

## DEVELOPMENT OF SCIENTIFIC IDEAL OF INTELLIGENCE IN TED HUGHES'S POETRY

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### ABSTRACT:

The development of scientific ideal of intelligence has persuaded human beings to identify themselves with what is no more than a narrow and superficial vision of life. Scientific morality negates emotionality and makes him to follow utilitarian viewpoint, which places utility above beauty and other tender aspects of life. The animal world, no matter, how closely observed and portrayed in Hughes's poetry, is secondary to his concern with human life. He presents man in multiple contexts, in relation to animals, to nature and to his own personal and self-complacency. Man-woman relationships have been a matter of grave concern for him, overtly as well as symbolically.

Ted Hughes centres upon modern man and observes his reluctance to acknowledge the deepest instinctual sources of energy in his own being and response to life is characterized by a sense of rejection of religious and moral creeds.

Ted Hughes points out that scientific objectivity have its own morality which has nothing to do with human morality. And this is the prevailing morality of our time. It is a morality utterly devoid of any awareness of the requirement of the inner-world. It is contemptuous of the human element.

The scientific objectivity has resulted only in emptiness, meaninglessness and loneliness. It has changed the total outlook of man. Deprived of faith, religion and confidence he finds himself insecure. All his endeavours centre round the will to survive. Higher values of humanity—love, kindness and regard for others experience a decline leading to neglect both of the human spirit and the natural world. Ted Hughes explores human relationship in this context. He regards elemental energy as something indispensable to culture, since it lacks in the contemporary human society, he portrays animals like hawk, jaguar, thrush as emblem of instinctive energy. Although animals presented in his poems, do have their own value, yet they seem to hint at some characteristic attitude of human being. Ted Hughes perceives that the human struggle against the ineffable power of elements is in vain, while the animals respond to the manifestations of elements in a normal way. He, in order to express this situation creates poems like "The Hawk in the "Rain", "Wind", "October Dawn", "The Horses", "Pike" and many more. The plodding man of the poem "The Hawk in the Rain", fear-stricken inhabitants of the shattering house in the poem "wind" are examples of the helpless man pitted against the energetic display of elements, while

the animals adapt themselves to any kind of elemental disorders. The reason is obvious, animals are guided by the instructions from their instinctive inner-field, while man neglects his inner voices.

Ted Hughes's ideal man is the figure who keeps steady, remains unruffled and faces boldly the destructive extremes of any type, a person who is not simply busy with indolent procrastinations or head scratchings, who possesses the quality of single mindedness of Mozart's brain and the habit of instinctive activity like that of a shark. Ted Hughes in the poem "Thrushes", taken aback by the start and bounce of the bird to overtake and drag out some writhing object, thinks of a man and says, "with the man it is otherwise", who is satisfied with "heroism on horseback", or "outstripping his desk-diary at a broad desk, or "carving at a tiny ivory ornaments for years" (Lupercal: 52). The figure of a tramp is a recurring one whom Hughes describes with a sense of high regard. The character is opposite to so-called civilized intelligent man of the modern society. The poems- "November", "Dick Straightup", "Crag Jack's Apostasy" and "Things Present", all in Lupercal, are the exhibits of the characteristic features of tramp.

The tramps, in these poems, are different from the persons of Hughes's other poems, in this that they possess strong will-power and remain carefree in the worst conditions. The tramp of the poem "November" is characterized by his strong trust both in himself and in nature. He is indifferent to the chilling wind or the heavy rain, while the speaker in the poem runs for a shelter from the drilling rain. The tramp looks quite indifferent, trusting nature to take care of him in the same way as it looks after the "trickling furrows", "thorn roots" and other objects of the universe. He equates himself with other creation and perceives rain, cold, winter or spring to be the different expressions of other nature. The

tramp has a faith that spring or better days cannot be far behind. In another poem "Dickstraightup" the protagonist is as strong as the earth. The conditions, in which, the poet describes him, show his possession of some power of endurance, otherwise who else remaining under the welt of ice for a whole night' will be found "warm as a pie" and snorting. The poet says:

But this one  
With no more application than sitting  
And drinking, and singing, fell in the sleet,  
late,  
Dammed the pouring gutter; and slept there,  
and throughout  
A night searched by shout and lamps, froze,  
Grew to the road with welts of ice. He was  
Chipped out at dawn  
Warm as pie and snoring.  
(Lupercal: 18)

Likethe tramp of the poem "November", this too shows a power to sustain binder the worst circumstances. Ted Hughes describes him with a magnificent eloquence :

His upright walk,  
His strong back, commemorate now,  
And his white blown head  
going out between a  
Sky and an earth.  
(Ibid.)

Again in "Things Present" the tramp presents yet another aspect. The man in possession of various worldly adornments fears to lose them, while those having nothing to lose leads a carefree life. The tramp in this poem belongs to this category, does not have even "a roof treed to deflect death", hence is prepared to forego even his life. He respects all life's purposes and processes including death. In the poem "Crag Jack's Apostasy' (Lupercal) there is one more tramp. His very name suggests his toughness. He is the symbol of the

person who has no faith in religion whatsoever and reminds us of a creature, without refinement, without cultivation. He finds "the churches, lord, all the churches stooped over his cradle once". Now, he does not have any belief in churches or in their teachings of religious faith and traditional imagery. He has kicked at the world and sleeps carefree in the ditches.

I came clear, but my god's down  
Under the weight of all that stone:  
Both my power and luck since  
Have kicked at the world and slept in  
ditches.  
(Lupercal: 17)

Crag Jack desires to worship, but not the god of churches. He has experienced the life at its most severe and finds no proper image for the forces controlling it, but to see them "in animal's dreamed head". Obviously, he is a person who has experienced the falsity of the church and its dogmas. He is not faithless, but finds his God standing on earth. Keith Sagar in the context of Crag Jack points out:

He cannot imagine the appropriate forces which control life other than that of a wolf's head or eagle's feet. He is toughest to survive even in the collapse of church's towers and hears the laughter of great outer darkness in the name of God.  
(1978 :54)

The reason for Crag Jack's belief is obvious. Images of organised religion do not provide an adequate answer to the violence, ruthless killings and evils which he perceives, i.e. if God is responsible for all such atrocious acts, he can not be a God of church. The evils, the mass killings are the naked truth that can

not be overlooked, hence the God responsible for these conditions, who reveals himself to Crag Jack is the God of predators. In such a state of affairs, higher values of human relations are bound to collapse. In a valueless society, where teachings of the Church are followed blindly without any concern for humanity, man apparently has turned into beast. Man depending totally on religion and the teachings of the church has neglected his inherent feelings for humanity, has turned deaf to the voices of his inner consciousness. In order to search human values, Hughes stresses the need to look into the inner self. All the religions and their dogmas are man-made, but man has forgotten this very fact and acts blindly. Ted Hughes seems to suggest that man himself is the value, humanity itself is great. Church and religion may come and go, but man will survive. Human relations are not to be controlled or guided by the function vested in external structures like the Church, or religion; instead they are reflected in the feelings and emotions of the human being and may not correspond to the requirements of any ritualistic form of worship. Human relations in a society are the outcome of the sensibility and the understanding of its participants. If they believe in collected achievement, society may develop to any heights, if they are restricted to the attainments of the individual, the society is likely to be doomed. The mysteries of the universe are vast, their knowledge is unfathomable, but man satisfied with his little knowledge imagines himself wisest of all, considers himself capable of doing whatever he likes. But, his misconceived knowledge of things leads him to nothing but a false pride which obstructs the pathway to elevated human values. This is another vital point which Hughes takes up in the context of human relations: The poem "Egg-Head", "The Man Seeking Experience Enquiries his way of a Droplet of Water", "Meeting", all in the book

The Hawk in the Rain, explore this theme. The title "Egg-Head" concerns each such man who thinks that his brain is safe under the monad of skull, considers invulnerable. He does not want to recognize the frailty of the skull which is as fragile as an egg-head. He thinks himself the master of the universe, boasts and adorns, dares to think to defeat mortality. He considers himself capable of resisting the flash of the sun, even the bolt of the earth. Ted Hughes describes this mentality of the man:

Long the eggshell head's  
Fragility rounds and resists receiving  
The flash of the sun, the bolt of the earth.  
And feeds on the yolk's dark and hush.  
(HIR: 35)

Man saturated with "I am" upthrusts his affirmative head, his "braggart browed"

complacency remains in most calm collusion with his own.

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