



# REVIEW OF RESEARCH

ISSN: 2249-894X

IMPACT FACTOR : 5.7631 (UIF)

UGC APPROVED JOURNAL NO. 48514

VOLUME - 8 | ISSUE - 9 | JUNE - 2019



---

---

## IMAGERY IN TED HUGHES POETRIES: A STUDY

P. Rajeswari<sup>1</sup> and Dr. R. Sankari<sup>2</sup>

<sup>1</sup> PhD Research Scholar (Part -Time External), Department of English, Annamalai University, Chidambaram.

<sup>2</sup> Assistant Professor of English , Department of English, Faculty of Engineering and Technology, Annamalai University, Chidambaram.

### ABSTRACT:

*Ted Hughes was a productive writer and is currently one of the twentieth century's driving abstract figures. He has published several verse volumes and his poems, because of the topics they investigate, just as the manner in which they investigate them, have a remarkable approach. The poets before Hughes were altogether overcome with the alarming discharge of World War II and their poetry mirrored the dismal and grotesque front of a stony reality where the question of human presence and the silliness of life were the mind-boggling concerns. Ted Hughes was a progressive writer as in the rebelled against this inclination to avoid the brutal substances of the occasions after the war. He scarcely painted the nightmarish world and the passionate stagnation coming about because of the Great War.*



**KEYWORDS:** productive writer , mind-boggling concerns , silliness of life.

### INTRODUCTION

Ted Hughes draws various outward and natural images, religious legend, classical learning, and grandiose ideas. Other than religious, enormous and natural symbolism, Hughes additionally draws pictures from man's reality: from regular daily existence, for example, war and family unit life, and from the body, for example, enduring and death. Likewise, creatures, myth and fables and prime examples fill in as the wellspring of images and target relationships of the sentiments and thoughts of Hughes himself. Through his inclination and

creature symbolism, maybe Hughes attempts to recommend both the malignant and sustaining parts of nature and passes on his idea of the normal world's basic energies, which underscore the total otherness of that world and the connection between these energies and man's isolated nature. The scenes alongside components give the proportion of the first solidarity of man and consequent partition from the common world in the lyrics of Hughes. Description: When man is not in touch with them, nature and its elements can become hostile. Hughes, himself records

in the Making the value of landscapes:

It is only there that the ancient instincts and feelings in which most of our body lives can feel at home on their own ground .....Those pre-historic feelings, satisfactions we are hardly aware of except as a sensation of pleasure...these are like a blood transfusion to us, and in wild surroundings they rise to the surface and refresh us, renew us. (p.76)

The image of 'Wind' (The Hawk in the Rain p.40) records the dread that the spectator is enlivened by the tremendousness of the natural

separations and the climate savagery in the nation of origin. The ship is contrasted here and a house, and the ocean with the smashing backwoods, the blasting slopes, and the stepping fields. The house becomes an analogy for the civilized world of man that is like a stormy ship on the sea whose security is under steady risk amidst brutal and natural choppiness: This house has been far out at sea all night'.

The woods crashing through darkness, the booming hills,  
Winds stampeding the fields under the window  
Floundering black astride the blinding wet ('Wind', The Hawk  
in the Rain p.40)

The animals of Ted Hughes are the clear sign of a life force which in its basis of power is clearly non-human or rather non-rational. Hughes's likely endeavors to look for a re-arrangement with the obscure powers administering the universe by investigating the creature energies of these creatures. S. Hirschberg calls attention to that Hughes drenches himself out of the loop, unreasonable powers around him and inside him through his creature sonnets so as to cleanse himself of the counterfeit social build, identity. (p.12). Hughes is obsessed with pure physical power and therefore his animals are mostly either brute or deadly predators or at least endowed with those fearful qualities that have their own life and an extraordinary ability to defeat any calamity. Nevertheless, these beasts constantly hint at man's latent dark psychotic forces. The bull in 'The Bull Moses' (Lupercal, pp.37-38) inspires fear in the poet as well as fascination. While celebrating the gigantic feeling of the essential and ground-breaking energies of the bull and the total otherness of his creature life, then again, he is likewise mindful of the covered up, perilous power of the bull 'in the bolted dark of his forces. Like his hawk, the bull also functions as one-minded, vital, undeterred by consciousness or self-awareness, and violent. He lives in a world that doesn't have time or death. In fact, the blackness of the powers of bull corresponds to the darkness in us:

The warm weight of his breathing,  
The ammoniac reek of his litter, the holy-tongued  
Mash of his cud, steamed against me. ('The Bull Moses',  
Lupercal, pp.37-38)

Embedded in one's subconscious, the dim, horrible, wild powers also overrun one's dreams and nightmares as crabs. 'Ghost Crabs' (Wodwo, pp.21-22) makes a sense of 'weird phantasmagoria' (P.R.King p.124) in which crabs are the emblematic portrayals of these damaging powers lurking in our subconscious. When the sea darkens, they come out of the sea at nightfall. They are part of the 'Pike' subterranean world. These ghost-crabs invade the land with slow, powerful, imperturbable progress, moving towards the sleeping town. They attach themselves to all human lives, dominating the thoughts of men and inducing their nightmares. They are hunting, fighting and raising in the mind of man. They are the forces of that continuum that connect man to the non-human world and deny it. For Hughes, both 'Ghost Crabs' and 'Pike' (Lupercal, pp.56-57) symbolize the nearness of dull, silly powers at the edge of the awareness of man. That is, the smothered life is symbolized by them.

'Crow' is the profoundly perplexing and complex individual image for Hughes, a target correlative or legendary prime example, through which he communicates his incredible feelings and complex thoughts. It is quite interesting to choose 'Crow' as his personal symbol by Hughes. The crow is a creature figure chiefly connected with the twin intentions of death and blame in society folklore. He's the greatest, the most shrewd and minimal melodic all things considered, dark, appalling, lone. He is the embodiment of courage, intelligence, change adaptability, and twisted vitality. Be that as it may, for Hughes, Crow deals with various dimensions: he is a rudimentary power known to mankind as a projection of the instinctual idea of man rummaging on his insightfulness dead builds and as an image of demolition and passing. To summarise, therefore, Crow is a demon, a typically shamanic trickster, and at once a human. This image enables Hughes to investigate the domain of the underground fear that

is oblivious. The grouping of Crow contains a decent number of sonnets showing pseudo-scriptural topics. These subjects contain reversals of the Biblical Creations and other Christian ideas, spoofs and semi-vaudeville accounts. Hughes revalue's the Christian fantasy in this ballad grouping, particularly in the account of Genesis.

The Bible, especially the Old Testament, is one of Hughes imagery's main source books. Hughes draws a number of biblical images from pre-Christian concepts such as Creation and Logos, Biblical God, Christ, Adam, Eve, Crucifixion, and the Snake. These images frequently parodize the commonplace Christian ideas and invert them. 'For Hughes, Christian God is certifiably not an incomparable divinity, however a little god, similar to a pompous researcher, given an edge of the universe to tinker about in his bumbling manner' (Alan Bold, p.103). These images recommend Hughes feeling of a soured mentality toward the expulsion of instinctual energies by improved Christianity. The imagery conveys in 'Crow's First Lesson' (Crow: His Life and Songs of Crow, p.20) that even the all-pervasive, all-powerful God has neglected to instigate love into his self-made world brimming with malevolence and violence. At the point when God attempts to encourage Crow love, which is principal to the entire world, Crow delivers a universe of sharks, blue flies, mosquitoes and desire which are loathe encapsulations. Crow's blame mirrors the blame of Adam after the fall wherein man conceals himself from the god:

Crow gaped, and the white shark crashed into the sea  
And went rolling downwards, discovering its own depth  
'No, no', said God, 'Say Love, Now try it. Love'  
Crow gaped, and blue fly, a tsetse, a mosquito  
Zoomed out and down  
To their sundry flesh-spots. ('Crow's First Lesson', Crow: His  
Life and Songs of Crow, p.20)

For Hughes, St. George is a picture with unresponsive actualities and insights for the fixation of the twentieth century. As he continued looking for without a doubt the number, he speaks to a cutting edge saint, a researcher, and a mathematician. Crow's St. George is an inversion of the vanquishing legend's model, who beats tumult, abhorrence and enticement in the wake of overcoming components of shortcoming inside himself, in accordance with his example of the hero quest myth; the contradicting powers he defies can be viewed as appearances of his own most profound feelings of dread. The demon he meets in the account of Crow is the evil. The more he samples his numbers, the more the demon becomes hideous. The implication is the inseparability of knowledge from evil. George stands for folly that seeks to destroy or at least dissociate itself from Nature in the name of intelligence on the grounds that Nature eats its own off spring:

He sees everything in the Universe  
Is a track of numbers racing towards an answer  
With delicious joy. With nimble balance  
He rides those racing tracks. He makes a silence.  
He refrigerates emptiness,  
Decreates all to outer space,  
Then unpicks numbers. ('Crow's Account of St. George', Crow, pp.31-32)

Ted Hughes isn't fundamentally a war writer as in he, as Wilfred Owen or Keith Douglas, did not straightforwardly compose his war verse from his own involvement on the facade of the war. But out of his memory of war, he wrote poems about war. His reflections are brought out on what his father enlightened him concerning the war just as the British's aggregate involvement. Hughes considers war to be a perpetual part of human development a reality noted by the writer with pity and outrage, not with delight. Hughes perceives all inclusive anguish and passing through the particular symbolism of war referenced in a considerable lot of his war ballads. The sound and development of blameless

narcissi is related with the repulsions of war in 'Narcissi' (Flowers and Insects, p.9). The wistful picture of bloom stirring and moving like glad children and such tranquil symbolism convey this present century's dull recollections with them:

a rustling, silent fire  
Of speeded-up dancing  
From the 1918 Armistice (Narcissi', Flowers and Insects, p.9)

The western culture is disappointed by Ted Hughes. With practically no profound qualities, just vacancy, dissection, enduring and demise can mean a culture like western culture. His concern for suffering, death, and morbidity is likewise a concern for the real. Death is seen as a process that operates in the material world, rather than as the foreseeable end of human life. Hughes draws numerous images that propose skepticism, desolation, vacancy, enduring, and demise that the Western culture that is profoundly estranged can deliver. Terry Gifford and Neil Roberts remarking on the theme of anguish and passing in Hughes ballads compose that demise, steadfastly mulled over, is simply the sort of extreme solidarity of internal identity and external nature that he endeavors to express in his sonnets celebrating inward life (p.100). Hughes associates his Heptonstall home village (where Sylvia Plath was covered) with a focal point of his critical universe and a sound of declining passing. The village is one of the inevitable glooms and moan of misery for Hughes:

Black village of grave stones.  
The hill's collapsed skull  
Whose dreams die back  
Where they were born. ('Heptonstall Village', Wodwo, p.165).

*'The Green Wolf'* (Wodwo, p.40) likewise contains the pictures of the hawthorn and the bean blossom with relationship of old stories with death. The White Goddess is both the queen of May, when both Demeter and Persephone are blossoming as the hawthorn, a tree sacred to her, and Queen of Death. The hawthorn blossom scent is both deadly and erotic at the same time:

The punctual evening star,  
Worse, the warm hawthorn, their foam,  
Their palls of deathly perfume,  
Worst of all the bean flower  
Budged with jet like the ear of the tiger ('The Green Wolf', Wodwo, p.40)

In any case, counterpointing the picture of malady, decay and passing, those of birth and recovery bring a world that manages goddess Nature. According to Hughes, a consecrated universe of light, stone, water and wind will continue the spirit by substituting with the deliberations of Christianity and the passing and pulverization created by the logical personality. The stream for him is a picture of life's congruity, restoring life through mending. The river is continual and immortal, bringing people back to life:

The river walks in the valley singing  
Letting her veils blow-  
A novelty from the red side of Adam  
April in the lift of her arm  
December in the turn of her shoulder  
As if her sauntering were a long stillness  
She who has not once tasted death ('Torrige', River, p.118)

The symbolism and imagery of Ted Hughes are drawn suddenly from a wide scope of sources ; yet the nuance of his sole reason for self-examination and self-reparation through enduring joins every one of them. His over the top squaring is inescapable up to the issue of the self-distance of present day man from nature and the ensuing otherworldly torpor.

#### WORKS CITED

Alan Bold, Thom Gunn and Ted Hughes, Edinburgh: Oliver and Boyd Press, 1976.

*Crow: His Life and Songs*, Faber, London, 1970

*Flowers and Insects*, Faber, London, 1986

*Lupercal*, Faber, London, 1960

*River*, Faber, London, 1983.

R.P.King, 'Elemental Energy: The Poetry of Ted Hughes', *Nine Contemporary Poets*, London, Methuen, 1979,pp.107-51.

S.Hirscheberg. *Myth in the Poetry of Ted Hughes; A Guide to the Poems*, Country Dublin: Wolfhound Press, 1981.

Ted Hughes, *Poetry in the Making*,(an anthology of poems and programs from listening and writing), London, Faber,1976.

*The Hawk in the Rain*, London, Faber, 1957.

*Wodwo*, Faber, London, 1967.