

BA.in English
Victoria University of Bangladesh

Mid Assessment

Course Code: ENR 306

Course Title: Survey of American Literature 2

Semester: Spring — 2023

Batch : 45th Date: 17/04/23

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Ans to the qus no-1

The poem presents a few moments of charged dialogue in a strained relationship between a rural husband and wife who have lost a child. The woman is distraught after catching sight of the child's grave through the window and more so when her husband doesn't immediately recognize the cause of her distress. She tries to leave the house, he implores her to stay, for ~~more~~, and share her grief with him to give him a chance.

He doesn't understand what it is
he does that offends her or why
she should grieve outwardly so long.
She resents him deeply for his
composure, what she sees as his
hard-heartedness. She vents some
of her anger and frustration and
he receives it but the distance
between them remains. She opens
the door to leave, as he calls
after her.

"Home Burial" is one of Frost's
most overtly sad poems. There
are at least two tragedies here

the death of a child, which antecedes the poem and the collapse of a marriage, which the poem foreshadows. "Home Burial" is about grief and grieving but most of all it seems to be about the breakdown and limits of communication. The husband and the wife represent two very different ways of grieving. The wife's grief infuses every part of her and does not wane with time. She has been compared to a female character in Frost's A Masque of Mercy of whom

another character says, "she's had some loss she can't accept from God." The wife remarks that most people make only pretence of following a loved one to the grave when in truth their minds are "making the best of their way back to life/And living people and things, they understand." She, however, will not accept this kind of grief, will not turn from the grave back to the world of living, for to do so is to accept the death. Instead she declares that "the world's evil."

The husband, on the other hand has accepted the death. Time has passed and he might be more likely now to say, "That's the way of the world," than "The world's evil". He did grieve but the outward indications of ~~the~~ his grief were quite different from those of his wife. He threw himself into the horrible task of digging his child's grave into physical work. This action further associates the father with a way of the world

mentality with the cycles that make up the farmer's life and with an organic view of life and death. The father did not leave the task of burial to someone else, instead he physically dug into the earth and planted his child's body in the soil.

The reader witnesses the breakdown of a marriage but more basically this is a breakdown of human communication.

Partly, that breakdown is due to the inescapable limits of

communication. Much of the literature of the twentieth century stems from an acknowledgement of these limits from attempts to grapple with them and paradoxically express them. A great deal of Frost's poetry deals with an essential loneliness which is linked to the limits of empathy and the sense that some things are simply inexpressible. What can one really say about the loss of

one's child? Can one adequately convey one's grief on such an occasion? Is empathy always a challenge doomed to fail under such particular strain?

We should note in passing though it is not of merely passing importance that Frost knew first-hand the experience of losing children. His firstborn son, Elliott died of cholera at the age of three. Later, his infant daughter died. Two more of his children died fairly young, one by suicide.