My Growth as a Poet

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Throughout my poem, not many things changed. The changes that did occur came through growth, through the gradual progression of the poem itself, as I wrote it. Through this growth came changes in perspective, the following explains how I arrived at my final perspective.

To be honest, in the beginning, I had absolutely no idea where to take my poem. I knew I could rhyme very well, and thus chose to use the cinquain, a structured rhyming poem dating back to the fifteenth century. Because this writing style lent itself to an old English style of grammar I chose to find a topic that I could use to match it. For example, take a look at my first stanza:

*Banished from a stately land,*

*We find ourselves akin.*

*Sanguine sorrow embraces us, we atone our final sins.*

*For now we know, we shall not show the triumphs of our pasts.*

*Yet we speak without fear, loud and clear, judgment shall not be passed.*

And now, it’s final draft:

*Banished from a stately land,*

*we find ourselves akin.*

*Sanguine sorrow embraces us, we atone our final sins.*

*For now we know, that none can know our triumphs long since passed.*

*Yet we speak without fear, loud and clear, judgment will not last.*

Just from reading this first stanza, one might notice what could be a central idea; a group that is saddened by and banished for their sins. As a matter of fact, this was my idea when writing this stanza. Notice, my final draft only changes grammatically. The structure of the cinquain is difficult enough so that it can take an ungodly amount of time to structure, rhyme, and add an idea to a stanza. Because of this, I did not rewrite any of the stanzas.

In conclusion, it is for this reason, that when reading my poem, you see the literal evolution of my perspective, as I wrote it. Every additional stanza serves to make the evolving message clearer, but also more complex, up to my final message: War is deceitful.

So, what important changes did I make to my poem? As I previously stated, I did very little revision to the poem itself. The changes came from the revision of things such as the grammar, the meter, and the rhyme of the poem.

The smallest changes in my poem came through the correction of its grammar; however, these changes are vital because they allow the poem to actually make sense. For example, take a look at this excerpt from my forth stanza:

*But to consider deceit would mean our lives end*

*At the clutches of nobles whom we swore to defend.*

And now, it’s final draft:

*But to consider deceit would mean our lives end*

*At the hands of our lords whom we swore to defend.*

Despite the line making more sense, this change, and many others serve to compliment revisions made to both the meter and the rhyme. Keep in mind, all these changes are connected.

Meter can be described as the heartbeat of a poem, in some poems, such as my own it is significant, and very noticeable. Therefore it is very important to keep it consistent; the revisions I made reflect this. The prior example displays this, and so does the following, my third stanza:

*In years long past, we fought to live, yet now we wait to die.*

*The hopes we had, they leaves us now, in the end they were but lies.*

*With no more time to make amends once free man draw final breaths-*

*for now, our lives shall henceforth end,*

*yet through war, we might be free again.*

And now it’s final draft:

*In years long past, we fought to live, yet now we wait to die.*

*The hopes we had, they leaves us now, in the end they were but lies.*

*Once free men draw final breaths with no more time to make amends-*

*for now, our lives shall henceforth end,*

*through war, we might be free again.*

It may not immediately be apparent how the revision improves the meter, however, try reading it out loud- you’ll see what I mean. As I previously mentioned, the poem has a definite beat, like a song. In a song the beat is what makes it strong; it is possible to apply this affect to a poem, to really make the words stick, to matter. That, is why these revisions in meter are so important.

My final revisions came through the poem’s rhyme scheme. To understand these revisions, you need to understand the old English format of my cinquain, the final word in every line will rhyme with the final word in the line directly above or below it.

Even while my poem doesn’t entirely comply with this format, I did want to rhyme whenever possible. I sought this goal because rhyming, like meter can strengthen a poem. In my own eyes, without the rhyme, my poem would just be a story. See for yourself, take a look at my second stanza:

*A call to arms brings us to our feet.*

*We are far too fearful to speak,*

*even though we have not yet fought.*

*For we know that none can best our foe.*

Now, this is how it appears in my poem:

*A call to arms, a call to men, it brings us to our feet.*

*Away we sulk, silently, for now we shall not speak.*

*We’ve seen no action as of yet, but still, our coward hearts shan’t rest.*

*For soon, our lives shall be contest*

*against a foe that none can best.*

As you can see, the second one, my actual stanza, commands far more attention. Thus is the power of a rhyme scheme. The rhyme allows the reader to read at the poem and be stimulated intellectually, or perhaps even be impacted emotionally. Rhyme is what makes my story a poem.