

# Classic and modern literature

Literature



## Literature (Classic and Modern)

In what was the second and expanded edition of the poet's works, several poems, which came in 1678 provided the first publication of what would then become Bradstreet's best known poems. On a sad note, she died before the book was published. She had the opportunity to see the work because of the errors that appeared in the work that was first published. This included the Tenth Muse, which she added some information to and would later be known as "The Author to Her Book". The speaker, in this poem, is a poet-mother and her children are her books as well as her poems (Fitzgerald, 2008; O'Connor, 1977).

In "Before the Birth of One of Her Children," the speaker is seen to express her fears that she might not be able to survive childbirth. It is here that she, furthermore, confesses that she is frightened by dying. When she addresses her husband on a direct note in the poem, she emotionally asks him not to stop loving her after she is dead, and to do all he can to prevent her children from any harm in the days to come. She postulates that this harm to her children may be brought about by the step mother who they are sure to have. Many of Bradstreet's poems that would come later also revealed the tension and anxiety that the poet felt when it was time to accept, with pious resignation, the tragedy of the death of a loved one or that which would be the loss of her property.

It is clear that her sense of resentment towards the Lord is barely concealed in some of these poems. However, in the end, the speaker always becomes reconciled to divine justice. The 'white Rose' Jewet, which is owned by Sarah, embodies this scenario. In this case, Sylvia, who is a city lass at comfort in her home with animals more than people, is witnessed. She is <https://assignbuster.com/classic-and-modern-literature/>

seen joining her grandmother in the main woods, where she starts living. One day, in the afternoon, she meets an ornithologist who makes her life change dramatically. With accomplished skills in literature, the girl showcases the blizzard of feelings that Sylvia identifies with both the physical world and the young man, particularly, for the uncommon white Heron, which is envied by the ornithologist.

She wrote the poem after her house was brought down by flames in year 1666. This reveals, clearly, the conflict that exists between the attachment of humans to the things in this world and the indifference that is required by Puritan doctrine. Upon being awakened by the flames and seeing the catastrophic destruction of the dwelling, the textual voice that she used stoically displays the proper Christian attitude. It is here that she laments that no guests will be able to visit her, where tales can be told. Grief clearly intrudes upon the textual inscription of the doctrine. Unlike Bradstreet, who is complaining of lack of any guest calling to her appointment to share their feelings and reminiscences, Elizabeth Barret thankfully grants gratitude to the Lord for the so called fashion into dialogue.

For all of Bradstreet's personal capabilities and passion to see gender equality in the society, her textual voice finally succumbs here to the dominant gender imagery of the scriptures. She imagines herself as a dependent bride in the arms of the divine bridegroom. All her life, she has contemplated and explored the socially restricting implications of such language, and her use of this image in her last poem seems to constitute a final self-conscious act of submission to God, the church and to her culture (Walker & Christian, 1994; Wilhelm et al., 2007).

## References

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