



IRAQI
Academic Scientific Journals



العراقية
المجلات الأكاديمية العلمية

ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)

Journal of Language Studies

Contents available at: <https://jls.tu.edu.iq/index.php/JLS>



Representations of Threshold Chronotope in Jessie Pope's Selected War Poems

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Received: 16/ 2/ 2024, Accepted: 6 /5 /2024, Online Published: 31/ 5 / 2024

Abstract

The First World War displayed the complicated connection that people have with space as they navigate between the exterior environment and their interior emotional reactions. Among these spaces is the threshold chronotope, which is one of the most notable ones that Mikhail Bakhtin discusses in his article "Forms of the Chronotope in the Novel". He characterizes this category of space as one that elucidates the demarcation between spaces symbolized by the in-between; it can be summed up in periods of unrest and absence of resolution and decision-making during times of crisis, such as train stations, airports, bridges, and borders; it is also exemplified in the time of anticipation, as when women wait in windows and doors in the time of the war. This study aims to examine the poems of Jessie Pope's war poems in terms of her representation of the chronotope of

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threshold based on the spatial perspectives of Bakhtin. During wartime, this space category has a direct impact on the experiences of women and soldiers. Pope, despite her supportive and encouraging stance and her explicit response towards war through her patriotic poems for soldiers during the time of the war; however, she employs threshold chronotope to address the challenging issues and situations that arise during times of crisis, including isolation, fragmentation, separation, distance, marginalization, and restriction. She employs metaphor to represent this form of chronotope, as areas that affect women's lives as poets, ordinary citizens, and soldiers who are the women's sons, brothers, husbands, and friends. Finally, Pope's portrayal of space as a crisis-ridden environment that befalls both women and soldiers corresponds with Bakhtin's definition of the concept of the threshold.

Keywords: Jessie Pope, Mikhail Bakhtin, war poems, the First World War, threshold chronotope.

تمثيلات كرونوتوب العتبة في قصائد الحرب المختارة لجيسي بوب

حكمت خلف حسين الحسين

طالب دكتوراه في جامعة أنقرة / كلية الدراسات العليا للعلوم الاجتماعية / اللغة الإنجليزية وآدابها
تركيا

و

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المستخلص

أظهرت الحرب العالمية الأولى العلاقة المعقدة بين الناس والفضاء أثناء تنقلهم بين البيئة الخارجية وردود أفعالهم العاطفية الداخلية تجاهها. ومن هذه الفضاءات كرونوتوب العتبة، وهي من أبرز الفضاءات التي تناولها ميخائيل باختين في مقالته أشكال الكرونوتوب في الرواية. ويصف هذه الفئة من الفضاء بأنها تلك التي توضح ترسيم الحدود بين المساحات التي يرمز إليها بفضاءات البين - بين؛ ويمكن تلخيصها في فترات الاضطرابات وغياب الحسم واتخاذ القرار في أوقات الأزمات، مثل محطات القطارات والمطارات والجسور والحدود؛ ويتجلى ذلك أيضًا في وقت الترقب، كما هو الحال عندما تنتظر النساء في النوافذ والأبواب في زمن الحرب. تهدف هذه الدراسة إلى فحص قصائد جيسي بوب الحربية من حيث تمثيلها لكرونوتوب العتبة من منظور باختين المكاني. خلال زمن الحرب، يكون لهذه الفئة الفضائية تأثير مباشر على تجارب النساء والجنود. بوب، على الرغم من موقفها الداعم والمشجع واستجابتها الصريحة للحرب من خلال قصائدها الوطنية للجنود في زمن الحرب؛ مع ذلك، فهي تستخدم عتبة الكرونوتوب لمعالجة القضايا والمواقف الصعبة التي تنشأ في أوقات الأزمات، بما في ذلك العزلة والتجزئة والانفصال والبعد والتهميش والتقييد. إنها تستخدم الاستعارة لتمثيل هذا الشكل من الكرونوتوب، كمجالات تؤثر على حياة النساء كشاعرات، المواطنين

العاديين، والجنود الذين هم أبناء هذه النساء، إخوتهن، وأزواجهن، وأصدقائهن. وأخيراً، فإن تصوير بوب للفضاء باعتباره بيئة مثقلة بالأزمات التي تُمس حياة النساء والجنود على حد سواء يتوافق مع تعريف ميخائيل باختين لمفهوم العتبة.

الكلمات الدالة: جيسي بوب، ميخائيل باختين، قصائد الحرب، الحرب العالمية الأولى، كرونوتوب العتبة.

INTRODUCTION

The First World War had a profound influence not only on the physical infrastructure and human society, but also on many forms of art and literature. The impact of the First World War extended to other forms of literary expression, including literature, poetry, narratives, novels, and dramatic works. War poetry produced during the First World War possesses a legitimate claim to be regarded as an essential component of modernist poetry. The primary objective of war poetry was to center its themes on the soldiers' perspectives of the conflict and to portray the harsh realities experienced by troops during fights. Moreover, the form of war poetry was influenced by the unique circumstances of the First World War. The critical changes that England underwent during World War I had far-reaching effects on the social, historical, psychological, and geographical aspects of the country. These developments created a sense of unease and impact on all people's conditions in times of war.

Despite their presence in spaces far from those of war and battles of direct confrontation, poetry written by women poets during World War I is an effective tool for understanding the body of knowledge, culture, circumstances, history, and space in that period. The roles they occupied during war provided them with an atmosphere and conditions that enabled them to take their place in poetry, despite the objection of some male poets and critics. This study aims to explore the representation of threshold chronotope in war poetry written by Jessie Pope, a British author who lived during the First World War and wrote about it. Pope uses threshold chronotope in her poems as a metaphorical device to depict the circumstances of soldiers and people during times of conflict. Notably, she is the noncombatant figure who plays the function of the newspaper propagandist and who is tasked with lifting the spirits of both the soldiers and the people. However, she did not explicitly announce her view on the conflict. In addition to creating poems with jingoistic and imperialistic leanings, she kept diaries throughout war that detailed the experiences of women living in Britain (Dawson, 2017, p. 30-31). She worked as an editor for Grant Richards and became his go-to writer for editing submitted novels (Cook, 2015, p. 6). Stuart Sillars (2007) confirms this fact concerning Pope's life:

Jessie Pope was a popular journalist and poet in the years before the First World War, writing prose and verse for newspapers and magazines. While little regarded today, her work was among the most popular poetry of the war years, and she published three collections: *War Poems* (1915), *More War Poems* (1915) and *Stirring Rhymes for Stirring Times* (1916). (p. 28).

Her personal and professional life play a major role in shaping her poetry, emotion, preferences, and position on war. In-depth reading of her war poems reveals a lot about

her personality, intentions, and directions that she expressed through her poems. Jingoistic poems are often used as a method to foster nationalistic sentiments and promote togetherness within a nation. These poems effectively utilize emotional ties among individuals to evoke strong emotions and convictions for their country (Božić, 2021, p. 24). In light of this, she utilizes many forms of spaces and chronotopes, some of which are overtly shown while others are concealed based on the specific intention of each poem.

During the conflict, the dwelling spaces to which individuals belong have undergone both physical and psychological transformations. In addition, numerous changes in the public and private spaces of individuals have been reflected in the meanings and imagery of spaces depicted in poetry. Thus, in order to better comprehend the relationship between poetry and space and to demonstrate this, the threshold chronotope as a result of the conflict will be examined. Since it is a form of space that relates to crises during times of conflict, it is crucial to explore it from Bakhtin's perspective. To this point, Bakhtin (1981) refers to threshold chronotope as "The word "threshold" itself has a metaphorical meaning in everyday usage (together with its literal meaning)" (p. 248). This is because there is a connection between this chronotope and her psychological and emotional turmoil at time of war. In this respect, Bakhtin (1981) also points out that "[it] is connected with the breaking point of a life, the moment of crisis, the decision that changes a life (or the indecisiveness that fails to change a life, the fear to step over the threshold)" (p. 248). So, it can effectively describe a crisis and its ensuing events, developments, and repercussions that impact both the people and the soldiers. Hence, her war poems provide profound metaphorical implications for her own perspectives as well as an opportunity to establish a landscape which makes the events look more complex to represent the threshold chronotope. According to Bakhtin (1981), "In literature, the chronotope of the threshold is always metaphorical and symbolic, sometimes openly but more often implicitly." (p. 248). Likewise, threshold chronotope also introduces the notion of uncertainty and hesitation with each unexpected occurrence that is not bound by the rational progression of military events and alters the course of events (Ibid). This offers a context on the period of expectation of events and the uncertainty that arises during times of conflict. This chronotope may include open places, such as courtyards, corridors, or transitional thresholds that serve as a boundary between the interior and exterior. These places are interconnected with oppressive crises that have a severe impact on the lives of women and soldiers. Thus, it affects their intellectual position and determines their destiny concerning the destinies of those who coexist and exist for them. In general, the role of women in wars remains effective in conveying truth, tragedy, separation, and fragmentation, despite their distance and exclusion. Women's engagement with war and conflict circumstances, even when they are not physically present at the fighting locations, demonstrates their capacity to possess extensive understanding and explore many subjects, such as language, challenges, and atrocities associated with war (Murad, 2022, p. 91). The period when women and oppressed soldiers come together is a moment characterized by significant stress and fear. Within this particular framework, women and soldiers are referred to as anxious weak, and helpless people. In addition to the impact of war, women writers use a real dramatic method to depict the psychological impact represented by the condition of women and soldiers during and after wars, including fragmentation, separation, distance, loss of identity, and the subsequent traumas

of those wars (Sulaiman, 2020, p. 125). Hence, these people show a lack of advancement in their professional endeavours within the narrative of the poem, as they demonstrate instability in their personal lives. In the war poems that Pope wrote during the First World War, these circumstances and symptoms of war are expressed in such a way that they are depicted as threshold chronotopes. This affirms that her poems exhibit diverse spatial structures, which is significantly reflected in her use of this sort of Chronotope.

In Threshold chronotope, Bakhtin (1981) states that “time is essentially instantaneous,- it is as if it has no duration and falls out of the normal course of biographical time.” (p. 248). In view of this argument, it would be true to say that this form of chronotope accurately captures the events occurring at moments of crises, turning points, and catastrophes. In this context, the significance of the moment is such that it transcends its temporal limitations. Bakhtin (1981), in his analysis of Dostoevsky novels, refers to places of crisis events as “[...] places where crisis events occur, the falls, resurrections, renewals, epiphanies, decisions that determine the whole life of a man.” (p. 248). In regard to this point, he also adds that the action is exclusively centred on two places: the threshold (such as the door, entrance, stairs, corridor, etc.), where the crisis and pivotal moment take place, or the courtyard, which is typically substituted by a reception area (such as a hall or restaurant), where the disaster or conflict unfolds (Ibid). Pope, in her poems, portrays and reflects wartime experiences as spaces that provide valuable material for illustrating the threshold chronotope. In other words, she provides more than one space to illustrate the state of being in a traumatic crisis of in-between. That is to say, this clarified how Bakhtin conceptualizes the threshold area as embodying the between-ness of attitudes, ideas, and people. As a moment of increased stress, uncertainty, and uncertainty, the time spent on the threshold might be considered a traumatic crisis in and of itself. In the case of threshold chronotope or the chronotope of threshold, Bakhtin devotes a great deal of attention to the chronotope of the threshold because he considers it to be one of the most significant. He explains the connotation that was intended for it, saying that the term “threshold” - along with its literal meaning- already has a metaphorical sense in common usage. It is linked to the turning point in life, the decisive moment, or the choice that alters the course of one’s existence (or the indecision that fails to change a life, the fear of crossing a threshold). Thus, he considers these chronotopes to be threshold chronotopes where place and time are merged together, and thus work metaphorically (Ingham, 2007, p. 66). Referring to this combination of time and action as the threshold chronotope, Bakhtin (1981) defines it as “highly charged with emotion and value, the chronotope of threshold) it can be combined with the motif of encounter, but its most fundamental instance is as the chronotope of crisis and break in a life” (p. 248). Since the events of World War I are linked to times of crisis and chronotopes related to separation, borders, and anxiety, Pope’s war poems provide many configurations of this form of chronotope. Her employment of conditions of loneliness, separation, and anxiety that soldiers and women experience in her war poems are examples of a moment in time in the chronotope of the threshold.

Moreover, the threshold chronotope is thus a bounded area between two worlds, both physically and figuratively. In terms of chronology, it depicts a period of transition or crisis that has been cut off from the rest of the person’s life or the progression of time itself. Bakhtin explicitly exposes the conflict between aesthetically or historically

significant changes and events by setting forth the earlier kind as its own chronological chronotope. This allows him to argue that changes are more essential than moments. He views time as being nonlinear and fundamentally immediate, presenting what he refers to as a “threshold chronotope” in the process, with the distinctive qualities of chronotope-time as being highly charged in emotion and value (Bakhtin, 1981, p. 248-249). In terms of its function, Bakhtin defines the chronotope of the threshold as the chronotope that describes how both temporal and spatial arrangements play a role in the course of the narrative and character’s development closer toward change in an atmosphere of tumultuous circumstances that require making decisions, the rebirth, and rebuilding. Bakhtin argues that the very definition of the term “threshold” denotes a state of being precariously close to something, making it a fitting metaphor for life’s crises and tipping moments (Çiftcioğlu, 2021, p. 75). In light of this, the capacity of a character to cross ‘metaphorical thresholds’ is a key consideration in the study of this chronotope, which is grounded on an examination of the time-chronotope configurations of the narrative and its functional role in the decision-making, resurrection, and metamorphosis of a character.

In Pope’s war poems, threshold chronotopes are oppressive crises that adversely impact the main characters’ lives, shape their ideological position in the world, and determine their destinies in light of the destinies of others who share the same world as them. Their time is a time fraught with tension, anxiety, tedium, crisis, and catastrophic conflict when the subjugated hero merges with the world. Thus, they are characters that could be termed ‘Unfinished Personalities’, which are apprehensive, shattered, and lowly characters that are unpredictable in their existence. For this type of character, Bakhtin is credited with defining the notion of the threshold that is related to characters and demonstrating how it can be used to reduce the length of a crisis, the crisis of waiting, and the indecision over choices and positions. Besides, the reader takes a cursory glance at the locations that she alludes to in her poems, which relate eventually to her geography and history. Thus, it is to be noticed that these spaces are placed at the threshold, places of events and crisis, the crisis of waiting. This means that in the events of war, the time of waiting is joined by a period of endurance. Thus, the threshold becomes a time of infinite crises that do not stop with the conclusion of the conflict but rather endure for the generations that are alive now as well as the generations that will come in the future. Because the moment of the crisis does not end at one station but rather reaches the next, then the next, and so on, the threshold continues because the crisis is transferred from one generation to another in a psychological and mental sense. This means that her poetry somehow reflects her personal life autobiographical and professional. A correspondence and connection may appear between the chronotope in her private lives and the chronotope they depict in her war poems, and sometimes even with the explicit names of her relatives. This is what Bakhtin (1981) calls the threshold phenomenon, “[the] authorial and character intentions are combined in a single intentional hybrid” (p. 433). In this phenomenon, both the intentions of the author and the characters agree at the same time to express chronotopes that they all see through one lens and from one angle. This is exactly what happens with Pope as a woman poet and the women characters in terms of agreement in her vision of chronotopes in reality and her poems.

War Crisis and Representations of the Threshold Chronotope in Pope’s War Poems

Similar to their male counterparts, women poets are significantly impacted by their cultural, social, and emotional heritage. The emergence of Catherine Reilly's anthology, "Scars upon My Heart" (1981), which features the First World War verse, played a pivotal role in generating interest in women's poetry related to the war. This includes the patriotic poetry composed by Jessie Pope. There exists a profound sense of connection and empathy towards the male soldier who endures hardship, both as an individual who is cherished and as a collective representation of troops (Hammill et al., 2006, p. 296-297). In her poem "The K.A. Boys", she employs the speaker to expressly characterize the youth of her country, attempting to portray their courage and resolve through their military service. She alludes to the significant involvement of the aforementioned individuals and their propensity to approach the battles as if they were a recreational activity. Since she emerged as a notable figure among the contemporary female poets who actively promoted the interests of the Empire. She might be considered the most renowned female military poet in the nation. She has exceptional versatility in embodying common characteristics, effectively addressing all aspects of the conflict via lively and rhythmic expressions (Khan, 1988, p. 16). The poem also examines the issue of boys and young men volunteering to fight in a conflict in which they defend their land and country, as well as the status of women and their staying at home to celebrate and grieve for young men. Her poem begins with an anaphora, evoking the rhythmic resonance of war drums. She conjures vivid imagery of a youthful cohort embarking upon a journey to the battlegrounds, whereby their expedition is likened to a mere excursion for amusement and leisure. It opens with a series of images of the city chronotopes:

Dr-rud dr-rud dr-rud dr-rud
Kitchener's Army on the march
Through Marylebone and Marble Arch,
Men in motley, so to speak,
Been in training about a week,
Swinging easy, toe and heel,
Game and gay, and keen as steel. (Pope, 1915, p. 9)

The tangible urban chronotopes, including cities, streets, and regions imbued with patriotic significance, such as 'Marylebone, Marble Arch, Norfolk, and Bond Street, serve as representations of threshold chronotopes where young men undergo preparations to embark on their journey to the front lines and participate in the war effort. Moreover, a sense of fragmentation is implicit in the use of temporal elements to represent departure, farewell, and emotional distress; this is achieved by simplifying the subject matter through the use of familiar settings and the depiction of the events as boys playing, as opposed to engaging in conflict. Thus, this technique may be seen as a manifestation of the concept of the threshold chronotope. Furthermore, it is essential to consider the use of the aforementioned location and establish a connection between the historical timeframe in which they engaged in activities at said location, and the period during which they joined the preceding military personnel and were deployed to the frontlines. In her capacity as a journalist, advocate, and proponent of the war, it is evident that she employs descriptive language, references to urban areas, and mentions of volunteers while downplaying the gravity of the situation by likening it to boys engaging in playing a

game and being gay (Pope, 1915, p. 9). Simultaneously, she expresses a desire to commemorate and express emotions, “Oh, I want to cheer and I want to cry” (Pope, 1915, p. 9), potentially experiencing feelings of elation and admiration for her compatriots as they mobilize to safeguard their nation and territory. This is how Bakhtin (1981, p. 248) defined the concept of the threshold chronotope or chronotope as a chronotope during a time of crisis, and it is exemplified in this poem, the crisis of war, the crisis of boys going to the battle fronts, leaving their city, their street, their games, and all that comes with comfort and luxury:

Dr-rud dr-rud dr-rud dr-rud
Marching by at an easy pace,
The great adventure in every face.
Raw if you like, but full of grit,
Snatching the chance to do their bit.
Oh, I want to cheer and I want to cry
When Kitchener’s Boys go marching by. (lines 15-21, p. 9)

In spite of the fact that it takes place during the early stages of World War I, this poem is believed to be more patriotic and strengthening. Yet, it also conveys the feeling of confusion and anxiety experienced by those who are abandoning their normal existence. This means the soldiers are experiencing a condition of uncertainty and are unable to reach a definitive conclusion. Thus, their emotions are in a state of being in-between, swinging between cheering and weeping. They take confident steps toward their inevitable destiny in order to drown out the adventure of war, which represents a real crisis that they have never encountered before. Besides, the scene of mothers watching and observing, do not know what to do and behave and react to the view of their boys as they prepare to join the fighting fronts while they are in their regular clothes, not the military ones, not caring what they are about to do, and the grief of their mothers for them, as they are leaving to face their fate and die or to the unknown, the crisis of silent farewell explains farewell with watching eyes and the time of endurance, which is the possibility of death, the possibility of returning wounded, or the time of no return. Despite Pope’s intention to avoid characterizing the situation as a crisis, being a supporter of the war; yet, the sight she captured -against her own will and preferences- serves as evidence of a crisis.

Similarly, Pope’s “No!” is a poem that exhibits qualities parallel to a melodious composition, resembling a lyrical oration that might be likened to a motivating anthem often spoken by a collective of armed forces men during their rigorous training exercises. Pope’s poem “No!” depicts how women may engage in such labor while awaiting the return of their husbands. Despite knitting only for leisure, their craftsmanship is nonetheless seen as a contribution to the military effort (Cuijpers, 2019, p. 51). The primary assertion conveyed is that the front lines are very distressing environments, nevertheless the individuals there exhibit unwavering determination and remain undaunted. In the realm of allied warriors, it can be said that bravery is a trait universally present, irrespective of one’s age or level of expertise. This quality is seen to be equally inherent in the youngest and most inexperienced teenage recruits as well as in the

seasoned strategic generals. This poem further provides an understanding of the British self-perception, characterized by a sense of greater bravery and resilience, often associated with a stoic and unyielding demeanor that was believed to be unparalleled by any other country. Moreover, the poem “No!” received acclaim from both military personnel and civilians alike. The publishers even included a copy of a letter from a soldier to the Daily Mail, in which he requested that the poem “No!”, published in the newspaper on November 3, 1914, be delivered to his wife (Bebbington, 1972, p. 83). The condition of instability is clearly evident in the opening stanza of her poem “No!” which portrays a state of being “In-between” that represents the soldier’s conditions, some of them are shown as standing while others are shown as falling, as she writes:

By bridge and battery, town and trench,
They’re fighting with bull-dog pluck;
Not one, from Tommy to General French,
Is down upon his luck.
There are some who stand and some who fall,
But how does the chorus go
That echoing chant in the hearts of all?
“Are we downhearted? NO!” (Lines 1-8, p. 10)

This effectively illustrates the fragmented state among the soldiers. This condition might be seen as the presence of a threshold gap that separates two groups of soldiers. This corresponds, in principle, to the manifestations of the existence of a threshold chronotope for two segments of soldiers, they are on two different thresholds that vary based on their perspectives on war, their experiences on the battlefield, and their beliefs on the outcomes of war. Moreover, the repetition of the rhetorical question, “Are we downhearted?” (Pope, 1915, p. 10) at the end of each stanza, serves as an indicator of the presence of an extra threshold that implies the existence of a distinct kind of despondency, namely, “downhearted”. Therefore, this reference implies the existence of an additional threshold chronotope that Pope strategically utilizes in a contrasting way to enhance the morale of the troops. This approach is widely recognized as one of Pope’s effective techniques for utilizing the threshold chronotope to the advantage of the soldiers.

In the same way, in Pope’s poem “Lights Out”, London is characterized as a spatial entity that undergoes a progression consisting of three distinct phases. This development is intricately tied to the temporal dimension, as London’s spatial transformation is associated with three different periods. These temporal markers establish three distinct linkages with the gradual erosion of hope, culminating in the advent of darkness and its subsequent resolution in the past. She effectively conveys this denouement by expressing the disappearance of London as she states, “London has vanished.” (Pope, 1915, p. 14) The second phase refers to a transient state of slumber, which may have been constant in the past, but one may eventually awaken from it. It is described by Pope as “London was sleeping.” (Pope, 1915, p. 14) This is followed by a subsequent phase whereby London awakens, shown in the present tense, particularly the simple present tense. This conveys the recurrent nature of London’s waking, as she articulates it as “London’s awake!” (Pope, 1915, p. 14). Her use of the three stages indicates the connotation of London as a

threshold chronotope that oscillates between disappearance, sleep, and awakening as if it corresponds to despair, waiting, and meeting. This indicates the connection and intertwining of the relationship between time and chronotope in the transformation of chronotope to influence the psychological state of the speaker in the poem, the residents of London, or the fighters who care about London as an original and important chronotope in their lives.

In a similar manner, she employs the threshold chronotope once more in “To a Taube” but this time in the sky chronotope. It is apparent from the first line of the poem that the atmosphere directly above cities and battlefields is teeming with peril. She employs metaphor to visualize warplanes soaring through battle heavens. Her use of metaphor to compare the aircraft to a bird of prey is justified for several reasons, including the fact that it is a sharp-eyed bird that must be avoided and that it is a lethal bird that uses all its abilities to descend on its prey, she justifies and gives reasons as follows:

A thirsty hunter out for blood
Drinking adventure to the dregs
Where hidden camps the country stud
You drop your eggs. (Lines 13-16, p. 16)

Therefore, the use of sky chronotope and its peril in the presence of aircraft creates a new crisis situation that is added to other crises encountered by residents of cities and villages, as well as combatants, if they are attacked by these planes, which implies exploitation of the threshold chronotope. Consequently, the use of the sky as a threshold chronotope conveys the poet’s message that the threat is no longer confined to the earth’s chronotope alone, but has spread to the heavens, which exacerbates and complicates the crisis. David Beer (2023) elucidates that Pope, in her poem, “she combines a sense of wonder at flying machines [...] with the horror of aerial bombing.”, she writes:

ABOVE the valley, rich and fair,
On flashing pinions, glittering, gay,
You hover in the upper air,
A bird of prey.
Snarling across the empty blue
You curve and skim, you dip and soar,
A dove in flight and shape and hue
The dove of war. (Lines 1-8, p. 16)

Thus, it is abundantly evident that she deftly amalgamates a profound feeling of awe towards aviation contraptions with a profound sense of dread towards the devastating consequences of aerial bombardment. In this particular context, the concern expressed by her pertains to the varied characteristics of sky chronotopes and their rapid transition into hazardous environments. This pertains not only to aerial chronotopes, but also to battlefields, urban areas, rural settlements, open plains, valleys, and plateaus, all of which are situated beneath the expanse of the sky. In his conceptualization of the threshold, Bakhtin posited its capacity to condense moments of crisis and its pervasive presence in all the in-between chronotopes and inside all intermediate chronotopes. In this particular

poem, she deviates from her customary style and presents an atmosphere that aligns with Bakhtin's (1981) description:

We will mention one more the chronotope highly charged with emotion and value, the chronotope of threshold; it can be combined with the motif of encounter, but its most fundamental instance is as the chronotope of crisis and break in a life. The word "threshold" itself already has a metaphorical meaning in everyday usage! together with its literal meaning), and is connected with the breaking point of a life, the moment of crisis, the decision that changes a life or the indecisiveness that fails to change a life, the fear to step over the threshold). (p. 248)

This phenomenon is associated with a period of indecision and the onset of a fresh crisis. Hence, the metaphorical interpretation of the crisis by Pope aligns with Bakhtin's assertion that the portrayal of the threshold and its temporal significance is consistently metaphorical and symbolic in literature, frequently tacitly rather than explicitly stated (Bakhtin, 1981, p. 248). The poem clearly demonstrates her departure from her previous orientations and beliefs towards war, patriotism, defense of the country, and her abandonment of chauvinistic ideals. Additionally, the last stanza offers a remark that is far from jingoistic, as noted by David Beer (2023) as "[...] the concluding stanza presents us with a far from jingoistic observation".

Moreover, Pope uses the relative pronoun "when" in a repetitive manner in the first stanza within the initial three lines of her poem "Ware Wire" to convey a significant and pivotal moment in time. This usage establishes a connection between this moment and a spatial context that carries definitive connotations of boundaries, thereby highlighting the material and moral interconnections among individuals. Consequently, the presence and articulation of a threshold chronotope becomes evident and explicit. Therefore, portraying the borders between European countries as a fence and a chronotope for observation and waiting, observing the coming days and waiting for unexpected surprises that might change the situation, either stop the war or prolong its duration. The borders have turned into a center of political and media attention, and have become strongly present at the global levels, as they have come to pose significant questions about the concept of the stability of each country individually, and have become a site for political and military tensions, after having formed - in the past - a path for commercial exchange and human communication and humanity is among those countries. These borders have become places of conflict, displacement, killing, and a barrier to everything human, whether material or abstract, she writes:

WHEN the beagles are running like steam,
When the plough is as sticky as glue,
When the scent is an absolute scream,
And there's wire in the fence to get through
Who waits to look after his pal?
Hung up? -then he's out of the fun.
Torn, muddy, and blown, every man on his own
That's the time-honoured rule of the run. (Lines 1-8, p. 17)

This clarifies the dominance of the threshold chronotope in the poem, and its transformation into a site for other activities, new concepts and terms that frame torn relationships and ties, and its path is muddy. The concept of homeland changed in general concepts, and in the ordinary life of the citizen, and was replaced by threshold chronotopes. At this point, she metaphorically refers to the transformation of each person into his own homeland, isolated from his surroundings, which is the threshold chronotope that indicates the rupture of countries and their isolation, not only geographically but also emotionally.

Up to this point, the second stanza of the poem portrays a sense of both real, physical and metaphorical adventure. This adventure is depicted through the act of crossing the fence into France, which is accompanied by the presence of barbed wire, audible gunshots, and sounds that transcend spatial boundaries. Thus, the barbed wire serves as a physical barrier, yet it fails to impede the passage of words, allowing them to traverse beyond its confines. Within this particular domain, she attempts to figuratively convey the exhilarating journey of language unimpeded by obstacles, ultimately reaching people who possess a desire to receive her message. She elucidates the condition of her discourse, thus she explains the state of her words, taking into account her occupation as a journalist who composes and dispatches her written expressions to depict and motivate combatants engaged in warfare. Besides, she draws a parallel between the journey of language and the journey of individuals via interconnected cables. Hence, she compares the adventure of the word with the adventure of people crossing wires:

There's wire in the fences of France.
There are bullets that whistle and spit.
The word goes along to advance,
And the wire clutches somebody's kit.
'Hold hard! I'll unhook you, old chap.
No hurry. Oh, rubbish! What rot!'
Shots patter and thud, shells burst in the mud.
'Don't pull! Now, you're clear no, you're not!' (Lines 9-16, p. 17)

The wire threshold cannot block and prevent the sounds of guns roaring and falling on the other side of the fence, to which she implies France. The reason for this is that the word cannot be contained in chronotope and is not capable of being confined inside the spatial dimensions. It has a time in which it departs, but it does not have a specific time in which it arrives. Since time in the chronotope of the word is open. Thus, it has chronotope, yet it is an infinite chronotope that does not end with a specific field. While restrictions and barriers prevent people from moving from one chronotope to another accompanied by anxiety, panic, and despair, this is what Bakhtin described the inter-chronotope as the threshold chronotope and made it connected to the crisis, the moment of anxiety and the feeling of dread and disappointment. Within this particular environment, the adventure chronotope emerges, with a focus on the abstract and technical interplay between place and time. Consequently, each alteration that impacts any of the two elements leads to a corresponding modification in the other element. The concept being discussed here pertains to more than simply a physical location; rather, it encompasses a complex network that is manifested via several interconnections. Of these

connections, time emerges as the most significant, since it encompasses not just specific points in time but also the corresponding areas. It is crucial to note that this network extends beyond conventional structures such as bridges, windows, airports, and stations. The chronotope of the threshold becomes a place of habitation after it was a chronotope of passage, associated with sentiments of disappointment, injustice, desire, love, conspiracies, and crime.

To this point, the fence, then, serves as a fundamental element in constructing the transitional space and establishing the central focus around which the events of the poem revolve. It embodies repugnant, troublesome and perhaps deadly qualities. In the setting of the poem, the fence shows a deeper affinity with the physical realm and its material nature than with the realm of sensory perception. Moreover, it has the ability to have a direct and powerful effect on people. The presence of a fence is associated with regimes that seek to prevent and suppress dissenting voices. It serves as an effective tool to intimidate and monitor people, physically and psychologically hindering them from pursuing their goals. As a result, people experience feelings of fear, tension and unease. Consequently, her expression of this as employed through the use of in-between confirms the existence of a crisis, as articulated in the third stanza of the poem:

Well, that is how the business is done.
A sportsman will brook no delay,
With hounds it's life and death run,
He's out for himself all the way.
But when black Eternity gapes
There's time and there's patience enough.
A case of 'ware wire, and a pal under fire
"No hurry "-that's British-made stuff! (Lines 9-16, p. 17)

This suggests that her use of instances and circumstances characterized by ambiguity and states of being in-between is to convey and depict the realms linked with grief and hatred, since the period of turbulence has the characteristic attribute of the threshold chronotope, as theorized by Bakhtin. When the concept of the threshold was introduced, it was described as a phase of turmoil that encompasses multiple dimensions, such as the crisis of anticipation, the crisis of destiny, and the ethical and social crisis. These dimensions delineate significant characteristics that have garnered widespread recognition in society. This perspective is rooted in the perception of a crisis, characterized by a prevailing sense of anxiety, worry, and the presence of immediate and unavoidable danger. However, this crisis is not limited to the victim alone; it also affects other individuals who are involved, including combatants and civilians. Hence, her utilization of circumstances, situations, and the juxtaposition of betwixt serve to underscore the presence of the threshold chronotope, wherein the dichotomy between death and life is evoked, thereby signifying the occurrence of a crisis confronting the individual. Simultaneously, this also alludes to another duality pertaining to the dimension of time. This phenomenon is associated with the existence of patience, a valuable attribute during times of crisis, as it enables individuals to effectively navigate and conquer the challenges they face, ensuring their safe passage through the crisis. The threshold chronotope, in this context, can be

understood as more than just a physical location; it also encompasses the temporal juncture of transformation and transition. During these moments, British society experienced seismic disturbances that laid bare its national and regional roots and interdependencies, with a particular focus on the experiences of young men. This shift and transition occurred at a period characterized by significant societal upheaval in British society when violent disturbances brought to light the deep-seated national and regional origins and interdependencies.

Furthermore, Pope in her poem “Bobs” moves from portraying time and place as lonely and strange to being the cause of the soldier’s death. So, this context enables her to transfer the poetic image of chronotope from another connection that is completely different from the previous connection. Therefore, she herself moves from dangerous foreign chronotopes where fighting is frequent and ongoing to the soldier’s goal of protecting the honour of the nation with unparalleled courage and valour. In this regard, she attempts to focus on the concept of defending the nation’s chronotope with all its contents, topics, and dimensions related to the threshold of preserving chronotope. The use of “went to die” (4), “he gave” (8), “takes his rest” (10), “has gone” (14), and concludes with a very sad description of his sacrifice “Though dust returns to dust again— / His soul goes marching on.” (Pope, 1915, p. 44), confirms the orientation to contemplating death as a key to achieving protection, freedom, and salvation, all of which are somehow related to the threshold chronotope. Therefore, it is the chronotope of salvation, not as an image of death, but as a poetic world filled with contemplations and travelling inward and departing into the depths of one’s own psyche. The image of seeking help from death to achieve victory and preserve the chronotope of the homeland imposes semantic chronotopes far from any connection to the meaning of death. Accordingly, death becomes a first-stop chronotope required by the soldier’s departure. This path takes from the significance of the spatial threshold the concept of movement, and the movement of the soldiers’ souls in its contemplations. Thus, it moves from a state bound by reality to a meditative state that transports it to open-dimensional chronotopes, and to the chronotope of freedom and existence.

Likewise, the ability of imagination constructs its own spatial realms, like the branches of a vast expanse of chronotopes, which assume distinct proportions and permeate the depths of the poetic psyche. In this context, she attempts to communicate the encounters of war, the communication of war, and the separations that impact the poet’s sense of self via many juxtapositions present in her poem “The Silent Camp”. Moreover, the latent impact of war on the subconscious mind is shown via the use of many juxtapositions that include the soldiers’ emotions of separation from their families, the challenges they face in weathering the conflict, and the profound heaviness and obscurity of the night. So, she says:

The heavy-hearted pall of night
Obliterates the lines,
Save where a dying camp-fire’s light
Leaps up and flares, a moment bright,
Then once again declines. (lines 6-10, p. 42)

The second stanza of the poem demonstrates a clear depiction of the threshold's chronotope. She utilises a juxtaposition that is exemplified by the contrasting concepts of "night" (6), which symbolizes the chronotope of despair and the lack of hope. Additionally, the stanza emphasizes the burden and duration experienced by the soldiers, who are physically distanced from their loved ones and plagued by fear of the enemy. The aforementioned apprehension represents a transitional state that engenders optimism via the illumination provided by the "camp-fire's light" (8), so bolstering morale, resolve, and capacity. Nevertheless, the poet reverts to using an additional duality whereby she substantiates that the warriors had attained some thresholds, and afterwards succeeded by other thresholds, therefore perpetuating the ongoing problem as the conflict continues. In turn, the juxtaposition of "bright and decline" (9-10) is employed as well here to identify the moments that influence soldiers from time to time, which may differ based on their psychological state. They rise due to battle-related conditions and causes, and they decline for the exact same reasons and conditions. Therefore, the threshold chronotope swings between optimism and despair, the possible and the impossible. Subsequently, the disintegration of the characters, who are the soldiers, symbolizes their sensation of helplessness and ineffectiveness. These chronotopes persist until they erode and vanish within the chronotopes of suffocating crises, such as facing the adversary and fighting valiantly because there is no alternative to battling. In other words, this is a crisis in and of itself since it is related to the internal psychological conflict that soldiers must first overcome in order to achieve victory.

The use of juxtaposition within the poem "The Silent Camp" serves to validate the poet's assertion that contemplation is a crucial means of attaining safety and sanctuary during times of crisis. Within this particular framework, Pope elucidates the concept of the threshold chronotope as shown in adventure time. She characterizes this chronotope as both temporal and spatial, representing a state of conflict that serves as a means of purification and revelation. It is not only a visual representation of the threshold chronotope but rather a poetic chronotope that grants entry into the profound depths of the soldiers' inner selves. This phenomenon draws upon the idea of spatial threshold to elucidate the notion of mobility, namely the mobilization of soldiers in their fervent pursuit of fighting and struggle, exerting their utmost efforts to transcend and surmount the barrier of the threshold. To this point, Bakhtin (1981) characterizes adventure time as:

Moments of adventuristic time occur at those points when the normal course of events, the normal, intended or purposeful sequence of life's events is interrupted. These points provide an opening for the intrusion of nonhuman forces—fate, gods, villains—and it is precisely these forces, and not the heroes, who in adventure-time take all the initiative. Of course, the heroes themselves act in adventure-time—they escape, defend themselves, engage in battle, save themselves—but they act, as it were, as merely physical persons, and the initiative does not belong to them. (p. 95)

Based on this grounds, the poem exhibits juxtapositions that align with Bakhtin's concept of their capacity to engage in psychological interactions with the instinctive and authentic responses of soldiers when confronted with extraordinary occurrences and during moments of turmoil. In the poem and to the same point, pope writes:

Black, solemn peace is brooding low,
Peace, still unbroken, when
There comes a sound, an ebb and flow-
The steady breathing, deep and slow,
Of half-a-million men. (Lines 11-15, p. 42)

Hence, in the above stanza, she employs an innovative spatial and temporal framework to explore the sound threshold, noting its significant impact on the troops' way of life. In this instance, the poet utilizes abstract sound chronotopes to convey the notion of the threshold chronotope. This is achieved by the use of the ebb and flow of sound, which is metaphorically likened to the rhythmic inhalation and exhalation of soldiers. This breathing pattern, characterized by deep inhalations and slow exhalations, is associated with feelings of anxiety or tension. However, through this stanza, the poet makes use of a substantial quantity of sounds depicting the respiration of around five hundred thousand troops, with the intention of creating a sonic effect reminiscent of the rhythmic movement of tides. The threshold being discussed in this context pertains to the demarcation between the tide, referred to as 'inhalation' and the ebb, referred to as 'exhalation'. In this regard, Bakhtin (1981) also notes "[...] a new character and special functions in this completely new chronotope —" an alien world in adventure-time" (p. 89). Consequently, the poet employs a metaphorical representation to suggest that the duration of the aforementioned demarcation may extend over a protracted period, specifically alluding to the years of conflict, or alternatively, it may be curtailed, signifying death. In both scenarios, the primary individuals who experience negative consequences are the military personnel and their respective families. Thus, it should be noted that the chronotope of war is a loss of place and thus a feeling of alienation, fear and tension. This implies that any presence of any individual in a place outside the original place, where they were born and lived, is a temporary and disturbed existence and an existence that does not guarantee stability. Therefore, it is a state of waiting for departure and anticipation, in which the soldier cannot be assured of any connection with the chronotope of war other than the chronotopes that relate to the psychological state of the soldiers. Because of this, any relationship they might establish with such a form of threshold chronotope would be threatened by interruption and forced separation. The use of juxtapositions within her poem "The Silent Camp" serves to illustrate the impact of war on the poet herself, as well as on individuals and soldiers at large. As a result, this phenomenon gives birth to interpersonal connections that embody a multitude of potential categories of threshold chronotopes, including notions such as proximity and distance, life and death, weariness and recovery, rise and fall, light and darkness, as well as strength and pain. This means that the existence of these juxtapositions is abundant and exhibits a range of variations based on the wide variety of connections between place and people.

CONCLUSION

To conclude, it is significant to confirm that Bakhtin's concept of threshold chronotope is evidently observed in Jessie Pope's war poems, which are the focus of this work's examination. Pope focuses on symbolic significance to convey a contrasting perspective that diverges completely from its main values and purposes. This deliberate usage is motivated by her intention to avoid undermining the inherent worth of the soldiers and

their unwavering bravery, while at the same time enhancing their psychological and physical morale and protecting the country's prestige and its military and defense reputation. Consequently, she, via various means, uses a particular spatial depiction of dangerous warzones for the benefit of the nation and its armed forces. She uses instability, which is readily apparent in almost all of the selected war poems, wherein a state of "in-between" is depicted. This state aligns with Bakhtin's conceptualization of the threshold chronotope, which in this context represents the conditions experienced by soldiers. Her war poems portray certain soldiers as standing, while others are depicted as falling. She illustrates the fragmented state among the soldiers. This condition might be seen as the presence of a threshold gap that separates two groups of soldiers. In addition, it corresponds, in principle, to the manifestations of the existence of a threshold space for two segments of soldiers; they are on two different thresholds that vary based on their perspectives on war, their experiences on the battlefield, and their beliefs on the outcomes of war. Moreover, she uses some poetic techniques that serve as an indicator of the presence of an extra threshold that implies the existence of a distinct kind of despondency. Therefore, this reference implies the existence of an additional threshold space that Pope utilizes in a contrasting way to enhance the morale of the troops. This approach is widely recognized as one of Pope's techniques for utilizing the threshold space to the advantage of soldiers and women as wives, mothers, sisters, and friends, as well.

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