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# **Universidad de Valladolid**

FACULTAD de FILOSOFÍA Y LETRAS  
DEPARTAMENTO de FILOLOGÍA INGLESA  
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The Destructive Power of Nature from the Romantic  
Poetic Perspective

Carolina Marcos Moreno

Tutor: José Manuel Barrio Marco

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## ABSTRACT

Nature possesses a creator role since it creates all that surrounds the world and even it is also the originator of living beings. However, this paper not only provides the previous nature role but also, it shows another perspective that nature has which is the destructive one. Throughout this document, some selected British and American Romantic poems are analysed in order to classify and show the different destructive roles that nature possesses against nature itself, as well as against humanity and living beings in a physical and in a transcendental way. Always from the Romantic perspective, the final classification is based on God as a creator and a destructor of nature; humans as insignificant elements over nature that are crucial for regenerating new life, and nature as a creative and a self-destructive.

*Nature, Destructiveness, American, British, Poetry, Romanticism.*

La naturaleza posee en su esencia inmanente un papel dual, ya que es el origen primigenio del mundo conocido, la que de manera determinista da y quita la vida. El presente trabajo no sólo refleja ese papel dual, generador de vida, que la naturaleza posee, sino también esa faceta destructiva que afecta y condiciona nuestra existencia. Haciendo énfasis en esta última condición se han seleccionado algunos poemas románticos británicos y norteamericanos con el fin de clasificar y mostrar los diferentes matices, roles y perspectivas destructivas que la naturaleza ejerce contra sí misma, contra la humanidad y los seres vivos. La clasificación final, siempre desde la perspectiva romántica, presenta desde un enfoque apocalíptico la descripción de un Dios dual que controla fuerzas omnipotentes inmersas en una naturaleza cíclica estructurada en un ciclo recurrente de vida-muerte-regeneración, que no hace sino resaltar esa insignificancia romántica del hombre y sus miedos frente a las propias fuerzas de la naturaleza.

*Naturaleza, Destructividad, Americana, Británica, Poesía, Romanticismo.*



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## 1. INTRODUCTION

The subject of this research paper flourishes during a debate about the power of nature in a class of Romantic literature. People were defending that nature implies only a productive role in which it provides both tangible and intangible elements to the world. However, the teacher of this class suggested not only her students' idea, but also the opposite one which implies the destructive power of nature. From this moment on, this topic emerges as a subject that should be studied in a deeper way since there are several research papers that deal with the poetical nature of the Romanticism, but not in its destructive status.

## 2. STATE OF THE ISSUE

There is no doubt that humans from the beginning of the times have thought about their existence and how the world, and what surrounds it, has been created. So, people want to know both the nature that alludes to their existence and thoughts, and the one that involves the formation of the natural world. For this reason, nature not only portrays as an essential element which implies creation, but also a transcendental essence that is inside of humans, and even animals. The implication of production that nature provides, can imply the inherent perception or idea of both world and humans following a line that does not have any defect. However, nature is not only the peace of the man or the order of the world, but it is also the anxiety or the human desperation and the chaotic disorganised world condition. This second idea means that nature is a powerful unstoppable and uncontrollable force that can destroy the beautiful essence of this world, and the humans' existence. It also means the self-destruction of humans because of their own nature or anxiety. According to González Almodóvar (2014), the concept of 'nature' is essential in the 19<sup>th</sup> century English literature because "The powers of nature offered an unpredictable yet beautiful chaos which inspired new forms of description in literature and also provided them with many resources to create stories and convey feelings in a way that have not done before"(21). This means that nature is an essential element of English Romantic literature since it is a crucial transport to express the power of creation and destruction that nature possesses.

Different research papers deal with Romantic nature in both American and British poetry because there are several works that deal with natural elements as well as with nature. However, there are not several studies completely focused in the destructive power of nature in Romantic poetry, but there are several Romantic works that deal not only with the power of creation and destruction of nature, but also with the destructive nature of humans. Regarding the first idea, nature is seen as an element that has the capacity of creating, but it also has the capacity of destructing what has been created. An example of this argument is an earthquake destroying things on the surface as houses, forests, etc; or an animal killing a human. The natural sphere destroys the things that it has created. Instead, the second is more transcendental because men can be destructed by their own nature. According to González Almodóvar (2014), “the mind of men is the mirror of nature. This preface, thus, could be considered as a Romantic ‘manifesto’ which comprised the principles of a new style of poetry.” (5). This fact reaffirms the explanation of the second idea because whether people feel anxious, poems will expose nature in a chaotic way since people do not show emotional stability. Additionally, González Almodóvar exposes a perspective of nature in English Romantic poetry that differs with the words of Emerson, one of the most representative figures of American Romantic poetry:

“We learn that the highest is present to the soul of man; that the dread universal essence, which is not wisdom, or love, or beauty, or power, but all in one and each entirely is that for which all things exist, and that by which they are; that spirit creates; that behind nature, throughout nature, spirit is present; one and compound, it does not act upon us from without, that is in space and time, but spirit.” (Duffley,1963: 219).

Both authors expose that nature is defined by men. On the one hand, González Almodóvar says that “the mind of men is the mirror of nature.” Applying this to literature, people emotional state is what defines nature status, as it has been said previously. However, on the other hand, Emerson means that whether men do not exist, the concepts and the elements that surround men do not do so. For this reason, nature is created due to the existence of humans’ essence. This is a more transcendentalist point of view which interrelates all-natural elements to form a unity which defines the world itself. From the point of view of the destructive power of nature, these two perspectives can be considered

transcendental because the meaning of them go further, that is, natural elements are not the forces which are destructing nature, but it is men emotional state as well as the existence of men the ones that are doing so.

Moreover, González Almodóvar (2014) points out that “In the 19<sup>th</sup> Century, Nature became a central motif in literature, but rather from being a conventional archetype to be followed, every writer within the period conceived it in their own, unique way” (3). This means that nature is a common topic that is very used in literature during this period, but writers do not follow an orientated model of this subject because they interpret nature from their own perspectives. For this reason, there are several features that are very different, but they all complement and create the intervention of nature in Romantic literature. Some examples of these type of features are seen when “Romanticism focuses on the power of creativity and imagination. It is known that Romantic artists had a strong interest in far away, exotic places, and it should be taken into account that these remote places could only be conceived inside the mind of the author by using the power of imagination” (González Almodóvar 4). Nature is part of the imagination of the Romantic authors and it is developed in remoted exotic places that reside inside the author’s mind. This fact also occurs in American poetry, but in an adapted way. In addition, imagism and introspection are part of the literary aesthetic features as well as individualism (the I eye); the fusion between dream and reality; the nostalgia; the use of supernatural elements; the deadly aesthetics; American values; and nature as a spiritual fountain and visible action of divinity, among other features (Barrio, 2013: 89). All these features are not only needed to define American Romantic poetry, but also to create a frontier between the American identity, and the British one. Nature is defined by these features in both American and British Romantic literature, and this fact shows two different types of literature inside one only literary genre.

### 3. PURPOSE

Up to this point, it is shown that British and American Romantic poetry have similar and different features that define them and the way in which nature is used. Therefore, nature is portrayed in diverse ways, and the destructive power of nature also does so. In order to

show the destructive power of nature through poetry, this research paper deals with Romantic poetry in order to show the features that will define the destructive power of nature as well as nature in its common state in the selected American and British Romantic poetry. Chronologically, this document analyses William Blake's "The Tiger" (1794), "Lord Byron's Darkness" (1816); John Clare's "The Thunder Mutters Louder and More Loud" (1845) Ralph Waldo Emerson's "The Snow-Storm" (1856); Walter Whitman's "This Compost" (1867); and Emily Dickenson's "A Thunderstorm" (1896) in order to classify the different types of destructive nature that are found throughout the analysis.

#### 4. HISTORICAL CONTEXT

In order to prove the importance of nature in Romantic literature, it is crucial to know that in England, the English Industrial Revolution from 1760 to 1840, and the French Revolution in 1793 are historical facts that are important in the English society of the time, but only the national Industrial Revolution is the one that impacts in English literature. As Burgum (1941) points out, this fact differentiates the Romantic English literature that deals with nature from the Romantic French literature which celebrates liberty, fraternity, and equality. (486). This demonstrates that Romanticism is not a movement easy to define since it has been spread in different countries where this cultural movement has been conceived in diverse ways. In England, nature is the central stream in literature even before Wordsworth, and his concept of nature is an objective reality which is synonymous with God to which the poet subordinates himself (Burgum,1941: 481). Nature and its features exist even before the Romantic period since Wordsworth is one of the most representative authors of this time, therefore nature is also part of the Pre-Romantic literature. The Pre-Romantic movement appears in England in the first decades of the 18<sup>th</sup> century and the Romantic movement, its successor, ends before the middle of the 19<sup>th</sup> century with the appearance of the Victorian Period. The most aligid moment of this movement was between 1789 and 1832. However, America starts to be an independent country in 1776, that is, it establishes its identity at this moment. For this reason, the pick of Romanticism in America appears in 1832, and it ends in 1861 (Barrio 86-88). Nevertheless, according to Barrio (2013), As in England, there is also

an American Pre-Romantic movement which is characterized by lyric private poetry who is written by authors of “The Augustan Age” as Philip Freneau (87).

## 5. ANALYSIS

This document exposes two sections that divide British and American Romantic poetry. The British Romantic selected poetry is the first section that this paper exposes since it is firstly addressed in Britain. Then American Romantic poetry is exposed. Nature needs to be shown in its common peaceful status or through its original point in order to understand in what moment it changes and obtains a destructive role. For this reason, this analysis not only provides the different types of destructive nature that are founded in the selected poems, but also it supplies nature in its common or original status.

### 5.1 BRITISH ROMANTIC POETRY

#### 5.1.1 “The Tyger” (1794)

According to Chevalier (1986), “The tiger generally evokes ideas of power and ferocity; this implies only negative signs. It is a hunting animal, and therefore a symbol of the warrior caste.” (995). Blake reflects the destructive power of nature through the unstoppable and uncontrollable image of the tiger in this poem. This image is connected with God since there is an existent relationship between creator and creation. In addition, what it is seen is how the natural power of creation that God possesses can be used to originate the destructive power of nature through the religious image of God.

The poem starts with the image of the tiger in a dark natural space. The tiger “burning bright” (line 1) is associated with both the colour of fire, and the colour of the tiger itself. This is because the fire’s colour and the tiger’s one is orange. For this reason, the colour of the animal stands out like fire in the natural forestry sphere in which the tiger is described, “In the forest of the night” (line 2). Additionally, fire not only defines the colour of the tiger, but also it reflects the behaviour of this animal. Fire is an unstoppable, uncontrollable powerful natural element that can destroy whatever it touches. This means that the tiger is as unmanageable and violent as fire is. Moreover, this stanza says, “What immortal hand or eye, / Could frame thy fearful symmetry?” (lines 3 & 4) These lines also describe the animal as

symmetrical, and it produces horror to humans. The symmetrical aspect of the tiger produces a fearful nature on humans, and this sense origins a powerful and destructive natural power that the tiger will use to break human's peace.

Up to this point, the creation of the tiger is unknown because it is not known where the burnt of its almond-shaped eyes are made. Furthermore, it is not known if the tiger is created in the distant deeps or the distant skies. However, it is shown as a devil creature because it said, "On what wings dare he aspire?" (line 7) This means that the animal cannot aspire to have wings since it is as dreadful as fire is, while white wings are commonly seen as a symbol of a positive spirituality. Additionally, it is asked, "What the hand, dare seize the fire?" (line 8) which is a rhetoric question that is not answered because there is not someone brave enough to tame the uncontrollable power of the tiger which is represented through fire. This shows that the animal is a representation of evilness because fire is related to hell.

Moreover, it is known that the tiger is not seen as a malefic creature when it is being created since someone has "twist the sinews of thy heart"(line 10), that is, it is not a representation of damage when it is being created, but its image changes when the tiger starts to be alive because someone has decided that its nature is going to be terrific. This idea is seen when it is said, "And when thy heart began to beat, / What dread hand? & what dread feet?" (lines 11 & 12) because it is shown that the heart starts to beat when it is created, and the creation of the tiger is terrific since it is shown through the dread hand and feet of the animal. In addition, the animal is personified in this poem as it is referred as "He" to refer to the tiger, that is the reason why he has both hands and feet.

Besides, there are four rhetoric questions related to its creation and the material that is used for doing it "What the hammer? what the chain, / In what furnace was thy brain? / What the anvil?" (lines 13-15). The hammer is, in certain respects, an image of evil, of brutal force. (Chevalier, 1986: 693). This means that the tiger represents the image of the evilness because it is made with a hammer. Additionally, Chevalier (1986), points out that the chain represents a blacksmith as a creator and the destructor (1082). Both iron tools and the furnace are the ones which create the physical strength of the Tiger as well as its brainless mind. Its physical features are strong because the physical parts of the tiger are seen as robust because of their dreadfulness. This idea is seen in the last line of this stanza when it is said, "Dare its

deadly terror clasp!” (line 16) because it is an indicator of its terrific physical force. However, it is mentally seen as a stupid animal since it is not known in what furnace its brain is located, that is, its brain is melted as a consequence of the hotness of a furnace and it means that the tiger’s nature is stupid.

Furthermore, according to Nurmi (1956) “In his work in general, stars and heaven symbolize the rigidly categorical restrictions imposed upon a man by laws derived from abstract reason, and the weeping of stars symbolizes at the cosmic level an apocalyptic melting or breaking down of these barriers separating man from his own humanity, a return of men from “the forest of the night.”(672). This means that when it is said, “When the stars threw down their spears / And water’d heaven with their tears:” (lines 17 & 18) an apocalypse is being created when the tiger is created, and it brings back the primitive men since reason is not used by men anymore. As Chevalier (1986) points out, In the Biblical apocalypse the sky is where God lives, and in a symbolic way it designates a distinction between the creator and his creation. (283). This means that God’s nature is a divine power that is superior to the strength of his creations. It is thought that everything which is related to God is kind and pure, but the narrator perceives a dual personality of God since he says, “Did he smile his work to see? / Did he who made the Lamb make thee?” (lines 19 & 20). On the one hand, God is seen as a kind-hearted benevolent figure which is related to the innocence and purity that the lamb possesses. For this reason, it is thought that God is going to originate his creations as similar as he is, an example of this is the creation of the lamb. However, on the other hand, God is seen as a malicious figure since he is the creator of the tiger, that is, his power is unstoppable, uncontrollable, and even violent. This fact creates a dual nature of God since he is seen in a positive and in a negative way, in other words, the positive nature that God represents is questioned. Consequently, it is seen the natural destructive power that God possesses since he is bringing misfortune through the creation of the tiger which brings the Apocalypse.

Finally, it is seen, the last stanza is the same as the first one. However, they are understood differently since they have little different connotations. Additionally, in this part of the poem, they are known how the behaviour of the tiger is, and what has happened around nature because of the creation of the animal. The animal is destroying both nature, and

natural things that are known since it is carrying the Apocalypse, and the misfortune with itself “Tyger Tyger burning bright,” (line 21). It is known that he is bringing the Apocalypse since “In the forest of the night” (line 22) has been defined as the symbolic way of referring to the primitive men. If the tiger has been able to carry the Apocalypse and to convert civilization into primitivism, “What immortal hand or eye, / Dare frame thy fearful symmetry?”(lines 23 & 24), that in other word means, who will dare to stop the dreadful, violent, uncontrollable and unstoppable natural power that the tiger possesses?

To sum up, the destructive power of nature is reflected through both God and the tiger. God possesses the creative and destructive power. He creates both the lamb and the tiger, but the tiger is seen as a negative creation. The tiger is seen as a non-positive animal since it brings with its existence an apocalypse that positions men in a primitive place since reason is useless. According to Amman (2018), “In the nineteenth century, while materialism and industrialization wheeled man’s life into a cycle of ever rising cost, life seemed to have been impoverished of beauty that gives man a reason to search for aesthetics, described as the “philosophical study of beauty and taste.” (69). For this reason, in this poem exists a duality between the lamb and the tiger since the pure, innocent and natural beauty of the lamb is forgotten. This means that a natural, violent dangerous, but beauty, animal reminds people the importance of nature through its threatening nature, that is, sublime, the terrific beauty, is a feature that is integrated into the destructive powerful nature.

#### 5.1.2 “Darkness” (1816)

The power of nature is not only destructive against material and visual elements of the World, but it is also the destruction of humanity’s peace. However, the natural destructive peace of humans can be described through tangible elements to express the chaotic feelings that they are experiencing.

According to Chevalier (1986), a dream is not only a creator of symbols, but also it is the manifestation of the complex, emotive, and representative nature of symbols. Also, dreams are symbols of an individual adventure which are in the deepest part of the intimate’s conscience, it is away from its creator, and it is the most secret expression of our own (959). This means that when it is said, “I had a dream, which was not all a dream.” (line 1), that

individual natural conscience has created symbols that belong not only to a dream, but also to real life. The narrator describes that “the bright sun was extinguish’d, and the stars/ Did wander darkling in the eternal space, / Rayless, and pathless, and the icy earth/ Swung blind and blackening in the moonless air;” (lines 2-5). These lines describe an apocalypse since the principal element which allows being alive is turned off. The sun represents life since it is the principal element that provides light and heat (Chevalier, 1986: 949). It is a natural element which is essential to maintain living beings alive. Everything turns around the sun since it is the central element of what it is known. However, the sun represents damage when its light does not work since it produces an infinite darkness space which is only lighted by the extremely poor light of stars. Chevalier (1986) defines stars as a source of light which heavenly character symbolizes a conflict between spiritual forces, or light, and material forces, or darkness. In addition, they transcend darkness; they are also beacons projected into the night of the unconscious. (484). Despite stars are the only light source that still works, they are full of insignificant light since darkness empowers the whole space that previously was led by the sun rays. This is shown when it is said, “The bright sun was extinguish'd, and the stars / Did wander darkling in the eternal space,” (lines 2 & 3) since the light of stars is not powerful anymore because the biggest and most powerful star and its light are off. The power of darkness which brings the Earth’s destruction since the sun rays do not provide the light and the heat which are needed to maintain the life of the Earth. As a consequence of darkness, “Rayless, and pathless, and the icy earth/ Swung blind and blackening in the moonless air;” (lines 4 & 5). This means that not only the Earth experiences the natural destructive consequences of this phenomenon since it is becoming frozen and obscure, but also space is suffering the lack of moon and the dark sphere since the sun does not produce light anymore. According to Chevalier (1986), both the sun and the moon are related because the moon is a reflection of the sun (658). This means that the moon does not exist since the sun does not do so.

The consequences of the rayless sun bring destruction to both Earth and living beings that inhabit it. There are not more days since it is said that “Morn came and went—and came, and brought no/ day,” (lines 6 & 7). Darkness empowers what it is conceived as days, that is, there is no sunlight anymore, and darkness is part of the day as a consequence of the unlighted

sun. Additionally, “men forgot their passions in the dread/ Of this desolation; and all hearts/ Were chill’d into a selfish prayer for light” (lines 8-10). This means that darkness produces men to forget their passions and this originates them both uncertainty and frighten. Furthermore, it means that men are desolated because of the phenomena, and it produces selfishness. Egoism is shown through their new lifestyle because people need light and hot to survive. For this reason, people start to burn everything: “And they did live by watchfires—and the thrones, / The palaces of crowned kings—the huts, / The habitations of all things which dwell,/ Were burnt for beacons; cities were consum'd,” (lines 11-14). This primary instinct of men for surviving produces not only the destruction of material elements, but also the destruction of the natural social order. Society becomes a chaos since norms are not obeyed anymore. However, “men were gather'd round their blazing homes/ To look once more into each other's face” (lines 15 & 16), that is, men are still able of looking at each other since the situation that they are living justifies their acts. Moreover, exists a paradoxical fact when it is said, “Happy were those who dwelt within the eye /Of the volcanos, and their mountain-torch” (lines 17 &18) the narrator refers to the lava which is inside of a volcano since lava is what is inside of it. However, this is paradoxical because hot is needed to survive, but lava is a type of fire which is mortal for humans. This means that a powerful destructive element of nature is seen as a positive element in this context because an apocalypse is destructing the world through its freezing. Men have still a little hope for surviving, but everything that they know is being destructed because the apocalypse is demolishing men, and men decimate what surrounds them. This idea is seen when it is said, “A fearful hope was all the world contain'd; / Forests were set on fire—but hour by hour /They fell and faded—and the crackling trunks / Extinguish'd with a crash—and all was black.” (lines 19-22). This shows that there is a chain of destructiveness that cannot be under control since men are guided by their primary instincts in order to survive, but what they do not know is that they gradually are destructing both the world and them. Men burn forests to obtain heat and light but this a source that finally is extinguished by them and this brings the total global darkness that will destroy them. The total obscurity brings both men and animal’s anxiety for being alive, and death. This is shown when it is said:

“The flashes fell upon them; some lay down  
And hid their eyes and wept; and some did rest  
Their chins upon their clenched hands, and smil'd;  
And others hurried to and fro, and fed  
Their funeral piles with fuel, and look'd up  
With mad disquietude on the dull sky,  
The pall of a past world; and then again  
With curses cast them down upon the dust,  
And gnash'd their teeth and howl'd: the wild birds shriek'd  
And, terrified, did flutter on the ground,  
And flap their useless wings; the wildest brutes  
Came tame and tremulous; and vipers crawl'd  
And twin'd themselves among the multitude,  
Hissing, but stingless—they were slain for food.”  
(lines 25-39)

Men's anxiety and desperation are present since it is known that they all will die. This fact is seen when it is said, “Their funeral piles with fuel” (line 29) which means that they are still alive, but there is going to be a point in which they will die because of the apocalypse. Additionally, some men renounce to be piles since they renounce their lives as it is shown when it is said, “The flashes fell upon them; some lay down/ And hid their eyes and wept; and some did rest” (lines 25 & 26). As a result of this chaos, men not only blame God, but also, they totally forget their rationality and they activate their survival instinct in order to maintain themselves alive. Men blame God because they point out He as the creator of the apocalypse since God is related to the sky because of his divinity, and it is said “and look'd up / With mad disquietude on the dull sky” (lines 29 & 30). This means that they do not understand why God is sending this apocalypse to the world and they link the apocalypse to the boredom of God. They, powerless, have to face the great, uncontrollable power of God against all living beings. In addition, God is considered the guilty of this chaos because the apocalypse brings the destruction of the objects that are bounded to God. This hate towards God is seen when it is said, “The dying embers of an altar-place / Where had been heap'd a mass of holy things” (lines 60 & 61)

Up to this point, men are seen as irrational animals dominated by their impulses since it is said that men “gnash'd their teeth and howl'd” (line 33). They lost their rationality and they only have a survival instinct to escape from death, but it is a fact that is unavoidable. This is shown when it is said, “Did glut himself again: a meal was bought / With blood, and each sate sullenly apart / Gorging himself in gloom: no love was left; /All earth was but one thought—and that was death” (lines 41-44). The lack of love is the main clue to deduce that men are not rational anymore since love involves feelings like empathy that animals are not able to feel. However, there is a paradox in this poem that compares animal loyalty with the human one. A dog chases away animals that try to eat the dead body of its owner. This means that even animals (at least one of them) are more rational than humans. This is shown when it is said, “Even dogs assail'd their masters, all save one, / And he was faithful to a corse, and kept / The birds and beasts and famish'd men at bay (lines 49-51). In contrast with this, “Did glut himself again: a meal was bought /With blood,” (lines 41 & 42) people killed whoever or whatever in order to fulfil food at the beginning, but finally people and animals are dying because of famine. This fact is seen when it is said:

“Of famine fed upon all entrails—men  
Died, and their bones were tombless as their flesh;  
The meagre by the meagre were devour'd,  
Even dogs assail'd their masters, all save one,  
And he was faithful to a corse, and kept  
The birds and beasts and famish'd men at bay,  
Till hunger clung them, or the dropping dead  
Lur'd their lank jaws; himself sought out no food,  
But with a piteous and perpetual moan,  
And a quick desolate cry, licking the hand  
Which answer'd not with a caress—he died.”  
(lines 46-56)

As it is seen the apocalypse brings hungriness and it carries human lack of love at the same time. For this reason, both God and humans are destructor beings. God is seen as the creator of the apocalypses as it has been mentioned, while humans are destructing both the world

and them through burning things and killing living beings in order to survive. This human behaviour generates a repulsiveness that provokes the association of the human race with evil. The repulsiveness and the relationship between the human race and the evil are seen when the two last survivors die: “Even of their mutual hideousness they died, / Unknowing who he was upon whose brow Famine had written Fiend. The world was void” (lines 69-71). Humans are linked to Satan because they are the ones who are converting the world into hell through burning things, and they also are destructing their moral distinguished dignity through their actions. They prefer to extinguish everything and to provoke suffering on others instead of accepting their end.

The apocalypse destructs world-life since Earth is “Seasonless, herbless, treeless, manless, lifeless” (line 73). There is no presence of water, nor wind, nor sun, the main symbols of life, since it is shown when it is said:

“The rivers, lakes and ocean all stood still,  
And nothing stirr'd within their silent depths;  
Ships sailorless lay rotting on the sea,  
And their masts fell down piecemeal: as they dropp'd  
They slept on the abyss without a surge—  
The waves were dead; the tides were in their grave,  
The moon, their mistress, had expir'd before;  
The winds were wither'd in the stagnant air,”  
(lines 75-82)

Everything that is known is covered by a mass of obscurity that reflects the end of life as well as the end of the apocalypse. The chaos dominates the organized world, and the obscurity becomes the new order since the end of the apocalypse is a new peace. However, this poem associates the universe, that is, the darkness with a woman when it is said, “And the clouds perish'd; Darkness had no need / Of aid from them—She was the Universe. (lines 83 & 84). This means that women have provoked the catastrophe that men have lived, in other words, the appearance of women's nature is destructive since men have died to survive against it. The last sentence of the poem destructs the image of women as the weakest gender

and provide them with a powerful role. Nevertheless, the woman mentioned is seen as an evil figure since it has destroyed men's life while men are seen as undefended figures who have suffered the consequences of the powerful destructive elements. Both the Universe and God are linked since both are seen as negative figures throughout the poem. Additionally, the first letter of "universe" is written with a capital letter as "God" is written. This associates a woman to the image of God since they are described as evil figures which are destructing the world through their darkness. This means that God is a woman, that is, a Goddess.

However, whether the previous destructed elements are seen from an external point of view, it is seen that they are symptoms of a love which has not corresponded. This idea is seen since love is a natural powerful feeling that can be destructive if it is not reciprocal. The narrator associates a woman to the creator and the destructor of everything since she is seeing as the Goddess who has created both the world and the apocalypse. However, men experience the destructive consequences of the Universe. She is the inspiration of this poem, she is a sublime muse, that is, a muse who is destructive and chaotic but at the same time is ordered and peaceful.

To sum up, the universe, that is represented as a woman, through its powerful destructiveness has origin an apocalypse that involves obscurity, uncertainty, frightening, lack of passions on men, the destruction of rationality and societies, men's anxiety, human lack of love, and paganism. This shows that living beings are insignificant powerless elements which are vanquished by the powerful destructive power of nature since they are not able to survive to what is happening throughout the destructive facts of the poem. Nevertheless, whether the previous destructed elements are seen from an external point of view, it is seen that they are symptoms of a love which has not corresponded. This idea is seen since love is a natural powerful feeling that can be destructive if it is not reciprocal. The narrator associates a woman to the creator and the destructor of everything since she is seeing as the Goddess who has created both the world and the apocalypse. However, men experience the destructive consequences of the Universe. She is the inspiration of this poem, she is a sublime muse, that is, a muse who is destructive and chaotic but at the same time is a beautiful, ordered and peaceful element that inspires the creation of the poem. This means that women are the creators of the destructive power of nature (the apocalypse) that represent

the love feelings that men experience when those feelings have not corresponded. For this reason, when it is said, “I had a dream, which was not all a dream.” (line 1) it means that he has experienced those apocalyptic feelings since he has lived both in dreams and in real-life the lack of love of the woman that means everything for him.

### 5.1.3 “The Thunder Muttters Louder and More Loud” (1845)

A thunder is a meteorological phenomenon that is part of our nature. However, usually thunders are not an element that appear alone since there are other natural elements that accompany their presence. In the following poem, the warning elements, (the elements which warn human beings about possible damages) the destructive elements, and the reaction of people facing them are going to be present.

“The thunder mutter louder & more loud” (line 1) means that the noise of a specific thunder is progressively being louder as a symptom of a storm. As a consequence of this fact, people that work in the rural sphere, “hay folks” (line 2) starts to develop their work faster in order to finish it and do not get wet. It is known that a storm is produced because a “black cloud”(line 3) is ready to break itself, and consequently this fact produces windy weather which makes rain more powerful and it, in turn, intensifies the rain transforming it into a torrential rain “A tiney flood runs down the leaning rake” (line 7). As a result of the downpour, people that work in the rural atmosphere are scared because of this phenomenon, and this the reason why they feel “cower” (line 8). Additionally, they not only find a place in order to cover themselves to not get wet, but also to avoid the collateral damages that they could suffer because of the progression of a storm.

The thunder is considered as a warning element since it informs about the proximity of a storm through the intensification of its sound. This means that the thunder itself is not a destructive element of nature, but it is an indicator of progressive powerful destructiveness because the destructive power of nature is reflected through strong winds and torrential rain when the sound of the thunder is more intense. Additionally, the “black cloud” (line 3) is seen as a warning element as well because its colour allows readers to know that it is going to rain, that is, it will not rain if the poem contains a white cloud (for example). For this

reason, the black cloud is a crucial visual element that indicates the proximity of the rain which produces a downpour in this poem.

Progression is also an important aspect since all the warning elements have a gradual temporal advance which finalizes with a natural destructive powerful phenomenon, and all these substances are connected by a chain. This means that the thunder is the first warning element and the existence of the elements or phenomenon that are along the poem appear thanks to it, this is, there are not a black cloud, rain, wind, or a downpour without the existence of the thunder. Progression, which is represented through the louder gradual noise of the thunder, is an essential element of this poem since it triggers the chained warning elements which finally produce powerful destructive natural catastrophes as a downpour. Moreover, time is crucial because it intensifies the power of the natural elements that are not seen as a danger, and it transforms them into destructive powerful elements. This fact is shown when it is said, "The drops so large wet all thro' in an hour/ A tinea flood runs down the leaning rake" (lines 6 & 7) because it is seen that a simple rain is transformed into a downpour through the intensification of the rain's rhythm that time origins.

This idea of progression is reflected through the gradual description of the elements in the poem, in other words, it describes what happens first (The thunder mutters louder and louder) and what are the consequences that it provokes. The louder sound of the thunder transports the black cloud and it produces a rainy weather. Consequently, the weather starts to be windy, and this fact joined to both rain and time produce an intense rain which provokes a downpour. As it is seen through the progressive aspect of this poem, the natural image is considered both powerful and destructive because the peaceful natural order becomes gradually a chaotic scenery, that is, it is shown how time and warning elements affect nature since they transform the natural order (the sound of a thunder) into a natural disorder (a downpour).

However, the image of this poem reflects the chaotic natural change of nature as well as the natural behaviour that this phenomenon originates in people. When people hear the thunder muttering louder and louder, they try to finish their tasks as soon as they can because of the progression of the destructive nature and the collateral damages that they can provoke. For this reason, they feel covered and they not only refuge themselves in the waggon to not

get wet, but also because they feel secure inside a covered place. This shows that human's peaceful current state is affected by the progressive powerful destructive nature since they feel unsure and cowardly towards it. In addition, progression is shown through human movement since people's motion becomes faster when the thunder mutters gradually louder and louder. This idea is shown when it is said, "With quicker motion hay folks ply the rake" (line 2). People change their current work velocity due to the broken natural peace that the change of the current weather produces. This shows how insignificants are humans when they are compared with the powerful destructive power of nature because they cannot do anything in order to stop the destructive nature. This means that nature is not only a serene human mood or a calmed and peaceful part of the things that exist in the world, but it is also the alteration of human's current behaviour, and the uncontrollable, unstoppable violent things that also happen in the world.

## 5.2 AMERICAN ROMANTIC POETRY

### 5.2.1 "The Snow-Storm" (1856)

The context and the background in which a poem is developed contains a crucial meaningful message since it indirectly provides information that helps readers to imagine the image that the writer wants to transmit. This is what happens in the following poem because the windy sphere that is described provides a perception of the destructive power of the snow and the winter.

"Announced by all the trumpets of the sky, /Arrives the snow, and, driving o'er the fields, / Seems nowhere to alight: the whited air/ Hides hills and woods, the river, and the heaven, /And veils the farm-house at the garden's end." (lines 1-5). Winter arrives as an important event in these lines since trumpets have announced its arriving. According to Chevalier (1986), trumpets are instruments that are used to determinate important events as The Last Judgement (513). This means that this poem possesses a religious aspect that is represented through the trumpets. In addition, winter, which is what trumpets are announced, is an apocalyptic occurrence that possesses an important role throughout the poem. This beginning portrays a destructive perspective throughout the poem since the announcement of

winter is an essential element that represents the destructive power of nature in this poem. This statement is shown when it is said, “The sled and traveller stopped, the courier's feet/ Delayed, all friends shut out, the housemates sit/ Around the radiant fireplace, enclosed/In a tumultuous privacy of storm.” (lines 6-9) since the wintry atmosphere produce the delay of the traveller. Other types of stations would not have had an impact on people's normality. For this reason, snow and winter cause a break with the usual transit. Moreover, this weather produces people’s break with their common peace not only because of the delay, but also because the poem skips into a room where there are people around a fireplace “In a tumultuous privacy of storm.” (line 9). This line is ambiguous since it alludes to people that are stuck in the privacy of a house due to the weather as well as it means that these people are experiencing a boisterous private and destructive internal storm. Both interpretations possess a common point which is that the snowstorm as a natural element is the trigger element that produces the fact of being stuck in a house, and the fact of having an internal noisy storm. These ideas mean that nature not only is destructive because of the snowstorm, but it possesses a destructive power since it transports the natural external snowstorm into an internal one.

The snowstorm is also featured as wild, uncontrollable and destructor since it destroys different tangible natural elements as it is seen when it said:

“Come see the north wind's masonry.  
Out of an unseen quarry evermore  
Furnished with tile, the fierce artificer  
Curves his white bastions with projected roof  
Round every windward stake, or tree, or door.  
Speeding, the myriad-handed, his wild work  
So fanciful, so savage, nought cares he  
For number or proportion. Mockingly,”  
(lines 10-17)

This fact shows a self-destructor role of nature against itself since it is destroying what it has created. In spite of the fact that the snowstorm is destructing different natural elements, it is not

indestructible since the sun not only destroys its powerful destructive role, but also the architecture that it has created.

“And when his hours are numbered, and the world  
Is all his own, retiring, as he were not,  
Leaves, when the sun appears, astonished Art  
To mimic in slow structures, stone by stone,  
Built in an age, the mad wind's night-work,  
The frolic architecture of the snow.”  
(lines 23-28)

This reaffirms the fact of nature as a self-destructor since the sun is the one which destroys both the snow and the snowstorm. Additionally, the architecture and the snowy landscape which winter arrival has created is also destroyed. For this reason, this demonstrates that nature possesses a cyclic role of creation and destruction, and depending on the season, nature will have different forms of destroying itself.

To summarize, winter in this poem portrays an apocalyptic point of view since its arriving is announced by trumpets. This shows snow and winter as an event that brings a great snowstorm that not only makes nature to be hidden or destructed, but also interrupts people common peace. These ideas are shown through the destruction of natural elements as the quarry, the hidden “hills and woods, the river, and the heaven,” (line 4), the traveller who experiences a delay because of the storm and the internal private noisy storm that the snowstorm origins people.

### 5.2.2 “This Compost” (1867)

This poem deals with the idea of the creation through destruction since it deals with the creation of nature through death, that is, the natural and destructive fact of passing over regenerates life. However, death is not only the main destructive feature that this poem possesses since it criticizes the passiveness and the corruption that people have, and this critique shows the fear of a natural process of humanity’s destruction.

The narrator is frightened because of the idea of dying. This fact is shown when it is said, “Something startles me where I thought I was safest” (line 1). For this reason, he starts to deny his end since he says, “ I withdraw from the still woods I loved, / I will not go now on the pastures to walk, / I will not strip the clothes from my body to meet my / lover the sea, / I will not touch my flesh to the earth as to other flesh / to renew me.” (lines 2-7). He is away from woods because trees can be seen there, and they represent the cyclic nature of cosmic evolution: death and regeneration (Chevalier,1986:118). Moreover, he decides not to take off his clothes to go inside the sea since the sea represents the natural power which gives and takes life, that is, everything that comes out of the sea returns to it in the same way (Chevalier, 1986: 689-690). This means that clothes represent that he is still alive, and he does not accept the sea to possess his life yet. Furthermore, he rejects the idea of regeneration because he does not want to touch the earth with his flesh. Additionally, flesh represents to the devil because human nature commits sins and possesses corruption, and passiveness, but the flesh is proper of human since divinity is represented through the spirit (Chevalier, 1986: 252-253). This shows that death is not only the main destructive feature that this poem possesses since it criticizes the passiveness and the corruption that people have, and it shows the natural destructive process of human goodness. This fact produces the formulation of some rhetorical questions which express the sense of repugnance that the narrator feels when he realizes that the regeneration of nature is produced through human flesh:

“O how can it be that the ground itself does not  
sicken?  
How can you be alive you growths of spring?  
How can you furnish health you blood of herbs,  
roots, orchards, grain?  
Are they not continually putting distemper'd corpses  
within you?  
Is not every continent work'd over and over with  
sour dead?”  
(lines 8-16)

The narrator is sympathetic to earth through these lines because he sees human flesh as a poison that helps it when the effect should be the opposite one. It is said that humanity is like a virus because the sins and the corruption of them are creating beautiful external natural things. This is shown when it is said, "Where have you disposed of their carcasses? Those drunkards and gluttons of so many generations? Where have you drawn off all the foul liquid and / meat? / I do not see any of it upon you to-day, or perhaps I / am deceiv'd," (17-23). This means that the destructive power of nature (death) also origins creation which conceive beautiful elements at the same time. However, he does not believe the sublime idea of regeneration through death and he is sure that the beauty that he perceives is not real at all. For this reason, when he says, "I will run a furrow with my plough, I will press my / spade through the sod and turn it up underneath, / I am sure I shall expose some of the foul meat." (lines 24-26) he feels that the destructive nature cannot be seen as something beautiful, that is, he cannot believe that the repugnance that he sees of humans can create the natural elements that he perceives. For this reason, he ironically says, "Behold this compost! Behold it well! / Perhaps every mite has once form'd part of a sick / person-yet behold!" (lines 27-29) since poison is what is creating the beauty nature of the world . However, he admires nature since he describes different natural processes that show his appreciation of the world:

"The grass of spring covers the prairies,  
The bean bursts noiselessly through the mould in  
the garden,  
The delicate spear of the onion pierces upward,  
The apple-buds cluster together on the apple-  
branches,  
The resurrection of the wheat appears with pale  
visage out of its graves,  
The tinge awakes over the willow-tree and the  
mulberry-tree,  
The he-birds carol mornings and evenings while the  
she-birds sit on their nests,  
The young of poultry break through the hatch'd  
eggs,

The new-born of animals appear, the calf is dropt  
from the cow, the colt from the mare,  
Out of its little hill faithfully rise the potato's dark  
green leaves,  
Out of its hill rises the yellow maize-stalk, the lilacs  
bloom in the dooryards,  
The summer growth is innocent and disdainful  
above all those strata of sour dead.”  
(lines 30-51)

Besides, he not only admires the nature that the compost provides, but also he admires that people's flesh does not make nature a dangerous element for living, that is, the poison that humanity possesses do not affect the behaviour of nature since it grows and produces natural elements. This fact is shown when it is said, “That this is no cheat, this transparent green-wash of / the sea which is so amorous after me, / That it is safe to allow it to lick my naked body all / over with its tongues, / That it will not endanger me with the fevers that have deposited themselves in it, / That all is clean forever and forever,” (lines 53-60). He knows that despite the green-wash of the sea has maybe appeared through the human compost, he is not going to get sick for tasting that water. The narrator defends nature's wisdom through this affirmation since he accepts that the destructive nature collaborates in the process of regeneration.

Nevertheless, he is still terrified of living on Earth since “it is that calm and / patient, / It grows such sweet things out of such corruptions” (lines 70-72). According to Chevalier (1986), Earth, which has a maternal role, possesses an active principle which is opposed to heaven since it bears element while heaven covers them. Moreover, describing it in a positive way, The Earth's virtues are softness, submission, gentle and long-lasting firmness (992-994). This means that Earth is being a patient element which is assuming and accepting human corruption since it is taken benefit of human behaviour in order to create nature instead of using its power to punish humanity because of human hostile behaviour against it. However, the narrator does not feel terrified because the Earth regenerates nature through human compost, but he feels scared since he does not know how long the earth will stand the passivity and neglect that makes Earth to be gradually deteriorated. This idea is shown when

it is said, "It renews with such unwitting looks its prodigal, / annual, sumptuous crops, / It gives such divine materials to men, and accepts / such leavings from them at last." (lines 77-80).

To sum up, the destructive power of nature in this poem is shown through human compost (poison) and death. However, in this case, destructiveness produces a beautiful nature that humanity is destroying. The Earth bears human corruption and it focuses its power on using the destructive power of nature to regenerate more nature, but the narrator feels insecure since he does not know how long the Earth will use its power in that way. He feels terrified because of the uncertainty of not knowing when the Earth will rebel against humans and will use its powerful destructiveness (poison, and death) against humanity.

### 5.2.3 "A Thunderstorm" (1896)

The poem starts with a wind that begins to move grass, but it is not a soft wind because it starts to create "threatening tunes and low" (line 2). This wind is threatening both sky and earth, "He lung a menace at earth, / A menace at sky" (lines 3 &4), since it produces natural elements that destruct things no mattering where they are located because it is powerful enough for doing it. This is shown when it is *said*, "The water wrecked the sky," (line 18) as a metaphorical way of expressing that it is downpouring. This shows that this wind is a warning element of nature that unchain destroy different destructive elements. Furthermore, "The leaves unhooked themselves from tress" (line 4), In other words, wind makes leaves to fall from trees. This is an indicator of the becoming of a meteorological phenomenon because wind not only produces leaves falling from trees but also dust, and the destruction of a road, "The dust did scoop itself like hands / And through away the road." (lines 7 &8). This fact makes people anxious and this is observed when it is said, "The wagons quickened on the streets" (line 9). People are afraid because of the road that has been thrown away, and because of the strong wind that can make unoffensive objects that surround people warning elements. These dangerous facts are produced because a thunderstorm is starting to be nearer people, and this means that they have to prepare themselves to deal with this phenomenon. "The wagons quickened on the streets" (line 9) suggests the anxiety that people experience people

since they do not maintain their regular movement and calm. For this reason, this and the previous statements demonstrate that the becoming of a thunderstorm provokes anxiety and fear on people, and this fact makes wind a destructive natural element that destroys people's common peace. The strong wind is still there when suddenly it carries with itself a "slow thunder" (line 10). Thunders are usually visible because the sky is usually dark when they appear. Also, they are elements that warn about possible lightnings as it can be seen when it is said, "The lightning showed a yellow beak," (line 11). Both thunders and lightnings are part of the destructive nature, but in two different ways. On the one hand, thunders do not produce a tangible destruction, but they are the ones which warn about the destructive phenomena that lightnings suppose. This means that thunders produce a kind of fear in animals and people that can destroy their natural peace. For this reason, thunders can be considered elements that destroy the common peace of people when they appear. This is also produced with lightnings because they are destructive in a visual way. Lightnings can destroy objects of nature and they can even kill people through its electric power. Also, they can produce fire and can burn down different territories. For this reason, thunders are part of the destructive nature in a transcendental way because the destruction that they produce is related to an internal temporal destruction of people's tranquillity; while the lightnings belong to the destructive nature because they can create different natural catastrophes. In the case of this poem, the natural and the natural consequence of the thunderstorm is seen when the thunderstorm destroys a tree in the house of the narrator's father "But overlooked my father's house, / Just quartering a tree." (lines 19 & 20).

However, there is also a natural chaos that prevails since the order is destroyed by consequence of the thunderstorm. After the first lightning, the birds and the cattle start to shelter "The birds put up the bars to nests, / The cattle fled to barns" (lines 13 & 14). This happens because after the fall of the lightning, they start to be conscious about the consequences of being exposed to nature. This means that they can suffer the consequences of the wind or the ones of the lightnings, in other words, they can suffer the destructive power of nature. This demonstrates that living beings are insignificant because the power of nature can destroy humans or animals if it wants to do so. In addition, it starts to rain after an insignificant and small drop, but it is not a simple rain, it is a kind of deluge. It is a torrential

rain because the poem says: “That held dams had parted hold,” (line 17) this means that the dams retained a great amount of water and they have been separated from each other producing the escape of the whole water. Moreover, the destructive power of this deluge is shown when it is said, “The waters wrecked the sky,” (line 18). This means that the rain is very strong, and it can break the sky as if it could be destructible. As, it has been seen, natural elements are dangerous being isolated, but they become even more dangerous when they are united. This fact is reflected through the destructed road and through the two last lines of the poem since the destructiveness of the thunderstorm impacts in the father’s house of the narrator destroying a tree. In addition, it is known that a lightning is the one that destroys that tree because a deluge can produce an excess of water in the roots of the tree. However, “But overlooked my father's house, / Just quartering a tree.” (lines 19 &20) means that as a consequence of the destructed sky, a lightning has fallen in the tree and that lightning has broken it into pieces. This means that the power of the destructive nature can also destroy the same nature because one natural element (the lightning) is destroying another one (the tree). Through the previous ideas, it is seen that the destructive nature is not only some powerful elements that can destroy material things or different elements of nature, but also it is the union of different elements that can produce people’s anxiety. The first idea is related to the tangible or visual disasters that happen when a meteorological phenomenon happens. The consequences of the strength of the thunderstorm are a destroyed road and the quartered tree previously mentioned. This means that the powerful effects of the thunderstorm affect both material and natural elements. Moreover, the destruction of these elements implies the second idea because this atmosphere phenomenon and its destructions create people’s anxiety. For this reason, the second idea is linked to a non-visual idea, that is, it is related to the destructive natural power of people when they see themselves in dangerous situations. This is related to self-destruction because people start thinking about how something bad is going to happen to them. This produces an internal hurt, and this fact produces fears, in other words, the power of their nature is consuming people through fears. This is the reason why people lose calm and their movement increase. Moreover, this fear not only exists in people, but also in animals because birds and the cattle are protecting themselves from what it could happen to them if they are exposed to the thunderstorm. This means that the possible consequences of

being unprotected affect both people and animals through a powerful thunderstorm. For this reason, fear is the natural power that destroys all living beings' peace.

## 6. CONCLUSION

It has been determined that there are three types of destructive nature throughout the analysis of the previous selected poems: God or religion as destructive forces; humanity from a destructive and a demolished perspective, and nature (related to landscapes or seasons) as a deadly element against living beings and against itself.

In the British Romantic selected poems, God is seen from a positive and a creative perspective, but He possesses a dual role since God is not only the creator of nature or nature itself, but also the creator of the destruction and this provides God with a negative perspective too. This fact is shown in "The Tyger" through the figure of the tiger since it is asked, "Did the one who made the Lamb make thee?" (line 20). The lamb is seen as a pure, innocent animal while the tiger is unstoppable, uncontrollable and untamed. For this reason, God represents a destructive role against nature through the image of the tiger. However, God is not mentioned in American Romantic selected poem, but there are religious elements as the trumpets in "The Snow-Storm" since it represents an apocalyptic image that provides a meaningful image of how the snowstorm is. Moreover, "Darkness" also provides that apocalyptic essence that transforms a religious society into a pagan one. These apocalyptic religious substances are symbols that show the destructive power of nature since religion uses nature as well as humanity or living beings in order to show the destructive impact that it possesses. This is seen in "Darkness" through the apocalyptic destruction of the social and natural world.

Surprisingly, The figure of God is more exalted in the British selected poems than in the American selected ones since God or his symbols appear in "The Tyger" and in "Darkness" (British selected poems) while in the American selected poems, the apocalyptic trumpets only appear in "The Snow-Storm". This shows that the selected British writers relate more to the figure of God with nature than the American selected writers. Probably this fact is produced because Darwinism appears when Romantic American literature is

becoming a tendency. However, all the selected poems that deal with religious symbols (the previously mentioned poems) provide an apocalyptic perspective of nature. This means that these poems take religion as a tool for describing the destructive sides of nature.

However, religion is not the only point that shows destructivity since humanity is also seen as demolishing elements that are also destroyed by other natural substances that surround them. Humanity plays a crucial role in both British and American selected poems since it, as God, possesses a dual role. On the one hand, people are seen from a positive perspective because, as it is seen in "This Compost", people are seen as the poison that origins life through their destruction. This means that the destructiveness of nature makes possible a cyclic process of creating through something that is already destroyed. This means that the destructive nature acquires a positive view since its regenerative role is possible because of destruction.

On the other hand, human nature possesses a negative side since "Darkness" shows through destructive natural symbols how a non-corresponded love can create a corrupted and uncontrollable destructive feeling where even the world and the human coherence are demolished. This and the apocalypse show the insignificant power that humans possess in the world since both love and the world can destroy people whenever these forces want to do so. This idea means that not only nature destructs humanity, but people through their nature can destroy themselves. "This Compost" shows a more positive perspective about the human role since despite people are considered to be poison, they are the antidote that nature needs to regenerate itself. However, "Darkness" shows humanity from a negative point of view since Byron shows the hidden and obscure side of humanity by placing them in a destructive pessimistic and obscure situation. Additionally, people peace or common rhythm is interrupted because of weather phenomenon as it is seen in "The Thunder Mutters Louder and More Loud" through people velocity of working and running away because they know that a thunderstorm is going to wet them. This fact is also seen in "A Thunderstorm" since thunders create fear on humans because they feel that they are going to experience a bad incident because of the arriving of the thunderstorm. Besides, this fact also happens in "The Snow-Storm" since a traveller experiences a delay because of the arriving of the storm. For

this reason, the weather is an element that breaks people common plans and peace and it is considered destructive since it is strong and unstoppable, and it is not possible to try to manage it.

These facts determine that the British and the American selected poems mainly describe humanity from a negative and an insignificant perspective since people cannot control the phenomena of nature either their own self-destructive nature. These ideas are present in all the selected poems but, "This Compost" possesses a more positivist idea of humanity because of the regenerative notion that the poem presents.

Nevertheless, nature not only acts against humanity, but also against itself since the same nature destroys natural elements as it is seen in "The Snow-Storm" when the sun destroys the snow or when the same snowstorm destroys other natural elements. Moreover, this is also seen in "Darkness" since the lack of sun produces the destruction of the world. In addition, it happens in "A Thunderstorm" since a road is destroyed. For this reason, nature in all the selected poems possesses a self-destructive role that affects not only to natural elements, (as the quartered tree that is seen in "A Thunderstorm") but also what human conceive as natural.

This document concludes that these selected British and American Romantic poems mainly show that there is not destruction without creation. This means that nature cannot be created if the same nature is no destructed. However, "Darkness" shows that there will be a moment in which nature will stop regenerating itself since the power of nature not only affects living beings or elements that surround it, but also itself. This is the reason why humanity also damages itself since people are also part of nature and it is shown that humanity is also self-destructive even being the most rational specie in the world. These ideas also use religion in order to provide meaning to the destructive elements of the world as it is seen in "The Tyger" through the comparison of the tiger and the lamb. This portrait that, even in religion, it is needed destructive elements in order to maintain a balance. For this reason, God (nature) needs to create both animals (the destruction and the order) in order to maintain the delicate balance and the classical cycle of nature (life, death, and regeneration).

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