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Uncertainty

It can be spontaneous— or you can search for it—
what's best is up to you. Either way,
the feeling's the same — it grows
as time ticks on,
stealing a space in your heart forever.
New feelings start to rise, warm
and comforting— like a fire has
started in you heart.

For some it is a slow descent—
slipping deeper into unknown
territory, awestruck by this new feeling.
For others it's a fierce,
Quick spark, igniting a fire within—
creating a burning passion that you
think surely will never die.

During the rise, it's like a million
butterflies are dancing in your stomach —
your mind gives in to the relentless
thoughts of *I wonder what they're doing right now*
calling for your attention
in the most inconvenient times.
Giggles and high pitched voices
excitedly bouncing back and forth —
calling out for one another,
wanting the conversation to last forever, like the
way a hiker wants a fire to keep
them warm through the cold night.

Sometime later the butterflies
may be fewer in number—
the voices become lower —
slower— and more script.
Conversations are short—
straight to the point —
everything is now routine.

There becomes a space between you—
giving you room to reflect.
The fire starts to flicker and dim;
like a late night campfire, but
in the morning it's still burning.

As the gap starts to widen,
you remember the person when it began.
You see them from a new light—
and the flame begins to —once again —
burn bright. What first drew you in
is working again, bridging the gap
between you. The butterflies, the giggles,
everything returns. The unknowing
of the other's feelings, that's
the most uncertain part this all.

Reflection:

I used fire as an overall theme throughout the poem to represent the passion involved in love. I chose to use the five stages of love that I believe are the most important: friendship, falling in love, the beginning of a relationship, the middle, the boring stage, and the fall back into love. I used dashes throughout the poem in place of where a comma could be used; this creates a more dramatic pause and more time to stop and reflect on the meaning.

- I. My first stanza is about the deep friendship that love often evolves from. I touch on the point of how friendship can be accidental or sought out. By stating that “what’s better is up to you” I am referencing the arguments I hear all the time about how you shouldn’t force friendship. I use imagery to develop the deeper feelings starting to evolve; I continue to use fire throughout the rest of my stanzas.
- II. My second stanza demonstrates the feelings in the early beginnings of love— the point where you realize that your feelings are changing. I start off with a darker line to show how falling in love is scary for some. I then switch to a more abrupt but cheerful tone (burning passion) which shows that sometimes love can come quick and be something that is welcomed.
- III. In the third stanza I go on to talk about the start of a relationship. I use imagery (visual and auditorial) such as “butterflies dancing in your stomach” to appeal to the readers senses— trying to get them to feel what I’m describing. I once again come back to a fire, this time a hiker wants the fire to continue to burn through the cold night; much like those in a relationship want their love to get them through the rough times.
- IV. In the fourth stanza I try to give the reader the image of what can happen in a long-term relationship where things start to get “routine”. When I say “the voices get lower and slower- and more script” I am trying to allude to the third stanza where the voices are “bouncing back and forth”. I am doing this to show the mood change, how things are now starting to be taken for granted. I use a lot of dashes in this stanza as a tone element to give an example of what the conversations and feelings are like. In the last line, I refer to a campfire still burning in the morning; I am trying to show that the fire within them still burns, deep down there is still that passion and love they had early on.
- V. My last stanza discusses what it means to fall back into love. I show that the space created in the second stanza can be beneficial; it can allow you to start to see the person you fell in love with and all of the characteristics that drew you to them. After this, the relationship starts to reform into how it was in the beginning— with the butterflies and giggles. I end the stanza on a more somber note by stating that not knowing the other person's feelings can be the scariest part of love.