

Representation of Time: Interpretation of Theme in Selected Poems

By

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Abstract

The concept of time is often addressed in literary works. The interpretation of the symbolic meaning of time is, therefore, crucial to the understanding of the theme, meanings, and underlying meanings behind the poet's work as a whole. To understand the representation of time in poetry, three questions were addressed: What does time represent in the selected poems? How is the representation of time related to the theme of the poem? How is the representation of time and theme supported by the use of literary devices? Eight poems were examined in this analysis: King Solomon's poem *A Time for Everything*, Robert Frost's poem *A Time to Talk*; B. J. Morbitzer's poem *A Time to Believe*; Isobel Thrilling's poem *Children in Wartime*, Maya Angelou's poem *In and Out of Time*, Carol Ann Duffy's poems *Mean Time* and *The Wound in Time*; and John Milton's poem *On Time*. The findings revealed that time is a symbol of these values in all selected poems: the absolute truth, eternity, the wonder of time, the value of friendship, and the meaning of life; love; hope and optimism; pacifism and the horrors of war; and childhood and anti-war sentiments. Numerous literary devices (namely assonance, alliteration, consonance, metaphors, personification, and symbols such as assonance, allusion, allegory, anaphora, alliteration, consonance, imagery, metaphor, and epigraphs) were used to refer to the symbolic representation of time and themes meaningfully.

Keywords: time, theme, symbol, interpretation, poetry

1. Introduction

Time is very important in human life. It is the most valuable resource because no one can take it back, as the well-known Larine phrase "time flies" demonstrates. The one thing that no one can get back is time. Furthermore, no one knows how much time they have, so time is regarded as valuable. Above all, everything in life and the universe is time-bound. We are aware of three stages of time: the past, the present, and the future, but we only have the present. Time is the one thing you can never get back. Time serves as a teacher as well as a healer. Human relationships are formed or destroyed according to the amount of time invested. Time distinguishes between a deep and shallow relationship. Time has a significant impact on our lives because it influences our happiness and sadness. Our understanding of time has a significant impact on our happiness and peace of mind.

Because time is so important in human life, it is often addressed in literary works. For example, King Solomon's Ecclesiastes 3 clearly refers to time and its effects: "There is an appointed time for everything. And there is a time for everything under heaven: a time to be born, a time to die, a time to plant, and a time to uproot what has been planted. "There is a time to kill and a time to heal; a time to tear down and a time to build..." H. H. Halley (1965).

Poetry, as a literary work, contains references to time, and these references can have a variety of meanings. *On Time*, for example, begins, "Fly envious time, till thou run out thy race, Call on the lazy leaden-stepping hours, Whose speed is but the heavy plummet's pace..."

On another level, however, his reference, in contrast to the concept of secular time, is theological (Masson, 1875). According to Hawkes (2010), John Milton, author of one of English literature's greatest masterpieces, *Paradise Lost*, is still regarded as a great author today. His ideas went against the grain of British society. Milton's beliefs were unwavering at a time when British religious and political currents were rife with conscience and logic. The presentation of time in poetry allows the poet to express his perceptions of life through metaphorical language (Goatly, 1997) in relation to his time's political, ecclesiastical, and literary history (Masson, 1875). In the modern era, a distinguishing feature of Carol Ann Duffy's poem *Mean Time* is its content, which few poets address in this manner: "But we will be dead, as we know, beyond all light." "These are the days that are getting shorter and the nights that are getting longer." (Duffy, 2013). Similarly, Duffy emphasizes the theme of peace and its emergence in remembrance of the 2018 Armistice in another poem, "*The Wound in Time*". Interestingly, time appears in poetry in a variety of symbolic forms. For example, Robert Frost's poem "*A Time to Talk*" contains a literary reference to his life and work (Fagan, 2007; Stambuk, 1999). Poets represent time through figurative images of time. William Shakespeare made numerous references to time in his poetry and plays. Time is personified in his *Sonnet XIX* (1609). Regardless of the time, his love will live on in poetry: "Yet, do thy worst, old time; despite thy wrong, My love shall ever live young in my verse" (Shakespeare, 1942). The aforementioned poem clearly demonstrates that time is a symbol of the poet's idea of life. This study, therefore, argues for the representation of time as crucial to the meanings and underlying meanings of the poet's work as a whole. It is interesting to examine the issue to understand the meanings and underlying meanings of the representation of the concept of time in poetry.

Recently, there have been an increasing number of studies on the interpretation of representation in poetry. Still, the studies are limited to the understanding of literal and explicit meanings. Little attention has been paid to the nonliteral and implicit meanings of abstract concepts like time. This study, therefore, investigates the representation of time in selected poetry to understand the meanings of and inspirations behind the poets' works and how their poems evoke the reader's underlying aesthetic and human emotional states created by a particular poem. Such states help us understand the truth of life and the world around us more appreciatively. To accomplish the goal, research questions are addressed.

1. What does time represent in the selected poems?
2. How is the representation of time related to the theme of the poem?
3. How does the use of literary devices help show the passage of time and the themes?

2. Literature Review

2.1 Prior research

The artistic form of poetry, literary discourse, and stylistic devices such as symbols and allegory (Brittan, 2003), metaphors (Peng & Jung, 2021) are used to interpret poetry (Qadha, 2019; Dilworth, 2022). According to Rasse et al. (2020), Jacobs and Kinder (2017), and Peng and Jung (2021), conceptual metaphors have influenced how people understand language, which is the tool used in all literary works.

As a result, scholars have proposed methods for interpreting literary works. Some scholars, such as Alghadeer (2014), propose rethinking poetry interpretation in multimodal texts in digital landscapes, whereas others (Kangaskoski, 2017; Kangaskoski, 2021) propose interface and interaction. Bonander and Marsh (2015) advocate for YouTube and modern mimicry. However, the majority of studies have used literary discourse analysis and language-

related approaches. Qadha (2015) studies DH Lawrence's poem Sorrow using a discourse stylistic approach to understand how pragmatics leads to a more profound understanding and interpretation of poetry. In another study, Qadha (2019) uses the concept of language variation as a stylistic device in conjunction with a socio-stylistic approach to interpret the play Pygmalion. Slobodnyuk et al. (2020, May) study archetypes of "The Babylonian Text" in Russian literary discourse using literary discourse analysis. Cognarts and Kravanja (2012) develop a theoretical framework for analyzing structural-conceptual and image metaphors. Because the truth is implicitly presented in poetry in a symbolic and highly compressed language, interpretation is critical to understanding the truth in poetry. Numerous studies (Rasmussen, 2019) address this issue. Siregar (2022), for example, investigates the use of semiotics in poetry interpretation. Similarly, Damrosch (2014) examines the relationship between symbol and truth in Blake's myth, Nazarova (2019) interpretively highlights educational ideas in Jamal Kamal's poetry, and Frederick (2022) investigates the truth about a gentle apocalypse through the meaning in Georg Trakl's poetry by Richard Millington. In the same way, Halliwell (2012) interprets Greek poetry from Homer to Longinus to look for links between ecstasy and the truth.

Drawing upon the literature review, this study proposes a theoretical framework for the study, as seen in the next topic.

2.2 The theoretical framework of the study

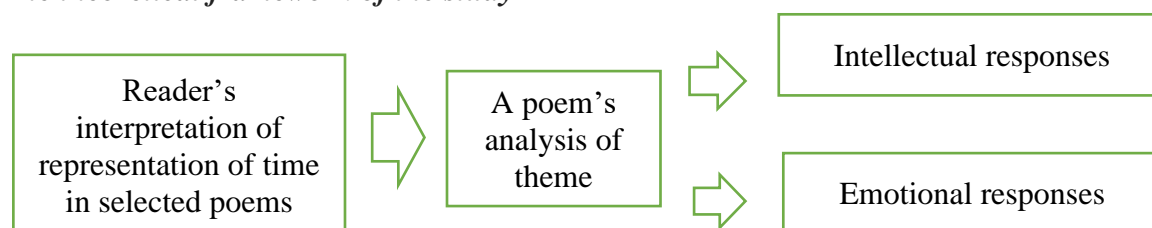


Figure 1 *The theoretical framework of the study*

The concept of time is one of the major truth-related themes in poetry as it is fundamental to many facets of what it is to be human. The passage of time, the effects of time, the symbolism of time, or some deeper meditation on the nature of time have all been recurring topics and themes in poetry. The reader's interpretation which involves their intellectual and emotional responses is, therefore, the key to understand the representation of time in poetry.

3. Data and Methodology

This study aims to investigate the representation of the concept of time in eight poems on the subject of time. To achieve the aim, the study was designed as detailed below.

3.1 Selection of the poems

The selection of the poems in this analysis was based on these criteria. The word "time" appears in the title of the poem. In all the selected poems, time is the subject of the poem. Also, the concept of time represents and emphasizes some ideas as briefly described below.

A Time for Everything by King Solomon emphasizes the significance of having the proper time for everything. It also leads us to believe that the universe operates in a circular fashion.

A Time to Talk by Robert Frost emphasizes the significance of friendship. It demonstrates how friends pull us out of our frantic routines and how we are willing to stop working hard to spend time with them.

A Time to Believe by J Morbitzer emphasizes hope and optimism. This uplifting poem encourages readers to have faith in something superior. It also demonstrates how the removal of life's adversities can be achieved just by maintaining an optimistic outlook.

Children in Wartime by Isobel Thrilling underlines how war destroys childhood imaginations. The poem's three- or two-syllable lines, which emphasize the anti-war sentiment, are distinctive.

In and Out of Time by Maya Angelou describes the poet's feelings for her partner. It also emphasizes the centrality of these pleasant emotions in her life. The poem reveals the poet's innermost sentiments.

The beauty of Mean Time by Carol Ann Duffy resides in its themes of time and love, which conventional poets do not handle in such a manner.

On Time by John Milton addresses time in several ways. In contrast to the concept of secular time, Milton's perspective is more theological.

The Wound in Time by Carol Ann Duffy focuses on the concept of peace and its emergence in honor of the 2018 Armistice.

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3.2 Data collection and analysis

The following photograph shows the steps taken to collect data by the three coders—two researchers and one outside coder.

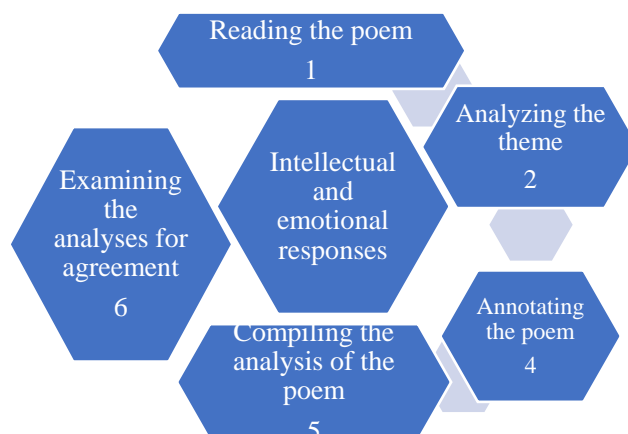


Figure 2 Data collection steps

Figure 2 illustrates the steps of data collection. Each coder follows each step for data collection. Below are details for each step.

Step 1: Reading the poem

Each coder reads each poem at least three times to fully understand its message and asks themselves the following questions in response to the poem, intellectually and emotionally: What is the topic? When and where is the action occurring? Who is the author, the speaker, or the fictional figure the poet has created? Who is speaking? What motivates the speaker to speak? Who is the speaker's audience? What is the literal meaning of the title, and what does it imply? What are the time and geographic settings? How does the poet conjure images? What uses does the poet make of the five senses (seeing, hearing, tasting, touching, and smelling) to stimulate the reader? Where is the poem's pivotal, emotionally intense image? What instances of figures of speech does the poet use? Does the poet make use of devices, whether they be dramatic, linguistic, or situational? Does the poet's work contain any symbols?

Does the poet use metaphors? Does the poet use personification? How is the sense of sound echoed? How is alliteration used by the poet? Why? " Does the poet use an allusion—historical, literary, religious, or mythological—in his or her work?" What literary techniques are used? Does poetry make use of paradox? Does the poet use comparisons and analogies? How does the poet's use of contrast and/or comparison in the poem affect the reader? Where does the poet use line endings, punctuation, enjambment, and other emphasis-enhancing devices? Does the poem contain refrains, which are repeated phrases and lines in a specific pattern? Does the poem use free verse or blank verse? What type of poem is it? Does the poet generally take a subjective or objective stance? What are the poem's essential words or phrases? How does the poet handle diction (word choice) in terms of denotation and connotation? What kind of mood does the poem have? How does the poet feel about the poem's components? Is the poet purposefully using the ambiguity technique? Does the poet utilize overstatement (hyperbole) or understatement (implication) as a literary device? How does the poet develop implications by combining internal and exterior contexts? How are the themes developed?

After that, all the coders read the poem again, line by line. Then, they describe and define each image and symbol in detail, if necessary, furthering external reference works or other poems by the same poet. To make sure that the coders fully understand the poem, they try "translating" each line into prose. Alternately, the coders use the easier terms in place of the more challenging ones. A dictionary may be required. They reread the poem several times after they have mastered all of the poem's fundamental concepts and vocabulary.

Step 2: Analyzing the Theme

Pay special attention to the theme, focusing on these key questions: What sort of time does the poem address? How does the poet view time? What is the poet's attitude toward time? What is the meaning of time in the poem? What values does the poem appear to promote? How do symbols, allusions, and other meaning-related cues contribute to the theme? Consider the poem's organization. Does it progress naturally, or does the speaker suddenly change their mind, their tone, or their perception? Seek out symbols, metaphors, allusions, and other meaning-related cues, and literary devices (rhyme, alliteration, etc.) of the time. Read for literal meaning and metaphorical meaning. Search for recurrent words, concepts, or sounds. Recognize the tone and any ambiguities based on diction. Then, write a statement expressing the theme.

Step 3: Annotating the poem

Annotating literature entails making thorough and extensive notes on themes as well as any significant hints, literary devices, and the coder's own reactions and thoughts on the themes, such as noting the poet's tone, the intended audience, the speaker, etc. In the analysis of a poem, the coders take into account "who is speaking to whom," "when and where the poem is taking place," "what is the issue being discussed," and "what is the primary purpose—to convince, to instruct, to inform, to contemplate, to discover, and/or to entertain" when they are analyzing a poem.

Step 4: Compiling the Analysis of the Poem

Having examined all aspects of a poem, including its surface meaning as well as its underlying tone and themes, its use of literary devices, and their impact, all coders compose an analysis of each poem to provide a detailed analysis of the poem.

Step 5: Examining the analyses for agreement

All coders compare and contrast their analyses. In case of discrepancies, all coders discuss them for consensus. The conclusion of the study was drawn based on the consensus. The figure below shows how all coders' analyses are examined and compared for agreement.

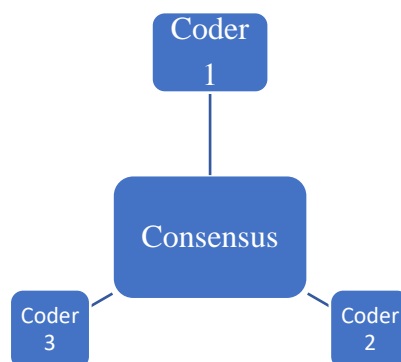


Figure 3 Data analysis for consensus

Figure 3 shows how the three coders' analyses lead to consensus. Each coder followed the five steps of data collection as shown in Figure 1. They then discussed their analyses in order to reach an agreement. The conclusion of the study was drawn based on their consensus.

4. The Results of The Analysis

The results of the analysis on the representation of time in these aspects are as follows: 1) time as a symbol of eternity, 2) time as a symbol of the absolute truth, 3) time as the wonder of time, the worth of friendship, and the meaning of life, 4) time as a symbol of time and love, 5) time as a symbol of love, 6) time as symbols of hope and optimism, 7) time as a symbol of pacificism and the horrors of war, and 8) time as symbols of childhood and anti-war sentiments.

4.1 Time as a symbol of eternity

John Milton describes time in the poem *On Time*, saying that he is envious of it since it can fly or run while the hours are a little slothful in comparison to the overall idea of time personified. He continues by saying that it is now time to discard what was previously regarded as trash. This indicates that humanity does not experience any gain or loss as a result. He added that time was not just for greed but also for accumulating goods. The self is now depicted as eternity, which is equally a happy state for humans. This concept of time is what elevates everything to the throne of God. When the spirits go there, there will be truth, love, and serenity. It has given up on this earthly life. And all of mankind will have a sense of victory over opportunity, time, and death. It's interesting how Milton gave Time all the characteristics of a strange person. He does, however, encourage Time to cut back on excess and accept what is reasonable as long as it doesn't result in injury, loss, or financial gain. Since everyone is equal before the supreme power, the stakeholders suggest that entering eternity will be a happy time for all of humanity. This religious sanctity would also enable the human spirit to triumph in situations like using the parables of time, death, opportunity, and eternity to demonstrate his theological inclinations, as seen in this quote:

“When once our heav’nly-guided soul shall clime,
 Then all this Earthy grosnes quit,
 Attir’d with Stars, we shall forever sit,
 Triumphant over Death, and Chance, and thee O Time”

To support the themes, the poem uses these literary devices. The vowel sound /o/ in "Fly envious Time, until thou run out thy race," the vowel sound /a/ in "Which is no more than what is false and vain," and the vowel sound /e/ in "For when as each thing foul thou hast entomb'd" are examples of assonance. The poem uses anaphora in the seventh and eighth verses of the first portion, when the phrase "So little is..." is repeated. It also uses consonance, including the consonant sounds of /f/ in "Fly envious Time, until thou run out thy course," /s/ and /p/ in "Whose speed is merely the heavy Plummets pace," and /l/ and /s/ in "So little is our loss." The readers are made to comprehend things through their five senses through the use of imagery such as "Whose speed is simply the heavy Plummets pace," and "Then all this Earthy grossness quit." The poem also makes an inferred comparison between two different objects through these metaphors, such as time, death, chance, and eternity. The poem personifies a number of abstract concepts, including time, hour, love, truth, peace, and even death. It uses symbols to represent concepts and traits by giving them deeper, more symbolic meanings than their literal interpretations. The poet demonstrates his theological leanings by using images of death and time.

4.2 Time as a symbol of the absolute truth

The central idea of King Solomon's poem "*A Time for Everything*" is a straightforward phenomenon. The poem's key themes include the value of time, the tension between life and time, and the rules of nature. This poem's precise meaning is that everything in the cosmos is changing quickly, things never stay the same, and nothing endures forever. This poetry allows us to encounter a variety of things. Through this poetry, the poet attempts to convey how powerless man is. He had no power to influence or alter anything. The poem, however, makes reference to Bible passages like "A time to be born, a time to die," which mirror the laws of nature and offer comfort to people by expressing hope and happiness. The poem illustrates how time gives us a variety of experiences by using symbols like life, death, hope, war, and peace, as shown below.

"A time to rend, and a time to sew;
a time to keep silence, and a time to speak;
A time to love, and a time to hate;
A time of war, and a time of peace."

Numerous devices are used. For example, in "A Time to Love, and a Time to Hate," the poet used assonance, such as the sounds /e/ and /o/, and again in "A Time to Tear, and a Time to Sew." In allusion, the poet makes references to Biblical phrases like "A time to be born, a time to die," which comforts people with a message of hope and joy. In allegory: in the first stanza of the poem, the speaker uses allegoric expressions to explain the laws of nature, saying things like, "To everything there is a season, and a time for every purpose under the heaven." In anaphora, in order to highlight his argument, King Solomon uses the word "a time" numerous times throughout the poem, including: "A time to rend, and a time to sew; a time to keep silence, and a time to speak; a time to love, and a time to hate; A time of war and a time of peace," which comforts people with a message of hope and joy. In allegory: in the first stanza of the poem, the speaker uses allegoric expressions to explain the laws of nature, saying things like, "To everything there is a season, and a time for every purpose under the heaven." In anaphora, in order to highlight his argument, King Solomon uses the word "a time" numerous times throughout the poem, including: "A time to rend, and a time to sew; a time to keep silence, and a time to speak; a time to love, and a time to hate; a time of war, and a time of peace." In alliteration, the repeating of consonant sounds within the same line, such as the sound of "t" in

"time to," is obvious. In consonance, examples include the sound of /t/ in "a time to plant, and a time to pull up that which is planted," and the sound of /r/ in "a time to embrace, and a time to refrain from embracing." In imagery, King Solomon uses phrases like "a time to plant, and a time to pluck up that which is planted," "a time to cast away stones, and a time to collect stones together," and "a time of battle, and a period of peace" to describe the five senses. In metaphor, the poem illustrates how everything in the universe occurs at precisely the correct time, the poet has stretched the metaphor of time. Also, in symbolism, the poem uses symbols like life, death, hope, conflict, and peace to illustrate how time gives us a variety of experiences.

4.3 Time as the wonder of time, the value of friendship, and the meaning of life

The value of friendship in both life and work is one of the central topics in Robert Frost's poem *A Time to Talk*. The phrase "a time to chat" highlights the value of friendship in life and speaks to the beauty of friendship. "No, not because there is a time to talk," for example. This poem emphasizes that sometimes life's obligations prevent us from seeing our friends and loved ones, even if it appears on the surface to be a straightforward explanation of honest relationships. However, we are prepared to put all of our pranks aside and spend time with the same friend when they call. The poet is working hard, but as soon as he sees his friend, he puts his work aside and gladly joins him. The poem is centered on a friend's thoughtful and amicable act, which makes the author happy when they unexpectedly arrive. The poem starts out with the speaker working on his farm when, all of a sudden, his friend rides up on a horse and invites him to join him. Despite being busy at the farm, the poet was prepared to quit his job and get to his friend. This act of courtesy demonstrates the poet's affection for his companion. The reader can appreciate the strength of friendship when the speaker doesn't mind the unexpected visitor's lack of preparation. The poet truly loved and cherished their friendship.

“When a friend calls to me from the road
And slows his horse to a meaning walk,
I don't stand still and look around
On all the hills I haven't hoed,
And shout from where I am, what is it?
No, not as there is a time to talk.”

The poem's allegorical expressions emphasize the value of friendship in one's life. For example, “No, not as there is a time to talk.” Also, readers are made to comprehend things through their five senses through the use of imagery, involving their five senses. For example, “When a friend calls to me from the road”, “I thrust my hoe in the mellow ground” and “And shout from where I am, What is it.” The poem also uses symbolism; "the stone wall" represents the barrier that separates us from our friends, and the phrase "a time to talk" represents the value of friendship. In the poem's second-to-last line, the word "stone wall" is used as a metaphor for a wall or other obstruction, as in "And plod: I go up to the stone wall."

4.4 Time as a symbol of time and love

In Carol Ann Duffy's poem *Mean Time*, the poet skillfully begins the poem with the contemporary image of turning the clocks back an hour to save time, noting that when he sees this, he mourns his love. The poet claims that he believes the streets are dark when he leaves his house and that his faults are nibbling at his heart. Then he makes the claim that certain things, which could have been amicable or disagreeable, would not have been said if the gloomy sky could have taken an hour off of our lives. The poet believes that if it weren't for that, they would already be dead. Their days have grown shorter and their nights longer due to this hour.

The main themes of this poem are time-saving measures, the effects of unnatural deeds, and love. The poet clarifies the time-saving maneuver, claiming that even though it subtracts an hour from his day, it still allows him to lament his love—or that he is mourning his love because he is in the wrong place. The second issue is that there are unnatural acts that lead individuals to overlook the rapidly approaching night, even though they desire to gain an hour. However, in the midst of this circumstance, the poet's love appears to be a different scenario because they have spoken words to one another that they ought not to have said or would never have said. The good news is that the nights are endless as this love comes to an end.

To strengthen the themes, the poem uses personification to make the sky and the heart seem as though they have lives and feelings of their own. It also uses symbols to represent concepts and traits by assigning them nonliteral, symbolic interpretations. The poem shows how time and day are used as symbols to show what the poet means and how important love is.

“But we will be dead, as we know,
beyond all light.
These are the shortened days
and the endless nights.”

4.5 Time as a symbol of love

Maya Angelou's poem "*In and Out of Time*" expresses the poet's genuine feelings for her partner. The poem starts off by describing a lovely scene. The poet recognizes the route that would take her to her true love. She expresses love and happiness while openly admitting that they have an on-and-off relationship. She had always cherished him. She was hurt, tortured, and wounded due to a terrible scenario that life unfortunately thrust upon her. She continued to adore him. She had stuck by him through tough times. She mysteriously conveys her lover's devotion to them in her poetry.

In the poem *In and Out of Time*, love, affection, and suffering are the primary themes. On one level, the poem illustrates the speaker's unending love for her beloved, which nothing can alter. She claimed that, on a deeper level, nothing in this world could alter a loving heart. When you unconditionally adore someone, despite all obstacles, your sentiments and emotions never change.

The speaker's pain is represented by the phrase "loudly yelled," but the phrase "the delicious honey comb" represents the sweetness of love. The lines that follow describe an individual's enduring love.

“I was always yours to have.
You were always mine.
We loved each other in and out,
in and out, in and out of time.”

Through the use of imagery, readers are made to view it through their five senses. For instance, "I screamed to the heavens... loudly screamed," "We saw in the distance our long way home," and "You freed your braids." The sun and trees, two elements of nature, have been personified by the poet. For instance, "when the first stone looked up at the blazing sun," and "the first tree struggled up from the forest floor." The poet also uses symbols to represent concepts and traits by assigning them nonliteral, symbolic interpretations. The speaker's pains

are represented by "loudly yelled," and the sweetness of love is symbolized by "the delicious honey comb."

4.6 Time as symbols of hope and optimism

Time to Believe is a poem of hope and life. The poet exhorts the audience to hold out hope. The poem opens with the lovely idea that every day holds the possibility of something new. Dreaming should never end, and miracles should be taken seriously. The poet continued by saying that we ought to have faith in the goodness of human nature and providing instances from the natural world to support his reasoning. He wants us to understand that our hearts are where our strength and power reside. Only a courageous posture in life needs to be chosen. We should not dwell on the pain of the past in order to discover our inner strengths. Only our beliefs can direct us toward achievement and fulfillment. The poet exhorts readers to carry on battling despite adverse circumstances.

This poem's main themes include courage, hope, and self-belief. In addition to conveying themes of optimism and hope, the poet also provided a brief explanation of their underlying causes. This motivational poem is filled with lessons on how to alter our lives by concentrating exclusively on the good. The poet wants us to understand that we are not weak because of God. He contends that traumatic events and horrific catastrophes enlighten us because they drive us to lose hope. We must confront these problems head-on with our showpieces without kowtowing to them. In order to convey the importance of having hope, the poet utilizes allegorical metaphors throughout the poem, such as "To believe is to see angels" and "To believe is to know the value of a caring heart." Hope is what makes life lovely. The poet illustrates the beauty of life and how optimism is the secret to success by using symbols like "dancing angles" and "a nurturing heart," as depicted below.

“To believe is to know that
every day is a new beginning.
Is to trust that miracles happen,
and dreams really do come true.”

To support the poem, the poet makes use of the following devices throughout the poem: The poem uses allegoric expressions to help us comprehend the importance of having hope, such as "to believe is to see angels" and "to believe is to know the value of a caring heart." The epigraph is also used to introduce the poem's main idea at the beginning of the poem. "To believe is to realize that/every day is a new beginning," for instance. In addition, the poet has incorporated an epigram into the text at numerous points, including "To believe is to recognize the importance of a caring heart," "To believe is to discover the strength," and "To trust that miracles happen." Then, readers are also made to view things through their five senses through the use of imagery such as "the beauty of an old hand," "the innocence of a child's eyes," and "to believe is to see angels/dancing amid the sky." Personification is also used to make them clear. For instance, in the poem's second verse, "To believe is to see angels/dancing among the sky," angels are personified. Lastly, symbolically, "a caring heart" and "dancing angles" are metaphors for the beauty of life.

4.7 Time as a symbol of pacificism and the horrors of war

In the poem *The Wound in Time*, Carol Ann Duffy mentions a time when the tides chanted psalms to calm the tumultuous aftermath of WWII. The planet, the birthplace of death, is spawning new carnage. The poet points to a new war, the war that started to finish the war, and says the marines didn't know what to expect. The poet thinks God is gone in the conflict and air fog, although his poetry bleeds profusely. The poet glances at cenotaphs and questions

the future, repeating "war." He concludes that history may become water and follow such coasts, but humans learn nothing from history, whether in water or on the sea.

The poem's principal themes include war's horrors, pacifism, and human folly. The poet tells us about the moment and its events, showing the soldiers how they departed, thinking they were going in boats. The war's atrocities stripped poets of their faith in God and humanity. The poem requests pardon from this "war," repeating it numerous times, adding that when it happens, town squares are silent to memorialize its victims. Despite fatal lessons, humans have a tendency to repeat the same mistakes.

To emphasize the themes, the poet uses several devices. "But how could you know, brave / as belief as you entered the boats, singing?"; "The end of God in poisoned, sharpened air"; and "History might as well be water, chastising this coast" are examples of assonance. The poem also uses alliteration, which uses consonant sounds in the initials of surrounding words, such as "war, war" and "squares silence." Consonance is also adopted, such as in "But how could you know, courageous as your belief, as you boarded the boats, singing?" "War" has /w/ and /r/. Next? War? War. "We learn nothing from your endless sacrifice," and "War." The poem also uses imagery to engage readers' five senses. "Not the war to end all wars; the birthplace of death," "But how could you know, courageous as belief as you boarded the boats, singing?" Your faces drowning in sea. Metaphors such as time, century, and time squares are used to reinforce the poem. In addition, the poet personifies earth, poetry, and seas as having life and feelings and uses symbols to signify ideas and attributes by giving them symbolic meanings. Cenotaphs, shores, seas, and pages are used to illustrate the tragedies of war.

4.8 Time as symbols of childhood and anti-war sentiments

The poem *Children in Wartime*'s opening "siren" makes it apparent that it could be about war or have an anti-war tone. However, it is seen through a child's eyes. When the sirens wake them up from their sleep, the narrator describes how they flee to the shelter in the pitch blackness, where people are muttering that a storm is coming, but they are aware that it is not a storm because it is not accompanied by the sound of rain that should follow a thunderclap. The kids are aware that the bombardment produced craters, and they understand that they would have to contain their awe at such extensive destruction. The young boy notices that the window pane through which he used to gaze at the stars at night is broken, giving the impression that his sky is also damaged. His creative sky has been destroyed by this aircraft attack.

This poem has three main thematic strands: the horrors of war; their effects on children's imaginations, and anti-war sentiments. Although the title refers to the issue of children in conflict, the effects of war on children and adults are essentially the same. It causes significant craters, or deep impacts, in the human psyche. However, it appears that it shatters the innocence that youngsters have during their formative years when it comes to them. It appears that it not only damages their windowpanes but also their nighttime stargazing skies. This demonstrates how the poet's opposition to war becomes more apparent as the poem progresses.

To reinforce the themes, the poem uses imagery (like "Sirens ripped open," "the warm silk of sleep," and "that raced with darkness") throughout the poem to influence the readers' experiences and uses metaphors (like comparing sirens to a knife, sleep to a tent or sheet, thunder to a bomb, and glass to a dragon or other enormous creature) to strengthen the themes of the poem.

5. Conclusion and Discussion

5.1 Conclusion

This analysis focuses on the interpretation of the symbolic meaning of time as the issue crucial to the understanding of the theme, meanings, and underlying meanings behind the poet's work. To achieve the aim, three questions were addressed: What does time represent in the selected poems? How is the representation of time related to the theme of the poem? How is the representation of time and theme supported by the use of literary devices?

Methodologically, eight poems were purposefully selected for analysis, including King Solomon's *A Time for Everything*, Robert Frost's *A Time to Talk*, B. J. Morbitzer's *A Time to Believe*, Isobel Thrilling's *Children in Wartime*, Maya Angelou's *In and Out of Time*, Carol Ann Duffy's *Mean Time* and *The Wound in Time*, and John Milton's *On Time*. The data collection followed these steps: 1) reading the poem, 2) analyzing the theme, 3) annotating the poem, 4) compiling the analysis of the poem, and 5) examining the analyses for agreement. Then, all three coders compared and contrasted their analyses and drew a conclusion about the study based on their consensus.

The analysis revealed these findings. Above all, time is symbolically represented in all of the poems chosen. Philosophically, time symbolically represents these values: Eternity in John Milton's *On Time*; absolute truth in King Solomon's poem *A Time for Everything*; wonder of time, the worth of friendship, and the meaning of life Robert Frost's poem *A Time to Talk*; love in Carol Ann Duffy's poem *Mean Time* and Maya Angelou's poem *In and Out of Time*; hope and optimism in B. J. Morbitzer's poem *A Time to Believe*; pacificism and the horrors of war in Carol Ann Duffy's poem *The Wound in Time*, and childhood and anti-war sentiments in Isobel Thrilling's poem *Children in Wartime*.

These poems demonstrate the use of time symbols to convey the poets' meanings and literary devices to relate the representation of time to the themes of the poems. The poem *On Time* uses metaphors, personifications, and symbols. In the poem *A Time for Everything*, the poem uses several devices (namely assonance, allusion, allegory, anaphora, alliteration, consonance, imagery, metaphor, and symbols) to relate to and reinforce the themes. The poem "*A Time to Talk*" uses imagery, symbolism, and metaphor. The poem "*Mean Time*" uses personification and symbols. The poem *In and Out of Time* uses imagery, personification, and symbols. The poem *Time to Believe* uses allegoric expressions, epigraphs, imagery, personification, and symbols. The poem *The Wound in Time* uses assonance, alliteration, consonance, metaphor, personification, and symbols. Lastly, the poem "*Children in Wartime*" uses imagery and metaphors to strengthen the themes of the poem.

5.2 Discussion

The findings of this study lend support to those of the prior study that interpretation (Alghadeer, 2014; Kangaskoski, 2021; Kangaskoski, 2017; Kangaskoski, 2021; Bonander & Marsh, 2015; Nazarova, 2019; Frederick, 2022; Halliwell, 2012) is the key to understanding poetry. Scholars have proposed methods for interpreting literary works. This study found that a literary discourse analysis and a language-related approach are effective for literary interpretation. Like the study of Qadha (2015), which explored DH Lawrence's poem *Sorrow* using a discourse stylistic approach and found that this approach was effective for the interpretation of poetry, this present study found that a literary analysis of themes leads to the successful interpretation of the symbolic representation of the concept of time in the selected poems. In addition, like another study by Qadha (2019) which used the concept of language

variation as a stylistic device in conjunction with a socio-stylistic approach to interpret the play *Pygmalion*, this study found that literary devices helped interpret the selected poems. The findings of this study are consistent with those of prior studies that examined the interpretation of structural-conceptual and image metaphors (Cognarts and Kravanja, 2012), the use of semiotics in poetry interpretation (Siregar, 2022), and the interpretation of symbols (Damrosch, 2014). This study deals with the interpretation of a myriad of artistic forms in poetry, literary discourse, and stylistic devices (assonance, alliteration, consonance, metaphors, personification, and symbols), as well as allusion, allegory, anaphora, alliteration, consonance, imagery, metaphor, and epigraphs). In this aspect, this study lends support to the prior study (Qadha, 2019; Dilworth, 2022; Brittan, 2003; Peng & Jung, 2021; Rasse et al., 2020; Jacobs & Kinder, 2017; Peng & Jung, 2021).

This study is limited to eight poems that contain the word "time" in the title of the poem. Future inquiries should expand to other time-related words such as day, year, season, and so on.

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