

WORLD VISION OF RABINDRANATH TAGORE IN THE DRAMA, THE POST OFFICE

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Abstrak

Penelitian ini mengambil pokok bahasan tentang *world vision* dalam karya Rabindranath Tagore (1861-1941), sebuah drama yang berjudul *The Post Office* yang pernah diterjemahkan ke dalam bahasa Indonesia oleh Moh. Yamin dengan judul *Menantikan Surat Dari Raja*. Adapun pendekatan yang dipakai dalam penelitian ini adalah sosiologi sastra dengan pendekatan strukturalisme genetik, yang pertama kali dikembangkan oleh Lucien Goldmann, seorang sosiolog berkebangsaan Perancis dalam tulisannya yang berjudul *The Genetic Structuralists Method in the History of Literature*. Tujuan khusus penelitian ini adalah untuk mengetahui sejauh mana pengaruh kehidupan pengarang dan kondisi sosial pada saat pengarang tersebut hidup terhadap karya sastra yang ditulisnya. Sementara tujuan jangka panjang penelitian ini adalah untuk menggali kekayaan nilai-nilai serta pesan kemanusiaan yang terkandung di dalam berbagai karya sastra di dunia yang dapat memberikan inspirasi dalam kehidupan kepada masyarakat luas khususnya kepada pembaca karya sastra. Target penelitian ini adalah dapat menginspirasi pembaca untuk mencintai karya sastra yang dapat memberikan warna istimewa serta kesegaran dalam hidup dan kehidupan.

Kata kunci: world vision, sosiologi sastra, strukturalisme genetik, drama

Abstract

This study focuses on the world vision of Rabindranath Tagore (1861-1941) in the drama The Post Office; it has been translated into Bahasa Indonesia by Moh. Yamin, Menantikan Surat Dari Raja. The approaches used in this study are sociology of literature based on genetic structuralism, a theory founded and developed by the French sociologist Lucien Goldman in The Genetic Structuralists Method in the History of Literature. The specific purpose of this study is to examine in how far the author's life and social condition have influenced his work. Furthermore, the long-term purpose of this study is to gain knowledge of the richness of messages to humanity and their values as represented in world literature which affects its readers. The target of this study is to induce readers to love and enjoy literary works which color and enrich their lives.

Keywords: world vision, sociology of literature, genetic structuralism, drama

INTRODUCTION

Human being realizes their ideas through creation. He creates to fill their needs at first, and later to actualize them. By creativity they built what they called civilization as well as culture that arts is part of this. Through arts develops paintings, dances, musics and literatures as well. It is creativity based on reason that the very special things owned by human being that made man the most dignity amongst creatures.

Literature is a creative activity and also an artwork. The study of literature itself defines into three sides namely theories, critique and history. To judge a work, *the critics must understand the theories of literature and to be a literary historian must be a critic even in order to be a historian* (Norman Foerster, 1929, via Wellek & Warren, 1989: 46)

Drama as one of many literary works is known as a representation of living and character which is implied into acting and conversations. Drama entertains and inspires the audiences and even impulse the audiences to react or do something. A drama is created to convey the author's thought (message) and to express the social situation which is the experience of the author. Tagore said that a literary work is not about ontological thought but of everyday observation.

Rabindranath Tagore, an Indian thinker, wrote dramas since age twenty. He had written more than forty plays in his life. He has been hailed as the father of modern Indian stagecraft (*svakiya natyadarshan o mancabhavana*). According to him, the plays may be conveniently classified into eight groups, which may sometime overlap: musical, verse, poetic, symbolic, prose, comedies, nature and dance-drama. Tagore is one of East icons. He had written thousand of poems, essays, dramas, music compositions, short stories and novels along his life. His works are written in Bengali and then translated into English by either himself or by his colleagues.

Tagore struggled by his works against imperialism and facism. It is not only by his works but also by his presents as speaker or actor and even as musician. He even created teaching system which has been applied into many schools in India. The most important role of Tagore at that time is Tagore fought the British reign at that time. His thoughts were implied into many of his works.

The object of this study is a drama written by Tagore which is entitled *The Post Office*. This drama was successfully performed for times even it was successfully performed in abroad before India. The script was written in 1912 and translated into English in 1914 by Devavrata Mokerjee and was slightly edited by Tagore. In Indonesia, it was translated by Muhammad Yamin, which is entitled *Menantikan Surat Dari Raja*. The latest translation, *Surat Dari Raja*, was launched in 2003 by Bentang Budaya Publisher. Yeats (1936) commented on this works, "On the stage, the little plays shows that it is perfectly constructed and conveys to the right emotion of gentleness and peace". And Thompson said that *The Post Office* is one of a big number of Tagore's works in India or in Western countries. He also added that this drama is not only a *closer drama* which is for reading purpose only, but also interesting to be performed on stage.

The story is about a boy, Amal who was suffered from badly disease so far that made him not allowed to go outside his room. He was completely caged in his room; only one window had kept open. Although had been imprisoned, his fancy was going so wide, he seemed knew anything so far that made every people who passed over his window and had a chat with him became amazed. Most of all, Amal was always dreaming to be a wanderer, to be like someone he had met in front of his window. One day the watchman told him about the post office that was made by the King to send a letter for Amal. Without any doubt Amal believed what the watchman said although the headman had mocked on him by saying that the King will visit the poor little child, who is Amal himself. Finally, this drama ended by the death of Amal which was symbolized by the arrival of the King (i.e. God). This drama is interesting to be explored further.

Tagore himself was raised in the special family. He had experiences of living in several distinguish dynamic environments. Among people around him, Tagore is the most distinguish person. His idea was amazing so far that made the *world of art* was growing dynamically at that time. In the years of his life there were so many Eastern and Western great creative authors. Individually he has his own ideas which are implied into this works. Besides, he is a part of the social group in which he become one of many

important supporting elements for the collective consciousness. Even he was the most productive person who has valuable thoughts and created many works.

This study is about drama analysis in this case, Tagore's drama, *The Post Office*. There are four problems which composed the world vision study. The first, what is the plot of the drama. Second, how the social background of the author was and how it was influenced his works. Third, what is the socio-historical background which influenced the drama? The last, what message and value implied into the drama which reflected the world vision?

The method used for data collection is documentary research, i.e. by searching data from many literatures. The technic applied is *close reading* into the text of the drama and also *note taking* for important quotes. The analysis is using genetic sociology of literature approach which was firstly developed by a French Sociologist, Lucien Goldman. There are three aspects encourage from this study, namely the intrinsic aspect, the social background of the author and the socio-historical aspect of the society when the author composed the drama. By observing the aspects, the world vision of the author in the drama can be discovered.

World vision study can provide contributions for literary analysis. Literary sociology with the genetic structuralist is an interesting approach to criticize a literary work. World vision study can also be developed to obtain messages and value of humanities in a literary work.

RELATED STUDIES

There are three subjects to be explained i.e. sociology of literature, genetic structuralism and drama. Wellek and Warren in *Theory of Literature* explained that sociology of literature involved three aspects. The first aspect is the sociology of the author which comprises the social background of the author, the economic condition and the ideology of the author, and the social integrity of the author. The second aspect is the sociology of the literary work, which consists of content, purpose and social problem founded in the work. The third aspect is the sociology of the reader that consists of the background of the reader, the impact of a literary work upon the reader, and the social development which is related to the literary work.

Goldmann in *The Sociology of Literature* (1970) compared the intrinsic and extrinsic aspects with his perspectives about *fact of humanity* and *world vision*. According to Goldmann, fact of humanity is every human activity or human behavior verbally or physically that can be actualized as social activity, politic activity, and culture creations such as philosophy, painting, music, and literature. Goldmann think that the fact of humanity is the structure significatory, which means there are structure and the meaning as well in the literary work. The fact of humanity is the responses of the collective subject or individual as an effort to change the situation in order to make synchronization upon the aspiration of the subject himself that is to get a harmony with the environment. The world vision (*vision du monde*) itself is amount of ideas, aspirations, and emotions connecting or fastening the members of one social environment and distinguish themselves among the social environments. World vision is not an individual consciousness but it is a collective consciousness. World vision is an abstraction and it is concretely constructed into literature and philosophy (Saraswati, 2003: 78-79).

The world vision study is conducted based on genetic structuralism theory. According to Goldmann, there are two kinds of literary works which are written by the

primary authors and the second class authors. The first kind is which are developing the structure the same with particular social group and the second kind is which are merely reproducing the social reality and collective consciousness. That is the reason why Goldmann suggested genetic structuralism approach to be applied into the first kind of literary work, which are the *masterpiece*. Goldmann said that an author speak as the keynote of his group who depends on the social situation as human being, and the situation is obviously described optimally into his works (in Teeuw, 2003: 126-127). In other words, the process of composing a literary works is influenced by the historical background, period and social situation. *Genetic* in terms of literary works means the origin of the works that is related to the fact of the author and the historical aspects which influenced the process of composing a literary work. Goldmann also said that every masterpiece has a significatory structure which represents the world vision of the author.

There are many definitions on drama by scholars. One of those is said by Keeney who said drama is a literary work or a composition that describes human life and activities by the way of presenting actions and conversations among groups of characters (1996: 5). Herman J. Waluyo said that basically drama is classified by human stereotype and by human interpretations about life and living (2001: 38). There is a drama telling sad story and the other is about happiness, and also there is another about combinations of both. In 18th Century there was various drama i.e. ballad, sentimental comedy, high comedy, bourgeois tragedy, neoclassic tragedy and etc. Then those kinds of drama were classified into big four groups: tragedy, comedy, melodrama and farce; there is also a mixture of tragedy and comedy.

The clearest characteristic of drama is consists of dialogues or conversations. Dialogues are naturally composed like what are happening in daily life. Drama is a mimetic of a true life. It is said by Abram, "the explanation of art essentially an imitations of aspects of the universe," (1976: 8). Besides dialogues there is also stage direction or what is called 'stage business' that gives instructions to the actors and actresses what to do on stage.

DISCUSSIONS AND RESULTS

According to genetic structuralism approach, data analysis begins with comprehending the intrinsic aspect of the work. Drama *The Post Office* has some important characters: Amal; the boy who is the main character, Madhav, Gaffer, Watchman, Headman (Antagonist), the King's Herald, and Sudha. The intrinsic aspect for this analysis is limited into study on the plot of the drama.

Analysis on the Intrinsic Aspect of the Drama: Plot

Drama *The Post Office* consists of two actions; the first consists of five scenes and the second action consists of ten scenes. The setting of Action 1 is at Madhav's house. It was described how Amal, the boy, become Madhav's beloved child until the child suffered from illness. The Action 2 recognized by the changing of the event, which took place in Madhav's house, although the action happened specifically in Amal's bed. It was a different event; the degradation of Amal's physical condition until his death. The plot type of the drama is *linear* since it run cronologically from the beginning until the end although there is only a slight flash back in *Scene 2*, Action 1. The plot consists of exposition, conflict or rising action, climax and resolution.

Action 2 *Scene 8*, it was the King's arrival. He sent the royal physician before him. The Headman was shocked by what had happened. He said, "My God!", that was the point of the Headman's consciousness, he realized that he was so guilty along the time.

The story ended in the last two *scenes* in Action 2, which described the freedom of the child. It was Amal's blessing death. The moment before his death, he was set free from pain and fear. There is no catastrophe or denouement in this drama.

The Social Background of Rabindranath Tagore

This session explained about outer part of drama *The Post Office*, especially the social background or the biography of the author, Rabindranath Tagore. The explanation is divided into three parts: the Tagores, Rabindranath Tagore's life and his works.

Rabindranath Tagore's Family

Tagore anglicized form of Bengali name, *Thakur*. It is the name of a well-known family of modern Bengal. They are *brahmin* family who have latitudinarian outlook and intimate relationships with a non brahmin and non-Hindus. They were regarded as degraded, and classed into the *Pirāli brahmins* (name for Moslem *pīr* or saint at that time). Among the prominent members was Prasanakumar Tagore (1801-1868), Jotindramohan Tagore (1831-1907), Surindromohan Tagore (1840-1919); and the extra ordinary member of the family was "Prince" Dwarkanath Tagore (1795-1846), a good friend of Rammohan Roy, who used his plentiful wealth for active humanity and the reform of Hinduism especially working for the abolition of *suttee*, the freedom of the Press and Hindu education. He visited England twice. On the first time, he met Queen Victoria. He died and was buried in London.

Dwakarnath's son is the famous religious and social reformer, Devendranath Tagore (1818-1905). He was educated by John Locke, David Hume and some other Western philosophers. At first he joined the *Brahmo Samaj*, but later he established a new Theistic movement i.e. *Sadharan Brahmo Samaj*. He was the leader of the school. After several time, he left the activity and retreated to a place called *Santiniketan*, the abode of peace. This place later became a university in India which was established by his son, Rabindranath Tagore.

The later Tagores were Abanindranath Tagore and Gaganendranath Tagore, founders of the new school of Indian modern painting style. The other is Jytirindranath Tagore, a famous musician in India and Svarnakumari Devi Tagore, the first female Indian novelist. And among them, the most famous person is Rabindranath Tagore, an Indian poet, educator and philosopher, the winner of Nobel Prize.

Rabindranath Tagore's Life

Rabindranath Tagore is the fourteenth son. He was born on 7 May 1861. In his childhood, he was hold by a rude and lazy servant who had treated him badly. His mother died when he was fourteen. Little Tagore was often caged in his room. Whenever he was longing for outside place, he went to the window and widely imagined so far that made him had a strong affection upon the nature along his life. Below is the explanation obtained in his essays, *Nationalism*, which is translated into Indonesian by Tatang Sastradiwiria. This writing described about Rabindranath Tagore's childhood explained in his work, *My Reminiscences*:

Rasa cinta Tagore yang luar biasa terhadap alam itu untuk sebagian besar dapat dicari sebab-sebabnya di masa ia kecil, ialah, sebagai kompensasi dari apa yang dideritanya di waktu itu. **Ketika ia belum sekolah, bukanlah ibunya yang mengemong ia, tapi orang lain, seorang pengemong laki-laki yang sama sekali tidak bertanggung jawab, lagi sangat kejam sifatnya dan pemalas luar biasa dalam menjalankan kewajibannya. Tiada segan-segan ia menutup Tagore seorang diri dalam sebuah kamar, dan dikuncinya kamar itu dari luar, agar ia dapat menjalankan sesuatu, bebas dari kewajibannya menjaga dan mengamati asuhannya. Maka dengan air mata yang berlinang-linang duduklah Tagore kecil di muka jendela, melihat tamasya indah yang melambai-lambai dari luar. Segala sesuatu yang terlihat di kebun tiada lepas dari perhatiannya pohon-pohonan dengan embun pagi berlinang-linang pada daunnya, kolam kecil dengan air jernihnya yang melesit, binatang dan burung-burung yang beterbangan kian kemari. Jika seekor burung meloncat-loncat dari suatu dahan ke dahan lain, atau terus terbang ke udara menuju angkasa hijau, terdengarlah olehnya bunyi sayapnya mengepak-ngepak di hari pagi, merdeka...merdeka... demikianlah bunyinya. Juga angsa, bebek dan ayam yang berkeliaran di halaman mencari makanan kian kemari diiringi anak-anaknya, semuanya bersuara, melagukan lagu yang satu...merdeka...merdeka... Wahai, betapa besar bedanya keadaan mereka dengan keadaannya yang dikurung di dalam kamar? Taufan badai bergemuruh dalam dadanya, mengamuk, memberontak, hendak menghancurkan rantai-rantai yang membelenggu dirinya. Keinginan akan kemerdekaan dengan segala kehebatannya tumbuhlah dalam kalbu, merdeka dan berdekatan dengan alam. (1949; 7-8)**

That is why when his father knew the willing of his son, he often took little Rabindranath to experience and to feel what the true life is. Many times he was taken to **Santhi Niketan** in the region of Himalayas; the place where his father doing retreat. That was the time for little Rabindranath to discover nature intensely besides receiving many teachings from private teachers invited to his house. The most important thing, he received the *Upanishads* teaching from his father. He became more loving the nature even after his mother passed away, he loved the nature more deeply. He expressed his astonishment to the nature in the following quotes:

"Saya hidup di dalam kesunyian dan hal ini hari-datang yang terutama dari masa kecil saya. Bapak saya sangat jarang saya lihat, hampir selamanya ia keluar, tetapi jiwanya memenuhi seluruh rumah dan memberikan pengaruh sedalam-dalamnya kepada kehidupan saya. Sejak mula kecil saya, dapatlah saya mengenangkan, bahwa saya dengan gairah suka kepada alam. O, selalu saya menjadi gila karena kesenangan, jika saya melihat awan di langit naik gumpal demi gumpal. Saya insyaf bahwa saya dikelilingi oleh persahabatan sangat halus dan mesra, meskipun saya tak tahu bagaimana harus menamai keadaan itu. Saya menaruh cinta yang amat sangat kepada alam, hingga tak dapat rasanya saya menggambarkan dia. Alam itu ialah semacam sahabat yang penuh kasih sayang, yang selalu bersama-sama dengan saya dan selalu menunjukkan keindahan baru." (Tamoë, 1948;7)

When he was ten years old, Rabindranath had shown his talent in literature. He firstly read poem when he was fourteen in the *Cultural and Nationalism Festival* in Bengal. Observing his talent, Rabindranath's brother, Satyendranath Tagore sent him to study in London to learn Literatures and Laws on his age sixteenth. He had studied fast and directly went back to continue writing Bengali poems. At age eighteen he began to be known by the society with his verse *Sandhya Sangget* (1882).

In 1890, his father asked him to be the manager of the family's wealth. Then he moved to the side of Gangga River and lived in a boat. He socialized with the people there who mostly were peasants and the lowest social members. His observations into the environment had inspired his literary works especially his poems and his short stories. In this period his symphatized the poor and he had built many projects for the villagers.

After seventeen years living in the village, he started his life as *sanyas*, a sage, by

the side of Padma River. In that place, his soul was called day by day into the awareness that he must deeply explore his ancestors' heritage to be preserved and extended as Indian gift to the world. He realized that his life must be run in harmony. He refused ascetic life which ignores the world (1936: 119).

In 1901, he built a school, *Shanti Niketan*, on the place which was used to be his father's hermitage. In the first year, he only had five students but by his hard work and his faithfulness, he had a hundred and fifty students in the following year. The school is based on a simple living in terms of closeness with the nature and freedom of thinking. On the nature determination, Rabindranath said do not bring trees into the class but bring the class under the trees. This statement means he didn't expect the students learn such boring knowledge in the books which is not their own root. He really concerned about spiritual education. What he meant was not a systematic religion but contrastly it was the feeling of God' existence by the nature. The children would know God by themselves with the environment that know and love God. The educational system established by Rabindranath is *ashram*, which taught students to love the truth more than wealth, to love the nature and to respect all creations (1970; 34-35).

The school had been developed so far that in 1922 it was extended into Visva Bharati University. The motto is *Yatra Visvam Bharati Edanidam*, which means the entire world become unity in one place. The education is emphasized on the cultural that lead to the human mentality building.

In 1913, Rabindranath was awarded Nobel Prize for his work *Gitanjali* (Song of Offerings). He is the first Asian winner of the prize. The verse reflected the paradigm and attitude of the East men upon live and the living besides about the longing of man for his Great Creator. In 1914, the University of Oxford appointed him as *Doctor Honoris Causa* in Literature. The ceremony of this award was held using Latin language and Doctor Tagore delivered his speech in Sanskrit, ancient Indian language. A year later, the University of Calcuta also did the same. In 1913 the British Kingdom knighted him but he resigned six years later as the protest for the mass murder of Indians who were demonstrating at Amritsar against the British regime in India.

He also involved into the Indian social movement against imperialism especially the British regime in India, and also against the facism and the totalitarianism upon the world. On his last days in age 80, he described the future of all the destructions on his speech, *Crisis in Civilization* (2002: 726).

Rabindranath Tagore ended his life on 7 August 1941 when the Second World War blasted the world. Long time before his death, he already wrote his farewell speech to the world:

I have got my leave. Bid me farewell, my brothers! I bow to you all and take my departure.

Here I give back the keys of my doors – and I give up all claims to my house. I only ask for last kind words from you.

We were neighbours for long, but I received more than I could give. Now the day has dawned and the lamp that lit my dark corner is out. A summons has come and I am ready for my journey. (*Gitanjali: XCIII*)

Rabindranath Tagore's Works

Rabindranath began to show his talent in Literature on his age ten. His works started to be widely known since his works *Sandhya-Sangeet* (*Kidung Malam*, 1882)

and *Prabhat Sangeet (Kidung Pagi, 1883)*. He has written around 3000 poems and most of those are completed with the music arrangement. His great work in poem, *Gitanjali, Song of Offerings*, won the Nobel Prize. Rabindranath got 8000 poundsterling and he used all the money to enhance his school. Ghose, one of teachers in Santhi Niketan said that Rabindranath Tagore's poetry is so vast, various and voluminous that it escapes any easy schematization or categorizing, even if attempts to find a pattern have not been given up (1994: 32). He had written in his entire life, the last poem he wrote is *Wings of Death* (1941) translated by Aurobindo Bose in 1960.

His novel is not as popular as some other Indian novelists. Bhabani Bhattacharya, Press Atache at the Embassy of India in Washington said that it was extraordinary that the poet can also write good novels such as *Chokher Bali (Eyeshore, 1902)*, *Sesher Kavita (Farewell My Friend, 1949)*, *Char Adhyay (Four Chapters, 1950)*, *Ghare-Baire (The Home and the World, 1919)*, and etc. The greatest of all his novels is *Gora* (1909). This novel is truly his self-expression that directly refuses imperialism, respects equality and most of all, it clearly indicates that he is a cosmopolitan. Rabindranath also wrote some short stories: *Parrot's Training*, 'Didi' (Elder Sister), the special *Hungry Stones* and *Kabuliwallah* in which a critic has conveniently classified these into four categories: love, social relationship, the correspondence between man and the nature and the supernatural.

Rabindranath also wrote many essays, lectures, sermons and addresses as well. His great thought is written in *Religion of Man* and *Sadhana*. His school, Santhiniketan (Abode of Peace) is one of his great works. This school later was developing into a great university named Visva Bharati. He had travelled around the world to spread his thoughts and his movement against imperialism, totalitarianism and fascism. His last public address was spoken four months before he passed away which entitled 'Crisis in Civilization'. In that address he contrasted bitterly what the British education had done for India with what the Soviet had done for Russian people.

Rabindranath Tagore wrote more than forty works of drama. Some of them are *Valmiki Pratibha (The Genius of Valmiki)*, the first one when he was twenties, *Nalini*, *Prakritir Pratisodh (Nature revenge)*, *Raktakarabi (Red Oleanders)*, dll. The most successful drama is *Dakghar (The Post Office)*. Ghose commented this drama is the balance between rural realism and a symbolism, quivering on the borderland, pierces the heart with sense of tears in mortal things. Yeats drew attention to its perfect structure, its gentleness and a peace profounder than tragedy however the boy on sick bed, is made to convey ideas too large for him. But Tagore defended the means and the method by comparing the hero with himself:

"I remember, at the time I wrote it, my own feeling... Amal represents the man whose soul has received the call of the open road."

The above statement seems more acceptable as rationalizations; all Tagore's readers or people who have seen the plays can surely accept. By observing his childhood, it can be discovered the play is in some parts the represented reconstruction of his own life (please read the previous session).

Sapardi Djoko Damono in an International Seminar in Denpasar said that Rabindranath Tagore had written a thousand of poems, more than two dozens of plays, eight novels, more than eight collected of short stories, more than two thousands songs

which the music and lyrics has been arranged by himself, amount of essays covered some fields such as literature, social, religion, and politics, various lecturers in many countries in Asia, Europe and America; an educator, religion and social reformer, as well as a politician (1998: 5). J.C. Gosh called him as Titan, the great man.

Socio-Historical Background

India is a pluralistic and multi-cultural society where many faith and beliefs system regulate the life of individuals. India is not a Hindu society even though Hinduism is the religion of the vast majority of people. There are so many religion traditions; both indigenous and foreign have been established over years. There are Buddhism, Sikhism, Bhakti cult, Sufi tradition as well as Islam and Christianity. There are many religious gurus, law-givers, social reformers and state-men influencing the life and culture of Indians. Among those, there are the *Mahabharata*, *Bhagavat Gita* and *Upanishad* and also *Alquran* and *Alkitab*, *Guru Bani*, and etc., which have molded the way of thinking and consciousness of Indians. Also the Hindu caste and joint family pattern have an important influence to the follower of other religions.

In 1911-1912, Indian was still in the British occupancy. But that did not stop Rabindranath's creativity even he became more productive in his works. He had written in Bengali: *Dakghar* (drama), *Galpa Chariti* (stories), *Jivansmriti* (remiscenes), *Chinapatra* (letters) dan *Achalayatan* (drama) and the translation of *Gitanjali* by William Buttler Yeats.

Rabindranath Tagore is the composer of Indian national song, 'Jana-gana-mana-adhinayaka' which was sung for the first time on the twenty-sixth of Indian National Congress (27 December 1911) in Calcutta. This song later became one of Indian National anthems. In the same year he wrote *Dakghar* and finished it in the next year. This drama was firstly staged in Irish Theatre, London, in 1913. The play had also become a kind of protest. On 13 April 1919, the police had fired upon unarmed people in Amritsar. Many people were killed and cruelly humiliated. The press was restrained. Nevertheless, Rabindranath was still in his strong protest. He returned his knighthood to the Viceroy. Even while the country was passing through chaos, the drama *Dakghar (The Post Office)* was produced in the Jorasanko Mansion which was viewed by M.K. Gandhi, Mohan Malviya, Annie Besant and some more Indian famous people. It is clearly seen that Rabindranath did not accept the humiliation and just passed over destruction made by the British government. His thought is that the British government cannot stop the Indian creativity.

Tagore's Message in drama *The Post Office*

In the drama *The Post Office*, Rabindranath includes his messages by involving himself into the character that is Amal, the boy. The first message is that education is not only obtained by reading book or attending a formal education which is limited by the walls of the classroom. The most important thing in learning is to know and to experience all the phenomenon of live. As Rabindranath said, "do not bring trees into the class but bring the class under the trees." The physical aspect of human can be bound, like what happened to Amal in the drama, but mind cannot be limited. Mind can freely wander to every single part wanted by the owner.

The author would like to spread his thoughts through the concept of the character of a post office. A post office is someone who is officially in charge for passing

information and serving means of communications through delivering mails. The concept is helping people to reach understanding one another through their writings. Along his life, Rabindranath Tagore wrote and created arts and philosophy. His ideas still exist until nowadays.

Values in drama *The Post Office*

There are some *Actions* in the drama reflected values of Indian society which represents the world vision. The first value is about human equality. In some parts of drama, obviously the character of the Headman is very bad. He often underestimate others and his attitudes are rude. It is a custom in several villages that a headman is someone not only having authority but also a trustworthy person who has to serve his villagers. Tagore uses a hyperbolic character in order to touch the readers' human side so they realize that people are living together in society; they respect one another and have equal rights. The second value is to reconsider some traditions which are not relevant to the actual living. And the third value is *karma*, the way of liberation, which is the belief of most Indian people.

CONCLUSION

Messages and values in Rabindranath Tagore, which are perviously described, are universally acceptable. The messages and values in his work reflected the collective consciousness which are acceptable for a wider society. Through his biography, it is discovered that Rabindranath Tagore was born in a special and well-known family among the society at that time. Rabindranath Tagore became the most distinguish person among his family members. His profound profile has been inspiring the Indian society and his ideas have been giving contributions to the world as Tagore was inspired by the *Upanishads*. By his writing and arts creativity, those are technically Western; however Rabindranath Tagore keeps his East character and coloring his entire life. Rabindranath Tagore has successfully transformed his thoughts.

The messages implied in the drama, *The Post Office*, which reflect the *world vision* and also the fact of humanity generally that every human being is free and has an equal status since one was born. They deserve to obtain a wide range of education and experience. Human thought owned by every person is free and every person should have an all out effort in their creation so that they could feel satisfaction in their life. Human being lives by respecting, caring and sharing their knowledge and creations one another so that they become valuable for the society and for the nature.

The values contained in the drama *The Post Office* are: the first is reconsidering traditions which are not relevant; the second is *karma* i.e. the way to liberation. The third is equality among human beings. All values are collective consciousness built in the society at that time when most of them reflect the *Upanishads*, which most of Indian people called regard it as the new Veda. Tagore in his work is a fact of humanity as a collective subject or as an individual subject who responded the situation and condition in that actual period.

That is the world vision study in Rabindranath Tagore's drama *The Post Office*. Literary research is very beneficial for encouraging the character building and the awareness of humanity so that there is a balance position between the evolving of science, technology and humaniora in every living.

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