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Repetition as Revision:

Explored through the Revision of Place
in Jackie Kay's *Fiere*, Kathleen Jamie's *The Tree House*,
and *Crane*, a Creative Composition by Lynn Davidson

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Abstract

This thesis examines anaphora, parallelism, and repetends, and asks if and how these techniques of repetition allow for negotiation among meanings, contexts and possibilities in contemporary poetry. The thesis is comprised of two sections, creative and critical, with a seventy percent creative and thirty percent critical split.

The critical study is based on a close analysis of anaphora and parallelism in Jackie Kay's *Fiere* (2010) and repetends in Kathleen Jamie's *The Tree House* (2004), while repetition is explored creatively through *Crane*, an original collection of poetry shaped and informed by the critical research.

Crane uses techniques of formal repetition to enquire into cultural and emotional links to place, and the impact of return journeys to significant places on a reimagining of place and self. There are five sections in *Crane*, each of which uses repetition slightly differently to engage with questions of movement between places. The collection uses repetition to explore how 'going back' can be a powerful part of the process of revising identity and integrating change. The critical portion argues that Scottish poets Kay and Jamie emphasise the effects of repetition to explore the perceived dichotomy of having deep roots in a national poetic tradition yet questioning nationalistic ideologies that can come with that tradition. Kay uses the highly structured techniques of anaphora and parallelism to layer possibilities for place and belonging; Jamie's use of the less formally structured technique of intertextual repetends draws attention to the responsive and mutable nature of language in order to ask questions about compositions of place within the natural world.

The thesis argues that repeated words alter in meaning due to the influence of syntactic environment. Further, it claims that as the repeated word moves through different syntactic contexts with the resulting alterations in aspects of its meaning, it can

develop figurative meaning and provide possibilities for re-imagining some established narratives – specifically for this thesis, concepts of identity and place.

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