	10

Appendix I

L1 participants' range and number of implicatures per metaphor in the poem "Snow".

Table I 1

Range and number of implicatures for the metaphor "Snow"

Snow	It is about change the nature of change things could change very quickly; and change as I come to understand change is an amorphous concept	snow is not a solid snow is this fleeting instant	Total
Number of instances	1	1	2
Participants	(E)	(D)	2

Table I 2

Range and number of implicatures for the metaphor "The room was suddenly rich".

The room was suddenly rich	Consciousness. seeing the room as being a metaphor for the state of mind that has allowed the subject to try to notice the things around . Frozen instant of awareness	So a change has taken effect in the room of positive nature	Rich can be money rich can be in decorative taste rich can be the colours or whatever seems to him.	So it is almost like the room is a metaphor for a person or a world
Number of instances	3	1	1	1
Participants	(P), (D); (L)	(E)	(A)	(A)

(Continued) Range and number of implicatures for the metaphor “The room was suddenly rich”.

Something worrying	kind of offering some sort of amazement or something ...they ... it seems a . scary environment	a sudden realization of some aspect of where the room is	Total
1	1	1	7
(A)	(Y)	(J)	7

Table I 3

Range and number of implicatures for the metaphor “the great bay window”.

The great bay window	Perception	Imagination	I see the great bay window as a metaphor for insight or a metaphor for enhanced awareness	Spawning eggs giving new life; this is to bring change in life	Spawning is something that is completely to do with regeneration	the great bay window in the first line is suggesting a divide
Number of instances	1	1	1	1	1	1
Participants	(P)	(P)	(L)	(E)	(A)	(G)

(Continued) Range and number of implicatures for the metaphor “the great bay window”.

It's a sort of celebration	I don't know unless it's life and death again but then again that might be too much the fire and things you could possibly say it was death and things	This idea of doubleness of twoness where nothing's maybe where there's not an idea of a wholeness it's more fragmented.	it represents the ability that the world has to be a crazy, a contrast	So experience is much thicker more dense than what we realised it is and this person's realised and that might be where snow comes in cause snow is in itself lot denser than we realize strange thing to sink into it.	Total
1	1	1	1	1	11
(G)	(G)	(G)	(R)	(J)	7

Table I 4**Range and number of implicatures for the metaphor “World is suddener than we fancy it”.**

world is suddener than we fancy it	Things can change quickly. Permanence is an illusion	The world simply more than one instant or one frame the world is a succession of instants.	Maybe she is not talking about the world at all may be she is talking about herself (.) her mind is the world	Total
Number of instances	1	1	1	3
Participants	(P)	(D)	(R)	3

Table I 5

Range and number of implicatures for the metaphor “world is crazier and more of it than we think”.

world is crazier and more of it than we think	reality always overwhelms our preconceived notions	Life/world is a succession of instants not simple ideas of now and distant future	Total
Number of instances	1	1	2
Participants	(P)	(D)	2

Table I 6

Range and number of implicatures for the metaphor “incorrigibly plural”.

incorrigibly plural	a metaphor for the different ways things can appear to us in different moments at different times	World is unresponsive to our slowness in pressing our perceptions	Seems to indicate that the world what we see what we perceive is necessarily plural as in it is em you can look at it in different ways	Total
Number of instances	1	1	1	3
Participants	(P)	(P)	(J)	2

Table I 7

Range and number of implicatures for the metaphor “Feel the drunkenness of things being various”.

Feel The drunkenness of things being various	a metaphor for the unpredictability	to re-experience this unknowability of the world	To feel overwhelmed and in awe of things.	mean the elation quite happy elation of things being various the joy that that can bring the quirky sort of yeah quirkiness	it is also a metaphor perhaps for our sense of alienation from a world	non conformity to those expectations or not being straightforward	not only of things imperfectly knowable by us and unpredictable to us but also in different ways from each other to us
Number of instances	1	1	1	1	1	1	1
Participants	(P)	(P)	(Y)	(R)	(P)	(Y)	(P)

(Continued) Range and number of implicatures for the metaphor “Feel the drunkenness of things being various”.

Our sense of confusion and inability to make things cohere ok; our incapacity to make our impressions cohere. would imply the whole idea of dichotomy and a struggle for wholeness of oneness where things are plural various sensations blurring into one another things being various these are almost infinitely describable; this banal act feels like there’s more than one thing going on at once; the experience of multiple perception is like a feeling of drunkenness	a sudden completely changed perception	drunkenness is used to symbolize confusion and lack of control	Sometimes we are lost we lose self awareness
5	1	1	1
(P); (G) ; (L), (D), (J)	(J)	(E)	(E)

(Continued) Range and number of implicatures for the metaphor “Feel the drunkenness of things being various”.

something artificial.	Almost helplessness in the face of society he enjoys this it’s quite a lusty activity	suggests a kind of quite willing acceptance from these kind of head- spinning concepts willing acceptance and a sense of surrender to things being various	Total
1	1	1	7
(E)	(D)	(D)	8

Table I 8

Range and number of implicatures for the metaphor “The fire flames with a bubbling sound”

The fire flames with a bubbling sound	A metaphor for the intense impression the flames make on us probably in terms of perception	Expressing life energy; intensity of life	Perhaps it is also for world because it seems to speak of ..speaks of the whole of everything that designates intensity	The nature of reality, however defined, eludes comprehension
Number of instances	1	1	1	1
Participants	(P)	(P)	(P)	(E)

(Continued) Range and number of implicatures for the metaphor “The fire flames with a bubbling sound”.

Incompatibility	a metaphor for both the beauty and danger and the horror of the world	Fire flames violence em power	this full line she is talking about experiencing the bizarre nature of the world	Representative of the sudden rush of sensation the sudden flaring up of passion of the narrating voice.	Total
1	1	1	1	1	9
(D)	(T)	(G)	(R)	(L)	7

Table I 9

Range and number of implicatures for the metaphor “more spiteful and gay than one supposes”.

more spiteful and gay than one supposes	Reminding us of our own limitations. expressive of life of energy	I just feel again it’s like that kind of fragmented identity	a struggle for a wholeness throughout the whole thing...	Fire personified as having numerous personalities at once; multiple experience of perception	Total
Number of instances	1	1	1	1	4
Participants	(P)	(G)	(G)	(J)	3

Table I 10

Range and number of implicatures for the metaphor “Snow and Huge roses”.

Snow and huge roses	I mean both of them seem to stand on the same level for that the intensity of perception	And the incapacity to hold that perceptions into a sort of a rational hold	Total
Number of instances	1	1	2
Participants	(P)	(P)	1

Table I 11

Range and number of implicatures for the metaphor “there is more than glass between the snow and the huge roses”.

there is more than glass between the snow and the huge roses	Perception or misperception. So I think possibly the perception we have of the world we have of the world	There is time and space between them they cannot be together possibly the glass removes time and space between the snow and roses window allows that to happen.	There are different ways of interpreting reality	Also our senses between the snow and huge roses in the glass.	emphasizing the barrier between things
Number of instances	1	1	1	1	1
Participants	(E); (R)	(R)	(E)	(E)	(Y)

(Continued) Range and number of implicatures for the metaphor “there is more than glass between the snow and the huge roses”.

But there’s no distinction between the natural world and the manmade world ... glass is obviously this manmade state whereas the snowflake the roses are all natural	it becomes a metaphor for the variety and plurality of the world. all of the rich oppositions in the poem are suggesting that there are these barriers in life but it’s just part of the whole experience	there is one image can create a kind of epiphany.	the glass and the bay window separates the inside interior comfort from the outside world; the glass again is a kind of symbolic of a barrier between the snow and the huge roses	there’s more than this manmade material the...the boundary of the window the border of space and time temporality
1	2	1	2	1
(D)	(T); (G)	(T)	(D), (G)	(D)

(Continued) Range and number of implicatures for the metaphor “there is more than glass between the snow and the huge roses”.

Pointing towards perhaps pointing towards the fact that the window in the first line is a metaphor; that also point to the limits of that metaphor	being able to see conflicting things beyond our expectations.	a metaphor for the numbness of the taken-for-granted states the glass is definitely a boundary that comes between that stops the experiencing of things that stops us noticing things	what comes to mind (.) that’s against the external reality for senses	Total
1	1	1	1	14
(P)	(Y)	(L)	(E)	10

Table I 12

Range and number of implicatures for the metaphor “I peel and portion a tangerine and spit the pips”

I peel and portion a tangerine and spit the pips	This may mean that we cannot control everything in life	it is difficult to understand life	It is a metaphor for the plurality of the world; the tangerine represents the multiple facets of the world	It is the sense of lack of clarity	his sick and deep feelings
Number of instances	1	1	1	1	1
Participants	(E)	(E)	(T)	(T)	(T)

(Continued) Range and number of implicatures for the metaphor “I peel and portion a tangerine and spit the pips”

there’s kind of rejecting it’s not taking in the whole thing there’s still something left which he’s pushing out...so there’s still kind of like fragmentation of a self-contained whole	I see the peeling of the tangerine as being a metaphor for the peeling and portioning of those metaphors the way the mind is trying to section the world to interpret it.	A tangerine it is kind of amazement at the world I suppose ...	Total
1	1	1	8
(G)	(L)	(Y)	5

Appendix J

L2 participants' range and number of implicatures per metaphor in the poem "Crossing the Bar"

Table J 1

Range and number of implicatures for the metaphor "Crossing the Bar"

Crossing the bar	Symbolic crossing	obstacle	To have a new experience in life	The boundary for another life; Journey from life to death; departure ;Instance of death	Present life; Metaphor for life	Transcendental journey	A rebellious act	Total
Number of instances	1	3	1	5	5	1	1	7
Participants	(K)	(K) ; (I) ; (W)	(S)	(M); (N) ; (H) ; (B); (I)	(M); (F) ; (I) ; (N) ; (W)	(F)	(C)	7

Table J 2

Range and number of implicatures for the metaphor "sunset and evening star"

Sunset and evening Star	State of serenity	State of melancholy	Death ; final stage of life	Total
Number of instances	1	1	2	3
Participants	(B)	(B)	(M); (C)	3

Table J 3

Range and number of implicatures for the metaphor “No moaning of the bar”

No Moaning of the Bar.	Call for life	death	Total
Number of instances	1	1	2
Participants	(S)	(M)	2

Table J 4

Range and number of implicatures for the metaphor “one clear call for me”

One clear call for me	Call of life	Call to join happiness	A sense of urgency to move or act	The call of death: call for the end of life and the beginning of a new life in death	A sign;	A call inside the mind of the speaker	A divine message	A call from a transcendental world	A call of inspiration	total
Number of instances	1	1	1	2	2	1	1	1	1	9
Participants	(S)	(S)	(M)	(M); (H)	(F); (W)	(F)	(F)	(N)	(B)	9

Table J 5

Range and number of implicatures for the metaphor “Put out to sea”.

Put out to sea	life	Absence of limits	The other life	Search for meaning	Total
Number of instances	1	1	1	1	4
Participants	(S)	(M)	(N)	(F)	4

Table J 6

Range and number of implicatures for the metaphor “tide as moving seems asleep”

Tide as moving seems asleep	Death; approaching death	Slow journey through life	Birth	Control over emotions	Total
Number of instances	2	1	1	1	4
Participants	(N), (M)	(F)	(C)	(B)	4

Table J 7

Range and number of implicatures for the metaphor “Twilight and evening bell ”

Twilight and evening bell	Sadness	ignorance	apprehension	uncertainty	Boundary between life and death	Total
Number of instances	1	1	1	1	1	5
Participants	(K)	(K)	(K)	(K)	(N)	5

Table J 8

Range and number of implicatures for the metaphor “I hope to see my pilot face to face”.

I hope to see my pilot face to face	Beloved	Dear person	family	A guide in the journey of life	A source of inspiration	Angel of death	God/Jesus	An object Of discovery
Number of instances	2	1	1	1	1	1	4	1
Participants	(K); (W)	(K)	(K)	(S)	(B)	(B)	(M); (N); (H); (C)	(M)

(Continued) Range and number of implicatures for the metaphor “I hope to see my pilot face to face”.

Re understanding of the past life	Essence of the self	reason	Meaning	Saviour from the burden of time and place	Aim of the ship	Postnatal existence	Total
1	1	1	1	1	1	1	15
(I)	(I)	(I)	(F)	(F)	(I)	(I)	9

Table J 9

Range and number of implicatures for the metaphor “And after that the dark”.

And after that the dark	ignorance	confusion	sadness	Past experience	Death	Irretrievable memories	Total
Number of instances	1	1	1	1	1	1	6
Participants	(K)	(K)	(K)	(S)	(H)	(B)	6

Table J 10

Range and number of implicatures for the metaphor “When I embark”.

When I embark	Instance of death	Journey for a better life	Initiating a new experience	Total
Number of instances	2	1	1	4
Participants	(H); (I)	(H)	safa	3

Table J 11

Range and number of implicatures for the metaphor “Turns again home”.

Turns again home	Life as he wants to enjoy it	heaven	Reality	total
Number of instances	1	1	1	3
Participants	(S)	(N)	(W)	3

Table J 12

Range and number of implicatures for the metaphor “Sadness of farewell”.

Sadness of farewell	Death/ Jesus crucifixion	Estrangement	loneliness	total
Number of instances	3	1	1	3
Participants	(N); (H); (K)	(K)	(K)	3

Table J 13

Range and number of implicatures for the metaphor “the flood may bear me far”.

The flood may bear me far	Dreading new experiences	Excessive enthusiasm	Power of destiny	An aid to the speaker	Moral energy	anger	Separation	Obstacle difficulty; a foe	Getting far away from the target
Number of instances	1	1	1	1	1	1	1	2	1
Participants	(S)	(S)	(M)	(K)	(M)	(K)	(K)	(S); (K)	(W)

(Continued) Range and number of implicatures for the metaphor “the flood may bear me far”.

pessimism	fear	A way of escaping the burdens of time and place	life	death	Agitation of the mind	Beginning of life	total
1	1	1	1	1	1	1	16
(K)	(K)	(F)	(N)	(H)	(B)	(B)	9

Table J 14

Range and number of implicatures for the metaphor “bourne of time and place”.

Bourne of time and place	Transcending life	Taking shelter in one’s imagination	Time-free space-free world	Burden that the speaker wants to escape	A confinement	life itself	Birth time and place	Death place	Total
Number of instances	1	1	3	1	1	1	1	1	10
Participants	(S)	(S)	(M); montaha; nihel	(F)	(F)	(F)	(B)	(B)	8

Table J 15

Range and number of implicatures for the metaphor “Boundless deep”.

Boundless deep	Life in its full complexity	Essence of life	Metaphor for death	Something Ambiguous enigmatic difficult to comprehend	Embryonic life	Deep thoughts/memories	Total
Number of instances	1	1	1	1	1	1	6
Participants	(I)	(I)	(H)	(C)	(C)	(B)	4

Appendix K

L2 participants' range and number of implicatures per metaphor in the poem "The Motive for Metaphor"

Table k 1

Range and number of implicatures for the metaphor "The wind moves like a cripple among the leaves"

The wind moves like a cripple among the leaves	Life going through this new borne	wind which perhaps can mean a creative or flexible inventive way if you like of writing	Total
Number of instances	1	1	2
Participants	(N)	(W)	2

Table k 2

Range and number of implicatures for the metaphor "The wind moves like a cripple among the leaves".

Repeats words without meaning	meaninglessness of life/ Sense of futility of life	Attempt at finding meaning in life	A vague message	Absurdity of the action	First stages of life	The baby repeats words without understanding its meaning	Total
Number of instances	3	1	1	1	1	1	6
Participants	(K) ; (S) ; (B)	(S)	(F)	(I)	(N)	(N)	6

Table k 3

Range and number of implicatures for the metaphor “everything is half dead”.

Everything is half dead	A sense of pessimism	Stagnant hollow meaning	A sense of dissatisfaction	The fetus in the womb	Total
Number of instances	1	1	1	1	4
Participants	(K)	(W)	(K)	(N)	3

Table k 4

Range and number of implicatures for the metaphor “The obscure moon lighting an obscure world”

the obscure moon lighting an obscure world	The poet himself; the world could be the psyche of the poet	His own existence; the poet’s world	Glimpses of happiness	Classical poets lacking the creativity to help them express original ideas	Lack of morality of ethics	Total
Number of instances	2	2	1	1	1	5
Participants	(K); (B)	(S); (B)	(S)	(W)	(F)	5

Table k 5**Range and number of implicatures for the metaphor “The melting clouds”**

The melting clouds	A sense of confusion	Moments of happiness	A lighter experience or feelings	Disappearing problems	Clarity of perception	Total
Number of instances	1	1	1	1	1	5
Participants	(K)	(S)	(F)	(N)	(B)	5

Table k 6**Range and number of implicatures for the metaphor “The single bird”**

The single Bird	Self-obsorbed, introverted	Moments of happiness	A lighter experience or feelings	One single meaning	Total
Number of instances	1	1	1	1	4
Participants	(I)	(S)	(F)	(W)	4

Table k 7

Range and number of implicatures for the metaphor “The slightly brighter sky”

The slightly brighter sky	Moments of happiness	Total
Number of instances	1	1
Participants	(S)	1

Table k 8

Range and number of implicatures for the metaphor “The wind moves like a cripple among the leaves”

Shrinking from the weight of primary noon	life	human nature has a motive ehhe for understanding any metaphor that we come across . to look behind the primary meanings	Trying to understand one’s life	The process of growing older; It stands for youth	Looking at life in a more satisfactory way as we grow older; trying to understand life as the child grows, to answer existential questions	we have a move from order to disorder from the construction of meaning to different other meanings to deconstruction.	so some poets stick to the obvious to the abc to the clear and ehhe and do not go beyond that that’s shrinking from the primary the weight of primary noon. primary noon stands for the primary meanings rather than the obvious	Total
Number of instances	1	1	1	2	2	1	1	9
Participants	(K)	(B)	(S)	(M); (N)	(M); (N)	(H)	(W)	7

Table k 9

Range and number of implicatures for the metaphor “where you yourself were not quite yourself”

where you yourself were not quite yourself	A sense of regret	Lack of control over one’s destiny/ it is about existence; none can escape his fate; existence is determined by a superpower, We exist despite ourselves	Helplessness before a divine power	Meaning is out of our reach. It can never be caught	Incomplete identity	Identity is in a continuous Formation process	Lack of control over one’s identity	Lack of equilibrium	Complex	Total
Number of instances	1	3	1	1	1	1	1	1	1	9
participants	(K)	(K); (S); (M)	(K)	(H)	(F)	(F)	(F)	(F)	(F)	5

Table k 10

Range and number of implicatures for the metaphor “The abc of being”

The abc of being	Social class	natural order	Beginning of life experience; first things we should know before an experience; first steps of learning we learn the alphabet the abc	What we take for granted	The first stage of searching for meaning	The pre-structured predetermined ways of living ethic values	Originality novelty	An act of infringement	The obvious meaning	Total
Number of instances	1	1	3	1	1	1	1	1	1	9
Participants	(K)	(K)	(S); (F); (M)	(S)	(S)	(I)	(C)	(C)	(W)	7

Table k 11

Range and number of implicatures for the metaphor “The arrogant fatal dominant X”

the arrogant fatal dominant x	The dominant class of people	Alternation between death and life	Changing ungraspable reality	Stands For single meaning	Natural power/ fate which dominates one’s life	Mysterious future
Number of instances	1	1	1	1	1	1
Participants	(K)	(K)	(S)	(H)	(S)	(S)

(Continued) Range and number of implicatures for the metaphor “The arrogant fatal dominant X”

Anonymous individual	A statistic number shaped by society	A rebellious individual	Anonymous power	Characteristics of the gene responsible for life	Unanimity suggesting clash between the self and life	Human life cycle
1	1	1	1	1	1	1
(I)	(I)	(I)	(S)	(M)	(F)	(F)

(Continued) Range and number of implicatures for the metaphor “The arrogant fatal dominant X”

stands for the four stages of a human being’s life and then we have his identity in the middle	Disruption of the signifier to generate ambiguity	the dominant norms the prerequisites of of criticism leading to the one dominant meaning	The repressed unknown identified aspirations	Total
1	1	1	1	17
(N)	(C)	(W)	(B)	8

Table k 12**Range and number of implicatures for the metaphor “you like it under the trees in autumn”**

You like it under the trees in autumn	Denotes a sense of grief; gloom and sadness	A ghost season denoting a period between life and death	Autumn is the year; it is the season of rebirth, half-dead but in the process of recovery	death	you like this stage of the human being as a fetus in his mother’s womb	Sense of ambiguity we have meaning and absence of meaning	Generating a romantic setting or experience	change	Total
Number of instances	2	1	1	2	1	1	1	1	8
Participants	(S); (I)	(M)	(F)	(I), (C)	(N)	(H)	(B)	(C)	8

Table k 13

Range and number of implicatures for the metaphor “in the same way you were happy in spring”

in the same way you were happy in spring	Bright stage in life for the growing boy, no problems	A sign of fertility and life; rebirth	Denotes a sense of joy	Denotes with autumn a cycle of life and death	With autumn it denotes absurdity of classification	Total
Number of instances	1	2	3	1	1	5
Participants	(N)	(N); (C)	(S); (I); (C)	(M)	(I)	5

Table k 14

Range and number of implicatures for the metaphor “The hammer of red and blue”

The hammer of red and blue	Veins in the body	The reconstructing and reshaping force of society	Denotes hard work	A mixture of colours meant to generate ambiguity	Total
Number of instances	1	1	1	1	4
Participants	(M)	(I)	(N)	(C)	4

Table k 15

Range and number of implicatures for the metaphor “The hard sound ”

The hard sound	The sound of the heart beat against the flesh	Coming to a truth that is difficult to understand	Total
Number of instances	1	1	2
Participants	(M)	(N)	2

Table k 16

Range and number of implicatures for the metaphor “steel against intimation”

steel against intimation	Self initiation; self initiating its process of escaping the abc of being	Total
Number of instances	1	1
participants	(I)	1

Table k 17**Range and number of implicatures for the metaphor “The half-colors of quarter things”**

The half colours of quarter things	Not the whole thing is grasped you don't give credit to that thing because you only stick to the to::: the surface meaning	it perhaps means lack of clarity for the speaker although it is spring	Total
Number of instances	1	1	2
Participants	(W)	(B)	2

Table k 18**Range and number of implicatures for the metaphor “The sharp flesh”**

The Sharp Flesh	the sharp flesh here stands for the obvious the distinct perhaps as opposed to the vague and obscure	Total
Number of instances	1	1
Participants	(W)	1

Appendix L

L2 participants' range and number of implicatures per metaphor in the poem "Snow"

Table L1

Range and number of implicatures for the metaphor "The great bay window"

The great bay window	The human psyche	image for a mental barrier maybe between the speaker and the realization of the beauty of life the joy as entailed by huge by the roses	the mechanism process that controls the generation of meaning in life	mean a perspective maybe on life on the world an angle of meditation	Total
Number of instances	1	1	1	1	4
Participants	(I)	(I)	(I)	(C)	2

Table L 2

Range and number of implicatures for the metaphor “Spawning snow and pink roses”

spawning snow and pink roses	the idea of contradictions and varieties	[world as] made up of different people different social classes	pink roses and snow may stand for the contradictions brought about by cultural diversity and these contradictions might not fit the cultural specificity of Ireland	Total
Number of instances	1	1	1	3
Participants	(H)	(H)	(W)	2

Table L 3

Range and number of implicatures for the metaphor “Snow”

Snow	Death	Slipping time	Purity	snow would stand for all that is not Irish	Meaning of life which is not grasped understood	Dark or hard moments of life	Coldness of feelings	current situation	age	Stands for white people	Total
Number of instances	1	1	1	1	1	1	1	1	1	1	10
Participants	(K)	(F)	(K)	(W)	(I)	(K)	(S)	(S)	(S)	(M)	10

Table L 4**Range and number of implicatures for the metaphor “Pink roses”**

Pink roses	The comfort of life; Happiness; Beauty of life and joy	Short-lived happiness	youth	Bright side of life which is not seen because it is obliterated or overshadowed by the gloomy side of it	huge roses probably it stands for for Ireland his hometown	Total
Number of instances	3	1	1	1	1	5
Participants	(K); (F), (I)	(K)	(S)	(I)	(W)	5

Table L 5**Range and number of implicatures for the metaphor “world is crazier and more of it than we think”**

world is crazier and more of it than we think	Different from expectation; world hides many surprises; World is full of contradictions	kind of::: critical he is critical of of the change that ehhhh was brought about by::: (3 sec) by globalization	the idea of ehkh multiplicity of views of dimensions ehkh of the world	Bad surprises	World is unstable
Number of instances	3	1	1	1	1
Participants	(K); (S), (N)	(W)	(B)	(S)	(M)

(Continued) Range and number of implicatures for the metaphor “world is crazier and more of it than we think”

World is incomprehensible; the poet may be expressing his sense of confusion at the world	The unpredictable side of life	Crazy can have a positive connotation that's life that's joy	When people abuse of their wisdom and try to benefit from difference for their own intentions and turning into like wars	Total
2	1	1	1	9
(M); (C)	(F)	(H)	(H)	9

Table L 6**Range and number of implicatures for the metaphor “The wind moves like a cripple among the leaves”**

The drunkenness of things being various	the drunkenness of things could divulge ehhhh a state a poet's state of mind which is characterized by (6 sec) which is characterized by confusion . so the poet sees the world as a::: . disorganized as a chaotic	difference between people	Multiplicity of experience	The idea of loss or disgust resulting from the vices of the world
Number of instances	2	1	1	1
Participants	(K); (C)	(K)	(S)	(B)

(Continued) Range and number of implicatures for the metaphor “The wind moves like a cripple among the leaves”

Contradictions	this is the perception of the author of the poet this is through the perception of the author that things are::: are:::: (5 sec) just absurd	fear of things being various . of variety probably variety of culture and how they come to influence Ireland	Total
1	1	1	6
(S)	(C)	(W)	8

Table L 7**Range and number of implicatures for the metaphor “World is suddener than we fancy it”**

World is suddener than we fancy it	Different from expectation; The unpredictable side of life	Multi-dimensional nature of life or world	the agony and all the barriers that different people may encounter whenever there is difference; when difference turns into clashes	Total
Number of instances	2	1	1	3
Participants	(K); (F)	(I)	(H)	3

Table L 8

Range and number of implicatures for the metaphor “on the tongue on the eyes on the ears in the palms of one's hands”

on the tongue on the eyes on the ears in the palms of one's hands	Variation in the perception of the world; the poet here may be referring to a different way of seeing the world	Destiny or experiences imposed by destiny	Stands for interpretation to interpret meanings in different ways	The traces of life and the progress of life and age	going back to the basics like a baby trying to explore and understand something new	the world is a mosaic of cultures and they all make part of that very whole despite their ehhh their differences all like senses which all make up a whole the body	difficulty in making sense of the world around him ehhh I mean he is::: maybe confused by the sensual experiences	Total
Number of instances	2	1	1	1	1	1	1	7
Participants	(K); (C)	(S)	(F)	(F)	(N)	(W)	(B)	7

Table L 9

Range and number of implicatures for the metaphor “The room was suddenly rich”

The room was suddenly rich	Loneliness, confinement	Current life	Inspirations of nature	Generated meaning	Can stand for the world	the world is rich and the world is made up of paradoxes and variety	a small world of the the poet or the speaker his psyche perhaps	The room might stand for Ireland and richness stands for the cultural heritage of ireland	total
Number of instances	1	1	1	1	1	1	1	1	8
Participants	(S)	(S)	(M)	(I)	(H)	(H)	(B)	(W)	6

Table L 10

Range and number of implicatures for the metaphor “The fire flames with a bubbling sound”

the fire flames with a bubbling sound	Stands for Youth	Fire can be a metaphor for life	A blessing in disguise	Stands for energy	a sense of confusion or primitive understanding. It may reflect an innocent or primitive experience of the world
Number of instances	1	1	1	1	1
Participants	(S)	(H)	(B)	(S)	(C)

(Cont

inued) Range and number of implicatures for the metaphor “The fire flames with a bubbling sound”

Intense feelings; passions emotions	Fire flames stand for black people	Wisdom and knowledge	Bubbling sound stands for our first steps of our life or our understanding of the world	the world seems incomprehensible bubbling and there is a desire to understand it maybe	Total
2	1	1	1	1	10
(S); (F)	(M)	(F)	(F)	(I)	10

Table L 11

Range and number of implicatures for the metaphor “incorrigibly plural”

incorrigibly plural	Varied aspects of experience	Plurality of meaning; the openness of meaning	Relativism and multiplicity in Culture	refers to ehhe . the world as a place of vice as a place of sin as place of crimes and it is not necessarily a very beautiful world ehhe . a place of serenity and tranquility	Total
Number of instances	1	2	1	1	4
Participants	(S)	(F); (I)	(W)	(B)	5

Table L 12

Range and number of implicatures for the metaphor “World is more spiteful and gay than one supposes”

World is more spiteful and gay than one supposes	Old age versus a renewed call for life	world alternates between sorrow and joy and none lasts for ever	World is incomprehensible	ideas about the world are not true are not correct	there is happiness and there is sadness about this difference. Variety can create harmony but at the same time it can lead to clashes	Total
Number of instances	1	1	1	1	1	5
Participants	(S)	(M)	(N)	(N)	(H)	4

Table L 13

Range and number of implicatures for the metaphor “There is more than glass between the snow and huge roses”

there is more than glass between the snow and the huge roses	Time gap between old age and youth	he is thinking of breaking that kind of:: glass between the two worlds Ireland and the world	glass is a reference to the valuable value that difference may have in life no real boundary should exist difference does not necessarily need boundaries	we should not perceive the world as ehhhh something simple or things as something simple because the simplest things might contain very complex things; and we should not be disillusioned by reality which can be explained in different ways	A barrier that hides reality, or gives a faked vision of reality	there is a stronger barrier between snow and roses than a mere glass and and this may apply to the world as a whole
Number of instances	1	1	1	1	1	1
Participants	(S)	(W)	(H)	(B)	(N)	(C)

(Continued) Range and number of implicatures for the metaphor “There is more than glass between the snow and huge roses”

Irrecoverable bright past	World is not stagnant	the speaker’s mental and psychological status which does not fully grasp the meaning of life	Races can co-exist despite apparent barriers	Barriers are really thin and breakable	There is a gap between what we see and what we think	A fragile barrier between time symbolized by snow and happiness symbolized by the roses. Happiness can be stained by the outside world	Total
1	1	1	1	1	1	1	13
(S)	(M)	(I)	(M)	(M)	(M)	(F)	10

Table L 14

Range and number of implicatures for the metaphor “I peel and portion a tangerine and spit the pips and feel the drunkenness of things being various”

I peel and portion a tangerine and spit the pips	Variety in the world	reception of the world which is so abrupt but beautiful at the same time	He is trying to see the world to understand it	world is made up of different classes it is fertility it is life and there is a positive aspect about it there is something positive in the difference in the world and something negative the thing we want to leave out to spit	it could be a concept it could be the world itself so peeling and dividing things in portions ehhe and spitting the pips ehhe may refer to a selection may refer to a preference	Total
Number of instances	1	1	1	1	1	5
Participants	(M)	(F)	(N)	(H)	(B)	5

Table L 15

Range and number of implicatures for the metaphor “soundlessly collateral and incompatible”

soundlessly collateral and incompatible	Incompatibility created by differences in the world, which creates clashes between social strata gender or races	Irish culture versus modernizations and Globalization	the world is not as beautiful as we may think	we have different views of this world of our private worlds	Total
Number of instances	1	1	1	1	4
Participants	(H)	(W)	(B)	(B)	3