

Transcendentalism: Anatomization of Ted Hughes's Works

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Abstract

This research anatomizes Ted Hughes's works as in Ted Hughes: Collected Poems edited by Paul Keegan, in the light of Transcendentalism. The primary aim of this research is to identify and explicate the streaks of Transcendentalism in Hughes's work. The secondary aim is to decipher Hughes's use of Soul Alchemy as a magical, transforming power. The objective of this research is to prove the existence of a Supreme Being. It also discusses both Transcendentalism and Hughes's spirituality, side by side. The research shows there lies organic unity in everything and everything has divinity within it, and that there is an urge in all to explore the Self and the unknown. This also explicates the common spiritual Truth underlying all religions, the value of intuition and fourfold vision. The study fills the gap in research on Transcendentalism and its overpowering position in Hughes's works, which makes this unique. It also expounds the occult powers of poetry. Transcendentalism, Husserl's Phenomenology, Huxley's Perennial Philosophy and Jung's Alchemy and Individuation also have been critically viewed as groundwork for this research. Thematic, phenomenological and psychological approaches have been employed to analyze the Transcendentalism in Hughes's works. The preternatural abilities of Hughes are examined in this study. Future researchers can satisfy their spiritual needs and can form their research by becoming acquainted to his work in the light of Transcendentalism as is deciphered in this study.

Keywords: alchemy, otherworldliness, transcendentalism

Introduction

This research anatomizes the works of Ted Hughes by taking Transcendentalism into account. Hughes's concept of Universal Energies and their presence in nature has also been explicated in this research. Hughes, a twentieth-century entity, read the works of mystic poets of both, the East and the West. Sufism, Cabbalism, Alchemy, Magic, Shamanism, in addition to the Occult powers, intrigued him greatly. Like everyone else in the world, Hughes too had that inner need to be out

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of self so as to be back into the Self. Rumi, Fariduddin Attar, Idries Shah, Sir Philip Sidney (1997), Yeats, Wordsworth and others gave Hughes a lot to draw on and to sense the 'presences' around and also within him. Hughes's Nature includes suffering, predation, decay and death which also alludes to Lorca's concept of *duende*. Hughes believed in poetic inspiration. History tells of poets being divinely inspired and using verse for contacting otherworldly energies. In "The Thought-Fox", Hughes imagined one's inspiration and invocation as a predator "that enters the hole in the head" (line 22). To him, poetry was something that heals and energizes. The transcendentalism present in his work is such as that of stepping out of the egocentric tainted world and having the 'presences' personifying in front. The concept of alchemization of soul and self-sacrificial atonement was taken in by him from Jung (1989) and the Sufis. Other factors did exist but the "otherworld" where the soul of every human being has descended from had its calling and he certainly heard the unheard sounds of the universe.

Hughes's interest in theology grew while he wrote poems. He was intrigued by the position of poet as a preacher and healer. Hughes's academic interest in anthropology got him close to the world's mythology and folklore, and with the core of all religions. In his poems, Hughes has interfaced three unique energies together: first, the vitality of Mother earth and unadulterated nature like the vitality of rain, wind, water and so on; second, the vitality of creatures and their will to live, for example, hawk and pike; and the last, vitality is the wild vitality of Man and his will to power and viciousness. Hughes accepted that religion and folklore are the main forces which can control these energies, particularly the energy of man. Religion for him was not doing what it ought to be doing. Hughes saw nature with awe just as a newly-born baby does. Hughes is well known for his realistic portrayals, and the intensity of his language is the thing that brings genuine regular landscapes onto the page. When he rose up out of his foxhole, similar to some cutting edge Orpheus from Hades, he was viewed as some sacrosanct beast; wherever he went he got attention of the individuals. Likewise, in the area of compilations, his distributor, who was additionally Seamus Heaney's, requested that they make another collection of verse. It would be known as The Kit Bag. Hughes explained this to Heaney to be a profound endurance unit, a bundle of otherworldly necessities to help individuals, climate the wars and starvations that the following century held, a kind of shield or an antibody. He lamented that in training it was viewed sufficient to copy the outside world and to imitate its outer appearance as opposed to endeavor to envision and reexamine it (Moulin, 2015).

Hughes was one of those individuals who are not superstitious but rather who have faith in phantoms since they have seen them. Fantasies for him were genuine,

in spite of the fact that they existed on an altogether different plane from that of normal reality. Hughes was a diviner. In his reality, fantasies and phantoms scoured shoulders with the items and creatures of conventional life, and he did not plainly recognize one from the other. Hughes talked about cleansing of mind to deal with the extremist brutality that was applied against writers and the creative mind. He viewed this savagery as the sensible unfurling of an ideological fighting. The program that Hughes had relegated to his verse was to be the alchemy that would work the resurrection of motivation. In a culture that had overlooked its verse as it had overlooked its language, it was important to take care of one's words as one should of one's offspring. It was insufficient to deliver words into that unfriendly world, regardless one had the commitment to enable words convey something deep and sublime. In Hughes's works, there is a need to connect with the Over-soul through nature. Everything begins in the mind and with the mind. Purification of the soul is needed so as to form a deeper understanding of oneself, God and the universe. Hughes's works have what the transcendentalists presented. Transcendentalism was a gathering of new thoughts in writing, religion, culture, and theory that developed in New England in the nineteenth century. Among Transcendentalists' belief was a perfect otherworldly idea of the metaphysical realm that can only be sensed through one's instincts and not through religion. Emerson, William, Cranch, Thoreau, Margaret Fuller and others happen to be prominent transcendentalists. Emerson's essay "Nature" is normally taken as the seed that grew up to be transcendentalism. Emerson, in his essay "The American Scholar", wrote that people's own divine soul would help them have inspiration.

The process by which one's soul is cleansed is Soul-Alchemy or individuation in Jung's (1989) language. Alchemy is the endeavor to transmute base metals like lead into silver or gold. Hypotheses have emerged in a wide range of societies with respect to how this should be possible. The development was at its crest during the Middle Ages in Europe. Chemists were worried about finding a substance called the Philosopher's stone, which would empower them to make the change. They were additionally scanning for something many refer to as an elixir that would make people immortal. Alchemy was, likewise, packed with an arrangement of images which outlined the catalytic procedure. Jung (1989) found in these images a delineation of mental improvement. The images utilized by the chemists were extremely illustrative of what he named the procedure of individuation. Jung (1989) focused on the point that individuation must not be comprehended as a straight improvement but as a "circumambulation of the self", that is, the development towards the center, which Jung (1989) said is the Self (196). Hughes believed when

something relinquishes Nature or nature surrenders it, there appears a distance between its maker and is called a transformative impasse.

Hughes accepted that verse is a piece of oneself, recuperating hardware of the mind and that if the artist, as Adam, as Everyman, can mend himself, that recuperating force can be transmitted through the inventive experience of reading the works to the mind of the reader. The incredible poems of the seventies and mid-eighties, discussed in this study, are the culmination of Hughes's journey. He, in his puberty, saw a period when he passed suddenly and normally from gathering characteristic items — shells or creatures – to the composition of the poems, similar to an easy cut, an unconstrained interpretation from the material to the psychological world. Poetic language, he believed, had a mending power. He accepted that the genuine issue originates because of the reliance of the inner and the outer world on each other. They have an impact on people, every second battling for quiet conjunction. He deemed what humans need is a unification of the two universes; a balance between two. In "Myth and Education" of the book *Winter Pollen*, it is stated that in Hughes's (1994) works the inner and the outer, both worlds combine (150). This unification is investigated in this study.

Implications

The data of this research prove that there is one "Truth" from which all others emerge and every human being is inherently good and inclined towards getting back to his heavenly roots as there is one origin where each one of the entities in this world has come from, irrespective of time, place and religion. This also proves that Hughes is not merely an animal poet but one with a lot of spiritualism underlying his life and works. This research is unique as no such study, that explicates the works of Hughes in view of Transcendentalism, bringing in Jung's (1989) Alchemization of Soul, Huxley's Perennial Philosophy and Husserl's Transcendental Phenomenology, has been conducted before. The study fills the gap in research on Transcendentalism in Hughes's works, specifically, and Transcendental Literature, generally.

Research Questions

Following are the research questions which have been answered in this study:

- i. How does Hughes transcendently present a human's presence in the universe?
- ii. How are the concepts of 'Presences' and duende relevant, universally?
- iii. How is Hughes's 'vision' related to alchemy, specially to Jung's (1989)?
- iv. What renders Hughes a spiritual position in the poetic order?
- v. How is the H.C.F of all religions presented in Hughes's works?

Literature Review

This research explores aspects of Transcendentalism in *Ted Hughes: Collected Poems* (2005) edited by Paul Keegan. The primary text is an assemblage of the works of Hughes from 1957 to 1998 and a couple of those published in periodicals and journals. History has seen times when religion became replete with materialism and deprived of any substance. In such times, purging has been an important thing. Understanding the need of hour and forming a tie with the Higher Being so as to bring about a balance in society has been the key to betterment and prosperity. The American Renaissance had a somewhat similar purpose to serve. Intellectual life had taken firm ground. Unitarianism and Romanticism paved a path for transcendentalism. Unitarianism came as a revolt against Calvinism, a religious precept at the core of American Protestantism. Calvinism depended on somber convictions, for example, man's fall and man's destiny. Man was considered a delinquent, with no conceivable reclamation.

In the book *Phenomenology of Spirit*, Georg Wilhelm Friedrich Hegel (1998) deciphers the science of the experience of the consciousness which matures into the phenomenology of spirit. He explicates sensuous certainty and the concept of uncertainty at length. He explains the concept of infinity and self-consciousness, and also, expounds the truth of self-certainty. What man is certain about is not the individual things of the perceptual world but himself and especially himself as inhabiting a natural status from within. Hegel (1998) writes that the heavenly light that one once had is still present and it forms the meaning of one's existence (8). Hegel's (1998) philosophy, that is more about phenomenology, concerns the essence of everything. Hegel (1998) too, like Jung (1989) and Hughes, believes in collective knowledge of things. Hegel (1998) had started out this book as an inquiry into what was the true essence behind appearance, that is, into what Kant had already dubbed the thing-in-itself. Under the pressure of its own developmental logic, the book had instead metamorphosed into a larger enterprise, asking what the being-in-itself (Hegel's (1998) successor concept to the thing-in-itself) of spirit itself really was. Emerson in his lecture "The Transcendentalist" (1842), while elucidating who and what a Transcendentalist is, explicates that everything which seems 'new' has existed before. The mould is new but the ideas are ancient. For him, a transcendentalist is the idealist who holds the power of Thought and Will and has a deep connection with individual thought. Emerson establishes that one's senses know everything well before it appears. There exist forms and ideas that have always existed and it is through these forms and ideas that experience was acquired. He calls these forms 'Transcendental forms'. His ideas are similar to those of Plato who talks of the Physical Realm and the Realm of Forms. In *The*

Perennial Philosophy (1945), Aldous Huxley offers his approach employing mysticism. He quotes from all religions and ideologies establishing that, differently, everyone talks of one and the same thing. The commonality between all theologies is presented through this work by an assemblage of the words of those who have achieved an understanding of God. Huxley establishes that there is one Truth from which all other truths spring.

Emile Durkheim, in *Morality and Society* (1973), presents the idea of uplifting or elevation, the idea that man moves up is central in his works. He calls humans Homo duplex or two-level. The lower level he defines as the level of profane which is the opposite of sacred. Profane means ordinary and in people's ordinary lives they have material pursuits and worldly desires. The modern world is designed to accommodate people on a very profane level. One great challenge is to move up and find the real lost self. When individuals come together and form a team or a complete whole, this level Durkheim calls 'sacred'. He believes that anything that unites people takes on an air of sacredness. In the book, *Humans are not from Earth: a scientific evaluation of the evidence* (2017), Ellis (1842) presents evidence that humans do not belong to earth and that they have come from another place. He stresses on the physiological features of humans and states that people get sad often because of the longing that they have within them to get back to where they came from. Sadness stays all the time and happiness is just a break that we get for some time. He says that humans have back-aches because they were made for a different world with lower gravity whereas, on earth our back stands against gravity and so, it aches. He further states that Earth's environment does not suit humans: hurt by sunlight, do not like natural edibles much dislike and more. Though not certifiably an advanced condition yet similar components can be followed right back through humanity's history on Earth.

Methodology

This qualitative-method research is both inductive and interpretative in type. It is wholly subjective and holistic, and moves from specific to general. The primary text used is *Ted Hughes: Collected Poems* from which sixty-one poems have been used. The secondary texts include *Letters of Ted Hughes, Winter Pollen* (1994), *The Unaccommodated Universe* (Faas, 1980). and essays like "The Over-Soul", "The Transcendentalist", "Self-Reliance" and "Nature" by Emerson, and other works by transcendentalists and Hughes's critics. Primarily, Transcendentalism and Jung's (1989) Soul Alchemy, and secondarily, Husserl's Phenomenology, and Huxley's Perennial Philosophy, have been used as groundwork for this research. Ann Skea who has a great command over Hughes and almost everything related to

him was contacted. She helped obtain a few books which were not available online or in bookstores here in Pakistan. After the topic was chosen, I had begun reading Hughes's works so as to find otherworldliness and channels to get to the Supreme through nature in them. Once I was sure I would be working on this, I started finding research articles and journals related to this research.

Discussion

This section aims to analyze the transcendentalist streaks present in the work of Hughes. Beginning in the 1830s, Transcendentalism was presented and brought into view by personalities like Emerson, Whitman, Fuller and Thoreau. They believed that the Church had more to do with worldly material than spiritual, and the path that led to God had little inwardly experience. In a way, Transcendentalism is knowing one's soul and through that sensing the presence of a Supreme Being. It is about the attainment of insight in the ultimate or hidden truths present in nature. Non-conformity, self-reliance, free-thought, confidence in one's inner and the importance of nature, and our relationship with it to reach a Higher Being are dominant elements here. Transcendentalists believed that intuitive power plays a significant role in our life. Ellis (1842) in his "An Essay on Transcendentalism" expressed that what people call Transcendentalism stands for the fact that ideas exist and these ideas do not come through five senses but are divinely revealed (23).

According to transcendentalists, Divine can be known through emotion and there exist things and energies that cannot be rationally and logically explained but can only be sensed, merely. Individualism came to hold more power than the dictated ways of people and society, as a whole. Man was declared the spiritual center of the universe in the sense that it was his sense and intuition which was to be of primary importance (Channing, 2012). Transcendentalists and Unitarians shared the concept of monotheism. Ashton has stated that transcendentalism sprang from English Romanticism, Unitarianism and Eastern religions (5). Just like the Sufis, the Transcendentalists believed God exists within every entity and everyone is connected to everyone else. This is where Huxley's Perennial Philosophy comes in, stating that there is one origin, all people are connected and the Highest Common Factor of all religions is one and the same. Emerson in his "The American Scholar" has said that there is one origin. Everything comes out of one source and there is one soul that contains all (118). People may use different names and may have various ways to practice worshipping the existence of a higher being. Emerson, who is said to be the one who led the movement, believed that God is the Over-Soul and for him soul's connection with God was to be taken into consideration

before anything else. Transcendentalists brought knowing oneself and studying nature, together. They held the view that nature plays a significant role as through nature one can know oneself and within one, find God. Keenly observing nature can help one transcend the ties of this world. Everything present around people and within them is a reflection of God. According to Transcendentalism, one's individuality is important. Like an essence, God is viewed to be present in nature to provide solace. For transcendentalists, Nature represents all and sundry: Man and God.

Ted Hughes, a twentieth-century modern poet, through his work, has put forth an organic vision of the natural world. He presents not only a modern world but also an ancient one. On the surface level, he has written of a botanical world, the creatural world but on a deeper level, he believed, everything has streaks of mysticism and transcendentalism present. He goes back to roots and traditions in his works. The way he perceived the entire cosmos is unique. The topography of the places of his youth turned into his guide of paradise and hell. He sensed the constructing and devastating forces of the world; the nearby creatures turned into prototype images. Sagar writes in "Hughes and Calder Valley" that Calder Valley and its scenes were engraved on Hughes's spirit. Hughes believed that in order to stand up to soul in its virtue, it was important to go up to the fields. For him, everything has an organic unity in it. The language he has used in his works is modern, the idiom is modern but he senses energies available to man. Hughes believed people need to train their soul's ears to discern the secrets of nature and the messages that nature has to give to them. Opposite things go side by side in the world as he has painted for the readers in his works: Connection and estrangement go hand in hand.

Hughes may not have called his spiritual life religious, however, he utilized two other unequivocally religious words, the sacrosanct 'consecrated' and 'elect', so as to depict his purpose. His works reflect religion as a structure. In his works like "Saint's Island" (*CP* 716) appear lines about creatures like mayflies which move about "like Dervishes... Touched by God, / Drunk with God as they hurl themselves into God" (lines 115-117). Term "God" works as a positively-loaded word of value, depicting a closeness of these entities to something divine. Though, in the poem "A Pink Wool Knitted Dress" (*CP* 1064) Hughes has explicated Sylvia Plath at their wedding as something like "...ocean depth / Brimming with God" (lines 43-44), which explicitly is not the entity that Hughes has talked of in "Soliloquy" or *Crow*. Whenever any Christian image appears in Hughes's works, readers need to step out of the bounds of religion and understand it at a larger level set in a larger frame. Hughes wrote of poetry as something which appears as a power-charm which helps

soothing all the hurt minds and souls. For him, the more powerful art is, the more powerful will be the emotion, within people, which senses God's call. Aware of the harm caused to the mind and soul of people during his time, Hughes set out on the task of diagnosing and healing people, collectively.

By the end of *Poetry in the Making*, Hughes writes that one has to know one's actual self and for that one needs to use art and artistic creation for oneself and religion for others (124). This clearly deciphers Hughes's call to himself and others around to have purpose-filled art available to him and others. The spiritual poverty of the times had to be eradicated in times when even the physicality was disrupted. Hughes set out to cure what seemed incurable and such a cure could only come as a result of a link with the entire cosmos spiritually. Stevens (1951) in his *The Necessary Angel* says that in times of declining belief in everything, art had to be there as compensation for all that was lost (171). Hughes believed people need a verbal communication that ties hearts with hearts so that things said wholeheartedly may reach to the hurt minds and hearts of people. Religion and art both have communicative power and this was wholly known to Hughes. This falls exactly where Shamanism is. The readers can in no way consider Shamanism a religion as it is a way of acquiring pleasure and ecstasy through singing, drumming with an objective to summon the spirits and form a communication with them. This is done so as to present one's problems and convince the Beloved to be there through thick and thin. This also aims at rescuing and guarding the hurt and afflicted souls.

The development in the poetic sensibility of Hughes from "Song" to "The Thought Fox" is to every inch a fall into self-regard which is vividly a triggering-factor for the biblical fall, and can be deciphered as when the serpent says to Eve that if she eats, her eyes shall be opened and she would have the knowledge of everything and will be like gods (*Genesis* 3:5). After eating the fruit, Adam and Eve sense their own nudity. Milton (1957) in *Paradise Lost (Book 4)*, has amplified this subject matter by presenting Eve gazing at her reflection, "As I bent down to look, just opposite, / A shape within the wat'ry gleam appeared / ...but pleased I soon returned" (460-463), Eve fails to even sense her own image in water. She does come from Adam but to the shape she sees, she returns. This pre-lapsarian insufficiency to view oneself was used by Hughes in a poem "Echo and Narcissus" (CP 915). Gossips asks whether Narcissus can long make due as he is smart enough to do things, to which a seer answers, "Yes, unless he learns to know himself" (line 15). Narcissus is a thin man, like the Miltonic Eve, he is, explicitly, full grown at this point and pure. The recognizable narrative unfurls: Echo, a nymph, falls in love with Narcissus. He refuses being with her as he rejected everyone else before her.

This happens as he is damned to fall in love with his own reflection. Narcissus experiences passionate feelings for himself as he needed only himself. Hughes's lines that decipher Narcissus's error are replete with existential and psychological overtones. He states in "Echo and Narcissus" (CP 920), "What you hope / To lay hold of has no existence" (line 79-80).

The narrator of this poem comprehends that the picture people show to the world of themselves is a fiction or the best case-scenario of their distorted selves. Narcissus cannot expel his look from his image, tormented by what has turned into a dualistic comprehension of himself, he asks why cannot he step out of his body. Hughes's handling of the existentially uneasy showdown with one's shadow-self; the astounding separation yet ensnarement of soul and body, reflects his transcendental quest. Similar transcendental questions appear in "Wodwo" poem. A water-watcher like Narcissus but more fascinating, appears as a figure of human capability, reflective of Jung (1989) who states, "It is the world of water... where I experience the other in myself and the other-than-myself experiences me" (lines 21-22). Wodwo represents a long arrangement of inquiries which reach towards the beginning of understanding of the self: "What shall I be called am I the first / have I an owner what shape am I" (19-20). Its declarations are the fundamentals of environmental mindfulness; of the information of its link with its surrounding.

The initial six of the poem's twenty-eight lines have capitalisation which is dropped afterwards. Accentuation likewise vanishes, with the full stop in line three and line twenty-eight. Poetically assembled language is used in the first few lines but later in the poem Wodwo communicates in an undeniably strict and exposed way, unpoetically. Wodwo incomprehensibly creates an unfallen, un-self-regarding state, giving no sign that it perceives itself in the water in which it goes on looking as the poem ends. The entity 'Wodwo' urges the readers to see themselves as the central point of a mind-boggling marvel, yet when they look in the mirror, they see nothing. Hughes posited people with time forgot their purpose and the divine truth faded for them. This for him was no less than an exile - mentally or otherworldly; An exile from people's most genuine internal identity and the sacrosanct environment with which that self is bordering. *The Book of Genesis* gave Hughes all-inclusive characters with which to investigate. The motif of sleep and rest-like stances rehash in a few of Hughes's Eden poems like in "Reveille", it is an alluring state. Particularly in *Crow*, it turns into a method for ridiculing mankind's Edenic purposelessness, as in "A Childish Prank" (CP 215): "Man's and woman's bodies lay without souls, / Dully gaping, foolishly staring, inert" (lines 1-2).

The poem “Theology” starts with an atmosphere of nullification, a certified logical inconsistency of the first story of Eve's capitulation to the snake's influences. It is absolutely diverting, ridiculing scriptural simpletons while participating in the game. The core of the poem's questioning is its central point, which forms the connection between Adam, Eve and the snake. What precisely Hughes has implied by disclosing that “Adam ate the apple. / Eve ate Adam” and so on is obscure (lines 5-6). The critical acknowledgment is that the entire organic plan stays inside heaven, evacuated uniquely by man's level of comprehension. Hughes's works reflect the belief in the occult powers of poetry which was common to the ancient Greek, Egyptian and Arab worlds. Memory, Will, Imagination and Love are the basic principles of the occult tradition. Hughes trained himself rigorously in all these. Using poems as a medium for reaching concealed energies has a long history and in numerous societies poets were and still are viewed as having exceptional access to divine and supernatural energies. Baring and Cashford (1993) have written that while presenting a portion of his work in a chronicle made in 1978, Hughes talked about poetry as a method for getting things done in the manner in which people want them to happen (274). He wrote of a manner by which poetry shows up in anthropological writing as control charms, apparatuses and useful operators in the matter of increasing wanted closures. He proceeded to depict his very own involvement of composing and revamping the poem "Earth Numb" more than a few years until one day he appeared to have it without flaw. The following day he got an enormous salmon, two days later two more and much bigger ones. It appeared to him that he never thought of the poem as a chasing chant in which everything needed to occur as was deciphered earlier. However, this kind of chasing enchantment was by all account not the only manner by which old conventions impacted Hughes's work.

Numerous unknown alchemical works were likewise composed as poems supposedly in Ancient Egypt. All this plainly affected Hughes's own alchemical work *Cave Birds: An Alchemical Cave Drama*, which has the equivalent multi-layered character as these old alchemical poems. Underneath the surface story lies the dramatization of profound restoration; the structure of the succession mirrors the specialized process for making gold; and reflected in its similitudes and images is a depiction of different phases of that purging process called Soul Alchemy which is significant in Transcendentalism. Hughes believed individuals encapsulate the celestial energies. The vitality of the spirit is sewn about in the body and the specialist of the will for the spirit is conjoined with the psyche, and nobody begins to do a thing before the intellect arranges what it wills. He postulated in the book *Winter Pollen* (1994) that the equal reliance between the Macrocosm of the

Universe and the Microcosm of man's world enables perfect forces to be transmitted through the heavenly bodies so the Divine Spark inside man might rejoin him with the Creator. Charms, enchantments and others might be utilized to draw down these forces, yet just a deliberately arranged and prepared human body can have an access to them. Hughes also believed that the transmission of heavenly powers is accomplished through pictures made by the creative mind from the memory of the Platonic Perfect Forms. Only in this way, for quite a long time, have the pictures of divine beings and religious symbols, through man's creative mind and faith, associated him with the Supreme.

Hughes summed up his poem "Pike" (CP 84), with a scene of night replete with mystery, "Darkness beneath night's darkness had freed, / That rose slowly toward me, watching" (lines 43-44). It is a dream freed by a darkness deeper than night's darkness. This fantasy seems like a hunch of the doppelgänger of Gulkana. The speaker of poem "The Gulkana" (CP 665) feels chased by one "whose gaze I could feel as he watched me" (line 60). In both poems, lines drawn in between self and nature, the inward / external universes, are blurred. This poem delineates the speaker's insanity. Hughes writes, "In that mercury-light, that ultra-violet, / My illusion developed. I felt hunted" (44-45). Here what held him was something otherworldly. Returning, the fisherman says, "I came back to myself. A spectre of fragments" (119). Coming back to oneself after having gone out of oneself has a transcendental touch to it. *River* arrangement follows the entire go of Nature through its yearly example of birth, multiplication, passing and regeneration. The poem "Earth-numb", starts with a very similar context, wherein the speaker is both chasing Salmon and is chased and frequented by phantoms in the stream (CP 541). The language turns out to be progressively philosophical and theological: "The lure is a prayer. And my searching – / Like the slow sun. / A prayer, like a flower opening" (lines 11-13). The comparison of lure with prayer is wholly rational. The fisherman is never again a supplicant at supplication but the mighty sun. Also, the sun is a sustainer of life here. Hence, prayer as a flower opening replicating the sunrise. An open blossom attracts insects but when it comes to chasing salmon, bugs are the baits of decision.

The elimination of the world of people which "Earth-numb" delineates, is splendidly evoked in the *River* poem "Go Fishing" (CP 652), whose mundane name encourages readers to surrender their self-respect and renegotiate their alienation. The poem starts with a disintegration of inner self-awareness which by line six has progressed towards becoming just "Cease" (line 6). Light imagery is fused into the muddled expression, "a weight of earth-taste light", demanding that this translucence stays a physical and earth-bound translucence, and nothing more or

less (19). However, by the poem's decision the finitude of the individual animal has obviously transcended, as the subject's coming full circle translucence offers route to an arrival from the stream to "search for face..." and "let the world come back" (23-24). That is, to come back to one's fallen subjectivity, worries and demands of the human one is. Poem's last line, "Heal into time and other people" indicates man's capacity to level up and alter his state of being (27). The purpose of the experience offered in this poem is to expand the skyline of man's alertness, renegotiating the limits of man's alienation.

Hughes's soul's alchemy: stepping out of the self and annihilation of the self began poetically, undoubtedly. Brandes (2001), while talking in Hughes's favor, explains a lot. He states that when Plath passed away, people had a lot to say against him. It was the time when melancholy had taken over him and he found peace only in nature and in polishing his negative capability (513-523). He has written in "Song of Woe" (CP 201) that there was a man, "Wretched in every vein - / His heart pumped woe" (lines 3-4) and he goes on to write, "So he abandoned himself, his body, his blood - / He left it all lying on the earth" (33-34). A very similar idea is presented by Alcott in "Approaching God", "When thou approachest to the One, Self from thyself thou first must free" (1-2). Pain took Hughes to the realm of self-negation where he felt distanced from the world and one with the Higher One. He had known how difficult it will be for him to break the chains he had been tied to, mentally. His urge to find and seek something bigger than himself took him from this world to the otherworld, where he transcended on wings of poetry through nature and became one with the divine energies of the universe, regaining his peace (Barrett, 2013). Hughes's spiritual cleansing was done by the nature, in the arms of whom he had grown up. What befell Hughes is summarized in *Adam and the Sacred Nine*. In the poem "All this time his cry", Adam lies idle in Eden. He feels vulnerable, "His cry was random atoms / Lamenting a lost gamble" (5-6). Bachelard writes in *Water and Dreams* that natural objects have a penetrating fear. The fear is so concentrated, or so localized; it is more flowing (101-102). Such was Adam's fear. He is then visited by nine birds. Each of which offers him a picture of how to live. By the end arises: "Light" which seems "to smile" (8).

Hughes's link with Jung (1989) brought him to the knowledge of the unconscious mind, the collective consciousness, the shadow-self, to a point where sense and intuition work in the psyche of people. It laid focus on the need to form a balance between the rational and the irrational. Jung's (1989) soul-alchemy and his workings with symbols intrigued Hughes greatly. Hughes's dealings with the Muse had a lot of inspiration from the entire set of information laid down by Jung (1989). Using Jung's (1989) *Psychology and Alchemy*, Hughes got command over

the psychological details and explications for 'individuation', study of all sides and forms of self which bring about imbalance and the peaceful union of the rational and the irrational in forming an organic whole. It appeared to Hughes that the signs and symbols of alchemy are derived from Nature as it not only controls the cosmic energies but also, binds the Creative source of energies at physical and metaphysical levels, both. He looked for a melodious voice that "goes on looking" (Stigen-Drangsholt, 2005). The more Hughes came to consider his position as that of a healer the more he went to otherworldly things, for example, Alchemy, to accomplish his supernatural reason. Alchemy drives people along an impressively troublesome otherworldly way. People's familial memory joins them most intimately with the peculiar marvels of Creation and with the entire apparatus of paradise. For every single otherworldly being concurs that they as a whole have originated from one 'home' and there is a desire in everyone to return back to it. Every person can figure out how to utilize the enchantment of self-discipline, creative mind and memory to check the murkiness inside and around him. Enchantment, Superstition or whatever one terms it, has been a fundamental piece of man's creative mind and a basic piece of the tales he has made about his reality as far back as God created Adam. What connects man with the peculiar marvels of the cosmos and also, with the entire "hardware of paradise", is his genealogical memory.

Cranch's poem "Correspondences" testifies the belief that every soul has God within it (6). If such is the case then seeing God, in his creation, must be a sort of self-respect. Hughes saw beauty even in creatures that do not seem appealing to everyone. In "Fly Inspects" (*CP* 632), the fly does everything people consider impure and unclean as it goes "...in the drains" but that is its role in the order of the Universe (line 31). That is its role but once "he's cleaned up, he's a gem / A freshly barbered Sultan, royally armoured... / A knight on a dark horse" (40-43). Hughes's delineation reflects divinity in the ordinary. Nothing to his eye seemed to be of little or no importance. The ugliest of fishes, the Photostomias, likewise typify a sensitive common parity which enables them to move to the darkest places. These animals, which are all predators, nothing but "an illumination / Of fangs", are truly animals of light (13-14). Nature, in Hughes, works as a living entity through which human identity is formed, either through protagonist's link or his struggle against nature. Eliot writes that the "end of all our exploring / Will be to arrive where we started / And know the place for the first time" (32). The consciousness of this exploration is intentional, actional and referential. Things appear as 'intended' by consciousness, as Husserl puts it through his transcendental phenomenology, the science of the essence of consciousness. How things move from conscious to

experiential mode. According to transcendental phenomenology, what does not appear to consciousness does not exist. Turning away from any reality beyond phenomena is the core of this.

Hughes has established that everything is linked, everything flows. Whatever people come across here in this world has happened to them before in the world of souls. To reconnect, they begin looking for wonders and magical supra-naturality in things present. Not only humans but everything has something to tell; messages to convey. Transcendentalism tells everything has a purpose in the divine plan. Everything is a part of a bigger cosmic order; everyone has the ability to "rise above" the clear perplexity and disarray of the world and see nature's structure. This way of thinking prompts a hopeful accentuation on independence and the estimation of the person over society. Society supports, even requests congruity and reliance. In "Self-Reliance," Emerson encourages to rely on oneself and be independent, spiritually. Hughes did trust himself and opened up his senses to receive the messages of the Universe that came to him through Nature and took him off to the Supreme Being, once again.

Conclusion

This research identifies and explains the streaks of Transcendentalism in Hughes's work. Deciphering Hughes's use of Soul Alchemy as a magical, transforming power, this research establishes the presence of a higher being. The Highest Common Factor of all religions is one and from that springs everything and everyone else. Hughes presents Nature not only as a beautiful life-giving force but also as violent and predatory force which encompasses the irrational and instinctive forces that govern life. His world of Nature is enlivening as well as threatening. Nature, in his poetry, is extremely violent and chaotic because of the ever-present reality of the antagonistic powers of formation and destruction which co-exist. In order to form a balance one ought to put in effort and know oneself before one can sense the energies that keep calling one. Hughes's works apparently seem to be about the creatural world but are replete with transcendentalism and mysticism, and this research validates this. His works have threads that link one thing to another ratifying the fact that there lies organic unity in everything. This research also testifies that poet is a holy entity in the sense that he invokes energies and receives inspiration that is undoubtedly divine, all in all. Self-reliance makes one practice the art of sensing the energies present around one. This individualism helps one be self-sufficient in this world and also, helps in understanding the purpose of human's existence on earth. This research also establishes that intuition is valuable, and precognition exists.

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