

PERCEIVING THE ROMANTIC FERVOUR OF LORD BYRON'S "SO WE'LL GO NO MORE A ROVING"

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Abstract:

Any dossier of particular uniqueness of the language and text of romanticism covers the objectivity and an importance on distinctiveness, spontaneity, liberty, etc. It has some norms. Romanticism is the name of a 19th-century dream of life that found look in art, literature, music and the cultures. Intense feelings and the individual are vital in this viewpoint. The highlighting features of romanticism are adoration of nature, consciousness and acceptance of feelings, celebration of creative ingenuity and imagination, importance on aesthetic beauty, ideas of solitude, importance on exoticism and history, religious and supernatural sources, bright sensory analysis, etc. This is a very short poem made up of simply three stanzas. Each quatrain insecurely obtains rhymes. Each rhyme is either an off rhyme, focusing the sounds do not equivalent absolutely. This is different from an eye rhyme, wherein the words justly appear alike, in that the end sounds do resemble each other intimately. Lastly, it can be mentioned that the rhymes of the first and last stanzas use the same words in reverse order. Basically the poem "So We'll Go No More a Roving" is a romantic concept composed by the poet Lord Byron. It is very significant that the year 1817, this poem was integrated in a letter to Thomas Moore. It was not until 1830 that Moore published it in a volume titled Letters and Journals of Lord Byron. The present paper will explore the romantic phenomenon which is depicted in the Lord Byron's poem "So We'll go no more a Roving".

Key Words:

Romantic, Phenomenon, Lord Byron, So We'll go no more a Roving, Love, Feelings.

Introduction

Lord Byron's "So We'll Go No More a Roving" has a great value towards emotional attachment. It is one of the short poems for spiritual and mental attachment. A reworking of an old Scottish ballad, it's a departure to young-looking wildness by a poet whose youth was shamefully wild. The "we" of the poem vow to stop partying all night long, other than the pledge sounds pensive—and maybe half hearted. Consequently, we won't be staying out late and pursuing night-time happiness as much as we used to, still we're motionless just as full of romantic wish as we used to be and the night is just as interesting.

The poem is the identity of love with its mental and spiritual viewpoint. It has its metaphorical picture. It is the identity of end of romance. Although night is the perfect time for idealistic adventures and though the sunrise brings an end of the night fun all too rapidly, we still won't go out chasing pleasures in the moonlight any longer.

Review of Literature:

1. Dr. Stephanie explains the vital elements and influences of romanticism and things their place in the work of writers covering Wordsworth, Blake, P B Shelley and Keats.
2. In the year 1762 Jean-Jacques Rousseau stated in *The Social Contract*: 'Man is born free, and everywhere he is in chains.'
3. When orientation is made to romantic verse, the poets who usually spring to mind are William Blake, William Wordsworth, Samuel Taylor Coleridge, George Gordon, Shelley and John Keats with the poet Lord Byron.
4. In England, the position for Romanticism was prepared in the latter half of the eighteenth century through the financial, spiritual, political, and artistic transformations.
5. The Romantic period, as an idea to focus the most characteristic writers who flourished in the last years of the 18th century.

Statement of the Problem:

There are so many researches towards romantic values composed by different poems in difference times. But the Lord Byron's poem "So We'll go no more a Roving" explores different view point like emotions, love, metaphorical picture and end of romance.

Objectives:

The main objectives of the Paper are:

1. To understand the idea of emotional attachment.
2. To explore the metaphorical imaginary which is reflected in the poem "So We'll go no more a Roving "
3. To find out the end of romance.

Research Methodology:

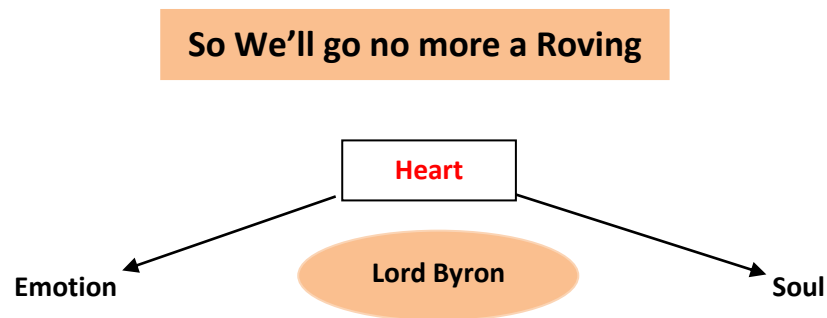
A systematic explanation and critical analysis concerning the romantic reflection of Lord Byron's poem "So We'll go no more a Roving " is prepared with the use of descriptive methods.

Importance of the Study:

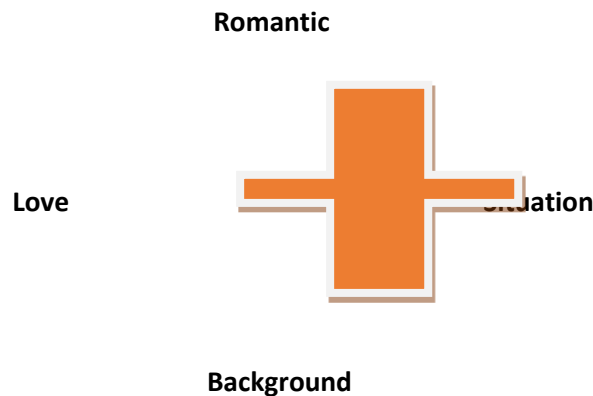
The very importance of the study is:

1. The study is very importance because it has spiritual and mental viewpoints
2. Romantic ideas explore the inner and outer attachment.

Rationale:



Concept Romantic:



Idea of Romantic Poetry:

1. The vital concept in Romantic poetry is the idea of the sublime.
2. The idea covers the emotions people experience when they observed love; find themselves in extreme environments which elicit both terror and admiration.
3. Romantic poetry is the poetry of reactions, sentiments and imagination.
4. Romantic poetry opposed the impartiality of neoclassical poetry.
5. Neo-classical poets avoided highlighting their individual sentiments in their poetry, unlike the Romantics.

English Romanticism:

English Romanticism covers some highlighting poets like Wordsworth, Coleridge, Byron, Shelley, Keats etc. At this time, we have to observe the balance and quality of romantic facets. The different English literatures explain the different phenomenon of romantic ideas. It ensures the social with its emotional and mental viewpoints.

Lord Byron's Literary Life:

Lord Byron was a popular English Romantic poet and satirist whose poetry and character imprisoned the mind and thought of Europe. Even though made popular by the autobiographical poem Childe Harold's Pilgrimage and his a lot of love relationships he is possibly better recognized these days for the satiric idealism of Don Juan.

Romantic Phenomenon of Lord Byron's "So We'll go no more a Roving":

In spite of the complex and hard existence led by Lord Byron, the poet explored the mental attachment in the poem "So We'll Go No More a Roving". The poet faced many terrible incidents in his life. The multifaceted dealings with his wife, his lovers, his sister, and everybody else he met are what he is powerfully memorized for. The very emotions, sentiments, happiness and struggling moments are associates with the poem.

"So We'll Go No More A-Roving" is basically nothing but something very significant for the cause of romantic goals with its emotional sentiments. Hence, Lord Byron composed the poem very simply with its twelve lines.

So we'll go no more a-roving

So late into the night,

Though the heart still be as loving,

And the moon still be as bright.

In the first stanza, the poet highlights that the speaker things with some anaphora, replicating the similar formation to start each line: "so we'll go no more a roving / So late into the night." The utterance "rove" focuses "wander" or "travel." The orator is saying that it's instance stop wandering around pointlessly late into the night.

The orator starts with a popular idea that he will no longer go roving around throughout late nights and seems to be focusing someone who is likely a buddy who partakes in the movement with him. The first word being "So" approximately makes the poem sound chatty at the begin, strengthening the idea he is addressing a friend.

In the last two lines of the stanza, the word "still" is used in the meaning of continuance. The speaker is saying even if the heart persists to love as much and the moon to luminously excel, there will be no more nighttime wandering. This ought to bring simple but significant queries to the reader's mind: Why and how? What is the cause behind this result? Why such tough confidence about it? Is there any vitality?

***For the sword outwears its sheath,
And the soul outwears the breast,
And the heart must pause to breathe,
And love itself have rest.***

The poet focuses the idea of sentimental viewpoint in the first two lines of the second stanza. It is not only a prompt that people, similar to things, get worn out. It highlights the concept that people outgrow things and environments. On the other hand, these covered the meaning how to have bleak undertones to them. It is not straightforward since of what is worn out, other than, how they plunge into that state. At one point in time, the sword fit perfectly in its sheath.

The somber tone of the second paragraph continues in its final two lines. Essential requirements and wants are made hard, or even given up, as time goes on. At this time, the reader sees the physicality of the wear explained in the prior two lines.

***Though the night was made for loving,
And the day returns too soon,
Yet we'll go no more a-roving
By the light of the moon.***

The first line of the third and final stanza is somewhat indistinct. "Loving" can simply indicate any number of things. It can be used to focus relationship and love. A friend can be nothing but something for relationship. In any case, it is something optimistic and significant. In spite of knowing the night is an immense time to do what makes one joyful, the speaker stands firm in his resolve to stop drifting. He is, in spirit, building his own "love itself have rest." Possibly he is too aged now, too damaged expressively, or minimally outgrown from this phase in existence. He has decided to discontinue his nighttime wanderings and is positioning powerfully behind his choice.

Major Findings:

The main findings of the research paper are:

1. The first objective, emotional attachment is highlighted in the poem with its proper motives.
2. The metaphorical imaginary is reflected in the poem which has great attachment in our lives.
3. The end of romance reflected in the poem. Hence, the poem "So We'll Go No More a Roving" is intended to be effortlessly read and to flow off the tongue
4. Similar to many poems, there are many themes to take away.
5. Despite the fact that, it may be a work small in quantity, it does not require in the messages it delivers.
6. Two overarching themes cover love and the way of time as connected to a person.
7. In spirit, these are two main causes of a person's life.
8. Feel affection for is not depicted merely in the romantic sense toward a person, other than love and appreciation toward somewhat.

Conclusion:

Though the poem's is very simple and small in nature but it has vital sprite for the cause of love, affection, spirituality and philosophical identity. The orator has determined to end his drifting nighttime strolls and is conscious of what he is giving up, somewhat which is comprehensive in the second stanza of the poem.

Basically, the first and last stanzas are written of the speaker's choice and own approach concerning love and instance. The second stanza provides to demonstrate the reader how this is imperative and the importance to distinguish changes over time. Nevertheless the explanations are easy adequate to appreciate at a exterior height, it is the sense the reader takes that is arresting and relevant.

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