

## Playing with Fire Writer's Analysis

This was the second poem that I was at a loss on how to revise at first. I remember being told that the last three lines of the poem had a life of their own, and could easily be transferred to their own poem, if that's where the creative process led. I was unsure about what that meant for this poem and how it should progress.

In the end, I focused on the top half, because as I was playing around with it, I had a lot more fun playing around with those images, and like *The Sands of Time*, I put in much stronger words to give a harsher, more distinct image to the reader.

The other thing that I consciously knew I wanted to work with was the person in the room and I did this primarily between the 2<sup>nd</sup> and 3<sup>rd</sup> draft. After the first reading I got really curious who the person in the room was. The result in the 2<sup>nd</sup> draft is that I kept the person fairly vague, but wanted him to be more sinister and ominous, and I did this by placing him over the dead hand at the end of the poem.

For the next draft, I reread the poem and realized that I could change the clues in this poem to reflect a "silent" narrative of a fireman who's going through a burning room trying to rescue someone who, as it turns out, is already dead. I say silent because only the actions of his limbs are explained, choosing to ignore any emotional narrative or humanity of the character.

For future drafts, the actions of the fireman need to be explored and I need to discover whether he should be more clearly defined in the poem or if he should have more revealing images than what I gave him.