

## The Semiotics of Ecocriticism in the Animal Poems of Hughes's Wolfwatching

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### Abstract

*The organic development of ecology in the poetry of Ted Hughes can be attributed primarily to his prophetic vision of a world that respects every form of life in the created universe. As a result, most of his animal poems function as documents of ecocriticism that radiate deep ecological issues vigorously in his later collection Wolfwatching (1989). The poems in this collection often transcend the borders of ecology and become powerful semiotics of eco-criticism in contrast to his earlier poems that celebrated the brute and violent energies of animal life. A descriptive-analytic methodology is adopted to understand the eco-critical elements in the selected poems and how they embody Hughes's concept of deep ecology. As a result, these poems have become powerful warning semiotics of an impending ecological disaster that can be averted only by promoting a biocentric vision of life.*

**Keywords:** Eco-criticism, semiotic analysis, animal poems, Ted Hughes & Wolfwatching.

### Introduction

Hughes viewed Nature predominantly from an ecological perspective and believed that there is an underlying spiritual unity and integrity in Nature governed by the supreme cosmic energy which is in certain ways similar to the concept of pantheism promoted by William Wordsworth. Therefore, most of the animal poems of Hughes embody a sort of biocentric vision of life which holds all forms of life in reverence. According to Baby (2022) [1], the ecological concerns of Hughes are articulated effectively by depicting the life of animals that are in danger of extinction caused by the ruthless exploitation of Nature by civilized man. It is to be understood that Hughes would always bring up ecological issues in a subtle manner without creating any dramatic situations. Therefore, he chose the life of animals that live according to the law of Nature in order to propagate his ideas effectively. The wolf and the hawk are the two main archetypal images which are employed consistently by Hughes in order to register his protest against the desecration of Nature by mankind. Initially, Hughes portrayed the energetic life of animals as powerful symbols of affirmation of life, but in his later volume "Wolf watching", these very same archetypal animal images invade human consciousness as remnants of his crimes against ecology and ultimately, they become metaphoric symbols of ecological crimes committed by man.

The rapid development of technology in our times has reduced the significance of Nature. Human greed for progress and development at the cost of ecology made Nature merely a subset of human activities by going to the extent of denying integrity to all non-human forms of life especially that of the animals. The

seminal study on aggression by Conrad Lorenz (2002) [2] influenced Hughes to believe that human concepts of morality, religion and social customs are merely cultural evolutions of a superstructure created by human beings. The cerebral activity of man emanating from the faculty of his reasoning power can make human beings destructive and diabolical. Therefore, Hughes gave supreme importance to the biological aspects of life and considered human reason and conceptual thought as great dangers that threaten this earth with extinction. However, Lorenz (2002) [2] believed that the deepest strata of human personality are basically the same as that of animals and we cannot perceive any significant differences between the sophisticated human culture and the basic instincts of animals. This idea prompted Hughes to believe that animal life with its natural organizations of instincts is far superior to human life because animals live according to biological laws of Nature and promote harmony among all living beings.

Hughes was often branded as a poet of violence because of the excessive display of energy in his animal poems of Hawk in the Rain (1957) and Lupercal (1960) [3]. This was due to the fact that many of his animal poems first came to be noticed for their extreme vigour and vitality of animal life described by Hughes. However, it can be found that Hughes's vision of violence or cosmic energy is completely different from the common notion of the violent life of animals. Hughes portrays the energetic life of animals as a sign of the affirmation life. Human beings are constantly deprived of such fullness of life due to their excessive ratiocination. This same cosmic energy is depicted as ritualistic primitivism in his subsequent volume Wodwo (1967) [4] and finally, this cosmic energy culminates into a timeless myth and

archetype in the animal poems of *Wolfwatching* (1989). In other words, the poems in "Wolfwatching" can be considered as veritable documents about the plight of animals that face the danger of extinction in order to satisfy the whims and fancies of contemporary man. As a result, these poems have become powerful semiotics of eco-criticism embodying the significance of deep ecology in our anthropocentric contemporary life.

### Literature Review

Ecocriticism deals with literature and ecology or the manner in which literature treats the topics of nature from an interdisciplinary point of view. In other words, it is the study of environmental and cultural issues concerning Nature are presented and analysed critically by experts. Rueckert (1978), in his essay on Literature and Ecology used the word 'Ecocriticism' for the first time. Consequently, ecocriticism developed into an interdisciplinary study of literature and environment when Lawrence Buell (1995) [5] Published his seminal work known as *Environmental Imagination*. In the following year, *The Ecocriticism Reader* was published by Cheryll Glotfelty and Harold Fromm (1996) [6]. It was an important landmark in ecocriticism. Nowadays, ecocriticism has developed and assumed various designations. Gerard (2014), speaks of the local and transnational dimensions of ecocriticism and the role of technology and politics for finding solutions. According to Lidstrom (2015) [7], Eco-criticism intentionally adopts a broad approach and it is variously known as green studies, cultural or environmental studies, eco-poetics etc. According to De Vos (2019) [8], ecocriticism is the idea of Western man and it raises questions about progress and modernity. He claims that it has inadvertently caused irreversible damage to the planet although its improved human lives from a technological perspective.

In Ted Hughes, ecocriticism essentially investigates the relation between humans and the natural world. One of the main goals of Hughes's animal poems is to expose the attitude of human beings in relation to Nature and the effect of their actions on ecological aspects. According to Hughes, Western man has consistently promoted an anthropocentric view of the world that upheld the belief that Nature is created exclusively for the profit and use of man. However, Hughes believed in "Deep Ecology" and the interconnectedness of all forms of life in Nature that presented a symbiotic world-view. Therefore, Hughes's animal poems can be considered as emphatic testimonies of his bio-centric vision of life because he believed that human life is just like any other form of life in the wide spectrum of Nature. According to Lousley (2020) [9], the aim of ecocriticism should be to understand, intervene, protect and preserve this earth from being diminished or destroyed. Inan & Boldan (2018) [10] believe that Hughes poetry is a valuable source to understand the relationship between the human and the natural world. The poem 'Hawk Roosting' is mentioned by them as an excellent example of ecocriticism because it consists of complex ecological issues and the nature of human-animal relations. Similarly, Hayat et.al (2019) [11], claims that the poetry of Hughes specifically raises awareness about serious environmental issues like global warming, eco-degradation, and ecological imbalances which cause grave threat to the future of

mankind. Hence, Hughes's animal poems can be considered as powerful aesthetic creations aimed at preventing the ruthless destruction of Nature and diminishment of all forms of life by human beings with a special focus on certain animals that face extinction.

Violence in the human world is completely different from the violence witnessed in the animal world. Violence of human beings emanates from ideology or concepts and it is accomplished mostly through mechanical devices that can deprive the essential individuality and integrity of people involved in it. On the other hand, violence in animals is a biological necessity or the expression of survival instinct embedded within their physical nature. According to Hannah Arendt (1970) [12], violence in the animal world is devoid of any conceptual ideology, but it is an essential biological function because destruction and creation are just two aspects of life in Nature. Moreover, it underlines their biological importance as a manifestation of life and creativity. However, La Cassagnere (2023) [13] believes that the present era of the Anthropocene has fatal impact on our environment which will destroy Nature and human civilization to a point of no return. Therefore, Hughes's animal poems can be considered as powerful warning signals to preserve and protect our environment.

### Methodology

The study intends to employ various poetic techniques to understand the inner meaning of the text from the linguistic framework of the poems. Since Hughes's animal poems are artefacts of ecocriticism embodying deep ecology, the study will analyse critically the selected poems from *Wolfwatching* and their semiotic implications. The methodology is to analyse selected poems critically from an ecological perspective. A descriptive-analytic methodology is adopted for the analysis of the poems to demonstrate how they become powerful semiotics of an impending ecological disaster brought about by human greed and ruthless exploitation of Nature. In order to avert an impending ecological disaster through his poetry, Hughes articulates vigorously about the need for a bio-centric existence exemplified by the life of animals.

### Ecological Implications of Animal Poems

The ecological implications of Hughes's animal poems become prominently visible in his later collection *Wolfwatching* published in 1989. In his earlier animal poems that appeared in *Hawk in the Rain* (1957) and *Lupercal* (1960) [3], one can witness the animal lives described by him as symbols of powerful affirmation of life. Gradually, his animal poems began to develop into shamanic expressions of ritualistic primitivism because Hughes began to explore the mystery of Nature and the origins of life in their primal forms in his subsequent work *Wodwo* published in 1967 [4]. Finally, in *Wolfwatching* (1989), his animal poems assumed the nature of apocalyptic revelations capable of countering the anthropocentric forces that threatened the very existence of our planet. The need for reverence to all forms of life is further accentuated by presenting the mindless cruelty of the human aggressor through these poems. As a result, the revengeful animal victims finally invade the psyche of the aggressor as indelible semiotic expressions of deep ecology in contrast to the energetic animals in his earlier volumes.

According to Northrop Frye (1974), the wolf is an animal archetype because the essential quality of wolfishness is embodied in every individual wolf as an inherent trait. In other words, the specific individual traits and the universal traits of a species are always basically identical. The Wolf and the Hawk are the main archetypal images consistently employed by Hughes in many of his poems. He portrayed them as embodiments of energy that could activate the lethargic man in his earlier poems, but in his later collection *Wolfwatching* (1989), they invade human minds as an undying internal reality in the collective unconscious of the human race. According to C.G. Jung (1974), such embedded images in the unconscious psyche of human beings can be termed as archetypes.

The poems in *Wolfwatching* (1989) can be considered as a decisive landmark in the poetic career of Hughes in connection with his poetic activity that started with the publication of his first volume of poetry in 1957. Since then, the poet has been continually pre-occupied with the truth of creation and the essence of life on earth. Hughes has been searching for an alternative to the biblical account of creation in order to prevent the disintegration of life brought about by the ruthless exploitation of Nature by human beings. However, from the early stages of his life, Hughes has been attracted to the instinctive life of animals because they exist in harmony with Nature. Man, on the other hand, exploits Nature ruthlessly causing danger to ecology and disintegration of life on earth.

Hughes was irresistibly drawn animals because he considered them to be metaphoric symbols of perfection through fullness of life. The biocentric vision of life that Hughes witnessed in the animal kingdom is fully explicated in his later poems of *Wolfwatching*. These poems portrayed individual animals as semiotics of archetypal energy because the male ego of individual animals could finally merge fully with the female cosmic energy in Nature known as the White Goddess. Therefore, it can be said with certainty that *Wolfwatching* (1989) can be considered as the best ecocritical volume of poetry published by Hughes in his poetic career.

#### **A Biocentric Vision**

The volume *Wolfwatching* (1989) opens with the poem "A sparrow Hawk" in which Hughes explicates his biocentric vision of life in an effective manner. Instead of the self-pretentious male ego of the hawk in the earlier poem "Hawk Roosting", we can find a transformed bird that acknowledges the supremacy of Nature knowing fully well that it is only a part the larger system of universe and derives its energy from the nuclear core of the sun. A study on the patterns of cosmic energy and violence in the poetry of Hughes by this author explicated the difference of perception in both Hawks: "The anthropocentric activity of the earlier hawk obliterates the biological reality of the bird into a series of concepts emanating from an imposing ego. But the hawk in *Wolfwatching* has none of such false sense of power and pretentious self-esteem, but knows well that it is a part of Nature and draws its power from the eternal source of sun's energy" (Baby, 2022, p. 160) [1]

Those eyes in their helmet Still wired direct.  
To the nuclear core-they alone Laser the lark-shaped hole  
In the Lark's song (*Wolfwatching*, 1989, p. 1)

Similarly, In the poem "Two Astrological Conundrums", the specific female energy of the tigress goes beyond the borders of its temporal existence through an ecstatic flight of shamanism and merges completely with the archetypal cosmic energy in Nature. As a result, the animal overcomes its individual dimensions of existence and transforms into a principle of timeless semiotics and the speaker finds a mysterious sense of protection in the fur of the tiger:

She wanted to play so we gambolled She promised to show me  
her cave Which was the route from death  
And which came out into a timeless land. To find this cave, she  
said, we lie down and you hold me, so and we fly.  
So, it was I came to be folded  
In the fur of a tiger (*Wolfwatching*, p.2).

Explicating further the concept the biocentric vision in Hughes, it can be said that the tigress shows the escape route to man into a timeless land of ecstasy. In other words, the answer to her conundrum is that Nature can accept even human beings with anthropocentric orientations, if they accept the all-embracing archetypal female energy in Nature.

The damage caused to Nature through anthropocentric conceptualizations of man is exposed again critically in the poem "Dust As We Are". The worst form of onslaught on Nature brought about by man is in the form of war. The war poems of Hughes can be considered as the best examples of ecocriticism. For example, the poet's own father was in a perennial condition of life-in-death due to the after-effects the war. His life virtually became a perpetual nightmare by the unfading memory of his "shock-eyed pals". The indescribable suffering brought about by war not only affects Nature adversely, but its effect is felt most aggressively by human beings. Therefore, the poet says that the ecological integrity of this world is ruthlessly damaged by the indiscreet application of technology. The disastrous consequences of war are elongated into future through the living victims in the human and the non-human world.

Hughes believes that war always results from the male ego of an anthropocentric world order and it is primarily directed against Nature. In other words, the repercussions of this ecological damage are most intensely felt by the archetypal female energy in Nature. Therefore, Nathalie Anderson (1994) [14] claims that the repercussions of the after-effects of war is echoed mostly through women such as mothers, daughters, wives and sisters of the next generation. In the poem "Leaf Mould" Hughes portrays his mother as a weeping and suffering female figure about whom the poet says she could relax into the luxury of pure weeping. However, the poet further says that she became the spectre-double of the anthropocentric male energy symbolized in his father who was a victim of the war. The apocalyptic merger of this mutilated male energy with the female energy in the human world is the symbolic merger of the egocentric male energy with the all-embracing cosmic female energy in Nature.

The title poem "Wolfwatching" is the finest example of Hughes's vision of a biocentric world. The wolf in the poem is caged by man purely for his amusement. As a result, the archetypal cosmic energy within the individual animal is damaged by human selfishness. In the earlier collections, the caged animals were portrayed as visionaries having no cages, However, in *Wolfwatching*, these animals are deprived of their basic animalistic traits through constant human machinations. Therefore, Hughes indicts man for denying integrity to animals:

All his power is a tangle of old ends,  
A jumble of left-over scraps and bits of energy. And bitten-off  
impulses and dismantled intuitions. The day won't pass  
The night will be worse. He's waiting  
For the anaesthetic to work (*Wolfwatching*, p. 12).

In contrast, the young wolf manages to transcend the human trap by his ingenuity through his semiotic transfiguration into cosmic energy to keep himself intact:

And here  
Is a young wolf, still intact.  
He knows how to be, with his head, The Asiatic eyes, the  
gunsights  
Aligned effortless in the beam of his power (*Wolfwatching*,  
p.13).

The wolfishness of the young wolf becomes a new unified self through the conscious process of burning his energy in "frolic hopelessness". In other words, the wolf overcomes the human trap and emerges as a tarot card and identifies itself completely with the archetypal energy in Nature. However, the cerebral activity of the young wolf results in the destruction of his essential wolfishness and consequently inherits empty human logic:

He's hanging  
Upside down on the wire of non-participation.  
He's a tarot-card and he know it. He can howl all night  
And dawn will pack up the same card and see him painted on  
it, with eyes Like door frames in a desert  
Between nothing and nothing. (*Wolfwatching*, p.15)

In conclusion, the complete transfiguration of the young wolf into the metaphor of a tarot-card and the simile of the wolf as "eyes like door frames in a desert" expose the magnitude of human crimes against animals. In other words, the phylogenetic characteristics of the young wolf is completely annihilated by caging the animal for human amusement.

### **Semiotic Criticism of Contemporary Life**

The poem "Black Rhino" in *Wolfwatching* can be considered as the finest example of human degradation of Nature to satisfy his selfish whims and fancies. Hughes's oblique references to the crazy ideas of contemporary man regarding the Rhino transforms the whole poem into a semiotic criticism of contemporary life as Baby (2022) [1] describes it graphically: The rhino becomes an "ornament for the lady's lap" and is subsumed in the macho virility rites of Yemenite males. It thus "blunders into human phantasmagoria and cannot get out" but transforms itself into a "soft human laugh", the most deceiving

semiotic expression of contemporary man. The rhino is victimized by man to near extinction for his personal gains, but it refuses to be dominated and becomes an invulnerable reality in the psyche of the aggressor (p. 163).

Similarly, according to (Anderson, 1994) [14], The rhinoceros overcomes the figurations of time and space and becomes genderless through multiple stages of transformation. Therefore, in the beginning it was portrayed explicitly as male and then 'you, I and it'. In the final section of the poem, it was referred as explicitly female and an integral part of the primitive cosmic energy in Nature because it is described as:

the boulder with a molten core...  
as if a buried thing bursting from beneath You  
At a horn-down gallop, the hieroglyph of amazement  
(*Wolfwatching*, p. 27).

In the final sections of the poem, the rhino is transformed into a unicorn with great healing power and becomes an embodiment of cosmic energy. As a result, the unicorn becomes a supernatural object created exclusively for the profit and use of man. Therefore, the rhino becomes a pure semiotic symbol for bringing good luck to superstitious human race:

Hooked on his faith or senile hope  
Your relics will heal  
and restore all (*Wolfwatching*, p. 28).

In the Last part of the poem, the rhino ultimately invades the psyche of the human aggressor as an imperishable reality of the archetypal feminine energy similar to the white goddess:

When the poem ends, the figurations of gender disappear completely with the currents of pure cosmic energy, symbolised by the "soft laugh" of the aggressor. By bringing in modern consumeristic economics such as the "strobe-glare and rumble of air-ports" and "uttering grunts of hard currency", the poem becomes a literal reflection of the semiotics of contemporary life (Baby, 2023, p.164) [1].

Finally, the victim-victimizer margin is completely obliterated in the final lines of the poem with an enigmatic merger of the victim with the aggressor:

The Black Rhino Is vanishing  
Into a soft  
Human laugh (*Wolfwatching*, p. 32).

The poem "On the Reservations" explicates graphically Hughes's concern for ecology by offering his version of the plight of modern man. Moreover, it is a veiled statement about human crime perpetuated by the socio-political forces that threaten all forms of life and the integrity of the whole universe through nuclear explosions that can alter the spatial-temporal dimensions of ecology as Scigaj (1994) says: "we have become God's rival in our ability to influence climate and genetic development and in our capacity to destroy creation. The ecological concern voiced in the poem finds expression in a conflation of native American life with modern British history" (p.178).

The poem begins with the description of a British coal miner who is the product of an industrialized junk culture the imperialistic forces of aggression had completely annihilated the tribal culture of the primitives. However, Sitting Bull, the only surviving chieftain of the Teuton Sioux tribe began to practise magic and formulated the Ghost Dance Religious Movement with the hope of the birth of a messiah who will salvage his tribe from the sweeping currents of the imperialistic forces of aggression. The pathetic plight of the coal miner is captured by Brandes (1994) in the following words:

The forces that ended Sitting Bull's world made the Calder valley and the post-industrial society we live in. Still, the spiritual continuity between Sitting Bull and the coal miner is qualified by cultural difference, the distance between tepees and TV's. Instead of a shamanic flight and ecstasy, the modern coal miner has inherited an empty heritage resulting in a cramped neurotic existence of a "life-time night shift". He is the modern version of a shaman metaphorically reduced to a "stitch-tattoo of coal-dust (p.154).

The next section of the poem is subtitled "Night Voice". Since it is introduced with a quotation about the shamanic implications, the ecocritical overtone of the poem is obvious. The coalminer's wife is the main character in this section. Instead of enjoying the warmth of domestic comfort after the hard work of the day, the coalminer is left with the option of spending the night with his neurotic somnambulist wife. The consumeristic culture ushered in by industrialization has degraded human beings into walking shadows without any capacity for domestic affection or human love:

Her hands  
Soapy with milk blossom anointed him  
in their hearth fingers of the original sun opened the black  
bright book of the stone  
he'd brought from beneath dreams  
or did she dream it (Wolfwatching, p. 52).

The coal miner and his wife are typical specimens of the post-industrial population begotten by the imperialistic forces that that destroyed Sitting Bull and created the new culture that destroyed the integrity of Nature as well as human beings. As a result, "the shamanic ecstasy which the primitives experienced becomes neurotic outbursts of surrealistic horror for the modern post-industrial population"(Baby, 2022, p.165) [1].

The last part "Ghost Dance" has adopted a quotation from the shamanic practices of tribal Indians to show the ecological significance and the elaborate shamanic implication of rituals practiced by tribal population. The boy who is portrayed in this section is the modern messiah who is the product of the alchemical union between the coal miner and his neurotic wife:

A sulky boy.  
And he stuns your ear with song  
Swastika Limbs, his whole physique-a dance, The fool of  
prophecy, nightlong, day long  
Out of a waste lot brings deliverance (Wolfwatching, p. 52).

The metaphoric description of the dancing boy is the most brilliant application of semiotics in the poem. The symbolic significance of "Swastika Limbs" immediately brings to our mind the terrible onslaught on Nature and the cruel massacre of innocent people orchestrated by Hitler based on his crazy idea of racial superiority. The semiotic significance of the poem reaches a crescendo with the meaningless imitation of Sitting Bull's ritual dance which cannot bring any deliverance for the post-industrial modern population. "The spasmodic dancing, mohawk haircuts and industrial jewellery recall the customs and ceremonies of the Sioux. The historical conflation when charged with a brief revival of the Beat poets, or perhaps echoing the jumping beat of hip-hop, turns the punk rocker into a post-industrial shaman" (Brandes, 1994, p. 155).

There is no cultural significance for the unconscious imitation of Sitting Bull's ritual dance by the post-industrial modern dancer. In other words, the conflation of post-industrial urban life with native American culture affirms Hughes's faith in a biocentric vision of life and the integrity of Nature held in esteem by the tribal population. However, the modern dancer represents the anthropocentric post-industrial population and their institutionalized solutions.

This megawatt berserker medium  
With his strobe-drenched battle-cry delivers  
The nineteenth century from his mother's womb.  
The work-house dread that brooded, through her term, Over  
the despair of the salvaged sperm.  
Mau-Mau Messiah's showbiz lightning stroke  
Puffs the stump of empire up in smoke. (Wolfwatching, p. 53).

Although the poem is not directly about animals, it deals with the degradation of contemporary human life caused by industrialization which gives scant regard to Nature and our environment. Therefore, the poem can be considered as an ecocritical document advocating the importance of ecology and the need for protecting our environment for the survival of human race. In other words, the poem is a powerful semiotic warning to contemporary man who destroys the environment for his selfish motives.

Similarly, "Little Whale Song" is another poem that explicates the semiotics of contemporary life by portraying the life of the whales through a series of current technological imagery. In effect, the robotic description of whales that live in perfect harmony with their surroundings points to man's alienation from the cosmic powers of Nature. The poem can be considered as the finest example of ecocriticism because human beings have come to such pathetic condition that they perceive the most marvellous creation of Nature as a mere mechanical device:

The tide-power voltage illumination.  
Of those brains? Their X-ray all-dimension Grasp of world's  
structure, their brains budded Clone replicas of the electron  
world,  
Lit and re-imagining the world,  
Perfectly tuned receivers and perceivers (Wolfwatching, p. 47).

Hughes aptly concludes the volume with the poem "Dove" which is a unique bird with complex symbolic significance. "Hughes brings in all the symbolic associations of dove, rendering the bird to be a timeless archetype, the semiotic expression of a genderless love-weight which is animated by the currents of cosmic energy" Baby (2022, p.167) [1]. According to Sagar (1994) [15], "In both Christian and alchemical iconography, the soul itself is frequently pictured as a Dove. Proverbially, the dove symbolises meekness and faithfulness" (p.45). Therefore, it can be said that the dove is a perfect genderless symbol minus ego that can embrace all forms of life in Nature. As a result, the dove can be considered as a perfect semiotic symbol that holds the possibilities of regeneration for contemporary man through its egoless faithfulness and genderless love weight which are perfectly in tune with the archetypal cosmic energy of Nature.

### Result and Discussion

The critical analysis of the animal poems given above establish the significance of the individual animals described by Hughes in Wolfwatching. They assume fresh symbolic significance entirely different from his earlier concepts of animals seen in his previous collections. For example, the wolf in Wolfwatching is completely absorbed in the archetypal cosmic energy and invade the psyche of the human aggressor instead of a vibrant and energetic animal proclaiming fullness of life and integrity of existence. Furthermore, this archetypal image of the wolf which was an individual principle of extreme vitality transforms into a "tarot-card" in Wolfwatching. Therefore, the wolf in Wolfwatching transcends the borders of individuality and becomes part of the primal cosmic energy which is indestructible and beyond the reach of man. In the same way, all the individual animals that appear in Wolfwatching elude the traps of human machinations through their archetypal transformation. For example, the hawk overtakes human thoughts and the wolf becomes a tarot card. Similarly, the rhino can blunder into human consciousness and vanish into a soft human laugh. In short, all the animals that face the danger of extinction through human cruelty can invade human consciousness in multiple ways. Therefore, the animal poems in Wolfwatching virtually become pure semiotics of ecocriticism in the collective unconscious of the aggressor.

### Conclusion

In conclusion, it can be said that the graphic descriptions of the plight of animals portrayed in Wolfwatching ultimately transcend the borders of their phylogenetic characteristics and burst into archetypal images of revengeful resurrections to invade the lives of the human aggressor. These resurrected images finally emerge as semiotics of powerful ecocriticism in all these animal poems. For example, the young wolf is the semiotics of a tarot card, the hawk becomes faster than human thoughts and the rhino becomes as elusive as a soft human laugh. As a result, the effect of their archetypal transformations is directly felt by the human aggressor in multiple manner as mentioned above. In short, through his animal poems in Wolfwatching, Hughes awakens contemporary man from his anthropocentric delusions to acknowledge the intrinsic worth of Nature and the integrity of every living creature in it. Finally, Hughes's profound knowledge of human nature enriched by his

keen interest in animal life gave him the courage to negotiate for a semiotic relationship between the human and non-human worlds by ushering in the concept of deep ecology in which both worlds can co-exist harmoniously.

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