

A Quest for Idyllic Beauty in the Land of Mystery: A Comparative Discussion of Rabindranath Tagore’s “Aimless Journey” (“Niruddesh Yatra”) and Robert Frost’s “Stopping by Woods on a Snowy Evening”

Dr. Mohammad Kaosar Ahmed¹
Sultana Jahan²

***Abstract:** A study in poetic affinities between Rabindranath Tagore and Robert Frost seems a bit strange to the reader as both the poets belong to two different nations. Apparently there is no connection between the two great poets – one belongs to America and the other belongs to India with a poetic career spanning the last four decades of the 19th century and the first four decades of the 20th century. The affinities between Tagore and Frost are clearly seen in their works. In respect of their poetic vision, their attitude to nature, the world, sense of beauty and wonder, yearning for the ideal, both the poets share a considerable portion of similarities. However, a sense of divergence from each other prevails beneath the similarities as Tagore is a devotee and his appreciation, particularly in the West, refers to him as a mystic poet, while Frost is an agnostic. This paper attempts to make a comparative study of Frost’s ‘Stopping by Woods on a Snowy Evening’ and Tagore’s “Aimless Journey” with a view to unfolding the astonishing similarities and differences between the poets.*

I.

Rabindranath Tagore was not only the first Indian, but also the first non-European to win the Nobel Prize in Literature in 1913. He has earned his reputation worldwide for his English translation of *Gitanjali*. The reason for the enthusiasm for Tagore and a great interest in his poetry in the West can be traced in the comments made by T. S. Moore and Bertrand Russell. Writing to a friend, Moore opined that “his unique subject is ‘the love of God’. When I told Yeats that I found his poetry preposterously optimistic he said ‘Ah, you see’ he is absorbed in God” (Dutta and Robinson 2000, 170). The very Indian mystic element of

¹ Associate Professor, Department of English Language and Literature, International Islamic University Chittagong, kaosarahmed@rocketmail.com

² Assistant Professor, Department of English Language and Literature, International Islamic University Chittagong. sultanajahaniuc@yahoo.com

Tagore's poems fascinated Bertrand Russell who said that "...the poems have some quality different from that of any English poetry...I feel it has a value of its own, which English Literature does not give" (170). Paul Nash, who later became a famous artist, was so moved that he said, "I would read *Gitanjali* as I would read *the Bible* for comfort and strength." (167) *Times Literary* almost echoed Nash: "As we read his pieces we seem to be reading the *Psalms* of a David of our own time who addresses a God realized by his own act of faith and conceived according to his own experience of life" (167). Despite these ecstatic receptions of Tagore by the Western audiences, only a few attempts have been made to study Tagore comparing him with Western poets.

The first attempt to compare Tagore with an English poet has been W. B. Yeats' "Introduction to *Gitanjali*" where Yeats has made a very interesting and curious comparison between Rabindranath Tagore and William Blake (Tagore, *Gitanjali* 1912, xiv). Yeats has observed that Tagore's *The Crescent Moon* reveals "a vision of childhood which is only paralleled in our literature by the work of William Blake" (Das 1999, 695). Tagore himself seems nowhere to have mentioned Blake. But that he had read Blake and admired the English visionary poet's creative genius is clear from his lecture "Religion of an Artist" delivered at the University of Dhaka in 1926 (Das 1999, 696). Speaking of poetry as being "a creation of a uniquely personal and yet universal character", Tagore quotes a poem of Blake as an illustration for his argument. After Yeats, Dr Ghosh has made a comprehensive attempt to study Tagore with William Blake. She argues that *The Crescent Moon* bears similarities with Blake's *Songs of Innocence and of Experience* "in more ways than one" (Ghosh 2012, 4). Tagore seems to reveal the profundity in much the playful way as Blake has done in his *Songs*. The idyllic atmosphere, the blissful innocence and a visionary element underlying the dreamlike beauty prevailing in the child's world are unmistakably noticed in both (4). Dr Ghosh argues that Tagore, like Blake, writes in a simple language, expressing a smooth flow of thought befitting a child's. The joys, the likes and dislikes of the child remain universally the same and are conveyed sensitively by both poets (4).

Paban Kumar's PhD dissertation *Rabindranath Tagore and W B Yeats-A Comparative Study* is a tremendous contribution in the comparative studies of Tagore with iconic Western poets. He discusses almost all the areas of life of both Tagore and Yeats and has succeeded to prove that both the souls have many similarities in their life from their upbringings to their literary career. He has focused on earthly, spiritual, personal and impersonal aspects of love including their historical and mystical vision

of love. Paban Kumar has rightly exposed that Tagore's poems reflect a spiritual sense with divine love while Yeats' poems reflect philosophical sense with earthly love and that is why Tagore seems to be one step ahead of Yeats (Kumar 2013, 31).

Another English poet that Tagore has been compared with is G M Hopkins. In his paper Goutam Buddha Sural avers that there is a remarkable similarity between the two minds in respect of their poetic vision, their technique, their attitude to nature and the mundane world. He further shows that the two poets also share a close relationship temperamentally. Both the poets appreciated with a sense of wonder every object of nature in minute detail and at the same time saw in them a universal significance (Sural 2010, 539). Hopkins was a religious poet and Tagore's appreciation, particularly in the west, was as a mystic poet. The study reveals that both Tagore and Hopkins practiced a theocentric aestheticism. They felt that God is not merely the creator; he is also the force behind each and every object of nature (Sural 2010, 539). Ahmed and Jahan also agree with Sural's and argue in their article that despite having different religious and socio-cultural background their central philosophical concern is in most cases similar (Ahmed & Jahan 2013, 211). Shading light on their views about nature, devotion to God, spiritual agony, Ahmed and Jahan have attempted to go deep into their values and beliefs and make an analogy between them (Ahmed & Jahan 2013, 211).

A review of literature on comparative study of Tagore with other Western poets reveals that there has been almost no significant attempt of comparative study between the two great poets, Tagore and Robert Frost. Haris Shukla has rightly pointed out that the relationship between works of Robert Frost and Rabindranath Tagore "has not far received the attention it deserves" (Shukla 2008, 4). One of the reasons might be that there is no apparent connection between them since one belongs to America and the other belongs to India with a poetic career spanning the last four decades of the 19th century and the first four decades of 20th century. However, this paper argues that an in-depth comparative study between these two poets will be viable as the affinities between Tagore and Frost are clearly seen in their works. In respect of their poetic vision, their attitude to nature, the world, sense of beauty and wonder, yearning for the ideal, both the poet share a considerable portion of similarities. However, a sense of divergence from each other prevails beneath the similarities as Tagore is a devotee and his appreciation, particularly in the West, refers to him as a mystic poet, while Frost is an agnostic.

II.

The yearning to lose oneself in an idyllic place in order to escape from the fret and fever of the reality is universal. Many poets build their own lands of fantasy where they aspire after the ideal; but their aspiration is nothing but a fleeting escape from the din and bustle of everyday life. Keats, one of the outstanding romantic poets, passionately expresses his eagerness to merge himself in the perfect world of the Nightingale where he can have his final rest. Tennyson in his poem ‘Lotos Eaters’ depicts a remote land, a land of rest, silence, sensuousness, and oblivion. The same wish is revealed in Tagore’s ‘Aimless Journey’ (‘Niruddesh Yatra’) and Frost’s ‘Stopping by Woods on a Snowy Evening’. Both poets portray their lands of reverie in the midst of nature. Nature to them is the source of mystery, alluring beauty and an aspiration for the ideal, though their attitude to nature is not the same. Being a devotee Tagore feels the presence of his presiding deity everywhere, whereas Frost being a skeptic observes only how nature works on human psychology. In both the poems the beauty for which they quest is mysterious, aimless and rambling. In both the poems they reveal a tension between an endeavor to live in this world and the yearning for the ideal. Their craving for rest and silence, oblivion and escape, their doubt and apprehension about their journey to an unknown destination - all make both the poems thematically parallel.

An ideological discrepancy between them underneath the parallelism should be taken into consideration. Like Wordsworth Tagore views nature as the source of healing power and feels the urge to merge himself with the beauty of nature, whereas Frost views nature as nothing but an unresponsive object and unfeeling towards human beings. Like Tagore he is moved by the alluring beauty of nature and feels like having rest in the midst of nature. Tagore does not think with Frost that nature is ‘lovely’ as well as ‘dark’. He is skeptic and instead of penetrating the mystery of nature, he opts for life. By contrast, Tagore is a dedicated believer who perceives the presence of his Lord of life in every object of nature. Natural beauty to him is integral, perpetual and supreme. This incessant overflow of beauty sometimes emerges as his muse or goddess of abstract beauty. He experiences the conflict between real and ideal in his mind, but unlike Frost he believes that through the real he will rise above the ideal as he imagines the unification of real and ideal, mortal and immortal.

In both the poems we find the speakers undertaking a journey to an unknown destination. The speaker in ‘Stopping by Woods on a Snowy Evening’ during his journey suddenly stops in the midst of woods

without any practical reason. He only desires to watch snow falling quietly. In "Aimless Journey" ("Niruddesh Yatra") the speaker is also having an aimless journey by a golden craft through the ocean. In both the poems the two speakers appear as the main characters and we know that the story is being told from the speakers' point of view. In "Stopping by Woods on a Snowy Evening" we are not sure whom the speaker is addressing; the addressee of the poem can be only the man himself, who seems to be narrating the events or thinking aloud to himself, "Whose woods I think I know". In "Aimless Journey" the speaker addresses his silent companion with a question about their journey— "Oh beauty, how much further will you take me?" ("ar koto dur nie jabe more he shundori?") (Tagore 1986, 136; Trans. Brother James). The question is answered by the beautiful lady with her silent smile and points to the sunset on the endless ocean. The subject matter of the two poems, that is, their undertaking a journey to an unknown destination is stated in the opening lines. Remarkably, the mood of the speakers is also the same. In the "Stopping by Woods on a Snowy Evening" the speaker expresses his uncertainty by using the phrase - "I think I know" (Frost 1951, 112). At the very beginning the speaker is in doubtful tone. Similarly, the speaker in "Aimless Journey" expresses his doubt about what is going on in his companion's mind but he is attracted by her. And this doubt and unintelligibility dominate the whole poem. The same thing is happening to the speaker in "Stopping by Woods on a Snowy Evening" as he uses three adjectives—lovely, dark, and deep.

There is a startling similarity between the settings of the poems. In both poems the time is evening. In "Aimless Journey" the day is drawing to a close; a gentle breeze is softly touching the golden craft. The sun is setting in the west. The ocean is sometimes peaceful and still like a picture and sometimes restless. The speaker uses a colour image to describe the dusk - the golden colour will fade soon as darkness is approaching spreading its wing. Similarly, in the poem "Stopping by Woods on a Snowy Evening" the setting is described as a winter evening. This is the darkest evening of the year; snow is falling; the lake is frozen. Both speakers become at once at one with the mystery and beauty of nature. In "Niruddesh Jatra" the speaker is dominated by this intense longing for beauty which exists throughout his life. This aesthetic spirit sometimes emerges as goddesses of beauty, sometimes as the mysterious self of the speaker. Being hypnotized by the attraction of beauty, he keeps wandering what is it, but ultimately he fails to perceive this mysterious lady. All the questions of the speaker are answered by the silent smile of the lady.

Throughout the poem “Aimless Journey” the image of the golden craft with a symbolic significance is used. This golden craft symbolizes timeless and ideal beauty and this craft is flowing through the ocean symbolizing the mysterious place. All the images of the poem can be given symbolic interpretations. Golden craft symbolizes ideal and mysterious beauty; the beautiful lady is the symbol of mysterious self of the poet and the ocean can be interpreted as the land of mystery.

Similarly, the speaker in “Stopping by Woods on a Snowy Evening” is hypnotized by the mysterious beauty of the woods. The speaker’s craving for ‘lovely, dark and deep’ nature is apparent. Throughout the poem the poet uses colour and auditory images to create mystery. White color of the snow-falling and approaching darkness of the evening create a deathlike atmosphere. It is intensified by the emphasis on cold and the frozen lake. The images in this poem are open to symbolic interpretations. The Woods turn out to be the symbol of the land of mystery; the horse stands for the conscious self of the speaker; and the snow falling becomes the symbol of mysterious beauty.

Apparently, some similarity is manifest in the symbolic level of the two poems. However, in the covert level the symbolic significance of the two poems is a poor match as Tagore is a devoted believer, whereas Frost is an agnostic. The idea of *Jibondebata* or the Lord of Life is one of the leading philosophical concepts of Tagore. His *Jibondebeta* sometimes assumes the role of a Muse of the poet or in “Niruddesh Jatra” she could be the goddess of ideal beauty. In this poem there are references to the ‘fragrance of her body’ and her ‘hair fluttering in the wind’, but the lady in question does not speak a word till the end of the poem. There are only questions and possible suggestions that the poet makes at the end of the day: “Once again I ask you: is it death that this darkness holds, is it peace, is it slumber?” (Tagore 1986, 136) The suggestions speak for themselves - they are greeted with no direct answer about the Great Unknown. In both poems shrouded mystery, lure of the unknown and death-wish prevail but the way they present their feeling is different. Tagore is a devotee who felt the presence of his Lord of life everywhere and in this poem this mysterious lady becomes the embodiment of the abstract beauty of the great soul of which the speaker is a mere part.

Nevertheless, unlike Tagore who wants to merge with the ideal beauty of the great soul, Frost is neither a transcendentalist nor a pantheist. Frost is not trying to tell us how nature works; rather he shows how human psychology works when it comes into contact with nature. He uses nature as a background and his attitude toward it is stoical and

accepting. Frost uses nature as a metaphor. In "Stopping by Woods on a Snowy Evening", natural objects like forest, frozen lake, white snow become the metaphor of his death-wish or allure of the unknown.

In both poems the speakers use some images to create a mysterious land. In "Stopping by Woods" the speaker uses the image of white snow, frozen lake and impending darkness. In "Aimless Journey" the speaker portrays the beauty of twilight using the images of clouds, waves and the mysterious lady. This mystery is intensified by silence in both poems. In "Stopping by Woods on a Snowy Evening" silence is hovering throughout the poem except the strange sound of the wind and the sound of the harness bell of the horse. The silence is broken in the third stanza with an auditory image as the horse "gives his harness bells a shake" (Frost 1951, 112). Silence is given greater emphasis in this stanza although the speaker can hear the "easy wind"; such a sound is gentle, nearly as silent as the falling of the snow. The speaker sits in his horse-driven carriage, gazing into the white, soft silence. He is tempted to prolong his stay there having his mind to be numbed and hypnotized by the charming woods. At once this unconscious state is interrupted by the horse's shaking the bell. The horse shakes his harness bell, an action that the speaker interprets as the animal asking "if there is any mistake". This action of the horse is highly significant. The horse functions as the symbolic representation of the speaker's conscious self which resists him giving up to oblivion. In "Aimless Journey" the mysterious companion is trying to hypnotize the speaker and catches him in a kind of reverie. The speaker is blindly following this lady without understanding her. Or we can interpret it symbolically - the speaker's craving for escape into an ideal land is externalized by this lady whom he cannot avoid, though he knows that their journey is pointless. More importantly, this mysterious lady with whom the speaker travels to the great unknown assumes the role of the goddess of ideal beauty. Conversely, to Frost nature and its alluring beauty are superficial. He does not attempt to penetrate the mystery of nature like a transcendentalist; he simply tells that he cannot resist indulging in a fantasy in the midst of nature as woods represent rest, death, beauty, solitude and oblivion. But like the speaker in "Aimless Journey" he cannot understand it as it is 'lovely, dark, and deep'. Although, both the speakers' passion for the ideal is apparent in their poems, their underlying motive is different. Whereas Tagore feels nature as the part of the whole abstract ideal, Frost shows only how nature works on human psychology.

The poem "Aimless Journey" is dominated by the tranquility of the vast ocean except the sound of waves. In this poem silence is broken with an auditory image in the third stanza:

The wind is howling,
The high tide is rumbling, going at high speed. (Tagore 1986, 137)
(Hu hu kare bayu felise shatata dhirghashash
Andha abege kare garjan jalocchwas)

Like Frost Tagore uses auditory images - the howling sound of the wind and the roar of the sea. And in the last stanza he uses another auditory image - the murmur of the stream. Tagore gives an extra dimension using personification in his description as he projects human feeling into the natural objects. He compares relief of sigh to the sound of wind and feels that the sea is roaring with blind emotion. He uses a beautiful colour image to describe the ocean. The colour of the ocean is dark blue that is amazing to the speaker but uncertain because the speaker cannot see the seashore. The symbolic significance of the sea becomes noticeable in the line--"apprehensive is the deep blue water, /Nowhere can I see the shore," ("Sangshaymay ghana nil nir\ kona dike cahi nahi heri tir) (Tagore 1986, 137). To the speaker the sea is a mysterious dreamland and he is amazed, but cannot perceive it, nor can he see the shore or destination of his journey. He again asks his mysterious companion, the Lord of his life:

Why, on it, do you?
Only sit and smile your sweet smile? (Tagore 1986, 137)
(Tari majhe basi e nirab hasi hasicha kena
Amita bujhina ki lagi tomar bilas hena)

The poet's apprehension and doubt about the journey in the midst of dark blue water may perhaps be caused by the dejection and disillusionment. In *Manasi* especially in the poems "Nishith Smriti" and "Shunya Grihe" we encounter the expression of despair, the feeling that our life is without any hope, the suffering alone is real. The poem reminds one of Baudlaire's poems "The Voyage", with its fear that our faith in the boatman to take us to the shore of a bright new land amidst storm and darkness has no real ground. Likewise, for Frost woods are fascinating but doubts and uncertainties encompass the dark and frozen woods and consequently, he fails to make a way into this mysterious place, and turns to life, his ultimate destination.

In both poems there is a quest for the unknown - rest, silence, and ideal beauty and above all sweet-flowing death. But they are in doubt about the success of their quest. The conflict between understanding and non-

understanding dominates both the speakers. This conflict finds expression in their use of images full of symbolic significance. In the poem "Aimless Journey" ("Niruddesh Yatra") the speaker asks his mysterious companion, how far she would take him and when she will bring his golden craft to the shore. In the same stanza, he asks her—"What is there? / What am I to search for?" ("ki ase hethay----/ calecha kisher anweshane?") (Tagore 1986, 137) as if he were asking his own self about the nature of the quest. Contrarily, he feels within himself a craving for going to a land of reverie where he can escape from the fret and fever of life. Nevertheless, he cannot be free from doubt whether he will have what he is eager to find. He sometimes addresses his companion as a stranger, sometimes as an alien. He fails to perceive her though he is enchanted by her and the beauty of nature.

Tagore like Frost portrays captivating beauty of nature. Frost chooses the woods as the setting of his poem whereas Tagore chooses a billowy ocean. Each poet chooses the evening signifying the end of worldly activities, rest and silence. In 'Aimless Journey' the sunset creates inexplicable beauty in the ocean. The speaker with his companion is going in a golden craft. The sea is full of waves which touches the clouds as if the colorful clouds were melting and blending with the water. The serenity of the twilight beauty is heightened by the depiction of the hills softly kissed by the clouds. He creates his dreamland "at the foot of the cloud-kissing mountains/ behind which the sun sets/On the shore of the sea". (urmimukhar Sagarer par/ meghchumbita astogirir carantale?) (Tagore 1986, 137)

Frost also depicts an enchanting beauty of nature. Their attitude to the subject matter and the tones in their poems are the same as the portrayal of nature is dominated by serenity and mystery. Frost selects woods and frozen lake and like Tagore Frost does not use many descriptive words used to convey what it is that the speaker finds so beautiful; in a suggestive way he simply writes 'lovely', 'dark' and 'deep'. The darkness of the woods is an idea so important that it is mentioned twice in this poem, emphasizing a connection between beauty and mystery. The emphasis on darkness is strange and more obvious because the action of the poem takes place on a snowy evening, when the dominant impression would be the whiteness blanketing everything. By using light and dark imagery, Frost suggests an aesthetic judgment about nature. His fascination with darkness can be associated with death-wish.

Death-wish that is expressed sometimes with doubt, sometimes with attraction is articulated in both the poems. Tagore portrays the mysterious beauty of the sunset and implies darkness. In the 5th stanza he

says that the sun is setting down and in the next stanza he emphasizes the darkness by saying:

Spreading her wings, the dark night will come now,
The golden glow of evening will be veiled. (Tagore 1986, 138)
(Adhar rajani asibe ekhani melya pakha,
Sandhya akase swarna-alok paribe dhaka)

In “Niruddesh Yatra” the speaker’s death wish is apparent as he asks his companion—is there any tranquility, is there any unconscious in the abyss of darkness? He directly expresses his longing for death asking passionately--- is there any tender and lovely death?

I’m asking you just one more time,
Is calm death there---?
Is peace there? Is sleep there in the
darkness?’ (Tagore 1986, 138)
(Ekhan barek shudhai tomai snigdha
maran ase ki hothay?
Ase ki shanti, ase ki supti timir tale)

Each poet yearns for giving up society and the restrictions it imposes upon him, and escaping into the mysterious and tranquil land of death. Tagore expresses his death-wish directly whereas Frost suggests it using the image of the frozen lake, white snow, darkest evening and above all lifeless atmosphere. In the last stanza if we explain the connotation of sleep, his death wish becomes evident. Many writers associate death with tender and sweet sleep, drowning the din and bustle of human life. In Shakespeare’s *Macbeth* after the murder of Duncan, Macbeth associates death with peaceful sleep. He says:

Duncan is in his grave;
After life’s fitful fever he sleeps well;
(Macbeth, Scene II, 25)

Another romantic poet, Keats passionately desires death in the midst of dark forest in his “Ode to a Nightingale”. The whole atmosphere is pervaded by the sweet smell of various flowers and the darkness is embalmed with these scents. In this poem he expresses his keen desire for a permanent escape into the dreamland of fancy, desiring eagerly that death would overtake him, for it was a luxury to die in the midst of such happiness. He becomes overwhelmed with joy at the thought of death:

Now more than ever seems it rich to die,
To cease upon the midnight with no pain
While thou art pouring forth thy soul abroad
In such an ecstasy! (Keats 2000, 851)

An outstanding Bengali novelist Sharatchandra Chatterjee in his novel *Srikanta* exalts darkness and invites death to come to him so that he might embrace it with emotional intensity. The protagonist of the novel *Srikanta* in a lonely graveyard is contemplating the beauty of impenetrable darkness. All of a sudden he is overpowered by the death-wish. Here is a passionate outburst:

Which liar spreads that only the brightness has beauty, darkness does not have any? How can a man accept this deception without protest? Who has ever seen such fountain of darkness overflowing through the heaven, the earth, within and beyond our perception? I feel like dying in such an ecstasy! In this earth, the more the thing is profound, imperceptible, and impassable, the more it is dark (Chattopadhyay, tr. K. C. Sen 2000, 35).

After glorifying darkness the protagonist associates darkness with death giving reasons for his liking for darkness. We fear death because it is impenetrable and dark to our view. If darkness is beautiful, then death must be soothing. After that he very passionately invokes death---

Oh my darkness!----- Oh my eliminator of all sorrow, fear and pain, oh unprecedented charm! Veiled yourself with endless darkness, come to my view, overwhelmed with joy, I will follow you and I will welcome you fearlessly in such a silent death temple covered with darkness (Chattopadhyay, tr. K. C. Sen 2000, 35).

Keats considers death to be an ecstasy; Tagore regards death as tender, soft and sweet-flowing; for Frost it is just sleep or the state of alluring unconsciousness. Frost in his another poem "After Apple Picking" thinks that the end of all activities of life is a mere state of unconsciousness or hibernation. Frost does not express any dissatisfaction about life. Rather after a momentary wish to go down into the unconsciousness, he decides for life as he comes back to fulfill promises before final sleep.

Both the poets choose evening for their journey. Their choice is significant as evening is associated with death. Tagore expresses his wishes for death directly whereas Frost only implies it. The speaker in "Stopping by Woods on a Snowy Evening" emphasizes his attraction for the unknown and his temptation to go farther into the woods which are "lovely" but are also "dark and deep". In the last stanza he says:

The woods are lovely, dark and deep
But I have promises to keep (Frost 1951, 113)

His temptation is obvious in the first line of the last stanza. The word 'But' in the next line indicates that he cannot, however, lose himself in the woods because he has obligations to fulfill. Therefore, it is apparent that his attraction for the mysterious woods which is contradictory to his obligations to life is tantamount to longing for death.

III.

A sharp contrast between the two poems becomes evident when we read the final stanzas of both the poems. In "Aimless Journey" the speaker surrenders himself totally to the state of sub consciousness; he passionately addresses his companion with a distraught mind and benumbed body, but all his yearning to be close to this lady at last proves vain as we understand that this mysterious lady is the externalization of the poet's craving for sinking into oblivion. After a while the projection of the poet's imagination vanishes like a deceiving elf. Keats in the final stanza conveys the message that the Nightingale's world is an ideal land but nobody can stay there for a long time because the real world ceases only for the time being. Here Keats's message is that we must come back from this kind of reverie to real life. However, Tagore does not suggest whether he comes back to the real world or how long he will stay in his golden craft. But it is indicated in the last stanza that his travel in a golden craft with the mysterious lady ends. In a drowsy disposition he says:

You won't reply,
I won't see your silent smile.
(Kahibena katha dekhite pabona nirab hasi.)
(Tagore 1986, 138)

This last line of the final stanza suggests that his illusion about the allure of the land of reverie must cease as the lady is not responding and disappears from his view. Thus the poem ends without solution. On the contrary, Frost in his "Stopping by Woods on a Snowy Evening" strongly speaks in favor of reality. The repetition of the last two lines - "and miles to go before I sleep" indicates that the idea contained in it is highly significant. Although the speaker may literally have "miles to go", the line also functions as a metaphor. He has much life to live before he can "sleep" permanently in "dark and deep" woods. These lines suggest that even if death may at times be more attractive than life to the speaker, he is nevertheless determined to choose life. The speaker of this poem loves the snowfall's beauty enough to be distracted by it,

but this distraction cannot prevent him from keeping a promise. The recurrence of the final two lines gives us an indication of how this person feels about the responsibilities that lie ahead: they are not frightening or unpleasant; they are just tedious. Being unenthusiastic about obligations but enthusiastic about the snowfall, this speaker nevertheless lives up to the promises that were made.

The speaker in "Stopping by Woods" wakes up to the knowledge of what he must do. He apparently decides to return to the real world and end his dreaming, whereas Tagore only implies that the journey has come to a close as his companion gradually disappears. The tension between reality and ideal world is clearly stated in "Stopping by Woods". Contrarily, in "Aimless Journey" this conflict is latent. Tagore's letters clearly explain this implied conflict between ideal and real. In a letter he wrote that

Now I sometimes feel that within me a conflict is raging between two opposing forces. One force is constantly inviting me towards rest and final resignation from life while ceased me to take even a moment's rest.
(Bhattacharyya 1950, 102)

IV.

Ultimately, each poet's attitude towards nature and longing for escape from reality is not absolutely the same as Frost is an agnostic and Tagore is a devotee. Still, they are identical in expressing their love for this earth. They have the craving for escape from the reality, but it is momentary and not like Baudelaire's intense craving that he expresses in his poem "The Voyage": "Anywhere! Anywhere! As long as it be out of the world". Though they have longing for escape from reality; their perception of the world was entirely different from Baudelaire's. Each expresses vigorous love for this earth and this love never wanes, even for a moment. Tagore says in his poem "Pran" that he does not want to leave this beautiful world, rather wants to live among men. Likewise Frost in his poem "Birches" says,

Earth's the right place for love:
I don't know where it's likely to go better.

Works Consulted

Ahmed, Mohammad Kaosar and Sultana Jahan. "Singing Thy Sweet Radiance Encircling the Gem like World: A Comparative Study between Gerard Manley Hopkins and Rabindranath Tagore". *International Journal of Applied Linguistics & English Literature* 2. 3 (2013): 211-17

Bhattacharyya, Upendranath. *Rabindra Kabyao Parikrama*. Kolkata: Orient Book Company, 1950.

Das, Sisir K. ed., *English Writings of Rabindranath Tagore*, Vol. 1,3 New Delhi: Sahitya Akademi, , 1999

Dutta, Krishna and Andrew Robinson. *Rabindranath Tagore: The myriad-minded man*. New Delhi: Rupa & Co., 2000

James, Brother. Trans. *Sonar Taree* by Rabindranath Tagore. Dhaka: The University Press Limited, 1986.

Chattopadhyay, Sharat Chandra. *Srikanta*, trans. by K.C. Sen, Penguin Books India, 2000.

Frost, Robert. "Stopping by the Woods on A Snowy Evening". *The Poetry of Robert Frost*. Ed. by Edward Connery Lathem. Henry Holt and Company, 1951. 112-113.

Ghosh, Madhumita. "Indian English Poet Rabindranath Tagore: An English Connection". *Galaxy* 1.2(2012): 1-8.

Keats, John. "Ode to a Nightingale". *The Norton Anthology of English Literature*. vol. 2. Ed. M.H. Abrams. New York: Norton and Company, 2000. 849-851.

Kumar, Paban. *Rabindranath Tagore and W B Yeats: A Comparative Study*, Adhyayan Publishers, New Delhi, 2013

Sen, K.C. trans.. *Srikanta* by Sharat Chandra Chattopadhyay. Penguin Books India, 2000.

Shakespeare, William. *Macbeth*. n. p.: Simon & Schuster. 2003

Sural, Goutam Buddha. "Rabindranath Tagore and Gerard Manley Hopkins: A Study in Affinities". *Rupkatha Journal on Interdisciplinary Studies in Humanities* 2.4(2010): 539-548.

Sukla, Harish. "Women and Beauty aspects in the selected later poems of Rabindranath Tegor". *Language in India* 8(2008): 1-8

Tagore, Rabindranath. *Sonar Taree*. Trans. Brother James. Dhaka: The University Press Limited, 1986.

Tagore, Rabindranath, *Gitanjali*, 1st. ed, Ed. W.B.Yeats. London: India Society, 1912, p.xiv.