

**THE REPUBLIC OF TURKEY**

**ANKARA UNIVERSITY**

**GRADUATE SCHOOL OF SOCIAL SCIENCES**

**DEPARTMENT OF WESTERN LANGUAGES AND LITERATURES**

**(ENGLISH LANGUAGE AND LITERATURE)**

**THE REPRESENTATIONS OF SPACE IN THE POETRY OF WOMEN POETS OF THE  
FIRST WORLD WAR: JESSIE POPE, KATHARINE TYNAN, AND VERA BRITTAIN**

**PhD Dissertation**

**HIKMAT KHALAF HUSSEIN ALHUSSEIN**

**Ankara, 2024**

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**THE REPUBLIC OF TURKEY**

**ANKARA UNIVERSITY**

**GRADUATE SCHOOL OF SOCIAL SCIENCES**

I hereby declare that all information in my doctoral thesis titled “The Representations of Space in the Poetry of Women Poets of the First World War: Jessie Pope, Katharine Tynan, and Vera Brittain" (Ankara, 2024)”, which I prepared under the supervision of Prof. Dr. Nazan Tutaş, has been fully cited and referenced all in the text and bibliography. I also declare that I have acted in accordance with the rules of scientific research and ethics during the study process and that I will accept any legal consequences in case the opposite occurs.

**Date: 31.07.2024**

**HIKMAT ALHUSSEIN**

*To the Soul of My Dear and Loving Mother*

*May Allah Have Mercy upon her...*

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## INTRODUCTION

This dissertation examines the representations of space in Jessie Pope's *War Poems* (1915), Katharine Tynan's *Flower of Youth: Poems in War Time* (1917) and Vera Brittain's *Verse of a V.A.D.* (1918), based on the spatial perspectives of three theorists: Mikhail Bakhtin's concept of "chronotope", Gaston Bachelard's notion of "poetic space", and Doreen Massey's understanding of "Social Domestic Space". Thus, it explores and analyses the role, function and significance of spatial representations in the war poems of the three selected women poets as a significant part of their response and critique of war. It also attempts to discuss how these war poems offer representations of various forms of space according to their intellectual, social, professional, and psychological experiences as a part of women's literary works at the time of war. Within the given framework, this study argues that in their war poems, the three selected women poets employ space in relation to time in order to physically, metaphorically, and psychologically portray and reflect their responses, views, visions, and thoughts based on the impact of the dominant intellectual, social, professional, and psychological experiences of women and soldiers during the time of war.

The war poems of the selected women poets share common fundamental characteristics in terms of their use of space. These features include various representations of forms of space, such as threshold chronotope, domestic space, internal and external space, and abstract space. The women poets selected for this study use comparable representations of spatial configurations; however, their intellectual, social, occupational, and psychological experiences might have an impact on the constructions of these different configurations. Therefore, the study tries to figure out the connection between the different ways in which the selected women poets have portrayed space as well as the conditions of time and space in which they have written their war poems. These conditions are related to the complicated

events of the First World War. The war poems composed by the three selected women poets will be analyzed through the lens of the above perspectives of the three theorists. This is because they, along with the women poets, treat space as an essential element in understanding and clarifying the relationship between space and the intellectual, social, professional, and psychological relationships of the author on the one hand and the characters in their poems on the other. Through the use of space in the war poems of the three selected women poets of the First World War, images of war on both the home front and those on the front lines of the war are conveyed to those of women and soldiers as well during times of war. Pope, Tynan, and Brittain use diverse methods to depict distinct spatial forms that correspond with the characteristics of war and the corresponding crises, tragedies, and consequences. Each woman poet concentrates on certain spatial dimensions, determined by their intellectual and social context, to effectively communicate the challenges, dilemmas, and difficulties experienced by women and soldiers during times of conflict. The woman poets' portrayal of space offers readers a foundation for analyzing war and its associated crises. They explore the internal psychological spaces of soldiers, their mothers, wives, and lovers, while also shedding light on the constrained spaces women occupy during times of war, whether physical, literal, or symbolic.

It is to be noted that the study examines the representations of space from the Bakhtinian concept of chronotope in the war poems of the three selected women poets. This is because of its emphasis on space as being exclusively physical, material, and tangible, hence asserting that it cannot be seen, interacted with, or experienced apart from time. This pertains to the events depicted by women poets since these events are grounded in tangible spaces on the battlefields and are realistic in their connection to the lives of both the women poets themselves and the characters in their poems. This is what Bakhtin clarifies and

theorizes as intrinsically linked to the literary work and its temporal context. This is evident in war poems, where the convergence of space and time might lead to the emergence of spatial forms in different ways that differ according to the intellectual, social, psychological, and professional experiences of the women poets. According to this view, the visions of space depicted by women poets might represent the author's intellectual, social, psychological, and professional views. The social status is represented by the fact that the women as poets and the women as characters in their poems are mothers, sisters, wives, and lovers, who have involuntary emotional reactions or spaces that are shaped in different ways according to the circumstances of each of them. In addition to their reaction to show their response to male ideas about heroism and war that attach to specific spaces that are depicted during the war. As for psychological status, which is connected to Bachelard's conceptualization of space. It is predicated upon two fundamental principles: the notion of intimacy within a given space and the assurance of its safety. This perspective aligns with his broader understanding of space as a phenomenological, philosophical, psychological, and emotional construct which establishes a profound connection between the characters and space. In this regard, thus, it also exists in two cases: the first relates to the psychological state of women poets and women characters, and the other relates to the psychological state of soldiers on the battlefields, and all of this is expressed in spaces that depict this state. Moreover, the professional position also has an active role in the spatial description of the war. Consequently, the journalist's orientation varies, and thus her depiction of space varies, and the same applies to the mother, sister, nurse, and housewife. In light of this, the presence of the chronotope is evident in the interplay between 'the author's time' and 'the plot's time' which sometimes overlap and sometimes appear in a separate temporal space from one another. Hence, this approach offers a means to analyse the manners in which women poets portray diverse manifestations of

spatiality and temporality in their war poems. Therefore, the depiction of landscape, societal norms, cultural practices, economic dynamics, and the prevailing political atmosphere collectively exert influence on the narrative progression and shape the behaviour and relationships of the characters in the war poems of the women poets which Bakhtin affirms. This is done to demonstrate the responses of the women poets to the First World War on one hand and their space at the time of war on the other. Hence, the events of war involve a multitude of spatial configurations that serve as the focal point of the examination of the war poems, encompassing the intellectual perspectives, contextual circumstances, emotional experiences, and societal, psychological, and occupational interconnections that are intertwined with the women poets' artistic expressions. This implies their different views as women poets from those of male poets from the part of various experiences they lived before, during, and after the war.

Moreover, in the context of representing the threshold chronotope, in war poems, for example, women poets use different forms. Yet, they are at the core of what Bakhtin refers to as embodying the interface between situations, ideas, and characters. As a moment of heightened tension, and uncertainty, the time and the characters spend on the threshold can be seen as a crisis in itself and is linked to the turning point in the soldiers' lives or their decisive moment. Since the study's focus is on the poetry of the First World War, it is well recognized that, in this particular context, the threshold chronotope is associated with traumas, crises, and psychological and physical issues. This implies that the spaces inhabited by women poets, women as characters or soldiers are characterized by solitude. Women often experience loneliness while waiting at home, while soldiers feel isolated on the battlefield. Furthermore, these spaces limit women's freedom and social standing, confining them to constricted domestic spaces that fail to offer sufficient opportunities for self-expression.

Additionally, the battlefields are marked by aggression and peril, evoking feelings of hatred, anxiety, sickness, and mortality. In other words, the threshold chronotope is the space where oppressed people suffer inside a dissatisfied society that does not provide social justice for women and where social conventions dominate and restrict their independence. This space may include of open spaces, such as courtyards, corridors, or transitional thresholds that serve as a boundary between the internal and external. These spaces 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. The period when women and oppressed soldiers come together is a moment characterized by significant stress and fear. Within this specific context, women and soldiers are characterized as individuals who experience feelings of anxiety, possess limited strength, and lack the ability to assist themselves. Therefore, these individuals exhibit a deficiency in progress in their professional pursuits within the storyline of the poem, as they show instability in their personal circumstances. The war poems written by female poets during the First World War display a wide range of spatial patterns and are especially noteworthy for their use of such forms of space.

Furthermore, as for domestic space, it is one of the forms of space that will be examined through Doreen Massey's view of space, as well as Bachelard's understanding of space. Massey makes the assertion that there is a direct connection between gender, space, and social circumstances, which is significant to the geographical constructions of space and space. Bachelard's ideas assert to support the mythology around the concept of a safe, intimate and sheltered space. It is inspired by Bachelard's phenomenological view of the house, where women poets employ different strategies to reflect the image of this form of space, including a direct reference to the presence of women in domestic spaces or spaces far

from battlefields or referring to the presence of males in a space. The essential notion that links Massey's thoughts on domestic space is the aim to develop views of space based on social relationships. The study uncovers the variety of socio-spatial information which can be concealed in the poems of the three selected women poets. It analyzes women's living space within the frameworks of their private (domestic) space, public space, and internal space; therefore, revealing additional levels of textual meaning of their poems. Thus, it reveals the spatial cues of the women poets of the First World War, which help readers comprehend the restricted social status of women during wartime. It examines, first and foremost, the many ways in which the women poets employ homes as metaphors for the connections that occur within them, with women as characters and with the soldiers as the main characters of their war poems. They accomplish this in various ways and suggest that the constructs of the existence or absence of social life are essential to their portrayals of the war conditions through poetry. Consequently, this contends that depictions of house and home are vital to the metaphorical intended meaning of their war poems. Moreover, there is an additional emphasis on exploring the relationship between space, place, and gender, as well as the production of gender relations. Certain conceptions of space and place are closely intertwined with specific social constructs of gender relationships. Therefore, Massey's work exposes the oppressive and overwhelming sensations that women have within the frame of domestic spaces. In this respect, at the time of war, it can be said that battles and hostile spaces might be safer spaces than their lockdown surroundings in domestic spaces that have been detected and restrained by men. This means that they provide evidence of the presence of males in certain spaces where women are excluded as females and vice versa.

On the topic of the representation of internal and external spaces, they employ them in a dual form at times and in an individual manner at others. They utilize internal space to

convey the psychological condition of soldiers as they go to war, in the camps and on the battlefields. On the contrary, the external space, is more comprehensive and broader in terms of its use in war poems because it expresses all the spaces that are outside the character's psyche and outside the scope of the home. Hence, that is close to being a hostile space within the events of the war, as the women poets depict it for some locations such as cities, streets, trenches, etc., and show the complex connection between the characters and that form of space. This leads the soldiers to move between the external spaces and their internal emotional reaction to such spaces, which have a direct hostile impact on their lives. With regard to the representation of abstract space, women poets use this form as an alternative to physical spaces that women are prohibited from entering or being present in, such as battlefields, trenches, and war zones. They employ abstract spatial elements, such as the sky and heaven, to create their own space. Moreover, they use this form of space to reflect their religious beliefs and thoughts such as death, graves, and afterlife.

The voices of women poets during the First World War were generally ignored in favour of those of men; therefore, many of them turned to art as a means of depicting battlefields and other settings significant to their lives and the lives of soldiers who fought for their nation. These forms could be of real, tangible places such as cities, streets, houses, and rooms, as well as non-concrete places such as heaven, skies, dreams, death and others. It was via poetry and other forms of written language that many of these women shared their perspectives on the war. The influence that spatiality and temporality have on war poetry written by the three selected women poets; namely Jessie Pope, Katharine Tynan, and Vera Brittain, shows how the depiction of space in their poetry compacts with some of the most important and serious intellectual, social, professional, historical, and cultural concerns at wartime. These concerns include but are not restricted to, the interconnections between

cultural, social, psychological, and emotional aspects, those which are related to identity, language, individuals, and spaces, as well as those relating to reality and the effect of the environment on people's daily lives. It also shows how some of these concerns, challenges, and connections are addressed in war poetry through direct and indirect spatial representations.

As far as this dissertation seeks to analyze the war poems written by three chosen female poets in terms of how they depict various forms of space. Thus, the aim is to evaluate and comprehend the importance of their reactions to the war, its significance, consequences, outcomes, and social impact. Moreover, this study attempts to explore the many manifestations of space and assign significance to them by drawing upon the concepts of space and chronotope proposed by Bakhtin, Bachelard, and Massey in the war poems composed by female poets. In light of this, the purpose is to investigate the relevance of the many manifestations of space that were represented by women poets in connection to the depiction of significant and complicated events such as the frontlines, fields, bridges, streets, trenches, home fronts, and cities. Therefore, it will be important to look at these forms of spaces and be able to compare and contrast them respectively. As such, it will provide a useful basis for highlighting both the similarities and the differences between their depictions of various forms of space. Thus, it offers an alternative reading of the war poetry of the three selected women poets by analyzing their use of space within the framework of its numerous interpretation of space. Accordingly, the aim is to demonstrate how the use of space can be seen as a medium through which women can bring to the forefront and produce their own views as mothers, sisters, lovers, activists, workers, and volunteers. Therefore, the dissertation traces these various forms of spaces and chronotopes in which they reflect different worlds of emotions in various conditions of the events of the First World War. These

feelings include things like passion, compassion, safety, fear, disillusionment, isolation, and fragmentation. In brief, the study examines both the positive and negative connotations associated with these events. Hence, the study follows the forms of spaces and chronotopes in which the worlds of different emotions are reflected in different circumstances of the events of the First World War. These feelings include affection, compassion, safety, fear, disappointment, isolation, and fragmentation, which are closely related to the forms of space that will be examined in this study. Therefore, it examines the positive and negative connotations, metaphors, and symbolism of these spatial conditions.

The outbreak of wars brings spatial-temporal destruction to the geographical, emotional, psychological, and gender spaces of everyone who witnesses it, whether soldiers engaged in battles or even the rest of the people who are near or far from the battlefields. Literature, especially poetry, had an effective role in describing these spaces and their representations by male and female poets alike. Since most previous studies dealt with many topics about war poetry by male poets or soldiers, however war poetry by women poets was chosen in this study. After research and scrutiny of bibliographies and anthologies by scholars and researchers, many of the poems of women poets during wartime were examined and read, and the choice fell on three women poets. Jessie Pope, Katharine Tynan, and Vera Brittain were chosen for reasons related to their intellectual, social, and professional experiences. This is because they are linked to the representation of spaces in their poetry within the viewpoint of the three theorists: Bakhtin, Bachelard, and Massey about space and its relationship to those experiences. Moreover, in this study, it is to be noted that categorizing the various forms of space in terms of their functions is based on the notions and views of the theorists and according to the analysis of war poems of the three selected women poets. Forty-three poems out of one hundred and sixty-nine written by the three women poets will

be explored, examined and analysed. The selection of these poems is based on their relevance to the dissertation subject and their ability to convey spatial and temporal meanings that are intertwined with depictions of space in war poetry.

The first chapter establishes the theoretical basis by discussing the concepts of space and chronotope and exploring their several spatial forms. It presents a theoretical foundation on the notions of chronotope and space with reference to their representation in war poetry, specifically within the framework of Bakhtin's theory of the chronotope. Furthermore, it explicates Gaston Bachelard's comprehension, interpretation, and explication of the concept of space in his book, *The Poetics of Space*, with regard to the representations of war spaces in war poetry. Additionally, it discusses Doreen Massey's concept of social space and the influence of social relations on the representations of space in women poets' war poetry. All of these notions will be used as tools for exploring, examining, and conducting the analysis of the war poems of the three selected women poets. The following chapters then examine the war poems of three selected women poets who wrote during the First World War: Jessie Pope, Vera Brittain, and Katharine Tynan. This analysis is founded on the notions of space and takes into consideration the distinctive views, thoughts, and responses that each poet had on war.

In this study's second chapter, Jessie Pope's collection of *War Poems* is discussed and analysed. The discussion centres on Pope's depiction of space according to the three theorists' interpretations of space. This is done by examining the ways in which Pope conceptualized different forms of space according to the views, visions, beliefs, and convictions she held about war and its consequences. Her vision and conviction for war showed her focus on almost every form of space. However, the threshold chronotope and domestic space had the largest share of representation. Her political and professional

orientation reflected her greater focus on these two forms of space. Likewise, her being a woman reflected her focus and representation of the domestic space using specific ways and techniques that might most be metaphorical, depending on the nature of the social atmosphere prevailing in wartime.

In the third chapter, representations of space in Katharine Tynan's collection *Flower of Youth: Poems in Wartime* are analysed in light of the three theorists' concepts of the chronotope, Bachelard's interpretation of space, and Massey's concept of social space, respectively. This has been achieved via an examination of how Tynan portrays various forms of space in accordance with her social position as a mother, her perspective as an Irish woman, as well as her beliefs regarding conflict. She focuses a lot more on the threshold chronotope and abstract space than other forms of space for reasons related to the psychological and geographical nature of the conflict and her social and religious relationship with war. All of this was directly reflected in her depiction of space within the limits of her understanding and vision of war and its consequences on women as mothers and wives on the one hand and soldiers on the other hand.

The Representations of space in Vera Brittain's *Verses of a V.A.D.* (Voluntary Aid Detachment) are studied in the fourth chapter in light of Bakhtin's theory of the chronotope, Bachelard's concept of space, and Massey's concept of social space. This examination of her poems is done within the limits of Brittain's conviction, role, and relationship to the war. Brittain's portrayal of unique spatial forms mirrored her roles as a nurse, sister, and fiancée. Besides, her point of view as a woman who works and participates in the battlefield and her ideas about fighting are all necessary components that shaped the threshold chronotope and the abstract space in forms different from those of her counterparts among the women poets selected in the study.

The concluding chapter of the study signifies that each collection of war poems shares a distinctive style that is in harmony with the interpretations of the other collections of the selected women poets. It concludes that each collection of war poems has a different spatial configuration, but it is compatible with the tone of war space in general. The study displays that the representation of space in the war poems of the three selected women poets resembles and differs in accordance with their views, thoughts, and responses to the war. In the course of the examination of their war poems, it becomes prominently apparent that each poem investigates these characteristics and is based on the intellectual, social, political, professional, and emotional reality of the women poets as well as the women they represent in light of the concept of space and chronotope. Then, it also becomes evident that the reader and the author, in addition to the characters in the war poems, have a similar understanding of how space is represented during a time of conflict. Therefore, one of the main aims of representing various forms of space is to construct distinct binary relationships between them.

## **CHAPTER I**

### **THEORETICAL BACKGROUND OF SPATIAL FORMS IN WAR**

#### **LITERATURE**

The terms “chronotope”, “poetic space”, and “social space” are of dominant significance in the context of the thesis’s objective, as they are associated with the construction of a variety of spatial forms, including threshold chronotope, domestic space, internal and external spacing, and abstract space. In the process of doing an in-depth examination of the definitions and explanations associated with these essential concepts, the most common factors such as fragmentation, stress, separation, death, and notably isolation come to the surface. These factors are the fundamental components of the argument that is presented in the thesis. The terms and forms of space will be conceptualized and defined, and their qualities and characteristics will be analysed in relation to the historical context of the First World War and war poetry. The interrelated effect created by these terms and forms, as well as their suitability for representing space, will also be examined. In order to achieve this aim, the following key concepts will be elucidated in this chapter, in line with the focus of the thesis.

The outbreak of World War I in August 1914 was the first massive international conflict of the twentieth century that changed the shape of the world and brought to light new spaces and relationships. Although any authoritative organization has not undertaken the precise estimation of civilian losses during the war years. However, scholarly research has shown that the conflict led to the loss of millions of non-combatant lives, either directly or indirectly. A significant number of individuals have experienced forced displacement from their residences across Europe as a result of ongoing conflicts. The escalation of conflict resulted in significant devastation to both property and industry, reaching catastrophic

proportions (Biagini and Motta 10). It is estimated that around twenty million individuals, both combatants and civilians, lost their lives during the First World War, making it the deadliest conflict in human history. According to Neil M. Heyman, the civilian populations of the warring countries faced extraordinary pressures during World War I. After the early military operations reached a point where neither side could gain an advantage, the war expanded in both scale and ferocity. Mobilizing whole communities became necessary in order to meet the demands of supplying the combat soldiers and producing the necessary armaments and food supplies for armies of unprecedented size (81). While there is consensus on the influence of war in the creation of significant literary works, it is vital to note that war may also manipulate literature to serve as a tool for propaganda.

World War I was one of the most violent conflicts in history, during which European societies witnessed changes and developments in gender roles. It also paved the way for major political, social, intellectual, professional, economic and psychological changes, which were not easy for military poets to express alone in their war poems. This is because their stories were specific to combat battles and the challenges of soldiers on the battlefields. Therefore, it was necessary for women poets to have a role in expressing these changes by employing different forms of spaces that are related to those events and variables. Thus, women resorted to describing some battle areas, and to other places that they should have pointed to because of their importance in strengthening the front lines of those battles. In this regard, the narration of events on the home front becomes an essential element of the battle.

In order to comprehend the significance and historical context of war poetry, particularly the contributions of women poets, it is essential to explore the causes for its emergence and the many phases of its development. The outbreak of the First World War in August 1914 sparked a notable increase in the production of war poetry. It was seen as an

extraordinary, epic event that resulted in the revival of patriotic songs in the classic form, saturated with the inspiration of chauvinism and vengeance philosophy developed by the majority of poets during the war's early months. It led to the formation of a considerable production of poetic writings, which started in the early days of August 1914 and continued to increase in importance and richness even after the war ended. Furthermore, there was a significant and varied amount of poetry that followed, originating from supporters as well as opponents of the war as well. Throughout history, the concept of war poetry has evolved and established, ultimately reaching its present state as a recognized form and term upon the beginning of World War I. However, as some critics see it, war poetry was limited to male poets only, in this respect, Stuart Sillars contends:

‘War poetry’ is commonly read, discussed and taught as a very specific genre. The term is used to refer almost exclusively to poetry from the First World War (1914– 18), and within that to a very limited group of poets, among whom Wilfred Owen and Siegfried Sassoon are the most prominent. But poetry about war has been in existence for a very long time. Homer’s Iliad has strong claims to be called a war poem, and literature in English frequently discusses the theme of war. (7)

All of these circumstances, events, and literary works unleashed the emergence of this literary genre to become one of the distinguished genres in literary studies in the twentieth century. The print media began to publish the products of this new literary genre on a large scale. In this regard, Vincent Sherry chronicles that newspapers began publishing poems during the actual Great War, and poetry in Britain essentially became a mass medium- a development that was unparalleled in other fighting nations. In addition to 2,225 published poetry, Catherine Reilly’s bibliography (1914–22) includes around 50 anthologies with various titles

(57). Even while history has preserved the majority of this outpouring, it did pave the way for poetry that was influenced by the conflict, absorbed it, and is being used as a model for public poetry today. Poetry from the Great War is recited, paraphrased, and mimicked in many circumstances. Moreover, Sherry details that although they were not combatants, 2,000,000 women served in the First Aid Nursing Yeomanry, Women's Land Army, Volunteer Aid Detachment, and other paramilitary groups, operating both at home and in zones of war (85). Therefore, as more and more women entered traditionally male-dominated fields, preconceived notions about women's abilities and appropriate duties in the house were radically questioned. Women's experience defined British society in the twentieth century and helped to emancipate women from economic, social, and sexual oppression, despite the fact that they were driven out of these positions after the conclusion of the war. The cultural memory of Britain has been affected, in particular, by the poetry written during the war. Despite the fact that the poetry of the First World War has been the subject of oversimplified interpretations, it has also played a substantial role in the formation of popular myths about the conflict. These myths include the notion that soldiers and civilians could not be separated, as well as the general perception that the conflict was illogical and unproductive. Therefore, many people's perspectives on the world were altered as a result of the war, which also had a significant effect on poetry and literature. One of the ways that people, particularly those who had participated, experienced and witnessed the war, processed their experiences was through the writing of poems about World War I. While poetry was limited to some civilian poets before the war, the war led to the emergence of new categories of poets that also included young soldiers. In this regard, Löschnigg states:

Before the war of 1914–1918, when Britain's wars were fought by (small) professional armies, poetry about war had been the domain of civilians. With

regard to the number of poems written, this still holds true for the First World War, yet the greater impact was now clearly made by the poetry written by combatants. (39)

The events of the First World War and the difficulty of its circumstances, its horror and its cruelty are what created poetry referred to as war poetry, especially that written by combat soldiers on the battle fronts and in the trenches. Santanu Das in his book *The Cambridge Companion to the Poetry of the First World War* refers to Robert's observation in 1942 that "the 'war poet' and 'war poetry', [...] , were 'terms first used in World War I and perhaps peculiar to it'" (5). He adds:

From Anglo-Saxon times to the Boer War, war poetry in English was written largely by civilians and did not have a clearly defined identity; with the extraordinary outpouring between 1914 and 1918, it established itself as a genre and the soldier-poet became a species. (5)

To this point, it is to be said that the First World War, known for its extreme cruelty, brought together men and women, particularly authors, who were pushed to the limits of language due to the subject matter that tested the borders of imagination. They effectively expressed this emotion via their use of poetic language. Nevertheless, through the substance of their poetry, they convey readers to that serious space. They use language in an attempt to achieve a broad understanding of the war and live the reality of war as a wide experience. However, women poets of the First World War have a distinct approach to expressing the concept of war using their own distinct understanding. Hence, the intended perception is that the women poets expended a significant amount of effort to express their experiences, views, and responses towards the war in an unattainable reality. Moreover, although as basically

expressed to the genre of poetry that deals with the issues and events of battles is referred to as 'War Poetry'. In addition to the fact that it is typically written by soldiers, and they are frequently created during a particular fight. However, nurses and physicians working in military hospitals, as well as war journalists, have composed poetry during times of conflict. In general, every one of the authors is a person who has personally witnessed what truly takes place on the battlefield through their own eyes. From this standpoint, it can be said that although women as mothers, sisters, wives, girlfriends, and loved ones of soldiers were seen as having traditionally played a more passive, but maybe as vital, role in preserving and promoting military culture; however, this position may be just as crucial as it has been in the past to prove the opposite.

Furthermore, during World War I, approximately 100,000 British women participated in the various official and semi-official women's groups formed to aid the war effort, many of which were founded by women. Some enlisted for a few hours per week, while others served abroad for years; a significant number of them were closer to the sound of battle for most of that time than many of the most renowned poets and authors about the military (Newman). Many scholars, critics, and feminist activists have turned to conducting many investigations and studies and offering insights that crystallize a new reading with a deeper, objective look at the writings given by women during World War I. This is confirmed by Vincent Cherry's claim that many female critics acquire ideas and viewpoints to reformulate a more comprehensive feminist understanding of the connection between gender and war. To this point, Vivien Newman in her book, *We also served: The forgotten women of the First World War*, also documents:

The majority of British women had neither the training, expertise nor the financial independence to serve overseas. In the early months of the war, there

were few jobs that would enable them to both earn their living and participate in the war effort. However, as the armed services sucked in more and more men, female labour became essential. National Service posters proliferated, reminding female citizens that England was engaged in a fight for her life. By becoming 'The Girl Behind The Man Behind The Gun' or eventually, for those reluctant to manufacture the weapons of war, by 'Speeding The Plough', women could play their part in the national struggle.

The most significant, among many others, are Catherine Reilly's anthology *Scars Upon My Heart* (1981), and the first critical study, Nosheen Khan's *Women's Poetry of the First World War* (1988), Claire Tylee in *The Great War and Women's Consciousness* (1990), and Sandra Gilbert and Susan Gubar in *No Man's Land* (1987), and many more (Löschnigg 46). They are challenging the notion that battle is just a masculine domain. So, they contend that women's literature provides scholars with much-needed access to the many historical experiences of women in war and sheds light on women's attitudes about war. According to Vice's interpretation, in his book *Introducing Bakhtin*, the major function of the chronotope is to act as a mediator between actual historical events and the presentation of those events in the text, as well as to construct the book's own fictitious equilibrium between time and space. As a result, this chronotope ends up being the one that the narrator focuses on most often while telling the narrative (218).

The poetry of the First World War therefore enriched the literary arena with a huge number of poems written by men as civilians or fighters on the battlefields and in the trenches, presenting spatial forms of the battles, trenches, and camps. In addition, the most important and largest section of war poems was written by women poets to complete the picture on the two fronts; the combat and home fronts. Poets presented various images of

battles, the most prominent of which are those linked to images of war spaces on the two fronts. However, the spaces vary and differ depending on whether the poet is a man or a woman. Thus, it is to say that space for men is more physical and concrete, on the contrary for women it is both literal, physical, and concrete on one hand, and metaphorical, abstract and psychological on the other. Yet, Women are more aware of the various forms of space than men. They are more aware of abstract and psychological space because they are more emotional than men. They are more aware of internal space and the most important is that they are the most familiar with domestic space because they have experienced it. It can be said that what makes a poem a war poem is not necessarily written by a poet who participated in the fighting directly as a soldier and witnessed and experienced the war himself. Rather, it could be an ordinary person who did not actually participate in a battle or a direct confrontation, but they have pain that leads them to express and write about soldiers, people, war conditions, and everything related to war. Pain is what creates war poetry, as Tim Kendall asserts, “war poetry is attracted to pain, and makes artistic capital out of it” (2). In times of war, pain impacts not just people, soldiers, or men in the trenches, but also everyone who perceives the beginning of the war and even future generations as a result of the material, social, psychological, and physical effects of war. As a result, war poetry touches mothers, wives, sisters, and lovers in addition to what occurs on the front lines of conflict. Due to the fact that they form a social network that cannot be divided by one side without the other or at the other’s cost. When war strikes, it affects no one in particular and leaves the others alone, even if it sometimes kills them physically. In this regard, Mary Borden (an American-British novelist and poet whose work drew on her experiences as a war nurse.) states, “all day and often all night I am at work over dying and mutilated men” (qtd. in Kendall xxv) clarifies that her professional encounters as a nurse stationed at the Somme, sometimes

during the bombing, substantiated the notion that being subjected to profound levels of distress was not exclusive to military personnel. Likewise, Paul O'Prey states:

The war poets are predominantly young men and women, finding themselves at the extreme edge of human experience, overwhelmed with feelings and emotions we can barely imagine, seeking to describe a territory in which words seem inadequate. If they were sitting between battles, in muddy dugouts and trenches, or in overcrowded hospital wards, penning highly-polished, elegantly-turned sonnets, we might well regard them with some suspicion. (17-18)

So, in relation to a specific historical event, the literary analysis of which shapes contemporary perceptions of warfare, the inclusion of women's war poetry holds significant relevance. It introduces a fresh perspective to the existing body of war literature, thereby expanding the reader's comprehension of the realities of war. To this point, Nosheen Khan asserts the view that war poetry without the comprehensive representation of female perspectives cannot assert its truthfulness in depicting the reality of war, as it disregards the reactions of those who, at significant sacrifice, contribute to the fundamental machinery of war (iii). Hence, the scope of sacrifices extends beyond male troops engaged in combat. On one side, there exists a connection between individuals that is characterized by social bonds, so rendering their act of sacrifice as a sacrifice not just for themselves but also for women who share similar social connections. Conversely, the presence and preparation of male soldiers need the physical and psychological backing of women, even if these women are geographically far away from the forefront of the conflict. In this context, M. Van Wyk Smith refers to war poetry as:

War poetry is not only verse written by men who are or have been under fire. Just as War poetry is not to be confused with political, polemical, or patriotic verse, although it can contain elements of all of these, so it is also the work of observers at home as much as that of soldiers at the front. (ix)

This implies that the consequences of war have an impact on all people. The motivation and eligibility that prompt people to create war poetry as a means of expressing their emotions throughout the course of armed conflict are significant factors. For the purpose of expressing their viewpoints, reactions and responses to war, the three women poets Jessie Pope, Katharine Tynan, and Vera Brittain, who are the subjects of this dissertation, make use of language that is vivid and evocative, and that is reflective of dramatic and cinematic tactics. This parallels the manner in which male soldiers articulated their discontent with the conditions on the battlefield and their refusal to accept them. Poetry serves as a medium for portraying the attributes of combat throughout many aspects of life during times of conflict, including battlefields that may not have been personally experienced by the poets who crafted it. In light of this, war poetry is used as a means to depict the characteristics of warfare throughout all facets of existence during periods of conflict, including battlefields that may not have been directly experienced by the poets who composed it. According to Davidson, it also shows how some of these concerns, challenges, and connections are addressed in war poetry through direct and indirect spatial representations (1).

Historically and globally, women played a crucial part in contributing to the war effort by assuming the responsibilities formerly held by males in both the industrial and agricultural sectors. During this particular event, a significant number of individuals had the sensation of emancipation or liberty. Following the layoffs of males, women resumed their domestic responsibilities, while simultaneously acquiring suffrage in many nations,

including Germany, Austria, and Britain. However, it was not until the conclusion of the Second World War in 1944 that French women were granted suffrage rights. The artists and intellectuals were profoundly impacted by the killings that occurred during the war years, as they bore witness to the subsequent horrors, leaving a lasting imprint on their lives. Various critics, researchers, and intellectuals expressed their perspectives on the poetry of World War I. Some argue that the trench poets, who authentically depict the war via their poetry, honestly and realistically portray the suffering of soldiers and express the perspectives of both supporters and opponents of the war. These poets are mostly male. Consequently, they embrace the perspective that the poetry composed by male army poets is the most accurate and genuine. They believe that it deserves the label of war poetry due to its origin inside the confines of the battlefield trenches. That's why everything else is merely war poetry written by individuals who have never been in combat or seen conflict personally on one hand. On the other, it is to be said that the experiences of the First World War cannot be limited to military or combat experiences in order to be described as a war involvement. Everything that occurred in that era of time was linked in one way or another to what surrounded it geographically, socially, and psychologically, and to the environment with which it connected. It is geographically and regionally connected to the villages, cities, and their surrounding areas. Thus, the geography of the entire region is affected by the events taking place. It is also socially connected when the people of the same region participate in a battles and have mothers, wives, and sweethearts in those battles. This leads to social changes that may lead to perceptions that mothers, wives, sisters, and lovers see in different ways. These ways might be differ according to their culture and their vision of life and the results in the short and long term. As for the psychological aspect, it is one of the important aspects that reveals the secrets of the human soul and the fantasies and ideas going on inside it that are

connected to the minds of soldiers on the one hand and to the feelings of mercy, pity, and nostalgia among women poets and their loved ones, including husbands, sons, brothers, and lovers. In this vein, Julian Symons explains the wide description of war poetry as:

A good poem may be written about war from any possible attitude, that of Rudyard Kipling or that of Wilfred Owen. War poetry is not a specialized department of poetry it is ... quite simply the poetry, comic or tragic, cynical or heroic, joyful, embittered or disillusioned, of people affected by the reality of war. (qtd. in Smith 3)

In this context, the emotional state is the primary inspiration for women poets to articulate a particular response to the occurrence of war, regardless of their physical being on the battlefield. The significance lies in the fact that the war's incident had an impact on their intellectual, emotional and psychological state to some extent. Therefore, it demonstrates that the women poets are motivated to produce poetry, often referred to as war poetry, by their emotional experiences within social, psychological, or professional contexts, even though their physical absence from the battlefields or front lines of conflict. As a result of the fact that many female poets expressed a desire to fight for that experience, they did not only use words to depict the war; rather, they transmitted their comprehension of the conflict as well as the experiences of the soldiers. In order to express an acute sensory register, particularly the feeling of contact, which is the foundation of some of the most brilliant poetry written during World War I, they might make use of their own personal experiences. The concept that poetry written during World War I distorted people's understanding of the war in some ways is itself a cliché, yet there are historians who often assert that the poetry written at the conclusion of the war has taken over the whole history of World War I. This is also misleading because when male poets describe their experiences through poetry, they are not

claiming to be the only characters representing the events of the war. In any case, this does not diminish the validity or intensity of their experience. On the contrary, their poetry often confirms what women poets depict of the events and feelings of soldiers, people, and women. Hence, it is not entirely true to say that the poems of male poets are not the only truth about war at all, just as the poems of women poets do not convey all the facts, events and feelings. The poems of women poets describe what men do not, and vice versa. War is a moment of extreme violence and intense pain, and it is not just one among many different experiences, which include the experiences of women, civilians and non-combatants. With this in view, Richard Eberhart confirms, “the writing of war poetry is not limited to the technical fighters [...] the spectators, the contemplator, the opposer of war have their hours with the enemy no less than uniformed combatants” (qtd. in Khan iii). So, on the one hand, the First World War experience cannot be narrowed down to the experience of the trenches, thus narrowing down the experience of the trenches to what the women poets mention, and that would not be enough. Janis P. Stout also supports this argumentation:

To insist that women are entitled to add their voices to the war’s poetry simply because they, too, played active roles near, if not in, the trenches are still to endorse too narrow a definition of war poetry. [...] [W]omen did experience the battlefield and its immediate effects, but [...] it does not matter. War is a total and totalizing social experience. Anyone who has lived through any of its effects [...] has experienced some aspect of the total experience of war. Authentic war poetry is written out of all these aspects of that total experience. (qtd. in Munderlein 55)

On the other hand, it cannot also be said that the poems of male poets have distorted readers’ understanding of war because they do not claim that their poetry is the true image and feeling

of war. The true reading of poems, whether written by male or women poets, is not and will not help in meeting some urgent political need, or because they will suddenly turn the world into a peaceful world, but because of their combination of protest, anger, moral complexity, and linguistic pleasure that provides an artistic image of the First World War. In this regard, Von Kerstin-Anja Mnderlein also comments:

The exclusivity of battlefield poetry as war poetry would effectively reduce the poetry of the Great War to nearly only soldier-poetry, thereby disregarding the majority of women's writing. [...] however, female writers, serving as war volunteers (nurses, ambulance drivers, etc.), did contribute to battlefield poetry. Still, the inclusion of female voices from the battlefield does not solve this problem of undue exclusivity.[...] Hence, the inclusion of all voices of the war, whether combatant or not, is necessary to draw an encompassing picture of the trauma, cultural and individual, the Great War caused and left imprinted in English culture (and in any other participant country's culture). In taking stock of all voices, a full analysis of war trauma can thus counteract the limitation of the perception of war and allow for a deeper understanding of society at war. (55)

Therefore, singling out war poetry over the poetry written in the trenches from other war poetry will not provide the complete picture of war and the poetry of the First World War. It would also present a false and far from comprehensive and true picture of what happened during the war.

Moreover, spaces are not only physical locations but also "forms of emotion"; they give substance to space and identity and security to the inhabitants of those places (Davidson 28). Hence, the majority of analyses and readings of war poetry composed by women poets during World War I demonstrate their concentration on the conflict's events, emotions,

perspectives, and responses to the war. This emphasis is seen in several manifestations and depictions, including the portrayal of space to combine and mirror it in different spatial configurations. These representations attempt to complete the picture of war and show it from all sides and at all levels, including the home and battlefield fronts. Thus, the women poets use space to refer to the cities that were a part of the conflict, the locations that soldiers used to go to before the war, or the places where they used to meet their loved ones. Moreover, they use space to refer to evenings and mornings and the specific memories that are associated with those times for the poet, on the one hand, and for the families and soldiers, on the other. In addition, the women poets' incorporation of the place into their work reflects a merging of the poet's id with that of the scene, bringing about a synthesis of human and nonhuman aspects, and the poets recalling their favourite places, whether they are forests, stones, plains, mountains, rivers, seas, towns, cities, and countries that live in their memory. It is clear that each one of the three selected women poets shows and describes a variety of spaces, which might vary according to the intellectual, personal, and professional circumstances in which they live and their relationships with soldiers. In this sense, it may be argued that the utilization of space is a significant aspect associated with the formation and representation of people's social and emotional experiences.

For Jessie Pope who is the first woman poet selected in this study, she was 46 years old when the war broke out, she was old enough to understand the meaning of war and its consequences. During the First World War, she worked as a journalist, so she got adequate room to be close to the news and events of the war and used a descriptive manner in her war poems. She calls her collection *War Poems*, a direct reference to the fact that her collection is purely war poems, written during wartime and dealing with the affairs, conditions, events, and spaces of war. Her pre-war poems tended to be humorous, and Pope's patriotic World

War I poems are often considered her greatest literary achievement as well as her greatest source of criticism. Khan claims, “among the women poets of the day who were furthering the cause of the Empire, none is more prominent than Jessie Pope” (16). Nowadays, young people are taught that she was paid by the government to write patriotic poems. Yet, “She can be regarded as the country’s best-known woman war poet” (Khan 16). W. G. Bebbington also made the same assertion, “Jessie Pope had established her reputation as the country’s best known ‘war poetess’, with her three books, *Jessie Pope’s War Poems* and *More War Poems*, both published in 1915, and *Simple Rhymes for Stirring Times*, published in 1916.” (83). As a result, it seems like she is producing war poetry just for patriotic reasons, yet others question the veracity of her true motivations. She also has social motives due to the loss of her son, as indicated by Bebbington:

Jessie Pope (1868-1941) was, like ‘Touchstone’, an acknowledged and prolific legislator of the popular will, expressing the conscience of the mother in the Daily Mail of 25 April 1917 who, having already lost her son but now asserting the pride she would feel if her husband were fit enough to be at the front, ‘spoke as thousands of mothers, wives and sweethearts have done’. (84-85)

In view of this argument, it would be true to say that firstly, her motives were not the result of the moment or the event, but rather have a history rooted in what she presented previously before the war. Secondly, it is also linked to her being a mother, a wife, and a journalist who transmits the event and interacts with it. Moreover, Milne-Walasek comments:

It need not of Jessie Pope is again instructively illustrative; the poem dedicated against her by Wilfred Owen is among the most popular works of First World War writing in the English-speaking world, but Pope’s own works are now

seldom anthologized, taught, or even typically mentioned except as being something of which Owen disapproved. This obscures Pope's contemporary status as one of the leading women poets of wartime Britain, who had published three books of war verse before Owen had even made it to France. (162-163)

To this point, Khan explains that the reason Owen was inspired to write a poem criticizing Pope was because "[Owen] may have come across Pope's books of verse while at the Front, for they were very popular with the troops and Pope received letters of appreciation from soldiers from all over the world" (17). Thus, the fact that the men in the trenches sang her poetry is confirmation that her poems are well-known as war poems; if they weren't, Owen would not have criticized her. Similarly, her reputation as a woman war poet did not develop overnight; rather "the praise came from troops no less than from civilians" (Bebbington 83). Furthermore, the titles of her collections "War Poems 1915" and "More War Poems 1915" also necessarily show that she is a woman war poet. In her war poems, Pope focuses on real domestic spaces, as well as real internal and external ones, which have chronotopes of threshold connotations such as houses, streets, rear sites, trenches, borders, bridges, and fields. She emphasizes the spaces that are related to the environments that soldiers and women live and experience, whether in the home front spaces or the battlefield spaces. Thus, this implies that she accomplishes two goals at the same time where it serves both the male and female space fronts.

In relation to Kathryn Tynan's war poetry, she uses space to depict the troops' conditions under various military scenarios in an artistic, symbolic, graphic, religious and imaginative manner. The fact that she is an Irish poet and writes about World War I demonstrates how highly motivated and well-suited the poet's poetry is to her social and religious standing. In addition, she is not just a woman poet who writes about war, but also a

mother of two sons who were involved in the war on separate battlefields. Tynan's collection is titled *Flower of Youth: Poems in Wartime*, which clearly alludes to the fact that all of the poems in it are exclusively war poems that were written during the war and address the experiences of young soldiers as they prepare for fight as well as the circumstances and events of war. Thus, she wrote every day to the soldiers and the soldiers' families; and she was 55 years old when the war broke out. This means that she was mature enough to understand the seriousness of war and the importance of religious themes in her war poems, in order to lessen the sorrow for herself and for mothers, wives, sisters, and loved ones, the pain of separation from their beloved soldiers who were wounded or killed in the war. Therefore, it seems that her goals and motives for writing war poems are pure, noble social motives with which she describes religious spiritual spaces such as heaven, earth, grave, death, sky, moon, sun, and stars. She focuses on abstract spiritual spaces that have religious connections dominated by emotion that appeal to the feelings of bereaved women. In this respect, Khan comments "Tynan appears to subscribe to the Islamic belief that the dead in battle go straight to heaven" (68). This interprets that the titles of her poetry collections, "Flower of Youth: Poems in War Time" and "The Holy War" have connotations of spiritual, religious, and war spaces.

As for Vera Brittain, she is one of the poets who have been selected for this study because she was a sister, a lover, a young woman, a nurse, and a feminist activist. Brittain titled her collection as *Verses of a V.A.D.* as an affirmation of her commitment to serving in the military as a VAD nurse, first in Malta and then in France. Therefore, the collection's title explicitly suggests that the poems exclusively focus on war, being composed during conflict and addressing the experiences of nurses and young soldiers in combat, as well as the conditions and occurrences of war. As a nurse working in the field of hospitals and field

camps, she uses health spaces such as hospitals, lobbies, and patient beds to portray the condition of soldiers and women in times of war, both of them performing their duty. Despite this, because she is also an activist opposed to the war and has a brother, a fiancé, and a friend participate in the battles, she uses some symbolic, sarcastic, metaphorical and juxtaposition spaces that express her rejection of the war. In this sense, Barbara Schaff categorizes Brittain among the war poets who employ their oppositions in their war poetry to convey their war experience:

War and peace, front and home front, friend and foe, pre-war and post-war, life and death – polar oppositions are intrinsic to war and most war literature: they shape and structure the experience. Robert Graves, Siegfried Sassoon and Vera Brittain deploy opposites to convey their development through war. (73)

It would be accurate to state in light of this argumentation that she may have been much influenced by her youthful age, her ambition, her activity, her love of life, her nation, the young people in her country, and her relatives when she wrote the war poems and used the spaces to express her perspective on the war. Brittain was one of the few women poets whose poetry became known during and after the war. In the same vein, Jane Potter in her publication *The Essentially Modern Attitude Toward War: English Poetry Of The Great War* from the book *The Edinburgh Companion to Twentieth-Century British and American War Literature*, she chronicles:

In its Special John Buchan, the periodical Christmas Number of 1918, which featured a cover portrait of Colonel The Bookman included a supplement devoted to the poets of the Great War. Mounted portraits on heavy paper accompany the article ‘Poets in Khaki’ by A. St. John Adcock. Featured are Siegfried Sassoon,

Robert Graves, Ivor Gurney, Julian Grenfell and Ford Madox Ford, but equally prominent are the now lesserknown, if anthologised, Herbert Asquith and Gilbert Frankau. It is an international gallery of poets with the American Alan Seeger, the Canadians Robert W. Service and John McCrae, and the Australian Leon Gellert considered alongside their British counterparts. The lone woman in this feature (though she is not accorded a portrait) is Vera Brittain. (20)

In addition, subsequently, Vera Brittain produced *Testament of Youth*, an autobiographical exhibition that spans the years 1900–1925, in addition to other exhibitions. Brittain promptly warns her readers about the risks of military propaganda, which had a profound impact on her generation. The pedagogical purpose of this is to highlight the division and disillusionment that war brings about, as well as the shift from false beliefs to a state of disappointment. Brittain’s intention in this book is to teach readers via her personal experiences, cautioning them about the dire consequences of love delusion, and ensuring that sentiments of sorrow and bereavement remain vivid in collective memory. This is achieved by the precise arrangement of the text, which encompasses many historical, emotional, and intellectual dimensions. To this point, Paul Fussell outlines Brittain’s approach, which is to “contrast opposites and mark gender disparity, discontinuity, destruction and transformation as significant aspects of war.” (Schaff 74). From 1914 to 1918, Brittain not only had the responsibility of working in military hospitals but also endured private tragedies. In 1915, she experienced the loss of her fiancé. After the loss of her fiancé, Brittain dedicates her life to serving in the military as a VAD nurse, first in Malta and then in France (Schaff 79). In 1917, she had the unfortunate loss of two close friends. In 1918, she experienced the loss of her only brother, with whom she had a strong relationship (Kennard 21). To this loss, Brittain in her *Testament of Youth*, indirectly expresses her rejection of the war:

The War, I began to feel, was dividing us as I had so long feared that it would, making real values seem unreal, and causing the qualities which mattered most to appear unimportant. Was it, I wondered, because Roland had lost interest in me that this anguish of drifting apart had begun – or was the explanation to be found in that terrible barrier of knowledge by which War cut off the men who possessed it from the women who, in spite of the love they gave and received, remained in ignorance? (215)

In her role as a front-line nurse, Brittain provided care to an immense number of injured and terminally ill soldiers without access to contemporary pain or infection therapies, pushing her to the breaking point both physically and psychologically. Many of her war poems were hastily written amongst the intensity of combat, or at field hospitals (O'Prey15-16). Finally, it becomes clear that Brittain unites nature with space, the internal with the external, the near and the distant, the deep and the surface, and the joyful and the sad in her poetry, therefore gathering numerous forms of space.

It is noteworthy that in the context of poetry, the subject matter might include otherworldly elements such as clouds, stars, skies, or even the heavens. As such, it has the potential to be entirely real, abstract or fantastical in nature. In accordance with this principle, sometimes in specific contexts, the three selected women poets of the First World War want to replace and change the place to be an alternative to the real place and vice versa in which they live and the soldiers and women live as real individuals or characters. Therefore, their war poetry is a kind of reflection of their perspectives, responses and experiences during the time of the war as Khan explains, “women’s War verse provides an index to the mood and vision of women during the war; it not only tells what women were “thinking in wartime about war but also about their preferences in poetry.” (vi).

Moreover, it can be said that the hero or main character in World War I poetry is space. The spaces of events, the space of battles, the streets, alleys, forests, swamps, valleys, rivers, houses, doors, windows, balconies, the sky, death, graves, etc., all form the basic component of the poems written by the women poets. It should also be noted that the importance of their poems is that they collect spaces that only men are supposed to describe, as well as spaces that only they know and feel. They combine the events that happen on the battlefields, and at the same time, they describe the feelings of women who leave their men and the feelings of soldiers as they head to the battlefields. In addition to their description of spaces far from the eyes and feelings of the male soldiers, namely houses, doors, windows, and balconies. Due to a number of societal constraints that dated back to the peace period, women were not allowed to join the war in any of the fighting nations (Heyman 119). Nevertheless, a significant number of these women expressed a desire to actively participate in the conflict. Initially, they used every physical method possible, labouring in factories, stores, workshops, and other places of business. From an intellectual standpoint, they worked to raise awareness among people during times of conflict. What matters more than that is the poetic quality of poetry, which, despite being written far from the front lines of battle, conveyed the authors' feelings and vision of the conflict, as well as images of soldiers and civilians in the area of fighting. Furthermore, their poetry might not only convey their stance on the conflict but also mirror the essence of their social existence. The role of women becomes evident during times of crisis and conflict, as Heyman argues that "shortages of manpower opened the way, but so did the view that women could bring valued talents to the war effort." (Ibid 119).

Because this study deals with space in the war poetry written by women poets of World War I, it was necessary to study space in its various forms according to the theories

and concepts of Mikhail Bakhtin, Gaston Bachelard, and Doreen Massey. In this context, it is also worth noting that space and time permeate all aspects of human existence and are inherent in all life events. This argument is consistent with the social, metaphorical, psychoanalysis and phenomenological philosophy that serves as the basis for the related approaches of Bakhtin, Bachelard, and Massey to study the intellectual, existential, spiritual, physical, social, cultural, and psychological impact of space on the social, professional, and psychological lives of female poets and characters alike.

### **1.1 Mikhail Bakhtin's Concept of Chronotope**

In some manner, every piece of written literature reproduces, in some fashion or another, the material and ideal aspects of the actual world. However, time and space are the fundamental modes of existence that are inherent to both fictional and actual world. In the early 20th century, it has previously been shown that Bakhtin is prolific in the creation of new concepts; nevertheless, the term “chronotope” was not one of Bakhtin's original creations; rather, Bakhtin took the concept from a lecture that he attended in 1925 given by the scientist A.A. Ukhtomsky (Dentith 49). However, he did not address it formally until the eighties of the twentieth century in his article *Forms of the Chronotope in the novel*. On that basis, Bakhtin used the concept of a chronotope from Einstein's theory of relativity, which was an innovative depiction at the time. This shows that he is credited with taking the word “relativity” from Einstein's theory of relativity and applying it to literary criticism, like a figure of speech. Therefore, it is an innovative approach to illustrating occurrences on the conceptual level of the physical world. In the opening paragraphs of his essay *Forms of Time and Chronotope in the Novel*, Bakhtin observes that time and space are complicatedly connected and formed in literary historical events. This means that this complexity calls for

an arrangement of terminology and description that gives these relationships their traditional shape.

Many critics, researchers, academics, and professionals have presented several definitions and interpretations of the term chronotope. Thus, it became essential to understand their perspectives on chronotope. Chris Baldick, for instance, in *The Concise Oxford Dictionary of Literary Terms* defines Chronotope as “a term employed by the Russian literary theorist Mikhail Bakhtin (1895-1975) to refer to the co-ordinates of time and space invoked by a given narrative; in other words to the ‘setting’, considered as a spatio-temporal whole”(40). In the same way, in his book *A Dictionary of Narratology*, Gerald Prince defines the term chronotope as “the nature of and relationship between represented temporal and spatial categories. Similarly, it refers to a spatial representation of time, and one of the hallmarks of “realism” within the novel’s form is the establishment of interdependent temporal and spatial links (Klages 93). In this context, this might lead to saying that there are such notions in the time-space chronotope as “the author’s time” and “the time of the plot” which sometimes coincide but sometimes appear in different time localities, places and identities. To this notion, Bakhtin states:

He may turn up on the field of representation in any authorial pose, he may depict real moments in his own life or make allusions to them, he may interfere in the conversations of his heroes, he may openly polemicize with his literary enemies and so forth. (27)

That is why Michael Holquist also comments “when conceived as more than a narrowly technical narrative device, then, the chronotope provides a means to explore the complex, indirect, and always mediated relation between art and life.” (109). Because of this, one may

assert that the chronotope is more than simply a device for evaluating the various approaches of narrative structure since it investigates what it is that ties the reader to the text by establishing a conversation circle between them. In this perspective, the chronotope is fundamental to all levels of the text, since it is implied that without chronotopes, there would be no story, as they allow the integration of spatial and temporal dimensions that render narrative actions into visual (Bakhtin 250).

Bakhtin highlights the significance of time and space factors in the historical portrayal of human events to accurately represent and record realistic characteristics. He used the term “Chronotope” to refer to the fundamental connection between time and space in literature and how they influence the emotional and psychological experiences of people. To this point, Bakhtin states “out of the actual chronotopes of our world (which serve as the source of representation) emerge the reflected and created chronotopes of the world represented in the work.” (253). In this regard, Holquist in *The fugue of chronotope* remarks “Bakhtin is careful to avoid the proposition that there is a direct, “realistic” reflection of the experienced world in literature.” (109). Therefore, Bakhtin points out the significance of their role in shaping individuals’ political, economic, and social development, as well as their ability to have both positive and negative influences on behaviour. To sort of illustration, in his article *Forms of Time and the Chronotope in the Novel* (1981), which was initially published in 1937, Bakhtin gives a history of the evolution of the novel as a genre from the early Greek mythology to the nineteenth-century polyphonic novel utilizing the chronotope as the core notion. Hence, chronotope is an essential literary category according to Bakhtin, who defines it as follows:

We will give the name chronotope (literally, “time space”) to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. This term [space-time] is employed in mathematics, and was

introduced as part of Einstein's Theory of Relativity. The special meaning it has in relativity theory is not important for our purposes; we are borrowing it for literary criticism almost as a metaphor (almost, but not entirely). What counts for us is the fact that it expresses the inseparability of space and time (time as the fourth dimension of space). We understand the chronotope as a formally constitutive category of literature; we will not deal with the chronotope in other areas of culture. (84)

Bakhtin's use of the term "chronotope" is not limited to the organization of time and space, but rather to the organization of the world, which can be appropriately labelled "chronotope" because time and space are essential categories of every hypothetical universe. Bakhtin believes that the chronotope, as the aesthetic unit of the literary work in its connection to reality, is what defines this link between the literary work and reality. He asserts this fact "what is at issue here is that special connection between a man and all his actions, between every event of his life and the spatial-temporal world" (167). In his essay, he advocates the view that both space and time cannot be separated; occurrences are inextricably tied to a time chronology, and every narrative has what he refers to as the intrinsic connectivity of temporal and geographical links. Bakhtin is credited with producing the idea of the literary chronotope, which is the idea that time and space are inseparable parts of a story or a narrative. It is true in the following basic sense: "the chronotope is the place where the knots of narrative are tied and untied" (Bakhtin 250). Bakhtin asserts in a concise but argumentative manner: "any and every literary image is chronotopic. Language, as a treasure-house of images, is fundamentally chronotopic" (251). As the chronotope can be seen as a practice in narrative imagination in certain circles. This indicates that readers create their own mental images of

the whole of the setting described in the story as a dynamic spatial condition that is accompanied by a progression through time.

It was particularly important that towards the beginning of his essay *Forms of Time and of the Chronotope in the Novel*, Bakhtin refers to Kant's assertion that space and time are necessary components of every kind of perceptual experience. Bakhtin uses Kant's method for evaluating the significance of these forms in the cognitive process, but he disagrees with Kant's interpretation of these forms as "transcendental" and instead sees them as forms of the most immediate reality. He tries to demonstrate the function these shapes serve within the process of tangible creative cognition (85). This implies that time and space are tied to human behaviour and the interaction with their environment, and this relationship evolves with the advancement of human civilization, and the degree to which mental, psychological, and phenomenal interdependence between man and place is recognized. This argument affirms the significance of his notions in the process of analysing war poetry because it was written by the women poets and it reflects the intellectual, social and psychological behaviour of themselves and the characters of their war poems. Despite the fact that Mikhail Bakhtin explicitly uses the term "chronotope" to refer to time and space, his views on literary works also have a strong connection to real-life experiences. Thus, it would be reasonable to start by considering his precise definition of the concept of chronotope. Originally, the chronotope as a concept is a Latin word that comprises two words, "Cronos" means time and "Topos" which means place (Konak 1145). Bakhtin employs the term "chronotope" to convey the significance of the link and fusion between the two notions of time and place. He argues that "chronotope" is an officially recognized basic literary category. He defines this word as the inherent interaction between time and space, which is comprehended in literature as "Chronotope" (84). Therefore, it becomes an

understanding of all qualities of time and space within each literary genre, as a result of their interplay. In this respect, Bakhtin affirms the role of chronotope in literature as follows:

A literary work's artistic unity in relationship to an actual reality is defined by its chronotope. Therefore the chronotope in a work always contains within it an evaluating aspect that can be isolated from the whole artistic chronotope only in abstract analysis. In literature and art itself, temporal and spatial determinations are inseparable from one another, and always colored by emotions and values.  
(243)

This is the stage in which reality merges with imagination to produce a chronotope that brings them together and provides a tie that bridges the gap between reality and imagination. The temporal and spatial challenges that the women poets experienced in World War I brought them to reality in the form of chronotopes. They have transformed these challenges, conditions and events into chronotopes in forms that have values that are divided and varied according to their degree and type. If the temporal and spatial challenge was related to the spaces related to the physical and psychological suffering of soldiers, the chronotopes were in the form of threshold chronotope or external and internal psychological spaces. To this point, Bakhtin announces the chronotope as “reflecting and artistically processing such appropriated aspects of reality.” (84). His views rest on the assumption that the purpose of introducing the chronotope is to employ it as a tool for developing genuine historical semiotics. For this reason, it follows that Chronotope is a term that describes the inherent blending of space and time in each event that takes place in the real world (Bakhtin 84, Bemong & Borghart 4-5). Hence it describes the merging of time and place during the creation or dominant process of the actual content that is referred to as ‘text’ which makes the actions of any narrative visible to the reader. This is exactly what the women poets,

according to Bakhtin's notion, want to convey through the representations of space in their war poems. As a result, the chronotope has an effect on the primarily connected meanings of the poems written by the women poets.

Moreover, according to Bakhtin, "the chronotope in literature is of fundamental public importance" (85), hence, this importance has two basic foundations: place and time. In this regard, he emphasizes the importance of time in shaping the chronotope: "in literature, the basic category in the chronotope is time" (85). To this notion, Morson, Gary Saul, et al. remark on Bakhtin's view of time:

It follows that Bakhtin's view of time is closely related to his ethical concern with human freedom and autonomy (as Morson emphasizes in "Bakhtin, Genres, and Temporality" [1991]). It also follows that an understanding of time tends to inhere in literary or narrative descriptions of human experience. (190)

This is the image of man in literature because time has a direct impact on the course of human life. This is related to the time that determines the image of the women poets and the characters they portray in their war poems. Hence, the First World War is a major temporal event that establishes chronotopes related to the circumstances and outcomes of the war. For this reason, the women poets also rely on time to convey the events of war in spatial forms. In this regard, Bakhtin confirms his views and says that "the chronotope, as a formally constitutive category, determines to a large extent the image of man in literature as well. The image of man is always essentially temporal" (85). This means that it is absolutely not possible to transmit and depict the same chronotopes in the same way, from different forms of literature and from different time periods. The spatial forms that the women poets cover in their war poems during wartime vary according to the time of the historical event and

according to the intellectual, social and psychological circumstances surrounding them. As Bakhtin points out “the simultaneous existence in literature of phenomena taken from widely separate periods of time, which greatly complicates the historico-literary process.” (85).

Equally important is the fact that Bakhtin was adamant that the history of these norms be emphasised, despite the fact that chronotopes may take the shape of any genre, with each genre displaying a unique idea of the ways in which time and space are related to one another. Bakhtin’s examples, which range from Greek romances written between the second and sixth centuries AD to the works of Flaubert, Stendahl, and Balzac, demonstrate a wide variety of chronotopic arrangements of time and space. These chronotopic arrangements are primarily linked to the closing of the open self and shifting ideas regarding personal time. This chronotopic analysis consequently provides a significant amount of room for literary studies of war poems especially those written by the women poets. Women poets writing their poems in light of the events of World War I is an adventure in wartime for them as well as for the soldiers. This is because the war, with all its details, touches the lives of women poets and soldiers and puts their lives under the intellectual, physical and psychological pressure that artistic characters in literature are in during a time of adventure. This adventure leads to the formation of chronotopes linked to forms of space such as internal and external space, threshold chronotope, domestic space and abstract space. This can be seen in their depiction of various types of spaces in their poems. In this regard, Bakhtin’s explanation of what he calls “adventure-time” is an intriguing lens through which to investigate the war poetry penned by women poets. He states:

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, and villains – and it is precisely these forces, and not the heroes, who in adventure-time take all the initiative. Of course the heroes themselves, engage in battle, save themselves – but they act, as it were, as merely physical persons, and the initiative does not belong to them. (95)

In fact, these existential circumstances mirror those of Bakhtin’s developing chronotope by suggesting that the concept of “adventurous time” has several analogues in the war poetry of World War I specifically that written by the women poets. Bakhtin shows how Adventure Time plays an active role in directing the events and characters in ancient novels and epics. But this clarification and explanation can be compatible with the events that take place in the war poems of the women poets studied, through the fact that adventure time is an essential element in the events of the war. Through poems, women poets resort to using critical times, which correspond to adventure time, to play the role of heroes, or by employing soldiers as heroes who save themselves and save the people and the country. The different ages of the poets in this regard provide different images in portraying Adventure Time. This can be reflected in different forms of spaces that correspond to the value of adventure for each woman poet. Thus obtaining different forms of chronotopes that correspond to the image of the hero as seen by the women poets.

Furthermore, Bakhtin draws a conclusion to his essay on chronotopes by highlighting the fact that humans assign some kind of meaning to every phenomenon that they experience. This means that humans incorporate these phenomena not only into the physical realm of both temporal and spatial presence, but also into the conceptual realm. He expands that meanings are an integral aspect of the social experience that people have as follows:

Whatever these meanings turn out to be, in order to enter our experience (which is social experience) they must take on the form of a sign that is audible and visible for us (a hieroglyph, a mathematical formula, a verbal or linguistic expression, a sketch, etc.). Without such temporal-spatial expression, even abstract thought is impossible. Consequently, every entry into the sphere of meanings is accomplished only through the gates of the chronotope. (258)

Hence, from his early works, Bakhtin sought to understand the essence of the “self” and the relationship of the self to “others” (Marková 103). Therefore, to fully appreciate the importance of the chronotope in women’s war poetry, it is crucial to draw on Bakhtin’s belief that human existence must be viewed primarily through the lens of temporality and spatiality. From this standpoint, it can be said that war poems by women poets can be read through the lenses of understanding the “self” of the women poets and the other self of the soldiers as characters in their poems. As a result of the fact that chronotopes show the characteristic of generations, the image of women and soldiers as a chronotope entity can be shown in poems of the First World War. This can be done based on Bakhtin’s declaration that the development of different literary genres can be traced back to changes in a society’s history, politics, and culture over time (85). This means that the diversity, value and measurement of the chronotope depend on the chronological and historical development of society in all its aspects through the basic factor, which is time, which is the basis for women poets’ representation of different spaces.

For Bakhtin, time in literature is divided into two categories: specific biographical or psychological significance, and time as an autobiographical experience woven into the structure of human existence (90). Autobiography is the main element of women poets’ view of the First World War, and time is the key to diversifying their representation of different

types of spaces in their poems. It can be said that time and space are the most important narrative components in all forms of war poetry. This elevates chronotope forms to the status of the primary feature of this study of war poetry. It also helps in exploring how narrative effects are generated in women poets' war poems. To this point, war poetry can be considered an indispensable resource in terms of the allusions and perceptions it offers regarding space. Through war poetry, readers need to understand the atmosphere of the era depicted, and the allusions in the depiction of space in poetry using the description of spaces as crucial. Therefore, critics had to discover its potential in relation to the place and time of writing this form of poetry, as well as literary representations of spatiality and temporality. The space of the poetic text is not limited to the visual space, but - as Bakhtin emphasizes - everything mentioned in the text is a feature of the space. Hence, the space of the poetic text extends to include many spaces, such as the linguistic space, the cosmic space, the imaginative space, the dialectical space, the semantic space, the metaphorical space, and other spaces generated by the text (Aydın 25). This is what Bakhtin confirms when he says:

They are the organizing centers for the fundamental narrative events of the novel. The chronotope is the place where the knots of narrative are tied and untied. It can be said without qualification that to them belongs the meaning that shapes narrative.”“ Similarly, he states that the site or location where the tying and untying occurs is the chronotope, and it is crucial to understand that in a single poem, there can be multiple chronotopes; sometimes there are two or more, and in such cases, there will be a dialogic interaction between the chronotopes. (250)

The diversity of chronotopes in a single poem, as Bakhtin points out, is the basis for the narration of the events of World War I. At this point, it can be said that the diversity of forms of space or chronotopes in one poem by women poets in the First World War shows a

depiction of the spaces of women and soldiers according to the narrative system of the events of the war. Therefore, the presence of the threshold chronotope and its intersection with external and internal space constitutes an integrated and interconnected narrative environment and system for events. This ultimately means that a temporal and spatial arrangement is compatible with the narration of the poem's events and a reflection of the reality of war and its impact on the women poets and soldiers as characters. Thus, the existence of domestic space and its interaction with abstract space is an interconnected spatial and temporal formation of the status of women as poets and as characters in the poems of the women poets.

Likewise, when it comes to the nature of perception of time and place, it is necessary to distinguish between the nature of perception of time and the nature of perception of place, and this is what happens in the depiction of space by women poets in the events of the poems. This is because the perception of time is linked to the psychological state of women and soldiers, while the perception of place is linked to their senses. This establishes the importance of the diversity of spatial forms in war poems and in one poem as well. Therefore, it can be noted that space in World War I poems is manifested in the form of things that fill the space and in the way things are presented and interpreted. As for time, it is linked to the activities and events that are narrated. Thus, the connection between place and time is strong and effective due to their physical, artistic, and psychological connection. Accordingly, Bakhtin points out in this regard:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, and becomes artistically visible; likewise, space becomes charged and

responsive to the movements of time, plot, and history. This intersection of axes:  
and fusion of indicators characterizes the artistic chronotope. (84)

This means that while reading World War I poems by the women poets, linguistic spatial signals appear. These implicit references and implications sometimes intersect with some forms of space in the same poem. And ultimately with the intellectual or physical challenges for women in general during the war period. This intersection of axes and merging of indicators is what characterizes the artistic chronotope. Therefore, Bakhtin believes that there is a strong connection between these two factors, which helps in developing the meaning of the poem. In fact, the connection between these ideas shows how inseparable they are in any poetic form.

In addition, Bakhtin emphasizes that “man” is the primary focus, and that chronotope shapes the picture of man in literature by providing a possible definition of what a character experiences during particular time periods and locations. Also, “space can be the meaning of a character’s will,” which is why it’s crucial for humans to have it. It can be a reflection of human will if it is set in a natural setting. Sometimes it’s not just the force that changes a person’s personality. In addition, it can be viewed as a non-personable physical and social component. Time and place are the two main factors that allow chronotope to be used in the analysis and interpretation of space photographs (İnan 74). These challenges include definite and recognizable space and time indicators, which may sometimes be interchangeable. As discussed, this is due to the fact that when utilizing space, poets relate it to the event and time in order to keep its connection to reality. According to Vice’s interpretation, in his book *Introducing Bakhtin*, the major function of the chronotope is to act as a mediator between actual historical events and the presentation of those events in the text, as well as to construct the book’s own fictitious equilibrium between time and space (218). As a result, this

chronotope ends up being the one that the narrator focuses on most often while telling the narrative. The women poets who are meditating might show the connection between themselves and their reality by relating the two to the concept of progress, development, and movement. Consequently, their representation of space can reject any perceptions that are not associated with motion and time.

It is interesting to note that Bakhtin by pointing out that “the chronotope is developed in different ways in the various genres” (97), effectively gives his stamp of approval to a kind of analytical appropriation. This provides enough ways of making room for new spatial and temporal perspectives of the war poems of the women poets. This is a key point to the fact that poetry can be seen as a condensing of time and space (Malone 46). To realize the applicability of Bakhtin’s theory to the study of poetry, it is necessary to understand the differences between the chronotopic contexts of fiction and poetry. Using Bakhtin’s conception of language as intrinsically chronotopic, Joy Ladin argues:

Since lyric poetry is among the most centrifugal of literary forms, it seemed obvious to me that poetry must be at least as chronotope-friendly as prose narrative. Indeed, I suggested, via one brief example, that poems generate chronotopes much more readily than prose. (133)

In a sense, the very presence of space and the characters in war poems who make it their home are poetic in and of themselves. Both concepts must here share the thoughts, words, and imagery that war poetry and space have in common. In this regard, war poetry emerges by creating space, and it emerges from space. Therefore, the women poets convey the different forms of space through their war poems in various forms, literally, physically, metaphorically, and abstractly, based on their own views, responses, lives and experiences.

Thus, they can enter into their intuitive selves, characters, and readers when war poetry and space are available together. In this regard, Aydın comments that poetry's ability to show a sense of space comes from its ability to capture its readers' experiences and interpretations (17). To this point, since language is the poet's way of expressing feelings and documenting them with spatial representations, Bakhtin confirms the importance of language in poetry by stating:

The language in a poetic work realizes itself as something about which there can be no doubt, something that cannot be disputed, something all-encompassing. Everything that the poet sees, understands and thinks, he does through the eyes of a given language, in its inner forms, and there is nothing that might require, for its expression, the help of any other or alien language. (286)

So, he proclaims poetry to be devoid of any extraneous influences that may hinder its role of spontaneously expressing the poet's sentiments and emotions. Consequently, he asserts that when poetic genres come to be close to the limits of their stylistic possibilities, the language of such genres often becomes authoritarian, dogmatic, and conservative, isolating itself from the influence of extra-literary social languages. Because of this, concepts such as a specialized "poetic language," a "language of the gods," a "priestly language of poetry," and so on might bloom on poetic soil (273). Thus, language grounds function at a spatial level. Each word and its constantly evolving meaning represents its own period, while simultaneously bearing the unfulfilled potential for a future manifestation of a new meaning. The level of language isn't merely spatial, but it is also temporal because every word mirrors its very own period in some way. Finally, as is the case with space and time being linked together as a single entity to form different types of chronotopes, these chronotopes can come together in one poem to convey equivalent narrative events. The First World War, as a

historical spatial and temporal event, is capable of having a material, physical, and psychological impact on women as poets and soldiers as characters. Hence, a diversity of representations of space in the form of Bakhtinian chronotopes in the war poems of women poets. These representations might be affected by the intellectual, political, social, and psychological atmosphere of women, and shape their behaviour, hence are reflected in the diversity of forms of chronotopes.

## **1.2 Gaston Bachelard's Notion of Poetic Space**

In comparison to the study of time, space in poetry has gotten relatively little attention, with rare discussions, particularly in the context of war poetry. The reason for this is that dealing with space offers fewer options than dealing with time, which is why many critical studies have mostly concentrated on both the narrative and the discourse. Nevertheless, the exploration of space and time in war poetry remains valuable and meaningful. In this regard, John R. Stilgoe, in the introduction of the translated version of Bachelard's *The Poetics of Space*, justifies Bachelard's emphasis on the cemented relationship between space and poetry, when he states "it is a book that makes its readers dissatisfied with much contemporary structure and landscape, for it demonstrates to its readers that space can be poetry" (x). To this point, Bachelard points out that "through poems, perhaps more than through recollections, we touch the ultimate poetic depth of the space of the house" (6). Thus, in contrast, poetry offers many opportunities for delving into the concept of space, particularly when it comes to the poetry of the First World War. The fundamental components of the poem's structure, meaning, and consequences may be thought of as being space and time. In this study, when it comes to Bachelard's exploration of space and his emphasis on two fundamental aspects: intimacy and safety, it becomes clear to clarify the reasons behind the choice of Bachelard's space as the theoretical approach to

this study. Bachelard also enlists the places and areas that he considers to be part of his double anthropology which are all categories that may be used to describe different environments. For him, there are places in the world in which one is free to dream, and these places are very distinct from those in which one prepares scientific research. There are also dreamt spaces, which may contain the places that we recall, despite the fact that they are infused with our dreams. In the same way, the places about which we read are infused with the memory of the places that we have experienced in our own lives (Chimisso 185). Mainly it is to say that the two basic components that Bachelard emphasize; intimacy and safety, are also the primary characteristics that women and soldiers yearn for and seek to acquire and preserve during times of war. In other words, the poetry of World War I is defined by emotions such as intimacy, longing for homeland and family, warmth, and love. Thus, these sentiments are particularly emphasized by women poets when they portray spaces during conflict. Likewise, safety is a crucial aim that soldiers seek to attain for their nation and loved ones when they engage in warfare.

To illustrate more, in his book, *The Poetics of Space*, Bachelard relies on two basic principles, namely the intimacy and safety of space, and this is based on Carl Jung's psychological theory and Edmund Husserl's phenomenological theory. Bachelard's move from the countryside to the city means changing not only the place, but also all the apparent details of life for him. This means seeking the symbolic and typical meanings of the place, paving the way for an in-depth study of space that delves into the psychological aspects of the place and the human being as well as the relationship that links them. In this regard, any change in the physical environment of humans has an impact on this relationship, which in turn affects their interaction with the new space and their presence. Bachelard's reference and treatment of the house in his book does not mean that his view of space is limited and

restricted only to the house as space. The spaces that Bachelard refers to, such as the room, the basement, and the attic, as well as the spaces occupied by objects, such as drawers, boxes, and wardrobes, are personal spaces and occasional shelters that have intimate relationships with humans. Therefore, staying away from these spaces stimulates emotions and memories, in addition to being an essential tool for discovering the internal of the human soul. These emotions and memories give rise to poetic images that, although not entirely real or logical, have their own dynamics.

Moreover, Bachelard's interpretation of the house is presented as a psychological diagram that combines phenomenology and beauty. He linked philosophy (phenomenology) and literature and established the foundations for a new reading of space, revealing his extreme poetics in poetic writings, but he did not touch the same privacy in the narrative discourse. However, it paved the way for research in the field of space and its importance in building semantics. Thus, it provides poets with a deep and very gentle understanding at the same time for human intimacy. It is also the issue that manifests its excellence in the existential extension from the home to the universe. In this regard, Bachelard recalls examples from literature, which merge purely subjective contemplations of the space of the home, especially moments of confronting the variations of the universe. The house provides protection for human beings and protects them from the evil of nature's fluctuations. It also gives creative people an intimate space in order to listen carefully to the melodies of the universe. Bachelard seems to have seen space from a phenomenological, philosophical, psychological, and affective standpoint that links man and space and is connected to safety, calm, and stability. It is additionally linked to longing for a reunion after a separation. Intimacy is often associated with imaginations of internal and abstract spaces due to its impact on the poets and characters. This is apparent in the manner in which the women poets

portray the connection between women and soldiers, as well as the connection between soldiers and their homeland or home. “It is always more enriching to imagine than to experience,” says Bachelard, highlighting the importance of imagination as the primary element in portraying the spaces of this close interaction. (Bachelard 88). This helps to provide a platform for women poets who are prohibited from participating in the battles, enabling them to express and communicate the soldiers’ experiences without being on the battlefields. Bachelard’s reference and emphasis on the house proceed to the concreteness of being not a mere space, but rather the homeland, when he says “house and space are not merely two juxtaposed elements of space. In the reign of the imagination, they awaken daydreams in each other, that are opposed.” (43). Hence, Bachelard’s employment of the house is a metaphorical purpose for the sake of the establishment of the priority of imagination to portray space in poetry. In addition, this suggests that firsthand experience is not necessary—rather, all that is needed is imagination. Bachelard points out “[...] imagination augments the values of reality” (3), in doing so, he affirms the priority of imagination on direct experience. Bachelard also suggests that “space calls for action, and before action, the imagination is at work. It mows and ploughs” (12). In this context, Bachelard’s space is more than just a physical place; “and the metaphysical systems according to which man is “cast into the world” might meditate concretely upon the house [...]” (46). So, it’s a mental state in which one recovers the deeply personal history embedded in one’s unconscious and connected to a specific physical place. This means that for him, space is inextricably bound up with human emotion within a geographical framework where the place is psychologically familiar or foreign to the individual.

The war poetry produced by women poets demonstrates their ability to create powerful, realistic, and vivid portrayals of conflict via their imaginative use of language.

Bachelard supports the notion that poetry has the ability to express truth, even if it is filled with imaginative elements. This is seen in his reference to René's statement, "to give unreality to an image attached to a strong reality is in the spirit of poetry" (51). Bachelard confirms his assertion by drawing on evidence from many sources such as poetry, folktales, contemporary psychology, and modern nature to support his argument that the home serves as a sustaining environment for imagination and dreaming. Thus, it is essential to highlight that this is the foundation of Bachelard's notion of space through the use of analytical psychology, phenomenology, and hermeneutics. In his investigation of space, he abandoned all rational and comprehensive procedures. Hence, it is to be said that the purposes of his philosophy, namely his notion of space, are educational, emotional and humanistic.

### **1.3 Doreen Massey's Understanding of Social Domestic Space**

Due to the tight relationship that exists between the gender space and the domestic space, as well as the fact that the gender space overlaps with the domestic space and may even be part of it, it was crucial to have the thoughts of a feminist activist in this sector. Doreen Massey, the feminist activist and geographer, was selected due to her emphasis on the significance of the connection between social ties and geographical relations. Additionally, she confirmed that they begin and progress in a parallel manner along a single linear path. Consequently, it is worth noticing first here to refer to Massey's remark, "social change and spatial change are integral to each other." (23). It would be accurate to claim, in interpreting this issue, that linking social and spatial relations in one situation and a unified context paves the way and establishes the spatiality of roles for men and women. She also adds that:

Social relations always have a spatial form and spatial content. They exist, necessarily, both in space (i.e., in a locational relation to other social phenomena)

and across space. And it is the vast complexity of the interlocking and articulating nets of social relations which is social space. (168).

It is absolutely impossible to sever the connection between space and gender because they are interconnected in a way that makes them one component. The relationship between them is one of formation and framing of the other. Through space, gender is shaped according to the prevailing culture in society, and the opposite is true for gender, which helps in forming new spaces and stabilizing old ones. Therefore, through the geography of the place, the gender spatial division can be easily known “gender relations vary over space” (Massey 178). Thus, gender is arranged and organized by social and cultural spaces that are affected by the history and geography of society and can be renewed or introduced new gender spaces according to the nature of the political, social and cultural circumstances. At this point, Massey argues:

The intersections and mutual influences of ‘geography’ and ‘gender’ are deep and multifarious. Each is, in profound ways, implicated in the construction of the other.- geography in its various guises influences the cultural formation of particular genders and gender relations; gender has been deeply influential in the production of ‘the geographical’. (176)

This confirms that relationships are built on foundations that evolve with changing social relations. Therefore, such a characterization applies very well to World War I as an opportunity for women poets to depict the spatial configurations of women in society in and before wartime.

To conclude, it should also be noted, however, that space and time are fundamental to practically every aspect of human existence and are deeply rooted in all life events,

particularly war, which is an entity in which space and time are formed and varied. This argument resonates with psychological, phenomenological, and social philosophy, which serve as the foundations for Bakhtin's, Bachelard's, and Massey's relevant approaches to the study of the existential, spiritual, physical, social, cultural, and psychological influence of space on the intellectual and social experience of the women poets and characters. This is because they all impact the portrayal of space and thus affect the entire aspects and experiences of the human psyche, serving as the primary narrative axis throughout the whole narrative. Bakhtin, for instance, introduces the term chronotope to describe the inescapable and enduring interconnectedness of time and space in order to convey all aspects of life experience. Bakhtin places a great deal of stress on the notion that time is the dominant element in the chronotope since temporal depiction is the most prevalent way of literary representation (147). In addition, he elaborates on the sense of space and its influence on the creation of human psychology, as well as their experiences, visions, daydreams, and recollections, using, to some extent, the same philosophical and critical values as Bachelard. It is for the reason that Bachelard's space involves the greatest proportion of human imagination and emotion of all the phenomena of life, and it overpowers their strong sense and compels them to write about how they feel about the place. This indicates that their link is deeply established in antiquity, with the advent of humans, the development of their civilizations, and the evolution of their temporal and spatial senses. Moreover, Massey attempts to establish conceptions of space and place in terms of social interactions through a particular emphasis on space. For Massey, there exists a correlation between space and place, and gender and the formation of gender relations. Additionally, certain social constructions of gender relations are linked to specific ways of thinking about place and space. The notion of 'place' is also based on the dynamic and changing perception of space. All of the concepts,

in Massey's opinion, have been efforts to define certain spaces, define them, offer them identities that cannot be changed, and assert one's ownership over them. Due to the fact that this study is concerned with space in the war poetry that was produced by women poets during World War I, it was important to investigate specific forms of space in accordance with the theories and conceptions that Mikhail Bakhtin, Gaston Bachelard, and Doreen Massey have developed. Thus, in this dissertation, the certain spatial forms have been selected based on the perspectives of the three theorists, the three women poets, and the contextual backdrop of the war, taking into account the associated circumstances, events, and consequences of the war.

#### **1.4 Forms of Space in Literature**

The notion of space presented by Bakhtin, Bachelard and Massey encompasses several categorizations that are defined by the nature and significance of the literary work. They operate under the fundamental premise that the analysis of a poetic work extends beyond a singular aspect and instead involves multiple elements, including the poet, the characters within the poem, and the reader. From this standpoint, it is impractical to rely on a solitary component or faction when interpreting any literary work. Each of the three theorists selected for the study contributes to the creation of the analysis and is more aligned with the desired profound significance and all its implications. While the author has some influence over how the characters are depicted in the text, "it (this dialogue) enters the world of the author, [...]. And all these worlds are chronotopic as well." (Bakhtin 252). Readers ultimately have the authority to interpret and analyse the text from their own perspective. The readers' analysis is based on the fundamental facts and principles they rely on, which can sometimes override the author's control. Moreover, according to Bakhtin "it (this dialogue) enters the world of [...] the performer, and the world of the listeners and readers.

And all these worlds are chronotopic as well.” (Bakhtin 252). As a result, some of them have been listed below so that they can be worked on in the context of examining the poems written by the three selected women poets. This means that the types and forms of these concepts can vary depending on the type of literature and the author, as they give different forms of chronotope and space. This is explained by Bakhtin as follows:

Within the limits of a single work and within the total literary output of a single author we may notice a number of different chronotopes and complex interactions among them, specific to the given work or author; it is common moreover for one of these chronotopes to envelope or dominate the others (such, primarily, are those we have analyzed in this essay). (252)

This implies, that for Bakhtin all the forms of space, such as threshold chronotope, internal and external space, domestic space, all can be found in the same literary work by the same author. These spaces come in many forms, such as doorways, corridors, doors, windows, buses, shelters, trenches, ships, vehicles, trains borders, death, graves, skies, and heavens.

As for Bachelard’s vision of the diversity of space, he believes that space varies according to the diversity of people’s spatial movement and the time of movement. Thus, the phenomenal and psychological consequences affect the formation of spaces in the images of the author’s imagination. All of this, according to Bachelard, leads to the formation of different spaces linked to the personalities and factors that affect his psyche, and accordingly, images of the different spaces are formed. To this point, he argues:

Space that has been seized upon by the imagination cannot remain indifferent space subject to the measures and estimates of the surveyor. It has been lived in, not in its positivity, but with all the partiality of the imagination. Particularly,

it nearly always exercises an attraction. For it concentrates being within limits that protect. In the realm of images, the play between the exterior and intimacy is not a balanced one. On the other hand, hostile space is hardly mentioned in these pages. The space of hatred and combat can only be studied in the context of impassioned subject matter and apocalyptic images. [...] The imagination is ceaselessly imagining and enriching itself with new images. It is this wealth of imagined being that I should like to explore. (xxxvi)

This clarifies that he confirms the diversity of the forms of space according to the imagination of the poet. Bachelard concludes that space can be divided into different forms based mainly on the psychological and emotional connections between man and space. Its spaces are shaped by forms of metaphorical space, geometric space, abstract space, and domestic space. They are in the shapes of the sky, paradise, stars, dawn, universe, sun, house, room, nest, kitchen, hospital, warehouse, and others.

As for Doreen Massey's point of view on space, she believes that the diversity of space and its division to a specific event and gender is subject to the diversity of economic, social and religious conditions. In this regard, she argues:

The concepts of spatial structure and of spatial division of labour were a means of getting to grips, in the economic sphere, with this notion of social relations stretched over space. [...] Thus the very fact of social relations being 'stretched out over space' (or not), and taking particular spatial forms, influences the nature of the social relations themselves, the divisions of labour and the functions within them ('Uneven development'). Social change and spatial change are integral to each other. (22-23)

This means that spatial configurations are influenced by the strength, frailty, control, and hegemony of particular relationships and are consequently formed and intertwined with those relationships. As a result, spaces subject to these developments and relationships are formed. Massey in her book *For Space*, clarifies:

It is easiest to begin by boiling it down to a few propositions. They are the following. First, that we recognise space as the product of interrelations; as constituted through interactions, from the immensity of the global to the intimately tiny. (This is a proposition which will come as no surprise at all to those who have been reading recent anglophone geographical literature.) Second, that we understand space as the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality; as the sphere in which distinct trajectories coexist; as the sphere therefore of coexisting heterogeneity. Without space, no multiplicity; without multiplicity- no space. If space is indeed the product of interrelations, then it must be predicated upon the existence of plurality. Multiplicity and space as co-constitutive. Third, that we recognise space as always under construction. Precisely because space on this reading is a product of relations-between, relations which are necessarily embedded material practices which have to be carried out, it is always in the process of being made. It is never finished; never closed. Perhaps we could imagine space as a simultaneity of stories-so-far. (9)

This suggests that power and identity have an impact on spaces and that physical space is a necessary condition for diversity and transformation. Within the framework of relational thinking, the existence of identities and their interactions contribute to the formation of space.

Simultaneously, spatial arrangements that exist in a certain place and time influence the development of those identities.

On the basis that has been presented and dealt with by the three theorists, In line with what the three women poets have depicted in their war poems, and in accordance with the war, its events, circumstances, tragedies, and final results, forms of space such as the threshold chronotope, domestic space, internal and external space, and abstract space are studied in this thesis and explored in their war poems.

#### **1.4.1 Threshold Chronotope**

Oftentimes, a war zone displays the complicated connection that people have with that space, as they navigate between the external environment and their internal emotional reaction. It often utilizes one to investigate the other. Sometimes, their immense exhilaration conflicts with the cruel reality of combat and is mediated through the peculiarity of being women at war. There was a wide range of inconsistencies and variations in the spectrum of circumstances that determined whether or not women were allowed to be present in war zones and whether or not they were allowed to participate. This relationship between the women poets' eventual access to the mental spaces of soldiers and their families and friends and the emotional honesty of their poetry is a vital issue. It gave them the courage to compose works about the war as they encountered it and not as the portrayal of war should be. In this sense, the poems written by the women poets demonstrate how war areas may also be perceived and conceived as women's places due to the description of women's presence in the war spaces, despite the fact that they are not directly involved in the fighting. They do this by focusing on sentiments, emotional reactions, and a strong conviction in the possibilities of women. This allows them to engage in the fight while they remain outside of the typical pattern of discourse. Their poetry might be seen as a woman's creative depiction

of the spaces of war that are associated with direct conflict battles, nature, cities, and residences were present. Their poetry is, in some respects, arguably the most advanced effort to account for the conflict in terms of the internal mental and psychological experience, and it is elaborately mapped out in relation to spaces and places. The intense emotions and mental challenges of war are examined through the lens of war zones.

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. There are more than simply routine military operations that are subject to urgent circumstances that would be resolved quickly to guarantee regional stability. Therefore, the threshold chronotope moves between the inside and outside, as well as between being closed and being far away from the battles. Hence, it represents the breakdown of a lack of personal identity and its gradual decline inside the oppressive and transitional places of the chaos of the battles. The threshold serves as both a border and a barrier between the inside and outside spaces. Women poets use threshold chronotope in their poems as a metaphorical area to depict the circumstances of soldiers and people during times of conflict. To this point, Bakhtin refers to threshold chronotope as "the word "threshold" itself already has a metaphorical meaning in everyday usage (together with its literal meaning)" (248). This is because there is a connection between this space and their psychological and emotional turmoil at the time of war. In this respect, Bakhtin 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)" (248). So, it can effectively describe a crisis and its ensuing events, developments, and repercussions that impact both the people and the soldiers. Hence, their war poems provide profound

metaphorical implications for their 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 “in literature, the chronotope of the threshold is always metaphorical and symbolic, sometimes openly but more often implicitly.”(248). Furthermore, 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. This offers a context on the period of expectation of events and the uncertainty that arises during times of conflict. This space may include open places, such as courtyards, corridors, or transitional thresholds that serve as a boundary between the internal and external. 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. 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. 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. These wartime conditions and symptoms are inhabited to be represented as threshold chronotope explicitly in the war poems composed by women poets during the First World War. This affirms that their poems exhibit diverse spatial structures and are particularly significant in their use of this sort of space. Many wartime places are inhabited by persons who are experiencing the conflict as a moment of personal crisis due to the fact that they are fighting to live not merely physically but also spiritually (Elbir 53).

Moreover, for the threshold chronotope, Bakhtin states that “in this chronotope, time is essentially instantaneous,- it is as if it has no duration and falls out of the normal course of

biographical time.” (248). In view of this argument, it would be true to say that this form of space 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, in his analysis of Dostoevsky, 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.” (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 (248). Consequently, women poets’ portrayals of wartime experiences provide valuable material for illustrating the threshold chronotope. That is to say, this clarified how Bakhtin conceptualizes the threshold area as embodying the in-betweenness of attitudes, ideas, and people. As a moment of increased stress, uncertainty, and uncertainty, the time spent on the threshold might be considered a crisis in and of itself. In the case of threshold chronotope, Bakhtin devotes a great deal of attention to the space 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 spaces to be threshold chronotopes where place and time are merged together, and thus work metaphorically (Ingham 66). Referring to this combination of time and action as the threshold chronotope, Bakhtin 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” (248). Since the events of World War I are linked to times of crisis and spaces related to separation, borders, and anxiety, the poems of women poets provide many configurations of this form of space. The conditions of loneliness, separation, and anxiety that soldiers and women experience are a moment in time in the space of the threshold.

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 space. 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 space-time as being highly charged in emotion and value (Bakhtin 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 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-space configurations of the narrative and its functional role in the decision-making, resurrection, and metamorphosis of a character. To this notion, Belgin Elbir, in her analysis of Elizabeth Bowen’s “Sunday Afternoon”, notes

that the hero in war circumstances is not in a position to make a choice that alters his life; rather, his intense will to survive—despite being both starved and disoriented—causes a dilemma for him. She adds that the sense of security is nothing more than an illusion due to the fact that the space he formerly called home is a wartime place that is highly exposed to the instability of war (62).

Additionally, although Bakhtin refers to chronotope almost as a metaphor, compared to this, he characterizes the literary chronotope as a ‘concrete whole’, in which “time, as it were, thickens, takes on flesh, becomes artistically visible” (84). This explains the dynamism and diversity of the chronotope and its instability to a specific form and genre in literary works. To this point, when he refers to the movements of a person across space, sometimes known as his holy places, no longer have the same abstract and technical quality as they had in the Greek romance, affirming his view point as follows:

Space becomes more concrete and saturated with a time that is more substantial: space is filled with real, living meaning, and forms a crucial relationship with the hero and his fate. This type of space so saturates this new chronotope that such events as meeting, separation, collision, escape and so forth take on a new and markedly more concrete chronotopic significance.(120)

This leads to his interpretation that “time becomes, in effect, palpable and visible; the chronotope makes narrative events concrete, makes them take on flesh, and causes blood to flow in their veins.” (250). Time is assessed in terms of the events associated with labor, including the time spent working, the time spent growing productively, and the time spent looking forward. The whole of time is characterized by a deep sense of spatiality and

concreteness. It does not exist in isolation from the natural world or the planet. In this sense, Bakhtin shows the importance of nature as follows:

Human life and nature are perceived in the same categories. The seasons of the year, ages, nights and days (and their subcategories), copulation (marriage), pregnancy, ripening, old age and death: all these categorical images serve equally well to plot the course of an individual life and the life of nature (in its agricultural aspect). All these images are profoundly chronotopic. Time here is sunk deeply in the earth, implanted in it and ripening in it. Time in its course binds together the earth and the labouring hand of man; man creates this course, perceives it, smells it (the changing odors of growth and ripening), sees it. Such time is fleshed-out, irreversible (within the limits of the cycle), realistic. (208)

The Idyllic Chronotope that Bakhtin refers to is of many other types that can be considered as a reference to any kind of poem that “have existed in literature from most ancient times to the present.”(224) in which the poet describes natural elements such as “mountains, valleys, fields, rivers and forests, and one’s own home”. This lends credence to his assertions about “the special relationship that time has to space in the [poem]” (225). In the poems of women poets, the threshold chronotope could be the space of shocks, crises, and organic and psychological problems. In the sense that the places where people reside or travel are feral and hostile, evoking feelings of revulsion, anxiety, vertigo, and death. This space may consist of open areas, such as squares, corridors, or intermediate thresholds between the internal and external. Associating with these spaces are oppressive crises that adversely impact the main characters or characters’ lives, shape their ideological position on the world, and determine their destinies in light of the destinies of others who share the same world as them. It is a time fraught with tension, anxiety, tedium, crisis, and catastrophic conflict when the

subjugated hero merges with the world. Therefore, it are apprehensive, shattered, and lowly unfinished characters and that they are unpredictable in its existence. Hence, Bakhtin is credited with defining the notion of the threshold 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. Bakhtin also showed how the threshold can be found in all locations of in-betweenness, including borders, bridges, windows, doors, airports, and stations. In this regard, the reader takes a cursory glance at the locations that the poets allude to in their poems, which relate to their geography and history, it will be noticed that these locations are placed at the threshold, the site of the crisis, the crisis of waiting. When the period of waiting is joined by a period of endurance, 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. In addition, it seems that women poets were unable to separate their lives and the lives of women in general from representations of space in reality and their representations in their poems. A correspondence and connection may appear between the space in their private lives and the space they depict in their poems, and sometimes even with the explicit names of their relatives. This is what Bakhtin calls the threshold phenomenon, “[the] authorial and character intentions are combined in a single intentional hybrid” (433). In this phenomenon, both the intentions of the author and the characters agree at the same time to express spaces that they all see through one lens and from one angle. This is exactly what happens with women poets and women figures in terms of agreement in their vision of spaces in reality and their poems.

In this way, threshold chronotope is one of the most well-known concepts from Bakhtin's space writings. He conceptualizes the threshold area as embodying the in-betweenness of attitudes, ideas, and people. As a moment of increased stress, uncertainty, and uncertainty. He refers to this kind of space as the place where defining moments in a man's life take place, such as a fall, a revival, a transformation, an epiphany, or a choice that affects their whole life. Bakhtin thought the idea of the threshold was intriguing since it denotes the dividing line between the public and the private space. The threshold chronotope is 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. Thus, in the context of representing the threshold chronotope in the selected war poems, for example, women poets use different forms, yet they are at the core of what Bakhtin refers to as embodying the interface between situations, ideas, and characters. As a moment of heightened tension, and uncertainty, the time the characters spend on the threshold can be seen as a crisis in itself and is linked to the turning point in the soldiers' lives or their decisive moment.

#### **1.4.2 Domestic Space**

The overall comprehension of the notion of domestic space is wholly dependent on two factors: an understanding of spatial reality as perceived through anthropological and psychological lenses, and an imaginative comprehension derived from literature. The masculine and literal meanings of this term appear to be associated with the environment of the household, the woman, and the family as a whole. To this point, Chiara Briganti and Kathy Mezei explain that "the concept, 'domestic space,' [...] takes into account the material, psychological, spiritual, gendered, social, cultural, and political aspects of house, home, and garden in the context of the everyday and of human relationships within and beyond the

house” (3). However, whether in real life or in fictional and poetic, it transcends beyond this environment to be outside the boundaries of the home, but at the same time, it does not reach the boundaries of the spaces occupied by men. Therefore, all spaces occupied by women simply because they are ‘women’ can be considered domestic spaces. These spaces are determined by several factors, the most important of which are the social factor and women’s place and status in society. Accordingly, it is on women’s spaces that domestic space in the war poems of the three women poets focuses its attention. To be more specific, it investigates the structure of the forms of this space with its allusions, metaphors and connotations, such as buildings, doors, windows, and balconies, as well as the ways of living that it mirrored. The city, for example, has its symbolic connotations in terms of whether it is masculine or feminine, according to Borden et al.:

The city, a place of growing threat and paranoia to men, might be a place of liberation for women. In this sense it would be possible to say that the male and female ‘principles’ war with each other at the very heart of city life. The city is ‘masculine’ in its triumphal scale, its towers and vistas and arid industrial regions; it is ‘feminine’ in its enclosing embrace, in its indeterminacy and labyrinthine uncentredness. (2)

As a result, during times of war, the classification and placement of spaces are of crucial significance, because they clarify the women’s positions. The connection between the domestic and social spaces must be investigated in detail, in order to help the reader have a better understanding of their poetic spatial representation.

Likewise, Susan R. Grayzel, in her book *Women's Identities at War: Gender, motherhood, and Politics in Britain and France during the First World War*, illustrates this term:

The term "home front" entered into common English usage during the First World War, intensifying the identification of the battle or war front as intrinsically masculine and the home front as exclusively feminine. This association of men with the front lines and women with the home, of course, has a history as old as war itself. Yet, as the innovation of applying the adjectives "home" or "domestic" to the military term "front" would suggest, the First World War involved civilians in a way not found in any previous modern European war.

(11)

At that time, the role of women lies in highlighting their spatial role in society and trying to send poetic signals and comments about their place in and before the war and what is the correct and realistic spatial role for them, whether in the war or society in the future. In this sense, Massey confirms:

But there are other ways, too, in which space and place are important in the construction of gender relations and in struggles to change them. From the symbolic meaning of spaces/places and the clearly gendered messages which they transmit, to straightforward exclusion by violence, spaces and places are not only themselves gendered but, in their being so, they both reflect and affect the ways in which gender is constructed and understood. The limitation of women's mobility, in terms both of identity and space, has been in some cultural contexts a crucial means of subordination. Moreover the two things - the limitation on

mobility in space, the attempted consignment/confinement to particular places on the one hand, and the limitation on identity on the other - have been crucially related [...]. (179)

This essentially indicates that some spaces have been designated by society as being for males and others as being for women. Therefore, the domestic space is a space of limitation and restriction for women. This does not necessarily mean that it is limited to the home space only, but rather extends to spaces in which the space is reserved for the woman as a woman, not as a free human being. In light of this, the emphasis of this designation is to first make clear the various connotations and implications of the real and intended meaning of the Being of domestic or female space as well as its real scope. As Massey explains:

It is interesting to note how frequently the characterization of place as home comes from those who have left, and it would be fascinating to explore how often this characterization is framed around those who - perforce - stayed behind; and how often the former was male, setting out to discover and change the world, and the latter female, most particularly a mother, assigned the role of personifying a place which did not change. Moreover, it is not simple spatial proximity but the relations of power in which that proximity is embedded which are crucial. (167)

This means that the home space is not limited only to the borders of the house, but rather goes beyond it to reach far beyond that. Women during the First World War stayed behind in the home front lines, which indicates that it extends to include everyone who stayed behind and did not join the fighting. Hence, this is linked to restricting the spatial role of women in times of war, so that men gain spatial advantage at the expense of women. To this point, Massey also points out that “the attempt to confine women to the domestic sphere was both

a specifically spatial control and, through that, a social control on identity” (179). Massey, thus, as if she offers the notion that women’s restriction during the time of the war was to put them in a specific and limited place, so finally shows that they lack a clear social and national identity. Because for men, space is the standard by which the spatial role of individuals is measured, and thus the leadership and loyalty role to the homeland. The fear of women being disengaged from women’s spatial roles during the First World War is what led men to prevent them from participating in battles and accessing the battlefields. This is because men know that once women leave their domestic spatial roles, this will lead to their departure from other spatial roles, and thus they will obtain the equality that men do not like them to get. In this regard, Massey comments:

A woman’s place [...] illustrates [the] importance of the spatial separation of home and workplace in generating dismay in certain quarters at women becoming ‘economically active’. [...] it is clear that the fact of escape from the spatial confines of the home is in itself a threat [...]. And it was a threat in (at least) two ways: that it might subvert the willingness of women to perform their domestic roles and that it gave them entry into another, public, world - ‘a life not defined by family and husband’. (179 -180)

Accordingly, the identification of women during the First World War is linked to the place in which women are placed and they are closely linked to it, so that it becomes attached to them and, as a result, their identity. So that it has a permanent and distinct identity “the identities of ‘woman’ and of the ‘home-place’ are intimately tied up with each other” (Massey 180). Thus, the process of imposing a certain identity, meaning imposing the limits of space on women during World War I, is what made them resort to poetry to depict the

spaces of this identity as women's gendered spaces, which is what Massey confirms when she says:

In general terms what is clear is that spatial control, whether enforced through the power of convention or symbolism, or through the straightforward threat of violence, can be a fundamental element in the constitution of gender in its (highly varied) forms. (180)

Therefore, in order to maintain the existing society that grants men power and authority, men constrain women by concealing from them the genuine characteristics of gender spaces. It is necessary to take into consideration the manner in which these spaces are depicted in relation to the social, political, and psychological perspectives of the women poets while conducting an investigation into the components that make up the home environment of women. The war poems that are being examined in this study were written by three different women poets who were of different ages, ideologies, and social and professional conditions. These factors would undoubtedly all have an effect on how the reader perceives and comprehends the relationship between the characters (soldiers and women) and the domestic spaces that they inhabit.

An equally important aspect for the reader's ability to receive a detailed impression of the women's domestic space is the direction in which the women poets use to poetically and dramatically depict them. In each poem, a change in how they describe places and each character's relationship to that place impacts the impression that the reader receives of both characters and the domestic spaces that they inhabit. The war poems of the three women poets demonstrate the importance of understanding female spaces and the changes in the social meaning and purpose of social and private spaces. This understanding assists in seeing

how and why some forms of places are crucial in shaping the development of the women characters in this study. Thus, for example, the style, specific reference to private places and female places, and social significance represented in Jessie Pope's *War Poems* literally and metaphorically reflect the prevailing spatial occupations of women. Meanwhile, Pope's use of hidden references to domestic female spaces in her war poems means that she was aware that the reader is able to acquire the same degree of psychological insight into her spatial poetic intentions.

In addition, in their war poems, the women poets make reference to a wide variety of domestic spaces, which shows that there is a great deal of information available that may be used for better understanding other cultures, peoples, and histories. They demonstrate how potently and artistically it impacts them as poets and women in terms of who they are, how they think, and how they talk about things by the manner in which they reveal the forms of home space. They show that the domestic space is not simply a form of space opposed to the outside world; rather, it is a space in which women are confined and restricted to particular domestic domains, as a result of shifting ideas and general atmosphere. They are of the opinion that the idea of domestic space during their era included not only the notion of being at home but also the concept of working places, salons, galleries, the preparation of food, and an indoor garden. It also looks at how the culture of the time influenced places, including the physical and symbolic definitions of home space, the relationship between women and the house, and the notion of being private. Therefore, the analysis of domestic space in the war poems of the three women poets goes beyond the mere metaphorical representation of the household during the First World War in the era's war poetry. They use the tangible spatial depictions of the comments and drawings of the home in its broad sense, in order to make them easily understandable to the reader. Because of this, it serves as a guide for

understanding the household environment as it was depicted in the period of the conflict. Hence it is to make the envisioned household spaces inhabited by the woman poets and the women characters more apparent to the reader.

In the context of the domestic space, Bachelard places an emphasis on the significance of intimacy, as well as the rising demand for and implementation of comfort and privacy, which is mirrored in the structural and technological developments that have occurred in domestic spaces. Bachelard argues, “the great function of poetry is to give us back the situations of our dreams” (15). This highlights the significance of poetry as a means of expressing the aspirations, desires, and viewpoints of women poets. Their war poetry, thus, articulates their perspectives, reflections on reality, and the roles women have throughout that era. Therefore, women try to take the appropriate place in the spaces they occupy, even if they are domestic spaces, because they realize that working within the available spaces is what will move them to wider spaces outside the scope of the spaces to which they are restricted. In light of these readings, it is worth emphasising that in the margin of the introduction of his book *The Poetics of Space*, Bachelard refers to what Eugene Minkowski said in his book *Vers une Cosmologie*, chapter nine:

[...] Referring to Anna Teresa Tymieniecka’s book *Phenomenology and Science*, we can say that for Minkowski, the essence of life is not “a feeling of being, of existence,” but a feeling of participation in a flowing onward, necessarily expressed in terms of time, and secondarily expressed in terms of space.(xvi)

Hence, this is what women poets do through their war poems. They participate with men poets, despite their presence only within the limits permitted to them. However, they write and describe areas and spaces outside the boundaries of the domestic space to prove participation and actual presence. Moreover, the term “domestic space” thus can also be

inspired by Bachelard's phenomenological view of the home, as well as Martin Heidegger's claim that knowing human consciousness and reality is inextricably tied to comprehending the house as both a tangible abode and a conceptual experience (Tivnan 10). On logical grounds, there is a compelling reason to argue that Homes, houses, and families are all connoted by the word "domestic space" hence the phrase itself has a domestic connotation. In this way, the term domestic space encompasses not only the physical features of a home but also the emotional, mental, spiritual, sex-based, cultural, political, and daily dynamics between people within and beyond the home (Briganti and Kathy 3). The house and the home are always mentioned in any discussion of domestic spaces. Home denotes a space, a feeling, or a concept that is not necessarily placed in a specific place, as opposed to the house, which is commonly regarded to be a physically constructed habitation for people in a set location, taking into consideration that the evolution of the house is a chronicle of the conflict that arises between the needs for shelter and identity, private and public (Ibid 5). The body maintains awareness of domestic spaces, as Bachelard explains:

[...] the house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind. The binding principle in this integration is the daydream. Past, present and future give the house different dynamisms, which often interfere, at times opposing, at others, stimulating one another. (6)

He adds that "over and beyond our memories, the house we were born in is physically inscribed in us" (15). It provides frameworks for understanding and analyzing the ubiquitous relevance and function of domestic space in literary texts, particularly poetry produced by women poets of the First World War. Bachelard elucidates that poetry's primary value lies in its ability to transport us back to the scenes that occurred in our dreams. The house we

were born in is more than just a physical representation of home; it is also a physical representation of those dreams (15).

In terms of gender space, Massey aims to break the traditional Western patterns that established connections related to space so that development, civilization, history, and politics are all associated with males, while other things that contradict them, such as nostalgia for the past, stability, crying, waiting, and the boundaries of place, are associated with women. Moreover, domestic space is also inspired by Bachelard's phenomenological view of the house as a space of intimacy, hiding, knitting, and waiting, thus referring to the prevailing notion of the time as a space related to the presence of women. To this point, women poets employ different strategies to reflect the image of this form of space, including a direct reference to the presence of women in domestic spaces or spaces far from battlefields or referring to the presence of males in such a space. This means that they provide evidence of the presence of males in certain spaces where women are excluded and vice versa. On this basis, women are confined and imprisoned in specific, limited and restricted spaces expressed by them in direct and indirect representations way of domestic spaces.

### **1.4.3 Internal and External Space**

Both the internal and external space don't need to come in one context and at one time, but since they are opposite each other, the study was keen to bring them into one division. However, the presence of one of them may mean the absence of the other or its opposite in some of the poems under study. According to Bakhtin "chronotopes are mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex interrelationships." (252). Bachelard also comments "the inversion of interior and exterior is experienced so intensely by the poet that it brings about an inversion of objects and reflections" (87). This shows the

flexibility of changing and opposing the representations of space or the chronotope within the same literary text. Moreover, in relation to internal space, Santana-Acuña remarks “the internal space in literature can be defined as a third space, namely, as a liminal location between individual subjectivity and the social outside. My definition does not imply that subjectivity is a realm outside the social” (220). However, the significance of their role in the study of the portrayal of space in the war poems written by the women poets during the First World War is what should be emphasized. Women poets use images of inner space to express both concrete internal spaces and abstract internal spaces. They use internal space to depict the concrete, internal geometric spaces in which women exist, such as homes, rooms, kitchens, and even hospitals. While they use the abstract internal space to depict the psychological and mental space of women and soldiers alike, such as the spaces that are linked to their subconscious as women and soldiers. In this regard, Bachelard makes his contribution to the form of abstract internal space, “[...] from the interior he discovers *interior* beauty. Here we have an inversion of perspective, which is either fleeting or captivating, according to the talent of the narrator, or the reader’s capacity for dream.” (149). Thus, this form is crucial for the reader to discover and understand the inner minds of the author as well as the characters. He adds “in order to explain psychologically this entry into the tiny house”, with the tiny house he means the inner mind or the human psyche of them, so “[they] recall [...] the little cardboard houses that children play with” (149). This implies that in terms of the representations of space, they evoke the memories of the past. Hence, the internal space is one of the important and fundamental spaces in understanding the psychological and imaginative depth of both the author, the speaker, and the characters in poetry. As Bakhtin explains:

We find the author outside the work as a human being living his own biographical life. But we also meet him as the creator of the work itself, although he is located outside the chronotopes represented in his work, he is as it were tangential to them. (254)

In addition, it is believed that the internal space includes the psychological, emotional, or abstract space. It is the space that is internal by the nature of its formation and its constituent environment, which is related to the internal world and the psychological and mental state. Bachelard explains in his interpretation of Dirole's works "in fact, his "inner space" is an adherence to an inner substance." (205), which means that the internal material images are what prepare and provide representations of the internal space. So, whenever the internal material is hostile or harsh, whether towards the author or the characters, it reaches the reader in various forms of internal spaces. It is one of the spaces that Bachelard is interested in in his study of space as the space that constitutes the past and present of the human soul and its relationship with the things and spaces around it.

As for external space, it is the space that women poets use to draw parallels between internal and external space, given that they are women who exist in internal space and not in external space. They also use it to portray spaces that are outside the boundaries of the home, "in the streets (outside) and in his mass scenes, especially the parlor scenes (inside)" (Bakhtin 249). They are outside the boundaries of the spaces in which they are allowed to be present, such as battlefield spaces, roads, bridges, camps, and other spaces associated with war. Bakhtin sees this form of space as one of the important chronotopes in shaping and changing the behavior of characters in the context of the development of the events of the literary work. The events and horrors of World War I created new forms of life that people had never known before. Therefore, the occurrence of new events means new transactions that fit the new

situation. Consequently, new behaviors of people and poets lead to images of spaces that contain and express them. In this regard, Bakhtin, in his talk about the classical type of literature and the representation of the chronotope in these literary types, indicates that the forms of the internal and external chronotope can be shaped or determined by events or by a verbal or practical description of this form of the chronotope. He explains the details of its formation as follows:

These classical forms of autobiography and biography [...] were completely determined by events: either verbal praise of civic and political acts, or real human beings giving a public account of themselves. Therefore, the important thing here is not only, and not so much, their internal chronotope (that is, the time-space of their represented life) as it is rather, and preeminently, that external real-life chronotope in which the representation of one's own or someone else's life is realized either as verbal praise of a civic-political act or as an account of the self. It is precisely under the conditions of this real-life chronotope, in which one's own or another's life is laid bare (that is, made public), that the limits of a human image and the life it leads are illuminated in all their specificity. (131)

This indicates that Bakhtin's description of the classical type of literature above can also be approached and applied to the poems of World War I by women poets. On the basis that it was written in light of the events of the war, which led to the formation of types of internal and external chronotopes. It can be said that it is linked to the autobiographies of women or soldiers that women poets depict in their poems.

For the most part, space and chronotope are artistic expressions that organize the interdependence of temporal and spatial connections in relation to any event's internal or

external environment. Logic dictates that the existence of an object demonstrates the existence of its antithesis; therefore, the existence of an internal space confirms the external space and the meeting point between them, regardless of whether it refers to the internal of the human psyche or the internal s of tangible locations and the event's external perimeter. People during the First World War regarded internal spaces to be secure, but sometimes they do not; this depended on how they felt about being separated from their loved ones. This is because they have neither an internal nor an external sense of belonging. Thus, windows and doorways, which are associated with homes, are the points where the internal and external connect. This circumstance accentuates the existence of poetry subjects who rely on internal space but are unable to entirely isolate themselves from external changes. Bachelard confirms their meeting when it comes to the human psyche and the emotional aspect by stating:

The two kinds of space, intimate space and exterior space, keep encouraging each other, as it were, in their growth. To designate space that has been experienced as affective space, which psychologists do very rightly, does not, however, go to the root of space dreams. The poet goes deeper when he uncovers a poetic space that does not enclose us in affectivity. Indeed, whatever the affectivity that colors a given space, whether sad or ponderous, once it is poetically expressed, the sadness is diminished, the ponderousness lightened. (201)

Consequently, if their overlap ignites a type of war or psychological or emotional conflict, then it is an internal space with an external influence, and if the conflict is external and subject to external factors, then it was caused by an internal influence. In order to depict both the state of war and its external atrocities, as well as the internal struggle of the combatants and their families, poets depict both the internal and external spaces in their poems. In addition to this, Bachelard states, "intimate space loses its clarity, while exterior space loses its void,

void being the raw material of possibility of being.” (218). Hence, one can extract numerous chronotopes and their intricate web of interrelationships from a written or artistic work. In the context of this relationship, space and time do not exist independently; rather, the experiences of characters can be characterized by specific instances of time and place. Thus, the meaning a text conveys to its author or its audience is derived from their interaction. External space as a type of space is open space, a physical, and tangible space that is connected to the external environment encircling it and, at times, indicates a person’s social rank and position in society (279). In an urban setting, an open area surrounded by buildings that serve a variety of social functions is an example of what external space means. For greater clarity, residential external spaces are intended to encompass both the area encircling housing units and the area in front of housing units that are designated as street space.

Moreover, memories are also important to the extent that paint the world of both women and the women poets and soldiers. These memories are consistent with the internal space of them all as asserted by Bachelard “they need only to be tonalized on the mode of our inner space” (12). They are associated with the psychological state of the soldiers and women as well. The women poets, at the time of the First World War, dive into the deep psyche of women and soldiers to gain a deep picture of their responses and reactions through their internal spaces. When they go out of their intimate spaces, they might externalize their own personal impressions to the public in a metaphoric and instructional way. Thus, intimacy is the dominant point to control the psyche of the women and the soldiers at the time of war and the lack of safety. This notion is one of the basics that Bachelard sheds light on when he states “[his study] is devoted to the domain of intimacy, to the domain in which psychic weight is dominant.” (12).

Hence, internal space or psychological space plays an active role in times of war. Therefore, women poets widely use psychological spatial representations to depict the relationship of the psychological factor to the intimate relationship between women poets, women in general, and soldiers. Psychological weight, as Bachelard expresses it, “[the scope of intimate relationships] devoted to the domain of intimacy, to the domain in which psychic weight is dominant.” (iv). In this regard, he indicates that intimate relationships never arise in isolation, except in the context of an attractive factor or exceptional circumstances that call for some spaces to have intimate weight and value. Therefore, he states “all the spaces of intimacy are designated by an attraction. Their being is well-being. In these conditions, topoanalysis bears the stamp of a topophilia, and shelters and rooms will be studied in the sense of this valorization.” (iv). Thus, memories have a close connection to the psychological spaces of women and soldiers during the times of World War I, and they have an impact on the intimate relationship when recalling the spaces that move the poet, the characters, and the reader alike. Therefore, this situation drives the factors of psychological bonding between these parties, especially the reader, as Bachelard points out “[...] when it is a poet speaking, the reader’s soul reverberates; it experiences the kind of reverberation [...]” (14). Accordingly, the internal space can reveal many intimate relationships between spatial binaries that might be expected in times of World War I, such as the relationship of women with abstract spaces and external spaces such as streets, cities, rivers, and mountains, and the relationship of soldiers with domestic spaces such as rooms, doors, and windows, or abstract spaces such as heaven, heaven, and death. Poets frequently designate internal spaces as intimate spaces related to the relationship between the poet and the characters. These spaces are sketches filled with memories, warmth, and protection, as Bachelard describes them “[...] are psychological diagrams that guide writers and poets in their analysis of intimacy.” (38).

Thus, the psychological journey of women poets begins with the outbreak of war and continues as long as they remain away from war and does not end with the end of the war. The same is true for soldiers, as their psychological state is related to their relationship with the home as an internal space in which an intimate relationship is formed through which they recall their memories in those spaces. This establishes the notion that the house serves as a physical structure that develops a close bond between soldiers and their home space. It is not only a solid construction, but rather the essence of a living being that engages in deep connections and strongly protects them. Bachelard supports this view by viewing the home as a dynamic entity, stating, “[...] [A] house is considered as space for cheer and intimacy, a space that is supposed to condense and defend intimacy.” (48).

The diversity of forms of spaces and their contrast, from the wide external to the narrow and expressive internal used by women poets, indicates the magnitude of the relationship between the two spaces despite the great difference between them in the phenomenal space. The magnitude of the internal spaces is not much less than the external ones if this comparison is made with the magnitude of the internal space of the human soul, which is filled with images that “is unified in the depths of “inner space” (Bachelard 205). The spaces depicted by women poets are deep internally within the human psyche of women and soldiers, which Bachelard expresses as “the depth of inner space” and is no less important than their depiction of external space, which Bachelard describes as “the immensity of world space” (205).

To conclude, for the internal and external spaces, they employ them in various ways in which they sometimes are too close to being a hostile space within the events of the war, as the women poets depict it for some locations such as cities, streets, trenches, etc., and show the complex connection between the characters and that form of space. This leads the soldiers

to move between the external spaces and their internal emotional reaction to such spaces, which have a direct harmful and dangerous way that drive an impact on their lives thus they become hostile spaces. Therefore, it can be said that these forms of space are interconnected and intertwined based on the way in which they are depicted. Although women are not present in dangerous spaces, they describe them according to their view of such spaces. Characters, whether soldiers or people, may go to hostile spaces to prevent danger from reaching their countries and families, and sometimes the opposite happens, as those spaces are imposed on them and enter their lives.

#### **1.4.4 Abstract Space**

The author has the option of providing the space with many details that have an impact on the characters, or they may provide it with an environment that is either ordinary or historical. It would be acceptable to discuss the abstract and the tangible space at this point. Despite the fact that abstract space lacks evident characteristics, yet it does affect the characters' personalities. Concrete time, on the other hand, is something that actively affects the core of what is being represented. The use of space in the artwork provides a clear clue about the author's preferred aesthetic. For instance, space is often filled with something, whether it is abstract or concrete. Space according to Tuan, is more abstract than place (6). In sum, a place cannot be considered a "place" until it differentiates itself from the generic and abstract space of which it is a part. Primitive spatial experiences have given rise to highly abstract spaces that allow humans to not only recognise geometric patterns in nature but also construct abstract mental spaces. This means that the perception of material place occurs through an abstract process, and as a result, geography becomes a tool of the imagination. It increases a figurative framework rather than increasing the impact of reality, which is what one would expect (Peraldo 376). To this point, Bachelard argues:

[...] according to the normal methods of psychology, we might conclude that when the poet left behind him the settings of the world, to experience the single “setting” of immensity, he could only have knowledge of an “abstraction come true.” Intimate space elaborated in this way by a poet, would be merely the pendant of the outside space of geometricians, who seek infinite space with no other sign than infinity itself. But such a conclusion would fail to recognize the concrete ventures of long daydreaming. (195)

While the abstract space is placed inside the inner space, it is more closely related to one’s imagination than to one’s subconscious or their current psychological condition. It portrays the imaginations of both the writer and the characters, as well as the reader so that all of them enter intangible realms that are either metaphysical or that they describe the other world, such as heaven and hell, death, and a variety of other topics. Because of these imaginations, they are able to create drawings that are either impossible to represent in the actual world or would be difficult for them to draw in the real world. Occasionally, it is used to refer to a conception of space that transcends physical phenomena. This demonstrates that spaces can be both real and imagined. On the basis of Bakhtin’s argument, it is possible to view the chronotopes identified in literary texts as the artistic development of people’s ordinary space-time life experience.

In the context of his comment on space in the Greek Romances, Bakhtin points out “the world of these romances is large and diverse. But this size and diversity is utterly abstract” (100). This indicates that abstract space has no boundaries and is not restricted by specific spaces and has no concrete geographical boundaries. In addition, since it can be said that there is a similarity between the events and adventures of Greek romance with the events and adventures of World War I. Besides, as society has restricted the free movement of

women and their inability to reach the battlefields during the war. This forced women poets to resort to using abstract space in their poems, which enabled them to reach distant and forbidden places. That is why Bakhtin refers to this form of space as abstract space, especially in texts in which the events, their interactions, and their characters are in a time of adventure. Moreover, Bakhtin asserts this belief as he says:

The adventurous events of the Greek romance have no essential ties with any particular details of individual countries that might figure in the novel, with their social or political structure, with their culture or history. None of these distinctive details contribute in any way to the event as a determining factor; the event is determined by chance alone, by random contingency in a given spatial locus (a given country, city and so forth). The nature of a given place does not figure as a component in the event; the place figures in solely as a naked, abstract expanse of space. (100)

This implies that imagination is what controls the issue of distance in the event that the author is unable to reach or is not in direct contact with the event. Abstract space is capable of conveying images of abstract places, as Bakhtin comments:

For Greek adventure-time to work, one must have an abstract expanse of space. The world of the Greek romance is of course chronotopic, but the link between space and time has, as it were, not an organic but a purely technical (and mechanical) nature. In order for the adventure to develop it needs space, and plenty of it. The contingency that governs events is inseparably tied up with space, measured primarily by distance on the one hand and by proximity on the other (and varying degrees of both). (99)

This clarifies that Bakhtin, in a word, in this regard opens the way to new spatial interpretations of the war poems of the First World War. More importantly, in this context, what he has considered an abstract space can be seen also as an adventure chronotope. This reading leads to his vision of adventure chronotope as “[...] is thus characterized by a technical, abstract connection between space and time, by the reversibility of moments in a temporal sequence, and by their interchangeability in space” (Bakhtin 100). Because of this, the level of precision and concreteness that can be found in this universe is inherently somewhat restricted. For any concretization, be it geographic, economic, sociopolitical, or quotidian, would fetter the freedom and flexibility of the adventures and restrict the sheer power of chance (Ibid 100). Thus, Bakhtin concentrates his attention on narrative forms in which idealistic images predominate over temporal progression. To be more explicit, he thinks about the general chronological progression of the adventure novel as well as the mechanical and random sequence of moments of chance that it contains. Bergson, on the other hand, is of the opinion that abstract notions of time contribute to the fabrication of the illusion that the past always shapes the present. The mind that is able to abstract reconstructs the present based on its knowledge of the past and forms causal linkages between all of the possibilities that the present holds, on the one hand, and the situation that is now present, on the other (Bemong, Nele, et al 39). What was once that everyone is experiencing is nothing more than an abstract reorganization of what has come before. To put it another way, abstract time and concrete time are connected in the same way as compulsive tendencies and independence are. Therefore, in war poetry, fragmentation and isolation are the defining features that express the human figure, and they are inextricably tied to the special characteristics of adventure-time and abstract space. In his statement on chronotopes, he

views the literary pictures with which he is concerned to be simply abstract representations, which generate a new aesthetics.

In conclusion, with regard to abstract space, women poets use this form based on Bachelard's view of imagination where a place cannot be considered a "place" until it differentiates itself from the generic and abstract space of which it is a part. This means that the perception of material place occurs through an abstract process, and as a result, geography becomes a tool of the imagination. While the abstract space is placed inside the inner space, it is more closely related to one's imagination than to one's subconscious or their current psychological condition. It portrays the imaginations of both the writer and the characters, as well as the reader so that all of them enter intangible realms that are either metaphysical or that they describe the other world, such as heaven and hell, death, and a variety of other topics. Moreover, they follow Bakhtin's view of abstract space that it might be adventures, and as such, adventure chronotope is distinguished by a technical, abstract relationship between space and time, by the reversibility of moments in a temporal sequence, and by their interchangeability in space. This demonstrates that spaces can be both real and imagined. This is what women poets employ in their war poems in an imaginative and narrative manner that is related to the lives of both women and soldiers.

Finally, despite their presence in spaces far from those of war and battles of direct confrontation, the poetry written by women poets during World War I was an effective tool for understanding the body of knowledge, culture, circumstances, history, and space in that period. The roles they occupied during the 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. In addition to the spaces they occupied and existed in, the poetry they wrote dealt with topics related to their feelings and responses to the war. In this regard, Khan notes:

Taken on its own terms this body of poetry provides a complex and multifaceted perspective of the female mind in time of war. Women poets see their war roles variously as reporters, propagandists, interpreters, advocates, satirists, elegists, healers and visionaries and their verse correspondingly expresses a comprehensive range of human emotions: pity, revulsion, horror, disgust, hate, anger, togetherness, isolation, love and compassion, all are in evidence. (v-vi)

Therefore, the themes they convey continue to provide grounds for a variety of spaces that vary according to the attitude and direction of the women poet, and these spaces are represented in the poetry they write. Khan also adds, “women’s war verse provides an index to the mood and vision of women during the war; it not only tells what women were “thinking in war time about war but also about their preferences in poetry” (vi). As these preferences diversify, they transform into spatial representations that women poets cover according to the room of freedom available to them.

## CHAPTER II

### SPACE AS A REFLECTION OF WAR CONDITIONS IN JESSIE POPE'S *WAR POEMS*

This chapter is intended to examine the representations of wartime spaces in Jessie Pope's collection *War Poems*. However, in order to examine and analyze Pope's depictions of the various forms of space in her war poems, it is first important to be aware of some basic information about her life, work, orientation, and views on war. Pope (1868-1941) is a British author who lived through the First World War and wrote about it and produced many war poems during the conflict. Despite her supportive and encouraging stance and response towards war through her patriotic poems for soldiers during the time of the war; however, Pope employs various forms of space, such as threshold chronotope and domestic space, to address the challenging issues and situations that arise during times of crisis, including isolation, fragmentation, separation, distance, marginalization, and restriction. Accordingly, in her war poems, she employs metaphor to represent a variety of spaces, as areas that affect the lives of women as poets and ordinary citizens, as well as soldiers who are the women's sons, brothers, husbands, and friends. The war poetry that she produced during World War I serves to demonstrate enthusiasm for the war, so she made it clear not only through the direct encouragement of soldiers but also through the employment of specific depiction of space for this purpose. She presents spaces as calls for war covered by the social and emotional invitation against doubting the soldier's ability to fight in such a way that the forms of chronotope are experienced to be a kind of courage, power, and loyalty to the homeland. She draws soldiers in their real names and in real spaces using their language to reflect the real contemporary world. 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 writing poems with jingoistic which means “a strong belief that your own country is best, especially when this is expressed in support of war with another country” (Oxford advanced learner’s dictionary 818) and imperialistic leanings, she kept diaries throughout the war that detailed the experiences of women living in Britain. Hence, during the conflict, the dwelling spaces to which individuals belong have undergone both physical and psychological transformations. In addition, numerous changes in individuals’ public and private spaces have been reflected in the meanings and imagery of spaces depicted in war poetry. Therefore, her war poems have either been consistently mocked as heartless propaganda or obscured by an underlying enthusiasm for violent conflict. (Dawson 30-31). Despite enjoying great popularity during her lifetime, Pope’s literary works had a significant decline in recognition after her death. This chapter also tries to delve into the grounds for Pope’s use of certain spatial forms and critically examine their prioritization over other forms. Thus, in order to better comprehend the relationship between her war poems and space and to demonstrate this, the various forms of space as a result of the conflict will be examined.

Moreover, Pope’s reemergence has been seen in a gradual and consistent manner, mostly within the confines of war poetry anthologies that provide only a restricted selection. This resurgence is especially notable due to the growing interest in female authors of the war and the efforts of critics to resolve the historical neglect of women writers in this context. In this regard, Dawson state that while her poetry may not accurately depict the realities of the trenches, scholars such as Nosheen Khan, Argha Banerjee, and Claire Buck have observed that her war poems effectively portray the societal responsibilities of women authors throughout the war. He also adds that the reconsideration of Pope’s war poetry has occurred as scholars have shown an increased interest in broadening the war poetry canon to include

perspectives beyond those of male anti-war poets such as Owen and Sassoon (35). This is because Pope was a much more prolific author than anyone could have expected. She also composed light verse, children's books, short stories, nonfiction, lullabies, anecdotes, and correspondence, in addition to the war poetry for which she is dispraised. She has written 593 poems, stories, articles, and recollections to date; 326 of these have not been collected, and 283 (or possibly more) were published before the conflict. This quantity does not include her collections of poetry or short stories collections. She worked as an editor for Grant Richards and became his go-to writer for editing submitted novels (Cook 6). Stuart Sillars 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). (28).

Her intellectual, personal and professional experience might play a major role in shaping her poetry, emotions, preferences, and stance on war. An in-depth reading of her war poems reveals a lot about her personality, intentions, and directions. She conveyed her profound allusions and descriptions to express those intentions, purposes, and preferences by employing them in spaces that varied between threshold chronotope, domestic, internal and external spaces. To this point, Cook adds:

When they recover her in the context of Wilfred Owen's studies, mid-century scholars mention disparagingly that she wrote on "women's topics"; one even calls her the "poetess of curling pins." I found that on one level, Pope does write the way later critics claim: her verses are light and airy and fun. They seem

frivolous. But beneath that rhyming surface, we can see Pope grappling with real women's concerns; we can see her deliberately playing with silence, space, and evasion as modes of resistance and escape. I have found that Pope was so much smarter than even I was giving her credit for. I was amazed, and I continue to be impressed as I keep peeling back the layers of her writing. (2)

However, at that time, she had already gathered gratitude as the most prominent female poet of war in the nation. This was evident via the publication of her three books: *War Poems* and *More War Poems*, both released in 1915 and *Simple Rhymes for Stirring Times*, published in 1916. By the year 1917, it becomes clear that the person referred to as a certain poetess can be identified with certainty, leaving no room for other possibilities. The first two publications included the whole of her war poetry that had been published in the Daily Mail, as well as a limited selection that had been featured in Punch. The publishers evidently believed that they were fulfilling a prevalent desire for the poetry to be presented in a more enduring format. In the prologue to the first edition, it was said that she has been distributing this poetry since the commencement of the war, and has been the recipient of letters from many regions of the world expressing admiration. The commendation was received not just from military personnel but also from members of the general public (Bebbington 83). This disparity, conflict, and difference in viewpoints highlights the importance of Pope's literary works, especially war poetry, in their treatment of issues related to war first and women second. 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 16).

It is also to be noted that Pope has been selected for her literary eminence, as well as her cultural and social upbringing, which greatly influenced her life and work. Furthermore, the poems written by her effectively exemplify a wide range of themes often found in war poetry, including expressions of patriotism, idealized portrayals of warfare, and ultimately, their use as tools of propaganda during the First World War. The war poetry of Pope garnered significant interest due to its straightforward depiction of a juxtaposition between a revered figure of national heroism and an individual who vehemently opposes warfare. Moreover, the war poems written by her serve as a means to articulate the viewpoints of some members of the civilian population towards the war. Additionally, they shed light on the significant role that women played in the field of propaganda creation during the time of war. These poems effectively utilize emotional ties among individuals to evoke strong emotions and convictions for their country (Božić 24). In light of this, it seems that she utilizes many forms of space and chronotopes, some of which are overtly shown while others are concealed based on the specific theme and aim of each poem, which will be explored and examined in this chapter.

## **2.1 Representations of Threshold Chronotope**

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 verse 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. 296-297). To begin, in her poem "The K.A. Boys", she employs the speaker to expressly characterize the young men of her country,

attempting to portray their courage and resolve through their military service. She alludes to the significant involvement of the young men and their propensity to approach the battles as if they were a recreational activity. 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. It 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 spaces:

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.

Dr-rud dr-rud dr-rud dr-rud

Norfolk jackets, city suits,

Some in shoes and some in boots;

Clerk and sportsman, tough and nut,

Reach-me-downs and Bond-Street cut;

Typical kit of every kind,

To show the life they've left behind. (Pope, lines 1-14)

The tangible urban spaces, 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 has been implicitly used via 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, 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 spaces, and mentions of volunteers while downplaying the gravity of the situation by likening it to boys engaging in a play ‘Game and gay’ (Pope, line 7). Simultaneously, she expresses a desire to commemorate and express emotions, “Oh, I want to cheer and I want to cry” (Pope, line 20), potentially experiencing feelings of joy and admiration for her countrymen as they mobilize to safeguard their nation and territory. This is how Bakhtin defined the concept of the threshold chronotope as a space 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. (Pope, lines 15-21)

In spite of the fact that it takes place during the early stages of First World War, 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 that 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-betweenness, 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 scene 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. The grief of their mothers as they leave to face their fate and die or to the unknown represents the crisis of silent farewell. It 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 displays 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 severe training exercises. The

primary assertion conveyed is that the front lines are very distressing environments, nevertheless the young men there show firm determination and remain fearless. In the realm of allied soldiers, it can be said that bravery is a trait universally present, regardless 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 tolerant and rigid character 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 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!" (Pope, lines 1-8)

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, lines 8-16-24) at the end of each stanza, serves as an indicator of the presence of extra thresholds that implies the existence of distinct kind of confusion and lack of understanding; uncertainty, namely, “downhearted”. Therefore, this reference suggests 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 her war poems.

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 loss of hope, concluding in the advent of darkness and its subsequent resolution in the past time. She effectively conveys this denouement by expressing the disappearance of London as she states, “London has vanished.” (Pope, line 8). The second phase refers to a temporary 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.” (16), this is followed by a subsequent phase whereby London awakens, shown in the present time, particularly the simple present time. This conveys the recurrent nature of London’s waking, as she articulates it as “London’s awake!” (24). Her use of the three stages indicates the connotation of London as a threshold chronotope that swings 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 space in the transformation of space 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 space in their lives.

In a similar manner, she employs threshold chronotope once more in “To a Taube” but this time in the employment of sky space. It is apparent from the first line of the poem that the atmosphere directly above cities and battlefields is crowded with threats. She employs metaphor to visualize warplanes soaring through the battle skies. 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 fatal 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. (Pope, lines 13-16)

Therefore, the use of sky space and its threats 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 space alone, but has spread to the sky, which exacerbates and complicates the crisis. To this point, David Beer elucidates that Pope, in her poem, “she combines a sense of wonder at flying machines [...] with the horror of aerial bombing.”, Pope 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. (Pope, lines 1-8)

Thus, it is abundantly evident that she combines a profound feeling of wonder towards aeronautic machines 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 spaces and their rapid transition into hazardous environments. This pertains not only to aerial spaces, but also to battlefields, urban areas, rural settlements, open plains, valleys, and plateaus, all of which are situated beneath the expanse of the sky. It then corresponds to Bakhtin's conceptualization of the threshold, posited its capacity to condense moments of crisis and its pervasive presence in all the in-betweenness spaces and inside all intermediate spaces. Moreover, in this particular poem, she deviates from her usual style and presents an atmosphere that aligns with Bakhtin's 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).

(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 implicitly rather than explicitly stated (Bakhtin 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:

Thus, man, who reasons and invents,

Has inconsistently designed

The conquest of the elements

To kill his kind. (Pope, lines 17- 20)

Thus, Pope presents a point of view different from what is conventional in her poetry about the war. This last stanza offers a remark that is far from jingoistic, as noted by David Beer "[...] the concluding stanza presents us with a far from jingoistic observation".

Additionally, 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 crucial 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 space for observation and waiting, observing the coming days and waiting for unexpected surprises that might change the

situation, either stop the war or extend 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. They 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. (Pope, lines 1-8)

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!' (Pope, lines 9-16)

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 space 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 space of the word is open. Thus, it has space, yet it is an infinite space that does not end with a specific field. While restrictions and barriers prevent people

from moving from one space to another accompanied by anxiety, panic, and despair, this is what Bakhtin described the inter-space 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 space 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. Then, it is crucial to note that this network extends beyond conventional structures such as bridges, windows, airports, and stations. The space of the threshold becomes a place of habitation after it was a space of passage, associated with feelings of disappointment, injustice, desire, love, conspiracies, and crime. To this point, the fence, then, serves as a fundamental element in constructing the transitional zone and establishing the central focus around which the events of the poem revolve. It embodies offensive, 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 threaten 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-betweenness 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! (Pope, lines 9-16)

This suggests that her use of cases and circumstances characterized by ambiguity and states of being in-between is to convey and depict the realms linked with grief and hatred. This is because the period of confusion 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 outline significant characteristics that have reaped 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 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.

Likewise, Pope in her poem “Bobs” moves from portraying time and space as lonely and strange to being the cause of the soldier’s death. So, this context enables her to transfer the poetic image of space from another connection that is completely different from the previous. Therefore, she herself moves from dangerous foreign spaces 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 space with all its contents, topics, and dimensions related to the threshold of preserving space, she says:

Still fighting, went to die.

[...]

His very all, he gave.

[...]

And now he takes his rest,

[...]

That though our “Bobs” has gone,

Though dust returns to dust again—

His soul goes marching on. (Pope, lines 4, 8, 10, 14, 15, 16)

The use of “went to die”, “he gave”, “takes his rest”, “has gone”, and concludes with a very sad description of his sacrifice to confirm the orientation to contemplating death as a key to achieving protection, freedom, and salvation, all of which are in a way related to the threshold chronotope. Therefore, it is the space 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 space of the homeland imposes semantic spaces far from any connection to the meaning of death. Accordingly, death becomes a first-stop space 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 spaces, and to the space of freedom and existence.

Within the confines of her poem “the Silent Camp”, Pope makes use of many references to the essence of spaces that have undergone a transformation into uninhabitable environments. These signs are represented by the stars, night, black peace, and others that foreshadow a dark image for the future of soldiers in battle. These spaces are characterized by the presence of traumas, crises, and both physical and psychological disorders, and are often referred to as the threshold chronotope. This implies that the spaces inhabited or crossed by the protagonists of the poem, who are the troops, are characterized by desolation and hostility, evoking feelings of repulsion, unease, tension, and death. In the poem, the speaker makes reference to numerous tragedies and crises that persistently afflict the soldiers, despite their heroic nature and resilience in the face of hardship. Nevertheless, the intention behind her remark within this particular context is not to diminish their capabilities or the spaces

they inhabit but rather to demonstrate the contrary. She attempts to refer to many spaces of worry and conflict, as she proceeds to highlight them such as:

In heaven, a pale uncertain star,  
Through sullen vapour peeps,  
On earth, extended wide and far,  
In all the symmetry of war,  
A weary army sleeps. (Pope, lines 1-5)

It seems clear in the verses above that there are references to spaces, circumstances, and states of tension and indecisiveness in decisions and positions. She resembles the space of a star, which is supposed to be bright in the sky, even though its face is pale. Paleness always indicates unhappiness, despair, loss of hope, and disappointment, and this indicates the presence of a crisis, and the presence of a crisis means the formation of the threshold chronotope. Likewise, Pope's movement from heaven to earth and her reference to clear contradictions, contrasts, and opposites, for example, between heaven and earth, and the wide and the far, indicates the swinging of the threshold chronotope between the inside and the outside, and between the closed and the open. Thus, it embodies the rupture of the unfulfilled personality, and its destruction within the stifling, intermediary spaces of crises. This aligns with Bakhtin's viewpoint on the concept of threshold chronotope, which incorporates many architectural components such as entrances, hallways, doors, and windows, all of which function as means of entry to the external environment. Moreover, it transcends conventional frameworks by including a wide range of environments, including bars, cottages, arches, trenches, ships, vehicles, and trains. However, for the purpose of offering a more exact clarification, it may be comprehended that the notion of threshold chronotope embraces all the spatial domains that arise inside the frameworks of situations, ideas, and humans that live

in an intermediary or transitional condition. Furthermore, the moment at the threshold is marked by a condition of crisis, since it is accompanied by increased tension, concern, instability, and the appearance of profound existential questions. Because of this, the picture of the earth as space and the current, realistic image that resembles it might be considered a depiction of the location or its many kinds when they are in a state of absence. A feeling of loss, or more accurately, the loss of any type of freedom to be in the place that they love, is what soldiers experience while they are away from home. Therefore, there is an internal problem or a psychological issue that is mirrored in the emotional condition of both the troops and the poet surrounding this loss. Both are affected by this loss. In this context, the presentation of the picture in some form, or at least as a residue of memory that recreates the land, coupled with a feeling of belonging or existence, or with a rebellious attitude that rejects the reality of the area. In other words, it helps to recreate the land. According to this perception, the location or the land frequently presents a personal, psychological, religious, or historical dimension that justifies its time. This time is the time of the loss of place or the time of the loss of a cherished home. This time is also the time of wars that destroy not only the physical place related to buildings but go beyond it to the destruction of human space as well as the territory of one's identity and sense of belonging.

Moreover, the world of the poem is considered by the poet to be one of the hidden places for isolation contemplations and daydreams because they convey the connotation of refuge and the search for protection and stability in contrast to the loss of place in reality. This is what Bachelard asserts about daydreaming to which the poet goes "the values that belong to daydreaming mark humanity in its depths. Daydreaming even has a privilege of auto valorization. It derives direct pleasure from its own being." (6). Therefore, since she did not witness the battles in reality, her description of the condition of the soldiers in this poem

is considered a daydream. From this standpoint, she considers her poem a space in which she seeks an intimate place, and therefore her poetic reflections turn into a private world, not only for herself but for the soldiers and for the cause that she defends and tries to prove. Thus, the poem or poetic image becomes one of the most important places to which she resorts, which transforms reality into an aesthetic world. In addition to the imagination activity to produce the components of her spaces that are related to war in their material, existential and psychological dimensions. Consequently, she employs the most important spatial threshold through which she penetrates the real space in which the soldiers live and confronts it with the abstract space, whether above them, below them, or close to them. Her approach and confrontation with the sky and the earth is the threshold that borders between reality and contemplation, and it is also the same threshold that separates reality from dream, which through it, one overlooks the world of meditation. She uses this contrast to transform and reduce the threshold chronotope from impossible to possible. By choosing this place, this image of contradiction was transformed and turned upside down, so that the heaven would become earth and vice versa. Within this particular framework, Bakhtin asserts:

All objects—the sun, the stars, the earth, the sea and so forth—are present to man not as objects of individual perception (“poetic perception”) nor as objects of casual daydreaming, but exclusively as part of the collective process of labor and the battle against nature. Only in such activities does man encounter these objects, and only through the prism of these activities can he perceive and come to know them. (Such consciousness is more realistic, objective and profound than would be possible in unrestricted poetic perception.) All objects are thus attracted into life’s orbit; they become living participants in the events of life. (209)

Bakhtin's clarification may appear to contradict what Bachelard said, but in essence, it describes the same profound vision of space and the things that surround the human being, and it accords completely with what Pope proposed in her poem "The Silent Camp". The "heaven" (1), from her perspective - since it is high above the "earth" (3), - is a window threshold, since it concurs with what Bakhtin states, "in literature, the chronotope of the threshold is always metaphorical and symbolic, sometimes openly but more often implicitly" (248). Accordingly, through this description, she looks at the soldiers, watches them, reassures them of their safety, and describes their condition as tired and asleep.

From another viewpoint, it is also possible to read Pope's intention in portraying the "star" (1) from another field as pale, as the eye through which the enemies see the soldiers as tired, exhausted, and asleep. She does not deny their fatigue, but rather wants to portray them in a way different from how the enemy wants to see them. This is consistent with what Bachelard states about the light in window, "the lamp in the window is the houses eye and, in the kingdom of the imagination, it is never lighted out-of-doors, but is enclosed light, which can only filter to the outside." (34). She describes the sky as a space containing other spaces and other people, but they are pale, "a pale uncertain star" (1), She compares the soldiers to the stars, meaning that she means that the stars are pale despite not participating in the fighting. On the other hand, the "earth" (3), is a very wide and distant space, "wide and far" (4) full of wars and holds soldiers who sleep from fatigue. Besides, her expression of war and the fatigue of soldiers is in itself an expression of the space of the threshold, as they are "weary" (5). Through the space of "heaven" (1), as it is an image of an open window in the place. She does not direct the meaning towards the spaces conveying the fatigue of the soldiers as a basis for describing them. Rather, she wants to reach the conveyance of the image of the space they occupy on the ground, while they, despite their sleep, are still

continuing to defend their homeland. With this particular use, she creates another spatial threshold which cancels the function of the threshold that was preceded by “heaven” (1), and replaces it with the threshold of “earth” (3), as a fixed, realistic and real space. It conveys a realistic picture of the war. Thus, she wants to depict the space of soldiers in a journalistic way rather than that used by the poet, as her professional experience in journalism before writing poetry.

Moreover, Pope’s cinematic description of the space of earth from above expands its scope to become a spiritual space that is revealed by the self, and the distance between the “earth” (3), and the “heaven” (1), turns into a metaphysical relationship that takes the threshold signs. Thus, when the earth becomes a window to the sky, and its door observes the places of the earth, the thresholds of place and the stations of transition between the spaces of this extension between “the earth and the sky” are formed within this horizon. So, it is a contrast between the tangible physical space of the “earth” (3), and the abstract heavenly space on one hand. It is the metaphorical and symbolic space associated with it on the other, such as the present and the absent, reality and vision. In this regard, she attempts to communicate with the spaces of the earth - which she cannot witness because she is a woman who is not allowed to be on the battlefields - through the open spaces for contemplation, which are daydreams, the sky and stars. Thus, she uses this language to communicate, come and go with meditation, which transfers meditation from earth to heaven and vice versa. This movement is also behind the tension in the relationship between the two opposite poles, which generates an indication of the strength of the contemplative idea hidden behind the place that she envisioned. The representation of the sky, the stars, the night, the lines, and the light of the dawn, reflects gradual spatial thresholds in the concept of vastness. The lowest of these spaces is the earth with its vastness and its distance from the space of sky, and the

farthest is a battlefield, and the farthest is the horizon through which the poet flies in the “heaven” that covers the soldiers on the ground.

Similarly, the faculty of imagination constructs its own spatial realms, like the branches of a vast expanse of spaces, 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. (Pope, lines 6-10)

The second stanza of her poem “The Silent Camp” demonstrates a clear depiction of the threshold chronotope. She utilises a juxtaposition that is exemplified by the contrasting concepts of “night” (6), which symbolizes the space 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 overwhelmed by fear of the enemy. The aforementioned apprehension represents a transitional state that produces optimism via the illumination provided by the “camp-fire’s light” (8), so strengthening morale, resolve, and capacity. Nevertheless, the poet reverts to using an additional duality whereby she substantiates that the soldiers 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. However, they might 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 spaces persist until they erode and vanish within the spaces 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 space 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 space 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 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. (95)

Based on these 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. (Pope, lines 11-15)

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 spaces 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 also notes “[...] a new character and special functions in this completely new chronotope — “an alien world in adventure-time” — [...]” (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 space 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 space of war other than the spaces 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.

## **2.2 References to Domestic Space**

During the First World War, every individual who served in the armed forces, whether they were from Great Britain or another country, had a distinct mission to carry out. However, women were not permitted to serve as soldiers on the front lines because of the critical necessity for them to perform other roles, such as those of nurses, workers on munitions production, or housewives. A significant number of these women turned to writing, particularly poetry, to convey their emotions over the conflict. In fact, to this point, the Great War marked the beginning of a new age for European and British women in terms of their responsibilities and places, capacities, and poetic consciousness. Because soldiers from every region of England were selected and deployed to the war, there was a lack of people to carry out the work that needed to be done on a day-to-day basis. It was around this period that women began to challenge and challenge the image that was traditionally associated with them by leaving their homes. This social awakening that war brought is directly represented in Pope's war poems, which were written during and after the war. One of the early pioneers of war poetry, Pope was able to capture the spirit of the Great War in her writing. In the years leading up to the war, women were confined to confines and pens. Before the conflict, women were confined and demanded that they adhere to their specific roles as wives, mothers, and housekeepers. Pope's war poems celebrate the war's ability to provide women with a welcome reprieve from hard work and meaninglessness (Singh 2).

Pope, in her poem 'The K.A. Boys', makes use of the word 'Boys' in both the title and 'Men' 'Kitchener's Boys' in the content of the poem serves as a visible representation of the prevailing masculinity within society at that era. It signifies significant responsibilities

that were mostly assigned to males rather than females. They are representations of the domesticity of women and the confirmation of the masculinity of society. They do it by depicting spaces of the world that ‘the boys’ and ‘men’ have left behind. Massey asserts this notion, “the dominant place of masculine views in this society, it is this - defensive and potentially so vulnerable - way of establishing a sense of self which becomes generalized in social relations” (170). This implicitly elucidates the poet’s allusion to the act of celebrating, referred to as ‘cheer’ and expressing sorrow, and referred to as ‘cry’. She also uses the first-person pronoun ‘I’ to include all women throughout that era, as stated by Pope (line 20), “Oh, I want to cheer and I want to cry.” which is the space of women behind “at home”. It is considered as a golden shell of social etiquette that reflects women’s restricted place in society as it is expressed inside the confines of a home. It also, in other words, serves as a representation of the limited role women occupy within the confines of domesticity.

In a similar vein, her poem “No!” might be seen and used as a keen revolutionary composition with the purpose of inspiring soldiers and reinforcing their determination to protect and uphold their country, England. Nevertheless, it gently combines the frustrations of women, stressing both their position on the conflict as well as their ability to concurrently manage both their own issues as well as those that are typically given to males. Despite the fact that they were not allowed to leave their houses, women have shown that they are capable of performing leadership and combat positions. Pope’s poem “No!” effectively conveys this notion in its last stanza, particularly with the use of the word “behind” this term serves as a strong indication of women being confined to the realm of domestic life. To this notion, Massey confirms, “woman stands as metaphor for Nature (in another characteristic dualism), for what has been lost (left behind), and that place called home is frequently personified by, and partakes of the same characteristics as those assigned to, Woman/Mother/lover” (11).

This indicates that the place is a household space specifically customized for women. This description shows that society's general view of those left behind is that they are undoubtedly women. Thus, they think women's spaces are stable because of social status, tradition, and nature. So, this designation is linked to places that have remained constant and are classified as having static and exclusive belonging to women. To this point Massey also adds:

It is interesting to note how frequently the characterization of place as home comes from those who have left, and it would be fascinating to explore how often this characterization is framed around those who - perforce - stayed behind; and how often the former was male, setting out to discover and change the world, and the latter female, most particularly a mother, assigned the role of personifying a place which did not change. (166-167)

Therefore, it can be said that social relations are the main factor in assigning social spaces among individuals. Then, they determine the possibility of each gender being in the place that suits the tasks they perform. Moreover, Pope employs many linguistic devices that implicitly and explicitly imply women domestic space. She might have tried to convey her own personal perspective on women's space during wartime. Thus, it might have influenced her representation of domestic space. These include allusions to "the girl", "the wife", "our business", "her mate", "to watch", "to wait" and "our part," as well as the usage of the subjective pronoun "we" and the possessive pronoun "our", when she says:

And what of the girl who is left behind,  
And the wife who misses her mate?  
Oh, well, we've got our business to mind  
Though it's only to watch and wait.  
So we'll take what comes with a gallant heart

As we busily knit and sew,

Trying, God help us, to do our part,

“Are we downhearted? NO!” (Pope, lines 17-24)

They all allude to the representations of domestic space, societal expectations, and the role of women as remaining at home. In this regard, Massey clarifies the process by which this culture was shaped, “old cultural forms, transmitted, have remained remarkably intact [...] attitudes to domestic responsibilities also remain traditional [...] it takes more than the availability of a few jobs, it seems, substantially to alter the pattern of life for women [...]” (205-206). So, the poem serves as a kind of protest directed not only at those who cast doubt upon the morale and abilities of army combatants, but also towards those who undermine and diminish the significance of women’s contributions in terms of support, involvement, and active engagement in the war endeavour. Therefore, the poem refutes everything that has been said and rumours about women’s secondary role in the conflict. Thus, the poet’s ingenuity appears in exploiting the opportunity to refute the issue of the morale of male fighters by interjecting the issue of women and the necessity of not confining them to the domestic space. She argues that the mission and responsibilities of women extend beyond the confines of the home, which includes not only weeping for their loved ones but also actively engaging with the world outside, monitoring the streets and passageways, and anxiously awaiting news of their return. The mission and role of women are more significant and greater than being confined to the domestic space, crying for the husband, brother, or father, and observing the roads and corridors while waiting for their arrival alive or dead. At this point, it seems that the poet wants to break the stereotype, bridge the space separating men and women, and distance women from the domestic space by taking them out of the home and giving them a greater role on the battle fronts. In addition to demolishes the

stereotype by transferring her true image away from the threshold chronotope, which portrays her as being proficient just in observing, weeping, and anticipating.

In fact, in the majority of her poems, she subtly alludes to the involvement of women alongside men in the context of warfare. This is achieved through the utilization of the inclusive subject pronoun “we” and the possessive pronoun “our” (Pope, line 23), in the concluding lines of her poem “Play the Game” which serves to encompass both genders as combatants, regardless of their distinct locations of conflict and hardship. Her allusion to the term “our country” in “When our country’s at war we must all back up / It’s the only thing to be done!” (Pope, lines 23-24), with a strong concentration on the word “all” as a distinct focal point, involves a collective space that encompasses all individuals. So, it suggests that the duty and privilege of engaging in combat and safeguarding the nation should not be restricted just to males. The use of the possessive pronoun “our” along with the subjective pronoun “we” within the context of the nation’s space serves as a distinct indication of the existence of a domestic space, notwithstanding the extensive and expansive nature of such an area. Nevertheless, the act of referencing it on this particular platform, at the present moment, and in this manner, while highlighting the evident connection between the period when men were urged to enlist in combat and forsake recreational activities, is associated with the underlying connotation of inclusivity within the nation’s social domain. Thus, the historical context of that era exhibits a clear manifestation of domestic space that was forced upon women, with their marginalization and exclusion from active involvement in the war effort.

Unquestionably, there is no other way to interpret the poem “Socks” than through a feminist perspective that interprets it as the imposition of a distinct domestic space. Despite the pervasive emotive and patriotic sentiment that permeates the poem, a feminist or even a

masculine critic with a discriminating lens without having any need for a fast look under the microscope would see it as portraying a woman confined within the confines of a solely and strictly domestic home space. The suffering of women in times of war is not limited to being neutralized and restricted in the domestic space, but rather placing them in a tension and anxiety space. In this regard, Khan comments by saying that the uneasiness generated by the sound of newsboys was a continual affliction; in Jessie Pope's story "Socks" a girl who is knitting and is deep in reverie of her faraway lover is abruptly shocked by the newsboy's call. Even while it was far different from the strain of living under continual bombardment, a life that was always attuned to the ringing of war changes was not completely free from the element of anguish (122-123). Bachelard's statement on the poetic significance of the domestic space centers around the notion that "there is ground for taking the house as a tool of analysis of the human soul" (xxxiii). This juxtaposition of occupations suggests that the speaker's domestic space arouses her intellectual curiosity regarding the experience of being in specific spaces that define distinct gender differences. She says:

Shining pins that dart and click

[...]

Purl the seam-stitch, purl and slip.

[...]

Knit 2, catch 2, knit, turn.

[...]

Knit off 9, and slip the rest.

[...]

Slip 1, knit 2, purl 14. (Pope, lines 1, 8, 12, 16, and 28)

She, thus, begins to imagine herself in a domestic space that does not suit her abilities and potential. She also has the potential and ability to be present in spaces outside the home. In the same regard, Robert Means makes a comparison in the issue of *Utah Historical Quarterly*

that was published in the summer of 2018 between the Great War poetry written by British writers and the poetry about the war that was published in Relief Society Magazine, he states:

The poem at first seems motherly, but on closer examination, it's also irritated and almost incensed, competitive: "He was brave-well, so was I." Is the speaker really worried about the soldier or does she want to get in there and do the fighting herself? Perhaps both? This tangle might well have been the predicament that many women faced during the Great War.

This perspective also lends authority to the alternate readings of her war poems, which extend beyond a purely patriotic context and also serve to advocate for women during that era. On the other side, she refutes this space with metaphorical allusions in which she expresses the strength of a woman, despite her presence in a house in front of the fireplace knitting socks for her son or her lover. In the second stanza, she tries to highlight the strength of the woman compared to the man. Despite the difference between him going to war and her staying at home, however that does not mean that she is weaker than him.

Likewise, in her poem "The Blackest Lie", Pope uses irony to describe external space and to refute rumours and falsehoods about Belgium. In addition, the newspaper Frankfurter Zeitung asserts that Belgium conspired with England and France to draw Germany into the conflict. She employs the spaces of other nations, such as "Belgium", "England", and "France", in a satirical and metaphorical manner as hostile spaces to "Germany", which she initially referred to as "Fatherland". According to Clay Thompson, "Fatherland" is a nationalist term used in Nazi Germany to unite German culture and ancient German traditions, as she says:

BIG bully Belgium,  
Breathing blood and flame,

Crafty as a serpent  
In a cunning game,  
Sent a note to England,  
Sent a note to France,  
“Let us crush the Fatherland  
While we have the chance!” (Pope, lines 1-8)

She makes use of this particular word might have been a deliberate decision or just a creative liberty taken to maintain the rhyme with “England”. However, the first explanation seems to be the more likely scenario, as seen by the repetition of the term in the next stanza. The poem displays a meeting of several spatial dimensions, including external, hostile, and domestic spaces. Countries such as Belgium, England, and France stand for the external and hostile domains. As for domestic spaces, she refers to them metaphorically and implicitly by describing “Germany” and “Fatherland” as masculine spaces, and “Belgium” “England” and “France” is considered feminine space because she refers to Belgium with the possessive pronoun “her”, “Belgium concocted war, / Thus deserves her fate!” (Pope, lines 21-22). Through the use of various literary devices, she worked brilliantly to reject the masculinity of society. At the same time, she defended her country and the countries allied with her in the war. In doing so, she effectively addressed two objectives simultaneously. Firstly, she denied and reacted to the Frankfurter Zeitung newspaper. Secondly, she tackled the subject of women’s household space.

Similarly, in her poem “Bobs”, Pope’s use of the soldier (a man) and the depiction of his presence in foreign, dangerous, and strange spaces and his willingness to die for the sake of the homeland, definitely indicates the presence of a sense of spatial opposition. This spatial opposition, in contrast, is represented by the presence of women in friendly, non-combat

spaces. Thus, a woman would occupy the domestic space and her inability to sacrifice for the sake of the homeland in return. In addition to the repetition of the subjective pronoun “he” twice and the possessive pronoun “his” nine times in the poem, in contrast, the subjective pronoun “we” is mentioned only once and the possessive pronoun “our” twice, knowing that they are all pronouns that do not necessarily refer to women. This indicates that she intend to point out the large space that the man occupies in comparison to the small space that the woman occupies in the space of the poem first and in the space of reality much more than that. In addition, the poem contains additional connotations, particularly in the line “He toiled to rouse us from our sleep,” (Pope, line 9). It has multiple meanings, the most prominent of which is in the context of the domestic space, where it signifies the soldier’s exhaustion in waking the woman from women’s sleeping. So, she is able to become liberated and move to spaces that are compatible with her intellectual and physical abilities. Hence, it might be argued that the references and allusions that she uses in the poem have a purpose beyond just recounting the soldiers’ acts of sacrifice in service of their country. Instead, they serve to subvert the conventional gendered dynamics of places, shifting the focus from traditionally male-dominated areas to those associated with women. Therefore, it is possible that these spatial relationships exceed this level and turn into a network of complex interconnections and repercussions that are difficult to isolate from each other. Then, it goes deeper into the description to imagine the features of new spaces that include all. Consequently, the woman and all the linguistic manifestations of the masculine space in the poem and its comparison with the feminine space refer to implicit connotations. They all constitute an existential presence that unites the self with the concepts of place. As a result, she summarizes these trends in a spatial equation that brings together men and women, ultimately forming spaces inclusive of both sexes.

### **2.3 The Portrayals of Internal and External Space**

As a female journalist, she has a profound enthusiasm for exploring and documenting external spaces, even if she is unable to be present in them. Moreover, her deep power for imagination plays a crucial part in portraying the psychological conditions of women and soldiers during times of war. Additionally, Pope makes explicit and implicit references in many of her poems to describe the war and soldiers. Hence, her poetic works exhibit a notable level of involvement with the subject matter, evident from the very beginning. It is worth noting that almost all of her published volumes include references to soldiers involved in the war, with a particular emphasis on this theme. Even while she portrays the conflicts as being intense and challenging for the troops, the soldiers themselves find them to be light-hearted, fun, and nothing more than a playground rather than a place for actual combat. In addition, despite the fact that she was not there during any of the actual fighting, England, its towns, streets, and bridges, as well as the frontlines and any and all other sites significant to the depiction of war, serve as the primary backdrop for the majority of her poetry. Hence, the first instance of her war poems, titled “Play the Game” composition of the poem took place in the context of the First World War. It advocated for Englishmen to prioritize military service above football, and it was publicly released in the Daily Mail on September 11, 1914 (Bebington 85). In the same way, she uses the spaces of playing fields and parallels them with the spaces of battlefields. However, this time she asks the English men to forsake playing on the playing fields and employ their capabilities and musculature to kick the enemy instead of kicking the ball. The use of contradictory spaces in the same poem signifies the spaces of being in-between. This indicates that it is on the threshold of another space that requires change, transformation, and the abandonment of waiting, as in the transition from “Playground” to “Battlefield”. This transition is characterized by the shift from a carefree

and playful space, symbolized by the act of kicking a ball in the poem “At the muscular boys on the ball.” (Pope, line 8) into a more intense and perilous setting depicted in “Stagger and drop where the bullets swarm,” (Pope, line 13) hence connotes a battlefield scenario. The ultimate objective of this transformation is to safeguard the nation. Thus, metaphorically represented as a comforting and encouraging space, similar to the warm embrace of one’s homeland, as expressed in the line “To Keep England Safe and Warm.” (Pope, line 15). The idea presented by Pope is noteworthy because she encourages people to make the move from situations that are secure and pleasurable to ones that are more demanding and perhaps hostile. She emphasizes the significance of actively interacting in dangerous spaces. Hence, she argues that staying in these safe zones would, in the long run, put their safety at risk and highlight the need to do so. This notion is consistent with the conception of the threshold chronotope, which denotes the exact crisis at which people are confronted with ambiguity. Consequently, they are forced to make a choice in support of a certain party and maintain an unstable twisting if they participate and move to hostile zones, all locations will be secure.

In her poem “No!” the concept of home is symbolically linked to the embodiment of national ideals. She links the concept of home to principles of national pride and establishes a cemented correlation between them. In line 11, “To strike for England, to strike right home,” The external geographical entity known as “England” is appropriately associated with the internal spatial concept of “Home”. Within the same confines, in her poem “Play the Game”, the expanses of football fields may be interpreted as internal spaces, despite their physical location in traditional external space. However, when juxtaposed with the hostile places characterized as external due to their inherent lack of safety, stability, and perilous nature, the football fields stand in stark contrast. In contrast to battlefields, football playing grounds are often seen as internal spaces. So, England, together with its many regions,

suburbs, streets, and bridges, assumes the role of Bakhtin's chronotope, whereby time dynamically interplays and progresses alongside the occurrences of warfare and its calamities.

Within the framework of the above discussion, it can be seen that both Pope, the troops, and the general populace have a common perception of England as a stable and secure home that is deserving of their efforts in defending and safeguarding. With the ongoing conflict, the place is seen as a domicile, notwithstanding the proliferation of occurrences and their amalgamation within the confines of spatial and temporal dynamics. To this point, Bakhtin argues that time takes on a tangible form and becomes perceptible from an artistic perspective, while space becomes imbued with significance and reacts to the dynamics of time, plot, and history (84). Thus, according to Bakhtin's perspective, England can be seen as artistic visibility as a result of its alignment with the plot and the poet's intention to depict it as home. She alludes, in her poems "No!" and "Play the Game" respectively, to England as "home," "safe," and "warm" and encourages men to assume the risk of representing their countries, "To strike for England, to strike right home," (Pope, line 11) and "Die, to keep England safe and warm" (Pope, line 15). Hence, England, with its complicated characteristics, emerges as a distinct shelter of safety and steadfastness, despite its outwardly perceived vulnerability. Nevertheless, as the narrative unfolds and the poem's storyline progresses, the home undergoes a transformation, symbolically representing a comforting and familiar abode. It evokes nostalgic recollections for both the poem's speaker and the troops portrayed within its verses. These memories back to a past time characterized by a sense of cosiness, protection, and stability. Additionally, to the same notion, Bachelard highlights that the text portrays the protagonists' profound connection with many elements of the home, including the walls, doors, windows, attic, and basement. Thus, emphasizes the

comprehensive nature of their intimate relationship (iii). Pope, in light of the clear portrayal of England as a “home,” proceeds to alter the perception of this area in order to convey a profound feeling of intimacy. In this regard, the idea of intimacy serves as a central element that allows for the observation of the harmonic correlation between the wide nature of the world and the profound attachment connected with the notion of home. Hence, it is a deep connection associated with the concept of home whether in a general sense or specifically in relation to an individual’s own dwelling.

Since she is a war poet and pro-war advocate, forms of spaces indicative of war must exist and appear in her poems. At the beginning of her poem, “No!”, “By bridge and battery, town and trench,” (Pope, line 1), she points out that they all refer to war spaces. Nevertheless, despite their hostility as war places, describes them as spaces that are not frightening to the soldiers. Moreover, although she is far from the battlefields, she describes spaces and the feelings of the fighters. In line (13) of the poem, “On the dreadnought’s deck where the big guns bark,” (Pope line 13), she describes a combatant and names him on board a warship, which is a hostile space in the midst of war. In this context, she tries, as Bachelard points out, to merge the reality of spaces that she refers to with the emotional state and reactions of the soldiers at the time of confrontation. This means that the hostility and danger of the aforementioned space is not only related to its realism but goes beyond that to reach the spirit of the scene. Consequently, she tries to distort the hostility of space and not distort its difficulty and danger into its ease and peace in order to preserve the efforts of the fighters and not go to waste. Furthermore, she attempts to juxtapose the hostile spaces, namely the places characterized by the dread and violence of war, with the spaces that convey natural beauty once they are secure and stable. In return, she highlights the efforts of the fighters by demolishing the boundary between the external spaces of war and the internal spaces of the

soldiers. She, thus, keeps the feelings of the fighters up as they fight to achieve safe spaces, after converting them from spaces of war into spaces of peace. Hence, to this point, metaphorically speaking, this is what Bachelard refers to “Even figuratively, nothing that concerns intimacy can be shut in, nor is it possible to fit into one another, for purposes of designating depth, impressions that continue to surge up.” (220).

Likewise, the poem titled “The Nut” is purportedly associated with Pope’s son Gilbert; however, no definitive source exists to verify this claim. Nevertheless, the poem’s significance lies in its incorporation of both internal and external spaces. In the first two stanzas, she outlines the conditions around the young man and the physical environment in which he resides. She, thus, provides a comprehensive portrayal of his existence and the social realm he inhabits. She labels the internal space as the “civil space” because she links it to spaces, actions, and times that occur primarily within the home. Within these spaces, the young man practices with a mentality connected to the clarity of mind and the enjoyment of calm, serenity, and complete reassurance. She attempts to establish a connection between well-being and happiness, specifically in relation to the atmosphere of a physical environment and the emotions of safety, serenity, and affection experienced inside an individual’s personal space. In the present context, the term “internal space” pertains to the psychological condition of the young man, as shown by the poet’s metaphorical description of it as “That cosy nest, luxuriously sprung,/ Was like a cloud ‘twixt earth and heaven hung,” (Pope, lines 6-7). This psychological space serves to convey the young man’s inner emotions and experiences. The poet characterizes the young man’s spirit and physical being, which stimulate feelings of comfort, warmth, and intimacy. These emotions is supported by Bachelard’s assertion that “the home” serves as a separate entity for examining the intimate qualities of internal space, when he defines the house as, “[...], quite obviously, is a

privileged entity for a phenomenological study of the intimate values of inside space,” (3).The internal description of space and its connection to warmth and safety that she envisioned works to give an integrated picture of emotional feelings that elevate the aesthetics of the space described. So, it reveals the strength of the bonds of familiarity between the young man and the warm place he inhabits. This relationship revealed its importance when compared to external space in the subsequent stanzas of the poem, with the painful feeling of place and the transformation from it on one hand. On the other hand, the description of the internal space and the descriptive dialogue work to interrogate the young man’s self with his various senses. Thus, she creates a kind of external dialogue to be linked semantically with his internal discourse in performing the poetic meaning. Thus, she conveys it to the reader with extreme accuracy and precise construction. This indicates the extent of the emotional connection between the young man and the space he inhabits, psychologically and physically at the same time.

In contrast, Pope employs external spaces to establish a comparative framework with preceding internal spaces, as well as to substantiate her ideological, and ethical stance in her advocacy and endorsement of the war and the soldiers. Through this juxtaposition, she endeavors to illustrate the hardships endured by the soldiers and their firm devotion to defending their homeland. She attempts to show how soldiers sacrifice abundant bedding, food, water, and a warm space in order to defend the homeland. Her use of internal space, which she expresses in civilian life, is full of warmth and safety. In return, the external space, which she expresses in the space of battle fronts, is full of cold and hunger. Due to the difference in the geography of space, its conditions differed and changed from a safe space to a dangerous one and from a warm space to a cold one. This is explained by raising the

value of soldiers on the one hand and hinting at her political stance to the war on the other.

Hence, the use of both spaces by Pope aligns with Bakhtin's assertion, as he states:

Therefore, the important thing here is not only, and not so much, their internal chronotope (that is, the time-space of their represented life) as it is rather, and preeminently, that external real-life chronotope in which the representation of one's own or someone else's life is realized either as verbal praise of a civic-political act or as an account of the self. It is precisely under the conditions of this real-life chronotope, in which one's own or another's life is laid bare (that is, made public), that the limits of a human image and the life it leads are illuminated in all their specificity. (131)

Thus, the internal and external space and its functions can convey the ideology and existence of the poet and the characters alike.

In addition, in her transition from the "cosy nest" to the "Inky tent," she employs a spatial progression that encompasses both intimate realms of comfort and safety that is the internal space and compares it to external space and danger. She utilizes comprehensive descriptions to vividly portray the movement between the two spaces, ranging from "The eiderdown and blankets, soft and warm," (Pope, line 8) to "In inky tent he thrusts and coils each limb." (Pope, line 12). This juxtaposition serves as a distinct manifestation of the ideological orientations and perspectives on the conflict of the poet. Likewise, she highlights the significance attributed to internal and external spaces and the mutual relationship between the two. Accordingly, in the poem, the speaker asserts that young men ought to exhibit strength and patience in order to safeguard both physical territories subsequent to attaining triumph. Consequently, the soldiers would derive a sense of satisfaction from their accomplishments, sacrifices, and hardships endured in the perilous external realm, thereby

transitioning into the comforting and secure internal sphere. This makes the contrast a clear expression of her ideological orientations on the one hand and her view of war on the other hand, as well as the importance of internal space compared to external space and vice versa. Therefore, as she says, everyone must endure and be patient to preserve both spaces after achieving victory. Therefore, the soldier would be proud of what he has done, sacrificed, and endured in the external space which is cold and dangerous, giving way to the internal space which is warmth and safety.

Similarly, from a Bachelardian point of view, Pope's choice of the phrase "cosy nest" is, in this sense, in its inherent simplicity, a significant place of refuge as Bachelard explains, "[...], in the house itself, in the family sitting room, a dreamer of refuges dreams of a hut, of a nest, or of nooks and corners in which he would like to hide away, like an animal in its hole." (30). The nest in the poem is used metaphorically by Pope as a warm house, and it is that way according to what the birds see, otherwise they would not have laid their eggs and chicks in it later. To this notion, Bachelard explains, "intimacy needs the heart of a nest" (65), he also adds "for a bird, a nest is no doubt a good warm home, it is even a life-giving home, since it continues to shelter the bird that has come out of the egg." (93). It is also that way, according to Bachelard, despite its simplicity and its location between tree branches in external space, it is considered a safe internal space. That is why, using the nest as a safe and warm space is consistent with Bachelard's proposition. It corresponds with the nest representing the house as being the internal safe space. It also aligns with the birds' trust, as being the soldiers, in both the nest's location on the tops of trees, buildings, or tall mountains, away from the eyes of others, is like a feeling of a dream of a private, intimate internal space. The compatibility between Pope and Bachelard is the same as the compatibility between the nest and the house, the birds and the soldiers. As Bachelard explains: "the nest, quite as much

as the oneiric house, and the oneiric house, quite as much as the nest.”(103). Thus, despite its fragility for humans, it is a dream home for birds. At the same time, she uses it to express it as a warm and safe space, not only metaphorically, but based on the birds’ trust in it.

Further, Pope gained recognition for her collection of patriotic and inspiring poetry that was released throughout the course of World War I. This behaviour is characteristic of her methodology, as she used rhetorical questioning to employ pressure on young men, encouraging them to join. “The Call” is a prominent illustration of her jingoistic war poems, inspiring young men to serve and defend England, while simultaneously defaming any who refrain from doing so as being cowardly. She employs the use of rhetorical questions on many occasions throughout the poem. She intends to conjure a sense of guilt and exert pressure on those who have not yet enlisted in the war effort. The young men’s usual optimistic behaviour is accompanied by her solid belief in Britain’s eventual triumph in the war. It seems that she has a strong willingness to sacrifice her youthful existence in pursuit of triumph. Despite the fact that her poem “The Call” seems to encourage young men to engage in warfare, so creates an impression of her lacking compassion. The composition of this poem occurred in 1915, a period characterized by a prevailing sense of optimism over the war’s progress on the domestic front. Nonetheless, she was also aware of the potential for prolonged conflict. In the same way, David Beer states that her poem, “The Call”, conveys similar emotions utilizing the same tactics while unconsciously waving a white feather in front of young men who need to be pressured to join up. She was inspired by the idea that young men needed to be encouraged to enlist in the military. Yet again, the tone is conversational, as seen by the use of dialect and the recurrent use of the term “laddie” to bring the message closer to the reader and make it more intimate. So, it is typical to make a great impact on young men, the first stanzas of the poem are representative of its style:

Who's for the trench -

Are you, my laddie?

Who'll follow French -

Will you, my laddie?

Who's fretting to begin,

Who's going out to win?

And who wants to save his skin -

Do you, my laddie? (Pope, lines 1-8)

At a time when British citizens remained, during the beginning of the war, in a state of confusion, bewilderment, and instability in the face of the horrors of the major transformations that struck the constants of a society whose traditions had remained firmly established for decades. This led to the establishment of a conviction through which society follows different types of spaces that attempt to protect it from the dangerous consequences of threshold chronotopes in order to enter into secure stability. During this period, she had no other choice except to take the path of encouragement. She resorted to change the atmosphere of hostile and dangerous spaces into friendly and peaceful ones. She has successfully converted an area formerly characterized by the presence of gunshots into a designated location for hunting activities. Additionally, she has transformed the space in which soldiers practice jogging for purposes related to war into spaces in which young people exercise. Furthermore, she has effectively converted areas categorised by feelings of apprehension and distress into spaces conducive to activities such as walking, running, celebrating, and persisting in order to achieve victory:

Who's for the khaki suit—

Are you, my laddie?

Who longs to charge and shoot—  
Do you, my laddie?  
Who's keen on getting fit,  
Who means to show his grit,  
And who'd rather wait a bit—  
Would you, my laddie? (Pope, lines 9-16)

This usage of war spaces is distinct from what was previously described as areas on the brink of panic, fear, and death as external spaces. The examples of these forms of spaces include the “trench” and other hostile spaces. As a result, she tends to invert the image of these spaces in order to urge young people to join the battles. She also resorts to reverse spaces that are associated with dread, upheaval, anxiety, and moments of crisis and horror into spaces that are welcoming. She makes an effort to minimize the risk of battlefield spaces to places that are either less hazardous or not dangerous at all. She, then, compares it to doing nothing more than going for a run. In the poem, the speaker poses inquiries that are meant to be rhetorical since they add to the process of moderating the situation. Consequently, the repetition of war spaces and their portrayal as friendly and peaceful spaces has become a recognizable concept among the younger generation, particularly when accompanied by uplifting imagery that emphasizes the act of safeguarding one's country. To the point, this phenomenon may be attributed to the fact that young men, in their youth, throughout the transitional period, tend to be more adaptable to alterations, particularly in relation to the ever-evolving invasion of visual stimuli and experiences. Hence, the landscape becomes familiar, and the threshold chronotope is transformed accordingly from a hostile and dangerous space to a space of residence, stability and perseverance.

## 2.4 Depictions of Abstract Space

In her poem “Lights Out”, Pope portrays London as a fundamental space that symbolizes the essence of England. She emphasizes the need for it to remain awake and illuminated and must not sleep or become dark because of the war. The merging of London as space and time in the evening and the association of darkness with time (night) and space (London) have connotations of abstract space. It provides a clear picture of the clear relationship between night as time and darkness as abstract space that looms as soon as the lights go out. This is because abstract space is shaped and formed by the interaction of time and other space. Besides, it is an instantaneous space that ends with the passage of time and the change in the space it occupies. The spatial representation depicted by Pope in this poem is not a fully realized entity, but rather a space that she desires to scatter and diminish, giving way to a stable and secure space. This desired space is characterized by the lively and brightened atmosphere of an awakened London, signifying the eventual eradication of the darkened space. In this context, she gives the meaning of the abstract space of “darkness,” which she does not want to become a fixed space if the many enemies defeat London. Rather, she wishes it to be a space that disappears as soon as London awakens with its men. Thus, in this regard, she attempts to break and reject this abstract space with the presence of bright lights “Only a lamp here and there,” (Pope, line 2). She, then, directs other spaces that can attempt to end the space of “darkness” with a space of “light”. Hence, she leads it to a space of care, caution, and preparedness for the stability, steadfastness, and defence of London, the original space. It is the space that can be with no doubt as she states and expresses with the present adverb of the current continuous moment “Turn the lights out. Now, without doubt, / London’s awake!” (Pope, lines 23-24).

In the poem “The Silent Camp”, Pope combines many spatial configurations. One of the most notable aspects is abstract space. The poem commences with the term “heaven,” and “star” exemplified in the line “In heaven, a pale uncertain star” (Pope, line 1). Subsequently, the poet employs other abstract spatial references, such as “night” as indicated by “The heavy-hearted pall of night” (Pope, line 6), “pregnant dawn” as denoted by “The pregnant dawn is drawing nigh” (Pope, line 16), and “mournful sky” as expressed in “But now, beneath the mournful sky” (Pope, line 18). According to Pope, there is a shift in the current state of affairs as she describes the sombre sky that now hangs above. This change is further emphasized in line (18) of Pope’s poem. Thus, as usual, she tries to describe these spaces - despite their reputation for beauty and comfort - as miserable and inadequate spaces. It is dark and miserable, and the calm and silence of the camp is much better than those spaces. Within this particular framework, she introduces alternative abstract spaces. It is important to note that these established abstract spaces have not undergone any alterations in their inherent qualities. Rather, her intention is to highlight the distinctive attributes of other spaces that are interconnected with the locations where soldiers are stationed, even in the face of their fatigue and insistent engagement in combat throughout the day and night. She aims to heighten the portrayal of events and spaces, ultimately expressing a perspective that aligns and concords with the prevailing viewpoint. Eventually, it goes in accordance with the cultural and intellectual climate, thus she writes:

The pregnant dawn is drawing nigh,  
The dawn of power or pain;  
But now, beneath the mournful sky,  
In sleep’s maternal arms they lie  
Like children once again. (Pope, lines 16-20)

Through this endeavour, she attempts to transform the perception of war spaces and camps into tranquil, serene, and secure spaces that possess a greater aesthetic appeal and radiance than abstract entities, such as the sky, stars, or daybreak. The approach of characterizing abstract spaces and juxtaposing them with other spaces aligns with Bachelard's conception of space as a container in which a collection of disparate entities congregate, or as a process of recollection that gives rise to a new space, thus establishing the foundation for subsequent events. This chain of spatial and eventful progression extends indefinitely into an infinity of spaces and events.

Likewise, the concept of homeland transcends its mere physical or chronological significance. It delves into the profound depths of the human experience. The concept of the country as a homeland in Pope's poem "Bobs", is adeptly explored by all its many dimensions to the fullest extent. The incorporation of the physical and spiritual spaces of the motherland and the soldiers is a fundamental component of her war poems. She illustrates the state of a particular soldier as a representative instance of all soldiers engaged in the war. Thus, they sacrifice their lives for their native nation. This portrayal highlights the profound need for identity, survival, and affiliation that extends to the farthest limits. Similarly, while clarifying its sources, it surpasses mere spatial dimensions or the classification of entities in their spatial associations, instead delving considerably deeper. She also discusses the concept of homeland as a multifaceted value including many aspects of civilization, spirituality, culture, and religion, that of tangible and intangible senses. Consequently, the focus of her poem does not revolve around actual geography but rather centres on struggle beliefs which are linked to ethical values. As a result, it affects all the standards by which the soldiers and their human behaviour are measured during the stage of their struggle. Perhaps the most important of these values that can be shared and agreed upon by all honourable fighters,

wherever they are, is mental, psychological, heart, professional, and spiritual honesty. Hence, they associate with the honesty of work and loyalty to the homeland. In this poem, she also uses the evening-night time period and describes it as stormy, “the stormy night” (1), because it is linked to the call for war. She connects it to a strange space under the sky “a stranger’s sky” (2). Through this descriptive temporal and spatial introduction, she attempts to connect the experience of the home’s space to the experience of the homeland’s space. Thus, it is, in addition to being a private space, still reflects the public on more than one level. In her description of the sky as a “stranger sky” (2), it is considered as an external and hostile space at the same time; therefore, it is far from the intimate space of the home. This is consistent with what Bachelard refers to about the concept of home by saying “The house, quite obviously, is a privileged entity for a phenomenological study of the intimate values of inside space” (3). As a result, the soldier lives under an ominous and dangerous sky, and according to Pope, he is placing his life in risk for the sake of his nation:

The call came in the stormy night,  
Beneath a stranger’s sky.  
The soldier of a life-long fight,  
Still fighting, went to die. (Pope, lines 1- 4)

Pope’s reference in this context to the sky as being a stranger is a metaphor for the soldier’s absence from home ‘intimate house’ and presence in the battle space, also known as ‘hostile space’ and ‘external space’. In addition, despite the hazard of the space, the soldier nevertheless answers the summons to defend the country. According to Bachelard, this explains the continuous quest for belonging to the land and the nation through the language of the place, which conjures everything that exemplifies this relationship, from the very small to the very large. This makes the image of the space a representation of all the details that

contribute to the location's dimensions. As a result, she concentrates in the poem on image of sky as transformations that embody the outside world and depict the reality of the homeland. That is why, across the many parts of the poem, she records all of those allusions that the imagination recovers in order to rearrange the location in a manner that reveals the actuality and truth of the portrayed space, even if it is hostile.

Additionally, despite her distance from the battlefields and her lack of direct participation in battles, her journalistic profession, patriotic spirit, and love for her homeland enable her to convey the feelings and hopes of the soldiers concerning the space of the home as a home and as a homeland. This explains the fact that she announces to everyone, through her poems, her experience of the new reality related to war as a space that must be confronted. She, thus, explains the relationship between her and them, that it is a relationship of belonging, unity, and permanent nostalgia. Therefore, she describes the soldiers' relationship with a 'strange space' when she describes the sky in the first stanza. However, she quickly justifies their presence in a strange space and conveys the image of death and sacrifice for the sake of the homeland, where she says:

His country's honour was his goal;  
Patient, unswerving, brave,  
His mind, his heart, his work, his soul—  
His very all, he gave. (Pope, lines 5-8)

The possession and belonging to the home image in the preceding stanza serve as a crucial foundation for soldiers to achieve the psychological integration that is compromised when they relocate to another one. To this point, she elucidates an innovative concept of spatial inversion, namely 'the soldier space'. In this context, the soldier metaphorically embodies the spatial devotion which he represents by sacrificing the space for the homeland. This is

seen in the soldier's complete devotion to the country, as expressed by Pope via the phrases "His mind, his heart, his work,/ his soul— His very all" (Pope, lines 7-8). Thus, the soldier becomes the space and the homeland is the entity which occupies the soldier to the very all. Hence, the relationship between them represents the abstract space. Therefore, the poem displays a complex interplay between the notions of home and homeland as intertwined spaces, as shown by the allusions to the geographical territory linked with the soldier's native country. These allusions not only emphasize the significance of this shared place as both a private residence and a symbol of the community. Nevertheless, they also use a variety of terms to emphasize its uniqueness. Furthermore, they are associated with the idealized concept of homeland, particularly in relation to the motifs of soldiers reuniting with their families after the end of hostilities. Consequently, this form of space signifies a sense of belonging that can only be represented through abstract space. Thus, the geographical domain of the earth as a space of belonging, i.e. an abstract space, can be viewed as a subdivision of the larger spatial domain of the larger space of the home as a nation.

## CHAPTER III

### SPACE AS A METAPHOR OF MOTHERS AND RELIGION IN KATHARINE

#### TYNAN'S *FLOWER OF YOUTH: POEMS IN WAR TIME*

This chapter aims to examine the representation of space in Katharine Tynan's collection *Flower of Youth: Poems in War Time*. Yet, in order to do this, it is essential first to develop a basic understanding of Tynan's life, profession, responses, and perspective on war because it seems to have had a great impact on her depiction of specific forms of space. This will be clarified in the course of examining and analyzing the representations of space in her war poems. It seems that this information may play a part in the process of exploring and analyzing the way in which space is depicted in her collection of war poetry. Katharine Tynan (1859 -1931) was born in Dublin and was the daughter of a farmer. This is the reason why her war poetry include a great deal of repetition of allusions to nature and the countryside. Additionally, she was a conscientious youngster who suffered from weak vision as a result of measles. As a result, her studies at the convent school in Drogheda were truncated. As a poet and writer, she was primarily influenced by Catholicism and Irish patriotism in her writing (Stewart 183). She was chosen for the analysis in this dissertation because she was Irish; she grew up in rural Ireland and attended St. Catherine's Catholic School in Drogheda to receive her education. In addition, the fact that she is a mother of two boys who are serving in the military provides her with the emotional support and inspiration she needs to compose deep poetry about the war. In order to represent her intellectual, social, cultural, and religious experiences, Tynan utilizes different forms of space in her war poems to convey her thoughts, feelings, responses, and opinions about the war as a woman poet and mother. Tynan's war poems might clarify and reflect her social and religious background. Through the use of religion and motherhood, Tynan transforms her war poems from pure war

poetry into a genre that creates themes of comfort and consolation during times of conflict. In essence, an analysis of her war poems reveals that they serve as a reflection of her religious devotion and apprehensions regarding motherhood. Therefore, she adapts her work to accommodate the preferences of her audience, which consists of mothers and young soldiers. In light of this, it is for this reason that this chapter seeks to show how her deep religious dedication and her role as a mother of two sons involved in the fight influence her perception of the representations of space in her war poems.

It is noteworthy to acknowledge that Tynan was a well-known prolific Irish poet and writer who was also actively engaged in the revolutionary movement known as the Irish Revival. Her collection, *Flower of Youth: Poems in War Time* is a collection of poems that explores the themes of World War I. The poems, which were published in 1917, are examples of great lyrics that convey the general feeling of dread and despair that was common across Europe. According to Khan, Tynan's poetry is characterized by its traditional and emotional nature. In addition to her normal production of short stories, novels, and plays during the war years, it is striking that she was able to advocate for the philosophy of honour and glory even in the final years of the war. Her poetry is beautiful and emotional and fulfils the needs of the period since they are primarily consoling (10). During the war, she produced a significant amount of poetry; she penned sympathy poems for friends who had lost a loved one, and she personalised these poems by including information about the lives of their deceased sons. The core of her poetry is rooted in the conviction of the sacredness of combat, where warriors are seen as modern-day Crusaders. Since her sons had served with the Royal Irish Regiment in Gallipoli and France (both of them survived), she could relate to the worries and suffering that mothers would experience (Newman). In spite of the fact that her poetry has gone out of favour, it was able to strike a chord with the general public and get a

significant amount of critical praise for a significant portion of the conflict. Katharine Tynan is widely regarded as a Celtic Revival fin-de-siecle poet. In a 1915 review of *Poems in War Time* published in the *Times Literary Supplement*, Tynan is noted as being particularly noteworthy for her “simplicity and poignancy, pity and tenderness [...] a woman’s tender, all-hospitable heart.” The critic presents a traditional image of Tynan’s feminine qualities as a poetess but contrasts her with a variety of male poets who sacrifice poetry to public discourse, speaking intelligently and knowingly about her reworking of ballads and carols (Sherry 89). In relation to Tynan’s war poetry, she uses space to depict the troops’ conditions under various military scenarios in an artistic, symbolic, graphic, and imaginative manner. In her war poems, she focuses on abstract space and threshold chronotope such as heaven, sky, stars, camps, death, graves, moon, and sun. As a result, it appears that she utilizes a various number of spatial forms and chronotopes, some of which are explicitly displayed and others that are concealed in accordance with the specific purpose of each poem. This chapter will examine and analyze the portrayals of these forms, focusing on certain features that are associated with the rationale for each depiction.

### **3.1 Chronotope of Threshold**

In the middle of the First World War, Katharine Tynan released her poem “Joining the Colours” which describes the experiences of Irish men who enlisted in the British military to fight for their country. Newman states that Tynan was there at the withdrawal of the West Kent Regiment from Dublin in August. In this poem, she describes the enthusiastic public atmosphere that prevailed when the soldiers began their journey to the Western Front, leaving the safety of their home shores behind. The poem portrays soldiers wandering the city streets, participating in a march. The speaker, who is not a part of the group, presents a description of the men’s appearance by using metaphors and similes. Their inexperience is juxtaposed

with the dread they are on the threshold of confronting. The conclusion of the poem gives the impression that the soldiers will not return. In Tynan's poem "Joining the Colours", the protagonists are mothers who are forced to undergo pain since their beloved sons are going to be serving in the trenches in France. She portrays young men who engage in warfare with flawless skin and blond hair, who have a special place in their mothers' hearts. The boys are pure, lighthearted, and eager to enlist in the military. They seem to be like lambs that are doomed to be slaughtered, and their mothers are unable to protect them (Klepuszewski 58). The poem also focuses on girls as lovers who leave their loved ones and bid them farewell with a kiss of farewell, not a kiss of hope for a meeting. The protagonists of the poem are, thus, women who experience profound grief as mothers who have lost their sons and women as sad lover girls and wives who grieve the loss of their loved ones. These women believe that they are unable to adequately fulfill their roles as caring and protective mothers during times of conflict, making motherhood and war incompatible. Tynan explains that the Irish soldiers are just numbers and targets for weapons of war, and in doing so, she shows their human value before national value. The role of mothers and their love for their children is based on the intimate relationship between the son and his mother and his relationship with the wife and lover (Cuijpers 90-95).

In her poem "Joining the Colours", Tynan employs the separation between the first two stanzas and the last two stanzas to represent the threshold chronotope in which the soldiers are between two fires: two difficult choices between the choice of defending the homeland and the choice of leaving wives and mothers. More importantly, they do not know whether they will return alive or whether they will never return home. This is the essence of the threshold chronotope, meaning their fate is unknown. Tynan also presents a dramatic image in the third and fourth stanzas. In the third stanza, she presents an image of a space

that combines the space of triumph, victory, and glory, and the space of sadness, grief, and death. Thus, she combines abstract space with threshold chronotope to depict the state of the threshold between glory and the grave saying, “They pipe the way to glory and the grave;” (Tynan, line 10). She believes that the option of glory does not come in isolation from death. She, then, confirms that the boundary between the two is a moment of crisis that is not only challenging for the young soldiers themselves but also for women, notably mothers, wives, and lovers. However, she utilizes abstract space to emphasize that young soldiers’ lives remain abstract as long as they go to battle and therefore she combines glory and grave as descriptive symbolic spaces. Therefore, the presence of soldiers on the threshold of being between the choices of defending the homeland and leaving their families is consistent with what Bakhtin defined. As he conceptualizes threshold chronotope as a time of crisis, the crisis of waiting, and indecisiveness in decisions and positions, and makes the threshold appear in all the spaces between, such as the border and stations of life. For that reason, in the poem, the speaker’s vision and description of the soldiers while they are at the border of a decisive moment of their life is the distinction between going to the battlefields and their time spent with their families and communities, as well as the accompanying anguish of waiting for their fate.

The shifts in the mother’s emotions throughout the poem, from the initial sense of excitement and admiration for the young soldiers in the first stanza, as “so gay” and “smooth-cheeked”, to the fourth and the final stanzas’ depiction of their tragic and sorrowful fate, “into the dark”, “the grave”, and “They shall kiss no more”, all represent the threshold chronotope of the feelings in the mother’s life. At this point, the mother finds herself at a crucial turning point, fragmented between feeling a sense of pride for her son’s physical attractiveness, tenderness, youthful enthusiasm, and power, and the possibility of

permanently losing him forever. Thus, in her poem, Tynan's use of juxtaposition as "Smooth-cheeked and golden" opposite to "food for shells and guns", and "glory" opposite to "the grave", all provide a suitable ground for metaphorical and symbolic images of the threshold chronotope that Bakhtin pertains as being always metaphorical and symbolic (248). Furthermore, it can be argued that this represents a threshold phenomenon, as defined by Bakhtin, "where authorial and character intentions are combined in a single intentional hybrid" (433), which entails an absolute correspondence between the intentions of the author and those of the characters. That is to say, it is evident that Tynan's intentions as a mother coincide with the intentions of the mother character in her poem.

Additionally, Tynan redirects focus from mothers to wives in her poem "The Lowlands of Flanders". The speaker, a soldier, engages in a discourse with the captain over his obligation to join the battle and safeguard the motherland. Additionally, the soldier's relationship with his wife involves continual discussions about his commitment to the war. The chronotope of the threshold is evident in her poem "The Lowlands of Flanders" through the soldier's deliberate decision to depart during the nighttime, which coincides with his wedding night and marks a crucial moment in his life. The poem also highlights the inevitability of his journey and the subsequent separation from his wife, as he joins the battle in another place at the same time. The decision is to act in accordance with the leader's commands and depart from the wife and the comfortable, abundant bed, "decisions that determine the whole life of a man." (Bakhtin 248). The act of selecting between two distinct spaces simultaneously represents the defining chronotope of the intermediate area between these two spaces. It means that the threshold chronotope appears clearly in her poem "The Lowlands of Flanders", in terms of the soldier's choice in a specific time which is "night" on his wedding night, and in a particular space which is his home, is a decisive moment on the

soldier's life. Moreover, the inevitability of his travel and leaving his wife on the same night, at the same time, but in a different space, which is joining the battle. Time, at this point, corresponds with Bakhtin's words "time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history" (84). This clarifies the intertwined connection between time and space. So, Tynan, in this regard, summarizes the threshold of this threshold dialogue in the first stanza and says:

THE night that I was married

Our Captain came to me:

Rise up, rise up, new-married man

And come at once with me. (Tynan, lines 1- 4)

In the second and third stanzas, the soldier is confronted with a challenging decision between his homeland and his wife; he has no time to reflect before reaching a conclusion. It is a move between two separate places at the same time to give the leader priority to the homeland choice. This is a move that strikes the homeland's strings and defends the homeland and its land. The leader did not give the soldier a chance to choose between his wife and defending the homeland, and she writes:

For the Lowlands of Flanders,

It's there that we must fight;

So look your last and buss your last,

For we shall sail to-night. (Tynan, lines 5- 8)

This is also the case with the subsequent stanzas. It is noted that the soldier is unstable, as well as the indecisiveness of the issue of choice until he makes the decision in the last stanza. She states it explicitly as "Betwixt my love and me" (Tynan, line 32) which also shows his

being in between. The moments of hesitation are evident in the courses of the stanzas “But I must say Good-bye, my dear”, “For now I must go sailing”, and “No longer I might stay” (Tynan, lines 19-21-28). They confirm the presence of threshold chronotope and accompanies the moments of farewell between the soldier and his wife. Similarly, the threshold chronotope stations that Tynan states in the sixth Stanza “Upon the stormy main;” (Tynan, line 22) are a station that shows the continuity of bloodshed flow on the battle fronts. Thus, she reminds the soldier of the difficult times and the violent storm that awaits him. In addition to the eighth stanza, “And I must sail the sea” (Tynan, line 32), his sailing in a stormy sea to a more dangerous space is an adventure time in the life of the hero that Bakhtin refers to. Accordingly, they both determine the fate of the soldier in the moments of separation from his lover and wife, joining the horrors of battle, and facing the fate of death. Then, the time of crisis that the hero faces in the poem makes him live on the threshold of transition between the crisis of waiting between two critical stages in the life of the soldier-husband and the woman-wife. In addition to the crisis of indecisiveness in the decisions and positions that the soldier-husband must take. Moreover, the threshold chronotope is evident in all the in-between spaces where the soldier-husband lives in times of war, as Bakhtin asserts “the chronotope of crisis and *break* in a life.” (248). Thus, his life is merely a station on the threshold of other spaces of waiting crisis for him and this is exactly what Bakhtin emphasizes in his definition of the threshold chronotope.

In her poem “The Golden Boy”, Tynan compares two different times, spaces, and events of a young man’s life before and during wartime. The first three stanzas depict the life of a young man with a clean, bright face in the morning as he wanders through the streets of the well-known city, free of mud and free of everything that disturbs his mood. The second part of the poem begins from the fourth to the last stanza of the life of the young soldier as

he joins the battlefields and lives in the most difficult and harsh conditions as he faces all forms and types of death.

The use of two different times for two different events and spaces clearly establishes the threshold chronotope. It also paves the way for an unstable transitional phase in the young man's life, turning the course of his life into permanent turmoil and perhaps the tragic end, which is death. As World War I continued, women poets were forced to draw images of comparison between the threshold of time and space of the past and the threshold of time and space of the present. In addition to the threshold of the conditions before and after the war, breaking the attitude of joy in the ordinary life of the citizen, and replacing it with the spaces of the threshold, of military camps oppressed by cold, mud and blood. Furthermore, the act of revealing the names of the streets and towns as threshold chronotopes such as, "He walked Pall Mall, a goodly sight," "Or through Bond Street and Piccadilly," "Would break the heart of Savile Row," "Gay as at Eton or at Harrow," "And now, knee-deep in muddy water," (Tynan, lines 4, 5, 16, 29). They indicate a shift in the threshold of time and memories of the past for the characters and their relationship to these streets. They correspond with Bakhtin's view that "the threshold and related chronotopes—those of the staircase, [...] as well as the chronotopes of the street and square that extend those spaces into the open air" (248).

Tynan intertwines elements of nature, religion, and the military in her poem "The Watchers". She invokes natural environments and connects them with religion to create a metaphor for intangible regions associated with nature and its connection to warfare. Additionally, she draws a parallel between the duty of saints and warriors, asserting that both play a crucial role in warfare and safeguarding the motherland. In the poem, Tynan, according to Kieron Winterson, extends the definition of war participation to include saints such as Patrick, Brigid, Brendan, Kevin, and Colum, in addition to male soldiers. She acknowledges

and affirms their involvement, with the soldiers, in safeguarding Ireland and protecting it from the evil monster that seeks to threaten it (164). Thus, she emphasizes, that man, no matter how powerful he is, depends on several thresholds to face any crisis by combining the three thresholds of nature, religion, and military with time. Tynan employs the juxtaposition of these thresholds with the temporal transitions during periods of war crisis. This is because, according to Bakhtin, the time that occurs at the threshold represents a time of crisis, characterized by heightened tension, anxiety, and confusion, as well as the presentation of crucial circumstances, decisions, beliefs, and justifications. This space is established by starting the poems from a period of crisis and incorporating the unique characteristics of Ireland. The majority of places are interconnected with streets, houses, battles, soldiers, and other war-related activities. Consequently, they move through thresholds to access different places, circumstances, decisions, and descriptions that depict the actuality of crises, which have arisen as a result of one crisis succeeding another. Hence, Tynan's poem has a threshold chronotope that is interconnected by different voices, existing inside its various spaces. These spaces symbolize significant turning points in the historical development of Ireland as a nation and its people.

In this poem, Tynan combines temporal and spatial elements, blending abstract and natural spaces to create boundary-crossing chronotopes that align with the poem's spiritual atmosphere, the horror of war and the harrowing nature of the battles. She employs the concept of sleep five times throughout the poem, namely in the first, second, third, fourth, and final stanzas:

The cottages all lie asleep;  
[...]  
Sleep until cockcrow shall awake  
[...]

Sleep on nor fear the kindly night,

[...]

The river sings its sleepy song,

[...]

And are the Belgian saints asleep,” (Tynan, lines 1, 6, 11, 13 and 30).

All of these serve to illustrate the significance of abstract spaces during times of crisis. She unites them inside the confines of the threshold. Simultaneously, it associates sleep time with a desire for tranquility, relaxation, and calmness, and connecting it to abstract spaces that draw inspiration from nature. The spaces associated with sleep and wakefulness have their religious and spiritual sanctity, which confirms that people resort to them in times of crisis. So, it is to say that it affirms that individuals seek solace inside them during moments of turmoil. To them, it is a threshold that differentiates between contrasts such as the tangible and the abstract, exhaustion and rest, sleep and alertness, melancholy and happiness, and the inside and the outside of the body. Additionally, she captures the condition of upheaval, tension, and instability via the use of juxtapositions, “The watching mountains set between”. (Tynan, line 12). This is because the place in question is a space of shocks, crises, and structural and psychological issues. This means that the places in which the characters live or through which they move are desolate and hostile places, provoking anxiety, nausea, and death. Therefore, it is possible to move from the threshold chronotope to the abstract space in order to get out, get rid of the crisis, and try to solve it. In addition, it is a kind of resorting to lying down or sleeping which means that people escape into spaces that make them forget the crisis. It also leaves them aimless and without stability, which is one of the most important characteristics of the threshold chronotope.

It is also to be noted that Tynan directs her focus from the threshold chronotope to the characteristics of Belgium as an external environment that plays a role in establishing the

necessary elements for this particular form of chronotope. She intends to include it in her poem as places associated with saints and nature, depicting both people and places as main sources connected to the threshold chronotope. Due to the fact that the majority of nations have taken part in the conflict, the most common question that is asked is about the circumstances of their nation and the people that live there:

What news of Belgian folk to-day?

How fare the village and the town?

O Belgium's all on fire they say,

And all her towers are toppling down. (Tynan, lines 25-28)

The contrast that Tynan makes between the village and the city highlights the shifts that occur in the destiny and conditions of both places, as well as the distinction that exists between the threshold of the city and the threshold of the village. Yet, she instantly conveys the conditions and events of Belgium:

What are her angels doing then,

And are the Belgian saints asleep,

That in this night of dule and pain

The Belgians mourn, the Belgians weep? (Tynan, lines 29-32)

In this final stanza, they are all unstable and collapsing which is regarded to be a unique characteristic of the threshold chronotope that Bakhtin refers to. She affirms that the night in question is a threshold one, filled with anguish, anxiety, instability, lamentation, and weeping. In her poem, these threshold chronotopes combine, integrate, and coexist in a variety of manners, to represent the multiplicity of the crisis and, therefore, the diversity of the threshold chronotope. Thus, Tynan links these spaces with suffocating crises that negatively affect the lives of the characters. Hence, the only means of their salvation is to

resort to the abstract, spiritual space. In this context, the characters in the threshold chronotope are considered unachieved. That is to say that they feel oppressed, experience suffering, face complex life, suffer internally, and live in the threshold chronotope, or the space of crises, situations, and ideas, therefore they are unstable in their lives. Accordingly, this is what prompted Tynan to defend them (the Saints) and their role in defending Ireland because they have been accused of being ineffective.

In her poem “The Call”, Tynan once again combines the chronotope of the threshold with the abstract space, resulting in creating a place that aligns with the poem’s topic. Because the poem tells the story of men arriving from all over the world and obeying the call to protect their homelands, therefore, all of the characters in the poem are males. To this point, Khan explains, “Tynan’s “The Call” depicts men from all over the Empire, filled with love for their mother, hastening to be by her side.” (15). Tynan further within provides a comprehensive account of the men who arose in response to the call to war. They come from diverse places such as urban, rural, agricultural, commercial, and labour regions with varying ethnic backgrounds and political allegiances. Since the poem centers on the contribution of men from all over the world in millions, Tynan uses the threshold chronotope to describe the state of gathering and separation at the same time. The fact that they come from “Millions of men coming up from the edge of the world,” (Tynan, line 1), indicates that they are separated from their families and that they are isolated from their relatives. Additionally, “the edge of the world” denotes a separating space for the world’s threshold and a moment of crisis—the crisis of war—that exists at this threshold. As a result of the fact that it is a global conflict, the entire world is experiencing a period of time that is filled with tension, anxiety, turmoil and chaos. From this standpoint, Tynan’s description of the spaces from which men have come and places them face-to-face with a threshold chronotope that transports them from

their calm, peaceful, and stable social space to a turbulent space. Thus, they themselves transform into characters from the war story, and they also become a basic foundation from which to start as a terrifying and disturbing threshold chronotope. In addition, Tynan uses all directions, “Steady, implacable, out of the North and the South, Out of the East and the West, they answer the call” (Tynan, lines 4-5), to express the state of scattering. Thus, it has become a problematic space for the lives of the soldier and a challenging space for their families. It is a space in which the men who come to participate in the war become between being and not being. Therefore, the lack of self-determination and the state of indecisiveness are places of difference, turmoil, and dispersion, despite the amount of optimism that Tynan indicates with the course of the poem.

In spite of the fact that she employs expressions and words that convey the sense of unity among soldiers coming from everywhere over the world, she also makes reference to the instability. Thus, it invokes the sense of urgency that permeate their circumstances, sentiments, and perspectives with regard to the conflict. Because the greatest calamity of the threshold time was that wartime events became increasingly complex, intertwined, and rapid due to the acceleration of the course of events. As a result, “They have but one heart, one desire, they run one way./ Hurrying, hurrying to the shrill trumpet call.” (Tynan, lines 13-14), the soldiers’ physical and psychological instability between the threshold of a normal, tranquil existence and the prospect of mortality in the context of war is reflected in their running pace. Hence, when “They run: they are heroes: the fire fuses them all.” (Tynan, line 17), their unity that Tynan refers to is the threshold of the dividing line between their strength in their lives and their unity, and thus their death with their unity. Because of this, their lives become on the edge of a new stage in their lives that takes them from life to death, “Singing

their battle song in the troubled dawn” (Tynan, line 20) in an unstable time, which is the time of the war crisis.

In addition, the title of the poem, “The Call” is closely linked to its subject, in line with the spaces it depicts, especially the threshold chronotope and the abstract space. Therefore, Tynan uses the title metaphorically, “The Call” as a title that is appropriate to the fact that a person is on the border of distress and anguish and being on the edge of experiencing intense agony and suffering. Hence, with “The Call” they ask for help in times of crisis. She also uses the characteristics of some men who are known regionally by their features:

White men, black men, men of the tawny gold,

Golden-eyed like the lion, sons of the sun,

Men from the snow, their eyes like frost or a sword; (Tynan, lines 10-12)

[...]

Men from the ice-floes, men from the jungles come;

This from the arms of his bride, that from his dead. (Tynan, lines 15-16)

All of which contribute to consolidating the state of the threshold between spaces occupied by men before and after their arrival on the battlefield. Consequently, they are thresholds of departure, presence, and death that men soldiers experience between the three aforementioned thresholds. More importantly, the job titles of the men who come to answer the “call” as spaces express human diversity and space-time diversity “Men from the plough, the mart, the mill and the street” (Tynan, line 17). This means that everyone participates in responding to the call, despite the diversity of the spaces they come from. That is why the form of the threshold they come from does not affect the threshold they come to. Hence, the

threshold of their job spaces is important in knowing their living conditions and the impact of their loss.

In “A Lament”, Tynan begins and ends her poem by using the space of “clouds” to employ a threshold chronotope. Her use of clouds with clouds and rain beneath them indicates the existence of dividing boundaries between the clouds. In this context, she, by the clouds, means the distance from her two sons. She recounts and summarizes the defining moment that took her two sons away from her. Additionally, the threshold represents a temporal state that is characterized by upheaval, anxiety, and the emergence of significant questions. Therefore, Bakhtin employs this term to refer to the conceptual realm of the threshold. Hence, it is, in Tynan’s words, a space of fate, a transformative, tragic space filled with sorrow:

Clouds is under clouds and rain

For there will not come again

Two, the beloved sire and son

Whom all gifts were rained upon. (Tynan, lines 1- 4)

In this regard, and since Bakhtin emphasizes that the threshold chronotope is always in literature in a metaphorical and symbolic form (248), Tynan’s use of clouds metaphorically and symbolically as a space for storms, rain, and lightning strikes. Thus, it means the threshold that separated her from her two sons and that they will never return again. It also represents the turning point in her life and a crisis that indicates turmoil and instability in the course of her life now and in the future. In this context, she illustrates the disillusionment and disappointment of their safe return from the battlefield. She uses the spread of clouds and their appearance one under the other to express fragmentation, distance, and loss on the one hand and to indicate their sacrifice for the homeland on the other.

Moreover, in the last stanza of her poem “A Lament”, she repeats the same idea by expressing that they expect the day of their deaths and that they will not return. Therefore, she alludes to a period characterized by suffering and detachment, which signifies a critical moment of anticipation. She says:

Percy and his father keep  
The old loved companionship,  
And shine downward in one ray  
Where at Clouds they wait for day. (Tynan, lines 1– 4)

This stanza suggests that they are awaiting their ultimate day, namely, the day of their deaths. She emphasizes the fact that they are now experiencing a crisis at a time characterized by anxiety and uncertainty about what lies ahead. This corresponds with Bakhtin’s reading of Dostoevsky’s novels; the chronotope of the threshold reflects the places where crisis events take place—the falls, renewals, resurrections, and choices that influence the whole life of a man. Bakhtin describes these spaces as “the spaces where crisis events occur.”(248).

In her poem “Mid the Piteous Heaps of Dead”, Tynan also conveys a spatial image of a moment of crisis represented by the tragic scene of the death of a soldier among a large group of soldiers’ corpses. She, at this point, attempts to depict a critical moment, a moment of fear, and the moment of one of the soldiers transitioning from life to death. The threshold chronotope appears at the moment when the soldier turns to the threshold of death at the moment of the war crisis, away from his mother. In this context, the scene of heaps of corpses and the image of the dying soldier represent the threshold chronotope because it is not just a space, but it is also connected to the moment of transformation and transition between two times in the life of the soldier on the battlefield, far from his family, home, and mother:

‘Mid the piteous heaps of dead

Goes one weary golden head

Tossing ever to and fro,

Calling loud and calling low. (Tynan, lines 1– 4)

This sad, tragic scene that extends over all the lines of the poem is nothing but a form of conveying the tragedy of war. It reveals its defects and expose its secrets without masks, thus revealing the violence of war. Through her depiction of this scene, the chronotope of the threshold appears with every event and behind every dialogue. The space remains connected to fear, anxiety, volatility, and impermanence because the time of the threshold is a time of tragedy marked by the acceleration of the images of scenes of killing and dying. She says:

Mother, mother, step so light,

Mother, lay your fingers white

On my forehead like a dew!

Mother, mother, where are you? (Tynan, lines 5-8)

This rapid and strange repetition of events and characters becomes familiar to the viewer. It is as if the person at the time of the threshold is accustomed to the changes, especially those constantly changing incoming scenes and images. The scene becomes familiar, according to which the space of the threshold is transformed from a space of crossing into death, turns into a space of residence and stability in the vicinity of Saint Mary and then to heaven.

Tynan's depiction of the scene of the soldier in the moment of his dying crisis as he addresses his mother, calls her to come and approach him, and pats his forehead with her fingers is a dramatic scene that represents the moment of longing to meet after separation and distance for a long period of time. It is a direct representation of the threshold chronotope. This scene shows the soldier's call and question to the mother as if he were a child far from his mother, in a moment of longing after separation. The image of death, the corpses, the plea

for help, and the locating of the dying soldier in the middle of the corpses of soldiers make the threshold chronotope evident in the juxtapositions Tynan uses in ““Mid the piteous heaps of dead” “Tossing ever to and fro,” and “Calling loud and calling low” (Tynan, lines 1, 3, 4). This is because Bakhtin identified the existence of a threshold chronotope in all in-between spaces, such as the borders between countries, cities, and neighbouring areas as well. The moments of pain, dying, and wishing to see the mother before death are all moments that express the presence of the threshold chronotope. Tynan continues to say:

Still so loud he makes his cry  
That the dying cannot die;  
All the writhing field's one groan  
While he lies and cries alone.  
But his mother's far away;  
Cannot hear him cry and say:  
Mother, I am dying, come!  
Mother, I am lost from home! (Tynan, lines 9-16)

Tynan depicts the soldier in this scene in a moment of severe and decisive crisis in the last moments of his life; “[it] is connected with the breaking point of a life” (Bakhtin 248). This implies that he is on the threshold of death and on the threshold of moving to another world. In these verses, the moment when the soldier realizes his loneliness is evident, as he “cries”, “alone”, “far away from his mother,” and “far from home” all demonstrate that the threshold chronotope is evident and remarkably present in the poem. Her words reveal the existence of the imaginary threshold chronotope that Bakhtin connected to the time of crisis. This is the space that Tynan uses in her poem to highlight the crisis of war and the crises to which war leads. It is the crisis of the curse of death, separation, loss, isolation, and fragmentation

between mother and son, wife and husband, and lover and lover. Therefore, the poem monitors the transformations that afflicted society in times of war and crisis. Similarly, so for the rest of the stanzas in which Tynan says:

Mary, Mother of all men,  
Come and comfort him in pain.  
Take his young head to the breast  
Where your Child and God had rest.  
Mary, Mary, step so light.  
Mary, lay your fingers white  
On his forehead! He shall dream  
That his mother comforts him.  
Mary, Mother, croon him o'er  
Lullabies you sang before!  
Mary, ease him, crooning low,  
In the way that mothers know! (Tynan, lines 17-28)

Tynan depicts the moments of a soldier dying alone on the battlefield as if she were with him and says what soldiers cannot say about themselves in moments of crisis. In other words, she uses the spaces of crisis to convey the feelings of pain and anguish that mothers experienced during times of war. The threshold chronotope functions in this context as an imaginary space with a historical reference, showing both reality and a portion of the war-related crisis. Accordingly, the threshold chronotope seemed to be a space that reveals these transformations, outlining some of their distinguishing characteristics.

As the fundamental category of chronotope in literature is time (Bakhtin 85), Tynan employs the present and future times in her poem “To Two Bereaved” to represent distinct

spatial areas that contribute to the image she wishes to transmit to the reader. Time was not isolated from Tynan's interest in her poems. This is because time is one of the important factors that influence events. The representation of time, which Bakhtin confirms in the records of his survey of ancient forms of the novel, is that in any temporal representation, there is no escape from the minimum sense of the fullness of time, just as the basic method of representation in literature is temporal (146). From this standpoint, Tynan begins the poem with "Now" to express the time of distress and depression that surrounds a mother's days during wartime. She uses time to describe the state of grief and the state of transition between the time before the war and the time of the war. Thus, she expresses the threshold chronotope that connects two times with different events "Now in your days of worst distress, the empty days that stretch before," (Tynan, lines 1-2). She aims to describe the fact that the time of distress has long hours because it is a time of waiting for unknown events. This is what Bakhtin emphasizes, stating that the transformation or reflection in time is what distinguishes artistic and social patterns of thinking. Particularly with regard to the time of the past and the present, because it imparts a different kind of realism (147). Then she moves on to imagine the threshold of transition from good days to bitter days: "When all your sweet's turned bitterness;— /The Hand of the Lord is at your door." (Tynan, lines 3-4). She aims to express the threshold chronotope that extends into places such as the spaces of the doors where crisis events occur and decisions that determine the whole life of a man.

In the first three stanzas of the poem, Tynan continues to use the present time to convey the mother's distress at the loss of her two sons. The mother, in this context and in the time of "at morn" near the "bed", is in a state of waiting in the sense of a crisis of waiting. Mainly when waiting is accompanied by a time of confirmation, as the threshold becomes a permanent time. Consequentially, in the context of the poem, as Bakhtin points out, "the

present and even more the past are enriched at the expense of the future” (147). This means that Tynan uses the present time to reflect the reality of the crisis space, the reality of the crisis. Thus, the transition to the threshold of the crisis of war leads to the crisis of waiting and then permanent distress. Hence, from there to the crisis of loss and death and to extreme sadness and the impossibility of meeting. Therefore, she depicts the threshold chronotope and the space of the crisis in the present time because it is a time that conveys true reality as well as the tangible spaces of life. In this regard, this form of space is observed through the crisis of the mother’s waiting for her son’s return from the war, the shock of the end of the waiting, despair and distress, the emphasis on the end of the waiting crisis, and the emergence of a new crisis, which is loss. Tynan does not use the past time except in comparison with the present time, considering that the crisis in the past has lost its value and impact on the mother, and the time now is in the present to articulate a new, influential crisis.

In her poem “Autumnal”, Tynan makes use of metaphors and similes to describe the four seasons and tree leaves. This is due to the fact that she comes from a rural background. She is familiar with the countryside, nature, trees, leaves, the changes that occur in the trees, and how the leaves turn yellow and fall one after the other. At this point, she likens the killing of young soldiers in war to the falling leaves. In addition, since she is the mother of two sons who joined the battlefields of the war, she uses the lamentation of the deaths of the young men to express her sadness and concern for her two sons. She uses simile and metaphor to employ the threshold chronotope because it is almost a constant in literature (Bakhtin 248). She also uses time to convey the stages of a young man’s life in times of war and crisis. She likens a young man to a flower and uses the time of the three seasons—autumn, spring, and summer—to represent the stages of a young man’s life. It is the flower of his youth that blooms and buds, his leaves turn green in the spring and summer (before the crisis of war),

yet they quickly fade and then die once they enter the threshold of autumn (wartime). In the poem, 'autumn' is the threshold of transition from the threshold of life to the threshold of death "The Autumn leaves are dying quietly,/ Scarlet and orange, underfoot they lie;" (Tynan, lines 1–2). Moreover, the repetition of (dying quietly, underfoot they lie, now's the dying time, must die, they are dying, 'tis time for dying) all indicate the moment of crisis of eternal separation and the decisive moment in the life of the young men.

In addition, her use of some words and phrases (scattered and broken, blown on every blast, no power to save, poor love-lies-bleeding, in ruins, downcast, the autumn leaves are flying, a broken wing, deserted woods, moaning and sighing) they all, metaphorically express the nature of spaces that represent fragmentation, brokenness, isolation, and separation. This means that the young man's life has turned into an unsafe residence due to the dangerous conditions of the war, such as killing, destruction, and terror. Hence, they represent moments of realization of the meaning of the threshold. To the same point, the border between the spring, summer, and autumn seasons clearly expresses the concept of instability in a young man's life.

Consequentially, the chronotope of the threshold greatly dominates all the folds of the poem, and it is transformed into a space of residence. In other words, through the space of the threshold, the concept of life changed, giving way to the concepts of fear, anxiety, and then death. In this way, the boundaries of the three seasons have turned into a period of turmoil and waiting for a certain death. As a result, the form of the threshold chronotope in the poem depicts the young man's rapid journey as he lives in the space of the threshold, a time of crisis, a crisis of waiting. This is because the threshold time represents rapid spaces and events that change from one state to another. They change and accelerate the flow of

events as if it were a movement of the seasons of the year when they begin with a new life and end with a quick death that lays the foundation for another life.

It is to be noted that Tynan not only uses the religious aspect to signify abstract space but also employs it to represent the chronotope of the threshold. In her poem “Mediation”, she uses religion, especially the story of Jesus Christ and his sacrifice for his people and his followers, by linking the Christian story to ancient myths about sacrifice. In the poem’s context, she combines biblical references with war stories to convey the image of death and sacrifice of Christ and the soldiers alike. The images of war, killing, sacrifice, blood, sheep, hurt, pain, and death are all metaphorical and symbolic representations of the threshold chronotopes. The combination and metaphor in this context follow one line because they evoke distress, pain, pity, and longing for loved ones. Moreover, she makes the chronotope of the threshold appear in all of the poem’s stanzas in the form of in-between spaces, using the question-and-answer style and technique to show the state of instability:

Lord, I interpose Christ’s death

‘Twixt these children and Thy wrath. (Tynan, lines 5–6)

[...]

I present Christ’s death and pain

‘Twixt Thine anger and these men. (Tynan, lines 17–18)

[...]

See, Thy dead Son lies between,

Thee, the High Judge, and their sin. (Tynan, lines 23–24)

In this regard, she combines the threshold of the anguish and mortality endured by Jesus Christ, the threshold and wrath of the Lord, and the threshold of soldier men on the battlefields confronting death in the crisis of war. Hence, they metaphorically represent a binary of spaces of pain and death, like the space of pain and death of Jesus Christ. Besides, it is a state of instability in which soldiers find themselves torn between two options:

remaining with their families, resulting in the annihilation of all of them, or heading to the battlefields and sacrificing themselves—as Christ did—for the sake of people. As a result, being in a condition of in-betweenness space means creating a state of anxiety and turmoil among the soldiers on the one hand and among their mothers on the other hand.

It is worth noting that death is a quick, instantaneous space whose time and space are unknown and do not even exist in the natural standards of life. In [threshold] chronotope, time is essentially instantaneous; it is as if it has no duration and falls out of the normal course of biographical time (Bakhtin 248). Therefore, Tynan’s depiction of it in her poem “The Great Mercy” is linked metaphorically and clearly through its representation as a threshold chronotope. She clearly focuses on this threshold chronotope because she begins her poem with the adverb “Betwixt” which refers to a situation in an intermediate, indecisive, or middle position. This momentary circumstance in the fate of the soldier on the battlefield between the space of life and the space of death is a moment of crisis and a moment of waiting to travel on a journey whose destination is known. However, it is a space that cannot be seen or touched by the senses of life. Accordingly, the threshold chronotope, that Tynan presents, demonstrates the threshold time as accelerating the pace of war events, and thus the events turn into an accustomed and familiar scene. This clarifies the fact that the eye usually becomes accustomed to images of killing, destruction, and change in the sense of existence. Thus, both time and space become representations of stability after extreme chaos. This is the point that Tynan tries to convey through her depiction of the space of death.

Through the words of her poem, she states that although the moments of waiting and death are moments of crisis for the mother, they are moments of stability for the soldier. She confirms this notion when she says, “Between the bullet and its mark,/ Thy face made morning in his dark.” (Tynan, lines 5–6). In this context, she refers to moments of permanent

happiness and compassion that do not stabilize and last only after a time of crisis and the space of death. For her, the moments of crossing from the space of life into the space of death are moments that represent the threshold chronotope for those who remain alive (the mother), but they are a space of stability, tranquillity, peace, bliss, and paradise for those who die (the soldier). She calls the soldier a winner: “So fast Death runs: Thou hast won the race.” (Tynan, line 12) because he crossed the threshold that every human being must cross, despite its difficulty. Accordingly, the depiction of the threshold chronotope in this poem has social and religious dimensions that are linked to the poet being a religious mother who seeks to console herself, as well as every mother at the time of war.

Likewise, Tynan all over again combines the threshold chronotope and abstract space in her poem “Flower of Youth” to console and reassure grieving mothers, wives, sisters, and lovers. She displays the moments of crisis and pain caused by war as a space for the threshold chronotope, as they are decisive moments in the lives of young soldiers:

Stoops in a day of grief and glory  
[...]  
Who dreamt of dying and the slain,  
  
And the fierce thirst and the strong pain.  
[...]  
Oh, if the sonless mothers weeping,  
  
And widowed girls could look inside  
[...]

Who went to the Great War and died, (Tynan, lines 3, 11, 12, 25, 26, and 28)

Through the representations of the threshold chronotope, she conveys two juxtaposition images of war: the image of joining the war and the fear, anxiety, and dread that accompanies it. She also expresses the image of waiting for death, the pain of separation, the distress of loneliness, and dying alone on the battlefields. This poem is considered one of the distinctive

poems written by Tynan due to its widespread fame and popularity among popular and religious circles. She records:

A poem of mine in the Spectator, "Flower of Youth", ... apparently caught and held many. Since it first appeared, in the Autumn of 1914, it ... brought me many hundreds of letters. I believe I have written better poems of the War, or as good, but nothing I have written ... approached its popularity ... The poem ... had an extraordinary vogue. The Bishop of London ... used it more than once in his sermons ... I read in the Times of the 30th December 1918, that the Primate, preaching at Canterbury Cathedral, quoted "Flower of Youth" as 'a poem adventurous but rich in brave thought. (qtd. in Khan 67)

For the reason that it is a poem that combines juxtapositions and binaries such as sadness and happiness, anxiety and reassurance, war and peace, homelessness and housing, death and life, hell and heaven, as Khan points out, "the poem weaves together the religious, the elegiac and the sentimental to affect Christian comfort for those in need" (67). Through this elegiac religious fusion, Tynan conveys images of difficult and decisive moments that end with moments of peace and stability after turmoil. This is compatible with Bakhtin's proposals regarding the threshold chronotope in that it is a moment of crisis that the soldier experiences on the battlefield, which is the moment of the crisis of confrontation, the crisis of combat, and the crisis of waiting for the mysterious space and time. This means waiting between two thresholds for two times and two spaces, one of which they experience as soon as they arrive on the battlefield and the other that awaits them, which is the moment of death and entering another space. To this point, it is to be said that Tynan is one of the mothers who are waiting for their sons to return from the battlefields. Like the rest of mothers, she is also in a moment of waiting crisis. Thus, their crisis does not differ from the crisis of soldiers in terms of

waiting for an unknown time and space, which are defining moments that will change the course of their lives.

To conclude, as a matter of principle, Tynan and Pope share the same technique in terms of their use of threshold chronotope in their war poems. However, Tynan differs from Pope in that she presents the suffering of soldiers on the battlefields on the grounds that they have left their mothers and are alienated from them. Similarly, Pope monitors their psychological state and feelings of despair that they are in critical moments and the crisis of their presence on the battlefields. Tynan considers this separation and fragmentation metaphorically as entering the threshold of distance, separation, and distress. On the contrary, Pope uses symbolism and metaphor to convey a contradictory perspective that completely deviates from her main values and purposes. The motive behind this deliberate use is her intention to avoid compromising the inherent value of the soldiers and their unwavering courage, while at the same time enhancing their psychological and physical morale and protecting the country's prestige and military and defence reputation. Thus, through various means displaying remarkable resourcefulness, she uses this particular spatial depiction of dangerous war zones to the benefit of the nation and its armed forces.

### **3.2 Representation of Domestic Space**

In her poem "Joining the Colours", in the fourth and final stanza, Tynan moves in a reference to the domestic space, which is the girls staying behind, that is, in the domestic spaces. She also refers to the disappointment that young soldiers do not return from the battlefields, a dramatic reference to women are alone after the death of male soldiers. Hence, Tynan's portrayal of the soldiers at the end of the first stanza as "The mothers' sons" might evoke spatial, relational, personal and intimate connections between the young soldiers and their mothers. This relationship is linked to the ties of motherhood, the country, and love for

the homeland. It also depicts the anguish experienced by women mothers inside the confines of their homes, particularly when they are forcibly separated from their sons. This corresponds with what Massey writes, “[it is to set] out to discover and change the world, and the latter female, most particularly a mother, assigned the role of personifying a place which did not change” (167). Likewise, in the last stanza, she refers to the girls as “The poor girls” (Tynan, line 15), which conveys the sense of powerlessness and sorrow that the women feel over the uncertainty and unsafe return of their lovers from the battlefields. This deepens the anguish caused by the confinement within the borders of the domestic space.

In her poem “The Lowlands of Flanders”, Tynan suggests that the woman, first of all, has no opinion and no decision in determining her fate and that she is left behind (at home), “[...] this characterization is framed around those who - perforce - stayed behind” (Massey 166). The whole matter and decision is left to the man, the soldier-husband, “I kissed my last and looked my last.” (Tynan, line 15). He does not even ask for her opinion in determining her space, rather it is determined in advance by the husband. Instead, the husband has predetermined her living space without her involvement. Furthermore, the choice to either leave her at home or abandon her signifies the delineation of her domestic space. In addition, it is his decision to leave the house as being a soldier-husband. This implies that he leaves her in the domestic space designated for her according to the social power relations that are predetermined for her, as Massey points out, “[...] it is not simple spatial proximity but the relations of power in which that proximity is embedded which are crucial.” (167).

Likewise, Tynan reflects the image of the domestic space that prevailed during the First World War in her poem “Mid the Piteous Heaps of Dead” when she refers to the mother. Literally, the character of the mother in the scene of the soldier dying on the battlefield appears to be a purely dramatic and tragic scene. However, the reality is that the

use of the character of the mother in the poem is for two purposes: the first is dramatic to show the threshold chronotope and to depict the moment of destruction, fragmentation, and separation; and the second is metaphorical to show the domestic space in which women exist within a specific and restricted space in a state of anxiety and waiting. In this regard, Massey asserts that, in the same way, the place known as ‘home’ is often personified and embodies the same qualities ascribed to a woman, mother, or companion; the woman serves as a metaphor for what has been abandoned and lost in nature (10). To this point, Tynan’s words, “Mother, mother, where are you?” (Tynan, line 8) through the soldier’s speech (the speaker), are, thus, a rhetorical question intended to ask about the reason behind the woman’s presence in a space far from the space occupied by the soldier, which is the battlefield. The question, in this context, is a denouncing question whose answer is known, yet its purpose carries metaphorical dimensions about the confinement of women to domestic space. In addition, Tynan’s portrayal of the mother in the poem and her emphasis that he is alone “While he lies and cries alone.” (Tynan, line 12) on the battlefield, that she is far from her soldier son “Mother, I am lost from home!” (Tynan, line 16) and that he is lost far from home all show her emphasis on the domestic space that women occupy in times of war.

Finally, in light of the domestic space, it is to be said that Tynan does not place a great deal of emphasis on this space in her war poetry. This is due to the fact that she is a mother and that she has other more significant issues to discuss besides this space. It is important to note that this does not imply that she entirely ignored such a form of space; rather, she does make a few allusions to it in some of her poems, even if they are not explicit. These signs draw attention to the “mother” woman’s presence in a designated place of residence or beyond the boundaries of conflict. The allusions, though few, are deep and aim to illustrate the limitations imposed on women, particularly mothers. As a result, she places a greater

emphasis than other women on the domestic spaces devoted to mothers. Pope, on the other hand, addresses the domestic space in her war poems with an emphasis on women of all ages and socioeconomic classes, including mothers, wives, daughters, lovers, and friends. Despite the fact that Pope engages with home space and makes more allusions to it than Tynan does, she does not directly discuss it; rather, she communicates her thoughts about it via the use of implicit metaphorical analogies.

### **3.3 External and Internal Space**

In her poem “The Golden Boy”, Tynan uses external spaces, including streets, towns, and muddy battlefields, to establish the principle of comparison between safe external space and hostile external space. In this regard, time plays an important role in the life of the young soldier. To this point, Bakhtin points out, “the chronotope as a formally constitutive category determines to a significant degree the image of man in literature as well. The image of man is always intrinsically chronotopic” (85). Thus, the external chronotope of roads, towns, trenches, and muddy plains are spaces for the times in which the emotional presence of the hero and the fateful presence come together. Moreover, it clarifies the relationship of the hero (the young soldier) with the streets, towns, plains, and hills, which shaped his life in the past and now also shape and determine his fate. It is the “space becomes more concrete and saturated with a time that is more substantial: space is filled with real, living meaning, and forms a crucial relationship with the hero and his fate” (Bakhtin 120). Furthermore, any act of distance, isolation, or collision leads to establishing a realistic period of time in the hero’s life. It also gives him a third, independent space in which he continues the journey. In this context, Bakhtin comments, “this type of space so saturates this new chronotope that such events as meeting, separation, collision, escape and so forth take on a new and markedly

more concrete chronotopic significance” (Ibid 120), even if it is not subject to the laws of nature.

In her war poems, Tynan concentrates more on abstract space and threshold chronotope; hence, her description of external space is restricted, with the exception of a few of her poems. The image of external space that she provides has another aim, which is to emphasize the significance of these two spaces. In her opinion, the description of threshold occurrences serves as a tunnel that connects the outside world to the depiction of the threshold chronotope. In the same way, its portrayal as a space of passage and access to abstract space is also applicable. This is due to the fact that after the young soldiers have entered external space, it is seen as a threshold for accessing external space. Tynan perceives external space merely as a realm of transit, in stark contrast to Pope’s perception of it as a hazardous domain where young soldiers die and where life ultimately takes place. She is of the opinion that the moments of anxiety and risk that are associated with this kind of space are just temporary in comparison to the space that is beyond it.

### **3.4 Abstract Space**

In her poem “Joining the Colours”, Tynan uses the first and second stanzas to express the state of joy and happiness of the young soldiers as they head to the battlefields and that they will be victorious in their battle. Tynan concludes the third and fourth stanzas with despair and pessimism that the young soldiers will not return to their families and wives. In the first stanza, “Blithely they go as to a wedding day,” (Tynan, line 3), Tynan uses abstract spaces, to give a cinematic image of the soldiers’ progress to the battlefield. She also makes use of them in the second stanza, “The drab street stares to see them row on row” (Tynan, line 5), to express the preoccupation of all things and beings with the progress of the young men. This means that it is the most she can offer in her description of the young men joining

the battle. Due to the fact that abstract space provides a vivid space image that cannot be provided by other forms of space. The use of abstract space offers a real opportunity for the poet to describe the young soldiers while they are close to them and still within reach of the possible vision of the women as they watch their husbands, sons, or loved ones join the soldiers who preceded them to the battlefields. Since abstract space provides a pictorial space image that cannot be provided by other forms of space. That is to say that the use of abstract space provides the poet with the opportunity to employ description, simile, and metaphor, which serve as the fundamental elements of war poetry. This is particularly relevant for those who are prohibited from directly seeing and portraying soldiers on the battlefields.

In her poem “The Call”, Tynan makes use of abstract space when she employs a simile and sometimes a metaphor, “What manner of men are these? Like the desert sands,/ Uncounted, many as locusts, darkening the sky?” (Tynan, lines 8-9), to express the enormous number of young men soldiers and the abundance of them. In fact, she makes use of a number of spaces that are not actual and are metaphorical; yet, these spaces are significant in the description, particularly in situations where the poet wishes to emphasize and favour one side over the other. For this reason, the use of abstract space is of utmost significance when representing certain events. Hence, poets, particularly women poets, often turn to it while writing war poetry. Bakhtin, thus, in his remarks about Greek romance, states “one must have an abstract expanse of space. [...] In order for the adventure to develop it needs space, and plenty of it.”(99). In this regard, Tynan utilizes abstract space in order to encompass a greater space of depiction during the time of war, which would be unattainable and impossible to achieve without being used. According to Bakhtin, “It, therefore, requires large spaces, land and seas, different countries. The world of these romances is large and diverse. But this size

and diversity is utterly abstract.” (99-100). In view of that, Tynan employs abstract space as it is employed in Greek romance.

Additionally, Tynan’s poem “A Girl’s Song” is mostly about the difference between spaces of death and life. The poem employs colours to communicate feelings, such as “brown” to imply that the grass is likely to be unimportant and “green” to highlight how healthy the grass is in comparison to the dead pale white soldiers. In order to express how the person is mourning, she employs personification techniques such as “weeping rain”. For the girl who grieves for her soldier-husband, it looks like her reality is disintegrating. In this poem, Khan states that Tynan’s “A Girls’ Song”, “celebrates a lover who, though dead and buried by the Meuse and Marne rivers, still contrives to be near the girl” (99). Thus, Tynan captures this image to offer the representation of abstract space. Similarly, in this poem, Tynan combines external space (the space of nature) and abstract space. She tries to combine nature and abstraction as spaces, as if she is following in the footsteps of metaphysical poets in terms of using nature as a space for characters’ lives and depicting their feelings and reaction to an event. She uses the “The Meuse and Marne” rivers as two natural spaces and connects them as juxtapositions with the space of graves as an abstract space. Although she does not consider graves to be the ultimate end, she goes beyond it to reach the infinite space. This means creating a space for symbolic values associated with the scenes that are available to the narrator or characters to see, whether in their places of residence, such as the house and closed rooms, or in open places, hidden or visible, central or marginal. In addition to other oppositions that serve as a path through which the imagination of the writer and reader becomes clear together. This is consistent with what Bachelard seeks to capture the meanings and connotations that a place leaves in human memory and conscience and in human artistic

achievements, the most important of which is poetry (xxxv). In the poem, hence, Tynan uses the abstract spaces such as the spaces of graves, grass, roses, corn, and wind as in:

One day they will forget the graves,  
That give the grass its living green. (Tynan, lines 3- 4)  
[...]  
His blood is in the rose's veins,  
His hair is in the yellow corn.  
My grief is in the weeping rains  
And in the keening wind forlorn. (Tynan, lines 9- 12)

They are all spaces of separation, privacy, and distance; they also symbolize the significance of death and interment in constructing another. Thus, the soldiers' sacrifice has led to the survival of the remaining population. It is also compatible with what Bakhtin implies when he says, "privacy and isolation are the essential features of the human image in a Greek romance, and they are inevitably linked up with the peculiarities of adventure-time and abstract space." (108) that these places are abstract and have special implications for events during the periods of crisis that occurred during the First World War. Moreover, the utilization of imagination holds significant and fundamental value within the poetic framework of the poem, as it aligns with the poetic spirit to imbue an image with strength and unreality. Bachelard asserts that "to give unreality to an image attached to a strong reality is in the spirit of poetry." (Bachelard 51), as a result, Tynan makes use of her imagination in order to exploit the abstract space that connects the spiritual relationships between man and God "Here be temples more than man's, Wrought by God for His own men." (Tynan, lines 3- 4) particularly during times of conflict and crisis. According to Bachelard, "the image is created through co-operation between real and unreal, with the help of the functions of the

real and the unreal.” (59), in light of this, in her poem “The Temple” and within the religious framework, she uses the temple as an abstract space and a realm of intangible existence:

Hush! God’s Temple in its fall  
Breaks to set the spirit free  
From the golden cage and thrall  
Into heaven-winged liberty. (Tynan, lines 21- 24)

She utilizes her imagination to portray abstract spatial concepts, enabling her to communicate reality via the power of imagination. In addition, she draws a parallel between the intangible nature of the concrete space and the immaterial nature of the abstract space. She, thus, highlights the spiritual elements that elevate it from an ostensibly desolate location to a haven and a sanctuary for the souls of fallen soldiers in battle:

From the cage the bird is flown,  
Sings so high above our sphere.  
Hush,—be never a sigh or moan:  
The fledged bird flies without fear. (Tynan, lines 25- 28)

She depicts life as a dangerous prison space, a tangible physical space that restricts the souls of young soldiers. Hence, she offers the graves, the afterlife, and heaven release their souls and liberate them to gather like flocks of birds flying above us. This is consistent with what Bachelard points out about the worlds of consciousness and unconsciousness and their corresponding reality and imagination, “thus, on the threshold of our space, before the era of our own time, we hover between awareness of being and loss of being. And the entire reality of memory becomes spectral” (58). Thus, through imagination, she directs the imagination and uses it to transform the negative real into the positive unreal. Likewise, she transforms it from a tangible concrete space that appears destroyed and abandoned to an abstract space

that is a luxurious heaven in which the souls of soldiers killed in the war fly. This employment enables her to invest in the abstract space to convey the religious thought in which she believes in an abstract spiritual guise. Yet, in the case of abstract space, Tynan attempts to combine the earthly world with the underworld or the upper space, such as the space of the sky (heaven) and the space of the earth. This is because it is allowed for poets, as Bachelard points out, “to mount too high or descend too low is allowed in the case of poets, who bring earth and sky together.” (147). Accordingly, imagination in poetry allows the poet to depart from familiar and concrete spaces and enter the infinite abstract spaces with the aim of depicting places that are difficult to reach, as well as imaginary hidden worlds.

Tynan once again employs abstract space in her poem “The Summons” to highlight the specific day when a soldier in (V. L., 14th September 1914) was sent to war on September 14th, 1914. The text does not specify the time or place but rather alludes to the soldier’s death and his elation at entering the battlefield, knowing that he is going to a place other than the one where it is presumed others are aware of his whereabouts. Tynan considers the reasons for his happiness and contemplates whether he had anticipated that day. In the poem’s last lines, she affirms that he will reunite with his companions and loved ones in the space of heaven. She alludes to two distinct spaces, one being explicit and the other being implied. However, it is peculiar that she emphasizes the spiritual abstract space while disregarding the physical space. She disregards the physical space of the battlefield and instead directs her attention to the spiritual abstract space of the soldier’s death, which is the space that is planned and assured to him. She, then, recalls the precise day of the summons, but subsequently travels back in time and recollects that he must have seen something that captivated his attention and compelled him to go. In the poem, the concept of time aligns

with Bakhtin's notion of the chronotope in which Tynan conveys via the use of descriptive adjectives, nouns, and visual representations of temporal indicators as abstract spatial spaces.

Tynan also takes into account the use of chronology in the events and stages of the soldier's departure from the concrete space to the abstract space, as well as his movement and presence in the abstract space despite some flashback transitions. These transitions serve to demonstrate the permanent, inevitable, and unique nature of the spiritual space. Moreover, in the first stanza, Tynan promptly delves into the world of abstract space by using the term "death" to signify the moment of his shift from tangible concrete physical space to intangible and abstract space:

Straight to his death he went,  
A smile on his lips,  
All his life's joy unspent,  
Into eclipse. (Tynan, lines 1- 4)

In this regard, "death" acts as a space that interacts and adapts, as Bakhtin points out, to respond to "death" time and unite to establish unity and interconnection between stories and the events of the poem. She also refers in the third line of the stanza to "life", though it is also an abstract noun. However, it alludes to the concrete, physical space that he does not live in, as if he was born directly into the abstract space. Furthermore, in the second stanza, Tynan employs the same technique by alluding to the explicit abstract space and providing a suggestion that applies to the concrete, tangible space:

The song of the shell he heard  
Cleaving the dark,  
As though 'twere the song of a bird,  
Linnet or lark. (Tynan, lines 5- 8)

Within this particular framework, she employs the “dark” as a time in which the abstract space allows the soldier to enter another abstract space, which is the space of heaven. It is worth noting that at the end of the stanza, she gives an implicit reference to the concrete space by referring to and likening the sound of tanks to the sound of a lark, a bird that exists in this worldly life. She also moves, in the third stanza, to use the same technique of employing the adjective “dead” to allude to the abstract space in which the dead person is:

Why would he go so fast  
Out to the dead,  
All in a heavenly haste  
Not to be stayed? (Tynan, lines 9- 12)

However, the fourth stanza rapidly establishes the link between the ground and the sky, suggesting that the abstract space here may be in the underworld, under the earth, in accordance with a divine will:

What did he see afar  
That drew him after?  
Light from a merry star,  
Singing and laughter? (Tynan, lines 9- 12)

Hence, divine providence plays a crucial role in selecting the soldier’s last resting space, which may either be the earthly tomb space or move after death to heaven in the sky. Thus, Tynan employs this metaphor and transition since she highly emphasises the spiritual spaces associated with the Christian faith. Hence, she combines the intangible abstract space of the underworld with the tangible physical concrete space of the earthly and heavenly spheres, depending on the specific theological beliefs of Christianity in Ireland and Europe. She also gives abstract space with devoted basic terms, mostly to lessen the emotional burden of loss

on his family and loved ones and because of her unwavering absolute belief and conviction in his transition to such a space after death.

In addition, Tynan incorporates the use of dream space within the framework of her use of abstract space. This is due to the fact that dream space is a significant component that Bakhtin and Bachelard both mention in their perspectives on the chronotope and space throughout their discussions. Bakhtin makes reference to the significance of time in terms of both influencing and being affected by dreams within the framework of the chronotope and its connection to the time of adventure in the Greek book and the chivalric romance. He clarifies how dreams' role in the story evolved from being just an element to one that shaped events, their connections, and the characters' reality (154). Moreover, she utilizes dreams as a means to revisit the past, imbuing them with spiritual and religious significance associated with the divine heavenly space:

Nay, but a face was his

Only in dreams,

Only in dreams of bliss

In the star-gleams. (Tynan, lines 17- 20)

In this sense, she affirms that dream spaces do exist and vary in nature based on an individual's religious beliefs and the circumstances of their death. As a matter of fact, this is in agreement with Bachelard's interpretation of dreams when he says, "Through dreams, the various dwelling-places in our lives co-penetrate and retain the treasures of former days." (5). In light of this, it is important to point out that Tynan's upbringing in a rural and Catholic environment provided her with an awareness of abstract spiritual spaces. It also supported her in embracing and making use of profoundly abstract spaces linked with death and paradise. As a result, Tynan is capable of constructing allusions and implicit connotations in

the majority of her poems through the manipulation of both tangible, physical, everyday spaces and intangible abstract religious ones.

Furthermore, time has significant artistic value in the poem, serving as a crucial component in shaping its structure and subject matter, and embodying the poet's vision. Consequently, it influences and mirrors the other aspects present. In her poem "A Lament", Tynan incorporates the concept of time, including its three logical times: past, present, and future, in addition to the notion of space. Due to her understanding of the significance of time in abstract religious and spiritual works, she has chosen to include it in all its verbal times with the concept of space, which is inseparable from time. While space is a concrete and perceptible concept, and time is indirectly perceptible, they are inseparable in the context of events. An event cannot take place in a place that is detached from time, and vice versa. According to Bakhtin, time is a crucial element in literature, as it is an integral aspect of the chronotope. The chronotope, in turn, is a fundamental concept in shaping the portrayal of human characters in literature. Therefore, the depiction of human characters in literature is always inherently connected to the concept of time (85). Hence, Tynan's use of time is intentional and is always linked to the image of the dead soldier in abstract space. Due to her conviction that future time and abstract space perpetually progress in a singular direction. She, thus, regards them as the embodiment of reality.

It is widely known that the fundamental principle underlying the use of the past time is that it pertains to an event that transpired, interrupted, and subsequently concluded. However, there are instances where this principle may be violated, such as when time becomes predictive of the future. Nevertheless, within this particular framework, Tynan's movement through time in the poem signifies her intention to arrive at a temporal depiction of space at any given moment. In this context, she alludes to and emphasizes the future, which

means that it is an abstract time that ascends to become an abstract space, signifying the afterlife and paradise. This depiction symbolizes the young soldier's death as a representation of an abstract future space. This is the concept that Bakhtin discusses in his study and interpretation of the temporal dimension in the ancient novel. He demonstrates that it is impossible to depict a time without taking into account the passage of time, without having any relationship with the past or the future, and without acknowledging the whole of time. He asserts that the concept of time passing and specific moments in time do not exist in their true and significant form (146). In this regard, Tynan employs the transitions in time to illuminate the stages of the life of the soldier:

Clouds is under clouds and rain

For there will not come again

Two, the beloved sire and son

Whom all gifts were rained upon. (Tynan, lines 1- 4)

Tynan, therefore, uses the future to express fragmentation about the future life of the young soldier. Hence, when the present is disconnected from both the past and the future, it loses its coherence and is fragmented into separate occurrences and objects, resulting in a simple collection of abstract elements (Bakhtin 146). Moreover, she uses the present to express disillusionment through the employment and integration of the metaphoric representation of time in natural spaces as well as the future life of the young soldier:

Now the branch that waved so high

No wind tosses to the sky;

There's no flowering time to come,

No sweet leafage and no bloom. (Tynan, lines 9 -12)

For that reason, Tynan's use of time and abstract space together has implications related to the concept of time for the alive soldiers on the one hand and dead soldiers on the other hand. In the poem, she refers to a simulation of the daily life of the young soldier and the time that the young soldier will live and experience after death. Within this context, she implies that it is an abstract space devoid of the elements of life, but it is soaked with the elements of abstract space. To this point, Bakhtin argues that "everyday time" is not in any sense repeated, as he claims in the course of his examination of the ancient adventure novel of everyday life. The concept of narrative daily time is distinct from other forms of recurring time. In the first place, time in a fictitious world is fully detached from the real world as well as from both natural and legendary cycles. He asserts that everyday existence resembles the space of the dead, a place devoid of sunlight and a night sky filled with stars (127-128). This is why Tynan shows the mundane aspects of life in the past time, which is the dark side of the real world, as she believes.

In the second part of her poem "To Two Bereaved", that is in the last four stanzas, Tynan moves to using the future time to console the grieving mother with her two sons. She associates the concept of future time with abstract space. Thus, she far-sighted the future as a non-existent and ethereal period that is anticipated and without corporeal substance. Bakhtin highlights the notion that the future pertains to a distinct kind of reality, characterized by its temporary nature. This reality, when projected into the future, loses its materiality, density, and substantial weightiness that are fundamental to the present and the past (147). To this point, in this war poem, Tynan utilizes the future to portray both tangible (physical) and intangible (abstract) spaces such as "desire" "a new heaven" "a new earth" "the hearth" "a secret shrine" and "a new everlasting life.". Thus, she tries to persuade the bereaved mother that she will reunite with her deceased two sons at a later time in the future. Hence,

the spaces Tynan uses in the latter part of the poem cannot be represented using the present or past time, save via the future, as Bakhtin elucidates it:

Another form that exhibits a like relationship to the future is eschatology. Here the future is emptied out in another way. The future is perceived as the end of everything that exists, as the end of all being (in its past and present forms). In this respect it makes no difference at all whether the end is perceived as catastrophe and destruction pure and simple, as a new chaos, as a Twilight of the Gods, as the advent of God's Kingdom—it matters only that the end effect everything that exists, and that this end be, moreover, relatively close at hand. Eschatology always sees the segment of a future separating the present from the end as lacking value; this separating segment of time loses its significance and interest, it is merely an unnecessary continuation of an indefinitely prolonged present. (148)

Tynan's use of the future in images of abstract space has spiritual-religious dimensions that can only be expressed through the future time. This is because they are spaces that do not exist except in the afterlife (after death) and are intangible. Thus, the combination of the abstract space (religious and spiritual) and the future, considering that the time of the future is the beginning of a new life for some and an inevitable end for others, means that life continues in this world (reality) and is renewed in the afterlife (religious and spiritual).

In her poem "The Great Mercy", Tynan combines abstract space with the chronotope of the threshold to transform images of anxiety, loss, and fear into images of spaces of reassurance and peace. It is "the chronotope of crisis and break in a life [...] connected with the breaking point of a life" (Bakhtin 248), which has been pointed out by Tynan as "Yea, in the twinkling of an eye," (line 3), to clarify the moment of change and crisis in the soldier's

passage of life. However, the image of the space of “death” is used as an inevitable space from which and to which the soldier can only escape. It is a space of mercy and stability from the pains of life. Abstract spaces, such as the spaces “betwixt the saddle and the ground” “dark” “death” “unhoused soul” and “paradise” are all spiritual spaces associated with belief in life after death. They are spaces of consolation and support for every mother and family who has lost their young men. Moreover, the spiritual aspect plays an important role in supporting, reassuring, and stabilizing the psychological state of the mother and the soldier alike. Ironically, Tynan refers to this form of space as space not restricted by time or space. This means that it is a space beyond the scope and restrictions of the laws of nature, which is the abstract space. In this respect, she confirms that the spaces she refers to in her poem are not subject to the laws of nature and that they have no standards of time or space because they are outside the boundaries of the space and time of life, “Thou art not bound by Time or Space:, So fast Death runs: Thou hast won the race” (Tynan, lines 11–12). For her, “death” is a space in which the soldier moves from a narrow, tangible space to a wide, intangible space that is not restricted by the laws of life.

In her poem “The Flower of Youth”, Tynan also uses abstract spaces to refer to the future, but she does not mention the future in this context to guide the soldiers to their fate, as Bakhtin mentions in the course of his translation of the Greek Romance. He notes, “in Apuleius, on the contrary, dreams and visions provide instructions to the heroes, telling them what to do, how to act in order to change their fate; that is, they force the heroes to take definite steps, to act.” (117). To this point, Tynan uses future vision to inform them of their fate after death. She does not use it so that they can change it because, first, she is not a god and does not have supernatural powers. Secondly, she tells about the future from a standpoint of religious faith related to what the Christian religion refers to for life after death:

Our skies have many a new gold star.  
Heaven's thronged with gay and careless faces,  
New-waked from dreams of dreadful things,  
They walk in green and pleasant places  
And by the crystal water-springs  
[...]  
Dear boys! They shall be young for ever.  
The Son of God was once a boy.  
They run and leap by a clear river  
And of their youth they have great joy.  
God who made boys so clean and good  
Smiles with the eyes of fatherhood. (Tynan, lines 6–18)

Therefore, it is worth noting in this context that, despite conveying the tragedies of young soldiers and women alike, she tries to alleviate the burden of war and its consequences for all of them. She, through the images of abstract space, and although they are abstract and invisible images when they are depicted, they do not indicate that they are not real. She uses the present time instead of the future to confirm the occurrence of the event “Now” and her use of the future is only to indicate the permanence of their being young. Thus, she uses expressions and signs that demonstrate her confidence and reliability in the inevitability and reality of those spaces:

Oh, if the sonless mothers weeping,  
And widowed girls could look inside  
The glory that hath them in keeping  
Who went to the Great War and died,  
They would rise and put their mourning off,  
And say: “Thank God, he has enough!” (Tynan, lines 25–30)

Therefore, as shown in the lines above, she does not refer to the abstract space in the future time, but rather through the past time in her reference to mothers and widows. She aims to confirm the inevitability of this happening when the soldiers died, as well as “now” and not just in the future.

Tynan utilizes abstract space in her war poems as a means to convey her social and religious background through the representation of it as a real, inevitable ultimate, and infinite space. Due to the fact that she was a mother, she was able to see in the abstract space a place of refuge, a stable environment, a source of support, and a remedy for the anguish that every mother experiences while her son is fighting in the military. With her religious convictions, in the realm of abstract space, she perceives rescue from the troubles and anxieties of life, liberation from the sorrow of death, and passage to everlasting existence in Paradise, free from all suffering and without sins. In contrast, Pope uses the notion of abstract space in her war poems as an alternative to the actual spaces that she and the speaker are not permitted to access. These spaces include battlefields, trenches, war zones, and others. Thus, she makes use of abstract space as a replacement for such places. To do this, she makes use of abstract spatial elements, such as the sky, to provide women of the period with the freedom to roam and express themselves without restriction.

Thus, the fact that she is the mother of two sons who are serving in the military, Tynan—who should be referred to as the mother poet—explores themes of loss, grief, and consolation via the use of symbolism and metaphor in her war poems. The fact that she is a religious poet adds an additional aspect of symbolism and metaphor to her frequent usage of abstract spaces in her poems. According to her, war is not just associated with actual, natural, and visible places like battlefields. Rather, it extends beyond these areas to produce spaces that are associated with the psychological circumstances of soldiers and women alike, such as fragmentation, separation, distance, separation, and loss. By means of this, her portrayal

of the spaces that convey the emotions of bereaved mothers who miss their sons and are mourning during wartime is symbolic and reflective of her social and religious heritage. Due to her intimate experience as the mother of two sons serving in the military, her poetry is imbued with genuine emotions and sentiments that resonate with all mothers, both during and outside of the times of the war.

In conclusion, in her war poems, Tynan breaks the stereotypical image of the space of death that prevailed at the beginning of the twentieth century after Christian religious constants were subjected to successive attacks by those who doubted religion and God. She uses religion in the form of images of tragic spaces, but at the same time, she quickly documents reassuring images of the condition of soldiers after death by depicting abstract spaces of paradise and bliss as a form of consolation for mothers, wives, and daughters. She also refutes the stereotype that “only the past is beautiful and the present time has no value, and the future is a source of worry” and confirms that the present is a real reality that cannot be denied and that the future is life and eternal bliss in heaven. Pope, on the other hand, employs abstract space to assist her in capturing views from the air of military camps and trenches. Furthermore, she employs metaphorical representations of abstract spaces to symbolize the soldiers’ plight, mirroring the severity of their conditions and their yearning for their families.

## CHAPTER IV

### WAR SPACE IN VERA BRITTAİN'S *VERSES OF A V.A.D.*

This chapter seeks to examine the representation of spatial forms in Vera Brittain's war poems collection *Verses of a V.A.D.* It seeks to show how Brittain's social life as a sister, fiancé, and friend, her nursing experiences in camps, and being an activist and feminist all might have inspired and shaped her representation of space in her war poems. Thus, it is crucial to have a fundamental awareness of Brittain's experience as a woman and a nurse so that readers may better understand the way she employs space in her poetry. To begin, Brittain (1893 - 1970) was born in the city of Newcastle, England. Somerville College in Oxford awarded her both a Bachelor of Arts and a Master of Arts degree. In the course of the First World War, she was a member of the Voluntary Aid Detachment and worked as a nurse in London, Malta, and at the front lines in France. Her experiences during the war inspired her to write her first book, which was published in 1918 and titled *Verses of a V.A.D.* Over the course of her whole life, Brittain committed herself to the ideals of feminism and peace. She passed away on March 29, 1970 (Brittain, *Englands Hour* i). Because she served as a Voluntary Aid Detachment nurse during World War I, she saw the harsh truths of war while working as a nurse in military hospitals and endured significant personal grief. After her fiancé Roland Leighton, her brother Edward, and two close friends died in combat, she spent many years working on drafts before completing *Testament of Youth*, a sincere narrative of her wartime experiences. Brittain's figure exemplifies a woman's viewpoint due to her sex, sensitivity, and directness in her work (O'Prey 113). According to Victoria Stewart, it is important to state that, although she became disenchanted with the conflict, she never quite abandoned her perception of the soldiers as brave. As a result of Brittain's shift toward a firmly pacifist viewpoint throughout the 1920s and 1930s, she needed to maintain a

semblance of trust in a “chivalric” ideal to achieve the goal of giving meaning to their deaths. A noticeable pattern of replacement and imitation can be seen in both Testament of Youth and Brittain’s other literary works (27). Furthermore, her occupation as a nurse in military hospitals and her status as a sister, fiancée, and friend provide her with the necessary emotional fortitude and motivation to compose profound poems concerning war. In addition, it is important to note that she embodies the noncombatant position of the auxiliary nurse, directly facing the repercussions of technical warfare on human beings (Dawson 30). Brittain’s poetry has a greater emphasis on lyrical and literary qualities, with a significant portion of her poems centering on the experiences of nurses, including her own role as an auxiliary nurse, as well as the plight of women who have endured the loss of their loved ones (Ibid 30). She has undergone a process of reconsideration, as scholars have shown an increased interest in broadening the war poetry canon beyond the representation of male anti-war poets such as Owen and Sassoon (Ibid 35). She employs various spatial configurations in her war poems to communicate her sentiments, reactions, views, and judgments regarding war from the perspectives of a poet, sister, activist, and social, cultural, and feminist experience. She also utilizes her nursing profession to mentally construct spaces that she relates to the conditions of battlefields. Fundamentally, upon closer examination, her war poems demonstrate that she devoted herself to the nursing profession, her brother, her fiancé, and the experience of female identity. Hence, Brittain might exploit her social experience to express her own hardships about the internal spaces of her solitude, distress, and sorrow. Thus, the fact that she does this gives the impression that she makes use of a wide range of chronotopes and spatial forms, some of which are exhibited openly while others are veiled in line with the particular goal of each poem. This chapter will examine and evaluate representations of these shapes, focusing on the reasons behind their portrayal.

#### 4.1 Depictions of Threshold Chronotope

Vera Brittain opens her collection of war poems with the poem “August 1914”, she wants to convey the news and causes of the war, as she attributes it to people’s distance from God. Brittain begins with words on the tongue of God, such as “forgotten”, “sleep”, and “blinded eyes” to express the state of estrangement and distance that man practiced during the period preceding the war, which, in her opinion, is one of the most prominent reasons for the outbreak of war. She emphasizes the mention in God’s words of God’s wrath against His creation and His punishment of them with war through verbal references such as “pain”, “destruction”, “desolation”, “agony” and “despairing”. Khan confirms this interpretation in her discussion of this poem when she says:

Vera Brittain in “August 1914”, offers an ironic commentary upon the attitude towards war adopted by the poets above. The destruction which is heralded into the world by God so that ‘The souls that sleep shall wake again, / And blinded eyes ... learn to see’, contrary to the belief of the above, instead of consolidating people’s faith provokes from them the despairing cry: ‘There is no God,. [...] A variant of the spiritual ennoblement attributed to war manifests itself as the rediscovery of Christ by man. It is an expression of a conviction widespread at the time, that Christ the Saviour who had been near forgotten in the soft days of peace was being discovered anew by man in the testing 26 days of war. This theme had advantages: it suggested the sinful quality of pre-war existence and was a means of doling Christian comfort by implication of the kinship between man and the Son of God. (52)

The poem is concluded by Brittain with this depiction of destruction, sorrow, and desolation. The text alludes to the condition of human spirituality, the manifestation of divine power, the

underlying causes and motivations of warfare, and the subsequent developments. By dividing the poem into three short stanzas, each consisting of three lines, Brittain attempts to express three forms of thresholds: the threshold of pre-war “forgotten”, the threshold of war “pain and destruction”, and the threshold of post-war “agony and despair”. To this notion, Schneider and Potter comment:

War and peace, front and home front, friend and foe, pre-war and post-war, life and death – polar oppositions are intrinsic to war and most war literature: they shape and structure the experience. Robert Graves, Siegfried Sassoon and Vera Brittain deploy opposites to convey their development through war. (73)

Thus, it is to be said that each threshold represents a moment of crisis and highlights the juxtaposition between two contradictory, asymmetric parties, but they all occur as a result of the other. So, they occur in such a hierarchal and chronological arrangement of events. Through this juxtaposition, Brittain aims to provide representations of the threshold chronotope in order to understand the tensions between the controlling forces in the area. The juxtaposition may be used to detect the positive or negative connection between humans and space by using factors that create this contrast and through elements that establish this juxtaposition. It is the juxtaposition between anger and contentment, war and peace, pain and comfort, ruin and construction, despair and hope. All of these fluctuations in juxtapositions lead in the end to salvation, regardless of the type of result, positive or negative.

Accordingly, the use of expressions such as “pain”, “destruction”, “desolation”, “agony” and “despair” in the last two stanzas refers to the threshold chronotope. This is because they are the moments and changes that bring about one crisis followed by another. It is worth noting that the formal, spatial, and temporal arrangement of these moments in the poem can be observed clearly:

So since redemption comes through pain  
He smote the earth with chastening rod,  
And brought Destruction's lurid reign;  
But where His desolation trod  
The people in their agony  
Despairing cried, "There is no God." (Brittain, lines 4-9)

It is clear from the above verses that crossing thresholds leads to a crisis of pain between two different times and spaces. Then, it moves to another crisis at other moments and spaces that are impossible for women and soldiers to overcome in times of war. Thus, the attempt to move may expose them to catastrophic events related to the process of moving to other thresholds. Bakhtin's analysis of Dostoyevsky's works supported the idea that thresholds and spaces are crucial spaces for events and crises, fall and decision-making are all that decide a person's entire life.

It is worth noting that Brittain, through the three stanzas, summarizes the history, causes, and results of the war. She uses the reverse order of time: future - present - past, to indicate the inevitability of transition between the three thresholds of time and vice versa. To this point, Bakhtin affirms:

In this respect it makes no difference at all whether the end is perceived as catastrophe and destruction pure and simple, as a new chaos, as a Twilight of the Gods, as the advent of God's Kingdom—it matters only that the end effect everything that exists, and that this end be, moreover, relatively close at hand.  
(148)

This is because, in such a chronotope, time passes in a blink of an eye, as if it cannot be naturally slow and long as it is in normal human life when these quick, decisive moments

enter. The future witnesses vigilance and understanding of events and causes, “The souls that sleep shall wake again,” (Brittain 2), taking lessons from them. As for the present, pain and destruction blend together to create a state of terror, anxiety, and fear of the future. Then comes the past, when the events of the war become not just a passing memory, but rather signs of remembering grief, crying, despair, and disbelief that there is no God at all. She uses these times to show that they overlap, intertwine, and exert their presence together to express the state of fragmentation that the region is going through before, during, and after the war.

Moreover, in her poem “St. Pancras Station, August 1915”, Brittain documents the moments of farewell and separation between a lover and his beloved. She uses the past time to recall those painful moments. From the title of the poem ‘At a Train Station’ it seems undoubtedly that the kiss was a farewell kiss. The station, at this point, indicates the transition to another threshold in the life of the lover and his beloved. It refers to moments of separation and a moment of crisis in the life of the two, a man (the soldier) going to the battlefields and the life of the woman (the housewife) staying at home. She also employs temporal connotations such as “One long, one moment, the hour, a sudden, one last” as in:

One long, sweet kiss pressed close upon my lips,

One moment’s rest on your swift-beating heart,

And all was over, for the hour had come

[...]

A sudden forward motion of the train,

[...]

One last blurred look through aching tear-dimmed eyes (Brittain, lines 1, 2, 3, 5, and 7)

They are depicted and arranged sequentially, showing the chronology of separation and distance between the lover and his beloved, and are composed in the form of hierarchical

temporal thresholds. Each of these moments indicates a transition from one threshold to another, and thus from one crisis to another, and thus it worsens and develops until it becomes more complex. The use of these moments of time at the beginning of almost every verse indicates the rapid transition from one situation to another in the life of the soldier, the “lover” man and the “beloved” woman. Hence, they are thresholds, each of which represents a chronotope of a new threshold in their lives. Brittain uses metaphor to refer to the hour of separation, distance, and fragmentation between the lover and his beloved, as it is “the breaking point of a life.” (Bakhtin 248). As the poem progresses, it becomes abundantly evident that the times in concern are represented as decisive moments, and that the soldier is forced to make a terrible choice in order to leave with his beloved. Moments and events also accelerate in their sequence and occurrence in the poem, as Brittain depicted it. They, accordingly, indicates the existence of the threshold chronotope, which Bakhtin confirms: “in this chronotope, time is essentially instantaneous, - it is as if it has no duration and falls out of the normal course of biographical time.” (248). In addition, her use of the phrase “blurred look” indicates the lack of clarity in their vision of their future and destiny, the “soldier” man and the “beloved” woman. Therefore, the presence of the crisis during times of separation and during times of conflict serves as a warning sign that they are about to face an unknown and uncertain future that is waiting for them and poses a danger to their very own life.

Although she was not married and did not yet have a son, as a pacifist, anti-violence woman, and sympathetic to mothers with sons on the battlefield, Brittain wrote “The Only Son”. Through the poem, she conveys the compassion of a mother and her pity for her son when she recounts his condition and her inability to protect him from danger as he dies in the war. She uses time references such as “night” and “day” to begin the story of her son, who is

far away from her in the fields. She chooses the “night” time because it is the time of darkness, the time of fear, and the appearance of insects and monsters. This happens on normal days, but what is worse is that it is now during the days of war. In addition, the time between night and morning is a time of intense feelings of longing and nostalgia. Thus, the night and morning times were chosen because they are the times when the mother is close to her son when sleeping and waking up. Through the first two verses, she wants to draw a comparison between her days and nights with him and mornings before and during the war. Her intentional choice of time expresses the feelings of a mother who lost her son in the war.

In the poem, Brittain combines metaphor and reality in conveying threshold chronotopes that express a mother’s lament for the loss of her son on the battlefield. Her use of “The storm beats” “breaks the day” “your baby fear” “on the path of life” and “the shock of strife” expresses the son’s transition from the threshold of a safe and warm space to the open, dangerous, and cold space. She attempts to express critical and dangerous moments in her life and the life of her son. It is important to note, in this context, that moments of fear and anxiety about death do not only affect young soldiers but also mothers. She seeks to draw a world that suggests sadness and tension. She also refers to the state of a mother and her son, who aspire to freedom from crises and calamities. Her representation of these connotations is also linked to sadness, alienation, and a feeling of loneliness:

The storm beats loud, and you are far away,

The night is wild,

On distant fields of battle breaks the day,

My little child? (Brittain, lines 1-4)

The value of these signs lies in their description and identification of spaces that express distance, separation, and danger, such as “far away” “on distant fields of battles”. These

representations are used in conjunction with her description of time and the outside world as very desolate and isolated, as in “the night is wild” and “the wind be wild”. Through these representations, Brittain points out that moments lose their temporal boundaries, and spatial space becomes confined to the threshold of transition to crisis. From the beginning of the poem, the chronotope prepares the threshold to confirm the moment of a turning point and a crisis in the lives of the mother and son together. It is filled with the high emotional intensity of the mother towards her son, who has become not only far away, but also in danger of a certain death. Thus, they allude to spaces and times linked to threshold chronotope-times, which are the space-time of fields and hills. They are not subject to the permanence and stability of time, but rather are subject to the variation and manifestations of moments of crisis. Then, they become filled with feelings of fear, terror, and anxiety about the future. Moreover, her reference to the phrases of “fast sleep” and “endless slumbers deep” indicates death and the end of the son’s life while she is unable to help him. So, he no longer knows, as the pain did not leave him a chance to know the path to salvation other than the battlefields. Thus, in the poem, this form of chronotope appears in fields, hills, storms, and winds in accordance with times such as night and day, and with references to metaphorical connotations.

Likewise, in her poem “Perhaps” whose title refers to possibility, instability, and uncertainty, Brittain expresses her disbelief in the death of her fiancé, Roland, in the war. The poem is specifically dedicated to the person who died of wounds in the war, her fiancé, Roland Leighton (Khan 237). This increased her rejection of the war and her stance against the positions of those who supported the war. It also increased her concern for women’s rights and her defense of them. She uses time and transitions from one stanza to another, from the present to the future, to the present, then the future, and so on. They fluctuate to

reflect the image of fragmentation and instability on the one hand and to express the rapid passage of time on the other. Hence, she emphasizes the notion that Roland is not present with her in the spaces of comfort and stability that she refers to, such as “the sky” and “the golden meadows” and “there”. She also makes use of the future with spaces filled with positive energy to indicate hope, beauty, comfort, and stability to express imagination:

Perhaps some day the sun will shine again,  
And I shall see that still the skies are blue,  
[...]  
Perhaps the golden meadows at my feet  
Will make the sunny hours of Spring seem gay,  
And I shall find the white May blossoms sweet,  
[...]  
Perhaps the summer woods will shimmer bright,  
[...]  
Perhaps some day I shall not shrink in pain  
[...]  
There is one greatest joy I shall not know (Brittain, lines 1–18)

The poet’s portrayal of the future, whether with or without Roland, reflects her ambiguous state via these voids, which are imbued with meanings and implications. It symbolizes the enduring and immutable essence of life, especially in light of Roland’s death. Despite the substantial impact it would have on her life, the poem clearly shows that she uses these natural metaphors to represent the emergence of hope after the war. The sunrise represents the boundless nature of optimism for what lies ahead. The current moment is used with tangible illustrations to communicate the harsh and sorrowful reality of Roland’s perpetual absence:

Though You have passed away.  
[...]

And crimson roses once again be fair,

[...]

Although You are not there.

[...]

Although You cannot hear.

[...]

There is one greatest joy I shall not know (Brittain, lines 8–18)

This means that the passage of time and seasons with the multiplicity of picturesque spaces does not mean that she forgets Roland and sadness dominates her heart. Although the sun, seasons, hours, months, and occasions serve as stronger representations of time for her than delighted spaces, they are unable to make her forget Roland. Bakhtin confirms this point:

The present and even more the past are enriched at the expense of the future. The force and persuasiveness of reality, of real life, belong to the present and the past alone—to the “is” and the “was”—and to the future belongs a reality of a different sort, one that is more ephemeral, a reality that when placed in the future is deprived of that materiality and density, that real-life weightiness that is essential to the “is” and “was.”. (147)

This is evident in her focus and use of the capital letter in the word “Time” in the last stanza, “But, though kind Time may many joys renew,” (Brittain 17). She refers to the power of time, but it does not affect her feelings towards Roland. Despite the fact that the future is bright, green, and seductive, she wants to arrive at the realization that it is impossible for her to imagine it without Roland. She highlights the futility of future reality and makes the point that the reality that will exist in the future is nothing more than a meaningless plot. It is, rather, an ‘imaginary reality’ regardless of whether it comes into existence or will come into existence in the future. Moreover, the speaker in the poem makes it clear that she addresses

Roland and uses the capital letter in the second-person pronoun “You” wherever it occurs to affirm his constant presence with her.

Furthermore, it is to be noted that Brittain takes advantage of the states of instability and uncertainty in the poem to point to the chronotope of the threshold. In the poem, she uses several metaphorical references to express the state of fragmentation, despair, misery, sadness, indecisiveness, and the rapid passage of time. They all affect the entire course of her life, but they do not affect the image and place of Roland in her heart. She uses metaphorical signs such as “Perhaps, again, although, though, in vain, passed away, pain, dying years, cannot, loss, broken” to express the presence of real moments of crisis that changed the course of her life and turned it upside down.

Moreover, in her short poem, “A Military Hospital”, she emphasizes the essence of her occupation as a nurse at a military hospital. Due to the fact that she was shocked by the number of dead troops at the time when she was nursing, she is able to depict the violent and melancholy atmosphere of the scene of the injured and the bodies of soldiers. In regards to this notion, Kennard asserts:

Initially her opposition to war was a response to the sheer number of people killed. [...] This emphasis on numbers is echoed in Testament as she talks of her horror at a newspaper paragraph stating that by July 1915 the estimate of war casualties was already five million dead and seven million wounded [...].(143)

In this context, she also establishes the emergence of a condition of fragmentation and despair through the presence of a threshold chronotope with the use of symbolic and metaphorical signs and connotations such as “the wreck of humanity,” “deviation” “red tide of blood” “sea storm” “sails again” and “far and wide”:

A mass of human wreckage, drifting in

Borne on a blood-red tide,  
Some never more to brave the stormy sea  
Laid reverently aside,  
And some with love restored to sail again  
For regions far and wide. (Brittain, lines 1-6)

Within this particular framework, the issue of this specific form of chronotope arises due to its temporal nature and the significant emotional impact it has on human values during meetings and separations. Despite the fact that the poem is brief, it affords the ability to plan events and organize time in such a way that it flows here into the space, which is the hospital. Therefore, the threshold chronotope is associated with the condition of being separated, as Bakhtin identifies it as strongly connected to the state of dissatisfaction and broken dreams experienced by the soldiers. There is also a distinct presence of symbolism and metaphor in the poem, which serves to demonstrate the existence of a state of fragmentation among soldiers subjected to the circumstances of war. In this respect, she illustrates the crises that soldiers face in their presence in the hospital space, which is both a good and negative place when it comes to the presence of soldiers. In spite of the fact that they receive treatment and care, it is a space where soldiers seem to be in a state of transition. They are caught in a dilemma between actively engaging in the conflict and remaining at home, refraining from participation, which is seen as a condition of defeat and disappointment for them. They are in a state of fragmentation and are unable to make decisions that determine their entire lives. In such a chronotope, time sometimes passes in a blink of an eye and at other times as if it cannot be naturally slow and long as it is in normal human life. It is confirmed, at this point, that there are quick, painful moments and slow, boring moments that determine the fate of the young soldiers while they are in the hospital space. The space of the military hospital

represents the threshold of the soldier's transition to three possible thresholds, each of which is more miserable and worse than the other. He may move from the threshold of fighting to the threshold of suffering from wounds, then to the threshold of recovery, and then return to fighting again. Additionally, a permanent disability that prevents him from leading a normal life might be present as he approaches the threshold of recovery. In addition to the possibility of him crossing the threshold of death and moving on to the afterlife. All of these moments, whether they are quick and decisive or slow and boring, are essentially crises and fatal moments.

In a similar vein to her poem "Perhaps", Brittain in "Then and Now", uses the elements of nature to recall happy and sad memories of her friend, brother, and fiancé. Through the title of the poem, it seems to be comparing two times: the time of the past and the time of the present. The two thresholds in Brittain's life, a threshold before Roland's death and a threshold after his death. The poem consists of two stanzas, the first stanza represents the past and the second stanza represents the present. In the first stanza, verbs are used that indicate joy and happiness, such as "dancing, swaying" when the natural spaces talk about her beloved:

Once the black pine-trees on the mountain side,  
The river dancing down the valley blue,  
And strange brown grasses swaying with the tide,  
All spoke to me of you. (Brittain, lines 1- 4)

Thus, spaces such as "the mountain, the river, and the valley" in the first stanza, in natural colors such as "black, blue, brown," are all used by Brittain in the first stanza because they metaphorically express strength and joy in the presence of her beloved, so she dances and sways with joy. The first stanza represents the first threshold in her life before losing her

beloved. Then she moves to the second stanza and uses spaces such as “streamlet, the tree-tops, and the weeds” with conjunctions that indicate grief, sorrow, and loss, such as “the sullen, creeping, slow, the moaning, dark, and dead” as in:

But now the sullen streamlet creeping slow,  
The moaning tree-tops dark above my head,  
The weeds where once the grasses used to grow  
Tell me that you are dead. (Brittain, lines 5-8)

All of them represent the second threshold in her life after his death in the war. She wants to express the difference between the two thresholds by using the chronotope of the threshold to indicate the state of fragmentation and despair that she lives in and after Roland’s death. Thus, the poem, from the title, the stanzas, the connotations, and the references, focuses on evoking Brittain’s situation in the two thresholds of her life before and after Roland’s death.

In the same way, in her poem “May Morning”, Brittain makes clear use of the threshold chronotope by dividing the poem into two thresholds. They represent the two phases of her life: before and after the war, and before and after Roland’s death. In the first part, spaces such as “the old city” and “the bridge” are used along with some prepositions such as “under” “upon” and “before” to express the state of transition from one threshold to another. She uses these spaces and their attachments to convey her passage through a state of crisis, which is the crisis of transition from peace, calm, stability, and love to the crisis of war, chaos, turmoil, and sorrow. For example, she uses terms such as “Silently”, “Lay motionless”, “Faded”, “Swiftly”, and “Straight” as in:

Silently reverent stood the noisy throng;  
Under the bridge the boats in long array  
Lay motionless. The choristers’ far song

Faded upon the breeze in echoes long.

Swiftly I left the bridge and rode away.

Straight to a little wood's green heart I sped, (Brittain, lines 6-11)

In this regard, she intends to describe the calm in which she lived as reverent silence, a state that precedes chaos. She also aims to pave the way for the transition from prosperity and breadth in the first part of the poem into crisis and distress in the second.

For Brittain, the second part of the poem represents the moment of transition to the crisis of war and the crisis of Roland's death. The second part begins with "Now", when she says:

Now it is May again, and sweetly clear

Perhaps once more aspires the Latin hymn

From Magdalen tower, but not for me to hear.

I toil far distant, for a darker year

Shadows the century with menace grim. (Brittain, lines 21-25)

She aims to represent a transitional turn into a crisis in difficult moments. In this part, the threshold chronotope appears to be represented explicitly through some verbal signs and connotations, as in:

I toil far distant, for a darker year

[...]

I walk in ways where pain and sorrow dwell,

[...]

Lies cold beneath the stricken sod of France;

Hope has forsaken me, by Death removed,

And Love that seemed so strong and gay has proved

A poor crushed thing, the toy of cruel Chance.

Often I wonder, as I grieve in vain, (Brittain, lines 24-36)

These all represent situations that Brittain goes through during moments of crisis. This crisis also brings with it hierarchical and sequential ideas to represent the situation of people living in between. This means the difficulty of making a decision, the difficulty of getting out of the crisis, and surrendering to feelings of sadness, grief, and pain. This is what she demonstrates by using these feelings to express her being in a stifling crisis that the passage of time will not resolve, neither in the present nor in the future. These are the thresholds, as Bakhtin sees them, through which crises, events, and falls into crisis pass, which determine a person's entire life and determine his fate. In Brittain's case, time seems slow at times and fast at others, so it is unnatural. These times, events, and crises overlap and appear in the form of threshold chronotopes that affect their lives. These spaces represent moments of trauma, crises, and psychological problems. This means that these spaces that Brittain passed through or through which Roland travelled are lonely and painful spaces that provoke anxiety, sadness, and death.

In addition, Brittain makes use of the threshold chronotope once again in her poem "Roundel" through a clear and frank description, as she places an explanation below the title, "Died of wounds". She also begins and ends the poem by mentioning the reason behind her sadness, misery, despair, and distress, which is Roland's death: "Because you died". She begins with the past time, ends with the past time, and in between is present and future time. If she uses the past to express a past time and she cannot return it, this is the reason that will affect her future time, which is Roland's death. To this point, Khan points out that Brittain's Roundel "[is] dedicated to her lover, Roland Leighton, who died of wounds, are embodiments of this [loss]" (237). The poem encapsulates the essence of her future and current existence inside the sentences "Because you died" that mark its beginning and finish. The opening verse strongly suggests that she will never find peace again; the line "I shall not rest again"

(Brittain 1) serves as indication of her inner conflict and distress. In the second line of the stanza, she affirms this by stating, “But wander ever through the lone worldwide” (Brittain 2), emphasizing the lack of stability and purpose in the vast universe. Instead, she fruitlessly seeks the suitable course of action that would enable her to rescue the aspects of her life that are slipping away in the midst of a critical crisis and a period of turmoil, characterized by the distressing experience of loss.

The moment at the beginning of this description is considered a ‘crisis’ because it is a time filled with important questions, chaos, unease, and stress. From this perspective, Brittain’s existence becomes unstable after Roland’s death, as she experiences a metamorphosis that alters the nature of her social environment. Furthermore, it is evident from her shift between the stanzas that she portrays her movement between several thresholds based on the scope of his departure’s influence on the course of her life. In the second verse, she specifically alludes to the second crucial moment in her life:

I shall spend brief and idle hours beside

The many lesser loves that still remain,

But find in none my triumph and my pride; (Brittain, lines 5-7)

At this critical point, replacements for Roland emerge, however they lack his qualities. As a result, she confronts a challenging trial to reach a challenging conclusion. This is the core of the threshold chronotope when the hero makes the right choice during a period of intense difficulty. During those difficult circumstances, Brittain might find herself caught in a dilemma between being true to her own values and making a choice that involves another person, while still trying to maintain a sense of normality in her personal affairs. The concentration and establishment of something in an undetermined region, together with

her persistence throughout periods of uncertainty and critical situations, create a distinct area of variation in thresholds.

Likewise, in the last stanza, she returns to reaffirm the periods of crisis that are characterised by loss and disappointment, moments that are stable and rooted in the futility of hope:

And Disillusion's slow corroding stain  
Will creep upon each quest but newly tried,  
For every striving now shall nothing gain  
Because you died. (Brittain, lines 8-11)

Accordingly, Brittain's last comments serve to highlight the futility of her efforts to resolve the situation. She emphasizes the continuation, centrality, and rootedness of the crisis when she concludes with "because you died". Thus, through the poem, she attempts to protect the course of her life from the tampering of the moments that disturb her life's stability. Therefore, some important transformations are observed throughout the course of her life. Hence, it seems clear that her vision of the moments of historical crisis has begun to be formed. She deals with the topics of what happened, what is happening, and what will happen to her. Thus, at these three-time thresholds and in different spaces, the representations of threshold transformation appear at the surface. This representation, through the poem, can contribute to achieving her vision of the contents of the memories of the moment and its crisis. She also attempts to suggest an awareness of what happened and is happening to achieve this vision by accompanying the transformations that occur in the lives of women in times of war.

Moreover, in her poem "Oxford Revisited", Brittain employs temporal references such as "a gleam of sun, Oxford days, a summer morning, Now the years" in the initial six

lines. These references serve to convey the shifting nature of time and the altering circumstances that accompany the steady progression of dawn and morning. Nevertheless, in the first stanza, she employs temporal cues to signify the existence of tranquility and prosperity. She experiences profound disappointment as war breaks out and Oxford is enveloped in darkness and decline due to the devastating impact of the First World War. It is noteworthy that she used the present time in this part to emphasize its temporary nature, highlighting that regardless of its duration or challenges, it will eventually come to an end. This implies the observation of threshold chronotope in being at an edge of a coming crisis.

In the second six lines, temporal allusions are used to signify the enduring nature of the stance and principle, despite the passage of time. Specifically, the references to “the dawn for an Oxford morning, in days of yore, a dawn for Eternal morning” highlight the stability of the standpoint and principles. In this part, she also restores optimism in spite of the destruction and sufferings caused by war. The use of future time implies a promising and optimistic future, filled with excitement and an equal amount of hope and anxiety under the presence of an eternal morning. Therefore, she utilizes the elements of time and space to communicate the representation of the threshold chronotope. The shift that the speaker, Brittain, makes from the threshold of power and peace in “Old Street” to “Oxford Days” in the first stanza is an example of how she merges and combines time and space into a single entity:

There's a gleam of sun on the grey old street  
Where we used to walk in the Oxford days,  
And dream that the world lay beneath our feet  
In the dawn of a summer morning. (Brittain, lines 1-4)

She conveys this emotion in pleasant contexts, delightful moments, the beginning of spring, and the early hours of a pleasing morning. In the second stanza, however, the poem shifts its emphasis towards the threshold between darkness and warfare, where something is being forcefully suppressed or diminished:

Now the years have passed, and it's we who lie

Crushed under the burden of world-wide woe,

But the misty magic will never die

From the dawn of an Oxford morning. (Brittain, lines 5-8)

In this stanza and the next, Brittain moves from threshold to another. She, thus, conveys the fluctuations in her condition and circumstances before, during, and after the war. Through her movement from one threshold to another, she explains the condition of women, including sisters, daughters, mothers, and wives, under the burden of war. All the spaces and times that she refers to in the poem have their metaphorical connotations regarding her opposition, along with many women, to war because it brings nothing but calamity.

In her poem "The German Ward", Brittain focuses on the future time as she writes in the present and refers to the recent past where she worked. The past means war, the present also means war, and the future is the reminder of the horrors and images of war. Time and space meet to create a painful space in which she recalls the time she spent caring for wounded German soldiers in France. She conveys the human spirit that humans are endowed with, regardless of whether the nurse is treating a wounded friend or a wounded enemy. In this context, she indicates her opposition to the war and she pities the soldiers on both sides. In the opening section, Brittain depicts her memories of her time in the German ward, where she indicates that her memory of the dead and the wounded will remain eternal in her thoughts even if her memories of the tragedies of war fade:

When the years of strife are over and my recollection fades  
Of the wards wherein I worked the weeks away,  
I shall still see, as a vision rising 'mid the War-time shades,  
The ward in France where German wounded lay. (Brittain, lines 1- 4)

Thus, her use of spaces such as the ward in the hospital, especially in France, the time during the war and the wounded on both sides indicate her position on the war. She, thus, conveys the tragedy of the war. To this notion, Victoria Stewart states that Brittain in a diary that she wrote shortly entry after she began her profession as a nurse, in 1915, she proclaims:

I love the British Tommy! I shall get so fond of these men, I know. And when I look after any one of them, it is like nursing Roland by proxy. Oh! if only one of them could be the Beloved One!. (27)

It also appears from the space of the ward in the military hospital that Brittain expresses feelings that oppose war, both temporally and spatially. Her response has not changed, does not change, and will not change regarding the war over time:

I shall see the pallid faces and the half-suspicious eyes,  
I shall hear the bitter groans and laboured breath,  
And recall the loud complaining and the weary tedious cries,  
And sights and smells of blood and wounds and death. (Brittain, lines 5-8)

These emotions are associated with her recollections of the space, which are renewed and extended throughout time. She affirms that the images of the injured and deceased will persist in her memory, even if she relocates from the hospital ward. Thus, she confirms their profession in mediating the thresholds between past, present, and future time, resulting in the creation of the threshold chronotope. Through the establishment of a connection between the three thresholds of time and the threshold of the space of the medical ward, she combines

these thresholds with the thresholds of her sentiments for the injured and dead soldiers, regardless of whether or not they were German; “And I learnt that human mercy turns alike to friend or foe,/ When the darkest hour of all is creeping nigh” (Brittain, lines 21-22). The threshold of humanity overwhelms the threshold of the conflict, whether the wounded is a friend or an enemy. This is because she believes that the darkness of war and its curses strike everyone without exception. The sight of bags, knives, bottles, and wounded people represents painful and transitional moments in her life as a nurse and the lives of the wounded on both sides. Hence, the way in which she repeatedly alludes to areas connected to war and its atrocities, as well as times of anguish, despair, and death, validates the usage of the threshold chronotope as a means of opposing war.

Furthermore, Brittain’s poem “The Troop-Train” portrays the enlistment of soldiers and their journey to the battlegrounds by train. She also wonders about the uncertain destiny that awaits them beyond this journey. When the war is over, how many of them will be able to safely return to their families. Due to the fact that it is situated between two temporal thresholds of moments in the lives of soldiers who are departing for the battlefields, the space of the train station is a representation of the threshold chronotope in the poem. Additionally, in the first stanza, she suggests that the troops are going through a phase of uncertainty and terror when she refers to them as “They waved their careless hands to us,” (Brittain 3). Because of this, it is clear that their state in this station, while they are on board of the train space, symbolizes their first threshold. This form of threshold corresponds to Bakhtin’s definition of the threshold, which represents and encapsulates the period of crisis experienced by soldiers, characterized by the expectation of death and an inescapable destiny. Within this stanza, she portrays the troops as being on the threshold of a significant turning point that would profoundly impact their lives.

Then, in the second stanza of her poem “The Troop-Train”, she once again refers to the train as a space for the soldiers’ transition station into a new stage in their lives:

And often I have wondered since,  
Repicturing that train,  
How many of those laughing souls  
Came down the line again. (Brittain, lines 4-8)

She writes these words to represent her inability to choose between decisions, situations, and crises. In this particular framework, she establishes the threshold chronotope within the train and station spaces. Thus, her depiction of such spaces and conditions observes the views of the spaces that Bakhtin classifies as bridges, stations, borders, windows, doorways, and airports as being of this form of chronotope which is the threshold (248). Thus, in her inquiry, the threshold transforms, becoming a point of crisis and challenging times of change in the lives of troops when the train passes through the station. In this context, she alludes to the chronotope of soldiers separating from their families and transitioning into a distinct kind of gathering. Bakhtin, in this regard, associates this chronotope with psychological crises, dissatisfaction, and broken dreams. Additionally, it is marked by the use of symbols and metaphors to represent spaces connected to the critical moments that shape the soldiers’ whole existence.

In addition, Brittain’s poem “Vengeance is Mine” undoubtedly conveys an image of the threshold chronotope since it was written on the memorial of the nurses’ tragic deaths in a German air strike on a hospital in Etaples. The women nurses in this poem died due to terrible conditions. Brittain’s primary emphasis is, thus, on the sisters, who perished as a result of their poor working circumstances. She explains the complete disregard that the war’s leadership had for the deaths of these nurses. Consequently, women were appreciated for

their work as nurses; nevertheless, when they lost their lives while serving their nation, they did not get the same honours that brave male soldiers received (Cuijpers 62). Due to the fact that she shifts from one threshold to another and from one picture to another during the course of the poem, space, thus, despite its unity, is filled with thresholds of anguish, torture, melancholy, grief, darkness, and death. Therefore, the thresholds in her poem are a combination of thresholds that belong to nurses and others that belong to those who are wounded soldiers. Brittain's aim is to deliberately create confusion in the poem, with the purpose of symbolizing equality in thresholds and, thus, equality in space. At every point in time when the thresholds are comparable, the space is also comparable to one another. In the same way, as injured, male soldiers experience the anguish of wounds, loneliness, and bereavement, female nurses experience the pains of toiling away at their jobs, the pain of staying up late, and grief over the sorrows of wounded troops. Hence, Brittain employs a combination of melancholic sentiments, terrifying moments, and bloody sequences to create a profound space that symbolizes the threshold beyond which nurses forsake difficult times. In addition, she utilizes this state of uncertainty and transitions from the moment where a distressing sensation begins to emerge within a particular space to the point where an even more distressing and sorrowful sensation takes hold within that same area, in order to underscore the challenging nature of the place that women inhabit, despite men's tendency to underestimate its significance. Additionally, she makes use of this mixing and shifting from the threshold of a terrible sensation in a particular area to the threshold of a more painful emotion from one place to another. In a similar vein, she highlights the challenges women face in their space, even in the face of males undervaluing it as a space, by using melancholy in the same context.

Furthermore, Brittain purposely portrays the military hospital as an isolated environment inhabited exclusively by women beyond the domestic space. Consequently, she attempts to convey a severe, realistic image of the institution. However, she characterizes it as severe and challenging, which calls for the woman to share patience throughout periods characterized by successive crises and thresholds. She, then, portrays the threshold chronotope of a woman throughout challenging stages in her life. The nurse is now experiencing three intense states: warfare (strike), pain (cold, sleep deprivation, and sorrow), and death (without recollection). Brittain, thus, asserts that the first threshold represents the battlefield since it is the point when women are compelled to labour amidst instability and turmoil. She consequently goes through a state of anxiety and worry, which Bakhtin described as being a feature of the threshold chronotope. Moreover, at the second threshold, she expresses emotions of distress by many means, such as experiencing coldness, under circumstances that are unsuitable for a space that should be provided to a woman fulfilling the role of a nurse. She exacerbates these challenging circumstances by remaining up to provide medical treatment to the injured and grieving for their losses. Therefore, while discussing the last threshold, she describes it as the most significant threshold in the lives of female nurses who find themselves in dangerous circumstances and are neglected, their existence goes unnoticed and unacknowledged.

In her poem “War”, Brittain summarizes the tragedies that war causes for all who witness its space and time, emotionally and physically. She uses the scene of a storm passing over trees, meadows, and flowers as a kind of metaphor for the war that befalls young soldiers. In this context, Khan explains this notion:

Vera Brittain, in “War”, uses the same analogy to interpret the German spring offensive of 1918 [...] Amy Randall’s “The Storm”, stands out as a description

of war within the context of this particular metaphor, by reason of the intense fusion that she effects between the human and the natural. (85)

Therefore, Brittain uses the storm as a form of metaphorical space to depict the space scene of war and the time of its occurrence. Both spaces, “the storm” are inspired by nature as an abstract space, and “the war” as a real, tangible space, is inspired by reality to represent the threshold chronotope:

A night of storm and thunder crashing by,  
A bitter night of tempest and of rain—  
Then calm at dawn beneath a wind-swept sky,  
And broken flowers that will not bloom again. (Brittain, lines 1-4)

In light of this, the first stanza represents the first threshold, and it is an allegorical metaphor for a group of images from the nature of the violent storm. It is a clear depiction of the destruction, fear, terror, and fragmentation that the storm does to nature, which was essentially created to resist such storms. The storm, in this context, is a space of moments of crisis that strikes nature, including its trees and buds that have been cut off and whose flowers will never blossom again. This is a clear depiction of moments of great crisis for the future of these trees and flowers as they go through hardship and a sudden death that destroys their dreams. In this regard, thus, she refers to the storm to represent the war and to trees and flowers to represent the soldiers.

In the same sense, Brittain displays images that resemble representations of nature, such as storm, thunder, darkness, rain, and broken buds:

An age of Death and Agony and Tears,  
A cruel age of woe unguessed before—  
Then peace to close the weary storm-wrecked years,

And broken hearts that bleed for evermore. (Brittain, lines 1-4)

This stanza represents the second threshold, which is a real, realistic, tangible, and tragic threshold for a group of soldiers ravaged by the storm of war to destroy and kill. It represents a time and space of pain, sadness, anguish, grief, and cruelty, filled with calamities. She, thus, refers to moments of crisis that were not expected, meaning that they are moments of sudden, rapid change in the course of the soldiers' lives. These moments make the soldiers face a difficult choice: participating in the war to defend their homeland means death. The decision is difficult, but inevitable. They are not allowed to choose between two options or even think about the decision. They are in the process of deciding their fate, so they have two options: war or war. Additionally, she shares with them the anguish that their families and loved ones are experiencing as a result of their separation. Moreover, the hearts of mothers, wives, sisters, and other loved ones were broken as a result of this unfortunate event. Thus, the two stanzas bring together the links between two thresholds. One of which is metaphorical and simile, and the other is realistic and tangible, like a scar in the heart from which there is no escape, no matter how much time passes.

To conclude, it is unquestionably true that all three selected women poets make use of the threshold chronotope, which is often linked to conflicts, catastrophes, and crises. However, it is important to point out that Pope, Tynan, and Brittain use the threshold chronotope in a similar manner, using both direct and indirect allusions as a metaphor to represent this form of space in their war poems. However, Tynan does not share the same perspective of the representations of threshold chronotope as those of Pope and Brittain. This is because she portrays the sorrow of young soldiers serving in combat who are on the threshold of fragmentation, alienation, and separation. She describes this threshold as a new stage and threshold, a metaphor for passing over into a condition and threshold that has

connotations and emotions associated with it, such as anguish, grief, and pain. Pope, on the other hand, uses metaphors and symbols in order to give a picture that conveys the most accurate representation of reality. While at the same time, she maintains the troops' fundamental standing as well as their symbolic and true significance. She portrays pictures of disintegration, division, and isolation as a common and an expected occurrence on all battles. Sometimes, however, she attempts to minimize the seriousness of those thresholds and regards the movement of troops over different thresholds as a trivial issue that has no impact on their lives. Consequently, she makes use of this specific spatial portrayal of hazardous battle spaces for the purpose of promoting the country and its armed forces against potential threats. Brittain, in contrast, does not concentrate on the difficult circumstances of soldiers and the agony they endured while serving in the military in her poems that make use of the threshold chronotope concept. However, she utilizes the threshold chronotope to visualize her own condition as she goes from one threshold to the next before, during, and after the conflict. Similarly, she uses the threshold chronotope to show how the nurses in terrible situations felt pain and sorrow. In a similar vein, she uses the threshold chronotope to depict the agony, misery, and death that her brother, fiancé, and two other soldiers go through as they move on from a pleasant life of the threshold of comfortable existence to the threshold of death.

#### **4.2 The Portrayals of Domestic Space**

It is generally agreed that Brittain's poem "The Sisters Buried on Lemnos" is a totally feminist poem for three reasons: first, it was written by a woman; second, it was written for two female nurses; and third, it was written in defence of all women. Brittain is said to have written this poem when she paid a visit to the graves of two Canadian nurses who were laid to rest on the island of Lemnos. These nurses were named Matron Jaggard and Nurse Munro

(Claven). Due to the fact that she worked as a nurse, she was well aware of the pain that nurses at military hospitals go through. In addition, she had a feminist agenda, showed a deep care for women's matters, and actively campaigned for her rights, all the while opposing the war. The visit that she made to the island and the two graves sparked feelings of feminist resistance. The reason for this is because she saw these two nurses' roles and the care they gave to soldiers throughout the war as being forgotten and neglected. Furthermore, she utilized this poem as an opportunity to address the issue of the marginalized spaces in which women are forced to exist during the conflict, as well as the injustices they nonetheless endure. This is precisely what Khan affirms when she notes that Brittain raises a crucial issue in this poem:

Female feats of heroism went mostly unrecorded; occasionally they got a mention in newspapers. The heroism and bravery displayed by nurses in carrying out their duties amidst air attacks and shelling received no wide scale commemoration. Though Vera Brittain records that 'nurses who lost their lives in the bombing of Etaples [1918] were buried beneath crosses marked "Killed in Action"', [...]yet they were not deemed worthy of a memorial put up as a tribute to their courage and spirit of endurance. This indifference meted to women, who die in the service of their country, is the theme of Brittain's "The Sisters Buried at Lemnos". (177-178)

Within the context of the poem, Brittain emphasizes the overt contempt even for the marginalized work of caring that women do during times of conflict. Although male troops get recognition for their contributions on the battlefield, the efforts and sacrifices made by the women who support and care for these men are often overlooked. In spite of the fact that these two nurses died while providing medical care to serve members in military hospitals,

their significance was disregarded and devalued. They were completely absent from any poetry, in contrast to the male soldiers:

Seldom they enter into song or story;  
Poets praise the soldier's might and deeds of War,  
But few exalt the Sisters, and the glory  
Of women dead beneath a distant star. (Brittain, lines 5-8)

In this context, for Brittain, a woman's work as a nurse is insignificant and cannot be considered a parallel to what men do on the battlefield and what they are honoured and praised for. Thus, the role and work of women as nurses are not equal to the work of men. This occupation can also be considered as defining a specific, restricted domestic space that women occupy within the framework of defining gender roles. Therefore, this profession is a restriction of women's abilities and potential. In the above verses, Brittain points out that poets only glorify those who are in men's spaces, which are battlefields. For them, the space they occupy determines a person's status. As for women, even if they do or present glory, few care about them and glorify them. This does not imply that what they present is inferior; rather, it simply indicates that women are presenting it. Furthermore, because it is presented in a domestic space, that does not amount to being glorified and dignified. They are not praised for what they do because their work is not on the front lines on the battlefields:

No armies threatened in that lonely station,  
They fought not fire or steel or ruthless foe,  
But heat and hunger, sickness and privation,  
And Winter's deathly chill and blinding snow. (Brittain, lines 9-12)

Brittain, in this context, refers to the circumstances of spaces that are more severe than those of war and battlefields, yet are viewed as domestic spaces by men. According to her, males

feel that the only spaces that are deserving of praise, appreciation, and acknowledgement are the battlefields and direct confrontations that occur during conflicts. They do not consider the spaces that women encounter, even if they are harsh, are not to be worthy of such an honour. As long as they are not enlisted within the space of war and battlefields, “heat, hunger, disease, and deprivation” are considered to be domestic spaces for them. In relation to this notion, Goldstein argues that “[N]ursing work in World War I, which occupied most of the women who went to the front, was “dirty, dangerous, disgusting, enormously hard and stressful labor,” often without remuneration or official support” (313). This is true even if the conditions are terrible. Through the use of poetry, Brittain makes an effort to emphasize the notion that the space of war and battlefields are not the sole measurement of strength and bravery. For her, any space in which sacrifice is made is a space worthy of praise, even if it is far from the battlefields. Strength, according to her, is not only the strength of the body, but also that of the spirit:

Till mortal frailty could endure no longer  
Disease’s ravages and climate’s power,  
In body weak, but spirit ever stronger,  
Courageously they stayed to meet their hour. (Brittain, lines 13-16)

In contrast, the form of space is defined not by the strength of the body but by the power of endurance and psychological patience. Despite the weakness of the bodies of these two nurses, their spirits are strong. It is the two nurses’ bravery that makes the space worthy of their tolerance and enthusiasm. According to Brittain, women are the ones who construct space; it is not space that produces their position; rather, women are those who create space. She perceives the space that women create through their effort and patience as being worthy of appreciation and praise.

Moreover, Brittain, in her poem “The German Ward”, addresses the issue of women’s presence in spaces other than those that are conventionally associated with males. From a human and ethical point of view, she takes pleasure in the fact that the situation she is in is both challenging and dangerous. However, she also criticizes some individuals for diminishing the importance and seriousness of the position. Despite her dissatisfaction with this position, she has a complete understanding of the progressive shift in the spaces that women occupy during periods of conflict. She portrays the nurse’s anguish in the first three stanzas, as she labours among the moans, wails, and screams of the injured, amidst medical instruments and the corpses of the deceased. Due to the fact that the visuals are comparable, she perceives this scene and this space to be identical to the space that is seen on battlefields. Although the wards of a military hospital and a battlefield vary in terms of their physical structure, they have similarities in terms of their geographical position. However, it is the conditions that dictate the nature of both spaces. The wards vary geographically, but it has similarities in terms of the challenging, severe, and grave nature of the circumstances.

In the subsequent stanzas of the same poem, Brittain portrays an alternative depiction of women engaged in the profession of nursing and treatment of the injured. She seems to prioritize portraying a lady who remains resolute in the face of challenging situations. This portrayal and illustration of the resilience, power, and competence of women in challenging situations indicates their indifference towards the nature of their work environment. She seems to suggest that women are not designed to be confined to the domestic space that males want to restrict them to:

I shall see the Sister standing, with her form of youthful grace,  
And the humour and the wisdom of her smile,  
And the tale of three years’ warfare on her thin expressive face—

The weariness of many a toil-filled while.

I shall think of how I worked for her with nerve and heart and mind,

And marvelled at her courage and her skill,

And how the dying enemy her tenderness would find

Beneath her scornful energy of will. (Brittain, lines 13-20)

Despite the fact that women are opposed to war, Brittain believes that the vitality that women possess suggests that the role of women cannot be restricted to nursing and medical care alone; rather, it must extend to the battlefields. This implies that domestic space does not refer to a space that is exclusively designated to women; rather, it could pertain to any individual, regardless of their gender:

I shall always see the vision of Love working amidst arms

In the ward wherein the wounded prisoners lay. (Brittain, lines 27-28)

This vision of Brittain confirms her stance on the war first and her opinion on the space that women occupy in times of peace and war. Therefore, the role that women play in the space they occupy, whether at home or in military hospitals, cannot be forgotten. Her role is essential and major, not a marginal role, and the course of life would have stopped if it had not been done with perfection by her.

Similarly, Brittain explores the theme of women's labour in the nursing field in her two poems, "To My Ward-Sister" and "To Another Sister". She highlights the ability of women to excel in this demanding profession, even in challenging and dangerous circumstances. When discussing the specifics of a woman's role as a nurse, she aims to emphasize that this does not imply that she is engaged in uncomplicated and effortless tasks within an environment filled with moans and suffering, sometimes referred to as "the house of sighs". To this point, Cuijpers states, "In her poem "To Another Sister" (1918), Vera

Brittain writes, for instance, about “[t]he burdened toil” (13) of working as a nurse. Because of all the suffering and the horrible things she sees every day, this female nurse[...]

 (62). Furthermore, Brittain asserts that her efforts to help relieve the misery and pain of wounded soldiers do not detract from the significance of her compassionate job. She acknowledges her own vulnerability, which is precisely why she has chosen to pursue a career in nursing. To her, the hospital space, referred to as “the house of sighs” is as dangerous and challenging as the battlefield. This also applies to the amount of time that the female nurse dedicates to empathizing with the suffering of the injured troops. It is, then, due to the fact that these are challenging periods that pass extremely slowly, similar to those that occur on battlefields. In addition, she displays the suffering of the woman “nurse” in the ward space of the military hospital as she works endlessly day and night. Thus, in doing so, she attempts to depict a true picture of the nurse’s work in the hallways of military hospitals. It implies that the space that women deserve is not subject to restrictions set by men. This is because what a woman does in the workplace as a nurse is very great and rises to the level of what men do on the battlefields. This role that women play, despite its difficulty and hardness, cannot be linked to mercy for reasons related to women’s weakness. In the context of the two poems, she gives the women good news that with the end of the war, they will not suffer from toil after the end of the war without that toil having a value that they deserve.

In the same way, Brittain’s poem “Vengeance is Mine” is explicitly dedicated to the nurses who lost their lives in a German air strike on a hospital in Etaples, as stated at its beginning. Khan points out, “[S]entiments permeate Brittain’s “Vengeance Is Mine”, written in memory of the nurses who died in the German air raids upon hospitals at Etaples in the spring of 1918.” (178). She discusses and laments the marginalization that women experience during times of conflict. Despite women’s dedication to their profession, risking their lives,

and sacrificing their bodily and psychological comfort to assist injured males, their efforts are often overlooked and forgotten. It is not accurate to claim that Brittain, within the framework of the poem, wants to seek retribution against the Germans for the bombing. On the contrary, she seeks to use the term “revenge” to provide a clear understanding and to ensure that the woman is given the recognition she rightfully earned during her time as a nurse. Furthermore, she hopes for the women to be permanently remembered even after their deaths. She desires to achieve immortality for them and be granted a space that is worthy of her renowned status both during her lifetime and after her death. She insists on women obtaining the opportunity to be in the space of their choice, whenever they like. The hospital space has ceased to be seen as a secure environment or a space exclusively associated with women’s labour since it has now become a battleground in the context of warfare. This suggests that the concept of confining women to a domestic or limited space is no longer existing.

In the first stanza, Brittain almost begins each stanza with a question, followed by who will do justice to them and recognize their space rights. In addition, in the rest of the verses, she also records the amount of sadness, pain, horror, blood, and psychological devastation that the nurse experiences in her work:

Who shall avenge us for anguish unnamable,  
Terror of night-time and blood-lust untamable,  
Hate without pity where broken we lay?  
How could we help them, in agony calling us,  
Those whom we laboured to comfort and save,  
How still their moaning, whose hour was befalling us,  
Crushed in a horror more dark than the grave?

Burning of canvas and smashing of wood above—  
Havoc of Mercy's toil—shall He forget  
Us that have fallen, Who numbers in gracious love  
Each tiny creature whose life is man's debt?  
Will He not hear us, though speech is now failing us—  
Voices too feeble to utter a cry?  
Shall they not answer, the foemen assailing us,  
Women who suffer and women who die?  
Who shall avenge us for anguish unnamable,  
Rivers of scarlet and crosses of grey,  
Terror of night-time and blood-lust untamable,  
Hate without pity where broken we lay? (Brittain, lines 1 -20)

In the poem, the hospital space is filled with sadness, terror, fatigue, and sleepless nights, accompanied by hatred for her without pity or mercy left in it. The reason for this is because Brittain contends that throughout those years of war, males primarily positioned women in two spaces: the space of the house and being quiet, and the space of nursing as a vocation that is traditionally associated with women. According to their perspective, the nursing field serves as a professional domain where women provide care for people who have been injured during wartime.

In the context of the poem, Brittain depicts the work of nursing as a space filled with torment, darkness, sorrow, death, crying, and the wreckage of times of war. She confirms the difficulty of the profession. Although the wounded soldiers whom the nurses treat are men, they consider this profession only suitable for women because they remain only in the hospital space. She believes that a woman who toils in the midst of harsh conditions and in a

cold, dark space, as if the space of a grave, is rewarded with forgetfulness, neglect, and marginalization. She depicts the landscape of space that women live in as harsh and deadly, yet men do not consider it to be a dangerous space like a battlefield. Men consider it a domestic space worthy of a woman's potential and physical and mental capabilities. Thus, Brittain's poem is on the act of remembering the forgotten spaces of the bravery of women as nurses, who have been overlooked by history's immortality. She acknowledges the exceptional space bravery shown by female nurses throughout the war, as they courageously worked in the middle of battles and bombings, yet their acts of heroism were not documented. She highlights the lack of space representation and vulnerability of women in their roles as nurses during wartime.

In view of the domestic space, Brittain is known for her clear stance against restricting women to a specific space. However, her appreciation of this form of space is somewhat weak, as a result of the nature of her nursing work that is being away from home. She, however, is of the opinion that nurses' space in hospitals also constitutes a violation of the restrictions on domestic space. It is to be noted that there are no direct references to domestic space in her poems. However, it seems that she focuses on the space in military hospitals as a space that is not compatible with women's abilities. Nevertheless, there remain few and timid references to this important space in women's lives during wartime. In this way, she is similar to Tynan in her lack of great interest to the representation of this form of space, but each of them has her own reasons for that lack of interest. For Tynan, the reason is that she is a mother with two sons participating in the war, and this is what changes the direction of her interest from the domestic space to the abstract space and the chronotope of the threshold. However, she uses some references and allusions in various places in her poems to indicate this basic space in the lives of women in times of war. Her focus is on the domestic spaces

of women mothers during wartime. In contrast, and despite her support for the war, it is noted that Pope uses this form of space in her war poems indirectly through metaphorical and symbolic references. It should be noted that she does not focus on a specific group of women, but rather includes all categories in her representation of the domestic space, including mothers, wives, daughters, lovers, and friends.

#### **4.3 Representations of Internal and External Space**

Brittain divides her poem “Then and Now” into two parts in which she addresses external space and internal space explicitly and metaphorically. In the first part, she uses external spaces that are related to nature, such as “mountain” “river” and “valley” to express that they are friendly, peace-loving, and loving spaces for her beloved, Roland. Although these spaces are external, they have metaphorical connotations too. The “mountain” indicates the height, greatness, and magnificence of her beloved; the “river” shows the permanence, serenity, and spontaneity of her beloved; and hence, the “valley” signifies the depth, beauty, and greenness of her beloved’s soul. For her, these spaces energize her and make her float in a space of comfort and stability. In the second part, signs and connotations are used that indicate internal spaces, as in:

But now the sullen streamlet creeping slow,

The moaning tree-tops dark above my head, (Brittain, lines 5-6)

They all seem to be spaces that, despite appearing to be external, are actually representations of an internal conflict where grief, sadness, melancholy, and sorrow dominate the speaker’s (Brittain’s) thoughts and soul. The slow flow of the sullen streamlet, the weeping and wailing of the trees make her feel deep distress, agony, and sorrow. She explains that Roland’s death was the cause of all this suffering and pain. Accordingly, her depiction of the two spaces

together in the poem establishes the stage of the ongoing conflict between the juxtapositions of the elements of good and evil, war and peace, and life and death.

Likewise, Brittain divides her poem “May Morning” into two parts, the first representing external space and the second representing internal space. In the first part, spaces such as “the old city”, “the bridge”, and other spaces related to nature are presented, such as “the wood”, “earth”, and meadows in the spring. In this part of the poem, she presents external spaces that had an impact on the course of her life before the war and before Roland’s death. She depicts these spaces as spaces full of strength, vitality, inspiration, love, and beauty. This is attributed to two factors: the peaceful state of the nation and the presence of Roland in her life. From the first words of the poem, they begin with optimism, life, and radiance, indicating the energy that these spaces give. She also uses spaces that are related to the spring season in the part that relates to external spaces. Through her depiction of these spaces, it becomes clear that she wants to demonstrate and indicate that they had an active influence on her mood, psychology, and drive toward life on the one hand, and her tragedy, misery, and distress on the other. This appears clearly in the second part of the poem, considering that in this part, she exposes the sweetness and bitterness of those external spaces and their impact on her life and psyche. She depicts periods of time such as “a darker year” “shadows the century” and “the long future” all of which symbolize her depression and hopelessness. Her utilization of periods linked to desolation and darkness reveals the course of the path she undertakes within her psyche. The initial portion of the poem, which represents the first part of her existence, is full of life, activity, and love. Nevertheless, they demonstrate that darkness has come over her soul, which was full of all of these things in the first part of the poem. Therefore, the combination of darkness and an extended duration signifies the presence of anguish and suffering affecting her youthful spirit.

Furthermore, she combines passion and sentiments to vividly depict the profound and enduring suffering, strife, and psychological anguish that she endures during wartime and after Roland's death. She metaphorically makes use of emotions that seem to be internal spaces tied to her mind, which are burdened with anxieties, agony, dread, separations, and tears. She, thus, expresses these experiences through the representations of such spaces. Brittain, identifies herself as the "speaker" in the poem, namely throughout the second portion that explores the concept of internal space, by utilizing the first-person pronoun "I". She applies phrases such as "I toil", "I walk", "I am worn with tears", "I don't wonder", and "I grieve" to convey the extent of the fragmentation present in her mind. In addition, she associates her toil, walking, and wondering with feelings such as "pain", "sorrow", "horror", "futility", and "slowness" to clarify her state of mind and mood and the enormous scope of her grief.

In a similar vein, Brittain's poem "Roundel" depicts internal spaces as an internal conflict due to the state of grief and sorrow that overwhelms her after Roland's death. She uses the future and present times to express her state of conflict with herself regarding the future of her life. Thus, the future time usually refers to the state of conflict that she is experiencing, as she describes her situation in the future in advance. Her use of metaphorical verbs and phrases such as "I will never rest again," "wander", "seeking", and "spend" has connotations of inner psychological spaces of instability and internal turmoil. These references highlight the extent of the internal breakdown that Roland's death caused. They demonstrate the lack of comfort and anxiety about the future and living alone in distress, "the lone world wide" in this external world. Therefore, these allusions to loneliness and distress refer to spaces within the speaker's soul that have negatively affected her spirit internally and thus externally as well.

In a similar way, in her poem “To Them”, Brittain combines external and internal space to convey two images of nature together: an image of the past in the presence of her brother and fiancé, and an image of the present in their absence after their death. Khan confirms this, “To Them”, by Vera Brittain, which apparently commemorates both her lover and her brother (61). Through these two images, spaces are used in a way that makes space a tangible and metaphorical presence at the same time. In this context, she emphasizes the relationship between space and man. Every existence for them is an experience in a specific space and at a specific time. She tells their story and the spaces they frequented before their death. In this poem, Brittain shows the significance of this connection between them and spaces, emotionally and existentially. The spaces she refers to, at this point, are true, realistic spaces and are not a fantasy of her imagination as a poet, but rather spaces they once set foot on. She divides the poem into three stanzas. Each stanza conveys an image of certain external spaces by employing certain internal spaces as well. In the first and second stanzas, she uses the present time only to convey to the reader a vivid picture of what she hears and sees at a given moment. In the first stanza, the senses of hearing and sight are used along with the external space, which is linked to the spaces of the earth, to confirm their presence despite their absence in reality:

I hear your voices in the whispering trees,  
I see your footprints on each grassy track,  
Your laughter echoes gaily down the breeze—  
But you will not come back. (Brittain, lines 1-4)

Because, in this context, she aims to prove that the human relationship with spaces is not a momentary, but rather an intrinsic, deep-rooted relationship that does not end with the death of the human being. She confirms the depth of this relationship to the point that she hears

their voices in the rustle of the trees, sees their footsteps on the grass, and feels the echo of their laughter in the breeze. Through these words, the close relationship between man and space becomes clear. In this stanza, the influence of natural external spaces on them is observed because they are in direct contact with them. As for the internal space, it is clear in its use of metaphorical and symbolic connotations of spaces related to the whispers of trees and grass areas. Her depiction of internal spaces is also evident in her hearing their voices in the whispers of the trees, seeing their steps in every patch of grass, and feeling the echo of their laughter in the breeze. She employs these connotations and links them to the psychological state of the speaker (Brittain), who lost her brother and fiancé. She employs nature as a means of comfort and reassurance by portraying landscapes and elements that were previously experienced and really enjoyed by them. This provides an additional source of tranquility, as they continue to exist in the thoughts of the living due to their profound recognition in spaces they once visited together (Khan 100). Therefore, her portrayal of the speaker as hearing the sounds of the trees and seeing their footsteps is tantamount to entering the speaker's soul and revealing the secrets of her reaction towards those she lost. She also quickly moves from the space of the earth to the space of the sky in the second Stanza:

The twilight skies are tender with your smile,  
The stars look down with eyes for which I yearn,  
I dream that you are with me all the while—  
But you will not return. (Brittain, lines 5-8)

She, thus, confirms once again that the relationship is not only with the spaces of the earth, but they also have a relationship with the space of the sky and stars. In this context, their influence on external spaces appears despite the distance between them. With regard to her perception of the relationship between the spaces of the sky and the stars and the deceased

and the speaker, the speaker's knowledge of this relationship is an exploration of what is going on in the speaker's soul. The fact that she makes a reference to the dream in the third line of the second verse is evidence that there is a psychological component associated with a triple interaction that brings together the speaker, the deceased, and space. Hence, it might, symbolically stand for Christianity. However, in the third and final stanza, she uses a combination of the present and past time. This is because she aims to indicate their absence by making a contrast between the time of their presence in the past and the time of their absence in the present. This is shown in the third line of the verse by the fact that they are not present in these spaces, which have become deserted as a result of their absence on their land.

For the purpose of depicting a comprehensive image of the space that women experience during times of war, Brittain combines external and internal space in the context of her poem "Vengeance is Mine". This is accomplished for reasons connected to conveying an accurate portrayal of the space that women occupy during times of war. She employs the hospital as an external space in which the woman is present and performs the role of a soldier nurse who works for the military. Since the hospital is beyond the scope of the safe limits for a female nurse, it is seen as an external spaces. Due to the fact that it is a hospital that is specifically devoted to the treatment of war-wounded troops, the hospital space is a vulnerable spaces since it is an external space. In addition, she portrays it as a space filled with the emotions of melancholy, grief, obscurity, dread, agony, lamentations, and wailing. This is because she attempts to demonstrate that these emotions and circumstances only exist in external space. The fact that this makes the external spaces hazardous is the means by which she intends to arrive at the conclusion that female nurses are able to perform their duties in the external space and that this profession is not restricted to male soldiers. In view of that, the woman nurse is also a soldier, but she is not in the space of the war fields. Rather,

she is in the field of caring for wounded soldiers, which is a different kind of combat. The female nurse fights sadness and grief, resists pain and loneliness, does not fear darkness and terror, and works to treat wounded soldiers. All these elements, in light of these feelings and circumstances, make the hospital space a dangerous external space, but the female nurse can handle it. Moreover, Brittain points out that the amount of grief is “unnamable” and the “blood-lust” in the hospital space is “untamable” to indicate the extent of the suffering and the danger of the space in which the female nurse works during times of war. So, that it cannot be said that she was the ‘woman’ she was in purely domestic spaces and did not participate in the fighting, specifically in dangerous external spaces. On the contrary, Brittain writes this poem in remembrance of the nurses who were killed while participating in combat and in external space, even though it is not the space of the battlefields.

Brittain further explores the profound impact of the external space conditions on the internal psychological space of nurses working in military hospitals by providing an in-depth description of this internal space. She depicts the severe circumstances of the hospital space, as well as sentiments of melancholy, sorrow, anguish, sighing, and gloom, in order to provide a vivid image of the space that nurses experience during very difficult hours and spaces. She is of the opinion that the combination of these external spaces and the circumstances that accompany them, together with emotions of isolation and melancholy, ultimately lead to an emotional and intellectual battle that is reflective of the anguish that nurses experience during times of war. This space refers to a unique and specific environment, namely the psychological battleground that nurse’s experience while serving in times of conflict. In this context, Brittain notes that women are confronted with psychological conflict as opposed to merely working in the field of nursing in an external environment where they are at risk.

Within her own realm, a violent conflict is forming, marked by various forms of combat, intense emotions, and challenging and hard conditions.

In conclusion, Brittain's war poems are similar to those of Pope and Tynan in that they make use of both internal and external space. However, Brittain utilizes both external and internal space primarily for her own advantage as well as for the benefit of nurses, with troops being a secondary consideration. It is through the use of external space, for instance, she is able to visualize spaces in which she and the nurses are located outside of the restrictions of the house, such as hospitals and camps. In addition, she also employs external space to convey the suffering of nurses in such spaces where there are no services. As for internal space, she uses it to convey forms of space that are related to her psychological state, especially after losing her brother and fiancé in the war. As well as conveying the psychological state of the nurses as they live in bad conditions with the wounded soldiers, including screaming, wailing, and death, which is reflected in their psychological conditions and thus the internal space of their thoughts. On the other hand, Tynan presents external space in describing threshold events as a tunnel that connects the outside world to depict the temporal threshold. For her, external space is a bridge to other external spaces that are essentially related to abstract space. She does not focus on the internal space much except in very narrow places to depict the psychological state of the soldiers and mothers only. In this regard, she contradicts Pope's depiction of external space, which she considers a deadly space that poses a danger to soldiers. She uses internal space to convey the psychological state of soldiers while they go to war, in camps, and on battlefields.

#### **4.4 Images of Abstract Space**

In her poem "Looking Westward", Brittain focuses primarily on abstract space because the poem is essentially a hymn as a posthumous testament. Therefore, since the

subject of the poem is related to death and what comes after it, Brittain's emphasis is on intangible and unreal spaces that are linked to spaces in the afterlife. For her, according to the depiction, she is certain that her lover is in spaces associated with heaven. She uses space and time as tools in the other world, and death cannot be considered a space except in the other world. Although time has no value in the afterlife, she uses the present time to describe the spaces he inhabits. Thus, she depicts his presence and her going to meet him in time and space on the basis that they are two entities in one unit, which is abstract space, as Bakhtin confirms when he says, "The inseparable unity of time and space markers (a unity without a merging) gives to the chronotope of meeting an elementary clear, formal, almost mathematical character. But this character is of course highly abstract." (Bakhtin 97). This means that in the poem, she resorts to the use of abstract space so that she can depict him in spaces in which she is certain that he resides at the present time, that is, after his death. Therefore, she employs this form of space with the threshold chronotope because they are the only two spaces through which she can give it its due description.

Likewise, it appears from her precise description of her lover and her love for him that it is an idyll love that transcends the boundaries of social norms and traditions and goes far into a parallel world other than the tangible world. Brittain uses the other (abstract) world to describe this form of love in a way that suits her beloved, who is high in status and class. This explanation aligns with Bakhtin's conceptualization of this particular form of love:

In the love idyll [...] The utterly conventional simplicity of life in the bosom of nature is opposed to social conventions, complexity and the disjunctions of everyday private life; life here is abstracted into a love that is completely sublimated. (226)

Thus, her employment of some juxtapositions and contradictions in the spaces occupied by her beloved proves the opposite of her intention to prove his presence in one space and not the other. She attempts to establish his existence as a hero in different abstract spaces. Hence, she efforts to place him in spaces she considers suitable and worthy on one hand. Besides, she rejects his existence in other particular abstract spaces on the other. Therefore, she writes:

He does not see the Heavens flushed with dawn,  
But flaming through the sunset's dying gleam;  
He is not dazzled by the Morning Star,  
But Hesper soothes him with her gentle beam.  
He faces not the guns he thrilled to hear,  
Nor sees the skyline red with fires of Hell;  
He looks for ever towards that dear home land  
He loved, but bade a resolute farewell. (Brittain, lines 5-12)

Through her denial of his presence in one space, she endeavours, as a result, to prove his existence in another. Because, on the one hand, she believes that it is more appropriate for his sacrifice for the homeland, and proportional to the extent of her love for him, on the other hand.

In her poem "May Morning", Brittain makes use of abstract space to convey her intense grief and the magnitude of her tragedy. She, thus, reflects the sting and heat of the tears she cried in memory of her beloved Roland, who died in a distant part of France. She divides the poem into two parts, each consisting of four stanzas. Within the first part of the poem, she provides a metaphorical presentation of the first phase of her life's journey, which occurred before Roland's passing. This includes her childhood and the initial meeting she had with Roland. She refers to this period as spring and May. Thus, she refers to a season she

hopes would never end because of how peaceful and lovely it was during the years that led to First World War. In the second part of the poem, she also metaphorically presents the second part (after Roland's death) of her life's journey. According to Victoria Stewart, "The loss of a lover in the war is a recurrent trope in her novels, and Brittain frequently uses the narrative device of a letter received from the lover after his death which provides consolation" (27). She describes this part, although it is also the month of May, but it is dark and miserable. It is so for her because she is far from Roland, who died in France in one of the battles of the war. In the first part of the poem, Brittain uses abstract spaces and times such as "heaven, the rising sun, and the morning hour" through which she expresses the spring of the year and of her life. Through these spaces and times, she highlights the most beautiful moments of her life and youth. She also uses some external spaces that are linked to nature, such as "the bridge and the earth" and mixes them to enhance her abstract vision of the moments of happiness and joy before the war and when she met Roland. She uses these abstract spaces to draw a comparison between the first part before the war and the second part during the war. She alludes to confirm the idea that even the abstract spaces were more beautiful and pure before the war. In addition, she wants to affirm that these abstract spaces are beautiful and pure because of Roland's presence.

In the second part of the poem, and due to the fact that it is the section of the poem that deals with abstract spaces and periods during the time of war and Roland's loss, Brittain also produces a condition of fragmentation, melancholy, and sorrow. She employs abstract spaces such as "far distant", "shadows", "pain", "sorrow", "horror", "a darker year", "torn", "grieve", "tears", to express her sentiments and response about the war and the death of Roland. According to her perspective, these emotions combine with intangible environments

to provide a more distinct and profound understanding of her circumstances during times of conflict and sorrow. In the sixth stanza, for example:

I walk in ways where pain and sorrow dwell,  
And ruin such as only War can bring,  
Where each lives through his individual hell,  
Fraught with remembered horror none can tell,  
And no more is there glory in the Spring. (Brittain, lines 26-29)

In this context, she employs emotions of sadness, sorrow, and terror, and considers them as spaces that appear with the advent of war. For her, these feelings are spaces. Although they are abstract spaces, they are spaces that exist, are influential, and are deadly in times of war and loss. She invests through this form of space, as she combines feelings and spaces to express both the emotion of sadness and her internal space in a unique way. However, they are the only most expressive when the tangible spaces fail her, “Fraught with remembered horror none can tell,” (Brittain 29). Likewise, she employs explicit abstract spaces such as “war, hell, and death”. However, it is important to note that the connection between these spaces is that the space of “war” symbolizes a space of violence, fear, and terror. These emotions combine to create the space of “hell” which represents a severe crisis and suffering. This ultimately leads to the space of “death” which signifies the end for the deceased and the beginning of mourning for their loved ones. Brittain effectively utilizes abstract space and intertwines it with emotions and sensations to articulate her opposition to the war and her grief over the loss of Roland.

In conclusion, Brittain’s role as a nurse, together with her personal experience of losing a sibling and fiancé in the conflict and her active involvement in the extent of the front lines, enables her to empathize with male soldiers and their misfortunes. These conditions

enable her to use abstract space in two distinct contexts. Within the first framework, she utilizes her working environment to portray abstract spaces that correspond to both her own anguish and the anguish experienced by the troops. In light of this, she turns to otherworldly theological spaces such as heaven, paradise, and death. These spaces provide comfort and relief for soldiers who have endured agony and suffering throughout battle. In another context, she depicts moments of pain and death via the use of abstract spaces. These instances include the deaths of her brother and her fiancé during times of war. Additionally, she conveys the times of suffering and the degree of that pain, as well as the intensity of separation, via imagery of spaces that are abstracts. In this regard, she is comparable to Tynan in that she utilizes abstract space in the same manner that Tynan does, namely in the sense that she utilizes religious abstract spaces for the purpose of providing assistance to both herself and the soldiers. The two women poets agree to use abstract spaces as a means of solace for both bereaved women and soldiers. In addition, she harmonized with her assertion that future time may be used for the purpose of providing troops of the time with the opportunity to start a new existence in abstract spaces. However, in contrast, she is different from Pope in that the latter employs abstract space to access areas, including battlefields that are inaccessible to women. As a result, Pope employs the representation of abstract space as a cinematic situation in which takes the role of the camera that moves freely to record live overhead pictures of fights, trenches, and camps.

## CONCLUSION

The First World War in England brought about significant economic, social, intellectual, and literary transformations. They, thus, led to the emergence of new patterns and events that necessitated the emergence of a new literary genre covering this event, which is war poetry. Soldiers-poets had the largest share in the beginning, but new faces began to appear in the poetic scene. As a result, this emergence created a new competition between poets in terms of the way they depicted war, soldiers, trenches, events, conditions of war, and its results. Since women were restricted to exist within specific spatial boundaries, this raised some reservations about their poetry and the possibility of considering it within the context of the new genre, war poetry. However, the poetry and ability of women poets to convey forms different from those dealt with by male poets has drawn attention to their poetry. Thus, it prompted many soldiers, women, scholars, thinkers, and critics to read and study it. They also paid much attention to analysing it and deducing the effect of war on the spatial and temporal images represented in those poems. The poetry written by women poets was subjected to widespread criticism for dealing with events and spaces that they were not able to actually cover. However, the poetic and imaginative ability of women poets, as well as their presence in spaces other than those in which male poets exist, justified to some extent the existence of different forms in different ways. These images are compatible with the nature of the formation of women as an entity represented, according to the male vision, by limited qualities and abilities. But this view has been refuted for reasons related to the recognition by many that their poems are considered war poetry and carry images that are identical to those presented by male poets. Their poems were rich in spatial and temporal images that are not available in the poems of male poets. This is because women poets had

some new roles in society after the war. In addition, their intellectual, emotional, professional, and psychological structure helped create this new space of war poetry.

The presence of women in certain spaces and within a social, professional and intellectual framework, in addition to the conditions, events and conditions of war and its consequences, led the three selected women to reflect it in various spatial forms. The spaces—plains, valleys, mountains, slopes, bridges, streets, fields, houses, rooms, or the sky—that the three women poets wrote about in their war poems were more than simply actual, physical spaces. However, they extended their expressions to include both the abstract and physical realms, metaphor, symbol, imagery, and simile in a manner that corresponded with events, the circumstances, and the time of war. This depiction of space is also consistent with Mikhail Bakhtin's, Gaston Bachelard's and Doreen Massey's beliefs about the importance of space in literary works in understanding the meaning of each. Bakhtin's chronotope is considered an invaluable and useful tool in examining the representation of space. It is very useful to the extent that it helps to highlight the relationship between space and war in terms of emphasising the relationship between spatial and temporal documentation. This use of space is also in line with Bachelard's belief that space is linked to a sense of belonging and familiarity. For him, a space transforms from a mere geographical place into a sentimental and emotional association. Their war poems vividly reflect the nature of the interaction between spaces and soldiers, as well as between spaces and women. This is what Massey confirms in her presentation of the relationship between social relations, customs, and traditions in defining and creating a space for each person according to their gender.

The war poems written by the three selected women poets during World War I, although they were for purposes related to their lives and social relationships, also depict the

space experiences of women during the events and crisis of the war. Since each one of them has her own experience, life, and profession, thus, it is certain that the style, form, and space representation will vary in many ways. Each has a point of view, position, and circumstances that direct her to follow a certain style. The importance of their representation of the forms of space in their backgrounds and experiences lies in breaking the stereotypical image drawn for women in times of war and crises. They are the ones who constitute the spaces, not the opposite, as is commonly known by men. Although most women remained in home space or in a domestic space, the war served as an occasion and an opportunity to reshape the spaces that women were supposed to occupy during times of war and after it. The war not only had a negative impact on women, but it also had a positive impact in giving them a space opportunity, even if it was minor, however it was the beginning to access more and more spaces. It is to be noted that crises always carry within them change and the opportunity for that change, even if there are sacrifices made. The crisis of the First World War was unprecedented in its magnitude and generality to include several countries. British and Irish society was not isolated from this war. Women constitute the majority in those societies whose women suffer under the threat of marginalization, exclusion, and restriction in pre-defined spaces. Every woman knows, before she is born, the space she should occupy at every stage of her life. Women poets are part of this society, and they represent the loud voice of women in men's spaces. Therefore, the women poets conveyed various forms of space that were shaped according to the nature of their lives, their experiences, their backgrounds, and their intellectual, professional, and social relationships.

Despite the fact that Bakhtin did not draw inspiration from, construct, or base his theory on the poetry of the First World War, his treatment and documentation of Greek Romance, Fyodor Dostoevsky's novels, and the works of François Rabelais in his adoption

of the concept of the chronotope are considered to be models that are compatible with the poetry of the First World War. The three women poets tried to portray women as living with the consequences of the war and interacting with them. Thus, most women grieve and fight the pain of conflict. In many cases, women are forced to overlook their pain and sadness and work again to challenge their reality and create a new reality. Through war poems, the three women poets take a close look at women's interactions with conflicts in the societies in which they live and how to deal with the disruption to their families, lives, and work as a result of wars. The women poets also broke the stereotype of 'women as victims' and showcased the multiple, complex, and sometimes conflicting roles that women play in society: journalists, nurses, mothers, daughters, workers, and lovers.

When it comes to confronting and modifying the traditional representation of women, the function and role of space are active, prominent, clear and significant in challenging and transforming the stereotypical portrayal of women. It enables their liberation from the confined spaces traditionally assigned to them, such as the domestic and the threshold chronotope of social expectations. This includes a transmission into a space equal to or exceeding the space of the man and in external space, which asserts that she is a capable human being and can confront any kind of space with strength. This assertion affirms the woman's capacity as a human being, enabling them to confidently face and navigate diverse spatial contexts with resilience and fortitude.

The three female poets chosen for this study's depiction of space reflect a variety of categories based on the kind of poem and how crucial it is to presenting war as a social, military, and intellectual occurrence. In light of the fact that this investigation pertains to the war poetry composed by female poets during World War I, it was essential to examine specific forms of space in accordance with the theories and concepts of Mikhail Bakhtin,

Gaston Bachelard, and Doreen Massey. Accordingly, certain spatial forms in this dissertation have been selected with consideration for the conditions, events, and consequences of the war, as well as the viewpoints of the three theorists, the three women poets, and the historical background of the war.

To begin, it is noteworthy that in representing the various forms of space, they focus more on threshold chronotope in their war poems. This is because it is closely related to the war and its events and consequences. In this particular chronotope, they depict the passage of time as being characterized by both rapid and slow periods that last for a longer time, deviating from the typical experience of time in human existence. Their war poetry represents this particular form of place in connection with instances of turmoil. The three female poets establish a connection between war and crisis, constructing threshold chronotopes that align with the nature of the transitions experienced by both soldiers and women during the First World War. Hence, women poets use space in their war poems to emphasize the conditions of fragmentation, disintegration, separation, and living in a state of ambiguity. Therefore, their war poems observe and document the changes that occurred in society throughout times of conflict. They view war as a turning point that exudes feelings of pain, brokenness, and a suffocating crisis of sadness, distress, anxiety, sorrow, pain, separation, and distance. The threshold chronotope is manifested in social, professional, and psychological changes that affect everything that is stable and inherent in the lives of soldiers and women. They are, ultimately, different from the threshold chronotope in poems written by male poets. The three women poets employ characters and speakers who sometimes influence the course of events significantly and, at other times, are merely speakers who describe and narrate events. However, the time, place, and social, economic, and cultural context in which they exist have an impact on these characters and events. It can be said that the characters and speakers are

realistic figures par excellence. They mature and grow through experiences and are exposed to psychological crises and states.

It is unquestionably true that all three selected women poets make use of the threshold chronotope, which is often linked to conflicts, catastrophes, and crises. However, it is important to note that Pope, Tynan, and Brittan similarly use threshold chronotope by means of direct and indirect allusions as a metaphor for this space in their war poems. One of the most essential points to consider is that in spite of the fact that Pope was subjected to a number of misleading propaganda and rumours throughout the war, which suggested that she supported the war and allied with the government, she used the threshold chronotope more often than others with a greater degree of objectivity than Brittain and Tynan. In her war poems, she utilizes the context of warfare, the circumstances of the conflict, and harsh war conditions to represent the threshold chronotope. She simultaneously employs light, brutal, and juxtaposed imagery as contrasted images to refer to the state of being in-between as a form of threshold chronotope. She employs symbolic and metaphorical references to convey a contrasting perspective that diverges completely from its main values and purposes. In addition, she uses this technique to convey a contradictory perspective that completely deviates from its main values and purposes. The motive behind this deliberate use is her intention to avoid compromising the inherent value of the soldiers and their unwavering courage. While at the same time, she enhances their psychological and physical morale and protects the country's prestige and military and defence reputation. Thus, through various means displaying remarkable resourcefulness, she uses this particular spatial depiction of dangerous war zones to the benefit of the nation and its armed forces.

Pope uses the concept of threshold chronotope to depict the sense of disorientation and unease felt by soldiers when they leave behind their usual way of life. This indicates that

the troops are encountering a state of confusion and are unable to arrive at a conclusive decision. Therefore, the feelings they experience are in a condition of indecision, fluctuating between joy and sorrow. They stride confidently towards their unavoidable fate in order to suppress the excitement of conflict, which symbolizes a genuine crisis that they have not before experienced. Additionally, moms are seen monitoring and watching their sons as they get ready to join the battle fronts while they are dressed normally rather than in military uniforms, and they are shown to be unsure of how to respond to this stage of their lives. The sorrow experienced by mothers as they farewell their sons to meet their ultimate fate, whether it be death or an uncertain future, symbolizes the profound and painful moment of bidding farewell in silence. It details the time of endurance, which encompasses the potential for death, the possibility of returning wounded, or the time of no return. Although Pope did not want to label the situation as a crisis due to her support for the war, the image she unintentionally recorded provides indications of a crisis. This aptly demonstrates the fractured condition among the troops. This circumstance may be interpreted as the existence of an isolated threshold that separates two distinct groups of soldiers and, consequently a threshold chronotope. Based on their views on war, their experiences in combat, and their convictions about the results of war, they are on two distinct thresholds. In addition, Pope's description of the crisis is metaphorically in line with the features that the representation of the threshold and its temporal importance in literature is constantly metaphorical and symbolic, often implied rather than openly stated. She subtly exhibits her shift away from her former viewpoints and convictions on war, nationalism, and national security, and her rejection of chauvinistic ideals.

In a similar context, Pope used the conceptualization of the threshold chronotope in which she associated it with moments of crisis, in her war poetry to highlight the social

conditions and realities of British society. Pope observes the changes that this area underwent both before the war and during the war, despite the fact that her journalistic, patriotic, and chauvinistic perspective influenced her portrayal. However, during a critical stage of transition, she conveys connotations of anguish, fragmentation, an overwhelming state of turmoil, and societal shifts that disrupt established foundations. This temporal space has the potential to transition into the threshold chronotope as it is associated with depictions of warfare, tension, and horror as a crisis. That is why, Pope monitors the soldiers' and women's psychological state and feelings of despair while they are in critical moments and the crisis of their presence on the battlefields and at homefronts. However, at the same time, she enhances their psychological and physical morale spaces to preserve the country's prestige and its military and defence reputation. Therefore, she also likens the war to a fun game. Moreover, it aligns with the conceptualization of the threshold chronotope, which in this context represents the conditions experienced by soldiers and women alike. She portrays certain soldiers as typical samples of people who go through different thresholds. This condition is seen as the presence of a threshold gap that separates most of the soldiers during the time of war. In addition, it corresponds, in principle, to the manifestations of the existence of a threshold chronotope for binary segments of soldiers. She depicts them on several different thresholds that vary based on their perspectives on war, their experiences on the battlefield, and their beliefs about the outcomes of war.

On the contrary, Tynan uses the emotional outbursts of soldiers and mothers as metaphors to employ threshold chronotope in her collection *Flower of Youth: Poems in Wartime*. She presents images of direct threshold chronotopes, some of which are vivid and realistic of the condition of the soldiers; however, others are metaphoric. She presents the state of loneliness, weakness, fragmentation, and separation from mothers as one of the

thresholds that soldiers experience and pass through. She depicts the suffering of soldiers on the battlefields on the grounds that they have left their mothers and are estranged from them. Nevertheless, at the same time, she does not diminish or expose spaces linked to thresholds that diminish the value of the efforts of young soldiers in their defense of the homeland. Thus, Tynan might depict the threshold chronotope by employing the feelings of her personal and social relationship with the war as a mother linked to separation, disappearance, and loss. This depiction makes her war poems more realistic, despite their distance from the battlefields. Her poems, although they did not detail battles, did detail the spaces in which mothers lived during the war. Tynan employs the use of abstract space and a threshold chronotope to portray the condition of separation between mothers and their sons. She subsequently affirms that the border between the two is an important turning point that presents complications not just for the young soldiers themselves but also for women, particularly mothers, wives, and lovers. The fluctuations in the mother's emotions during her war poems evoke a feeling of apprehension and gratitude for the young soldiers, which represents the threshold chronotope of emotions in the mothers' lives. At this time, the mothers are confronted with a critical point when they are torn between experiencing a sense of admiration for their sons' physical appeal, gentleness, young energy, and strength, and the fear of losing him permanently. Furthermore, Tynan's use of juxtaposition, such as "glory" being placed next to "the grave" provides an appropriate foundation for the metaphorical and symbolic imagery of the threshold chronotope.

It is worth noting that Tynan and Brittain make use of the poem's structured form to express the state of the soldiers and mothers being in a state of in-between. They use this division in the poem to express the state of fragmentation and being far away from family and loved ones. They also employ it to depict this state to reflect their experiences during

times of war and its consequences. They utilise this contradiction to convey the atmosphere of victory and joy and the corresponding pain, sadness, and distance in the formal structure of the poem to represent the chronotope threshold. This use of juxtapositions helps more in conveying the chronotope of the threshold metaphorically and symbolically in their war poems. Tynan, for example, focuses on the state of instability and the inability of soldiers to decide and make decisions on the battlefield. For her, choices in times of war and intense battles are usually difficult, especially if it is between two things, the best of which is bitter. She reflects this form of space through the depiction of the decision that a soldier must make between defending the homeland and participating in the war and staying at home next to his mother or wife.

Notwithstanding, Tynan, thus, does not share the same perspective as Pope and Brittain because she portrays the sorrow of young soldiers serving in combat who are on the threshold of fragmentation, separation, and separation. She describes this threshold as a new stage and threshold, a metaphor for passing over into a condition and threshold that has connotations and emotions associated with it, such as anguish, grief, and pain. Pope, on the other hand, uses metaphor and symbolism in order to give a picture that conveys the most accurate representation of reality while at the same time maintaining the troops' fundamental standing as well as their symbolic and true significance. She portrays pictures of disintegration, division, and isolation as a common and expected occurrence in all battles. Sometimes, however, she attempts to minimize the seriousness of those thresholds and regards the movement of troops over different thresholds as a trivial issue that has no impact on their lives. Consequently, she makes use of this specific spatial portrayal of hazardous battle spaces for the purpose of promoting the country and its armed forces against potential threats. Tynan might have used her experiences as a mother-woman in her personal and

societal interaction with the war to represent the threshold chronotope by relating to the feelings of loss, absence, and separation. In spite of the fact that she was not there on the battlefields, this representation helps the places in her war poetry seem more vivid. Her poetry, although not explicitly describing battlefields, intricately depicted the environments in which women, particularly mothers, resided throughout the conflict. However, Brittain's poems that use the threshold chronotope notion do not focus much on the challenging conditions faced by soldiers or the other hardships they experienced throughout their military service. She used depictions of troops and nurses to symbolize threshold chronotopes. She utilizes the threshold chronotope to visualize her own condition as she goes from one threshold to the next before, during, and after the conflict. Additionally, she employs the threshold chronotope to illustrate the anguish, tragedy, and demise experienced by her brother, fiancé, and two wartime companions as they transition from the threshold of comfortable existence to the threshold of death. Overall, it seems that Brittain's representation of war poems might have been influenced by her experiences as a sister, fiancée, friend, and nurse, all of which have a profound impact on her great dedication.

This study has found that generally, in spite of men's efforts to confine and restrict the involvement of women in other fields, they view domestic spaces, such as managing the household, nursing, and child-rearing, as entirely belonging to women. Nevertheless, the will and capacity of women resulted in the conversion of these spaces into a cultural and social framework that goes beyond the designated geographical boundaries imposed upon them. This implies that it is grounded on a collection of connections and implications generated from metaphorical and symbolic spaces outside the boundaries of what is referred to as internal and external space. Therefore, women use this process of identification and marginalization as a means to counter the male vision about them. Unlike males, women are

able to multitask activities in several different spaces, and they utilize domestic spaces to demonstrate that they are capable of doing several tasks and working in various places simultaneously.

The fact that she was a woman, Pope in addition to her profession as a journalist, facilitated her use of various images of home as metaphorical references to domestic space in her war poems. The reason for this is that she believes that it is not necessary to make direct references to the domestic space in which women's mobility is limited; rather, it is possible to utilize metaphor in order to convey this message. In her opinion, it is one of the critical devices that female poets must incorporate into their works to illustrate the domestic space of women. She thinks that it's an essential instrument that shows how women may poetically convey the locations they inhabit during wartime and that using it doesn't suggest weakness but power. To this notion, in her war poems, Pope extensively explores the semantic, metaphorical, and symbolic representation of domestic space, which no longer serves as a fixed geographical or physical space. She makes use of spatial discourses to convey the real and accurate significance of domestic space by using language implications associated with pronouns. She often uses first-person singular and plural pronouns to describe women and the places they inhabit. She incorporates the spatial depiction of women within a predominantly male framework. She is doing this in order to create this form of space. In general, she attempts to build an intellectual space that is governed and controlled by "I" the woman, with complete power, for herself and women. Hence she excludes "You" as the second-person pronoun and "She" as the third-person pronoun or the things and inanimate objects that are similar to her or related to her feminist space. Within these linguistic discourse spaces, which are imbued with social, cultural, and ideological meanings,

she first challenges the conventional perception of the stereotypical image of the domestic space.

Additionally, Pope forms a unique space that aligns with the values, physical capabilities, and intellectual capacities of women, as well as their perception and understanding of women and the domestic sphere. This is evident from the profound semantic and linguistic imagery and allusions in her war poetry that pertain to the concept of “home-woman”. In other words, it becomes clear that she has challenged the dominant perception and stereotype that women are confined to the domestic space. Furthermore, she employs other linguistic devices that implicitly and explicitly imply women’s domestic space. She might have tried to convey her own personal perspective on women’s space during wartime. Thus, it might have influenced her representation of space. These include allusions to “the girl”, “the wife”, “our business”, “her mate”, “to watch”, “to wait” and “our part,” as well as the usage of the subjective pronoun “we” and the possessive pronoun “our”. Finally, it is to be said that Pope addresses the domestic space in her war poems with an emphasis on women of all ages and socioeconomic classes, including mothers, wives, daughters, lovers, and friends. Pope also conveys the notion of domestic space through the use of the word “behind” which serves as a strong indication of women being confined to the realm of domestic life, implying that the setting is a household environment. Thus, the use of metaphorical signs indicates the presence of social changes that have given their authority to the spatial changes of women under the conditions of war, which Massey confirmed in the minutes of her speech about the two people moving in one direction and at the same time, so they are one inseparable entity.

Moreover, Popes severed her connection to the recently established, traditional, revered feminine domain known as the woman-house. The reason for her desire to break this

coupling is to dismantle the confinement of women inside the domestic space, which has become a label and an identity imposed upon them by the male-dominated conceptual framework. This space was exploited to suppress women's freedom and even exclude them from social existence. The space that the man alluded to had its own connotations and was directed in a single-minded masculine direction. It is characterized by the absolute freedom and authority of the man with wide and open spaces in form and content, such as marketplaces, battlegrounds, streets, bridges, and factories. She employs these clues and connotations to effectively communicate the dominant presence of spatial embodiment in social and religious institutions during times of conflict. Thus, Pope employs many strategies to use the domestic space, notably an indirect approach that serves to demonstrate the negation or the opposite of what is written. This implies that she provides evidence of the presence of males in certain spaces where women are excluded as being females. Consequently, she wants to establish the presence of gender spaces where women are explicitly forbidden, such as battlefields. In addition, this serves as evidence of women's presence and existence in domestic spaces such as households. In addition, she employs the technique of attaching some adjectives, such as courage and strength, and actions like fighting and defending, to indicate specific external and hostile places reserved for men. Hence, she proves that such spaces belong to men and not women. And vice versa for women, where specific adjectives like civilian, weakness, and actions such as waiting, knitting, and crying indicate that they are domestic places where the presence of women is a must.

Despite the fact that Pope engages with and refers to domestic space more than Tynan does, she does not discuss it directly; rather, she conveys her thoughts on this topic through the use of implicit metaphors. In contrast, Tynan does not focus much on this space in her war poetry. This is due to the fact that she is a mother and she has other more important issues

that need to be discussed besides this space. However, it is important to note that this does not mean that it completely ignores such a form of space. In fact, she makes some hints about it in some of her poems, even if they are not explicit, and thus she is similar to Pope on this point. She indicates the presence of women in specific spaces that were pre-restricted by male control during wartime. These signs draw attention to the presence of the “mother” woman in a specific place of residence or outside the boundaries of the conflict. This implies that the allusions, although few, are deep and aim to clarify the restrictions imposed on women, especially mothers. Her experience as a mother seems to influence her portrayal of home spaces primarily used by mothers, as opposed to places frequented by other sorts of women in society. She concentrates on the places linked to women’s role as mothers inside the confines of their homes. Consequently, she places a greater emphasis than other female poets on the home spheres that are often associated with motherhood. This is because this specific form of space also encompasses the domestic spaces that are associated with the mother’s emotions and longing for her children. Besides, she focuses on domestic spaces that indicate distance, separation, and waiting, such as doors, balconies, and windows. Thus, Tynan’s depiction of domestic spaces from her perspective as a mother is distinguished by its authentic and realistic representation of a woman’s feelings in her role as a mother. This is because two of her sons were serving in the army throughout the war, and as a result, she wrote her war poems to depict the space women occupied as mothers during the war. This means that the realistic depiction of her two sons’ involvement in the war leads to a realistic depiction of the spaces that Tynan imagined, including the spaces of her own domestic space. Therefore, her staying at home and waiting for her children in narrow spaces that restrict her within the boundaries of those spaces reflects, first, the influence of her social background on her poems, and second, the professional role of women as mothers who work at home. In

this regard, it is to be said that she is similar to Pope in her use of phrases like “at home” or references to clarify the word “behind” to signify the presence and confinement of a woman inside the domestic space.

In comparison, Brittain is known for her clear stance against restricting women to a specific, limited domestic space. Despite her clear position rejecting the war and being away from home for long periods due to her work as a nurse, this did not prevent her from addressing issues of domestic space, but in ways that were radically different from those addressed by Pope and Tynan. The reason behind this lies in the complex nature of her intellectual, professional and social experience. Her appreciation of home space is somewhat poor as a result of the nature of her nursing work, which involves being away from home. She employs military hospitals to portray women’s domestic space. She sees nurses’ space in hospitals as also a violation of domestic space constraints. However, there are no direct, clear, or metaphorical references to domestic space in her poems as those of Pope and Tynan. Similarly, like Tynan, she lacks a significant interest in this domain; however, they both have their own distinct reasons for this lack of interest. In this sense, it appears through her portrayal and emphasis on conveying the domestic space in her war poems that she is conveying two images of this form of space, the first of which is the psychological domestic space and the second is the social domestic space. In the psychological domestic space, which is linked to a woman’s work as a nurse, she conveys it in both a physical form and a non-physical form. This implies that she utilizes the psychological domestic space to transfer the practical burdens of this form of space in which women exist. The domestic space that is linked to the nursing profession has psychosomatic ties related to the quality and conditions of that space, which are hospitals. Thus, she refers to women in such spaces to signify that they are strong and able to work in the harshest conditions and in the most dangerous spaces,

even if they are considered specific and restricted domestic spaces for them. She, hence, conveys them to assert that they have non-psychological and non-physical ties that are related to the psychological state of women, as they live and work psychologically in bad conditions. Furthermore, she employs the domestic space in an image and social context that is linked to the image of women in that society and culture. Similarly, she portrays this form of space as that of a woman working as a nurse in spaces also defined by male hegemony during wartime. That is, a woman is like a girl, a wife, a nurse, and a fighter in light of social controls due to the nature of the domestic spaces in which they restrict her. Accordingly, it can be said that Brittain's portrayal of women is limited to the realism of the spaces that she addresses under names that focus on the domestic space of the marginalized nurse woman and the domestic space of the beloved woman who is grieving for her lover. Finally, her view of women as an independent, capable entity that possesses the potential and abilities of a body and mind cannot be limited, restricted, or neutralized into a mere imagination of a person moving within a space called the domestic space.

Within the context of their war poetry, the three women poets dealt with internal and external space on a significant level. This is due to the nature of war events, their places of origin, and the physical, ethical, and psychological impact they have on soldiers and women, specifically. However, the emphasis on each of them varies based on their social, professional, and religious backgrounds. Despite being far from the frontlines of battle, Pope had a deep understanding of the characteristics of such areas and their profound effects on troops during times of conflict. Through the depiction of external space, she wants to highlight the fact that, in her opinion, it is dangerous not only for women but also for soldiers. In addition, her experience as a journalist laid the groundwork for her to employ a variety of images of internal and external spaces. She combines them in order to portray the influence

that such environments have as severe and deadly battle conditions. She also ties them to the emotional states of the soldiers. This implies that she combines them in one poem, in one context, and in one event to indicate their unity in certain contexts and to signify their cohesion within particular circumstances. When the use of internal space is used to refer to the physical space in spaces within a home, inside a cottage, and in other places, she sometimes concentrates on using one or the other. By doing so, she differentiates it from the internal psychological space, which is connected to the inner psychological space of both soldiers and women. Pope's use of physical internal space is sometimes associated with intangible internal space. She conveys this by means of a portrayal of civilian life characterized by warmth, safety, and stability, juxtaposed with the psychological experiences of women and soldiers in times of war. Within the framework of internal space, she employs it to communicate the mental condition of soldiers while they prepare to go to war, while they are in camps, and while they are fighting on battlefields. She figuratively applies this to the psychological condition of young soldiers. Her depiction of this type of space is consistent with Bachelard's theory that a house is an internal space with its own associations, psychological effects, and emotional ties to people.

On the contrary, external space is more comprehensive and broader in terms of its use in the poems that she wrote because it expresses all the spaces that are outside the human soul and the scope of the home. This suggests that she expresses her feelings in the context of the harsh conditions and deprivation found in war zones. Consequently, she utilizes her beliefs to capture images of countries, cities, streets, bridges, and other open-air places, including both peaceful and threatening environments. Pope, then, combines internal and external spaces because she links them to the spaces, actions, and times that occur primarily within the home. Additionally, she utilizes external spaces to create a comparison framework

with past internal spaces while also affirming her ideological, religious, and moral perspective in advocating for war and supporting soldiers. Besides, she sometimes views external space as hostile and associated with hard conditions. She, thus, employs football fields and activities to depict dangerous environments excitingly. Through this adaptation, she hopes to reduce the risks in such places and make it relatively easy for the brave British soldiers. Therefore, she does not change the physical structure of the external hostile space; rather, her efforts focus primarily on modifying the perception and the importance attributed to it. Because of this, she alters the perception and value of external hostile space, which in turn makes the situation more favourable for the soldiers and improves their capacity to successfully participate in and fight in war. This, then, aligns with one of the core concepts that Bachelard discusses about space, namely its capacity to provide protection and safety to its inhabitants. Therefore, the presence of troops in places outside their residences, particularly in areas of conflict, signifies the existence of hazardous and hostile conditions, which thus means the existence of external space. Furthermore, it corresponds to the notion of adventure time, which pertains to the duration spent engaging in risky actions. Pope, however, constantly attempts to reframe these places in her poetry in order to inspire youth to participate in the conflicts and transform the places that are connected to fear, unrest, anxiety, and times of crisis and horror into welcoming environments. She makes use of an attempt to illustrate her point to minimize the hazards of battlefield sites by going to places that are less hazardous or not dangerous at all, and she compares this to doing nothing more than going for a run.

In view of this notion, Tynan seems to have a somewhat lesser emphasis on external space compared to others due to factors such as her personal past, religious beliefs, and social position as a mother of two boys involved in the war. In her war poetry, she characterizes

external space as a space that is not inherently limitless but rather constrained by ideological and affiliative factors. These determinants are the factors that influence and modify the structure of the external space. In light of this, she places a strong emphasis on the notion that the picture of external space that it offers has another purpose, which is to highlight the significance of other spaces, such as the threshold chronotope and abstract space. This is due to the fact that she establishes a connection between, for instance, the threshold chronotope and external space by means of moments and temporal events that occur between each external space that has hierarchical chronotopes. This is because it is impossible to differentiate between external space and the boundaries through which soldiers and women move from one external place to another. Thus, her portrayal of an external space serves as a boundary that links to other spaces. Similarly, this principle may be seen in the relationship between abstract space and external space, which sometimes gives the impression of a unified and inseparable space. For her, the notion of external space serves as a transitional space to an abstract environment. It is important to mention that she does not often make reference to time while discussing this particular form of space. Since she views this form of space as temporary and worthless from a human, social, and religious perspective. She, however, opposes Pope's viewpoint on this form of space as a perilous space in which soldiers move to a place where they are aware that they would die by going there. Hence, she employs mother images as internal and external space with references to war space to soldiers' psychological states. Moreover, she suggests that the death of soldiers in such a space ultimately results in their return to life in another form of space. She is of the opinion that the times of fear and danger that are linked with this form of space are only temporary moments in comparison to the space that exceeds it.

On the other hand, Brittain focuses on external space, considering it a space of freedom and launching into limitless spaces. She employs images of soldiers and nurses' psychological states to convey internal and external space. For her, external space lies in places that do not restrict the movement of women and men alike. Therefore, she combines the two spaces into a unified being with interconnected dimensions. However, such an entity exists inside internal space while also being present in external space. However, the fact that they exist inside internal space does not necessarily mean their existence throughout exterior space. In light of this, it is essential that those who are located in external space, such as men (soldiers) or women (nurses), sustain a presence and maintain a connection with interior space. Therefore, for them, being in the external space means entering the psychological inner space. Through this access, Brittain is able to convey their suffering and struggle under the conditions of external space. Moreover, for her, external space has two dimensions, one of which is positive, which lies in launching into the world and freedom for women, and the other, negative, lies in causing tragedies and sorrows through the loss of loved ones.

In general, it can be said that Brittain's war poems do not differ in terms of their use of these two spaces from the poems of Pope and Tynan in that they make use of internal and external space for special purposes and connotations. However, Brittain mostly uses external and internal space to reflect the spaces occupied by Roland and the nurses. She links Roland's presence in external space to the reason for his and her brother's deaths. She also connects this to depicting internal psychological spaces. Through the use of external space, for example, she is able to depict the spaces in which she and the nurses exist outside the constraints of the home, such as in hospitals and camps. Hence, external space provides this possibility by virtue of her work as a nurse present in external space. Therefore, she uses the external space to convey the suffering of nurses in such places where amenities are not

available. Despite the opportunity that external space provides for her and for nurses to escape from the confinement of domestic space, it is often hostile and dangerous and lacks the most basic requirements for living there. These circumstances lead to suffering, and this suffering leads to the emergence of fatal psychological symptoms and conflicts. Thus, she resorts to internal space and uses it to convey forms of space related to her psychological state, especially after she lost her brother and fiancé in the war. As well as conveying the psychological state of the nurses, as they live in bad conditions with the wounded soldiers, including screaming, wailing, and death, which is reflected in their psychological state and thus the inner space of their thoughts.

In addition, the aim of the study was to investigate abstract space as one of the elements that female poets employ in their imaginative depictions of specific spaces to communicate the desired images. In her war poems, Pope employed abstract space as an imaginative substitute for physical spaces due to her physical distance from the spaces of war and her inability to enter them as a woman. Likewise, her profession as a journalist laid the foundation for her utilization of various depictions of abstract spaces in alignment with her role as a female journalist. She adeptly combines these images to convey their impact as environments that are not devoid of conflict and establishes a connection between them and the emotional states experienced by the soldiers in her war poems. Thus, in her poems, Pope uses the concept of abstract space as an alternative to the physical places that she and the speaker are prohibited from entering, such as battlefields, trenches, and war zones. She employs abstract space as a replacement for such regions. This is because it is, according to her, an expansive area without any boundaries and limits. She uses it as the opposite of the domestic space because, through it, she can go outside the boundaries of the domestic space. She can also reach places that were almost impossible at the time by being present as a

speaker of the poem or as a journalist covering the events of the war. Moreover, in the context of linking time with this form of space, she uses times such as night, dawn, and the stars to reflect the state of abstraction that occurs, especially at these times. These times arouse feelings of fear, nostalgia, and despair, thus creating the spatial imagination that soldiers and women resort to during the difficult hours of war. In this way, she uses abstract spatial elements, such as the sky, to provide unrestricted movement and expression for women of the time. She indicates that these spaces, although abstract, are no better for soldiers than real, tangible spaces. This is because she is with the war—within the framework of defending the homeland—she attempts, through this endeavour, to transform the perception of war spaces and camps into quiet, serene, and safe spaces that possess greater aesthetic appeal and warmth than abstract entities, such as the sky, stars, or dawn. So, on this basis, it inspires confidence, develops the fighting spirit of the soldiers, and makes all their actions and thoughts realistic, far from abstraction and imagination.

Meanwhile, in contrast, Tynan differs from Pope in her treatment and depiction of abstract space for several reasons. Among them is the fact that she is the mother of two sons serving in the army. Although her two sons did not die in the war, this fact played an active role in her interest in and focus on this form of space. Tynan, who was referred to as a mother poet, focuses on abstract space because it provides a space for the imagination of mothers in times of war. She clearly links specific time periods with themes such as loss, grief, and mourning through the use of symbolism and metaphor in her war poems. Accordingly, through this, she depicts abstract spaces that interact and are in harmony with the feelings of bereaved mothers who miss their children and feel mourning during wartime. She deals with this form of space within a symbolic, metaphorical framework that reflects its presence and its social and religious heritage. Due to her own experience as a mother of two boys enlisted

in the military, her poetry is imbued with genuine emotions and sentiments that deeply relate to all mothers, whether during times of conflict or in other circumstances. Each area she explores in her poetry is a fantastical depiction of the sights that moms envisioned throughout the challenging periods of war. Every space she addresses in her poems is a fantasy of the images that mothers imagined in the difficult times of war.

Likewise, Tynan's religious background and the fact that she is a religious poet add an additional aspect of symbolism and metaphor to her frequent use of abstract spaces in her poems. Religious images are clearly evident in their depiction of abstract space, which reflects her faith, belief, and confidence in dealing with such abstract images. She employs religious abstract spaces as futuristic inevitable spaces. The religious motive had a clear impact on the type and forms of the abstract images that declared and revealed her vision and her and other mothers' refuge as a refuge and consolation in times of war. According to her, war is not only associated with actual, natural, and visible spaces such as battlefields; rather, it extends beyond these areas to produce spaces related to the psychological conditions of soldiers and women alike, such as fragmentation, separation, distance, separation, and loss. She sees these feelings as a combination that cannot be separated from abstract space in that they are one connected entity. Accordingly, she differs from Pope in the features of abstract spaces and their value for soldiers and women, and they are considered a safe haven and the final solution to their tragedy, sadness, and separation. Therefore, she uses abstract spaces such as death and the grave as friendly and comfortable spaces and as a reward received by soldiers who win martyrdom during the war. Thus, she breaks the stereotypical image of the space of death that was prevalent at the beginning of the twentieth century after Christian religious constants were subjected to successive attacks by skeptics of religion and God. While using religious imagery to depict sorrowful situations, she also promptly depicts

comforting pictures of soldiers in their posthumous condition. She portrays places abundant with heavenly and blissful imagery as a means of comfort for mothers, wives, and daughters. In addition, she challenges the notion that suggests that only the past has grace, while the present lacks significance and the future is a cause of worry. She asserts that the present is an undeniable and genuine reality, while the future represents eternal life and heavenly fulfilment.

However, on the other hand, Brittain's profession as a nurse is similar to Tynan's role as a mother because of the way they both approach abstract space. Her employment as a nurse enhanced her position and attitude to this particular domain of space. For her, nursing provided an opportunity to get a comprehensive understanding of the intangible space from an emotional, social, and human standpoint. She is a nurse who shows empathy for the injured soldiers and expresses her feminine emotions and humanity in her sympathetic approach to her professional position. She uses physical, concrete places to represent intangible places that correspond with her anguish and the challenges she encounters in her role as a nurse. She also chooses abstract spaces that convey and reflect the suffering and tragedies that soldiers experience as a result of their injuries during the war. In addition, she conveys her personal experience of losing her brother and fiancé in the conflict, and her active participation in the front-line setting, enables her to sympathize with the male soldiers and their suffering. Thus, these circumstances enabled her to use abstract space in contexts compatible with her profession as a nurse and her social role as a sister and fiancée.

Importantly, in a certain context, moments of torment, separation, death, and sadness are depicted through the use of abstract spaces for such feelings. Brittain aims to depict and represent the deaths of her brother and fiancé during wartime. In her war poems, because she lost her fiancé and her brother, she deliberately employs abstract space as an ultimate

heavenly space as a kind of consoling for herself. She conveys the times of suffering and the degree of that pain, as well as the intensity of separation, by depicting abstract spaces connected to the state of feelings. Within this particular framework, she bears a resemblance to Tynan in terms of conveying emotions. In the same way that Tynan uses representations of abstract space to portray the emotions of mothers, Brittain uses the same technique to convey the emotions of sisters and fiancées via the use of abstract space. However, she differs in presenting these spaces as tragic memories of mental consolation. In addition, she employs her vision and doctrinal religious faith in depicting abstract spaces such as sky, heaven, and death. These spaces provide solace and comfort to soldiers who experience pain and sorrow throughout the battles. In this regard, she also resembles Tynan in terms of her treatment and depiction of abstract spaces in purely religious images. This means that she uses abstract religious spaces for the purpose of providing social and religious assistance and support to herself and the soldiers. With regard to the use of abstract space when associated with religious imagery, the two poets are in agreement that abstract spaces may serve as a way of comfort for grieving women and combatants. Furthermore, she agrees with her assertion that the future tense could be used for the purpose of providing the opportunity for soldiers of that time to begin a new existence in abstract spaces. However, she differs from Pope's journalistic role in that the latter uses abstract space to access areas, including battlefields, which are inaccessible to women. This is because Pope uses the representation of abstract space as a cinematic situation in which the camera moves freely to record vivid images of battles, trenches and camps.

Overall, it can be said that the three women poets employed the forms of spaces, focusing on one or two spaces and not the other forms. These representations of the forms of space are consistent with the views of the three theorists; Bakhtin, Bachelard, and Massey.

Accordingly, the representations of spaces, although most of them are concrete and tangible, are metaphorical and have connotations that serve the meaning that the women poets are trying to convey to the reader. In light of the foregoing, it is worth noting that Pope focuses on the use of the threshold chronotope and domestic space more than other forms of space because she is journalistic and also because she is pro-war. Likewise, Tynan's personal experiences as the mother of two sons who served in the war, as well as her religious background, might have an impact on her emphasis on the threshold chronotope and abstract space. Furthermore, Brittain's concentration is on the threshold chronotope, as well as the exploration of outside and inner space. Her background, as a nurse and her personal loss of her brother and fiancé might have an impact on this concentration.

Finally, in contrast to Tynan and Brittain, I think that Pope was the most objective in her portrayal of the representations of all forms of space in her war poems, despite all the criticism she faced regarding her standpoint and response to the war and the rumours that circulated at the time about her support for and relationship with the government. Moreover, Tynan's war poems prominently explore the role of mothers and soldiers in depicting the spatial dynamics of war. This concentration might have been driven by Tynan's personal experience as a mother, as well as the fact that her two sons were involved in the war. In addition, Brittain's portrayal of space representations emphasizes the significance of nurses, lovers, and sisters. This is due to her own experience as a nurse during challenging times and the tragic loss of her fiancé in the war. In this respect, it is also crucial to emphasize that women poets do not always use various types of figurative language to convey different forms of space in their war poems as a sign of weakness or a fear of being criticized by male poets. However, on the contrary, it is evident that using signs, connotations, and literary techniques like symbols, similes, metaphors, and imagery provides significant positive

aspects that have social, cultural, professional, and psychological references. In other words, despite the fact that these connotations are rhetorical, this does not imply that they are unrealistic; rather, it gives the reader genuine imagery that they may infer from the rhetorical indicators that are being used. Therefore, the power of poetry's impact on the recipient lies in the lyrical, poetic, deep, and profound nature of its figurative language to signify the message it would like to convey. In conclusion, this study came to the final and most significant result that the representation of space might be a crucial and relevant, inseparable component of these poets' description of and reaction to the involvement and impact of the First World War on them as women poets. Moreover, it might be a kind of poetic, intellectual, and spatial response to the war as being women in general. In addition, their representation of space might also have been a reflection of the emotions, duties, and roles that women and soldiers experienced during the times of war.

Future studies could fruitfully explore more about various forms of space in the war poetry of women poets of the First World War. This is important because we believe that, apart from looking for specific forms of space in poetry, a thorough reading and analysis of war poetry in general, as well as war poetry written by women poets, within the framework of Mikhail Bakhtin's, Gaston Bachelard's, and Doreen Massey's theories and concepts of space, provides a profound understanding of this genre of poetry during a period of unprecedented global war crisis. Further research needs to be carried out to acquire more precise and comprehensive findings regarding the depictions of space in the poetry of women poets, taking into consideration the aforementioned philosophers' concepts. These studies need to be conducted accurately, carefully, and in different ways that are appropriate to the nature of scientific research, which is also appropriate for this type of literary work, namely the poetry of the First World War. It is recommended to study space in the poetry of a larger

number of women poets of the First World War, such as Margaret Postgate Cole, Sibyl Bristowe, Winifred Mary Letts, and May Wedderburn Cannan, whom we wish the time and research room had allowed us to study all of their poetry. Moreover, it is also advisable to pay primary emphasis should be on examining the portrayal of domestic space in the poetry of the aforementioned women poets. This is significant as it plays a crucial role in defining, illustrating, and exposing the typical way of life for women during times of war. In addition, it is prudent to do research on space is needed to be done within the framework of the profound psychological relationship between women as poets and the home as a space that restricts their freedom but at the same time has connotations and symbolism of belonging, presence, and identity for them. This research should be conducted from the psychological perspective of Bachelard and its approach to Freud's psychoanalytic theory in terms of the representations of poetic space. It is advantageous to do a further examination to trace the influence of war on other women poets and how it is reflected in their poetry, particularly within what Bakhtin refers to as the threshold chronotope. This is because this form of space allows for a profound exploration into the depths of pain during times of war crises and when other situations arise. Finally, it is to be said that the women poets have representations of space in their war poems that provide a historical significance of the Great War. This shows the extensive historical contribution that this study conveys in terms of the women poet's responses to the war in their war poems. Hence, the representation of war experience in a specific way distinctly presents a perspective where women's experience intersects with other issues that are relevant by employing various forms of space, such as the chronotope of the threshold, internal and external space, domestic space, and abstract space.

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## ABSTRACT

This dissertation examines the representations of space in Jessie Pope's War Poems (1915), Katharine Tynan's Flower of Youth: Poems in War Time (1917) and Vera Brittain's Verse of a V.A.D. (1918), based on the spatial perspectives of three theorists: Mikhail Bakhtin's concept of "chronotope", Gaston Bachelard's notion of "poetic space", and Doreen Massey's understanding of "social domestic space". It also analyses the role and function of spatial representations in the war poems of the three selected women poets as a significant part of their response and critique of war. Thus, it attempts to figure out how these war poems portray various forms of space in accordance with their intellectual, social, professional, and psychological experiences as a part of women's literary works during the time of war. This study argues that depicting space with reference to time in their war poetry can be an effective technique to convey and reflect their feelings, viewpoints, ideas, and thoughts.

This study concluded that the depiction of space in women's war poetry might be an extremely significant and integral component of these women poets' portrayal and response to their experiences and the influence of the First World War on them as women. The study illustrates how the utilization of space can make a substantial historical contribution to war and its influence on women and their writing. It also provides an opportunity for a reconsideration of how women's experiences intersect with other issues that are relevant by employing various forms of space, such as the chronotope of the threshold, internal and external space, domestic space, and abstract space.

**Keywords:** Space, Jessie Pope, Katharine Tynan, Vera Brittain, Mikhail Bakhtin, Gaston Bachelard, Doreen Massey, Chronotope, Poetic Space, Threshold Chronotope, Abstract Space, Internal and External Space, Domestic Space.

## ÖZET

Bu tezin amacı, Jessie Pope'un *War Poems* (1915), Katharine Tynan'ın *Flower of Youth: Poems in War Time* (1917) ve Vera Brittain'ın *Verse of a V.A.D.* (1918) başlıklı şiir koleksiyonlarında mekân temsillerini Mikhail Bakhtin'in "kronotop" kavramı, Gaston Bachelard'ın "şiirsel mekân" kavramı ve Doreen Massey'in "Sosyal Domestik Mekân" anlayışı olmak üzere üç kuramcının mekânsal perspektiflerine dayandırarak incelemektir.

Çalışma, bu kadın şairlerin entelektüel, sosyal, mesleki ve psikolojik deneyimlerine uygun olarak çeşitli mekan biçimlerini nasıl resmettiği ortaya çıkarmaya çalışmaktadır. Ayrıca, savaş şiirlerinde mekânı zamandan referans olarak tasvir etmenin, bu kadın şairlerin duygu, bakış açısı, fikir ve düşüncelerini aktarma ve yansıtmada etkili bir teknik olabileceğini savunmaktadır.

Tez, kadınların savaş şiirinde mekan tasvirinin, bu kadın şairlerin tasvirlerinin ve deneyimlerine tepkilerinin ve Birinci Dünya Savaşı'nın kadın olarak onlar üzerindeki etkisinin son derece önemli ve tamamlayıcı bir bileşeni olabileceği sonucuna varmıştır. Çalışma, mekan kullanımının savaşa ve savaşın kadınlar ve onların yazıları üzerindeki etkisine nasıl önemli bir tarihsel katkı sağlayabileceğini göstermektedir. Aynı zamanda, eşik kronotopu, iç ve dış mekan, ev içi mekan ve soyut mekan gibi çeşitli mekan biçimlerini kullanarak kadınların deneyimlerinin ilgili diğer konularla nasıl kesiştiğinin yeniden değerlendirilmesi için bir fırsat sunduğu sonucuna varılmıştır.

**Anahtar Kelimeler:** Mekân, Jessie Pope, Katharine Tynan, Vera Brittain, Mikhail Bakhtin, Gaston Bachelard, Doreen Massey, Kronotop, Sanatsal (Şiirsel) Mekân, Eşik Kronotopu, Soyut mekân, İç ve Dış Mekân ve Domestik Mekân.