

Prompt: Starkey suggests that essays have a “poetic aspect” when an author pays extra attention to imagery, figurative language and the sound of words. Does the assigned essay evince this “poetic aspect?” Poets also are concerned with conjuring: with what is present but not exactly said. Is there anything left meaningfully *unsaid* in “Hawthorne?” How does the use of footnotes challenge that notion?

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As was discussed in Starkey’s musings, the poetic aspect of a piece may be much easier to understand, and the melodic elements of the piece might be far more prevalent, when spoken aloud. So in an effort to improve the poetry and melody within my own writing, I read this piece out loud (much to the shagrin of my roommate). The repeated phrases surrounding family, the passage of time, and the evolution of culture within “Hawthorne” served to drive forward the spoken word with a galloping cadence that suggests the passage of time to me. This element made it easy to quickly charge through the piece without realizing the pace I was consuming the writing was far above my normal reading pace. Combined with the scattered historical references to the puritans, witch trials, and Anne Hutchinson, the piece seemed to float in a weird place in time. It was at once present, past, and pensive future, and the melodic structure of the words when spoken aloud was a major reason I felt wrapped up within this temporal structure. Many of the historical references, mention as being a key aspect in the ambiguity of the passage of time in the piece, were also referenced within the footnotes; however, by putting the notes at the end instead of at the bottom of the page, I quickly gave up on flipping back and forth to check each footnote as it was introduced. This meant that the information was

accessible to me, but I still worked to fit the words into my own understanding of the piece in order to continue at the pace the meter of writing encouraged.