

An Analysis of *Home Burial* by Frost in psychoanalytic Perspective

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Abstract:

The main purpose of this research paper is to analyze the main cause of mental disorder of Amy in Frost's poem "Home Burial". Amy lost her conscious level on the death of his child and this cause of death made break in her marriage life. Frost had experienced to lose his three children and he writes this poem into the reaction of loss of his children. This study means to investigate the role and contribution of patriarch and patriarchal values towards the misery. Sufferings, loneliness and unhappiness of women or other psychological, social, and economic problems experienced by them. This research refers to the unconscious level of women Amy and found the outlook of women's life in Frost's poem *Home Burial*.

Keywords: Mental disorder, Psychoanalysis, Unconscious.

Introduction:

Frost was an American poet and he was born on March 1874 in San Francisco, California. He is extremely viewed for his realistic portrayal of rural life and his knowledge idiomatic communication. His work normally explained the experiences from rural life in New England from the early twentieth century, using them to inspect composite social and ethical themes. Frost's poems contract with man in relation with the world. Men stands alone and weak as compared towards the massiveness of the universe. Almost all of mortal restriction. This world looks messy and dreadful because man's incomplete abilities cannot grasp its sense. Walls, physical and real, mental and invisible, distinct man from nature. His personal life was full of grief and loss. Frost had experienced the personal loss of his children and could understand the depression related with the similar in *Home Burial* poem.

The title *Home Burial* specifies the death of the son and indicates the death of the relationship between the mother and father. This title also advocates both a home graveyard and a home buried in one side sorrow. The lady worries after a dreadful wisdom of self-alienation, as well as alienation from her environments. And, more than the corporeal solitude, man hurts from the aloneness inside.

This poem explains some rare moment discussion in a worried relationship among a rural husband and wife who had lost their new born body. After the death of his child the woman is upset. After holding sight of the share her sorrow with him to provide him a chance. She hates him totally for his self-control what she realizes as his hard-heartedness. She opens the door to leave, as he calls after her.

Frost is an American modern poet, various critics have remarked on his work with different perspectives. The wife in the poem is very depressed for the death of her child. Essentially it is not the error of the wife to misjudge her husband; it is appreciated to study Frost, as he writes not only to aestheticize but when he fails, he puts on force or action if we want to uncover the role of people and society avenue the neurotic disorder and abnormalities of the present individual it is appreciated to study Frost, as he writes not only to anesthetize but also to stir the minds of his reader.

The psychoanalytic paradigm of thought 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 of psychoanalysis is followed that resultantly promotes fixated nervousness in human being. Freud's theory of unconscious, then, is extremely deterministic a fact which, given the nature of 19th century science, should not be surprising. Freud states that the 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 woman Amy and his husband after the death of their child in this poem. Frost gives the description of lady Nara in the poem as: *Home Burial* this is one of the Robert Frost's most clearly depressed poems. In this poem, the mother 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.

"I must get out of here. I must get out". The husband, being a former, admits the biological sequence of life and death with acceptance and moves on, the wife Nara, on the other hand, cannot in the position to accept the truth of reality. The little graveyard where my people are!/So small the window frames the whole of it. "At present, the things of the past are condensed into a mere window to the past. According to her husband's point of view, the death of his child is a universal truth but his wife is not able to accept the reality because of his mental disorder. In this situation, his husband is more realistic but his wife is not. Her husband wants her to come back in real life and move on.

The main cause of Amy's mental disorder is lack of communication between husband and wife. Amy interprets her husband but he recognizes her feelings. This is Manifest in the initial lines of the poem. He saw his wife from the bottom of the stairs/ before her wife Amy saw him. However, he desires to adverse with her wife Amy. But she is unwilling to open the window to her heart. Her tiredness performance of watching out of the window is illustrative of escapist to memories of the past, and because of this, she goes in her unconscious level of the mind. Amy's husband continually queries her on her anxieties; Amy is unwilling to expose up. Finally, he determines the cause of Amy's mental disorder. The death of his child make her upset and she goes into his unconscious level of mind. He states that yet he had failed to warn the mound, because he was familiarized to its existence in the surrounding area. He defines the similar in positions of figures: "Not so much larger than a bedroom, is it? There are three pebbles of account and one of the marble." Just as he is about to refer to the topic of the lost child verbally, the woman stops him from doing so.

The woman Amy in *Home Burial* by Robert Frost has been related to another in Frost's *A Masque of Mercy* who has had some loss but she can't admit from God. The reasons for the woman to be drawn into mental disorder case are not restricted to the Present day. She ports in her mind the appearance of the man hollow out the grave of his child with his personal indicators. While her husband thought to express his love in a real way, she took to live it psychologically and perceptively. The actual deed of hollow out the grave comes across as cruel and heartless to her, and is depicted like the working of an engine.

**You can't because you don't know how to speak.
If you had any feelings, you that dug
With your own hand—how could you?—his little grave;
I saw you from that very window there,
Making the gravel leap in air, 75
Leap up, like that, like that, and land so lightly
And roll back down the mound beside the hole.
I thought, who is that man? I didn't know you.
And I crept down the stairs and up the stairs
To look again, and still your spade kept lifting. 80
Then you came in. I heard your rumbling voice" 85**

The cause of Amy's unconscious level of mind (mental disorder) also becomes the cause of death of their marriage, already she had lost his child. The *Home burial* poem, in last scene, when she leaves her house and shut the door, because both of them are not in position to cover up their identities. The woman in *Home Burial* like Amy wants to escape from a suffocating air. She feels that she is the mother of the child and only she has grief for her child and her husband is totally emotionless. The door is their hole to liberty. When her husband says:

Listen to me. I won't come down the stairs,"

It predicts more than it signifies. Her husband guarantees her that he will not relapse to his previous posture. However, he tries to be in line with matriarchy, the masculine anxiety in him.

Reference:

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