

TED HUGHES' ANIMAL POEMS: AN EMBODIMENT OF VIOLENCE OR VITALITY?**Sheikh Mehedi Hasan****ABSTRACT**

Ted Hughes, a leading contemporary British poet appears to explore, through his creative and poetic imagination, the intensity of archaic energies largely in animal world. He is commonly termed "animal poet" as he composed a significant number of animal poems, expressing his strong interest in animal life. While his contemporaries were committed to "the Movement" and kept articulating angst, anger, negation, narcissism, morbidity, and frustration in their verses, Hughes produced elegant poems of versatile animal world. His poems are expressive of archetypal energy and spontaneous vitality though he is sometimes accused of composing verses of violence. In this essay we will analyse a few of his animal poems to underscore his poetic vivacity which essentially connotes a number of relevant issues of human world. Contemporary issues of Britain can of course be located in his poems, but those obviously go beyond his time and visit and revisit many decades ahead of his life. While exploring Hughes' poems, we will attempt to attend few issues like why he is found interested in violent energy in animal world and how far his violent imagery expresses vibrant vivacity in his poems. Above all, we will focus on the relevance of reading Hughes' poems in an era of military might, multi-numbered mutilations, unbound terrors, and all-encompassing violence.

After the Second World War, the socio-economic and socio-cultural history of Britain was undergoing a remarkable change which has largely been reflected in contemporary literature. Having lost domination over major colonies resulting in shrinking of revenues and other economic crises and causing a great number of people to be left jobless, Britain produced a cluster of pessimistic poets dealing with contemporary issues like loss of faith, frustration, hopelessness and morbidity. "One finds a noteworthy combination of a loss of belief in traditional positions and roles, with at the same time perplexity, skepticism or near indifference over what might replace them." (Ford 82). Schizophrenia, violence, nostalgia or throw-away resignation might be predicted as being among the outcomes (ibid.). A strong sense of frustration and

pessimism came out of the very core of social and cultural aura of British society. Thus, one can characterise contemporary British poetry as an outcome of pessimistic and morbid intensity of frustration, negation and of course violence. It is simply sad, shabby, cynical, and ironic. Boris Ford terms the intensity prevalent in contemporary verses “the minuscule, the limited, the primitive” (93). It is in fact “a response to the unprecedentedly violent historical dimensions of the period” (ibid.) — a sense of violent intensity of the energies of the natural world. M. G. Ramanan puts it this way—

Indisputably the loss of the jewel in her crown was a traumatic experience for Great Britain. . . this resulted in an insecure and embattled mental condition which in turn led writers to become more and more insular, more and more concerned with the English landscape, with the pikes, otters, hawks and crows of England, with merry England gone. (qtd. in V. T. 7)

Contemporary British poets responded to the conditions and crises of their social and cultural life differently. “Prevailing mood of gloom and sense of meaninglessness” (V. T. 3) flow into most verses of that era. While Wilfred Owen propounded “humanitarianism and international brotherhood” in his poems after the First World War, Philip Larkin and other Movement poets came up with “pessimistic view and complacent attitude” after the Second World War (ibid.). A sense of sheer frustration and uncertainty engulfed the whole poetic scene of that period. V. T. Usha describes this condition in her doctoral thesis as “the state of poetic sterility” (3). In F. R. Leavis’ words:

“Urban conditions, a sophisticated civilization, rapid change and the mingling of cultures have destroyed the old rhythms and habits, and nothing adequate has taken their place.” (61)

After losing colonies Britain was really a changed place in 1950s both physically and spiritually. The literary world could not escape the changing scenario, as well. On 01 October 1954, an anonymous leading article entitled “In the Movement” appeared in the London weekly periodical *The Spectator* (Morrison 1). The article announced the emergence of a group of writers claiming to represent something new in British literature and society. It argued that the nature of literature in the changing scenario of Britain as well as literary taste moved in a new direction (ibid.). The Movement’s members appeared with two anthologies of poetry: *Poets of the 1950’s*

(1955) edited by D. J. Enright and *New Lines* (1956) edited by Robert Conquest (ibid. 2-3). All together nine poets were part of the Movement: D. J. Enright, Robert Conquest, Kingsley Amis, Donald Davie, John Holloway, Elizabeth Jennings, Philip Larkin, John Wain and Thom Gunn. In the first phase of the Movement Hughes' poems were not included in any anthology published by the Movement poets. However, Conquest included Hughes in *New Lines-II* later on just to confirm that his verses reflect the rules and traditions of English verse though "as disruptive as extreme as American verse" (Ramanan, M. 225). In fact, Hughes' "shamanistic predilections" and his powerful personal myths were as opposed to those of Larkin, Enright or Davie (ibid. 227).

Some critics have accused Hughes of writing rough and raw poetry predominant with violent animal imagery. For instance, Ben Howard notes that Hughes "has often seemed the celebrant, if not the proponent of violence and destruction" (253). He even goes to the extent of calling him a "terror's ambassador" (qtd. V. T. 154). Besides, titles of reviews and articles on Hughes' works such as Ian Hamilton's "A Mouthful of Blood," Karl Miller's "Fear and Fang," indicate the typical critical trend (ibid). However, what Hughes does in embellishing his verses is delve deep into a world of imagination in a bid to travel "the inner universe" (Faas 29) and in search of "the genuine self" (ibid. 32). He himself states that the function of poetry is to:

unlock the doors of those many mansions inside the head and express something—perhaps not much, just something— of the crush of information that presses in on us....Something of the deep complexity that makes us precisely the way we are.... Something of the inaudible music that moves us along in our bodies from moment to moment like water in a river... (ibid. 82)

In fact, Hughes' journey to the natural world was like "a return to the woods" (D. Thoreau, qtd. in V. T. 3) though he observed "nature red in tooth and claw" (Tennyson, *In Memoriam*), which is supposed to be the central theme of his poetry. He might pursue violence in his poetry, but that was for him just a means to attain a profound imaginative exuberance encompassing his poetic universe. Besides, his study of anthropology exposed to him a vast world of people and their lives. Hughes evolved a unique personal mythology after assimilating primitive mythologies of various cultures and blending them harmoniously with the issues of contemporary relevance. His interest in animal world is evident in the first collection of his poems *Hawk in the Rain*. In other consecutive collections like *The Hawk in the Rain and Lupercal* (1960), *Wodwo* (1967), and *Crow*

(1970) he sometimes explored imaginary world, sometimes captured real world, and sometimes deconstructed and retold Biblical tales. V. T. remarks—

“The entire range of his work covering three decades culminating in *Flowers and Insects* (1986) in an exploration into the mysterious deeps of existence and exposes a mind trying to re-establish contact with an archetypal primal energy in nature.” (1)

In ancient folktales and fables both in Eastern and Western sources we can locate the presence of animals that speak, act, and live lives like humans. The use of animal symbolism and imagery is an old trend to teach human beings certain lessons of honesty, morality and ethics. In present day cartoons and caricatures, evil forces and human beings (e. g. Hitler, Yahya Khan, Bush or Laden) are portrayed through animal imagery. However, from the timeless history of human civilisation poetry has always been a powerful means of expressing emotion, anger, confrontation, protest and even resistance. We have recently seen how a single poemⁱ by the German veteran-poet Günter Grass has shaken the conscience of the masses as well as the arrogance of superpowers across the globe (Harding, and Sherwood unnumbered). When Carlos Fuentes, a Mexican novelist and essayist was refused permission to come to New York in 1963 for a presentation of an English translation of one of his books, he reacted angrily, saying, “The real bombs are my books, not me.” (qtd. in Depalma unnumbered). This is what exactly Azfar Hussein, a poet cum literary critic articulates in one of his rebellious poems—

“Words are weapons provided that you know how to hold them right . . .”
(Hussain, “A Prose Poem in Scattered Fragments”)

Now if W. B. Yeats’ swan in “Leda and the Swan” enthrals us with a soft snowy image of rapturous romance and amorous affection, Hughes’ hawk, pike or jaguar might terrify us with a violent and vigorous view of terrible beauty. Hughes in general exploited violent and vibrant as well as majestic and mystic images of animals “to project human concerns” (V. T. 114). The animals he happened to encounter represent a greater force and ferocity, and vigour and vitality in nature though sometimes elusive, but felt tenderly. If one examines his animal poems carefully, he will notice that Hughes has given vent to the natural primitiveness in human beings through the violent images of various beasts. His portrayal of fierce creatures having primitive ferocity may stand for the same in humans. For Hughes who witnessed the atrocities, brutalities, terrors

and horrors of the Second World War there were probably no other ways but using animal imagery to visualise the dooms and destructions carried out in wars. Nevertheless, he attempted to locate positive energy in animal world as well. For instance, regarding human world he spoke of the female power through the divine deity “the White Goddess” (V. T. 21).

Now let us discuss a few animal poems by Hughes to underscore how his poems visualise archetypal energy and spontaneous vitality, and how they reflect the contemporary issues of his time and the present issues of our time. In the poem “The Jaguar” Hughes is a watcher, mesmerised with the violent stride of the jaguar though encaged in a zoo. “The poem echoes Blake’s “Tyger” as the big cat is elevated—with the aid of the speaker’s awed imagination—to universal proportions (Bentley 16). Hughes dramatises the intense energy of the jaguar, showing his mesmerising effect on the beholders in the zoo:

But who runs like the rest past these arrives
At a cage where the crowd stands, stares, mesmerized,
As a child at a dream, at a jaguar hurrying enraged

(Hughes, “The Jaguar”)

While the other animals in the zoo look lethargic and bored, the jaguar strides magnificently in the cage with an amazing energy, agility, and ferocity. A huge crowd are swarming around the cage of the jaguar, staring at his terrible beauty and getting hypnotised as children doodle on their dreams. The jaguar, always in a hurry and enraged with endless energy, never feels bored, nor does he fear to be blind while gazing at the burning fire. His madness and boldness are evident in these lines:

By the bang of blood in the brain deaf the ear—
He spins from the bars, but there’s no cage to him

(Hughes, “The Jaguar”)

The alliterative expression “the bang of blood in the brain” implicates indomitable spirit of the jaguar. His fearlessness and ferocity go unparalleled and remain unchallenged. He cannot be imprisoned inside the bars as there exists no cage that can confine him. He will go beyond the horizons, casting dazzling light of his eyes on far-off edges of the universe. Like a visionary, he

cannot be confined in a tiny cage as his freedom moves from the limit of this lethargic world into a boundless space of the spiritual and astral universe.

More than to the visionary his cell:
His stride is wildernesses of freedom:
The world rolls under the long thrust of his heel.
Over the cage floor the horizons come.

(Hughes, "The Jaguar")

The muscular language of the last two lines here—the emphatic stress patterns and heavy assonance— describes what the Jaguar is: a tremendous rebellious spirit with extraordinary energy, vitality and ferocity, and visionary powers. The jaguar is a perfect symbol of unlimited freedom and endless energy latent in man, which he cannot express impulsively, for the sense of modernity and civilisation has suppressed his primary primitiveness into the core. The violent and predatory nature of the jaguar is balanced with his visionary power as a mystic that endows him with essential vitality and vigour. Overall the jaguar is an embodiment of suppressed energy and demonic ferocity repressed in man. Hughes also explains possible symbols centring on the jaguar:

A jaguar after all can be received in several different aspects . . . he is a beautiful, powerful nature spirit, he is a homicidal maniac, he is a supercharged piece of cosmic machinery, he is a symbol of man's baser nature shoved down into the id and growing cannibal, murderous with deprivation . . . Or he is simply a demon . . . a lump of ectoplasm. A lump of astral energy.

"Pike" exhibits a similar vitality of "The Jaguar"; however, it develops with more subtle images and ironic undertones. Arranging each stanza as carefully constructed stages of the pike's growing-up, Hughes stimulates our innate awareness of violence and directs us into the closer world of the pike. In each stanza we are introduced to increasing violence and unprecedented ferocity the pike displays. The poem, indeed, provides us with some meaningful and indicative images through which we get a peep into the primitive violence of human existence.

In the very beginning of the poem, the poet portrays violent images of some small pikes. In order to indicate the fierceness of the pikes the poet points out that though they are only three inches long, they are killers from the eggs and used to grinning by birth. The poet then describes

their careless movements and terrific beauty comparing them to submarines. They can easily defeat other fishes and even their own species by their sharp teeth looking like pointed hooks.

Pike, three inches long, perfect
Pike in all parts, green tigering the gold.
Killers from the eggs: the malevolent aged grin.
They dance on the surface among the flies.

(Hughes, "Pike")

The last line of the stanza has a kind of fleeting anarchic suggestiveness about it: the fish are dancing "on the surface" of the water "among the flies" (Bentley 17). The pikes are carnivorous, thus so aggressive and violent that they can no longer tolerate other creatures, even their own species. The poet describes that three pikes were kept in an aquarium but the strongest of them devoured the other two. The adult pikes were so ferocious that they attacked and killed each other in the willow herb. The other big pikes living in an old pond are a portrayal of mystery and horror which is intensified in the following lines:

Darkness beneath night's darkness had freed,
That rose slowly towards me, watching.

(Hughes, "Pike")

In fact, in "Pike" as in "The Jaguar" Hughes, employing images and metaphors, denotes the tremendous violence prevalent in human nature though it remains inactive in line with the sense of modernity and civilisation. As man is primarily an animal like any other except having consciousness of his condition, the poet here tries to explore the destructive and indomitable spirit in human nature through using pike-imagery. In other words, the pike-image is symbolic of hidden brutality and cruelty in human beings. It indicates the primitive ferocity— a kind of indomitable animality and cannibalism in humans to cleanse their rivals and the weakest of their species. For this reason, it is human beings who always strive to suppress, exploit and even destroy themselves; the weakest are oppressed and robbed by the strongest who are swelling more and more like the "sag belly" of the pike (Hughes, "Pike", *Selected Poems* 55).

Moreover, the poem echoes the existential philosophy of survival—“the survival of the fittest.” One can survive and exist in this cruel and selfish world as long as he can defend himself and fight back. Hughes in “Pike” simply explores the intensity of archaic energies prevailing in animal world just to introduce us to a tremendous violence and vivacity in the pike world in order to stimulate our consciousness of existence (Hasan 248).

“The Bear” presents a demonic figure, an omnipresent entity “digging . . . through the wall of the Universe” even in his sleep (Hughes, “The Bear”, *Selected Poems* 84). However, the bear constantly reminds man of his vulnerability of existence. The bear is an embodiment of nature indifferent and cruel to human concerns; it also symbolises a cool touch of death that spares no living creatures. When a thirsty man in search of water wades into a river and bends to drink water, he is warned by his own shadow that death is approaching every moment to crush him into a shadowy figure.

The bear is a river
Where people bending to drink
See their dead selves.

(Hughes, “The Bear”)

The bear is characterised by the intense fear and terror that all living beings are scared of: “He is the ferryman/ To dead land.” (Hughes, “The Bear”, *Selected Poems* 84). He is, indeed, the angel of death as the poet stresses: “His price is everything.” (ibid.). He surpasses throughout nature, rather deeply submerged in the subconscious of human nature.

“Relic” is another poem portraying primitive violence vibrantly. Relic is an object surviving a long time; it is the remaining object of a tradition. Here the poet concretises how the demonic sea-waves can break the jawbone of crabs, dogfish into a crust, a skeleton. In the deep cold sea, nothing is friendly. No camaraderie exists in the dark sea where everything is devoured: the jaws eat up things and then they are eaten up. After being finished and eaten up, all relics come to the beach. And “this is the sea’s achievement; with shells, vertebrae, claws, carapaces, skulls.” (Hughes, “Relic”, *Selected Poems* 49).

Hughes creates an image of universal cannibalism in the poem when he says that “Time in the sea eats its tail, thrives, casts these indigestible,” (Hughes, “Relic”, *Selected Poems* 49). That is, time is cruel and ruthless. It destroys everything except the things indigestible. The violence of the sea is further intensified when the poet says—

“None grow rich
In the sea. This curved jawbone did not laugh
But gripped, gripped and is now [merely] a cenotaph [relic].”

(Hughes, “The Relic”)

Now let us discuss another animal poem “The Thought Fox” (the first animal poemⁱⁱ Hughes wrote) in which the primeval violence turns into delicate vivacity and vitality. “‘The Thought Fox’ is a poem about composing poetry, or rather, about being visited by the muse. Appropriately enough, in Hughes’ case, the muse is an animal, a fox.” (Macbeth unnumbered). ‘Once at late night the poet, sitting alone at his desk in his room, was trying to compose a poem on a blank page. He felt something alive nearby jungle apart from the clock ticking gently. That was a starless night with deep darkness deepening the poet’s loneliness, yet he sensed the presence of something “more near”. Then a full shape of a fox was coming into existence gradually, which the poet was figuring out through his sensuous perceptions:

Cold, delicately as the dark snow,
A fox’s nose touches twig, leaf;

(Hughes, “The Thought-Fox”)

First, the coldness of the fox’s nose is concretised through an image of a fox’s nose “as delicately cold as the dark snow” touching twigs and leaves (Hughes, “The Thought-Fox”, *Selected Poems* 9). Then two eyes appear with seemingly endless movements, and his footprints into the snow are visible. At last, he takes the form of a full shadow of a body, a fox “that is bold to come.” (ibid.). The animal comes so close to the poet that he is able to see only an eye “of widening deepening greenness”. (ibid.). It, however, disappears leaving “a sudden sharp hot stink of fox”. (ibid.). The room remains the same, the sky is still starless, but the blank page is now filled up with printed words.

The window is starless still: the clock ticks,
The page is printed.

(Hughes, "The Thought-Fox")

The deep dark night is a metaphor for dull, clueless imagination the poet was getting into. There was nothing, no clue in the poet's mind. Then a feeling of coldness came (the cold touch of a fox's nose) that provided the central theme to the poet's imagination. The fox then appeared gradually with footprints implicating signs and words in the form of poetic expressions, which the poet was pouring over on his blank page. The fox then went away leaving a distinctive smell, that is, giving a cutting edge to the poem. The poem was composed; the action was thus complete in a form of art through imagination, idea, language, form, and sensibility. Therefore, the emergence of a fox late at night right in the poet's room is a symbol of poetic inspiration. Richard Webster points out that—

The fox is no longer a formless stirring somewhere in the dark depths of the bodily imagination; it has been coaxed out of the darkness and into full consciousness. It is no longer nervous and vulnerable, but at home in the lair of the head, safe from extinction, perfectly created. And all this has been done purely by the imagination. (unnumbered).

Thus, the fox is the poem, and the poem is the fox. And the last two lines exult in the excitement of poetic creation. "And I suppose," Ted Hughes has written, "that long after I am gone, as long as a copy of the poem exists, every time anyone reads it the fox will get up somewhere out of the darkness and come walking towards them." "So, you see, in some ways my fox is better than an ordinary fox. It will live forever, it will never suffer from hunger or hounds. I have it with me wherever I go. And I made it. And all through imagining it clearly enough and finding the living words." (Hughes, *Poetry in the Making* 20-21).

After celebrating the vigour and invincibility of jaguar, pike etc. Hughes probably found similar type of inevitable energy in hawk. V. T. states that Hughes' second coming (note Yeats' "The Second Coming") is the coming of a ferocious animal force like hawk (127). Hawk appears in the title of his first collection of poetry *The Hawk in the Rain*, which includes a poem of the same name. "Hawk Roosting" is another powerful poem that was anthologised in *Lupercal*. Many critics

cite the poem as an instance of violence Hughes incorporates into his poetic creation. Hughes, however, manifests in hawk the injured and disfigured shape of nature tortured and mutilated by humans. He just portrays nature as he (nature) is. The bird is not “a fascist”, nor is he “the symbol of some horrible totalitarian genocidal dictator.” (qtd. in Dyson 102). However, nature is no longer so simple as he has got a share of the evil existing in humans. He has fallen victim to human cruelty and carelessness. In Hughes’ words—“Nature became the devil. He doesn’t sound like Isis, mother of the gods, which he is. He sounds like Hitler’s familiar spirit.” (qtd. in Dyson 102). Therefore, what Hughes highlights through violence is a faithful re-creation and retelling of the vivacity and vitality of nature’s existence as he is right now. He just attempts to bring back a balance in nature even though that only exists in his poetry, for, Hughes accentuates, “poetry is . . . the record of just how the forces of the Universe try to redress some balance disturbed by human error.” (ibid. 101).

Unlike the jaguar, the hawk— sitting in the top of the wood with its closed eyes— appears lethargic. The whole natural phenomena such as “high trees”, “the air’s buoyancy”, “the sun’s ray”, and “the earth’s face” surround him (Hughes, “Hawk Roosting”, *Lupercal* 26). However, his feet are locked on some rough bark since nature is now no longer as pure as it was. The magnitude of destruction done to nature is immeasurable as the poem echoes—

It took the whole of Creation
To produce my foot, my each feather:

(Hughes, “Hawk Roosting”)

Nature then has gone rotten and cruel as senseless cruelty of humans turned him into an evil force. So in the dark part of nature, the hawk is yelling:

I kill where I please because it is all mine.

(Hughes, “Hawk Roosting”)

Nature selflessly provides peace, perfection and shelter for human beings. Now it is time for him to take revenge on them; no arguments, no sense of humanism, no conscience can stop

him from exercising his right. Backed by the sun he claims to be all powerful in the universe. He thinks that it is his responsibility to fix things, keep them in right order, and right the wrong— “I am going to keep things like this.” (Hughes, “Hawk Roosting”, *Lupercal* 26).

Hughes in his very childhood (when he was only seven) experienced the violent ferocity of nature when his family moved thirty miles south-east to Mexborough. There Pennine hills and the wild moorland above Mytholmroyd strongly influenced his creative imagination. He often went into the south Yorkshire countryside around industrial Mexborough, exploring and fishing (McEwan 5). In the poem “Wind”, he depicts the dark and violent role of nature. Wind, like a demonic force, destroys and demolishes everything. It stampedes down “the fields under the window”; it leaves “the woods crashing through darkness” and the hills “booming” (Hughes, “Wind”, *Selected Poems* 24). The primitive nature of wind becomes more prominent when the poet shows how it flings a magpie away and how a black-back gull bends slowly like an iron bar.

The wind flung a magpie away and a black-
Back gull bent like an iron bar slowly.

(Hughes, “Wind”)

Here the concrete simile is created through a vivid image: the black-back gull bending is compared to an iron bar bending. And the phrase “a black-back gull” simply shows the strength of language which intensifies the image of a hapless gull attempting utmost to survive— though it fails— amidst the violent clutch of nature (Hughes, “Wind”, *Selected Poems* 24).

Now what we have found from the above discussion is how Hughes enlivens his poetic world with an authentic manifestation of tangible nature. He exploits language, style, images, myths, experiences and perceptions to come up with a sort of poetry striking us with an immediate impulse to apprehend various mysteries of nature whatever in the form of violence, vitality or virtuosity. Violence is nowadays part of our very existence since from the morning till night we are the subjects and objects of violence. We come across violence on our TV sets, on streets, in societies, in states, in countries, and above all on the entire earth. Through violence we have destroyed the beauty, innocence, and order of nature. Nature is not an adorable deity now,

but a wanton woman fiddling weirdly with our fate and existence while her messy locks are waving in wilderness. And most alarmingly we have lost our sensitivity and become numb in the face of violence whatever form that takes into. We are in a society where all concerned are overpowered by “a sort of anaesthetised unconcern.” (qtd. in Dyson 101). Hughes thus truly remarks—“then we haven’t created a society but a hell.” (ibid.).

In fact, the violence Hughes projects in his poems is “a greater kind of violence, a violence of the great works.”(qtd. in Dyson 101). He just points out the disharmony and imbalance in nature and suggests the ways of restoring them and making the world a better place. In doing so he brings about the core cause of cacophony and catastrophe in nature, which is without any doubt violence. Hughes just manages to harmonise in his poetry myriad forces existing in nature to retain truth, beauty and purity. “To redress some balance disturbed by human error” he brings his poetic world alignment with unalloyed natural primitiveness (ibid.). One can note that the jaguar’s indomitable spirit or the pike’s cannibal nature or the bear’s omnipotent character or the hawk’s godlike power just vibrates life, regenerates the rotten conscience, brings purity in nature, and celebrates unbound freedom which nature once enjoyed. Thus, his violence is of creativity and beauty. Violence in Hughes’ poetry amounts to energy, vigour and an intense impulse of creation. An obituary on Hughes published in *The Sunday Times* mentions that the forcefulness and animal vitality of his poems injected new life into English poetry (unnumbered). Verily, Hughes is widely read and will be read most particularly for his animal poems expressive of an emblem of the ferocity of his own poetry, a vivid vitality in all forms, and obviously an indomitable violence in all forces of primitivism.

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Endnotes

ⁱ Grass, "What Must Be Said" (a poem published in the *Süddeutsche Zeitung*, has created a heated debate in both Germany and Israel). Available at <<http://www.guardian.co.uk/books/2012/apr/05/gunter-grass-what-must-be-said>>

ⁱⁱ Hughes, *Poetry in the Making*. pp-19

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