**Answer NO-02**

In "The Death of the Hired Man" Robert Frost has been put forwarded the concept of Home. "The Death of the Hired Man" is a poem by [Robert Frost](https://en.wikipedia.org/wiki/Robert_Frost). It’s a typical narrative poem. It was published in North of Boston, 1914. The critic [Harold Bloom](https://en.wikipedia.org/wiki/Harold_Bloom) notes that this poem was written in 1905 or 1906. It is definitely one of the most powerful and dramatically lyrical poems of Frost. It is a moderately long, dramatic dialogue. That occurs between a farmer ‘Warren’ and his wife ‘Mary’. It’s written in [blank vers](https://www.britannica.com/art/blank-verse)e. It is dramatic. Because Frost does not speak to his readers, directly. His ever-fecund imagination spins two characters. Who express their emotions, feelings and sentiments. It is through a dialogue between them. That the narration takes place. The form is a mime. But what is surprising is that it is much more dramatic and intense than a mime. It is similar to a mime also in respect of relation and contrast between rules and in a gradual progression towards the climactic moment and then a denouement. The shadows, of barriers and boundaries are always cast in the poetry of [Robert Frost](https://www.englishliterature.info/2021/07/robert-frost-life-and-poetical-works.html). Here, in this poem, it is Silas's inflated self-respect actually almost pride which is the barrier separating him from his rich and prosperous brother “a somebody” who’s the director in the bank. Silas is old, decrepit and helpless. His plight evokes our sympathy as he does not even have any refuge. It is only Mary who understands, sympathizes and pleads his case. In North of Boston, there are a lot of abnormal, unbalanced, people but there are also sound and normal people " like the one in The Death of the Hired Man who discovers the meaning of home what 'something we somehow haven't to deserve' and learns that everyone needs at least one place of refuge where the demands of strict justice are tempered by a spirit of charity." "The Death of the Hired Man" is a long poem primarily concerning a conversation, over a short time period in a single evening, between a farmer “Warren” and his wife “Mary” about what to do with an ex-employee named Silas, who helped with haymaking and left the farm at an inappropriate time after being offered "pocket money," now making his return during winter looking like "a miserable sight" having "changed." Robert Frost is a famous American poet. He is one of the most celebrated poets in America. Full name “Robert Lee Frost”. He is well-known for his realistic representations of rural life and his knowledge of American vernacular. He was an author of searching and often dark meditations on universal themes and a quintessentially modern poet in his adherence to language as it is actually spoken, in the psychological complexity of his portraits and in the degree to which his work is infused with layers of ambiguity and irony. His work was highly associated with rural life in New England. He had a great mastery of American colloquial speech and made realistic depictions of the early rural life. He often uses the New England setting to explore complicated philosophical and social themes. In his work, he frequently employed settings from early twentieth-century New England's country life to address complex social and philosophical issues. As a well-known and often-quoted poet, he was highly honoured during his presence on earth, receiving four Pulitzer Prizes. He was named [poet laureate](https://en.wikipedia.org/wiki/Poet_laureate) of [Vermont](https://en.wikipedia.org/wiki/Vermont). Robert Frost was born on March 26, 1874 in San Francisco and also raised there. His father’s name was William Prescott Frost Jr. and his mother’s name was Isabelle Moodie. They had moved from Pennsylvania shortly after marrying. His father was a journalist and came from the lineage of Frost of Tiverton, England. Who had travelled all the way to New Hampshire in early 1634. He was an editor of San Francisco evening Bulleting. But adopted this career after leaving his earlier teaching career. The newspaper later merged into San Francisco examiner. He was a former teacher. Who later turned newspaperman. He was also known to be a gambler, a hard drinker and a harsh disciplinarian. For as long as he allowed, he had a passion for politics. Robert Frost’s mother was a Scottish. She later joined the Swedenborgian church and had the poet baptized in it. He resided in California until the age of eleven. After his father’s dead, he moved to Lawrence, Massachusetts with his mother and sister, Jeanie. His grandparents also came with him. Then he attended Lawrence High School. He was not a particularly successful man during his lifetime, yet his death might feel like a curse at times. After high school, he attended [Dartmouth College](https://home.dartmouth.edu/) for several months, returning home to work a slew of unfulfilling jobs. As an adult, he left the faith of his mother. As a city boy, he grew up understanding so many things in life. He attended Dartmouth College for just less than a semester. While at Dartmouth College, he joined the fraternity called Theta Delta Chi. He went back to his hometown to work and teach at various jobs including newspaper delivery and factory assignment. However, he never enjoyed any of the jobs as he felt his great calling as a poet. He graduated from the Lawrence High School in the year 1892. He began his career as a teacher before becoming an editor in the city of San Francisco, where he collects taxes. He relocated to Lawrence with his mom. Beginning in 1897, he attended [Harvard University](https://www.harvard.edu/) but had to drop out after two years due to health concerns. Frost met his future love and wife, Elinor White. When they were both attending Lawrence High School. She was his co-valedictorian when they graduated in 1892. They married on December 19, 1895. He returned to Lawrence to join his wife. In 1900, he moved with his wife and children to a farm in New Hampshire property that Frost's grandfather had purchased for them and they attempted to make a life on it for the next 12 years. Though it was a fruitful time for Frost's writing, it was a difficult period in his personal life and followed the deaths of two of his young children. During that time, Frost and Elinor attempted several endeavours, including poultry farming, all of which were fairly unsuccessful. Despite such challenges, it was during this time that Frost acclimated himself to rural life. In fact, he grew to depict it quite well, and began setting many of his poems in the countryside. White died in 1938. Diagnosed with cancer in 1937 and having undergone surgery, she also had had a long history of heart trouble, to which she ultimately succumbed. He managed to sell his first poem in the year 1894, [My Butterfly: An Elegy](https://www.robertfrost.org/my-butterfly.jsp) which appeared in the New York Independent in November 8, 1894 edition. He earned fifteen dollars from the sale. Frost went on a pleasure trip to Great Dismal Swamp in Virginia where he married Elinor Mirriam at the Harvard University where he studies arts for a two years period. His first two collections publications happened while he was in England. One of the first collections 'A Boy's Will' published in the year 1915 shows a sign of the many themes and techniques that Frost developed further. Most of the poems in the collection employ an archaic, Victorian fashion. In this collection, he never applies the conversational style which he highly uses in his later works. Most poetry reviewers including Ezra Pound reviewed the work positively. His second collection, 'North Boston' cemented his reputation in both America and England as a poet with significant talent. Robert Frost finally died in Boston on January 29th, 1963.  In his final years, he was honoured and celebrated. He recited a poem at the Inauguration of President Kennedy who had often quoted Frost at the end of his campaign speeches: ‘But I have promises to keep and miles to go before I sleep’. He was happily buried in the Old Bennington Cemetery, Vermont. There are several themes are touched upon by Frost in this poem including family, power, justice, mercy, age, death, friendship, redemption, guilt and belonging. A major theme in the poem is that of the ‘home’ or homecoming. Here Frost show us that despite the fact that Silas has brother. Who work as bank manager and who is rich. He should seemingly be the natural home for Silas to die, he has chosen Warren and Mary’s farm.

"The Death of the Hired Man" is about a couple Mary and Warren. It’s an ordinary discussion between a man and his wife “turns into a philosophically significant debate.” It is set in an evening when Warren, the husband is due to arrive from his work. Their old labourer, an old man, Silas, has come for the last time. Because he is exhausted and about to die. He is unable to speak or reply to Marry. She is worried because of his condition and extreme bad health. When Warren returns from work, she, hearing his footsteps, runs down the passage to inform him that Silas is there again. She is afraid that the old man will hear her husband’s opinion about himself. She shuts the door and pushes her husband outward requesting him to “Be kind” with Silas. Her husband replies almost irritated that he has always been kind to the man. He objects the old man’s behaviour who according to him is irresponsible towards others and towards himself as well. She, however, advises Warren to take care of the dying man for any possible help. When Warren returns, she simply asks him, “Warren?” in an anxious tone. Warren only utters “Dead”. He is heartless in his tone. This shows he is probably not touched with the condition of the old Labourer.

In "The Death of the Hired Man" There are three major characters. Like a farmer “Warren”, his wife “Mary” and their old servant “Silas”. Who worked on the farm op Warren for a long time. He grew old and inefficient. He worked sporadically and didn’t have any fixed wages. But he wasn’t satisfied with the salary that he got from Warren. But Warren refused to enhance his salary. So, Silas left the job and went for search of a better job. But after some days one day in the evening when Warren was out of the house **Mary sits staring at the flame of an oil lamp while waiting for Warren to come. Upon hearing his footsteps, she quietly runs down the dark hallway to meet him and deliver some news that'll put him on edge that their old farmhand, Silas, has returned to the farm. Mary pushes Warren back outside through their front door, closing it behind her while telling her husband to be kind to Silas. She takes Warren's shopping from him and then pulls him down to sit next to her on the porch. Warren says that he's always been kind to Silas but refuses to hire him again; he told Silas he'd never take him back after he'd left in the middle of the previous haying season. He's useless, Warren says; no one would hire someone as old and unreliable as Silas, who would always disappear right when Warren needed him most. Last year, Silas had argued that he deserved some extra money to buy things like tobacco, but Warren had told him that he, unfortunately, couldn't afford it. Silas declared that someone else would be willing to pay him fixed wages, and Warren told him he'd have to go and find that person then. If it had just been about Silas simply trying to improve his lot in life, Warren wouldn't have been bothered by him leaving; but really, Warren says, whenever Silas starts demanding more money it's just because someone else is trying to lure him away with promises of some extra cash during the haying season, when hired help is in high demand. Meanwhile, Silas only comes back to Warren's farm in the winter. As such, Warren is through with him. Mary warns her husband to be quiet, lest Silas hear them talking, but Warren doesn't care. Mary says that Silas is totally exhausted and sleeping next to the stove inside the house. She'd come home to find him completely passed out in front of the barn, looking miserable. The sight of him had frightened her something that, to Mary's frustration, makes Warren laugh because she hadn't been expecting to see him and didn't realize who he was at first. Once Warren sees him, he'll understand that Silas is different now. Warren asks where Silas had come from, but Mary doesn't know. She'd brought him inside, tended to him, and tried to get him to explain where he'd been, but the exhausted Silas just kept falling asleep. Warren presses Mary, who again insists that Silas didn't say much. Warren keeps pressing Mary, assuming that Silas told her that he'd come back in order to finish ditching the meadow he suspects that Silas just isn't able to find work anywhere else and wants to return to a place of steady employment. Mary confirms that this is what Silas said but then scolds Warren, rhetorically asking what else he'd want from Silas and urging him to let the farmhand reclaim his dignity by finishing the job he'd started. She adds that Silas also offered to clear the upper pasture. Noticing that Warren remains unmoved and unsurprised, she describes the pitiful scene further: in the farmhand's confusion, he'd jumbled his words, leading Mary to think he might be sleep-talking due to his extreme exhaustion. Silas couldn't stop talking about Harold Wilson, who was a college student who worked on the farm four years ago and now teaches at his old school. In the old farmhand's exhausted and delusional state, he raved about the possibility of Mary and Silas bringing Wilson back to work on the farm and making it better than ever before. He thought highly of Wilson, even though he considered the younger man to be a little over-educated. Mary recalls how the two farmhands argued all through July as they harvested and loaded up bushels of hay under the hot sun. While Warren also remembers their fights, he notes that he deliberately didn't get involved. Mary was surprised to learn that the sting of those days four years ago still bothers Silas. She tells Warren that Harold Wilson's self-assuredness annoyed the older farmhand. Silas talked about how, even after all these years, he replayed old arguments with the younger farmhand in his head, thinking of all the things he could have said. Mary sympathizes with him because she like everyone has had the same experience. He associated Wilson with Latin because the boy enjoyed the language and chose to study it just as one might study the violin; Silas asked Mary for her opinion on studying something just for the fun of it, contrasting Wilson's formal education against his complete lack of practical knowledge and disbelief in rural traditions and superstitions like the practice of finding water with a forked stick. At the end of the day, Silas wanted to teach Wilson the working-class, honest skills he valued himself, like building a load of hay. Even Warren admits that Silas was an organized worker who carefully kept track of every bundle of hay so he could easily find and unload them later. He was good at that, Warren says again; he put as much effort as possible into the difficult task of unloading the hay bales by lifting them from their cart. Silas valued these humble skills and thought that if he could pass them down to Harold Wilson, he might actually have more luck in life; he considered Wilson's education a waste. But Mary notes that despite Silas's attention to other people's situations, he didn't plan his own life out particularly well he had no real successes to be proud of or look forward to, and it's the same case now. As the moon sets in the sky, it casts its light across the landscape. Mary spreads her apron as though to catch the moonlight in her lap and then touches a nearby morning-glory plant covered in dew. The plant's long tendrils are like the strings of a harp on which Mary plays gentle music to move her husband. She attempts to win Warren over to her side by explaining the tragedy of Silas's situation and describing how ill the old man is. She tells her husband that Silas isn't trying to trick him, the farmhand just wants to return to his home, a place that mattered to him, before he dies. Warren laughs at her for describing the farm as Silas's home, but Mary doubles down and pushes Warren to think about what home actually means. She compares the farmhand to a poor lost dog who happened upon their homestead. Warren defines home as a place that's obligated to take you in. Mary argues that even though she and Warren aren't bound by blood or contractual obligation to Silas home isn't something that's deserved or earned, but instead a basic right. Warren fidgets, playing with a stick as he brings up Silas's family. He argues that Silas should have sought refuge from his brother who lives thirteen miles away less than the distance Silas travelled to reach Mary and Warren. This is not just any brother, either, but a rich and successful banker. Silas never told his employers about his brother, though they were aware of him anyway. Mary theorizes that since family members do have a kind of obligation to each other Silas and his brother are likely estranged, although she hopes that his brother might be kinder than he seems. She tells Warren to cut Silas some slack. If not for the tension between the two, Silas probably would've mentioned his brother to Mary and Warren in the course of normal conversation and he likely would've asked his brother for help instead of them. As Mary and Warren try and figure out the nature of the conflict between Silas and his brother, Mary imagines that he's the kind of person successful family members can't stand: even though he doesn't have the career his brother does, he has pride in himself and refuses to beg his brother for help. Warren agrees that Silas never caused anyone any harm, though Mary says that the pitiful sight of him sitting, exhausted, on an uncomfortable chair inside the house hurt her heart. Even in his extreme exhaustion, he refused to let Mary put him on the lounge. She tells Warren to check on the farmhand and see if he can convince him to take the bed that Mary made up, although she warns her husband that Silas is terribly worn out and certainly no longer capable of manual labour. Warren gently scoffs at her, but she insists he go to see Silas for himself. In an attempt to help Silas save his pride, she reminds Warren of the farmhand's stated plan to help finish ditching the meadow something Silas may or may not bring up when Warren sees him and tells her husband not to mock him. Then she waits, watching a cloud stream past the moon, for her husband's return. The cloud seems to collide with the moon. The silvery could, the moon and Mary form a little trio in the landscape. Warren quickly returns and holds Mary's hand in a bid to comfort her. He doesn't tell her the bad news until she asks: during the course of their conversation, Silas died.**

Here we can see Mary, the wife represents “love and sympathy.” She evaluates humans emotionally with regard “to love not to reason.” The husband, opposite to her, is a “practical modern man.” He only regards and respects those people who prove to be worthy “in terms of their work and contribution towards community,” etc. In fact, Warren is “a representation of reason, intellect, utilitarianism, practicality,” in this poem. The “hired man” comes to them once a year and stays with them for a certain duration of time. Mary, who probably “symbolizes motherhood or even mother of the Christ or the humanity,” insists her husband that as the old man is dying and has become unable to work, he must be taken care of. In her opinion. There is “no external reason necessary to love and care for someone.” In this way, these husband and wife represent “two poles of attitudes, two different philosophies” and “two different ways to look at human beings or to look at life”. Mary’s philosophy is to “Be Kind” without any reason or justification. Her husband who thinks that he has always been kind to that old man has his idea of being “kind” obviously different from Mary. He says that last time he had warned Silas not to leave their place but he had left. Therefore, he is not going to be convinced by what Mary is saying due to the previous irresponsible behaviour of the old labourer. Mary is a sympathetic woman. So, she is worried that Silas might hear Warren’s husband’s cruel words about him and feel insulted. However, the irritated Warren says, “I want him to (hear)!” She tells him that Silas is “worn out” and he looked miserable when he arrived that afternoon. To this, Warren smiles to her and Mary tells him not to! She tells warren that she did not recognize Silas and when she tried to talk to him, he was not able to answer; “he just kept nodding off.” Warren then laughs at Silas by and asks him whether “he come to make a ditch in the meadows.” Mary speaks more strongly this time: “Surely you wouldn’t grudge the poor old man, some humble way to save his self-respect. Warren. He made me feel so queer –To see if he was talking in his sleep”. Now she is “completely swept away by the emotions” and recounts incidents when Silas had impressed her by his work or behaviour in the past. However, the heartless husband says that it sounds only funny. Mary remembers that “the old man was never bad at work.” She remembers that, in fact, he has always been a hardworking person and skilful. According to Mary’s experience, Silas was “always an honest and simple person.” He was so simple that he always hated the young boys and called them “fools of books.” Poor Silas always remained concerned for others. He did not have any hope about the future or any past pride which he could cherish. This was the reason that he never took life seriously. On this arguing of Mary for Silas, Warren picks up a piece of stick and breaks it into two. This act of Warren suggests that he is “violent in contrast to the tenderness of his wife”. By this time, Warren starts feeling sympathy for the old Labourer and his heart begins to soften.

Here, Frost has created a dramatic natural setting because “the outer atmosphere corresponds to the inside atmosphere.” The appearing moon signifies “the generating of sympathy in Warren’s heart.” The moonlight which is falling on Mary’s lap symbolizes “her feeling of pity for Silas.” She is overwhelmed with the feelings of pity for Silas. This poem develops an emotional tone when Mary announces that “Silas has come home to die” catching the reader. Mary’s definition of home as “home as the place where, when you have to go there, they will take you in” is an expression of Frost’s “philosophy, blended with emotions” and this makes this line the crux of the poem. Silas has come to Mary and Warren instead of going to his rich brother in the last days of his life. This shows that in the times of problem and sickness, Silas has “tracked back” their house. Thinking about this fact, Warren’s heart has now melted and he admits “I can’t think ever hurts anyone.” Silas is about to collapse and Mary is troubled “to see his deteriorating condition.” She advises her husband to take care of the dying man. He is not probably touched completely because when he returns after seeing Silas, he responds dryly to Mary’s asking “Warren?” anxiously. He in his typical heartless manner replies, “Dead.”

This short conversation significance the contrast in husband and wife’s personalities and the basic thematic tension in the conversation. “Isolation of individual” and “difficulty in communication” are two of the major themes of “The Death of the Hired Man.” The poem is outstanding and memorable because of its “poignant portrait of Mary’s mercy.” This mercy is overwhelming Warren’s judgment. She tries to convince her husband to let Silas, the hired man return home. They come closer to each other and the conflict between them ends. Frost, in this way, emphasizes the central importance of reconciliations. His stance of reconciliation is that when God is not benevolent, reconciliation becomes a source of sustenance. Although Frost had many types of skepticism regarding society and the government, yet he believed that people need one another and could stand-alone and survive. He believed that people need each other despite the fact that they need to maintain their individuality. For that matter, he believed that people can successfully live together if they are flexible to some extent and also and allow the “Love” to subsume their individuality. The rural environment of the poem makes this poem a stereotypical poem of Frost. Other characteristics of Frost’s poetry are also visible such as the “everyday struggle of the farm” Mary and Warren are experiencing and how this struggle is visible in their mutual relationship. The “colloquial dialogue” and the “blank verse form” help to understand the text clearly and vividly. “Frost even breaks up the stanzas by employing dialogue and outlines the traditions of duty and hard work”. These characteristics are also typical to his poetry and he has explored this in other poems also. Silas' return to the warren’s farm is also a sign of his being dutiful as he re-establishes the broken contract with Warren and Mary and tries to fulfil his duty towards the family and the community as well. He is thus attempting to die honourably. His return also signifies that the work was important for him and it gave him the satisfaction that life was meaningful as he spent it performing on the farm with a full sense of duty. Silas is issueless and neither he has any close family members who could be there “to provide a sense of fulfilment in his last hours” of life. It was only his sense of duty which led him to return to this couple with the satisfaction of his hard work on their farm. This actually provides him with comfort before his death. He views Mary and Warren “as his family” and wants to “die in their companionship” but still, ironically, he “ultimately, dies alone without ever fulfilling his duty to ditch their meadow and also clear their upper pasture.” He tries to “fulfil his duty and ultimately achieve satisfaction through his hard work before his death.” Moreover, he tries to find a sense of family but all his efforts go unsuccessful. Warren merely speaks the word “Dead” to introduce his death and this shows that the introduction of death is also in bleak isolation. The readers can observe a “clear dichotomy” between Mary and Warren. Mary is “compassionate and willing to help” Silas but Warren has “a feeling of resentment” because Silas has broken the contract with him. Mary is following the “model of Christian forgiveness” which demands her “to help Silas in his last hours of life” and because he simply “needs help.” It has nothing to do with the fact whether he deserves it or not. On the other hand, Warren argues and believes that they do not “owe anything to Silas.” He feels that Silas does not deserve to be helped neither they are not bound to help him. Interestingly, over the course of the poem, only Mary actually sees Silas, and Warren sees him when he is dead. She finds him “huddled against their barn” and instantly recognizes that he is about to die and is in need of help due to his illness. Seeing his condition she, who already is a sympathetic lady, becomes even more compassionate and considerate towards him. Warren takes a rational view of the situation because he has not seen Silas in bad condition of health. This fact gives a thought to the readers that “had Warren seen Silas first, his treatment towards the former would no doubt have been more compassionate”. Many poems of Frost’s take place in some pastoral, where some sort of rural isolation is evident. However surprisingly often the various “rural dramas and epiphanies” like “The Death of the Hired Man,” show some relations with the political, financial, and industrial life specifically and modernity more generally. Farms and fields which Frost shows, tend to reflect the problems of the laborers and Mary’s theory provides a solution to them. The labour problems which have penetrated even the “habits and routines of men and women everywhere” require to accept people for what they are not for what they deserve. “The earth works for him,” Emerson wrote of farmers, but as a matter of fact, a farmer required more than just earthly labour. He requires human laborers, although their presence creates new problems, both for the laborers and as “The Death of the Hired Man” suggests, for their masters. At the same time, the poem suggests that these are solvable problems.

Here Mary defines home as “Something you somehow haven’t to deserve”. Where Warren defines “Home” as "the place where, when you have to go there, they have to take you in." There we can see Marry and Warren are different in terms of their concept of home.