

Article

Received: 9/20/2017; Accepted: 10/9/2017; Published: 19/11/2017

**THE COUNTRYSIDE SCENERY REFLECTED IN *WE BOTH
LIVE IN THE SAME VILLAGE* BY RABINDRANATH
TAGORE**

Christina Resnitriwati

English Departmet, Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia

Abstract

For the people who live in a big, crowded city, visiting a countryside or village is something that would make them feel happy. In countryside, it has always beautiful and natural scenery, peaceful atmosphere, cool and clean air and humble, simple lives of villagers. People can walk and ride a horse to go around the objects in a village, for examples flowers and fruits gardens or barley and rice fields. People can swim and bathe in the river, do the activities in the village market with their neighbors and enjoy the harvest season for mango or linseed. The beauty in a village was expressed by Rabindranath Tagore in his poem *We Both Live In the Same Village* and the writer will analyze that poem through intrinsic elements (imagery, personification and repetition) to understand deeper about the sense of the poem, and extrinsic elements to understand the situation and the characteristic of a country side.

Keywords: countryside, flowers, fruits, river, fields

1. Introduction

Poetry is a kind of literature. As a kind of literature, poetry can record the characteristic of the era when poetry is made. As Wellek and Warren say in their book *Theory of Literature* that “*Literature has the peculiar merit of faithfully recording the features of the times, and of preserving the most picturesque and expressive representation of manners*” (1973: 341).[1] Therefore, it can be concluded that poetry is a kind of literary work which has a function as a reflection of an era.

While Perrine says in the book *Sound and Sense*, that “*poem is a kind of language that says more and says it more intensely than does ordinary language*” (1969: 3).[2] From the definition above, it can be said that through its language

which is quite simple, poetry can represent a certain event both individual and social event.

The writer is interested to discuss the beauty scenery in a village in a poem by Rabindranath Tagore *We Both Live In The Same Village*, because the poet described it so carefully and romantically so that people can imagine his village with the pleasant atmosphere in it completely without going there. “*His poem is really make some senses and give some pleasure*” (Kennedy, 1994: 156).[3]

To understand what the poem says, the writer used intrinsic elements such as imagery, personification and repetition. She also used the extrinsic elements such as the background of the author life, the definition and the characteristics of countryside to explore the beauty and the atmosphere of it.

1.2 The Poem

We both live in the same village...

*We both live in the same village and that is our one piece of joy.
The yellow bird sings in their tree and makes my heart dance with gladness.
Her pair of pet lambs come to graze near the shade of our garden.
If they stray into our barley field I take them up in my arms.
The name of our village is Khanjuna, and Anjana they call our river;
My name is known to all the village and her name is Ranjana.*

*Only one field lies between us.
Bees that have hived in our grove go to seek honey in theirs.
Flowers launches from their landing stairs come floating by the stream where we bathe.
Baskets of dried kum flowers come from their fields to our market.
The name of our village is Khanjuna, and anjana they call our river;
My name is known to all the village and her name is Ranjana.*

*The lane that winds to their house is fragrant in the spring with mango flowers.
When their linseed is ripe for harvest, the hep is in bloom in our field.
The stars that smile on their cottage send us the same twinkling look.
The rain that floods their tank makes glad our Kadam forest.
The name of our village is Khanjuna, and Anjana they call our river;
My name is known to all the village and her name is Ranjana.*

2. Methods

According to X.J. Kennedy in *Literature: An Introduction to Fiction, Poetry, and Drama* (1991: 569), “*Though the term image suggests a thing seen, when speaking of images in poetry we generally mean a words or sequence of words that refers to any sensory experience*”. Herman J. Waluyo writes in his book *Teori dan Apresiasi Puisi* that

imagery is words or words arrangement which can express sensor adventure, such as sight, audio, feeling.[4] Imagery is the representation through language of sense experience. Poetry appeals directly to our senses, of course through its music and rhythm, which we actually hear when it is read aloud. But indirectly it appeals to our senses through imagery, the representation to the imagination of sense experience.

There are seven kinds of imagery, they are: visual imagery, olfactory (smell), tactile (touch), auditory (hearing), gustatory (taste), organic (internal sensation) and kinesthetic (movement and tension). From all mentioned before, in the discussion the writer will only talk about visual imager and kinesthetic imagery.

2.1. Visual Imagery

Visual imagery is a window on your inner world, a way of viewing your own ideas, feelings, and interpretations. But it is more than a mere window—it is a means of transformation and liberation from distortions in this realm that may unconsciously direct your life and shape your health. Visual imagery is a flow of thoughts you can see, hear, feel, smell, or taste. An image is an inner representation of your experience or your fantasies—a way your mind codes, stores, and expresses information. Imagery is the currency of dreams and daydreams; memories and reminiscence; plans, projections, and possibilities. It is the language of the arts, the emotions, and most important, of the deeper self.

According to Rachmat Djoko Pradopo in *Pengkajian Puisi* (2007: 81), “*Citraan penglihatan member rangsangan kepada indera penglihatan, hingga sering hal-hal yang tak terlihat jadi seolah-olah terlihat*”. [5] Visual imagery can be seen in the excerpt from the following poem by Jim Heynen, “Sunset”:

*The cows
Sink into the meadow,*

The word “Cows” shows the animals and “the meadow” shows the place that can be seen through eyes as our visual sense.

2.1.1. Kinesthetic Imagery

“*Citra gerakan menggambarkan sesuatu yang sesungguhnya tidak bergerak menjadi seolah-olah bergerak*” (Pradopo, 2007: 72)

*thou breath of Autumn's being
the leave dead are driven*

2.1.2. Personification

According to Rachmat Djoko Pradopo in his book *Pengkajian Puisi: Analisis Strata Norma dan Analisis Struktural dan Semiotik* (1995: 75), “*personifikasi adalah suatu kiasan yang mempersamakan benda-benda dengan manusia, benda-benda mati dibuat dapat berbuat, berpikir dan sebagainya seperti manusia.*” X.J. Kennedy in his literature book *An Introduction to Fiction, Poetry and Drama* (1991: 593) writes that

“personification is a figure of speech in which a thing, an animal, or an abstract term (truth, nature) is made human”.

Personification can be seen in the following quotation from a poem by John Boyle O’Reilly, “A White Rose”:

*The red rose whispers of passion
And the white rose breathers of love*

The word “The red rose whispers” describes that the rose which is kind of flower can whisper like a human doing.

2.1.3. Repetition

Kennedy says that “Repetition can be occurred in some words, phrases or sentences to emphasize some purposes.” (1991: 525)

It could be I am a pig

It could be I am a dog

It could be I am a crocodile (1991: 521)

2.2. Extrinsic Element

The life background of the author is a part of the extrinsic elements in literary influence. For example, the author of the particular area cultural backgrounds, are consciously or unconsciously, will incorporate cultural elements into literature. The background of the author life will also be important in influencing literary works. Poets who live in rural areas will always depict village life with all its problems. In Rabindranath Tagore’s poem, he depicts his village.

Thus, extrinsic elements of literature became an integral part of the building works of literature. Extrinsic Elements of literature gives colour and flavour to literature, which in turn can be interpreted as meaning. Extrinsic elements that affect the work can also be used as an objective reality portrait when the work is born. Thus, we as readers can understand the psychological state of the author and the atmosphere at the time.

The characteristic of a village is rural areas also known as countryside or a village in India. It has a very low density of population. The quest to discover the real rural India still continues in great earnest. Almost every economic agency today has a definition of rural India.

3. Results and Discussion

4.1. Imagery

From the poem *We Both Live in the Same Village* by Rabindranath Tagore is written by using one kind of imagery, so the writer only focuses to analyze Visual and Kinaesthetic Imagery which are placed in the entire stanza of this poem.

4.1.1. Visual Imagery

In the first stanza, the writer observes the use of visual imagery in the second and

third line of the stanza.

*The yellow bird sings in their tree and makes my heart dance with gladness
Her pair of pet lambs come to graze near the shade of our garden*

The sentence “*The yellow bird sings in their tree*” is included of visual imagery. The readers can use their visual imagery sense to visualize the bird with yellow color is singing on top of tree. Then, the sentence, “*Her pair of pet lambs come to graze*” also contains of visual imagery. The poet uses his visual sense to describe the pet of *her* that come to graze.

*Bees that have hived in our grove go to seek honey in theirs.
Flowers launched from their landing stairs come floating by the stream where we bathe
Come from their fields to our market*

From the second line until fourth line of the second stanza are describing visual imagery too. “*Bees that have hived in our grove*” had function to develop visual imagery sense of the readers because this sentence helps them to figure the bees activity. The word “*Flowers launches*” is used to show the circumstance in spring season. The last is in their word “*Baskets of dried kusm flowers.*” It can describe what the filling of basket in their poem

In the last stanza, the writers find the two of visual imagery that are used in the first and second stanza. The phrases “*the spring with mango flowers*” and “*ripe for harvest, the hems is in bloom*” are included of visual imagery. Those words can figure how the condition or circumstance in the spring season.

4.1.2. Kinesthetic Imagery

The writer finds some movements as kinesthetic imagery that can be seen in the first stanza in lines 2, “*The yellow bird sings, my heart dance,*” in line 3, “*Her pair of pet lambs come to graze,*” and in line 4 “*take them up in my arms.*”

All of those movements show the activities that often occurred in a village. Besides, it also shows the loving relationship among man, animal, and nature. In the second stanza the kinesthetic imageries also come from lines 2, “*go to seek honey,*” in line 3, “*floating,*” “*we bathe,*” and in line 4, “*come from.*”

Market in a rural area not only sell food or any other products but also flowers. They will be distributed to big cities to be used in many factors. Honey that produces by bees will be sold in a village market too or to be sent to factory which is going to process them into expensive products. Meanwhile the activities for washing and bathing are still done by the villagers in the river because the condition of them in the rural area air still clean and good. In the last stanza the kinesthetic imageries emerge from lines 2, “*harvest,*” “*bloom,*” line 3, “*twinkling,*” and line 4, “*The rain that flood.*”

The harvest season usually are waited by the villagers. It is the time for them to sell all the agricultural products they have: rice, linseed, mangoes or flowers. On the other

side, the tranquillity of a village can we feel because we can enjoy the stars that shine over the cottage. The forest that still kept by the villagers became a large tank to supply them water. The villagers never run out of water because the rain will fill the large tank as they call it for Kadam forest. Men and mature to keep each other, so that is why they can create a life in a harmony.

4.1.2. Personification

From the poem of *We both live in the same village* by Rabindranath Tagore, the writer considers that there are some personification meaning that enrich and support the theme of the poem about scenery of village. For example in, “*Yellow bird sings in their tree and makes my heart dance with gladness.*”

In the first stanza, second line, the poet makes words personification. “*Yellow bird sing*’ is a figure of speech in an animal that is made like a human. “*My heart dance*” is also a personification. Heart is not a human, but an abstract thing about feeling. It is a personification because heart cannot dance as human dance.

In the second stanza, third and fourth lines are also personification. The poet uses word ‘*launched*’ to make the word ‘*flowers*’ seemingly doing an act like human. Launched makes the word ‘*flowers*’ like human than if it is ‘*was fallen*’. The fourth line also shows that ‘*Baskets of dried kum flowers*’ is performing the action by verb ‘*come*’. It means that is personification.

The word “*The stars that smile*” describe that the stars which is kind of thing can smile like a human doing. This third line of third stanza also describe that the stars can act like human with words “*send us the same twinkling look.*” The next line describes a personification. “*Our Kadam forest*” is made glad by “*The rain that floods their tank.*” “*The rain that floods their tank*” act like human doing. It is written by the poet that it is doing like human ‘*makes glad our Kadam forest*’.

4.1.3. Repetition

From stanza 1, Lines 5 - 6, “*The name of our village is Khanjuna*”, “*Anjana they call our river*”, “*her name is Ranjana*” are repeated three times. The repetition of the sentences from the three stanzas has some purposes: first to express how deep and great the poet loves Khanjuna his village with its Anjana River by saying them over and over. He emphasises the village named Khanjana in his poem. Khanjana is a Bengali Hindu village of less than 300 households, including two *santhal* neighbourhoods. There are no visible signs of communal or caste conflict. Livelihood depends principally in agriculture. Second, he wants to tell us that he is a famous person in that village because all people there know him and third the poet wants to introduce someone whom he loves to public and her name is Ranjana. They both live in the same village and by repeating her name several times we can feel that there is a loving relationship between them.

4.2 Extrinsic Element

The Countryside scenery reflected in *We Both Live in the Same Village* by

Rabindranth Tagore.[6] This section considers the content of poetry about the countryside that tells us about the village in India, Khanjana. Khanjana is in Bengali Village. Bengali is a semi town in Nadia District in the Indian state of West Bengal.

Khanjana is a quiet village. Not many populations live there so that it can be said that the villagers know to each other. The poet knows the villagers and they know him. The poet repeats it in the last Line of each stanza, "*My name is known to all the village.*"

Agricultures is the chief source of livelihood and most of the villagers work as flowers farmers. The kind of flower planted by the farmers is *kusm* flowers. It can be proved in line 10: "*Basket of dried kusm flowers come from their fields to our market*". *Kusm* is a beautiful tree with a broad, shady crown, found widespread in Himalayas. This tree is mostly noticed because of its bright red leaves. Flowers are tiny but beautiful. These flowers are sold for the ritual in religious services or for the extract in making the soaps and perfumes.

The villagers also work as Linseed farmers... "*their Linseed is ripe for harvest*" in line 14, shows that harvest time is coming and the farmers bring them to the market or as mango farmers as we can see from line 13... "*in the spring with mango flowers*". While having the harvest time for Linseed, they are waiting for mango harvest time.

The situation in Khanjana is very different with the situation in cities. In cities, people don't wait to harvest their flowers, Linseed, or mango because they don't have the area to plan them.

Countryside has more beautiful scenery than cities. Countryside has special scenery especially in the spring season that happened in Khanjuna village, "*Flowers launched from their landing stairs.*"

Come floating by the stream (line 9), basket of dried kusm from their fields (line 10), their house is fragrant in the spring with mango flowers (line 13), when their Linseed is ripe, the hemp is in bloom in our field line 14. Those lines describe the situation and circumstances in Khanjuna. In Khanjuna there is also a river called Anjana round. This river has gone through Badkula. This river often be covered by flowers that fall down on its stream where the poet with his beloved friend Ranjana bathe. The poet addresses his village, Anjana River and Ranjana deeply and greatly by repeating them in the last two lines of each stanza.

The name of our village is Khanjuna, and Anjana they call our river. My name is known to all the village and her name: Ranjana (Line 5 – 6, Line 11 – 12, Line 17 – 18) He also lives happily there, We both live in the same village and that is our piece of joy flowers fall down blown by the wind and flow in the stream, the fragrant of mango flowers covered the air, the harvest time for Linseed is coming and the hemp is blooming, what a really wonderful view we have.

Cattles, birds, bees can still be found in Khanjana village.

The yellow birds sing in their tree and makes my dance with gladness (line 2)
Her pair of pet lambs come to graze near the shade of our garden (line 3)
If they stray into our barley field a take them up in my arms (line 4)
Bees that have lived in our grove go to seek honey in theirs (line 8)

From those quotations above we come to the conclusion that lambs, birds and bees are still easily found in Khanjana. They can do their activities—singing, grazing, and making live in the villagers’ grove or seeking flowers in the villagers’ fields, freely and safely. The villagers care of them... “*If they stray into our balely field I take them up in my arms*” (Line 4), so the owner of the lamb do need to worry loosing it since the neighbour will give it back to them. Even the villagers enjoy their activities, especially when the birds sing because it makes them feel happy.

Besides keeping the forest, the people in Khanjana love and care the animals there as well. They always think that people, nature and animals have to live side by side in a harmony and as a unity.

4. Conclusions

The poem, *We both live in the same village* written by Tagore describes the situation and circumstances in his village. He intends to show the readers about the beauty, prosperity and wealth of the village reflected in the poem. He adores his village situation and circumstance so much.

From this poem we can take a kind of lesson, namely that we must keep nature (forest). Handling it carefully and wisely, we could get a lot of benefits from it as a reward, such as cool and clean air and water supply. We must love animals and other living things as well. People, nature and animals have to live side by side in a harmony as a unity and then God will exist among them.

References

- [1] Wellek, Rene, and Warren, Austin. 1973. *Theory of Literature*. New York: Harcourt Brace Jovanovich.
- [2] Kennedy, X.J. 1994. *Literature: An Introduction to Fiction, Poetry and Drama*. New York: harper Collins.
- [3] Perrine, Laurence. 1956. *Sound and Sense: An Introduction to Poetry*. Orlando: Harcourt Brace Company
- [4] Waluyo, Herman J. 1995. *Teori dan Apresiasi Puisi*. Jakarta: Penerbit Erlangga.
- [5] Pradopo, Rachmat Joko. 1995. *Pengkajian Puisi Analisis: Strata Norma dan Analisis Struktural dan Semiotik*. Yogyakarta: Gadjah mada University Press.
- [6] Je Teline. “Short Biography of Rabindranath Tagore.” 2011. <www.preservearticles.com/201104085150/rabindranath-tagore.html>. [Accessed September 30, 2013].