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English Language Department**

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## **Sense-Making in Poetry: An Exploratory Study**

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با سمه تعالی



مدیریت تحصیلات تکمیلی

### فرم شماره (۳) صور تجلیسه نهایی دفاع از پایان نامه دوره کارشناسی ارشد

با نام و یاد خداوند متعال، ارزیابی جلسه دفاع از پایان نامه کارشناسی ارشد خانم آناهیتا روشنی با شماره

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**To**  
**My loving family**

Who has been a constant source of support and encouragement during graduate school and life challenges and always loved me.

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## **Abstract**

Poetry is the oldest genre in literature that casts more substantial meaning than the other genres. It briefly conveys thoughts, feelings, theories, philosophies, and universal themes and messages. Understanding poetry is considered a challenge for many English-speaking people and certainly more for EFL learners. This research explores the sense-making process in understanding poetry in an EFL context through the Think-Aloud Strategy (TAS). Fourteen readers (5 male and 9 female) participated in this study. The teacher provided them with four poems and asked them to read the poems out loud besides thinking out loud while making meaning of the line. They were asked to verbalize their thought even if they were irrelevant. Their thoughts were coded, categorized, and analyzed. The extracted codes include Life experience and universal concepts, Culture-related Understanding, Religion-related Understanding, Gender-related Understanding, and Tendency to focus on words rather than general meaning, Understanding vocabulary, and understanding figurative language. In the end, these codes were categorized into three themes Background knowledge, Inadequate reading strategy, and Comprehension problems.

*Keywords:* Sense-making, Understanding Poetry, Think-Aloud Strategy, Thematic Analysis

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## **List of Abbreviations**

**TA**

Thematic analysis

**FL**

Foreign Language

**EFL**

English as a Foreign Language

**ESL**

English as a Second Language

**PET**

Preliminary English Test

**TAS**

Think-Aloud Strategy

# **Chapter 1**

## **Introduction**

## **1.1. Overview**

Chapter one starts with the statement of the problem and continues with the purpose of the study, the significance of the study, and the research questions. The study's limitations and delimitations are discussed, and the key terms are defined in this chapter.

## **1.2. Statement of the Problem**

Poetry is the highest and earliest form of literature or artistic writing. It is one of the oldest forms of literature and the product of human imagination (Sekhar, 2016). The purpose of poetry is to inspire the readers' emotions and imaginations. However, reading poetry may seem tedious, especially when it is difficult to understand its meaning. One of the fascinations of reading poetry is deciphering, or perhaps it is better to say, solving the riddles within it. Being able to search through metaphors allegories and find their meaning will move your mind more and more, and it will act like a fascinating yet meaningful game. Due to this issue, it may be necessary to read a poem correctly several times to understand better different levels of its meanings, i.e., literal, allegorical, mystics, and moral.

There are some significant benefits for students who learn English through poetry. The first advantage is improving their reading, speaking, and listening skills rhythmically and pleasantly. Since poetry contains rhythmic words, learners would learn about phonetics and sounds of phonemes by listening and locating rhyming words. Poetry can also improve students' knowledge of vocabulary. Moreover, poetry improves students' critical thinking. It makes them think beyond the written words and the literal meaning and elaborate on the possible interpretations. Students must be educated and encouraged to grapple with language and understand the denotative and connotative meanings (Bailey, 2009; Kirkgöz, 2008; Deepa & Ilankumaran, 2018).

Above and beyond all considerations, reading and understanding poems is crucial for the students who major in English Language and Literature. Poetry is a complicated form of literature. To understand poetry, one should have a command over the vocabulary, meaning or denotations, and the implied meaning of the words.

### **1.3. Purpose of the Study**

The existing gap inspired this study in the body of research on how Iranian EFL learners make sense of a complicated form of literature, i.e., poetry. This study aims to determine how students move towards understanding poetry and the barriers to understanding poetry.

### **1.4. Significance of the Study**

Understanding and comprehension are vital aspects of language proficiency. Understanding poetry has been examined from different perspectives, and various theories have been given to solve these problems. There are several factors influencing students' comprehension such as vocabulary knowledge, prior knowledge, and complexity of the reading text, environmental influences, anxiety during reading comprehension, interest and motivation, decoding or word recognition speed, and medical problems (Dennis, 2008; Wang & Koda, 2007). To understand how students form their understanding and what almost all the possible barriers are on the way of comprehending poetry, we need to know what happens in the minds of the readers of poetry in the sense-making process. Think-Aloud Strategy is assumed to be an appropriate and significant strategy that provides us with our desired information. This study can give considerable outcomes since it indicates students' mentalities in the process of understanding poetry to find problems and also their mind formation. Moreover, the current study may assist teachers in rounding up their teaching materials and syllabuses. Teachers can design valuable study lessons based on readers' mind mapping illustrations.

### **1.5. Research Questions**

In line with the purpose of the current study, the researcher will explore the sense-making process in the Iranian EFL learner's understanding of poetry. Therefore the following research questions are proposed:

- How do Iranian EFL learners make sense of understanding poetry?
- What are the barriers to sense-making of poetry for Iranian EFL learners?
-

## **1.6. Limitations and Delimitations**

The first limitation of my study is the unequal male-to-female ratio. Five men have responded in comparison to 9 women. The second limitation of my research is the size and the level of the sample; because of the restrictions imposed due to the pandemic disease of Coronavirus, only 14 participants could join the study from the intermediate level. Since poetry is considered a complicated form of literature, this study would have had better results if it had been done on the advanced level students.

This study aims to explore the process of sense-making in understanding poetry. We have a few numbers of readers joined in this study. Their level of proficiency is intermediate, with various ranges of vocabulary in this level that seemed to be a barrier to understanding poetry. Therefore the students were allowed to use a dictionary when faced with a word that they did not know the denotation.

## **1.7. Definition of Key terms**

### ***Sense-making***

“Sense-making” and “sense-making” may be pronounced and written the same and are based on similar constructivist perspectives, but they are not the same. Two main ideas lead this discussion when discussing individuals making sense of their world and environment. The first is “SenseMaking,” as championed by Dervin and Nilan (1986), and the second is “sense-making” by Karl Weick (1995).

Karl Weick, the “father of sense-making,” suggests that the term means simply “the making of sense” (Weick, 1995, p. 4). It is the process of “structuring the unknown” (Waterman, 1990, p. 41) by “placing stimuli into some kind of framework” that enables us “to comprehend, understand, explain, attribute, extrapolate, and predict” (Starbuck & Milliken, 1988, p. 51). Sense-making is the activity that enables us to turn the ongoing complexity of the world into a “situation that is comprehended explicitly in words and that serves as a springboard into action” (Weick et al., 2005, p. 409). Thus, making sense involves - and requires - the expression of the unknown because sometimes, trying to explain the unknown is the only way you can know how much you understand it (Ancona, 2012).

Sense-making is defined by Klein, Moon, and Hoffman (2006) as “a motivated, continuous effort to understand connections (among/between people, places, and events) to anticipate their trajectories and act effectively” (p. 71).

### ***Understanding Poetry***

Poetry is a literary text in metrical form or patterned language. It can also be said as the art of rhythmical composition, written or spoken, designed to produce pleasure through beautiful, elevated, imaginative, or profound thoughts (Irmawati, 2014). Poetry cannot be defined because it encompasses different subject matter, form, and effect aspects. Poetry is filled with meaningful words. The meaning of words in poetry can be interpreted based on the various points of view and readers' ability to solve it. That is why understanding how to analyze poetry is fundamental (Irmawati, 2014).

Understanding poetry can mean considering the literal and virtual meanings in poetry and determining how these two meanings interact and intersect. The readers of poetry should be able to evaluate the subject and form of the poem, as well as its style and context (Taylor, 2021). In sum, to comprehend the poem means to paraphrase the poem in your own words or create a few sentences that sum up the poem's symbolic meaning and find out what the poem is trying to say.



## **Chapter 2**

# **Review of Related Literature**

## **2.1. Overview**

This chapter reviews the related literature on the theoretical and the empirical studies on sense-making, the process of how one structures the unknown towards a plausible understanding. This part considers related literature on language learning skills and varieties of text types, i.e., science, scientific essays, narrative forms, poetry, etc. Moreover, the literature on understanding poetry is reviewed thoroughly. In the end, the gap and the need for the present study are presented.

## **2.2. Theoretical Perspective**

There have been times in our lives when ideas have not made sense to us and when we have not been able to help them make sense to our students. In what follows, theoretical perspectives for sense-making are presented. Sense-making is a term introduced by Karl Weick, and it simply means “the making of sense” (Weick, 1995, p. 4). It is the process of how we structure the unknown by “placing stimuli into some kind of framework to comprehend, understand, explain, attribute, extrapolate, and predict” (Starbuck & Milliken, 1988, p. 51). Sense-making is the activity that enables us to turn the ongoing complexity of the world into a “situation that is comprehended explicitly in words and that serves as a springboard into action” (Weick et al., 2005: p. 409). Behaviors associated with sense-making include making connections to the real world or lived experience, coordinating multiple representations, considering the reasonableness of solutions, and treating the problem as a sensible one to solve” (Chen, 2008, p. 2).

"Sense-Making" is a label for a coherent set of principles and strategies to examine how human beings assemble a sense of their worlds. Since sense-making is crucial to all communiqué situations (intra-personal, interpersonal, mass, cross-cultural, societal, or international), it has large applicability. In the maximum widespread sense, meaning-making (that's the focal point of examine in the Sense-Making approach) is described as a behavior, each internal (i.e., cognitive) and external (i.e., procedural), which permits the man or woman to assemble and design their movement via time-space.

Making sense often involves gathering information, comprehending information, and then using that comprehension to complete a task (Sharma, 2006). It allows leaders to understand better what is going on in their environment, thus facilitating other leadership activities such as vision, communication, and invention (Ancona, 2012). The goal of sense-making focuses more on generating or understanding a claim than challenging it (Berland & Reiser, 2009, p. 193). Sense-making can be considered in varieties of fields and studies. In business, it can mean learning about shifting markets and new culture, politics, and structure of a new venture (Ancona, 2012). It can mean figuring out why a previously successful business model is no longer working. Sense-making often involves moving from the simple to the complex and back again. The move to the complex occurs as new information is collected and new actions are taken. Then, as patterns are identified, and new information is labeled and categorized, the complex becomes simple again. In classrooms, a learner constructs and reconstructs a series of self-explanations that evolve, change, replace one another, or merge into a new self-explanation (Kapon, 2016, p. 2).

A text is understood in part by the reader at a particular place in a specific time. When literature is discussed in the classroom, understanding a text is also determined by engaging in that discourse (Bender-Slack, 2010: 15). Understanding literature is not about making meaning found in the text itself, but rather it is a creative action, a transaction between the text and the reader that produces meaning (Rosenblatt, 1995). Bender-Slack (2010) discusses how gender is intimately connected to literacy. For example, gender is inherent in language structures because it is constructed as two dichotomous categories hierarchically arranged in relation to one another. Gender with which we identify is such a powerful organizing framework that it affects how we act, think, read, and respond to texts (Commeyras, 1999).

Sense-making can be considered in varieties of fields and studies. In business, it may imply gaining knowledge of approximately transferring markets and new culture, politics, and structure of a new venture (Ancona, 2012). It can imply identifying why a formerly successful business model is now not working. Sense-making regularly entails transferring from the simple to the complicated and returning again. The move to the complicated occurs as new statistics are amassed and new actions are taken. Then, as patterns are identified, and new information is categorized and categorized, the complicated turns into simple again.

In classrooms, a learner constructs and reconstructs a series of self-explanations that evolve, change, replace one another, or merge into a new self-explanation (Kapon, 2016, p. 2). Research indicates there are distinct approaches students join and integrate their thoughts throughout sense-making. For instance, students might in all likelihood use analogies, metaphors, or conceptual blends to facilitate connections among their previous knowledge and newly obtained ideas (Brewe, 2011; Clement, 1993; Podolefsky & Finkelstein, 2007).

Odden and Russ (2018) claim Sense-making is an essential part of the process of studying science through building and protecting arguments. They discuss argumentation typically can assist a set of students “construct arguments out of claims and evidence.” Argumentation is how humans make claims, construct explanations, and articulate their ideas, all of that is visible as key to sense-making (Berland & Reiser, 2009).

### **2.3. Empirical Findings**

#### **2.3.1. Sense-making**

Hutchison and Hammer’s exploratory study shows how all students’ discussions are grounded in their everyday experiences and prior knowledge. They also illustrate how the class iteratively tries to connect and reconnect their ideas about density to the presence or absence of air pockets to make sense of physical phenomena. Other studies conducted to investigate sense-making in science courses (for example, physics) used epistemic games (Chen 2008; Kustusch et al., 2014; Tuminaro & Redish, 2007). Students were trying to construct an explanation that bridged a gap. Then they were interviewed to explain their rationale for their decisions.

Calder (2018) found that close reading of the students’ essays indicated they were not learning nearly as much as he had wanted them in the history course. He investigated TAS (Think-Aloud Strategy) to find out the process of Students’ understanding of history. The researchers presented students with documents concerning the Battle of the Little Bighorn; a subject most knew little about. Students were asked to think out loud while making sense of the documents. “With the tape recorder running, subjects read through the documents aloud, verbalizing any thoughts that occurred to them while they attempted to make sense of the historical evidence.

The results showed that underperforming students struggle less with historical thinking than with reading itself. Some of the best meaning-making came from students who were steady B and C performers in the grade book. For them, deep understandings seemed to evaporate when they tried to wrestle their thoughts onto paper. The most significant competencies—reading comprehension and prose writing—were shown by the think-Alouds to be sizable roadblocks to demonstrating historical thinking. This finding led to changes in the course, such as shorter reading assignments and new interventions to assist with writing. Prevost and Lemons (2016) used an innovative written think-aloud to explore what is going on in students' heads when they confront the most common form of assessment in college biology classrooms: multiple-choice problems about biology concepts.

In a series of studies with teachers, Marzano (2010) determined that summarizing strategies have a significant average effect on students' sense-making of academic content. The summarization process entails relating the smaller thoughts in textual content to construct and articulate standard knowledge of the textual content (Marzano, 2010; McCardle et al., 2008). Summarizing has been shown to have useful outcomes on understanding the texts. When students are instructed in summarization, they learn how to become aware of the primary ideas in textual content and pass over extraneous information. They additionally learn how to generalize, consist of ideas associated with the main idea, and take away redundancy. In addition, students are much more likely to keep in mind the information and make meaning of the entire passage (McCardle et al., 2008).

### **2.3.2. Understanding Poetry**

To understand poetry, you must unpack it—examine each element on its own to discover what a poem means. Poetry analysis examines the independent aspects of a poem to understand the literary work in its entirety. Analyzing poems line by line allows the readers to break poems down to study their structure, form, language, metrical pattern, and theme. It suggested reading the poem and examining the relationship between the poetry and title. Then read it aloud and listen to how the words and syllables shape the rhythm. Scan the poem, break down the structures, and look at the details of this structure. Finally, go through the verse again. Beginning with the first line, paraphrase each line (MasterClass, 2021).

Background knowledge Provides readers with the information they need to make their texts more understandable. Prior knowledge is more important in reading a second language, and it helps the learners to understand and make sense of the passage (Ghaderinezhad, 2013). This is because the knowledge and proficiency in a second language during reading will interact with each other. Therefore, those with prior knowledge can more easily overcome comprehension problems due to limitations in language skills (Chia, 2008). Background knowledge helps students to guess or understand what the poem means. If students have background knowledge, they can figure out the poem's meaning and the poet.

Lazar (1993) sees and examines how the students make sense of a poem to anticipate students' problems in understanding poetry. He stated that since poetry sometimes departs from linguistic norms, it may cause difficulty in the students' sense-making path. Another test students often have with poetry is understanding the multiple ambiguities of metaphorical language - and many poems are rich in metaphors or other figurative uses of language.

Different methods and strategies have been studied in understanding poetry: Ramadhanti and Yanda (2018) had research on understanding poetry through the cooperative learning model. They described a learning process of the inner and physical structure of poetry understanding through Student Team Achievement and Division (STAD) and Cooperative Integrated Reading and Composition (CIRC) cooperative learning models. Sixty-three samples were involved in their experimental group, and they were randomly selected and designed in two experimental groups. Experimental group I, with a total of 33 subjects, was treated with the STAD model, whiles experimental group II, with a total of 30 subjects, was treated with the CIRC model. Two experimental groups should complete a literary reading interest questionnaire in that research. After the treatment, a poetry understanding test was given to the subjects in the two groups. The results of data analysis showed no significant differences in the application of cooperative learning models in poetry understanding. Both students with high and low literary reading interest found the learning models helpful in improving their performance in understanding poetry's inner and physical structure. Students with common literary

reading interests were motivated in the learning process as a result of the teamwork in completing the poetry understanding tasks.

Hamiddin (2010) had research on using two-stay two stray strategies for improving students' comprehension of poetry. That study contains 23 students of the sixth semester of the English department of FKIP at the Islamic University of Malang. They used a collaborative action research design, consisting of four main steps: planning, implementing, observing, and reflecting. That study aimed to apply a strategy to solve the problems in a poetry class, significantly improving students' comprehension of poems. The research finding showed that the two-stay two stray strategy help students to improve their poetry comprehension.

Sebastian (2020) had investigated using songs as a springboard to teaching poetry and narratives towards improved comprehension. The study aimed to improve and regain grade 8 students' interest. 108 Grade 8 students participated in that study, and he divided them into experimental and control groups with equal numbers and characteristics. The experimental group exposure to songs as a springboard to literature lessons for seven weeks. The results showed that the intervention material effectively improves learner performance in English 8, specifically, in their understanding of primary figurative language and literature. The researcher recommended that teachers, curriculum planners, and school heads consider motivation an essential aspect of teaching and learning.

Stormont (2018) had research on identifying and clarifying instructional techniques that improve comprehension and interpretation of poetry for students in Advanced Placement (AP) English Literature & Composition. She described four instructional techniques that have been shown to enhance the interpretation skills of high school students. Start with engagement: high school students are typically disengaged with poetry and, because of that, need to build attention and interest before delving into specialized vocabulary (Abrahamson, 2002; Bowmer & Curwood, 2016; Eva-Wood 2004). Educators' experiences and research indicated that when English teachers introduce poetry analysis, they should avoid starting with technical information, like poetry terminology (Haaland, 2017; Jago, 2002; Lockward, 1994; Steineke, 2002). She said that there are two effective techniques for engaging high school students with poetry, helping students discover relevancy and personal connections to poems.

Encouraging students to develop relevant, personal connections to poems can be difficult. Generation Z students are not in common with a Metaphysical poet from the 17th century. Bowmer and Curwood (2016), Haugh et al. (2002), and Porcaro (2003) suggest creating relevance through pop culture. Bowmer and Curwood (2016) suggested: "From Keats to Kanye: Romantic Poetry and Popular Culture in the Secondary English Classroom." Students constructed a remix of a Romantic poem with a contemporary song, for example, Holy Thursday by William Blake and Same Love by Macklemore and Ryan Lewis.

Although the poems create, a consistent and high-level ability was undoubtedly questionable Still, students reported significantly higher levels of engagement because they saw how the poetry of ideas and words they associated with the current field. Haugh et al. (2002) and Porcaro (2003), with lyrics at the beginning of the unit, students will bring similar success and connect and charm. Also, there are other ways to develop personal relationships that do not rely on pop culture and music; for instance, Eva-Wood (2004) used "think-and-feel aloud." According to the think-aloud process delineated within the section Understanding the capstone, that ultimately creates higher levels of interaction and creates a lot of profound and correct interpretations of the verse forms. Another approach is to make a journal of reader response (Bowmer & Curwood, 2016; Haugh et al., 2002) that "collects" students' associations with poetry. However, an easy question centered on personal answers, in the variety of the Rosenblatt reader (Lockward, 1994; Steineke, 2002) "What did you're thinking that regarding once being attentive to this poem?" permit student choice.: permitting students to decide on a poem that may be understood to allow optimum improvement, since this technique to extend student involvement can rely upon (Abrahamson, 2002; Jago, 2002; Lockward, 1994; Steineke, 2002). As with most techniques, there are several factors such as appropriate age, maturity, level of study, previous instructions, and more that teachers should consider when determining a student's level of choice. For students who are younger or less confident in their poetry skills, teachers can begin the selection process by presenting a limited selection of poems (for example, ten to twenty in total) and allowing students to choose

the verses they like among the anthologists. React and study (Abrahamson, 2002; Lacord, 1994; Steinke, 2002).

Carol Jago's article "From Part II: When Students Choose Poetry" (2002) offers an excellent descriptive approach to allowing student choice in the study of poetry. Initially, she gave students a free task: find a poem in the library that they wanted to share with the class. Organically, questions were raised about the criteria, so the class collaborated on parameters appropriate to the poem. Jago (2002) found that the overwhelming way, students are attracted to Alice Walker. He took the cue and turned Walker's poem into the center of his poetry unit, which delighted his students.

Encourage sensitivity to sensory imagery: Because poetry seeks to convey an experience, it mainly stimulates the senses. Thus, encouraging sensitivity to the sensory image is naturally associated with producing deeper poetry analysis (Abrahamson, 2002; Eva-Wood, 2008; Haugh et al., 2002; Jones, 2004; Knapp, 2002; Lockward, 1994). Understanding and responding to images allows readers to experience more "visceral experience" with poetry at the cognitive level. This experience activates more neural pathways in the brain, which "increase readers' observation skills" (Eva-Wood, 2008, p. 573). Haugh et al. (2002) used image-based poetry to extract stronger interpretations from their students. Jones (2004) succeeded by using the annotation method, which included restricting images and analyzing patterns between them, while he asked his students to "read like a tourist."

Practice writing poetry: Perhaps the most common approach noted within the literature is that the students themselves recite poetry with greater intense analysis when reading (Bowmer & Curwood, 2016; Gorlewski & Fogle, 2012; Haugh et al., 2002; Jones, 2004; Lardner, 1990; Linaberger, 2005; Steineke, 2002). There are extremes when guiding students to write down poetry, like poetry teaching approaches. The first approach includes a "Mad Lib" technique in which instructors eliminate some phrases from an entire shape and students input their own words, and the second one is "writing approximately every approach." None of these extremes turned into an excellent alternative primarily based totally on studies and teachers' classrooms. Educators and researchers additionally referred to that the guidelines supplied flexibility in

content material or shape turned into appropriate. Some without problems structure students by developing imitations or poems to write down better imagery poems than Ezra Pound (Bowmer & Curwood, 2016; Gorlewski & Fogle, 2012; Haugh et al., 2002; Jones, 2004). By writing the poem itself, students organically find out the equipment that poets use concept, image, symbol, meter, and greater to result in a deeper understanding, comprehension, and interpretation of elusive form. To find out what happens in the mind of the readers while understanding poems, a Think-aloud strategy is used. Poetry strengthens students' reading abilities by understanding its meaning. In the next stage, their speaking skills are improved by presenting their ideas to other students about the poem's meaning, moral value, or complex thoughts (Raisa & Rufinus, 2017).

Students have problems with understanding the poems. They read through the lines and stanzas, but they cannot find a meaningful relationship between the words and realize the poem's overall meaning; they just read it without comprehending the meaning. The students know the denotation meaning of the words, but they do not find out their connotation meanings, and it is assumed that it is where the problem starts (Kızılcık & Salli-Çopur, 2017).

Some elements are included in the poem, such as rhyme, rhythm, stanza, tone, and theme, but figurative language is the most important (Raisa & Rufinus, 2017). According to Perrine (1977), figurative language is broadly defined as any way of saying something other than the ordinary way. It is more narrowly definable as a way of saying one thing and meaning another (p. 116). The purpose of figurative language is to get readers' attention and present ideas and imagination more fun. Figurative language not only decorates poems and endows them with aesthetic value, but they also convey connotative meanings and produce specific special effects, which enrich the texts and make their definitions more precise and concrete (Ogunsiji, 2000, p.56). There are many kinds of figurative language. Giroux & Williston (1974) classify the most common figurative language into nine. Symbol, simile, personification, metaphor, hyperbole, litotes, and metonymy. Alfianri (2018) found many problems in students' ability to understand figurative language.

Grisoni and Collins (2012) investigated sense-making through poem houses. Poem houses are three-dimensional artifacts that combine visual interpretation with poetic text and hold special

significance for the maker. They claim poetry and art into a dynamic combination, through making poem houses, opens routes into learning by challenging understandings. Visual interpretations with poetic text reveal hidden potential and add meaning. It is a helpful process in adding meaning to previously constructed meaning.

#### **2.4. Statement of the Gap**

Sense-making has become a topic of increasing interest, especially in science education. Numerous studies investigated the features of sense-making that focused on Science courses (Chen, 2008; Kustusch et al., 2014; Tuminaro & Redish, 2007). It also has been studied as an argumentation practice (Ford, 2012) in which students construct explanations and try to fill the gaps and make sense.

Many studies have empirically documented the students' sense-making through observation, examination, and interviews (Danielak et al., 2014; Gupta & Elby, 2011; Hutchison & Hammer, 2010; Kapon, 2016). They have provided a list of factors in this process by building argumentation-based sense-making literature. Some scholars like Berland & Reiser (2009) chose to interview students in pairs to encourage dialogue and critiques between the students. To find out students' sense-making of the literary text, spoken or written think-aloud is used to explore what is going on in students' heads in college biology classrooms (Prevost & Lemons, 2016).

On the other hand, reading poetry may seem tedious, especially when it is difficult to understand its meaning. One of the fascinations of reading poetry is deciphering, or perhaps it is better to say, solving the riddles within it. Many researchers have tried to find resolutions for students to understand the poems better. They have used written tasks (Bowmer & Curwood, 2016; Gorlewski & Fogle, 2012; Haugh et al., 2002; Jones, 2004), visual aids (Grisoni & Collins, 2012), summarization (Marzano, 2010; McCardle et al., 2008) and providing explanations regarding the figurative languages (Alfianri, 2018).

Although interviewing, questioning, and argumentation are the techniques used by many researchers to find out students' sense-making, it seems that these strategies might only be beneficial for science courses that deal with logic. Some studies in this area involve relating the

smaller ideas in a text to build and articulate a general understanding of the text through summarization (Marzano, 2010; McCardle et al., 2008). Understanding Literature and literary texts need an in-depth investigation. Poetry as the product of human imagination is pleasing for many readers to read through, yet complicated and challenging to understand. This problem is more in the case of EFL Readers and Learners. To find how EFL students move towards understanding poetry, we need to see how they make sense of the words, lines, and poems. Think-Aloud Strategy (TAS) provides an opportunity to find out what is going on in the head of students while making sense of different texts. This work draws on TAS, trying to find out Iranian EFL learners' sense-making process. This strategy is considered to reveal students' understanding of poetry.

# **Chapter 3**

## **Methodology**

### **3.1. Overview**

This chapter elaborates on the methodology of the current study. The explanation includes the research design, participants and sampling, instrument and material, methods for data collection, and data analysis.

### **3.2. Research Design**

A qualitative research method was used to explore sense-making in Iranian EFL learners' understanding of poetry. The research method was designed in a manner that helps to reveal the process of students' making sense or mind formation. Through TAS, students' thoughts are recorded while thinking out loud. Their thoughts are transcribed and thematically analyzed.

#### **3.2.1. Participants**

Through non-statistical sampling, a group of EFL graduate students in English Language Teaching and Translation Studies was selected to participate in this investigation. Graduate students in English Literature were excluded from this study due to their familiarity with the poems. Therefore out of 14, fourteen students were selected based on their pertinent characteristics. The participants included nine female and five male students aged 24 to 27. All of the participants were native Persian speakers with intermediate English language skills. They were instructed to choose a silent place at a convenient time, read the poems (see the poetry in Appendix A) one by one, and think aloud while reading, grappling the meaning of the words and making sense of the whole plot poem. The researcher explained to them how they ought to record their voice while reading the poems and making sense of the lines. The researcher sent the poems by email when the participants agreed to participate. The participants' recorded voice was collected and analyzed by the researcher.

#### **3.2.2 Materials**

The researcher provided four poems for the participants to read through. To challenge students understanding of the poems, the researcher chose a variety of poems, one with vivid images and similes, "*There is No Frigate like a Book*" by Emily Dickinson,

“*Metaphors*” by Sylvia Plath, “*Fire and Ice*” by Robert Frost, and “*In the Inner City*” by Lucille Clifton.

These poems were selected from Perrin’s Literature, Poetry. This book is a source of study in the Simple Poetry course for sophomore students majoring in literature at the Shahrood University of Technology. Thus it is a good choice for graduate students of English since they are fluent in English. “There is no Frigate like a Book” is a brief poem by Emily Dickinson. The poem’s speaker celebrates the power of literature, as no splendid ship has the power a book does to carry people to another world. This poem uses many vivid images and challenges students’ visual imagery. Through this poem, the researcher would be able to find out the participants’ connection between what they read and understand.

“*Fire and Ice*” is a symbolic poem yet simple that allows multiple interpretations. This shows how students draw meaning out of the poem and construe it. This poem is about the earth’s destruction and the ending. The poet expresses how the world will end. Some people believe that the world will be destroyed by fire, while others argue that it will be frozen. The speaker is also hesitant and artistically brings ice and fire to symbolize the emotions of desire and hatred, for both would destroy everything around us.

“*Metaphor*” is a riddle through analogies. Sylvia Plath is indirectly comparing her speaker’s pregnant state to different objects. This poem narrates a gender-related experience. The last one, “*In the Inner city*,” is written by a black American poet and deals with the socio-economic and racial issues in the poet’s society. The participants would probably need some contextual explanations to understand the poem better. Thus the researcher aims to see how the participants make sense of unfamiliar yet universal issues.

### **3.3. Data Collection**

Thinking aloud is possibly the most widely used technique for measuring processes (Blummer & Kenton, 2014). The advantage of this method is that it delivers qualitative data and can be applied to as few as one subject. Think-aloud can also be used to get an impression of problem states.

They asked students to talk about their thought processes after they created familiar problems for historians. Memories of witnesses can be false; recollection is always imperfect. A natural human desire to narrate one's life is tidier, more linear, and more deliberate and purposeful than it was (Calder, 2018: p. 114). However, think-aloud gives us data gathered in real-time as students struggle to formulate problem-solving strategies, employ skills, and develop insights (Pohan, 2016). It helps students monitor their thinking as they read and improves their comprehension. It also teaches students to re-read a sentence, read ahead to clarify and look for context clues to make sense of what they read.

In collecting students' verbal reports, this technique allows for a retrospective approach. It slows down the reading process and will enable students to monitor their understanding of a text. TAS opens a window to people's active construction of meaning and is a valuable strategy. The participants receive the poems one by one. Through TAS, they read the poems and think out loud whatever comes to their mind when they make sense of the poem and utter their thoughts in both Persian and English language. The think-aloud session for each student lasts anywhere from 15 to 25 minutes.

With the tape recorder running, subjects read through the poems aloud, verbalizing any thoughts that occurred to them. The subjects were instructed fully that they should not fall silent and think aloud and elaborate on their ideas as they attempt to make sense of the poetry lines. The researcher asked them to read the received poem in one sitting and send their recorded voice to the researcher then they were sent another poem. In the end, the tape recordings were collected and transcribed for analysis (see Appendix B).

### **3.4. Data Analysis**

The researcher looked over the codes, identified patterns, and developed themes. According to the thinking it exemplified, the analysis used to code each discrete verbalization in the transcript. The whole sense-making process unveiled valuable insights. The learners' experiences of the past, present, and future were mapped. Various phrases corresponded to different codes. Each code describes the idea or feeling expressed in that part of the text. As well as highlighting all the phrases and sentences that match these codes, we kept adding new codes as we went through the text. In the next step, the

repeated patterns were put together into meaningful themes. In other words, Initial codes were identified and organized into thematic categories.

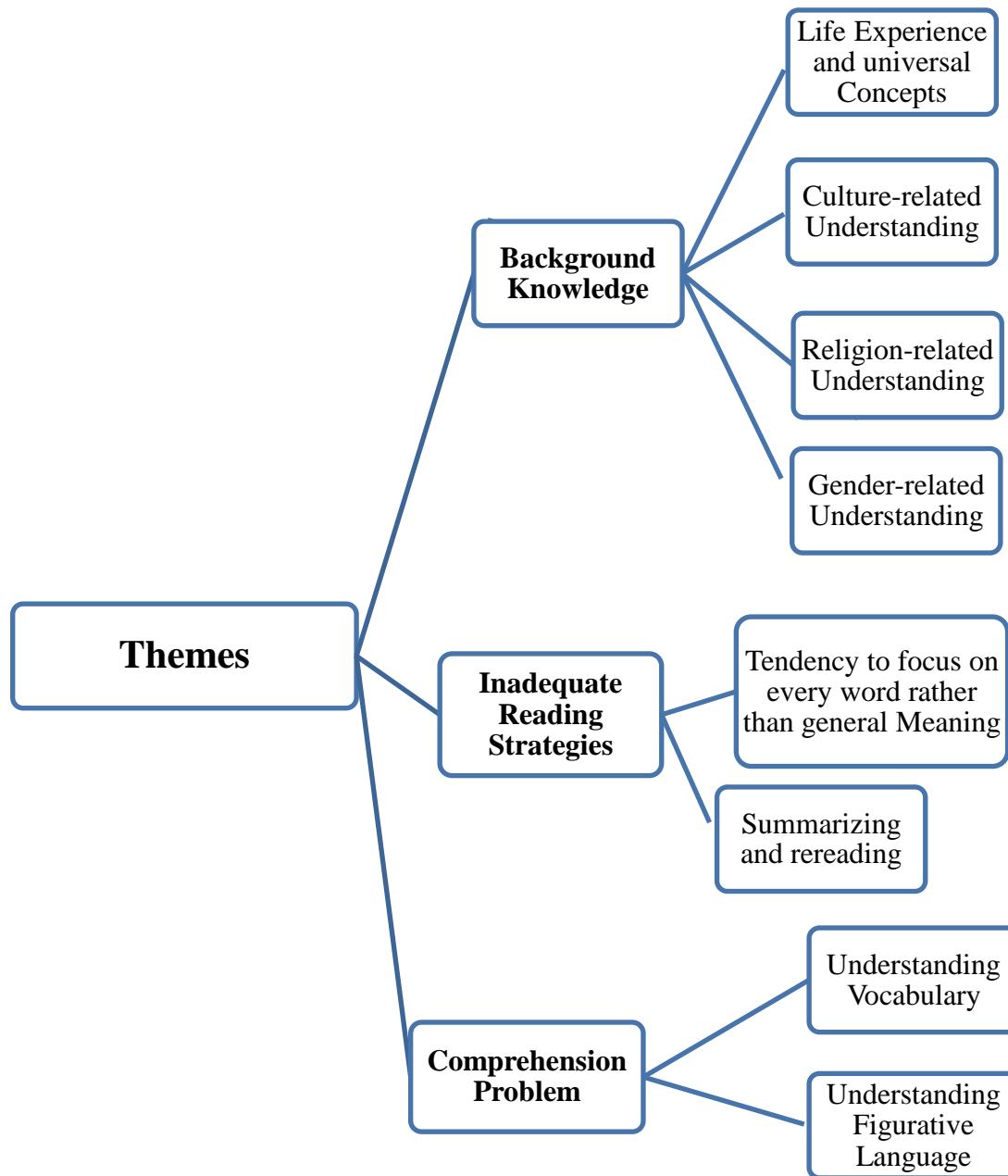
### **3.4.1. Coding Qualitative Data**

The first step is familiarization, to get to know the data, which is the first step in thematic analysis (Braun and Clarke, 2006). It is essential to get a thorough overview of all the collected data before analyzing individual items. In this study, the transcribed audio of the students was collected through thinking out loud strategy while making sense of the poetry lines goes to the second step, i.e., Coding. Coding means highlighting sections of the texts, usually phrases sentences, and coming up with shorthand labels or “codes” to describe their content. Most types of qualitative data analysis share the same five steps:

- Prepare and organize the data, which means transcribing the recorded audios.
- Review and explore the data, which is to examine the data for patterns or repeated ideas that emerge.
- Develop a data coding system that is to establishes a set of codes that can be applied to categorize the data.
- Assign codes to the data.
- Identify recurring themes. Link codes together into cohesive, overarching themes.

### **3.4.2. Turning Codes into Themes**

The whole sense-making process unveiled valuable insights. The learners' verbalization of their thoughts while making sense was mapped. Verbalized thoughts and phrases corresponded to different codes. Each code describes the idea or feeling expressed in that part of the text. As well as highlighting all the phrases and sentences that match these codes, we kept adding new codes as we went through the text. When readers engage in the reading and understanding poems, they go through several stages of interpretation which are categorized and listed below. In Figure 1, the process of turning codes into themes is illustrated.



**Figure 1**

*Code Categorization and Extracting Themes*

### **3.7. Ethical Issues**

The researcher wholly notified the participants about the nature of the inquiry before gaining their consent to attend this research. The researcher assured the students that participating in the research is optional not to place undue pressure on the learners to participate in the research. They were also offered opportunities to put forward their questions about any aspect of the research prior to their participation. The participants' right to withdraw and anonymity were the most critical ethical issues considered in the current research. Finally, participants were ensured that their anonymity was protected. In order to protect their anonymity, the participants were also assured that their comments would not be traced to their identity.



# **Chapter 4**

## **Results**

## 4.1. Overview

In this chapter, the results related to the research questions are presented. The research questions are:

- How do Iranian EFL learners make sense in understanding poetry?
- What are the barriers in the path of making sense toward understanding poetry by Iranian EFL learners?

## 4.2. Background Knowledge

A significant amount of data, or the recorded thoughts, is based on the participants' own life experiences and upbringing. The participants try to make sense of the words and the poems in general by making a connection between their background knowledge from different perspectives: their life experience, culture, religion, and gender.

### 4.2.1. Life Experience and universal Concepts

The life experience and the knowledge that the readers bring to a text play a significant role in their interpretation of the text. The first stage of interpretation, which is found in the study of their thinking out loud, is recognition and recall. In the first step, readers extend and generalize their experience to the text's words, ideas, structure, and purpose. They think out what the author means. Then they try to connect their own life experience to that of the literary text.

*S1: Because we had to bake bread during our quarantine, we saw these things up close that the longer the bread dough remains, the more it swells.*

The idea of gradual swelling of the dough is the reader's recent experience which assists the reader in interpretation of swelling in pregnancy in the poem '*Metaphor*'.

*S11: I remember watching teaser advertising books to read in my childhood. I saw people riding books and flying around. It means that the book can take us into dreamlands...*

Students use an analogy to build an explanation. The above illustration, provided by S11, is on the poem 'There is No Frigate like a Book. This poem is full of explicit images, and it describes how reading literature transports people to glorious new places in their minds and hearts. The student connects the previously seen images and the image created in this line. The image of

people riding books provides the literal meaning of the books as the means of transportation, which is linked to what is written by the poet.

*S5: Well, here, when I read this sentence, I remembered those places in the uptown of Tehran. When I would go out late at night, I remember those scenes that are the same silent nights and straight houses like the dead and tall houses and the life in the city as it is now. It comes to my mind that he is describing an uptown lifestyle.*

The universal concepts are pretty familiar to the readers, like different social classes. High-class and low-class people in the society and their lifestyles are known to several cultures. In the interpretation of the poem '*In the Inner-city*,' the S5 moves from the familiar concept to understanding the text. The readers recognize meaning based on some universal social-cultural events. This short poem contrasts perspectives of the places where two different societal groups live. The whites' houses are lifeless places that have no particular appeal.

*S4: The implication that I deduce from this poem is that perhaps like all big cities in most parts of the world, including Iran, the rich people's houses are much larger; the family is much smaller. Impoverished people living in small homes with a large population in slums are happy. Rich people's houses are ghost-haunted, while the poor are so glad.*

The poet prefers to stay where she is, downtown, referred to as "no place," and be happy. Thus the same connection can be seen in the record above.

#### **4.3.1.2. Culture-related Understanding**

In the process of understanding poems, readers explore the cultural context. They try to analyze the structure and investigate the social issues and concepts. Sometimes, the readers compare the text to other familiar texts they have already read. The following example is one of the reader's statements on the understanding of the poem '*There is no frigate like a book*' while trying to make sense of the overall meaning of the poem:

*S6: We had almost the exact text at school. I remember we were told that we could travel everywhere by reading a book. Reading a book like *Shahnameh* takes us to that time, and we can be with Rostam and Sohrab with our imaginations and mental illustrations.*

This shows how readers connect their cultural knowledge and understanding of the poems. There is no horse as swift as a page of lively poetry. Even the poorest people can travel this way. They can live at the time of great heroes and warriors.

#### **4.3.1.3. Religion-related Understanding**

The participants tried to understand the lines and the overall meaning by correspondence to their religious background. They recognize religious themes and references in the poems and try to make sense. The following examples show how religion-related understanding helps the readers to make meaning.

*S5: I think the meaning of this poem is about the end of the world because it talks about fire and the destruction of the world.*

*S7: This poem (fire and ice) is all about the resurrection and the hereafter and the end of the world, and the poet believes that the world should be filled with fire and prefers fire to ice. However, in our religion, I think the world will end with a severe earthquake and the destruction of the whole earth.*

*S9: He is talking about the resurrection and the end of the world, and this poem reminded me of the Qur'an class where the teachers described the resurrection.*

In the poem “Fire and Ice,” the speaker weighs up two different scenarios for the end of the world. Some people think the world will end in fire, whereas others believe the ice is more likely. This concept is what the students find familiar in relation to their religion. They quickly connect what they have already known about the end of the world. Sometimes, the sense-making process seems to go further and beyond the actual meaning.

#### **4.3.1.4. Gender-related Understanding**

The investigation of the readers’ saying reveals that the students’ gender helps them understand the poems’ meaning. In our research, we had 9 female and 5 male participants. The following examples are the sentences that showed how all female participants grasped the overall meaning of the riddle that was a familiar feminine experience. The following excerpts are the female rehears thinking out loud while making sense of the poem “Metaphor” by Silvia Plath. “Metaphor” is a metaphoric poem written by Sylvia Plath. This poem has some related feminine

interpretations. The poet talks about the difficulties and the burden of pregnancy and her own experience. Male participants have differently interpreted this poem. None of the five male participants extracts the general meaning and image. The following lines represent how they made meaning of the poem.

*S13: There is a riddle with 9 words, and I think I could guess what. The poet gives us a series of clues to understand the riddle. Who is the poet? Maybe a woman. The poet says I am an elephant. I think the elephant is a metaphor for pregnancy in literature. I am pregnant. As you know, pregnancy is pregnancy, and it has 9 words and 9 months in total. I understood this from this poem.*

*S7: This poem was about a riddle with 9 parts or words. Something trapped inside something else ... that grows bigger every time, like dough. I cannot say precisely what it means, but I think it talks about a pregnancy that takes 9 months. The fetus or unborn baby grows in 9 months of confinement in the mother's womb.*

*S8: It seems that the poet is describing herself over a period of time, and this description explains what happens over a period of 9 months. This line reminds me of how a woman becomes a fat person in nine months. I think it depicts pregnancy and given the words in this poem.*

*S10: Let's put all these together and bring those 9 parts together. We understand that he is talking about women's pregnancies that last for 9 months, and in recent months he has had the same feeling that they are very heavy.*

*S14: The poet gives us a series of clues to understand the riddle. For example, she says I am an elephant; the elephant I think is a metaphor for pregnancy in literature. I am still not sure. Furthermore, she says I am a cow that eats a calf. She is pregnant, I doubted from here a little, and when she said I was a watermelon between two ivies, I felt like she describes pregnancy.*

*S2: The poem wanted to tell us a secret that I, unfortunately, did not understand so much that it was as twisty as ivy. It had 9 syllables and 9 empty places in the crossword puzzle. It is like an elephant, like bread with much other fat and huge images. Whatever it is, it has a huge physique. Maybe it is the magic lamp Genie. I do not know!*

*S3: To sum up in a few sentences, he talked about something big, round, and huge. Maybe it's edible because he only described it with food. Perhaps it's a creature I do not know. It could be an animal because it pointed to a cow, but this poem was generally difficult.*

### **4.3.2. Inadequate Reading Strategies**

#### **4.3.2.1. *Tendency to focus on every word rather than general Meaning***

Students tend to focus more on the meaning of each word alone instead of following a natural process of meaning extraction from the whole line or poem.

*S3: an elephant, a ponderous house. An elephant and a big house? What does it mean? I do not understand.*

*S13: Nor any Coursers like a Page of prancing Poetry. Of prancing poetry, what does it mean here?*

The above examples S3 does not relate the earlier lines with the image of an elephant or the image of a big house. In another example, you can see how S13 could not make a meaningful relationship between the words of Coursers, prancing, poem, and pages of the book to generate the idea of how rhythmic lines of a poem written in a book is compared to a prancing horse.

*S7: This poem is all about the resurrection and the hereafter and the end of the world, and the poet believes that the world should be filled with fire and prefers fire to ice. However, in our religion, I think the world will end with a severe earthquake and the destruction of the whole earth.*

This example shows how students interpret the lines separately and do not generate overall interpretations. This is an interpretation of the poem “Fire and Ice.” The poet, in this poem, represents fire and ice symbolically for desire and hatred in mankind. The poet mentions the words of desire and hatred, yet S7 cannot make a connection between the objects and the concepts. The poet describes his view on the world's end by two excessive emotions of desire and hatred.

#### **4.3.2.2. Summarizing and re-reading**

The summarization process involves relating the smaller ideas in a text to build and articulate a general understanding of the text. Some of the readers in this study tried to have post readings (re-reading) and summarization of the whole poem to better understand the poem's meaning. The recorded voices show that they make sense of the details when summarizing the poem or re-reading it.

*S11. I re-read the poem from the beginning. Since the poet says it is 9 stages, I feel that it refers to pregnancy, I will not repeat it, and her poem was challenging.*

*S7. If I want to summarize the concept here, maybe he refers to the book's power, which has the power to take us here and there with all kinds of stories, writing styles, and knowledge.*

They learn to identify the main ideas in the poems and leave out extraneous details. They also learn to generalize, include ideas related to the main idea, and eliminate redundancy.

#### **4.3.3. Comprehension Problem**

##### **4.3.3.1 Understanding Vocabulary**

Here are some examples of sentences that students said when faced with challenging words:

*S6: Nor any Coursers like a Page of prancing Poetry. Is prancing the same in meaning as prank or sense of humor? Does prancing mean to mock? What is prancing? I reread this poem, but I did not understand much of it, and I do not understand what it says.*

Students usually lookup up the Persian equivalents of the words. The word prancing is translated as humor (*Shookhi*) in google translate. The first step students take in finding the meaning of the words is to look up the dictionary and find out the Persian equivalents of the vocabularies. This more likely provides them with inadequate or improper denotation, leading to some comprehension problems.

##### **4.3.3.2. Understanding Figurative Language**

The analysis of students thought shows that how students understand figurative language:

*S3: I do not know what tendrils stand here for a watermelon floating between two tendrils. Let me check the meaning. Flowers of ivy! Why did the poet abruptly move from something big like an elephant to watermelon? What is the relationship between these images?*

“Metaphor” is a metaphoric poem written by Sylvia Plath. This poem has some related feminine interpretations. The poet talks about the difficulties and the burden of pregnancy and her own experience. Male participants have differently interpreted this poem. None of the five male participants extracts the general meaning and image. The following lines represent how they made meaning of the poem.

Watermelon and elephant are images used by the poet to compare her physique and shape. They are metaphors that stand for a pregnant lady. Delicate women's legs are compared to tendrils, and watermelon stands for the big belly.

*S9: I have eaten a bag of green apples; I do not know the meaning behind this sentence. It is a cow that has eaten a bag of apples.*

In Metaphor, Sylvia Plath has used many images to show and represent a pregnant woman's physique and feelings. Many poetry readers cannot recognize simile, metaphor, personification, symbols, and other figures of speech. In the modern age, reality prevents poetry readers from visualizing the images and trying to recognize the imageries in the poetry lines.

#### **4.4. Irrelevant Comments**

The recorded voices included many irrelevant comments to the sense-making of the poems. These comments come primarily due to the readers' internal and external distractions. These distractions included the words related to their study space, warm or cold temperatures, personal problems, and worries that made them uncomfortable and unable to concentrate. These comments are excluded in this study because they are relevant to the meaning-making or sense-making of poetry.

## **Chapter 5**

### **Discussion and Conclusion**

## **5.1 Overview**

The final chapter summarizes the study's findings regarding sense-making in understanding poetry. This chapter discusses how the current study either supports or declines the findings of previous studies in the field. It presents pedagogical implications and recommendations for further studies, and in the end, the study is concluded.

## **5.2. Discussion**

In the procedure of sense-making, readers structure the unknown with the aid of using setting stimuli into a few sort of framework to comprehend, understand, explain, attribute, extrapolate, and predict. It often involves moving from the simple to the complex and back again. Several research has stated effective results of background knowledge and cultural familiarity on reading comprehension (Alptekin, 2006; Steffensen et al., 1979) and vocabulary learning (Pulido, 2003/2004). The results and the findings of the current study also revealed that certain words in authentic texts with more culture, religion, and gender-related familiarity help readers achieve better comprehension.

More relevant to our study, they demonstrated that when students are familiar with cultural norms, they better interpret the text than when they are not. Further, in unfamiliar cultural norms, students tend to refer to their cultural properties, which results in poor interpretations of the text. Life experiences and universal concepts listed under the theme of Background knowledge are vital factors in understanding the poetry lines. This result has been widely discussed in other research and studies done by many scholars (Ghaderinezhad, 2013; Fisher & Frey, 2009; Kamil et al., 2008) but rarely considered in practice. The result of the current study is in line with the studies' use of background knowledge in students' understanding of the poem. Background knowledge helps students to guess or understand what the poem means. Students make a relationship between their prior knowledge and the information provided in the text. It enables them to figure out the poem's meaning and the poet.

Life experience is a theme extracted from the readers' thoughts in this study. In line with some results obtained from the studies by Abrahamson (2002), Bowmer and

Curwood (2016), and Eva-Wood (2004), helping students discover relevancy and personal connections to poems improves their understanding of the poems. Similarly, Porcaro (2003) suggests that creating relevance through pop culture can benefit students' understanding, which is in line with the current study's findings.

Gender plays a decisive and irrefutable role in the readers' mind formation. In the current study, students respond to texts differently according to their gender, which seems to be in line with the studies done by some scholars who argue that gender is a powerful organizing framework that affects how we act, think, read, and respond to texts (Bender-Slack, 2010; Commeyras, 1999). We show how gender is intimately connected to literacy. For example, gender is inherent in language structures because it is constructed as two dichotomous categories hierarchically arranged in relation to one another.

In poetry reading comprehension, lack of information on poetic devices is indicated in the close reading of the readers' thoughts. To understand poetry, you must unpack it and examine each element on its own to discover what a poem means. Analyzing poems line by line allows the readers to break poems down to study their structure, form, language, metrical pattern, and theme. The students' lack of familiarity with poetic devices is a barrier to understanding the poem. Read it aloud and listen to how the words and syllables shape the rhythm. Scan the poem, break down the structures, and look at the details of this structure. Finally, go through the poem again. Beginning with the first line, paraphrase each line (MasterClass, 2021).

Some elements are included in the poem, such as rhyme, rhythm, stanza, tone, and theme, but figurative language is the most important. Figurative language is broadly seen to be a problematic point in understanding poems. It is more narrowly definable to say one thing and mean another. Symbol, simile, personification, metaphor, hyperbole, litotes, and metonymy. Close reading and thematic analysis of the students' thought reveals their challenge while making meaning of the line, which attest to the previous research done by Raisa and Rufinus (2017), Perrine (1977), Ogunsiji (2000), and Alfianri (2018). They similarly found many problems in students' ability to understand figurative language.

The current study is in line with the research done by Lazar (1993). He examined the student's problems in understanding poetry and found that since poetry sometimes departs from

linguistic norms, it causes difficulty in the students' sense-making path. Students often have difficulty with poetry in understanding the multiple ambiguities of metaphorical language. Our findings show that when students re-read a sentence and look for context clues, they understand what they read. This is also in line with previous studies reviewed in the literature (Block, 2004; Merchie and Keer, 2014; Oh et al., 2013; Vaezi & Alizadeh, 2011; Ericsson & Simon, 1993).

The recorded readers' think-aloud analysis revealed that students lack adequate reading strategies, especially in poetry reading. In understanding poetry, it can be seen that readers find the meanings through summarization. Moreover, some readers miss the meaning of the lines because they tend to focus on every word rather than general meaning. Similarly, in a series of studies with teachers, it is shown that summarizing strategies have a significant average effect on students' sense-making of academic content (Marzano, 2010; McCardle et al., 2008). Therefore students should probably be instructed in summarization.

### **5.3. Pedagogical Implications**

The result of this study can play a role in teaching literature. Teachers can improve students' background knowledge before they start teaching. On the other hand, she\he can build knowledge about the lesson and then teach the poem. Furthermore, it can help students relate to the cultures and religions to understand the poems easier and better. This study has represented the students' mind formation while making sense of the poetry lines. It shows how students lack knowledge of good strategies for reading poetry. Teachers can also identify the practical strategies students use while understanding the poems.

### **5.4. Suggestions for Further Research**

Further research is needed to measure other aspects of learner thoughts. Empirical studies with more participants and a roughly equal proportion of men and women are recommended. The result of this study suggests that the concept of men's and women's thoughts must be separately on four models to biological differences, linguistic, and cultural analysis to be re-examined to evaluate their usefulness. Some studies indicated that via writing the poem itself, students would

discover the tools that poets use concept, image, symbol, meter, and more to lead to a deeper understanding, comprehension, and interpretation of elusive form. Therefore, finding out the mind formation or sense-making process while writing or re-writing poems can provide valuable results to the literature.

### **5.5. Conclusion**

Thematic analysis of the students' sense-making showed that background knowledge is beneficial in students' better understanding. Access to and creation of background knowledge provides significant support for comprehension. In the sense-making process, students in this study connected their culture and religion-related knowledge and the concepts presented in the poems. This connection helped them to understand the poem better. In the Fire and Ice poem, most of the students said that the poem is about the end of the world and because they have religious and cultural backgrounds, they understand the poet's philosophy and message. For example, when one student said something about the new amounts of money that she took from others when she was a child celebrating Nowrouz, she makes a cultural relation, and within this, she guesses the meaning.

The comprehension Problem is an extracted theme in the current study. It seems that it stems from students' inability to understand vocabulary and figurative language and follow the whole meaning. When students face the novel words, their first strategy is to look up the dictionary and find out the Persian equivalent of the vocabulary. They do not concentrate on the possible meanings and immediately pass that line. Due to the straightforward language of the poems, when they do not understand one line of the poem, they do not understand the rest of the poem. Some students become frustrated when confronted with a complex word that they do not know what means. Breaking the task into small sections is an excellent way to deal with complex study tasks.

Hidden meanings of words are the most challenging part for students while reading a poem. Sometimes in poems, the poets write or say something but mean something else. For example, in the metaphors poem by Sylvia Plath, the elephant is a metaphor for pregnancy. So the hidden meanings are sometimes difficult to guess for some students.

Some learners tried to make sense of the lines via summarization and re-reading. These strategies proved to help overcome comprehension barriers. Summarizing has been shown to have beneficial effects on reading comprehension. Thus, students should probably be instructed in summarization and some post-reading activities. Through these strategies, they learn to identify the main ideas in the text and how to leave out extraneous details. In addition, they also learn to generalize, include ideas related to the main idea, and eliminate redundancy. Teachers should model and explain comprehension strategies, have their students practice using such strategies with teacher support, and let students know they are expected to continue using them when reading independently. Such teaching should occur for as long as required to get all readers to use the strategies independently.

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## **Appendix A: The Poems**

The following poems were given to the participants to read and think out loud while make meaning of the words and lines.

### **There is no Frigate like a Book**

(By Emily Dickinson)

There is no Frigate like a Book  
To take us Lands away  
Nor any Coursers like a Page  
Of prancing Poetry –  
This Traverse may the poorest take  
Without oppress of Toll –  
How frugal is the Chariot  
That bears the Human Soul –

### **Metaphors**

(By Silvia Plath)

I'm a riddle in nine syllables,  
An elephant, a ponderous house,  
A melon strolling on two tendrils.  
O red fruit, ivory, fine timbers!  
This loaf's big with its yeasty rising.  
Money's new-minted in this fat purse.  
I am a means, a stage, a cow in calf.  
I've eaten a bag of green apples,  
Boarded the train there's no getting off.

### **In the inner city**

(By Lucille Clifton)

in the inner city  
or  
like we call it  
home  
we think a lot about uptown  
and the silent nights  
and the houses straight as  
dead men  
and the pastel lights  
and we hang on to our no place  
happy to be alive  
and in the inner city  
or  
like we call it  
home

### **Fire and Ice**

(By Robert Frost)

Some say the world will end in fire,  
Some say in ice.  
From what I have tasted of desire  
I hold with those who favor fire.  
But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

## Appendix B: Students' Recorded Think-Aloud

The readers think aloud, and words were recorded and transcribed. The following texts represent the data for this study. Students 1 to 5 are male participants, and 6 to 14 are female readers.

### Student No. 1.

#### There is no frigate like a book

اون چیزی که میفهم اینه که ، there is no وجود ندارد هیچ frigate با همون کشته با قابقی شبیه به یک کتاب. هیچ قابقی شبیه یک کتاب نیست.

#### To take us Lands away

که مارو برداره و دور بکنه از اراضی ، از سرزمین خشک منظورش. همانطور که کشته ادم رو دور میکنه از خشکی کتاب هم میتونه ادم رو به مسیر رویاها و این ها ببره.

#### To take us Lands away

میگه هیچ حاملی ، اگر حامل رو مثل یک اسب در نظر بگیریم، شبیه حتی یک ورق کتاب هم نیست.

#### Of prancing Poetry –

از یک شعر درواقع، اگر prance همون به معنی باشه. یک شعر در واقع شاهانه.

#### This Traverse may the poorest take

میگه این یک سفری هست که برای هر فقیری امکان پذیر هست. چون بیشتر سفر ها برای اغنية هست ولی این سفر رو هر فقیری هم میتونه داشته باشه.

#### Without oppress of Toll –

میگه بدون اینکه نیاز به هیچ پرداخت عوارضی داشته باشه یا مالیاتی داشته باشه مثل این عوارض بین راهی ها که pay toll مینویسند ، همون باجه پرداخت عوارض ، نیازی نیست که هیچ عوارضی هم پرداخت کنیم.

#### How frugal is the Chariot

میگه چقدر میتونه این سرگرمی درواقع هم لذت بخش و هم ارزان باشه.

#### That bears the Human Soul –

معانی مختلفی داره اما اینجا نمیدونم دقیق معنیش چی میشه . اما شاید مفهومش این هست که میتواند ادم رو مثل یک باربری مثل یک ارابه ای روح انسان رو در واقع با خودش حمل کنه و منتقل بکنه.

## Metaphors

I'm a riddle in nine syllables,

من یک شاید اینجا معا مفهومش باشه ، من یک معا هستم در ۹ جز مختلف یا ۹ بخش.

An elephant, a ponderous house,

یک فیل، و یک منزل خیلی مجلل و بزرگ احتمالا.

A melon strolling on two tendrils.

یک خربزه ای که strolling شده یا پیچیده شده به دو تا ... اینجا tendrils مفهومش چیه ، شاید منظورش پیچک باشه. در کشاورزی این کلمه استفاده میشے.

O red fruit, ivory, fine timbers!

یک میوه ای قرمز، ivory یاد ساحل عاج افتادم ، Côte d'Ivoire . به ساحل عاج میگن . حالا این کلمه فرانسوی هست یا خیر نمیدونم. timber ، Fine timbers یک برندی برای کفش هم هست ولی همون تخته و الوار مفهومش هست . fine timber مفهومش احتمالا تخته ها و الوار های ریز هم میتواند باشه و اونی که finishing خوبه داره و عالی هم هست هم میتونه باشه

This loaf's big with its yeasty rising.

چیزی که من میتونم بفهمم، چقدر سخته این شعر. This loaf's big این نان بزرگ یا این کیک بزرگ با its yeasty rising ، yeast در واقع به مفهوم مخمر هست . و مخمر های نون هر لحظه با عث بزرگ تر شدن نان میشوند شاید مفهومش این باشد. این نون بزرگ با سایز دایم بزرگ شوندش که متاثر از اون مخمر هاست ، شاید مفهومش این هست. Money's new-minted in this fat purse.

مثل پول های نویی که در این کیف پول چاق و چله است. شاید مفهومش این هست که کیف پولی که پر باشه.

I'm a means, a stage, a cow in calf.

من یک مفهوم هستم، چون میانگین که نمیشه پس میشه مفهوم. یک مرحله هستم یا یک گاوی که در سن گوسالگی هست در سن بچگی هست .

I've eaten a bag of green apples,

من خوردم یک بسته ای از سیب های سبز رو. چه مفهومی داره نمیدونم.

Boarded the train there's no getting off.

میگه boarded یعنی پیاده شدن از قطاری که هیچ ایستگاهی نداره. چون boarding مثل کارت هوایی که میخوای بگیری بهش میگن boarding pass احتمالاً اینجا هم همین معنی رو میده. پیاده شد از قطاری که هیچ ایستگاهی برای پیاده شدن نداره.

برداشت خاص دیگه ای ازش نداشتم ولی توش از یک سری حیوانات مثل elephant , cow نام برده شده بود و همچنین یک سری fruit مثل , green apple , melon . این ها رو هم دوست داشتم .

### In the inner city

in the inner city

or

like we call it

home

در داخل شهر یا شبیه اون چیزی که ما میگیم خانه.

we think a lot about uptown

ما در مورد بالای شهر خیلی فکر ها میکنیم.

and the silent nights

و شب های سکوتی که در انجا حاکم هست .

and the houses straight as

dead men

و خانه های برافراشته ای که مرد مرده؟ یا چون بخارتر اینکه انجا سکونت و چون انقدر بزرگه خانه هاشون . و بالای شهر به این صورت هست که جمعیت در خلنگ ها کم هست ولی خانه ها خیلی بزرگ و اینجوری میشه که شبیه خانه ارواح میشه.

and the pastel lights

و pastel نمیدونم اینجا چه مفهومی داره. نور هایی که شاید کم فروغ باشند. از بس بزرگ هست خانه در مقابل اون لامپ شاید نور به نظر کم دیده بشه.

and we hang on to our no place

بعد ما یک جایی اویزانیم که هیچ جایی رو نداریم.

happy to be alive

خوشحالیم که زنده ایم.

and in the inner city  
or  
like we call it  
home

داخل شهری که ما اسمش روخانه میگزاریم.

### Fire and ice

Some say the world will end in fire,  
Some say in ice.

برخی معتقد اند که دنیا ، انتهای دنیا در اتش هست . بعضی ها هم میگن ممکنه در یخ باشد. یعنی یک عده ای معتقد هستند ممکنه دنیا اخوش که بخود قیامت باشه اتش همه جارا فرا میگیره یک عده ای معتقد اند که مثل عصر یخیان میشه.

From what I have tasted of desire  
I hold with those who favor fire.

از انچه که من نست کردم از لحظه desire که میشه علاقه مندی، من جزو اون دسته ادم هایی هستم که علاقه مندم دنیا با اتش تمام شود.

But if it had to perish twice,

ام اگر to had یعنی باید نابود بشه دو بار . یعنی این اتفاق قیامت اگر فرض محال قراره دوبار تکرار بشه.

I think I know enough of hate

To say that for destruction ice

میگه اگر قرار باشه که دوبار نابود بشه من فکر میکنم که به اندازه‌ی کافی نفرت دارم که بگم که نابود شدن به واسطه‌ی یخ ... منظورش اینه که از نابودی به واسطه‌ی یخ نفرت دارم. اون بالا هم گفته که به اتش علاقمند هستم.

Is also great  
And would suffice

این همچنان بزرگ است و کافی هم هست ، sufficient میاد و به معنی کافی بودن هست.

## Student No. 2.

### There is no frigate like a book

There is no Frigate like a Book

To take us Lands away

هیچ کشتی مثل یک کتاب نیست تا مارو با خودش بیره به جاهای دور مثل داستان های دیگه . چون الان دارم فیلم وایکینگ هارو نگاه میکنم گفت کشتی و کتاب یاد اون افتادم. خب کتاب و فیلم هردو میتوون اون داستان رو برای ما به تصویر بکشن.

Nor any Coursers like a Page

Of prancing Poetry –

صفحه های یک کتاب خیلی بهتر از یک اسب وحشی پرنسس میتوون مارو به داخل داستان ببرند.  
یعنی مثلا وقتی یک صفحه کتاب میخونی خیلی سریعتر از یک اسب میتوانی بری داخل اون داستان.

This Traverse may the poorest take

Without oppress of Toll –

این سفر کم خرج هست برای همه یعنی برای ادم های پولدار هم یک قیمت هست و ادم های فقیر هم به همون قیمت میتوون  
بخرن و به این تفریح با نویسنده برن.

How frugal is the Chariot

That bears the Human Soul –

حامل روح انسال چیزی که روح انسان رو با خودش حمل میکنه و از اسب هم سریع تر به مقصد میرسونه خیلی cheap هست.

### Metaphors

I'm a riddle in nine syllables,

من یک راز ۹ بخشی ام. رازی که من باید بفهمم چیه؟

an elephant, a ponderous house,

یک فیل، خونه ی بزرگ من معنی ponderous نمیدونستم چی میشه سرچ کردم گفت عظیم ، بزرگ. این راز ۹ بخشی ما شبیه به یک فیل هست یا به اندازه ی یک فیل و یک خونه ی بزرگ عظیم هست.

a melon strolling on two tendrils.

یک خربزه یا هندوانه ای که بین دو تendrils یا گل پیچک فکر کنم، گیر کرده و میچرخه. یاد سرزمین بابا بزرگم توی شمال افتادم.

O red fruit, ivory, fine timbers!  
This loaf's big with its yeasty rising.

یک میوه ی قرمز گرد ، عاج فیل ، الوار های مرغوب. وای من عاشق بوی چوبم.

یک گرد نان بزرگ با مخمرش که باعث بزرگ شدنش میشه. مامان بزرگ من همیشه نون میپزه از قدیم توی حیاطی تنور داره . چقدر دلم براش تنگ شد.

Money's new-minted in this fat purse.  
I'm a means, a stage, a cow in calf.

پول های جدید چاپ شده، پول های نوبی که توی کیف پولمون میذاریم. اسم پول نو میاد همه یاد عید و عیدی میوقتن دیگه یاد اون اهنگه که میگه بوی عیدی .. من یک معنا هستم، یک stage، یک گاوی که گوساله هم داره. **چرا شبیه همه چی هست.**

I've eaten a bag of green apples;  
Boarded the train there's no getting off.

من خوردم یک bag از سیب های کال. و در قطاری که ایستگاهی نداره هستم. سوار قطارم هست داره میره مسافرت؟

شعر خواست یک رازی رو به ما بفهمونه که من متاسفانه نفهمیدم انقدر که این شعر پیچ در پیچ بود مثل پیچک. ۹ تا بخش داشت و مثل جدول ۹ تا خونه ی خالی داره. حالا این مثل فیله مثل نان هست با ای عالمه چیز های چاق دیگه . هرچی هست هیکلش گندس . شاید غول چراغ جادو باشه نمیدونم

### In the inner city

in the inner city

or

like we call it

home

در شهر یا جایی که ما صدایش میکنیم خونه. شهر ما خانه ی ما! یاد این جمله افتادم

we think a lot about uptown  
and the silent nights  
and the houses straight as  
dead men

ما ، منظورش از ما کیه؟ خیلی به بالا شهر فکر میکنیم. اها اینا مثلا پایین شهر زندگی میکنند و به بالا شهر و مردمش و چی میخورن و چی میپوشن فکر میکنند. به شب های ساکتش . بالا شهر خب چون همه باکلاسن و پولدار زیاد داد زدن و بلند صحبت کردن و اینا رواج نیست مثلا پایین شهر همه سمساری هستند تو کوچه یا بچه ها تو کوچه سرو صدا میکنند و فوتbal بازی میکنند ولی بالا شهر تفریح ها فرق میکنه و بی سرو صدا تر هست. به خونه هایی که ایستاده اند مثل یک مرد مرده فکر میکنند . این که نظر منفی داد. خونه هایی که مثل مرد مرده اند از سکوت؟

and the pastel lights  
and we hang on to our no place  
happy to be alive

به لامپ های کم نورش ، اوه اوه داستان ترسناک شد. مرد مرده و شب سکوت و لامپ کم نور و یاد فیلم ترسناک افتادم . و ما خودمون همون پایین شهر و خوشحالیم که زنده ایم. میگه اقا همون وسط شهر خودمون بهتره با این no place اویزانیم به او صاف.

and in the inner city  
or  
like we call it  
home

و در مرکز شهر یا جایی که ما صدایش میکنیم خونه حالمون خوبه خلاصه

### Fire and Ice

Some say the world will end in fire,  
Some say in ice.

دنیا با اتش تموم بشه یا با یخ؟ خب یک دین یا یک عده دوست دارن اتیش نابودشون کنه ولی یک دین دیگه میگه نه همه جا یخ بزنه.

From what I've tasted of desire  
I hold with those who favor fire.

شاعر میگه اگر بخواهد نظر من رو بدونید من دوست دارم که اتیش من رو نابود کنه یعنی وقتی قیامت شد همه جانوران ، گیاهان و انسان ها اتش بگیرند و بمیرند و تمام بشه.

But if it had to perish twice,

ولی... ولی داره شاعر.. ولی اگر قرار بود من دوبار نابود بشم. مگه میشه؟ اگر قرار بود دوبار همه بمیریم.

I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

من فکر میکنم انقدر از یخ متنفر هستم که بگم برای بار دومی که هیچ وقت اتفاق نمیوقته دنیا با یخ هم نابود بشه اکیه و خوبه.

### Student No. 3.

#### There is no Frigate like a Book

There is no Frigate like a Book

To take us Lands away

هیچ شی ، هیچ ناوی نمیتونه مثل کتاب مارو با خودش به سرزمین های دور ببره.. the power of book.. کتاب خیلی بیشتر از اون چیزی که فکر میکنیم میتونه روی روان و روح ما تاثیر بزاره.

Nor any Coursers like a Page

Of prancing Poetry –

قدرت هیچ صفحه ای از کتاب ، هر کتابی ، قابل مقایسه با حتی یک اسب تندرو هم نیست .

This Traverse may the poorest take

Without oppress of Toll –

این سفر رو حتی تنگ دست ها هم میتوانن بیان بدون اینکه مالیاتی بدن. کتاب انقدر هزینه ش مناسبه که حتی تنگ دستان هم میتوانن بگیرن و اون رو بخونن.

How frugal is the Chariot

That bears the Human Soul –

شاعر کتاب رو به کالسکه ی روح انسان تشبیه کرده و میگه که این کالسکه ی روح ادمی خیلی ارزون هست در مقابل جایی که مارو میره یا چیزی که به ما میده.

## Metaphors

I'm a riddle in nine syllables,

من یک معما ۹ حرفی هستم. نصف شبم هست اگر بتونم حدس بزنم چی میخواه بگه شاهکار کردم

an elephant, a ponderous house,

یک فیل، یک خونه ی بزرگ، چه عجیب. یک چیزی که هم شبیه فیل هست هم یک خونه ی بزرگ پس جشن باید خیلی بزرگ باشه.

a melon strolling on two tendrils.

یک هندوانه ای که بین دوتا tendrils که نمیدونم چیه شناور هست. و اسا چک کنم. گل پیچک اها. خب چرا یهود از یک چیز بزرگ مثل فیل او مدم گفت هندوانه؟ هندوانه کجا فیل کجا

O red fruit, ivory, fine timbers!

میوه ی قرمز گرد ، ivory که هم میشه عاج فیل هم توب و چوب های خوب و مناسب.

This loaf's big with its yeasty rising.

این خمیر بزرگ هی بزرگ و بزرگ تر میشه. پس یک چیز خمیری هست جنسش. خوردنیه اصلا؟

Money's new-minted in this fat purse.

I'm a means, a stage, a cow in calf.

پولی که توی یک کیف چاق جا شده. یا شاید انقد نوش پول هست که چاق شده. من یک مفهوم هستم ، یک پله و یک گاوی که گوساله داره.

I've eaten a bag of green apples;  
Boarded the train there's no getting off.

من یک چنته سیب کال و سبز رو خوردم. سوار قطاری هستم که ازش پیاده نمیشم.

چقدر استعاره داشت نوش. توی چند جمله بخواه بگم چی گفت، کلا داشت از یک چیزی صحبت میکرد که گرده و بزرگه و چاقه. شاید خوردنی باشه چون فقط با خوراکی ها توصیف شد. شاید هم یک موجودی باشه که من نمیشناسم . یک حیوان هم میتونه باشه چون به گاو اشاره کرد. ولی درکل شعرش سخت بود .

### In the inner city

in the inner city

or

like we call it

home

داخل شهر یا جایی که خونه ی من هست. یا جایی که خونه صداش میکنم.

we think a lot about uptown  
and the silent nights  
and the houses straight as  
dead men  
and the pastel lights

ما خیلی به بالا شهر فکر میکنیم. به شب های خیلی ساکتش و خونه های سر به قامت کشیدش که مثل مرده هاست. و چراغ های کم نورش. چقدر خوف ناک.

and we hang on to our no place  
happy to be alive

و ما در جا و مکان خودمون که همون وسط شهر هست ثابت قدم هستیم و خوشحالیم که زنده ایم.

and in the inner city  
or  
like we call it  
home

و در داخل شهر یا جایی که ما بهش میگیم خونه.

### Fire and Ice

Some say the world will end in fire,  
Some say in ice.

ته دنیا جهنمه یا یخندان؟ چه سوال خوبی فکرمو مشغول کرد. عده ای از ادیان میگن دنیا با اتش تومم میشه عده ای دیگه میگن با یخ.

From what I've tasted of desire  
I hold with those who favor fire.

از این جهت که میل و ارزوی من چیه بخوای نگاه کنی من با اونایی هستم که مثل من اتش رو دوست دارند.

But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice

ولی اگر قرار بود دوباره یک روزی دنیا نابود بشه. من فکر میکنم و میدونم از نفرت يخ . یعنی من انقدر از يخ متنفر هستم  
که بگم برای بار دوم با يخ باشه.

Is also great  
And would suffice.

که يخ هم به اندازه ی کافی اتفاق بزرگ و کافی خواهد بود.

#### Student No. 4.

#### There is no frigate like a book

There is no frigate like a book

هیچ ناوی مثل یک کشتی نیست. من اینجا یاد برنامه کودک افتادم برنامه کودک مورد علاقم ، ویکی توی واپکینگر ها.

To take us Lands away

که مارو از زمین دور کنه

Nor any Coursers like a Page

هیچ اسب تندرویی مثل یک صفحه نیست

Of prancing Poetry –

نمیدونم چی میشه. ایده ای ندارم. فکر کنم همون حرکت اسب بشه ، همون راه رفتن اسب Prancing

This Traverse may the poorest take

این گردش کمترین بهای ممکن رو داره

Without oppress of Toll –

بدون ... فکر کنم میشه رفت امده برای .. فکر کنم oppress بشه فقرا یا تنگ دست. Without oppress of toll

بدون رفت و امده برای تنگ دست ها؟

How frugal is the Chariot

میگه چه کالسکه ی کم بهاییه

That bears the Human Soul –

ارابه ای که روح انسان رو ... چیزی که روح انسان رو حمل و نقل میکنه. ارابه ای حمل و نقل روح انسان.

## Metaphors

I'm a riddle in nine syllables,

من یک معما ۹ حرفه هستم . توی این جمله یاد معمای یاد چیزی که مجله ها دارند افتدام یاد پازل افتدام.

An elephant, a ponderous house,

یک فیل ، یک خونه ای خیلی بزرگ. ponderous همون عظیم و سنگن فکر میکنم بشه. من اینجا نمیدونم چرا ولی یاد خونه های جنگلی چوبی افتدام. یاد خونه های چوبی که توی جنگل هستن افتدام.

A melon strolling on two tendrils.

یک خربزه ای که بین دو تا پیچک قل میخوره . strolling به معنای همون سیار بودن هستش.

O red fruit, ivory, fine timbers!

فکر کنم میگه هیچ میوه ای قرمز ، عاج رنگ و الور سالمی نیست. یعنی بدون هیچ میوه ای قرمز و عاج رنگ و الور سالمی. شاید داره میگه با یک میوه ای قرمز و عاج رنگ و الور های سالمی . I'm not sure about it .

This loaf's big with its yeasty rising.

میگه این یک قرص نون بزرگی با خمیر ور او مدهش ، با خمیر مایع ور او مدهش.

Money's new-minted in this fat purse.

پول هایی که توی این کیفه حجیم گذاشته شده.

I'm a means, a stage, a cow in calf.

من یک سری ابزارم . stage فکر کنم. بزار بینم stage چی میشه. فکر کنم میشه چوب بست مطمئن نیستم. یک چوب بست و یک گاو با گوسالش. یعنی یک گاوی که گوساله داره .

I've eaten a bag of green apples,

من یک خرجین یا من یک کیسه سیب سبز خوردم. حالا من نمیدونم اینجا green apples منظورش از این سیب سبزه یا منظورش سیب نرسیده سبزه. این الان برای من ایهام داره .

Boarded the train there's no getting off.

سوار بر قطاری که نمیشه ازش پیاده شد . فکر کنم اینجا داره در مورد زندگی صحبت میکنه. زندگی رو او مده تشبيه کرده. اینجا یاد اهنگ افتادم که میگف وایسا دنیا وایسا دنیا من میخوام پیاده شم.

### In the inner city

in the inner city

or

like we call it

home

توی مرکز شهر ، داخل شهر . یا همانطور که ما بهش میگیم خانه.

we think a lot about uptown  
and the silent nights  
and the houses straight as  
dead men

ما خیلی به بتالا شهر فکر می کنیم. و همانطور به شب هلی ارومیش و به خونه هایی که دقیقا مثل ... شاید اینجا منظورش از اهالی خونه باشه . و اهالی اون خونه هایی که دقیقا مثل یک فرد مرده هستند . از بس که شاید سکوته این رو تشبيه کرده . I'm not sure about it.

and the pastel lights

و چراغ های خاموش. شاید pastel به معنای خاموش باشه . رفتم چک کردم و pastel کلا به معنای pale color هست یعنی رنگ و رو نداشته . پس اینجا فکر میکنم منظورش لامپ های خاموش بی نور باشه.

and we hang on to our no place

و ما اویزان میشیم به ... شاید منظورش همون پاتوق باشه یک جایی رفتن .. لنگر انداختن ک نمیتوnim بگیم.. اویزان شدن هم نمیشه .. همون رفتن مثلا .. کلمشو یادم نمیاد .. بنو مکان بی مکان خودمون حالا انجا هستیم و تایم می گذروند. کلمش واقعا یادم نمیاد. یاد دخترک کبریت فروش افتم.

happy to be alive  
and in the inner city  
or  
like we call it  
home

و خوشحال از اینکه زنده ایم و توی داخل شهر یا مثل چیزی که ما بهش خونه میگیم.

### Fire and ice

Some say the world will end in fire,  
Some say in ice.

بعضیا میگن که دنیا به اتیش ختم میشه، بعضیا میگن که دنیا به بخ ختم میشه. من اینجا یاد بهشت و جهنم افتم .

From what I've tasted of desire  
I hold with those who favor fire.

میگه با توجه به اون چیزی که من بهش معقدم من با کسانی که میگن دنیا ختم به اتیش میشه موافق.

But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice

ولی اگه بخواه دوبار به چیزی ختم بشه ، من فک میکنم که به اندازه ی کافی در مورد تنفر میدونم. در مورد نفرت میدونم. من فکرکنم که من با تنفر بگم که دنیا ختم میشه به ice . شاید اینجا ice نشانه ی تنفر باشه. الان اگه اینجا ice نشانه تنفر باشه پس fire باید نشانه عشق باشه نمیدونم... اخه اینجا میگه که با اون نفرتم میدونم که اگر مثلا بخواه برای بار دوم به چیزی ختم بشه به ice ختم میشه. اونجایی که گفته hate من احساس میکنم که اون ice نشونه ی نفرت شاید باشه بخاطر همینه که اون رو با نفرت میگه چون تنفر برانگیزه. و اگه اینجوری باشه که این ice نشانه ی تنفره اون fire باید نشونه ی عشق باشه دیگه متنضاد هم هستن.

Is also great  
And would suffice.

این خیلی عالیه. Suffice فکر کنم از sufficient میاد به معنای کافی بودن. البته من این رو چک کردم<sup>۱۰</sup> . و این کافی خواهد بود.

### Student No. 5.

#### There is no frigate like a book

There is no Frigate like a Book

To take us Lands away

هیچ کشتی نمیتوانه مارو مثل یک کتاب با خودش ببره . نمیدونم چرا ولی یاد کشتی نوح افتادم.

Nor any Coursers like a Page

Of prancing Poetry –

هیچ اسبی در واقع اسبی که تندرو هست ، مثل یک صفحه‌ی شاه شعر نیست. Prancing poetry اینجا اسم کتابه؟

This Traverse may the poorest take

Without oppress of Toll –

شما میتوانی به این traverse یا گردش بری بدون اینکه مالیاتی یا عوارضی پرداخت کنی . پس میتوانیم بگیم که این گردش یعنی گردش با کتاب برای افراد تهی دست هم در دسترس هست.

How frugal is the Chariot

That bears the Human Soul –

Chariot می شد کالسکه و ارابه. چقدر کم خرجه ارابه ای که روح انسان رو با خودش میبره.

### Metaphors

I'm a riddle in nine syllables,

من یک معمای یا چیستان ۹ حرفی هستم.  
an elephant, a ponderous house,

یک فیل، یک خونه‌ی بزرگ، کاخ castle

a melon strolling on two tendrils.

یک هندوانه یا شاید خربزه‌ای که در بین دو تا گل پیچک می‌غلند.

O red fruit, ivory, fine timbers!

میوه‌ی قرمز، عاج و چوب‌های خوب.

This loaf's big with its yeasty rising.

یک نان بزرگی که بر اثر تخمیر هی باد می‌کنند و بزرگ‌تر می‌شوند. یک خمیر بزرگ فکر کنم می‌شوند چون نان که بزرگ‌تر نمی‌شوند.

Money's new-minted in this fat purse.

پول‌های نویی که در کیف پول هستند.

I'm a means, a stage, a cow in calf.

من یک ابزارم، یک صحنه‌ام، یک گاو همراه با گوساله‌اش.

I've eaten a bag of green apples;

من یک خورجین سیب سبز را خوردم، انسان که نمی‌توانه یک جا این همه سیب را بخوره اگر هم حیوان باشه باید حیوان بزرگی باشه مثل فیل یا گاو.

Boarded the train there's no getting off.

من یک قطاری هستم... من سوار بر یک قطاری هستم که نمیشه ازش بیام بیرون. از این شعر چیز زیادی متوجه نشدم و هر چیزی که به ذهنم اومد رو بیان کردم. و نمیدونم این چیزی که دارم راجع به معما میگم درسته یا خیر ولی حس کردم که داره راجع به زندگی و قطار شاید گذر عمر و اینا صحبت میکنه.

### In the inner city

in the inner city

or

like we call it

home

در شهر یا جایی که ما اون رو خونه صدا میکنیم. اونجارو خونه ی خودمون میدونیم.

we think a lot about uptown

and the silent nights

ما خیلی به بالا شهر فکر میکنیم و به شب های سکوت شش و به سکوت شب هاش.

and the houses straight as

dead men

و خونه های صافش که مثل مرد های مرده هستند. یعنی خونه های بلندی داره بالا شهر مثل برج و اینها که مثل مرد های مرده هستند. توی ذهنم یک جنازه قد بلند اومد.

and the pastel lights

and we hang on to our no place

happy to be alive

و چراغ های کم نورش و ما همونجایی که بهش میگیم hang on هستیم و no place هستیم و خوشحالیم که زنده ایم.

and in the inner city

or

like we call it  
home

و در داخل شهر یا جایی که ما بهش میگیم خانه.

### Fire and ice

Some say the world will end in fire,  
Some say in ice.

بعضی از ادما میگن دنیا با اتش تمام میشه، بعضی ها هم میگن با یخ. شعر راجع به اخر دنیاست.

From what I've tasted of desire  
I hold with those who favor fire.

اون چیزی که من دوست دارم و مایل هستم اتفاق بیوقته این هستش که دنیا با اتش تمام بشه و طرفدار و حامی اونهایی هست  
که این عقیده رو دارند.

But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

ولی اگر قرار بود دوبار اتفاق بیوقته این نابودی دنیا . من فکر میکنم که به اندازه‌ی کافی از یخ متنفر هستم که بگم برای دوم  
اشکال نداره حالا یخ شد شد.

## Student No. 6

### There is no frigate like a book

There is no Frigate like a Book

To take us Lands away

هیچ کشتی مثل یک کتاب وجود نداره که روح ما رو به جاهای دور ببره. من اینجا یاد کشتی های توی فیلم های کره ای افتدام

Nor any Courses like a Page

Of prancing Poetry –

و هیچ صفحه ای وجود نداره که .. نه ببخشید ... یعنی اینکه هیچ اسبی به اندازه یک page تندرو نیست ، سریع نیست.

This Traverse may the poorest take

Without oppress of Toll –

این یک گردشی که بدون هیچ هزینه ای میتوانی اون رو انجام بدی منظورش همون کتاب خوندن هست. یعنی کتاب خوندن

مارو بدون هیچ هزینه ای میبره به سفر و دنیای نویسنده و باعث میشه ما بدون پرداخت پول از سفر خیالی خود لذت ببریم.

How frugal is the Chariot

That bears the Human Soul

یعنی اینکه چه کالسکه ی ارزان قیمتی که میتوانه روح انسان رو به جای دور ببره .

### Metaphors

I'm a riddle in nine syllables,

میگه که من یک معماهستم در ۹ تا حرف هستم. یاد چیستان های کودکی افتدام. کتاب چیستان ها.

An elephant, a ponderous house,

یک فیل و یک خونه ی بزرگ.

A melon strolling on two tendrils.

یک خربزه که بین دو تا پیچک در حال حرکت هست. دلم خربزه خنک خواست. هوام گرمه امرووز.

O red fruit, ivory, fine timbers!

یک میوه‌ی گرد قرمز شبیه حرف **o** ، نمیدونم چرا ولی یادهندوانه افتادم و دلم خواست.. ماه رمضانونه ، یک عاج فیل ، وقتی گف عاج فیل یاد هندستان افتادم سوار فیل شده بودیم. و یک کنده یک مرغوب هستم. مفهومش چقدر سخته.

This loaf's big with its yeasty rising

این قرص‌های بزرگ نان که با مثلاً تخمیر شدن بزرگ میشون.

Money's new-minted in this fat purse.

پول‌هایی که نو هستند ( مثل پول عیدی) در داخل یک کیف پول پر از پول ، یک کیف پول چاق و پر از پول.

I'm a means, a stage, a cow in calf.

من یک ابزارم ، یک صحنه‌ام و یک گاوی که یک گوساله‌ای داره. نمیدونم .

I've eaten a bag of green apples,

من یک سبد پر از سیب سبز خوردم .

Boarded the train there's no getting off.

سوار یک قطاری شدم که امکان پیاده شدن از ش وجود نداره .

با توجه به چیزهایی که گف مثل یک فیل سنگینم انگار یک کیسه سبب خوردم انقد احساس سنگینی میکنم . من مثل یک هندوانه ام مثل یک میوه‌ی قرمز. مثل یک گاو که گوساله داره . همه‌ی این هارو که کنار هم بزاریم و اون <sup>۹</sup> بخش رو هم بیاریم . انگار که داره از بارداری زنان حرف میزنه که ۹ ماه طول میکشه و اخیرین ماه‌ها دقیقاً همین حس هارو داره که خیلی سنگینی.

### In the inner city

in the inner city

or

like we call it

home

در مرکز شهر یا چیزی که ما اون رو خونه صدا میکنیم.

we think a lot about uptown

ما به بالا شهر خیلی فکر میکنیم

and the silent nights

and the houses straight as  
dead men

میگه ما خیلی به بالا شهر فکر میکنیم و به شب های ساکتش، ولی صدای تیک تاک ساعت من الان حواس من رو پرت میکنه. و به خونه هایی که مثل یک مرد مرده هستند. فکر میکنم مفهومش این باشه که خونه هایی که بزرگ و بلند قامت و اسمان خراش و اینا هستند.

and the pastel lights

و چراغ های کم نور داره.

and we hang on to our no place  
happy to be alive

وما به جایی میریم که به و تعلق نداره و مال ما نیست و خوشحالیم از اینکه زنده ایم.

and in the inner city  
or  
like we call it  
home

در مزکز شهر یا همون چیزی که ما اون رو خونه صدا میکنیم.

### Fire and ice

Some say the world will end in fire,  
Some say in ice.

بعضی ها معتقد هستند که دنیا با اتش تمام میشود و بعضیا معتقدند که با یخ به پایان میرسه.

From what I've tasted of desire  
I hold with those who favor fire.

ولی نظر شخصی شاعر بر اینه که با کسانی موافق هست که میگن دنیا با اتیش تمام میشه.

But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

ولی اگر قرار بود که دنیا دوبار نابود بشه من فکر میکنم که ، شاعر انقدر تنفر داره که بگه که از دوباره از بین رفتن دنیا با یخ هم خوبه و برای همه کافی خواهد بود .

### Student No. 7.

#### There is no frigate like a book

There is no Frigate like a Book  
To take us Lands away

اگر بخواه مفهوم همینجا رو به طور خلاصه بگم، شاید داره به اون قدرت کتاب اشاره میکنه که انقدر قدرت داره که بخواه با انواع داستان ها و سبک نویسنده و یا هر چیزیش و با ملماتی که تو ش به کار رفته بتوانه مارو ببره این ور و ان ور و مارو به خاطراتمنون پرت کنه . مثل یک قایق که این ور ان ور رو land میکنه ، حتما کتاب رو هم داره به اون مثال میکنه که کتاب هم واقعا این قدرت رو داره که با نوع کلمات و سبک نوشتتش و سبک داستانش این قدرت رو داره که مارو مثل یک قایقی که این ور اون ور میره land میکنه و به جاهای مختلف میره ، مارم می تونه به جاهای مختلف پرتاب کنه و ببره به خاطراتمنون و هر کلمش بر امون نمایانگر یک چیزی باشه .

Nor any Courses like a Page  
Of prancing Poetry –

یک بار دیگم از روی این شعر خوندم ولی خیلی از این تیکش چیزی برداشت نکردم و اصلا نمیفهمم چی میگه .  
page of prancing poetry ، Nor any courses like a page of prancing poetry شاید یک شعر خاصی باشه .

This Traverse may the poorest take  
Without oppress of Toll –

اصلانمیدونم چی میگه واقعا هیچ درکی از این تیکه شعر ندارم . یعنی یک چیزایی حس میکنم میشه فهمید اش ولی در عین این حس کردن حس میکنم هیچی نمیتونم به زبان بیارم در موردش . اونجایی که میگه traverse شاید این سفر روح را بگه یا سفر فکر را بگه.

How frugal is the Chariot  
That bears the Human Soul –

حالا اینکه ربطش به human soul چیه . فکر ما با خوندن هر کلمه و هر جمله از یک کتابی پر بشه جاهای مختلف بره . و اونجایی که میگه human soul هم شاید بشه به این traversing ربط داد که انقدر این روح ما مهمه که ما شاید جسممون سفر نمیکنه و نشسته داره یک کتابی رو میخونه ولی دهنمون انقدر در گیر اون کلمات و جملات و سبک و اون کتاب میشه انگاری که مثلا میتونه به جاهای مختلف سفر کنه . how frugal is the chariot شاید این شخصیت chariot داستانی باشد که از شون استفاده کرده .

### In the inner city

in the inner city  
or  
like we call it  
home  
we think a lot about uptown

خب من اینجا که کلمه ای uptown رو که میبینم و وقتی که کلمه ای city رو هم دیدم به این فکر میکنم که شاید بخواهد راجب تفاوت های سبک زندگی توی جای مرتفع شهر یا یک جاهی معمولی شهر صحبت کنه . سریع اون شمای کلیش اینجوری میا توی ذهنم که میخواهد تفاوت مختلف مکان های جامعه و یا شهر رو بگه که حالا بالا شهر و پایین شهر رو ما عامیانه میگیم . گرمای این روزا مارو کلافه کرده نمیذاره تمرکز کنیم .

and the silent nights  
and the houses straight as  
dead men

خب اینجا من این جمله رو که میخونم یاد اون جاهای بالا شهر تهران میوقتم اولین چیزی که بیه ذهنم او مد اینجوری بود . مثلا وقتی خودم میرفتم بیرون اون شبایی که دیر وقت بود وبا خانواده میرفتیم توی تهران دور بزنیم اون صحنه ها یادم میاد که مثلا دقیقا همین بود houses straight as dead men و خونه های بلند و اون زندگی توی شهر های این

شکلی که حالا مثلا خیلی حالت مدرن داره و ساختموناش زیادن و انقدر که صافن که مثل یک جسد میمونن ، من اینجوری تشبیهش کردم. اینطوری به ذهنم میرسه که داره اون سبک زندگی رو میگه .

and the pastel lights

چراغونی هایی که تو خونه ها وجود داره شاید بازم داره به همون سبک زندگی اشاره میکنه. خونه هایی که توی luxury هستند خیلی uptown اند و انواع اقسام light های خوشگل و زیبا دارند.

and we hang on to our no place

happy to be alive

and in the inner city

or

like we call it

home

اینجا فکر میکنم منظورش از no place همون خونه ی خود اون فرد باشه که حالا داره راجع به این قضیه صحبت میکنه ، که حالا توی پایین شهره و شاید از نظر ارزشی بخواه مثلا از نظر ارزش مالی پایین باشه که شاید بهش میگه no place اینجوری توی ذهنم میاد.

انقدی معمولیه که شاید فقط از زنده بودنشون خوشحال هستند. Happy to be alive

inner city ، And in the inner city or we call it home درون) که ما مثلا بهش home هم میگیم. فکر کنم منظور همون خونه ی خودشون رو میگه ( شهر

## Metaphors

I'm a riddle in nine syllables,

من یک معمای ۹ بخشی هستم. یک چیستانم که باید من رو حدس بزنی.

an elephant, a ponderous house,

یک فیل، یک خونه ی سنگین و بزرگ. میخواه بگه من مثل فیل بزرگ و مثل یک خونه سنگینم.

a melon strolling on two tendrils.

یک هندوانه ای که بین دوتا گیاه غلط میخوره و برای خودش هست. گفت هندوانه نزدیک تابستونم هستیم هوام گرم.

O red fruit, ivory, fine timbers!

یک میوه ای رسیده که قرمز رنگه، یک توپ بین من ivory رو دیدم معنی عاج فیلم میده شاید باز داره به فیل اشاره میکنه ولی چون گفت red fruit o گفتم پس اینم میشه توپ چون داره چیزهای گرد رو میگه.

This loaf's big with its yeasty rising.

یک قرص نان بزرگی که پف کرده. هرچیم میگذره این هی بیشتر پف میکنه.

Money's new-minted in this fat purse.

پول هایی یا شاید سکه هایی که توی یک کیف زنانه به زور جا داده شدن . انقدر پره که داره میترکه.

I'm a means, a stage, a cow in calf.

من یک مفهوم هستم یعنی باید من رو کشف کنی ، یک مرحله ام، یک گویساله ای که تو شکم مامانشه.

I've eaten a bag of green apples;

انگاری که یک سبد سبب سبز خوردم انقدر که سنگین شدم . شکمش باد کرده و سنگینه از خوردن سبب سبز حالا واقعا سبب نخورده ولی اون حس رو داره که انگار خورده. شاید حامله است.

Boarded the train there's no getting off.

توی یک قطاری ام که پیاده شدن ازش زمان بره .

## Fire and ice

Some say the world will end in fire,  
Some say in ice.

خب این مشخصه از معنیش ، بعضیا میگن دنیا با اتش به پایان میرسه بعضیا میگن با بیخ. فقط باید بینیم این fire and ice به چیزی اشاره میکنن. احتمالا خواسته ادم هارو دو دسته کنه. اون هایی که فکر میکنن با fire تومم میشه دنیا و ائن هایی که فکر میکنن با ice . حالا یک تفاوتی حتما وجود داره بین این دو تا دیدگاه.

From what I've tasted of desire  
I hold with those who favor fire.

انگاری که خودش طرفدار اون کساییه که fire رو اخر دنیا می دونن . چه ربطی به desire داره رو حالا نمیدونم . شاید اتیش رو یک جور امید و گرما میدونه.

But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

I think I know enough of But if it had to perish twice شاید منظورش این هست که اگر قرار بود دوبار بمیرم. شاید اینجا داره تنفر رو به نابودی و ائن دیدگاگی که بیخ و سردی رو اخر زنگی میدونن ربط میده یک جور ایی . To say that for destruction ice is also great and would suffice شاید میگه ادم هایی که خیلی تنفر دارند از همه چی و حس تنفر دارند بیشتر به نابودی نزدیک تر هستند و اون دیدگاهی که سردی و نا امیدی رو پایان زنگی می دونه انگار که تنفر کافیه که فقط برای اینکه بخوای خودت رو نابود کنی و شاید این رو داره به hate ربط میده.

## Student No. 8.

### There is no frigate like a book

There is no Frigate like a Book

To take us Lands away

یک کشتی توی ذهنم هست که به جزیره های دور افتاده ی کوچولو کوچولو داره به اون سمت میره.

Nor any Coursers like a Page

Of prancing Poetry –

یک اسب سوار توی ذهنم هست که داره میتازه برای خودش.

This Traverse may the poorest take

Without oppress of Toll –

قشر متوسط رو به فقیر توی ذهنم هست ، مثل اون فیلم های دوران سلطنت و اینا با اون دامن های چین چینی شون . اونا توی ذهنم هستند که برای خودشون زندگی می کنند و از ارشون به کسی نمیرسه.

How frugal is the Chariot

That bears the Human Soul –

خب ی ارابه توی ذهنم هست که ، ی ارابهی magical توی ذهنم هست که در فیلم هایی مثل شرک بود و اون فرشته که یک چوب جادو داره و از ارابش مثلا به human soul به ادم هایی که book میخونند چوبش رو میزنه و bears میکنه.

### Metaphors

I'm a riddle in nine syllables,

خندید و گف الان استاد ترم ۵ ام او مد توی ذهنم که استاد شعر ساده بود. من یک معما هستم در ۹ syllable

An elephant, a ponderous house,

یک فیل توی ذهنم او مد و خونه ی خیلی ابر جسته او مد توی ذهنم . مثل این خونه ای که توی فیلم ها هست توی فیلم های سلطنتی و تاریخی مثل خونه ی پادشاه ها .

A melon strolling on two tendrils.

یک خربزه او مد توی ذهنم و از این حالت های پیچیده ی لوبيا طور، مثل لوبيای سحر امیز. مثل توی داستان جک و لوبيای سحر امیز.

O red fruit, ivory, fine timbers!

الآن چیز خاصی توی ذهنم نیست چون صدای صندلیم رو مخم رفته. اها، مثل یک میوه ی قرمز گرد مثل سیب و انار، عاج منو یاد باز فیل انداخت و مستند های افریقایی که نشون میده راجع به فیل، و الوار خوب! .

This loaf's big with its yeasty rising.

مثل یک خمیر بزرگ که با تخمیر شدن بزرگ و بزرگ تر شده .

Money's new-minted in this fat purse.

نمیدونم money معنی همون پول رو میده اینجا یا نه ولی من پول او مد توی ذهنم.

I'm a means, a stage, a cow in calf.

یک گاو او مد توی ذهنم مثل گاو های هایدی در مزرعه ، همچین مذرعه ای او مد توی ذهنم با اون گاوهاش که هرکدام یک گوشه هستند. من یک ابزارم ، یک مرحله ای هستم ، ببخشید مهمون او مده خونمون یک لحظه حواسم پرت صدای اونها شد. مثل یک گاوی که توی گوسالس . شاید داره به حامله بودن گاو اشاره میکنه.

I've eaten a bag of green apples,

خب اینجا green apple او مد توی ذهنم. مثل اینکه من یک سیب گونی بزرگ رو خورده باشم.

Boarded the train there's no getting off.

خب الان یک قطاری توی ذهنم هست که حرکت کرده و داره برای خودش میره و جایی ایست نمیکنه یعنی ایستگاهی نداره. این شعر مثل معماست خیلی جالبه ۹ بخش داره. آها این فکر کنم ۹ ماه حاملگی رو داره میگه.

## In the inner city

in the inner city

or

like we call it

home

خب الان یک خونه توی ذهنم هست که تاریکه ولی همه بغل شومینه جمع شدن و گرمه و یک حس خوبه خونه داره .

we think a lot about uptown

الان به ذهنم این او مد که این اعضای خانواده دارن صحبت میکنن . و دارن یکسره راجع به uptown حرق میزند.  
and the silent nights

خب بیرون خونه ام تاریک و سرده توی ذهنم اینجوری داستان وار داره پیش میره .

and the houses straight as

dead men

تاریکی و ترسناکی و این چیز ها به دهنم او مد . تاریکی مثل شهر مردگان به ذهنم او مد .

and the pastel lights

and we hang on to our no place

happy to be alive

انگاری که اینا هی با هم حرف میزند و میبینند که خب بازم فقط همین خونه ی خودشون و خودشون رو دارند و happy to be alive میشن یعنی اینکه میگن بازم خداروشکر که زنده ایم به بحثشون میرسه به همین جمله .

and in the inner city

or

like we call it

home

بحثشون میرسه به اینکه باز خوبه که زنده ایم و خداروشکر کنیم و این چیزا . مثل امروزهای خودمونه اتفاقا .

## Fire and ice

خب شعر بعدی *fire and ice*alan یکتصادی بین fire and ice توی ذهنم. یک یخ مکعبی و نزدیک اتیش اوردی و کم کم داره اب میشه. دقیقا مثل alan ما که داریم تو این گرما مثل یخ ذوب میشیم.

Some say the world will end in fire,

Some say in ice.

یک حالت دورزخ و قیامت و درس دین و زندگی اومد توی ذهنم. انگاری یک پلی هست که خیلی باریکه و فقط یک نفر میتوانه از روش رد بشه و این پل یخ زده هست. اون قسمت بالاش یخ زدش و دارن یخ میزنن و تنها راهی که باید از این سرما فرار کنند این هست که خودشون رو از روی اون پل بندازن پایین در حالی که اون پایین هم اتیش و این چیزا هست.

From what I've tasted of desire

I hold with those who favor fire.

انگاری که این افاهه که داره از پل رد میشه ترجیح میده که توی fire باشه. خودش رو میندازه پایین که توی اتیش بسوze.

But if it had to perish twice,

I think I know enough of hate

To say that for destruction ice

Is also great

And would suffice.

خب اگر قرار باشه که perish twice باشه. نفهمیدم که چه ربطی داره که از hate گفته. ولی ان چیزی که متوجه شدم اینه که میگه ice هم اونقدر ابد نیست و کافی میتوانه باشه.

### Student No. 9.

#### There is no frigate like a book

There is no Frigate like a Book

To take us Lands away

وجود نداره هیچ کشتی یا قایقی مثل یک کتاب که مارو به رویاهای خودش ببره و مارو همسفر کنه با رویاهای خودش.

Nor any Coursers like a Page

Of prancing Poetry –

صفحات این داستان یا این کتاب تند تر از یک اسب رویایی هستند. و اینجا prancing poetry یعنی شاه شعر فکر میکنم.  
This Traverse may the poorest take  
Without oppress of Toll –

این سفر این گردش رو حتی ادمهای خیلی فقیر هم میتوان برن چون هزینه‌ی زیادی ندارد.

How frugal is the Chariot

That bears the Human Soul –

چه سفر کم هزینه‌ای که روح انسان رو مانند یک ارابه‌ای به طرف ارزوهاش میبره.

### Metaphors

I'm a riddle in nine syllables,

من یک معما هستم که ۹ بخشی است. چقدر اینجا شلوغه. من او مدم کافی شاپ و گفتم یک نگاهی بخ شعرات بندارم ولی مردم  
رد میشن و نمیتونم درست تمرکز کنم برای حدس زدن این معما.

An elephant, a ponderous house,

یک elephant یعنی فیل، یک خونه‌ی بزرگ، یاد خونه‌ی مادر بزرگم افتادم که خیلی بزرگ بود و یاد بازی‌های  
چگیمون.

A melon strolling on two tendrils.

یک خربزه‌ی سیار، سیار یعنی همینجور اویزان بیندوتا پیچک. شاید منظورش اینه که خربزه‌ها و علف هرزهایی که  
دورش مثل پیچک میبیچند و باعث خرابیش میشن باشه.

O red fruit, ivory, fine timbers!

یک میوه‌ی قرمز دایره‌ای شکل، ivory من معنیش رو سرچ کردم و دوتا معنی داشت یکی عاج و دیگری توب وقتی عاج  
رو دیدم پاد هندوستان و فیل سواری و اینا افتادم ولی اینجا فکر میکنم منظورش توب باشه چون قلیش گفته o red fruit یعنی  
یک میوه قرمز دایره‌ای fine timbers یعنی کنده‌های مرغوب، مطمئن نیستم.

This loaf's big with its yeasty rising.

میشه یک نان گرد بزرگ که هرچی تخمیر بشه‌ی بزرگ و بزرگ‌تر میشه و باد میکنه. چون ماتو دوران کرونا خودمون  
محبوب بودیم نان بپزیم این چیز هارو از نزدیک دیدیم که هر چه خمیر نان بمونه‌ی بیشتر و بیشتر پف میکنه.

Money's new-minted in this fat purse.

پول‌های نوبی که، یک دسته‌پول نو که داخل یک کیف پول به زور اون رو چیزونده باشند. مثل پسرم که پول عدی هاشو  
همینجوری توی کیف پولش گذاشته بود و به کسی هم نشون نمیداد.

I'm a means, a stage, a cow in calf.

من یک ابزارم ، یا یک مرحله ام یا یک گاوی با گوساله اش. چقدر سخته شعرش.

I've eaten a bag of green apples,

من خوردم کیف یا جعبه یا خورجینی از سیب های سبز.

Boarded the train there's no getting off.

سوار یک قطاری میشم که نمیتونم ازش پیاده بشم. چقدر پیچیده و پر از استعاره و تشبیه بود .

خب این شعر خیلی پیچیده ای بود و من مفهوم و اون معما رو متوجه نشدم و تنها چیزی که فهمیدم این بود داشت یه چیزی رو به یک چیز دیگه تشبیه میکرد . که گرده و قرمز و باد کرده هست و هی ورمش بیشترم میشه.

### In the inner city

in the inner city

or

like we call it

home

مرکز شهر یا جایی که ما صداش میکنیم خانه .

we think a lot about uptown

ما در مورد بالای شهر زیاد فکر میکنیم. شاید چون قشر متواتر هستند راجع به بالای شهر و نوع زندگی اون ها کر میکنند و رویا بافی میکنند.

and the silent nights

و شب های یکه خیلی سکوته . منظورش بالای شهره که شب های ساکتی داره چون شاید جمعیت کمتری اونجا زندگی میکنند.

and the houses straight as

dead men

و خونه های بالای شهر که خیلی و ساکت هست و مانند شهر مردگانه. شاید از سکوتش اون رو تشبیه کرده به شهر مردگان .

and the pastel lights

pastel light یعنی خیلی کم سو و کم نور . و میگه نور های توى بالای شهر خیلی کم سو هستند و تاریکن و ساکت هستند و شبیه شهر مردگان هست.

and we hang on to our no place  
happy to be alive

ما میریم به جایی که اصلا به اون تعلق نداریم و خوشحالیم که فقط زنده هستیم. شاید شاعر یک ادم فقیر و تنگ دستی هستش که برای خوشگذرانی میره به بالا شهر و خوشحاله از اینکه فقط زنده هست

and in the inner city  
or  
like we call it  
home

و در مرکز شهر یا جایی که ما صدایش می کنیم خانه.

### Fire and ice

Some say the world will end in fire,  
Some say in ice.

بعضیا میگن که دنیا با اتیش به پایان میرسه بعضیا میگن با یخ. داره راجع به اخر دنیا صحبت میکنه پس. دقیقا مثل امروز انقدر گرمه از اسمون داره اتیش میباره

From what I've tasted of desire  
I hold with those who favor fire.

اگر بخواه انچه رو که خودم ارزو دارم و میل دارم را بگم اینه که طرفدار اونایی هستم که میگن دنیا با اتیش تمام میشه.  
But if it had to perish twice,  
اما اگر بخواه که دنیا دوبار نابود بشه. یعنی قیامت دوبار اتفاق بیوفته که بر اساس دین ما امکان پذیر نیس و فقط یک بار اتفاق میوقته.

I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

من فکر میکنم که انقدر نفرت داشته باشم که بگم با یخ تمام بشه یعنی شاعر دوست نداره دنیا با یخ و یخندان تمام بشه و دوست داره همه جا اتیش بگیره و دنیا به پایان برسه. و این خیلی خوبه و همچنین کافیه.

## Student No. 10

### There is no frigate like a book

To take us Lands away  
Nor any Coursers like a Page  
Of prancing Poetry –

In the first line the word frigate reminds me of a gate or a door which is open to a wonderful land which you can go through it by reading books or drowning in reading poets

یعنی این چیزی که به نظر من اومد این هست که کلمه frigate اولین چیزی که به ذهنم رسید این بود که مثل یک گیتی هست که بازه و رو به یک سرزمین wonderful land میتوانی با خوندن کتاب مخصوصاً با خوندن شعر بری تو یک فضای دیگه بری توی یک عالم دیگه و از این در عبور کنی. و میگه که هیچ صفحه ای از کتاب مثل یک اسب تندرویی نیست و نمیتوانه مارو به این خیالات فرو ببره.

This Traverse may the poorest take  
Without oppress of Toll –  
How frugal is the Chariot  
That bears the Human Soul –

چیزی که به ذهنم میرسه این هست که کتاب خوندن در واقع یک چیزی هست که روح ما می تونه ازش تغذیه کنه و بدون هیچ هزینه ای میتوانه مارو به جاهای different lands به جاهای مختلفی ببره. در واقع کتاب روح انسان رو بدون هیچ هزینه ای به سفر میره و این سفر میتوانه حتی برای افراد تنگ دست هم انفاق بیوفته.

### Metaphors

I'm a riddle in nine syllables,  
What cross my mind is that you cannot know me easily, I'm not the person you know me easily.  
یعنی ادمی نیستم که به راحتی بخوای من رو بشناسی .

an elephant, a ponderous house,

من هر لحظه یک جوریم ، نمیدونم درسته یا نه اون چیزی که به ذهنم رسید . من یک فیلم ، یک خونه ی بزرگ شاید منظرش این هست من یک فیلم توی قفس .

a melon strolling on two tendrils.

از من کار های عجیب غریبی سر میزنه . من یک خربزه ام بین دوتا پیچک. یعنی خربزه ای که با دوتا پیچک محاصره شده شاید دوباره منظورش همون قفس باشه.

O red fruit, ivory, fine timbers!

من یک میوه‌ی قرمز رنگ گرد هستم مثل سیب یا گیلاس، یک عاج، الوارهای ریز.

This loaf's big with its yeasty rising.

یک نان بزرگ هستم که با تخمیر شدن بزرگ و بزرگ‌تر میشے. یاد وقت هایی افتادم که مامانم نون میپزه.

Money's new-minted in this fat purse.

یک کیف پول از پول نو هستم. یعنی انقد پول توی کیف هست که کیف قلمبه شده.

I'm a means, a stage, a cow in calf.

من کار دیگران رو راه میندازم، من یک مرحله‌ام، یک گوساله‌ای که درون یک گاو هس.

I've eaten a bag of green apples;

من یک کیف از سیب سبز را خوردم.

Boarded the train there's no getting off.

من سوار قطاری هستم که نمیتونم ازش پیاده بشم و تصمیم گرفتم که باهاش برم.

یک چیزی که درون یک چیز دیگه حبس شده و مجبوره اونجا بمونه و اون ی چیز گرد قرمز رنگه که هر لحظه بزرگ تر هم میشه مثل خمیر. نمیتونم دقیقا بگم منظورش چیه ولی فکر میکنم راجع به حاملگی داره میگه که ۹ ماه طول میکشه و نوزاد تا ۹ ماه درون شکم مادر حبس هست.

### In the inner city

in the inner city

or

like we call it

home

ما جای شلوغی زنگی میکنیم یعنی جایی که زنگی میکنیم جای شلوغی هست و داخل شهره .

we think a lot about uptown  
and the silent nights  
and the houses straight as  
dead men

جایی که ما هستیم خیلی شلوغه و ما به جای بهتری فکر میکنیم چون شاید از شرایطی که داریم راضی نیستیم و به جای بالاتر و بهتر و جایی که شب هاش اروم تر هست فکر میکنیم.

and the pastel lights

چراغ های پاستی

and we hang on to our no place  
happy to be alive

فقط خدارو شکر میکنیم که زنده ایم

and in the inner city  
or  
like we call it  
home

و در داخل شهر جایی که ما اون رو خونه صدا میکنیم . فکر میکنم منظورش پایین شهر یا مرکز شهر باشه.

### **Fire and ice**

Some say the world will end in fire,  
Some say in ice.

Some say in ice, I never heard that before

تا حالا نشنیده بودم که بگن دنیا با یخ تمام میشه . بعضیا میگن دنیا با اتش تمام میشه بعضیا میگن با یخ. داره از قیامت و پایلن دنیا حرف میزنه و من رو یاد کلاس قران میرفتم انداخت.

From what I've tasted of desire

I hold with those who favor fire.

ولی من با انهایی موافق ترم که میگن دنیا با اتش تمام میشود یعنی دوس داره قیامت همه جا اتش بگیره.

But if it had to perish twice,

I think I know enough of hate

To say that for destruction ice

Is also great

And would suffice.

یعنی اگر که قرار بود دوبار از بین بریم و بمیریم . شاید اگر اتش رو تجربه کنم ، فکر کنم که برای از بین رفتن و نابودی شاید ice هم گزینه‌ی خوبی باشه . شاید بتونه که مثل اتش همونقدر باعث نابودی ما بشه.

### Student No. 11.

#### There is no frigate like a book

There is no Frigate like a Book

هیچ ناوی مثل یک کتاب نیست .

To take us Lands away

که مارو بخواد به رویا برسونه . منظورش اینه که فکر کنم داره ، این ناوچه های جنگی که قدرتشون زیاده رو میاد مقایسه میکنه با کتاب . که میخواه این رو به ما برسونه که . بادمه یک میان برنامه بود وقی بچه تر بودم می دیدم که رو کتاب سوار میشدن و اینور اونور میرفتن اسم برنامشو نمیدونم چی بود ولی یهו من رو یاد اون انداخت و اون تصویر رو توی ذهن من

زنده کرد و منظورش این هست که کتابی که خودش میتونه مثل یک ناوجه جنگی با قدرت مارو به رویاهایی که داریم میرسونه.

Nor any Coursers like a Page

Of prancing Poetry –

و فکر کنم اینجا داره به ... courses اینجا به معنی اسب تندرو هست دیگه درسته؟ فکر میکنم اینجا منظورش اینهست که هیچ چیزی مثل اون شعر هایی که مربوط به پادشاهی و اینها میشه نمیتونه مارو به رویاهای برسونه یعنی هیچ اسب تندرویی این قدرت رو نداره. فکر کنم منظورش اینه که شما با استفاده از کتاب و یا تجسمی که شما توی ذهنتون از خوندن یک شعر اتفاق میوقته میتونین برسین مثلای یک سری رویاهاتون. درواقع تجسم رویا هست دیگه.

This Traverse may the poorest take

Without oppress of Toll –

میگه این کمترین چیزی که بدون هیچ نگرانی اینکه بخوان عوارض بدن یا پول بدن هزینه کنن نسبت بهش میاد شملرو میرسونه به اون چیزی که میخواین.

How frugal is the Chariot

That bears the Human Soul –

نمیدونم چیه ولی فکر میکنم این کلمه frugal به معنی صرف جویی و کم هزینه بودن هست. اون chariot رو نمیدونم چی میشه و چون capital نوشته انگار اسمه ولی بازم نمیدونم. میخواد بگه که چقدر مثلا کم هزینه روح انسان رو تازه میکنه یک همچین چیزی.

## Metaphors

I'm a riddle in nine syllables,

I'm a riddle، من یک معمای ۹ سیلابی هستم. در مورد یک چیزی داره صحبت میکنه که از ۹ تا قسمت تشکیل شده بیاد جدول انداخت من رو مثلای میگن ۹ تا کلمه داره.

an elephant, a ponderous house,

یک فیل یا یک خونه ای که سنگینه یا بزرگه . یک همچین چیزی. درواقع داره خودش رو به یک معما و فیل و یک خونه ی بزرگ یا سنگین تشبیه میکنه.

a melon strolling on two tendrils.

یک melon که در واقع داره میچرخه بین دوتا پیچک .

O red fruit, ivory, fine timbers!

یا مثلایک میوه ی قرمز، یک توب و find timber رو نمیدونم چی میشه. داره خودش رو به اینها تشبیه میکنه.

This loaf's big with its yeasty rising.

Loaf میشه قرص نان، افا این سخته، yeasty رو نمیدونم چی میشه. میگه این نان بزرگ ، این قرص نان بزرگ که بالا او مده و برآمده است.

Money's new-minted in this fat purse.

Purse کیف مشه؟ میگه یک سری پول هایی که نو هستند در یک کیف پر پول . اینجا توی ذهنم میاد که خودش رو داره به یک کیفی که از پول پر شده و چاق شده یا به یک نانی که بزرگ و برآمده شده تشبیه میکنه.

I'm a means, a stage, a cow in calf.

میگه من یک ابزارم ، یک وسیله ام ، یک stage هستم یا یک گاو هستم با گوساله اش.

I've eaten a bag of green apples;

من انگار یک کیفی که توش سیب سبز بوده خوردم

Boarded the train there's no getting off.

یک قطاری که پر شده و نمیشه ازش پیاده شد.

خیلی این شعر کلمات قلمبه سلمبه داشت. خیلی شعرش سخت بود. راستش خیلی نمیفهمم که این تشبیه ها داره دقیقا چه شخصیتی از این ادم رو نشون میده ولی فکر میکنم که داره یک ادم قوی رو نشون میده که انگار به نظر میرسه که با توجه به اون چیزهایی که من دارم میخونم انگار که خودشو داره به چیز های پر بیچ و خم و چیزایی که ساده نیستن و بزرگن تشبیه میکنه.

شعر رو که دوباره خوندم از اول حس میکنم چون گفت ۹ مرحله است داره به بارداری اشاره میکنه بازم نمیدوم شعرش خیلی سخت بود.

### In the inner city

in the inner city

or

like we call it

home

فکر کنم inner city مربوط میشه به یک جایی که توی مرکز شهر هست ولی مثلا فکر میکنم فقیر نشین باشند. ما بهش میگیم خانه.

we think a lot about uptown  
and the silent nights  
and the houses straight as  
dead men

منظورش این هست که ما توی پایین شهر خیلی وقت ها به این فکر میکنیم که میایم به بالا شهر و شب های ساکت و خونه هایی که مثل خونه های ... straight as a dead men رو شاید منظورش همون ساکت بودن باشه و dead men رو به ساکت بودن تشبیه کرده. از نظر سکوتش از نظر ارامشی که داره

and the pastel lights

اون نورهای پاستیلی و کم نور

and we hang on to our no place  
happy to be alive

میگه ما وصلیم به اون no place ، به اون مکانی که نداریم برای اینکه از زنده بودنمون شاد باشیم.

And in the inner city

و در مرکز شهر

Like we call it home

مثل جایی که ما بهش میگیم خونه

### **Fire and ice**

Some say the world will end in fire,

یک عده میان میگن که زمین با اتیش خاتمه پیدا میکنه. یعنی با یک انفجار تمام میشه دنیا .

Some say in ice.

بعضیا میگن نه با یخ تمام میشه . منظورش این هست که شاید اخر زمین یخ بندان بشه شاید نه اتش سوزی بشه.

From what I've tasted of desire  
I hold with those who favor fire.

اما اون چیزی که خودش ارزوش رو داره خودش با اون هایی که طرفدار اتش هستند موافق هست.

But if it had to perish twice

اما اگر قرار باشه که مثلا زمین دو بار نابود بشه.

I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

فکر میکنه با وجود اینکه علاقه نداره و تنفر داره فکر میکنه که برای نابودی یخ هم میتوونه کافی و عالی باشه.

### Student No. 12.

#### There is no frigate like a book

There is no frigate like a book

To take us lands away

Nor any courses like a page

Of prancing poetry

هیچ چیزی مثل یک کتاب نمیتوونه یک دروازه ای رو به روی زندگیت باز بکه ، یک دری به روی زندگیت باز بکه. که باعث میشه که ما مثلا بتونیم به یک جایی برسیم. تحلیل شعر خیلی چیز سختیه خداییش و مخصوصا اینکه خیلی با فارسی فرق میکنه . بزار این قسمت رو با دقت بخونم . *nor any courses like a page of prancing poetry* باید دیکشنری چک کنم وایستا. انگار داره میگه که هر صفحه ای از این کتاب باعث ، هر صفحه ای از شعر باعث میشه که ما بتونیم یک قدم خیلی بزرگی برداریم یک چنین چیزی فکر میکنم منظورش هست.

This Traverse may the poorest take

Without oppress of Toll –

میگه مثلا از طریق کتاب هر کسی یعنی حتی فقیر ترین ادم ها هم میتوون برن توی یک سفری بدون اینکه توی یک گرداش واقعی باشند و بدون اینکه کسی رو اذیت بکنند . یک چنین حالتی انگار داره .

How frugal is the Chariot

That bears the Human Soul –

راستش این قسمت خیلی واضح نبود ، chariot که خب میشه کالسکه . هم فکر کنم میشه careful یک چیز خیلی با دقت ولی مطمئن نیستم . شاید داره کالسکه رو به یک کتاب توصیف و تشییه میکنه . کالسکه ای که روح انسان رو حمل میکنه و با خودش میبره .

#### Metaphors

I'm a riddle in nine syllables,

فکر میکنم به معنی پازل باشه یعنی مثل یک جورچین. Riddle

an elephant, a ponderous house,

من مثل یک فیلم ، مثل یک خونه‌ی خیلی سنگین و بزرگ. فکر کنم heavy یعنی ponderous .

a melon strolling on two tendrils.

مثل یک خربزم strolling on two tendrils و اسا معنیشو پیدا کنم. Stroll فکر میکنم منظورش این هست که ، انگار که مثل خودش رو به یک خربزم تشبیه کرده. Tendrils چیزی که تو دیکشنری هم نوشته مثل انگار یک گیاهه که دور خودش یک حصاری میکشه نمیدونم . و این انگار مثل یک خربزم هست.

O red fruit, ivory, fine timbers!

من یک میوه‌ی قرمز رسیده ام که گردم هست، یک عاج فیل، چوب خوب. یعنی چی اصلا من هیچی نمیفهمم.

This loaf's big with its yeasty rising.

یک نان بزرگ با مخمر بزرگ کننده اش. اها! نانی که بهش مخمر زدن و خب اون خمیر هی بزرگ و بزرگ تر میشه و پف میکنه. تو کرونا چقدر نون پختیم ما.

Money's new-minted in this fat purse.

I'm a means, a stage, a cow in calf.

پول هایی که new minted نمیدونم چی میشه، پول هایی که توی یک کیف پول هستند. من یک ابزارم یا معنا هستم خب mean چندتا معنی داره، یک مرحله، گوساله ای که درون یک گاو قرار داره. گاو باردار؟

من فکر میکنم باتوجه به اینکه گفته ۹ بخش دارم و هی تپل تر میشم هر روز داره به pregnancy یا همون حاملگی اشاره میکنه خب ۹ تا حرف داره و حاملگی هم کلا ۹ ماه هست.

I've eaten a bag of green apples;  
Boarded the train there's no getting off.

من خوردم یک چنته سیب کال و سوار بر train شدم و نمیخوام ازش پیاده بشم.

### In the inner city

in the inner city

or

like we call it

home

انگار که داره راجع به خونه یا جای که ارامش داره صحبت میکنه

we think a lot about uptown  
and the silent nights  
and the houses straight as  
dead men

دقیقا همون چیزی که گفتم دیگه مثلا راجع به شب های ساکت یا .. معنی uptown دقیقا نمیدونم فکر کنم بالاشهری ها میشه انگار توی خونه ی خودش حس میکنه که خیلی بالاشهری هست و این حرف ها.

and the pastel lights  
and we hang on to our no place  
happy to be alive

و نور های پاستیلی. و ما جایی هستیم رو دوست داریم و خوشحالیم که زنده ام.

and in the inner city  
or  
like we call it  
home

و در داخل شهر جایی که ما بهش میگیم خونه.

### fire and ice

Some say the world will end in fire,

Some say in ice.

بعضیا میگن دنیا با اتیش به پایان میرسه بعضیا میگن با یخ.

From what I've tasted of desire

I hold with those who favor fire.

درواقع Robert Frost که شعر این هست داره میگه که طبق علاقه خودش دوست داره که دنیا با اتیش تموم بشه.

But if it had to perish twice,

I think I know enough of hate

اگر بخوام که دوباره بمیرم ،اگر بخوام دنیا بیام و باز بمیرم. من فکر میکنم که

To say that for destruction ice

Is also great

And would suffice.

برای بار دوم با یخ باشه . یعنی یک باز اتیش باشه و برای دور دوم یخ.

### Student No. 13.

### There is no frigate like a book

There is no Frigate like a Book

هیچ کشتی مثل یک کتاب نیست. خب کشتی ها به جاهای دور سفر میکنند ممکنه برن کشور های دیگه حتی از طریق دریا.  
در اینجا هم شاعر میخواست بگه که کتاب مثل یک کشتی میتوانه مارو به سفر ببره .

To take us Lands away

ما با کتاب میتو نیم مثل یک کشتی به سفر بریم در واقع کشتی مارو به سفر واقعی میبره ولی کتاب مارو به سفر در رویاها میبره.

Nor any Coursers like a Page

Of prancing Poetry –

سخت شد یکم نمیتو نم بفهم منظورش چیه .. اینجام هوا گرم شده امروز کلافه کرده مارو. خب اینجا میگه که هیچ اسب تندرویی مثل یک صفحه نیست . خب این یعنی چی؟ و فکر میکنم اون اسب تندرو مال این prancing poetry باشه. من رو یاد شاهزاده با اسب سفید انداخت.

This Traverse may the poorest take

Without oppress of Toll –

در اینجا فکر کنم میگه که این سفر یعنی سفر با کتاب هیچ هزینه ای نداره برای ما. هزینه که داره بالاخره باید کتاب رو بخری شاید منظورش این هست که هزینه ی اضافی نداره و حتی تنگستان هم میتو نن کتاب بخرن و توی خیالات خودشون و اون نویسنده سفر کنند.

How frugal is the Chariot

That bears the Human Soul –

حس میکنم از Chariot میاد شاید هم اشتباه بگم. اینجا میگه که ارابه ی روح انسان کم بهاست . خب ارابه که منظورش همون کتاب هست و میگه کلا کتاب خوندن هزینه ای نداره زیاد.

## Metaphors

I'm a riddle in nine syllables,

از اسمش مشخصه که پر از استعارات این شعر خدا به داد بر سه. میگه که من یک معنای ۹ بخشی هستم . یعنی ۹ تا بخش یا قسمت دارم.

an elephant, a ponderous house,

یک فیل ، یک خونه ی بزرگ؟ یعنی چی؟ فیل شاید نماد از یک چیزی باشه اینجا.

a melon strolling on two tendrils.

یک خربزه که بین دو تا پیچک شناور هست. یاد زمین کشاورزی بابا بزرگم افتادم.

O red fruit, ivory, fine timbers!

یک میوه‌ی قرمز که گرده، یک توب، timbers میشه الوار خب پس fine timbers میشه الوار های مرغوب یا شاد هم کوچیک. چقدر سخت شد فقط بیت اولش اسون بود.

This loaf's big with its yeasty rising.

یک قرص نان بزرگ که تخمیر میشه و هی بزرگ و بزرگ تر میشه. دیدی وقتی خمیر رو میزاریک گوشه روش میپوشونی بعد چند ساعت بزرگ تر میشه منظورش اون هست.

Money's new-minted in this fat purse.

پول های نویی که در یک کیف پول هستند. مثلا کیف پول انقد که پول نو توش هست بزرگ شده.

I'm a means, a stage, a cow in calf.

من یک ابزارم یا mean معنی معنا هم میده معنی ظالم هم میده کدومش منظور شاعره خدا داند. من یک صحنه هستم، یک گاوی که همراهش یک گوشاله هست.

I've eaten a bag of green apples;

من یک خورجین یا یک کیف، نه اینجا کیف معنی نمیده همون خورجین سیب سبز خوردم. انگاری که یک خورجین سیب سبز خوردم و شکمم باد کرده چون توی بیت های قبلی هی اشاره میکرد به خمیر ور او مده و کیف پر پول و اینا حتما اینجام منظورش اینه که ی خورجین سیب خورده و شکمش گنده شده.

Boarded the train there's no getting off.

سوار بر یک قطاری هستم که هیچ ایستگاهی برای پیاده شدن نداره؟

این شعر خوب اول اومد معمایی رو طرح کرد که ۹ تا حرف داشت و بعدش اومد جواب این معمارو با استعاره و تشبیه فراوان توصیف کرد که ما بتونیم حس بزنیم. گفت که من بزرگ میشم با گذر زمان و یک جایی به این اشاره کرد که من

یک گوشه ای هستم که باردارم. من شکم رفت سمت بارداری چون خب ما انسان ها ۹ ماه نوزاد رو درون شکم خود نگه میداریم. حیوانات شاید زمان بارداریشان متفاوت باشه ولی برای ما انسان ها ۹ ماه هست. من فکر میکنم جواب این معمای دوران بارداری باشه بازم مطمئن نیستم.

### In the inner city

in the inner city

or

like we call it

home

در مرکز شهر یا جایی که بهش میگیم خانه یعنی خونشون مرکز شهره؟ خب مرکز شهرام همیشه شلوغ و پر رفت امد مخصوصاً شهرهای بزرگ.

we think a lot about uptown  
and the silent nights

ما همیشه به بالای شهر یا همون بالا شهریا فکر میکنیم. شاید دوست دارن جای اونها باشن و مثل اونها زندگی کنند. و به شب های ارومیش. خب بالا شهر اکثرا خلوت نیست دیگه به جز شهر ما یعنی گرگان که ناهارخورانش همیشه شلوغ و کلافه کنندس. ولی خب بالا شهر توی این شعر خلوت هست.

and the houses straight as  
dead men

و خانه هایی که مثل یک مرد مرده الی شدند؟ یعنی میگه ساختمون هاش بلند و مرده هستند؟ شاید چون سکوته و کسی نیست . dead men گف

and the pastel lights

و نورهایی که رنگ ندارند خب رنگ pastel یک جو رایی بی روحه دیگه میگه چراغاشون و خیابوناشون نور نداره زیاد و تاریکه و مثل شهر مرده هاس درواقع.

and we hang on to our no place  
happy to be alive

و ما به جایی که مال ما نیست وقت میگزروند و خوشحالیم که فقط نفس میکشیم. یعنی میرن بالا شهر برای گردش؟ خب بالا شهر که سکوت بود خوب نبود که.

and in the inner city  
or  
like we call it  
home

و در مرکز شهر جایی که ما بهش میگیم خانه. گف خانه یاد مادرم افتادم. الان کرونا گرفته. کاش زودتر خوب بشه

### Fire and ice

Some say the world will end in fire,  
Some say in ice.

بعضیا میگن که دنیا با اتیش تموم میشه بعضیا میگن با یخ. گفت با یخ من رو یاد عصر یخندان انداخت و انقراض ماموت ها.  
هر کسی ام که اتش و پایان دنیا رو ببینه یاد قیامت میوقته و کلاس قران هایی که میرفتیم.

From what I've tasted of desire  
I hold with those who favor fire.

ولی چیزی که من دوست دارم انفاق بیوفته و ارزوش رو دارم این هست که دنیا با اتش تموم بشه ، کلا میگه من طرفدار اونایی هستم که میگن دنیا با اتش و انفجار و اینا تموم بشه. من با شاعر موافقم و فکر میکنم یخ زدن خیلی بده چون ادم سرمایی هم هستم

But if it had to perish twice,

ولی اگر قرار بود که دنیا دوبار نابود بشه یعنی یک بار همه چی نابود بشه باز خدا انسان یا یک موجود دیگه ای رو خلق کنه؟ یاد داستان ادم و حوا افتادم

I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

من فکر میکنم انقدر نفرت دارم که بگم دنیا با یخ تموم بشه هم خوبه و کافیه. شاید شاعر با خودش گفته که خب بار اول که با اتیش تموم میشه و منم میسوزم نابود میشم و برای بار دوم و زندگی دوباره نیستم پس بهتره که برای بار دوم دنیا با یخ تموم بشه که من نباشم چون از یخ متفرقم.

#### **Student No. 14.**

#### **There is no frigate like a book**

There is no Frigate like a Book

The poet talks about the power of the book in this line. هیچ ناوی مثل یک کتاب نیست.

To take us Lands away

.the book can be like a large ship to take us to new places. Moreover, allow the reader far away from her or his real world and go to their dreams and new places.

Nor any Coursers like a Page

Of prancing Poetry –

The poet compares the book to a course or a horse in this line. The course is a high-energy type of horse and ready to run. She means that one page of a book is faster than a course and can take us to a new place faster than a course.

This Traverse may the poorest take

Without oppress of Toll –

She means that reading a book is not expensive for people and the even poorest person can buy a book and go on this travel.

How frugal is the Chariot

That bears the Human Soul –

In these lines, she means that the chariot of the human soul is very cheap.

### Metaphors

I'm a riddle in nine syllables,

من یک معما یا پازل ۹ بخشی هستم. شبیه چیستان شد و ما باید حدس بزنیم که منظور شاعر چی هست.

an elephant, a ponderous house,

یک فیل، یک خانه ی خیلی بزرگ. گفت فیل یاد برنامه کودک بامبو افتادم که لک لک ها اورده بودنش.

a melon strolling on two tendrils.

یک هندوانه ای که بین دو تا پیچک شناور هست. این چیه که هم مثل فیله هم هندوانه؟

O red fruit, ivory, fine timbers!

یک میوه ی قرمز گرد مثلا گیلاس ، یک توپ، الوار های مرغوب. یعنی چی؟

This loaf's big with its yeasty rising.

من یک قرص نان بزرگی هستم که تخمیر میشه و این تخمیر باعث بزرگ تر شدنیش میشه. به یاد ایام کرونا که نلن هم می پختیم. خب ربط این ها بهم چی هست؟

Money's new-minted in this fat purse.

پول های نویی مثل پول عیدی که در یک کیف پول قرار داده شده اند. مثل وققی بچه بودیم همه پول عیدی هامون رو مچاله میداشتیم توکیف هامون.

I'm a means, a stage, a cow in calf.

من ابزار هایی هستم، من یک مرحله هستم، یک گاوی که یک گوستاہ رو حامله هستش. خب ربط این ها بهم چی هست؟

I've eaten a bag of green apples;

انگاری که یک کیسه از سیب های کال و نرسیده رو خوردم.

Boarded the train there's no getting off.

و سوار بر یک قطار پری هستیم که پیاده شدنش دست خودم نیست.

شاعر داره یک چیزی رو با کلی استعاره توصیف میکنه توی این شعر. کلا یک معماهی هست که ۹ تا حرف داره و من فکر میکنم تو نیستم حدس بزنم چیه. رشتم ادبیات بوده تو دوره لیسانس. شاعر داره یک سری نشونه هایی به ما میده تا ما ار اون نشونه ها بفهمیم که معما چیه مثلا میگه من یک فیل هستم، فیل فکر میکنم در ادبیات استعاره از بارداری باشه باز هم مطمئن نیستم و میگه من یک گاوی هستم که گوسله ای رو حامله هست از اینجا شک کردم کمی و اونجایی که گف من هندوانه ای هستم بین دوتا پیچک. خب همونطور که میدونی بارداری میشه pregnancy و ۹ تا حرف داره و کلا هم ۹ ماه هست. من این رو متوجه شدم از این شعر.

## In the inner city

in the inner city

or

like we call it

home

در مرکز شهر یا جایی که ما اون رو صدا میکنیم خانه. خونه‌ی شاعر توی مرکز شهره؟

we think a lot about uptown

ما خیلی به بالای شهر و زندگی افرادی که اونجا هستند فکر میکنیم. دوست داره که به جای مرکز شهر خونش بالا شهر باشه فکر میکنم.

and the silent nights

and the houses straight as

dead men

و شب های اروم بالا شهر و خانه های بزرگ و صاف و بلندش که مثل مرد های مرده هستند. شاعر خونه های افراد پولدار رو به مرد مرده تشبیه کرده . فکر میکنم چون جمعیت اونجا کمتره مثل شهر مردگان هست خونه‌هاشون و هر کس سرشن تو کار خودش و مردم ارتباط انچنانی باهم ندارند.

and the pastel lights

and we hang on to our no place

happy to be alive

و چراغ های کم سویی که اونجا هست . و ما توی همین پایین شهرمون برای خودمون میگردیم . شاید *hang on* معنی گیر کردن هم بده که ما اینجا گیر کردیم و نمیتوانیم جدا شیم و خوشحالیم که نفس میکشیم.

and in the inner city

or

like we call it

home

و در مرکز شهر یا جایی که ما بهش میگیم خانه خوشحالیم و شادیم.

## Fire and ice

Some say the world will end in fire,  
Some say in ice.

بعضی افراد میگن که دنیا با اتیش تمام میشه. عده ای دیگه میگن که یخ باعث میشه دنیا به پایان برسه یعنی همه جا یخندان میشه.

From what I've tasted of desire  
I hold with those who favor fire.

ولی من یعنی خود شاعر دوست داره که دنیا با اتیش تموم بشه و طرفدار اونهایی هست که میگن دنیا با اتیش به پایان میرسه.

But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

میگه اگر قرار بود دوبار اتفاق بیوفته. یعنی یک بار دیگم دنیا نابود بشه. شاعر معتقد هست که یخ هم خیلی اتفاق بزرگ و کافی هست برای نابودی دنیا ولی فکر میمنم که از یخ خوشش نمیاد چون hate اورده.

## چکیده:

شعر قدیمی‌ترین ژانر در ادبیات است که معنای قوی‌تری نسبت به سایر ژانرها دارد، زیرا افکار، احساسات، نظریه‌ها، فلسفه‌ها و مضامین و پیام‌های جهانی را به شکلی بسیار مختصر منتقل می‌کند. درک شعر برای بسیاری از افراد انگلیسی زبان و مطمئناً برای زبان آموزان انگلیسی یک چالش تلقی می‌شود. هدف ما در این تحقیق بررسی فرآیند معناسازی در درک شعر در زمینه انگلیسی به عنوان زبان خارجی از طریق تفکر گویا است. چهارده شرکت کننده (۵ مرد و ۹ زن) در این مطالعه شرکت کردند. چهار شعر در اختیار آنها قرار می‌گیرد و از آنها خواسته می‌شود که علاوه بر بلند خواندن متن شعر‌ها افکار خود را در حین معنی دادن به سطراها و در کل شعرها با صدای بلند بیان کنند. به ظور دقیق به آنها گفته شد که افکار خود را حتی اگر نامریبوط به معناسازی شعر هستند، به زبان بیاورند. افکار آنها کدگذاری، دسته بندی و تجزیه و تحلیل شد. کدهای استخراج شده شامل تجربه زندگی و مفاهیم جهانی، فهم فرهنگی، درک دینی، درک جنسیتی، و تمایل به تمرکز بر کلمات به جای معنای کلی، درک واژگان و درک زبان استعاری است. در پایان این کدها در سه موضوع دانش زمینه‌ای، عدم دانش راهبردی کافی و مشکلات درک مطلب، دسته بندی شدند.

کلیدواژه: معنا سازی، درک شعر، راهبرد تفکر گویا، تحلیل موضوعی.



گروه زبان انگلیسی

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نگارنده آناهیتا روشی

استاد راهنما:

دکتر فاطمه مظفری

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