

Dimitris Prokos

The Poetics of Repetition: towards a theory, taxonomy and interpretation(s) of repetition in modern greek poetry.

ABSTRACT

In this dissertation, we will be aiming to point out different types, forms and functions of *repetition*, as they are found in modern greek poetry, namely that of the postwar period. This aim can be broken down into two distinct procedures: firstly, there is the plain bibliographical necessity of conceiving and producing a straight-forward taxonomy of the phenomenon in question, which is at the same time common, almost ubiquitous, and yet elusive in theoretical terms, as far as interpretation and textual analysis are concerned, while there seems to be a relative lack of such critical enquiries. The second procedure in question will, thus, be to delve into the complex theoretical background and philosophical depth of the notion and status of repetition, always without moving our attention away from the literary field. It is, however, necessary to make good use of a number of methodological tools made available to us by other disciplines, notably philosophy, which will allow us to stand on firm conceptual ground, but also, and very importantly, musicology. The example of music, thought of as “the art of repetition”, can shed light on many aspects of the phenomenon and guide us towards constituting a *poetics of repetition*.

According to our research hypothesis, the notion of repetition in its conceptual and functional entirety, both as a rhetorical scheme in linguistics and a core component of musical art, may give us access to certain “territories” of creative and receptive practice in poetry, a space consisting of phenomena, which are simple in empirical terms, though extremely hard to grasp in theory and textual analysis. Such “territories” are home to questions of *temporality* (aspects of literature seen as a “temporal art” in general), as well as *spatiality* and, more specifically, the relations between space, the text and its reading. Repetition seems to act on both axes (time – space: words, phrases, lines, verses are repeated *one after the other* and *one under/next to the other*), defining our reading and perception of the text through mapping, assembling and remembering.