Robert Frost's "Home Burial" is a tragic poem about a young life cut short and the breakdown of a marriage and family. The poem is greatly inspired and "spurred by the Frosts' loss of their first child to cholera at age 3" (Romano 2). The complex relationship between husband and wife after their child's death is explored in detail and is displayed truthfully. Among many others, the range of emotions exhibited includes grief, isolation, acceptance, and rejection. The differences in the emotions and reactions of the characters are evident. The husband and wife in Robert Frost's "Home Burial" react to their son's death in a stereotypical fashion and interact with each other with difficulty and resistance

As the wife weeps constantly over her son’s death, the husband is more in control of the situation and is obviously the stronger of the two. Immediately, the husband assumes the stereotypical male role in this type of event. He buries the son, conceals his emotions, and offers to support his wife. Unlike his distraught wife's methods, "His strategy for dealing with death and grief is to appeal to community standards and to larger natural continuities, and thus to avoid taking the loss too personally" (Norwood 59). By behaving in this manner, he can accept the situation and begin to move on with life.

The husband does not in any way ignore the death of his son but creates a continuous link to him. In order to unify himself, his son, and their ancestors; "He packages the family graveyard in comforting language" (Norwood 60). He refers to those who have died as his people, and now his son is part of that group. This approach to looking at the dead displays that the husband has a large.

Language and communication are central to “Home Burial,” which focuses on a couple’s failure to understand each other in the wake of their child’s death. This breakdown in communication—even more than their grief itself—threatens to destroy the couple's marriage, as neither person is able to recognize, let alone empathize with, the other’s pain and perspective. That the couple’s inability to listen to one another ultimately leads to an unresolved shouting match hammers home the poem’s message that communication is vital to the survival and success of any relationship.

Despite the poem’s extensive use of dialogue, the husband and wife never seem to truly hear each other over the course of the poem. The poem starts out with the husband apparently trying to understand his wife better—"There’s something I should like to ask you, dear”—but the fact that he ignores his wife’s repeated requests to drop the subject indicates he is not really listening.

In return, his wife rejects her husband’s plea to find a way to talk about their grief, characterizing what he has to say as “sneering” and accusing him of not “know[ing] how to speak.” Crucially, she also implies that she does not believe any words or language can begin to capture the depth of her grief—a mindset that makes any attempt at communication impossible from the start.

In short, neither spouse is willing to give the other’s perspective full attention or respect. Both are more eager to air their own grievances than hear the other’s out.

This communication breakdown only heightens the conflict between the two, leading them both to leap to assumptions about the other’s depth of grief. For example, even as he requests that she “give [him his] chance,” the husband accuses his wife of “overdo[ing] it a little” with her “mother-loss," her maternal grief. For her part, the wife excoriates her husband for his behavior on the day of their son’s burial, which she interprets as insufficiently mournful.

Unsurprisingly, these accusations only fan the flames of the couple’s argument—making communication between the two of them even harder, and creating a cycle of anger and misunderstanding that seems impossible for them to escape. The hints throughout the poem that the wife is taking her grief elsewhere—"Don’t go to someone else this time. / Listen to me,” the husband pleads—only further emphasize that this is an argument the couple has had over and over, without any progress or breakthrough.

The cost of this miscommunication is devastatingly high. As the poem’s conclusion illustrates, the couple’s marriage is at a breaking point. The wife threatens to leave, and her husband threatens to drag her “back by force.” Tragically and ironically, in the final lines, he shouts, “Where do you mean to go? First tell me that.” He is still trying fruitlessly to talk (or shout) things out, even though his wife has made clear this approach will not work for her.

Their inability to even communicate about their different communication needs—he’s seeking the right words, while she wishes words were not on the table at all—emphasizes how vital it is to a couple's success that the two partners be able to express themselves to one another. This couple cannot even begin tackle their shared grief over the loss of their child—the pain at the source of their marriage’s rupture—without first learning to listen to and speak with each another.

“Home Burial,” as the title suggests, is a poem concerned with death. The poem revolves around a husband and wife who are coping with the death of their first child very differently, and who wrestle with their seemingly irreconcilable approaches to grief. The poem does not favor one grieving process over the other, but it does capture how the couple’s inability to recognize, respect, or empathize with their partner’s individual response to the tragic loss of their child leads to pain and conflict.

Throughout the poem, the wife’s approach to grief is depicted as deeply emotional and still quite raw. The poem opens with her standing at a window at the top of the stairs. “What is it you see / From up there always?” her husband asks, only to discover she has been keeping constant watch over their son’s grave. She shuts down his attempts to discuss their shared loss, and seeks again and again to escape the conversation, ultimately condemning her husband for “thinking the talk is all.” Her grief, she implies, goes beyond words, and is so profound that she cannot begin to understand those who “make the best of their way back to life” after a loved one’s death. For the wife, the loss of a child is a blow so great that one can never recover from it.

The husband takes a much more active approach to grief. He literally buries their child with his own hands, and afterward is able to “talk about [his] everyday concerns” with funeralgoers—much to his wife’s horror. Though he does initially try to understand his wife’s mourning process ("Let me into your grief,” he asks), his ability to move on from this great loss renders him unable to fully empathize with or accept his wife’s slower approach. At one point, he even suggests she is taking the “mother-loss of a first child” too hard.

Unsurprisingly, then, the couple’s conversation escalates over the course of the poem into a full-blown argument, as they each criticize and condemn the other's grieving process rather than seeking to understand or empathize with it. "You make me angry God, what a woman!” the husband explodes, while his wife sneers that he hasn’t “any feelings” and “couldn’t care” about their son’s death at all. In short, their different ways of mourning are seemingly incompatible.

Importantly, however, though the poem does not shy away from the couple’s mismatched mourning styles, it presents both approaches to grief as equally valid. The breakdown in the couple’s marriage, therefore, is not the result of one or the other pursuing the “wrong” approach to death and loss, but rather because of both partners’ unwillingness to extend empathy or respect toward the other’s grieving process.

Fittingly, the poem ends at an impasse, with the wife attempting to leave the house and her husband threatening to “bring [her] back by force.” The poem offers no hope of resolving the pain and conflict between the two of them, lending these final lines an ominous undertone that suggests their marriage is as dead as the child buried in the graveyard.

The psychoanalytic paradigm of thought is a key framework for the execution of this research. The research is qualitative and descriptive in nature. Home Burial, in this poem Frost has been taken and critically analyzed under the lens of psychoanalytic theory. There are many types of psychoanalysis. For this, Freud’s model of repressed unconscious psychoanalysis is followed that resultantly promotes fixated nervousness in human beings. Freud’s theory of the unconscious, then, is extremely deterministic a fact which, given the nature of 19th-century science, should not be surprising. Freud states that instincts are the ultimate cause of all behavior. Robert Frost’s poem of Home Burial (1914) presents a tragic picture of the quality of life offered to a woman Amy and his husband after the death of their child in this poem. Frost gives a description of Lady Nara in the poem as Home Burial this is one of Robert Frost’s most clearly depressed poems. In this poem, the mother is at the top of the staircase near the door. Every day, there is an action of opening the window and walking out of the door. Both of their knowledge is a sense of claustrophobia in their married promise.