# Animal Imagery in Ted Hughes' Poetry

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**Abstract**

The first thing to be encountered in Ted Hughes' poetry, who is one of the great modern poets in English literature, is his preoccupation with animals like horses, foxes, otters, crow, jaguar and deer that are included as title subjects for his poems. His poems deal with animals and nature and the savagery of both. And at the same time he uses animals to show the beastly ways of human beings. He creates in his poems senses of both anarchy and surrealism to make clear and safe the distance between the fantasy he creates and reality.

Hughes admires the positive qualities in the animals he describes because he has sympathy for the more violent and elemental human impulses. His writing about animals and birds is due to the fact that he finds in them the unsophisticated vitality than urban man who is in danger of losing it. Also the animals he describes try to survive the murderous attacks of man that symbolizes the attempts of beauty, passion and natural instincts to survive in an artificial society.

المقدمة

إن من أهم ما يمكن إيجاده في شعر تد هيوز الذي يعد واحدا من أهم شعراء العصر الحديث في الشعر الانكليزي هو اهتمامه بالحيوانات مثل الأحصنة و الثعالب والقضاعات و الغراب و النمر الاستوائي و الأيائل و التي يمكن إيجادها كعناوين لمواضيع في قصائده و ذلك لان قصائده تعنى بالحيوانات والطبيعة ووحشية كل منهما. و في الوقت ذاته فانه يستخدم الحيوانات في شعره لتوضيح الطرق الحيوانية للبشر. ذلك انه يخلق في قصائده أحاسيس لكل من الفوضوية و السريالية أو الفوواقعية من اجل توضيح وكذلك تامين المسافة بين الخيال الذي يخلقه وبين الواقع.إن تيد هيوز معجب بالخصائص الايجابية للحيوانات التي يصفها، وذلك لأنه يمتلك تعاطفا مع دوافع العناصر البشرية الأكثر عدوانية. إن كتاباته عن الحيوانات و الطيور جاءت نتيجة لحقيقة انه يجد بهم الحيوية غير المعقدة أكثر منها في الإنسان المدني الذي هو في خطر فقدانها. كذلك تحاول الحيوانات التي يصفها إن تبقى على قيد الحياة ضد الهجمات الخطرة التي يقوم بها الإنسان ضدها، الأمر الذي يمثل محاولات الجمال و العاطفة و الغرائز الطبيعية الحيوية إن تبقى و تستمر ضد المجتمع الغير طبيعي أو المصطنع.

## Animal Imagery in Ted Hughes' Poetry

Ted Hughes is one of the great English poets of modern times. He is an animal poet using animals to express his insight into the enduring spirituality of nature. Through animal imagery, he exalts the instinctive power of nature that he finds lacking in human society. For he sees in them a clear manifestation of a life-force that is distinctly non-human or non-rational in its source of power.[1]

One of the most important themes of Hughes poetry is the use of animal character for number of reasons. To demonstrate the savage epic struggle between good and evil that occurs in nature everyday, to portray nature and its occurrences, and to use the wildlife as metaphor for human existence.

Hughes' "The Jaguar" is about a trip to the zoo made by Hughes himself. In it Hughes attempts to convey his own views about human behavior by relating it to animals. With the use of varied lexical choice, he depicted the scene greatly:

The apes yawn and adore their flees in the sun
The parrots shriek as if they were on fire, or strut
Like cheap tarts to attract the stroller with the nut.
Fatigued with indolence; tiger and lion
Lie still as the sun.[2]

In these lines Hughes began talking about the harmlessness and inactivity of these animals he is visiting in the zoo and expressing his disapproval of these things in an implied way by using phrases like "The apes yawn, and adore their fleas in the sun" The suggestion made by Hughes is that these apes had become so bored that their grooming of each other was almost a religion. It is only a way of giving those apes something to do. The idea of disapproval then continues by going to the description of the parrots as they: "shriek as if they were on fire, or strut like cheap tarts to attract the stroller with the nut." Being brought to a level where they will show off just to get food and attention further more the idea of disapproval.

The boa –constrictor's coil is a fossil
Cage after cage seems empty, or Stinks of sleepers from
The breathing straw
It might be painted on a nursery wall.[3]

In these lines Hughes comments on the many cages in the zoo, and how he walks past them all believing them to be empty, then he discovers that the cages are infact harbor-sleeping animals who have decided to just sleep during the day instead of impressing the zoo visitors. Hughes' use of a skilful metaphorical language is very clear here as he compares the boa constrictor a fossil. In this way, he shows that what he sees before him is as a snake coiled up literary looks like a fossil. But, metaphorically, he is suggesting that the snake is almost dead like a fossil. He feels cheated, and talks about how these animals could be painted on a nursery wall. Saying so, he means that those animals are so harmless that they remind him of the cartoon animals on a nursery wall: "all softened up, and not ferocious looking."[4]

But who runs like the rest past these arrives
At a cage observed by a crowed which
Stands, stares, mesmerized.[5]

These lines show Hughes' sudden change of heart towards the animals in captivity, and begins to contrast what he has said previously to this new found interest: the jaguar. To show this change of tone, Hughes begins the third verse with a simple "But" going on in his description of a passer by as he runs to the surrounded cage. Instead he observes the crowd and follows them as they stand, staring, and "mesmerized." Using this word, the poet makes apparent the influence this active jaguar had on the crowd around his cage. "…at a jaguar hurrying enraged through prison darkness after the drills of his eyes"[6] The use of the word enraged, Hughes makes, the reader feels how angry the jaguar actually is. This is to suggest that the jaguar is much more than just fairly annoyed, and emphasizes the extent of his anger. The 'prison darkness after the drills of his eyes' suggests that he is so annoyed that the jaguar has lost all other reason, and is concentrating on his anger at being captive, relentless need to be free. Also "the prison darkness" further enforces the idea that he is being held captive, and his anger at this. The reason that the crowd is mesmerized by this scene is the jaguar's rage as he paces back and forth around the cage: "On a short fierce fuse" is a suggestion that the jaguar could explode in a complete fit of rage." He spins from the bars, but there's no cage to him." The jaguar seems refusing his captivity, and why this is apparently so is to be summed up in the final verse where Hughes sums up his feelings about this jaguar by saying what is thought to be pity for the jaguar:

More than a visionary to his cell: his stride is wilderness
Of freedom. The world rolls under long thrust of his heel
Over the cage floor the horizons come.[7]

This shows the jaguar's apparent lack of physical restrictions and how in mind he is still back in his natural habitual. The jaguar's belief is that one day he escapes his captors, and return to the jungle. Hughes admires this, for the whole poem is to show his own idea of human behavior. The ordinary working population is compared to the boring animals; Hughes shows something that is unable to break the bounds of his captors. In this poem, Hughes sees a free mind, someone who has managed to look beyond his shackles and free himself. He suggests that physical restrictions are not what keep many people far from achieving what they want, but it is the mental restrictions that keep us far from reaching one's goals.[8]

"The jaguar" as one of the poems included in his volume *Hawk in the Rain* (1957) implies a revolutionary intent. The images in this book whether overt or implied of poet, poem, and audience add up to a neo-romantic manifesto. Thus, "The Jaguar", at one level attacks poets and critics who would limit poetry's 'horizon'.

The zoo-visitor, is not affected by dozy animals that "might be painted on a nursery wall", is a representation of the reader who rejects inferior poetry for the real 'visionary' thing.[9]

In his "Crows' First Lesson", Hughes gives us the character of crow as a mythical figure that appeared throughout an entire volume of poems entitled *Crow* (1970).

Crow is somewhat cartoonish figure that is receiving lessons from God on how to speak. God starts with the word love but each time Crow attempts to say it, nothing but a gape is heard, a sort of horrible, retching sound that sends certain things in nature awry. During the first attempts, a shark in the ocean crashes and sinks. In the second, a few bugs are conjured and zoom through the air, while in the third; the horrid squawk raises the head, as "Man's bodiless prodigious head/ Bulbed out onto the earth, with swiveling eyes/ Jabbering protest."[10] Then the two lovers forced into convulsions. It is easy to imagine the woman convulsing after hearing Crow's awful squawk, her vulva tightening around the man's throat. It is also easy to see man's irritated and protesting head protruding from the ground. It is a dark and violent image the poet uses to show the struggle between good and evil, even if evil sometimes conquers good. Thus the unsuccessful angry God struggles, then, helps the lovers while the Crow is flying off in a cloud of guil So, God defeated, goes back to sleeping, leaving Crow to his own devices and Crow takes advantage of Gods' slumber by inventing his own 'communion' This is a strong parody of the Christian rite, in which Crow literary partakes of Gods' body as in "Crow Communes":

"Well," said Crow, "What first?"
God, exhausted with Creation, snored.
"Which way? Said Crow, "Which way first?"
God's shoulder was the mountain on which Crow sat.
"Come," said Crow, let's discuss the situation."
God lay, agape, a great carcass.
Crow tore off a mouthful and swallowed.
"Will this cipher divulge itself to digestion
Under hearing beyond understanding? "

(That was the first jest.)
Yet, it's true, he suddenly felt much stronger.
Crow, the hierophant, humped, impenetrable.
Half-illumined. Speechless.
(Appalled.)[12]

This is not all for Crow next invents his own Theology as in "Crow's Theology" which includes a God who is:

…much bigger than the other
Loving his enemies
And having all the weapons.[13]

This is a sacrilegious reconstruction of Biblical lore, which is responsible for such great impact of the poems is an indication of the way in which Crow resembles the Trickster cycle, because Trickster is traditionally a "breaker of taboos and destroyer of the holy-of-hollies."[14]It is also an illustration in which Hughes adapted the Crow 'mask' in these poems taking on himself the role of the trickster.

What is intended by the use of the caricature like the figure of the Crow is to lampoon the idea of religion and free thought. The idea is successful and dangerous; God trys to make Crow the something that he is not. By trying to teach Crow how to say Love, God is hiding behind the guise of a helper, but instead is simply trying to make Crow more palatable. The idea clearly is backfires.[15] It seems that Hughes criticizes in this poem, the idea of love as well. For certain unhappy events related to his life and his relationships with women one decade before the publishing of this volume that is the year 1970.His first wife Sylvia Plath had committed suicide in 1963 leaving him with two young children to raise on his own. The unhappy event was followed less than five years later with the suicide of Hughes' second wife and two-year-old daughter in 1969.Also his mother died at around the same time. In this same poem Hughes' method of dealing with all those deaths was black humor and surreal situations. Thus, the crow is such an omnipresent literary figure and symbol for dark subject matter that represents Hughes' dismal days.[16]

By using a bird as a subject and not writing in the first person, Hughes is separating the poet from the poem by which he accomplishes number of things. It creates more mystery around the mysterious and private persona of Hughes for he was silent around his personal life, and it allows great accessibility for the reader. To use the dryad dark humor and the character of the crow to express his grief, he wants to create interesting poetry to anyone.[17] In his "The Horses" Hughes not only mentioning horse but he presents a great deal of description. The poem starts with the narrator's description of the sunrise with an extreme attention for detail. The poet not only enables us to see the striking imagery through the narrator's breath leaving "tortuous statues in the iron light" and "blackening dregs of the brightening grey"[18] of the skyline. But the reader can even hear the sounds that the narrator is hearing, from the intense, overpowering silence at the first half of the poem to the eventual and stomps of the horses as daylight overtakes the night.

"An Otter" is a myth-like poem in which Hughes describes the mammal in fable-like terms: "an eels'/ Oil of water body, neither fish nor beast is the otter: / Four-legged yet water-gifted, to outfish fish;"[19] Hughes then, continues his description of the otter as a sort of tragic existence saying that he no longer belongs to either the

water or the land, and his continuous dives into the depths of the sea are in search of "some world lost when first he dived, that he cannot come at since."[20]Hughes sees that the dual existence of this animal as something bad and not good, prevents the otter from having a real home. Hughes also describes the hunters who kill this interesting but sad creature only for a belt to hang "over the back of a chair"[21] :

On a bitch otter in a field full
Of nervous horses, but linger nowhere.
Yanked above hounds, reverts to nothing at all
To this long belt the back of chair.[22]

Such is to show through animal imagery the struggles of nature as described in mythological terms.

Amongst Hughes' best works that achieved through his vivid descriptions and the placement of everyday battles in terms of mythological proportions and still the feature of animal imagery is his "Buzz in the Window". It depicts the battle between a fly caught in the web of a spider. The reader through the striking description presented by Hughes gains strong description of the events occurring and an emotional intensity that is both powerful and moving as well:

In the window corner, with a dead bee,
Wing-petals, husks of insect-armor, a brambled
Glad of dusty web. It buzzes less
As the drug argues deeper and deeper[23]

Then the climax comes:
…The bluefly,
Without changing expression, only adjusting
Its leg stance, as if to more comfort,
Undergoes ultimate ghastliness.[24]

Finally, he agrees to it and the new expression of the words makes the opposing argument of "they are just bugs." Becomes illiterate and ignorant. At the end the spider releases the insect but after making the reader witnesses an epic struggle between the two insects that proves emotionally overpowering.[25]

Animal image, then became one of Hughes' most famous images like in his "The Thought Fox", the image was an emblem of the ferocity of his own poetry: an idea entering the head with the violence of an animal, the 'sudden sharp hot stink of fox."[26]

"The Thought Fox" is about composing poetry or it is about being visited by the muse. To be precise enough in Hughes' case, the muse is an animal; a fox.[27]The external action of the poem takes place in a room late at night where the poet is sitting alone at his desk. Outside the night is starless, silent, and totally black. But the poet senses a presence which disturbs him:

Through the window I see no star:
Something more near
Though deeper within darkness
Is entering the loneliness.[28]

The disturbance is not to be made by the darkness outside, because the night is a metaphor for the deeper and more intimate darkness of the poet's imagination in

whose depths an idea is mysteriously stirring. At the beginning his idea is with no clear outlines. It is not seen but felt; frail and not clear. Hughes' task is to grasp it out of formlessness into consciousness by the sensitivity of his language.[29] The very far stirrings of the poem are compared to the stirrings of an animal, a fox whose body is invisible, but which feels its way forward nervously through the dark undergrowth:" Cold, delicately as the dark snow, / A fox's nose touches twig, leaf;"[30] The poem carries also a reference to Puritanism of Hughes ' poetic vision of the conflict between violence and tenderness which seems to be directly engendered by this Puritanism.[31]

In "Crow Black Than Ever" the poem summarizes the role of Crow and its original mythic purpose on earth. Creation is coming a cropper, God and Man have turned away from each other in mutual disgust, but Crow stops in and nails them together forever:

Then heaven and earth creaked at the joint
Which became gangrenous and slank-
A horror beyond redemption.[32]

And having carpentered our impossible Judea- Christian union of divinity on earthly flesh in his role as borecole Crow exults: "This is my creation."[33]

Hughes uses the wolf symbol in his poetry which is almost unique in its power of attraction to him, in its ambiguous nature as Hughes describes it, and in the way in which he extends the scope of its symbolism from personal to universal. Hughes' wolves embody contradictory qualities of the natural energies: They have beauty of form, an economical directness of function and the cunning quality that allowed them to survive in the harshest of environments.[34]

Hughes' *Wolf Watching* deals with the natural energies in all their complexity, and it shows the distortion of these energies which humans have brought about in animals and in themselves. In "February", Hughes celebrates the sort of wild, primitive energies that his dream-wolf represents, but the type of energy that have been caged, suppressed or modified by our society until they only appear in an indirect, sterile form in stories or pictures. Just as the wolf-spirit in "February" becomes a dangerous disembodied spirit which searches the world for its vanished head and "for the world/ vanished with the head." For "February" is about a wolf-energies where a ravening dream-wolf is conjured into his protagonist's world by a photograph of "the hairless knuckled feet/ Of the last wolf killed in Britain." For Hughes to use the wolf as a mask enables him, safely, to allow expression to the powerful energies which fuel his imagination.[35] So, Hughes believes that our own brute energies, suppressed by the dictates of the society. Sooner or later, like the spirit-wolf, will re-emerge with potentially dangerous consequences.

Such savage imagery with such implication is found also in Hughes' "A Modest Proposal" and it was inspired by the new and intense relationship between him and Sylvia Plath. He writes: "There is no better way to know us/ Than as two wolves have for to a wood."[36] The desire which these wolves have for each other creates a terrifying atmosphere of danger; it is a consuming distraction in which each competes against the other for "a mad final satisfaction" which will be achieved by making "the other's body and the whole wood…its own."[37]

The proposal that the lovers 'wolf' natures may be tamed, controlled, and

put to productive use by submission to an artificial but socially acceptable ornate language of Hughes' last stanza and through the romantic chivalric conventions that underlie the subject and content of his "picture"[38] At the same time the word "proposal" hints at one's ritual through which this may be achieved namely, marriage.

Another poem with the wolf imagery is "The Howling of Wolves". The poem is full of bleaks and anguish. The initial image of this poem is "dragging" their long leashes of sound "up and out" of themselves into a freezing and silent forest, is cold, mournful and eerie, and at the closeness between 'word and word' in the first line shows the enormity of their pain .[39]

There is a contrast between the wolves' instinctive, driven behavior and their cold "mineral" innocence, with the gentle, innocent warmth of the baby's cries; the delicacy of the violin's notes, and the urgency of the wolves' hunger for such warmth is emphasized by the repletion of the word "running" : "Then crying of a baby, in this forest of starving silences/Brings the wolves running/ Turning of a violin, in this forest delicate as an owl's ear,/ Brings the wolves running."[40] In these lines, Hughes suggest the paradoxes of the wolves' existence, through the howling which "dissolves" in the silence; the "furred" steel; the swell, gentle sounds which bring the wolves running-jaws "clashing and slavering" ; and the attribution of innocence to these steely instruments. This is because it is barely to control the wolf-energies and that is part o the human condition.

In the second half of the poem, the focus narrows from that of the wolf back to a view of a single wolf hunched and shivering in the wind. The observer might notice the wolf's howls could equally well be of joy or agony. But this wolf is driven by the "dead weight" of the powerful forces which inhibit its body, and which rely on that body for existence so that the wolf must "feed its fur".

As part of the cycles of Nature, "small" but necessary, "comprehending little" and miserably subservient to its compulsions, the wolf survives through momentous events. The picture of the night showing stars and the sound of the earth's creaking gives a vivid impression of the workings of all-powerful natural forces, and the unwilling nature of the wolf's survival is suggested by the "dead weight" of the earth which it bears. It is "living for the earth," the earth is "under its tongue" and "trying to see through its eyes," and eventually it will come to nourish the earth through death and decomposition. These images of death, compulsion, pain and bleakness, together with onomatopoeic words like 'slavering', 'creaking', 'whimpering' and' howling', leave the reader with the overriding impression of misery and helplessness, and this surely must have been Hughes' own emotions at this time.[41]Hughes here is using the wolf symbol as a self-portraiture.

The wolf in Hughes's poems might plays the role as a symbol in mythology and folklore, where it has a rich and varied history through its ambivalent nature and the mixed feelings of attraction and fear which the wolf arouse. A particular mythological association is used in "The Green Wolf"[42]

The Green Wolf was a central figure in the midsummer ceremonies that

took place in Normandy in the early part of the century. During these ceremonies a man clad all in green, who bore the title of the Green Wolf, was pursued by his comrades, and when they caught him they feigned to fling him upon the midsummer bonifire.[43]The Green Wolf here is associated with vegetation gods which were ritually burned each year to ensure fertility in the coming season.[44]It is this ability of Nature to unmake and remake the dying man, a cyclical aspect of death and rebirth, which is the subject of Hughes's poem. The record of "The Green Wolf" and the abundance of Nature fills the last four stanzas of this poem:

The blood clot moves in "through" a "dark heaven" with the inevitability with which "the punctual evening star is the Star-Son of the Moon-Goddess, who is responsible for birth, fertility and death, and the wolf-itself is linked with her because of its habit of howling to the moon, and because it feeds on corpse-flesh. The white masses of hawthorn blossom with their heavy palls of "deathly perfume" are traditionally associated with the Goddess in her destructive form, and are banned from the house in many parts of England lest they bring bad luck. The bean is her flower, and its "badged" jet markings, "like the ear of a tiger," suggest dangerous and deathly powers. The Green Wolf, in this poem, is the goddess herself, and these symbols of her deathly powers also have a fertile warmth and beauty. They "unmake and remake you"; just as the midsummer fires once devoured the Green Wolf in "one smoldering annihilation" to bring renewed fertility to the earth. So, "old brains, old bowels, old bodies," are devoured to make way for the new in a process which "you cannot fear" because of its natural inevitability. And, despite the powerful presence of death which pervades the summer abundance of this poem, Hughes's final images are moist, gentle once which capture the cadences of farewell to a spirit "frozen" in a frail, crude, failing body.[45]

Hughes's series of poems, "Seven Dungeon Songs" draws on Manichean symbolism to deal with the creation of mankind, with the human struggle against the darkness in and around man in general, and with man's frustrated straining towards the healing power of light. Manicheanism is a Persian religion founded by Mani in 3A.D. in which the fundamental symbols are driven from the "identification of moral will, order, life and love with Light, evil, chaos and hatred with Darkness"[46] This symbolism, which has survived in Christian teachings of the Western world, also incorporates ideas of "illumination" and emergence from darkness and imprisonment to enlightened freedom.

The first of these "songs" is a vivid illustration of Hughes's belief in the wolf-component in human nature. In it, the "gangrenous breath" of a spirit wolf is shown as clouding the "tabula rasa" of human nature from birth. The babe of the poem, in its innocence, is attracted by the wolf and reaches towards it in "soft-brained" ignorance of its own position of danger. And all the time the wolf's blood drips "On to the babe's hands", suggesting, from the first, mankind's murderous potential.

Behind the image of the last six lines of the poem there lurks the shadow of the mythical she-wolf which suckled Romulus and Remus, the legendary founders

of Rome and sons of the god, Mars, to whom the wolf was also sacred. The milky tits of Hughes's wolf also feed and nourish a human babe but, although she can transport this babe from its earthly home and run with it "among the stars", the journey is perilous with "precipices". So, Hughes suggests the succour and the danger which derives from the Universal wolf in human nature.[47]And the wolf's bloody wound, linked as it is with blood on human hands; just as was the last wolf in Britain destroyed and just as the society tries to destroy any wild animal energies in its people.

Being the first poem in the series, it deals with the mankind's struggle with darkness and light, shows the influence of the wolf to be fundamental and unavoidable. Hughes believes in the supernatural powers of poetry, that's why he makes his own attempt to control the power of the wolf by constructing a poetic charm to contain its predatory energies with the poem "Amulet" first published in *Moon Bells and Other Poems*[48:]

> Inside the wolf's fang, the mountain of heather.
> Inside the mountain of heather, the wolf's fur.
> Inside the wolf's fur, the ragged forest.
> Inside the ragged forest, the wolf's foot.[49]

While the wolf in this poem is a symbolic representation of Wolf-nature everywhere, Hughes has made its surroundings a realistic duplication of the natural Wolf habitats which are, also, the natural surroundings of mankind.

In the poem "Moon Marriage" Hughes describes powerful dream animals whose arrival and 'marriage' to the dreamer is "nothing you can arrange," and whose influence survives into the dreamer's waking life, "maybe a smiling wolf comes up close/ While you doze off, in your chair; and gives you a kiss/ A cold wet doggy kiss,"[50] Hughes here is describing an ambiguous fairy-tale wolf. And the nature of this wolf soon becomes apparent, for the dreamer becomes a captive: "you have been CHOSEN, and it's no good failing awake bawling "No!'/ Where the wolf is, she just goes on smiling."[51] In this poem, the "only offspring" of the involuntary possession of the dreamer by a dream animal "are poems".

*NOTES*

[1]Ted Hughes, "The Poetry Foundation"
[2]"The Jaguar" by Erazangel, Planet papers.com.
[3]Ibid.
[4]Ibid.
[5]Ibid.
[6]Ibid.
[7]Ibid.
[8]Ted Hughes, *Collected Poems*, ed.Paul Keegan.
[9]Mark Mizaga, "The Poetry of Ted Hughes".
[10] Richard Ellmann and Robert O'clair, *The Norton Anthology of Modern*

*Poetry*, 2nd edition (London: W. Norton&Company, 1988), p.1402.

[11]Mark Mizaga, "The Poetry of Ted Hughes".

[12] The Poetry of Ted Hughes-on "The Beckoning"

[13]Ibid.

[14]P.Radin, *The Trickster* (New York: Greenwood, 1969), p.35.

[15] Ibid., p.52.

[16]Mark Mizaga, "The Poetry of Ted Hughes".

[17]Ibid.

[18] Richard Ellmann and Robert O'clair, p.1395.

[19] Ibid. , p.1397.

[20]Ibid.

[21]Ibid.,p.1398.

[22]Ibid.

[23]Ibid., p1404.

[24]Ibid.

[25]Mark Mizaga, "The Poetry of Ted Hughes".

[26] Richard Ellmann and Robert O'clair, p.1397.

[27] "The Thought Fox", Ted Hughes.

[28]Ibid., p.1396.

[29]Richard Webster, "The Thought Fox"

[30] Richard Ellmann and Robert O'clair, p. 1397.

[31]Richard Webster, "The Thought Fox"

[32] The Poetry of Ted Hughes-on "The Beckoning"

[33]Ibid.

[34]Ann Skea, "Critical Essays of Ted Hughes" (New York: G.K. Hall & Co., 1992), p.1.

[35]Ted Hughes, *Luperical* (London: Faber and Faber, 1960), p.13.

[36] The Poetry of Ted Hughes-on "The Beckoning"

[37]Stuwart Hirschberg, *Myth in the Poetry of Ted Hughes* (Dublin: Wolfhound press, 1981), p.220.

[38]Ted Hughes, *The Hawk in The Rain* (London: Faber and Faber, 1957), p.25.

[39] The Poetry of Ted Hughes-on "The Beckoning"

[40]Ibid.

[41]Keith Sagar, *The Art of Ted Hughes* (London: Cambridge University press, 1978), P.22.

[42]Ibid.

[43]Ann Skea, p.5.

[44]Ted Hughes, *Wodwo* (London: Faber and Faber, 1967), p.40.

[45]James G. Fraser, *The golden Bough: A Study in Magic and Religion* (London: Macmillan, 1974), p.854.

[46]Ibid. ,p.870.

[47]Ann Skea, p.7.

[48]A.C.Smith, *Orghast at Persepolis* (London: Eyre and Methuen, 1972), p. 38.

[49]Ted Hughes, *Moon Bells and Other Poems* (London: Chatto and Windus, 1978),p.150.

[50]Ibid.

[51]Ibid.

## CONCLUSION

Ted Hughes symbolically uses animals in his poetry to show that he sees animals not as a mere representation of human feelings and human states but as creatures in and of themselves, who are difficult to understand and who have much to teach by examples to their human counterparts.

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