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This is to certify that

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## A STUDY ON TED HUGHES POEMS AS THE PESSIMISTIC MIRROR OF NATURE

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### Abstract

To call Ted Hughes (1930-1998) a nature poet, should not be considered pejorative. It simply means that nature is a frequent subject in his poetry. However, while a great many of his predecessors expressed nature as the idyllic, romantic, and peaceful opposite of a denatured and technological world, Hughes highlighted the darker and more realistic aspects of nature by putting its murderousness in the foreground. Thus, the recognition of violence and aggression in nature became one of Hughes' dominant themes in numerous of his poems. Yet, looking at his work, we can state a significant change when it comes to describing nature. With Terry Gifford's analysis of Hughes's poetry in mind, two different concepts of nature can be traced which may be called 'anti-pastoral' and 'post-pastoral' (Gifford 1994: 131pp). While a lot of his early works reveal a militant opposition to any Arcadian descriptions of nature, Hughes later on creates his post-pastoral poetry in which he reconnects 'our own natural energies with those at work in the external natural world' (Gifford 1994: 129). Such classification of poetry as suggested by Gifford should not be an end in itself; instead, it ought to be relevant to all contemporary readers who take an interest in clarifying for themselves 'which writing is likely to raise the most useful questions for our time' (Gifford 2012: 69).

**Key Words:** Autocracy, Annihilation, Indifferent Nature, Shift of power, Law of Existence.

Generally, Hughes doesn't make room for romantic ideas in his writing. It rather discloses the underlying raw-rough practice of nature. His style of imagination is also led that way. He tends to be attached to wildness more than wilderness. He portrays the nature that spins its own offspring on its finger instead of adoring in its lap. It is indifferent to any kind of appeal. Thus, shifting of autocratic power is depicted in his workings. However, the dog-eat-dog situation of nature is justified because the elements are simply the subject of food chain. The violence of nature cannot be subdued by external imprisonment as it is something innate. It seems Hughes himself is aware of how adversely he presents nature to us, which is evident when he dreams a fox on behalf of nature, laying a bleeding hand on the blank page of his desk, pleading to stop destroying them.

Ted Hughes is such a figure of the 20th century poets, whose paramount concern is environment. He has been raised in the midst of raw and rough realities of valley and moors which shaped rest of his life. In an interview in 1961, he admits that first seven years seem almost half of his life. External world results in the internal world of mind which is evident in his poetries. His fascination for animals grew from the very early stage and occupied most of his literary works. In fact, he used to compare his infant daughter, Freida, with a cat and wife, Sylvia, with a pig mentioned in the same interview. However, he is suitable to deal with the hard pastoral rather than soft pastoral (Bate, 2015); and it gives his poems the essence of harsh pessimistic effect. Notorious nature would be far more prominent and overpowering in his poems than the nurturing nature.

Blake Morrison (1994) says that Ted Hughes is the finest poet of the natural world since Lawrence. According to Sagar (1978) "He deals with hard facts of things". "It is a basic contact that Hughes can make with the external world which influences his poetic creativity about animal and