

Tagorian Postcoloniality in Indonesian Literature: Reflections on the Process of Cross-Cultural Interaction

I Nyoman Suaka¹, I Wayan Nitayadnya², I Made Budiasa², I Wayan Tama²,
Ni Luh Komang Candrawati², Sang Ayu Putu Eny Parwati², I Wayan
Sudiarta², Ni Wayan Aryani², Aditya Wardhani², Ida Ayu Putu Aridawati²

¹Teacher Training Institute, Saraswati University Tabanan, suakanyoman@gmail.com.

²National Research and Innovation Agency

Abstract

This study discusses the influence of Rabindranath Tagore's thought on the Pujangga Baru literature in Indonesia. This influence is important to be examined due to the shared historical experiences between the two countries as former Western colonies. The problem addressed is how Rabindranath Tagore's thought, based on Hindu teachings, was reflected in the works of Pujangga Baru writers in Indonesia, and how the worldview and writing style of Indonesian writers were shaped by this Tagorian influence. The theory used to analyze this issue is Edward Said's (1978) postcolonial theory of Orientalism, which was later developed by Gayatri Spivak, Homi Bhabha, and Peter Barry. This study is qualitative and descriptive research. Data collection was conducted through a literature review using techniques of reading, identifying, and classifying Pujangga Baru literary works that were influenced by Tagore. The data were analyzed using an interpretative method by interpreting the content and meaning of Tagore's literary works and those of the Indonesian Pujangga Baru writers. The results of the study show that Tagore was an inspiration for the Pujangga Baru writers in Indonesia. Tagore's works in poetry, short stories, novels, drama, and translations are reflected in the works of Pujangga Baru era writers. Four Indonesian writers—Sanusi Pane, Mohamad Yamin, Amir Hamzah, and Amal Hamzah—were successors of Tagore's spirit and ideals (Tagorian) in Indonesia. In terms of postcolonial literary content and form, these four writers adopted and adapted Tagore's works. In terms of writing style, Indonesian writers engaged in cross-cultural interaction between India and Indonesia.

Keywords: India, Pujangga Baru, postcolonial, cross-cultural interaction.

Rabindranath Tagore was an Indian poet who won the Nobel Prize in Literature in 1913. His works reached many parts of the world, including Indonesia (Putri, 2017). During the Pujangga Baru era in Indonesia, literary and non-literary works emerged that were inspired by Tagore. According to Rosen (as cited in Suryanto, 2006: 11), Tagore's works reflect the profound spiritual teachings of Hinduism.

Various studies on Indonesia, as stated by Mulder (2001), show that the spirit of unity and cohesion also originated from the principles of Hinduism. In this context, Mohamad Yamin, a Tagore admirer, became the architect behind the creation of the motto *Bhinneka Tunggal Ika* (Unity in Diversity) and the Youth Pledge on October 28, 1928. Foulcher (2000) mentions that Yamin and Soekarno built a symbol that became

part of the ideological foundation of the Indonesian nation and its unified state. The Youth Pledge declares that the Indonesian people share one homeland, one nation, and one language—Indonesia. This declaration of allegiance is implicitly reflected in Yamin's poem entitled *Indonesia Tumpah Darahku* (Indonesia, My Motherland). The message of the poem is related to opposing Dutch colonialism and promoting Indonesian unity in driving out the colonizers. This poem was written on October 26, 1928. Two days later, it inspired the Indonesian youth to pledge their allegiance through the Youth Pledge on October 28, 1928.

The prominent British historian, Arnold J. Toynbee (Londhe, 2011: vi), called upon the world to turn its gaze toward India. At a perilous time in human history, he asserted that the only path to salvation was the ancient path of Hinduism—the attitude and spirit that allow humanity to grow together within a single family. Toynbee acknowledged Hinduism's tolerance, which contrasted sharply with the fanaticism and exclusivity of Judaism, a religion that holds the belief that the Jewish people are the chosen ones. Besides Toynbee, 35 world figures, including scientists, philosophers, literary figures, doctors, astronomers, and professors, expressed respect and admiration for the teachings of Hinduism, which originated in India (for more information, see Londhe's book *A Tribute to Hinduism*, 2011).

In modern Indonesian literature, works emerged that drew inspiration from India, particularly from Tagore. Beyond his influence in literature, Tagore also served as an inspirational figure in Indonesia's independence movement. He visited Indonesia (Java and Bali) in August 1927. During his visit to Bali, he was deeply impressed by the beauty of the landscape and the vibrant energy of the various ceremonies (Westa and Tisnawati, 2002: xi). In Java, he visited the Taman Siswa school in Yogyakarta, led by Ki Hajar Dewantara. In turn, Ki Hajar had also studied at Santi Niketan in India. This mutual interaction demonstrates that Tagore's

influence in Indonesia's national movement and literature served as an inspiration for the pluralistic Indonesian society. This interaction occurred during the colonial era, both in India and Indonesia, as both countries struggled to free themselves from colonialism.

Based on this background, the research problem addressed is: what is the postcolonial nature of Tagorian influence in Indonesian literature during the Pujangga Baru era, who are the Indonesian writers considered to be Tagorian, and how can their writing style be analyzed from the perspective of postcolonial literature? The objective of this study is to describe Tagore's views as reflected in his works and to explain the ideas of Indonesian writers who followed in his footsteps. Moreover, this study aims to identify the forms and writing styles of postcolonial literature in the Indonesian Pujangga Baru era. Such topics have rarely been examined by scholars, making them compelling subjects for further discussion.

The postcolonial theory referenced in this analysis is the work of the critic Edward Said, namely *Orientalism* (1978). According to this theory, Western countries have gradually tamed Eastern countries. This was done not only ideologically but also as a quick way to impose their political control over the East. Thus, *Orientalism* is a Western style of dominating, restructuring, and holding authority over the East (Sim and Loon, 2008:136-137). The development of postcolonialism cannot be separated from the emergence of contemporary critical thought movements such as constructivism, poststructuralism, and postmodernism. For adherents of these critical movements, knowledge is inseparable from interests (not value-free), knowledge is constructive, and knowledge is always related to social and cultural (historical) contexts. Their perspectives differ from the view of social and cultural sciences in the modern era, which is positivist. Furthermore, this perspective inspired and provided theoretical ammunition for postcolonial theorists such as Gayatri Cakravorty

Spivak and Homi K. Bhabha in deconstructing old views. Positivism is seen as narrow, imbalanced, and stigmatized concerning the "Eastern world" or colonial subjects (Lubis, 2015: 126).

Gayatri Cakravorty Spivak and Homi Bhabha are pioneers of postcolonial studies, both born in India. According to Spivak (Lubis, 2015: 144), even though colonialism has ended, the political, economic, social, and cultural structures, as well as colonial ways of thinking, do not simply disappear from formerly colonized nations. In Spivak's view, the colonizers have left behind socio-cultural values for the nations they colonized. Therefore, there must be a deconstruction of the structures left or inherited by these colonizers. Spivak's thoughts were responded to by Bhabha in his work titled *The Location of Culture*.

Through his work, Bhabha, a postcolonial figure born in Bombay, India, introduced the terms mimicry and hybridity. Before Bhabha, the term mimicry had been presented by Frantz Fanon (1925-1962) and Jacques Lacan (1901-1981). In Fanon's view, mimicry is understood as a consequence of the colonial practice, where the colonized are uprooted from their traditional identities and traditions. This can be analogized through the image of a slave living with their master. Because the slave lives with their master, they gradually assimilate and absorb their master's culture until they come to believe that their master's culture is the best culture for all humanity (Lubis, 2015: 146). Another form of mimicry is hybridity, which refers to the cultural mixing between the colonizer's culture and the culture of the colonized society. According to Bhabha (in Lubis, 2015: 148), such a condition occurs in a third space or intermediary space, where symbolic encounters or interactions take place between different cultural groups (the culture of the colonizers and the culture of the colonized).

Based on the above description, Barry (2010: 231-232) identifies three things that postcolonial thinkers have done as follows:

1. They reject the universal claims made by Western (Orientalist) scholars in the name of knowledge, which reveal the limitations of their perspectives and their inability to empathize with other ethnicities and cultures.

2. They analyze the representation of other cultures, including literature, to understand the underlying thought processes.

3. They develop perspectives not only in the field of postcolonial literature but also regarding marginalized groups and others from various ethnicities, languages, and cultures.

In the field of literature, Barry (2010) states that there are four stages of postcolonial literature: adoption, adaptation, mastery, and cross-cultural interaction. In the adoption stage, writers in colonized countries receive influences from writers of colonial countries as a starting point. In the adaptation stage, postcolonial literature makes adjustments to the writings of authors from colonial countries. In the mastery stage, postcolonial writers no longer base their work on the forms created by colonial (European) authors because they have developed their own skills. They no longer imitate as they did in the first stage or act as license holders as in the second stage. In the stage of cross-cultural interaction, several concepts emerge in postcolonial literature or theory, such as Orientalism, ambiguity, diaspora, class, and gender. These concepts do not appear in colonial works and are prominently featured in postcolonial theory. Thus, the foundations of concern among postcolonial thinkers will be used as a basis for discussing Tagorian postcoloniality in the works of the Indonesian New Poet.

This study employs a qualitative research design with an interpretative approach. This qualitative research aims to examine the process of Tagorian postcoloniality in the works of the Indonesian New Poet. The analysis focuses on literary works from the New Poet era created by writers influenced by Tagore, serving as primary data. This setting is a purposively selected sample. The population of New Poet literary

texts is also influenced by Dutch colonial writers, which will be used as secondary data. Literature as a text refers not only to written works but also to various forms that produce meaning. This study is designed as descriptive qualitative research. The process involves data collection, data reduction, data analysis, and data presentation. Data were collected using document techniques through library research by:

- a. Describing Tagore's character and the works that inspired Indonesian writers.

- b. Identifying literary works from the New Poet era that were influenced by Tagore.

- c. Understanding the worldview and writing style of Indonesian New Poet postcolonial writers.

These data were then reduced to focus more on the issues of Tagorian postcoloniality in Indonesian literature. In the data analysis phase, interpretative descriptive analysis was employed. This method aims to compile descriptions and interpret the literary works of Tagore and the New Poet writers. To achieve this, the steps taken include reading or text literacy, revealing postcolonial aspects in literary works, interpreting Tagore's thoughts and the views of the writers, and verifying the accuracy of the data. The results of the analysis are presented in descriptive form supported by tables, transliterations, and quotes from literary texts.

Literature Review

Several studies on postcolonial Indonesian literature are autonomous, but the existing studies have not yet addressed external influences, such as Tagore's postcoloniality (India) in Indonesian literature. The book *Clearing Space: Postcolonial Readings of Modern Indonesian Literature* (Foulcher and Day, Editors, 2008) presents postcolonial critiques of modern Indonesian literature. This book is a collection of selected articles from researchers such as Jedamski, Tickell, Maier,

Foulcher, Hunter, Hattley, Mohamad, Day, Budianta, Clark, Bodden, Derks, and Keeler. The Indonesian novels analyzed from a postcolonial perspective in the book include Sitti Nurbaya (Marah Rusli), Salah Asuhan (Abdul Muis), Durga Umayi (Mangunwijaya), Si Dul Anak Sekolahan (Aman Datuk Majindo), and Bumi Manusia (Pramoedya Ananta Toer).

Budiman (2008), in the preface to the book, stated that postcolonial criticism emerged and developed with a strong appeal due to the awareness of the unequal power relations between colonial rulers and their colonial subjects. Many of the novels studied by foreign researchers reveal issues related to hybridity, mimicry, identity, race, and gender as distinctive discourses in postcolonial studies. These discourses between colonizers and the colonized are presented subtly and provocatively.

In the book *Indonesian Postcolonialism: Literary Relevance* (Kutha Ratna, 2008), the author seems to express doubt, as seen from the title. The phrase *Literary Relevance* is written in much smaller font, almost like a subtitle to the main title *Indonesian Postcolonialism*, which is written entirely in capital letters and in a larger font. According to Ratna, postcolonialism is closely related to colonialism, imperialism, orientalism, and various issues associated with power. In *Indonesian Postcolonialism: Literary Relevance*, the book discusses Indonesian literary works from the Malay, Dutch East Indies, Balai Pustaka, Pujangga Baru, and post-Pujangga Baru eras. The analysis of several novels is cursory, supported by historical, educational, instructional, and cultural aspects of Indonesia to support colonial discourse.

Hatley (2008) discusses "Postcoloniality and Women in Modern Indonesian Literature," highlighting issues that have received little attention from other researchers. Amid the diverse thoughts on gender, the perspective of colonized women is often overlooked. According to Hatley in the book *Clearing Space: Postcolonial Reading of Modern Indonesian Literature* (Foulcher and Day, Editors, 2008:

175-176), it is assumed that the subjects of colonial nations are male. The subordination of the colonized people to the power of the colonizers is sometimes likened to the social subjugation of women to men. Such notions are revealed by Hatley in his study of the novels *Layar Terkembang* by Sutan Takdir Alisyahbana and *Belenggu* by Armijn Pane.

The results of postcolonial studies in Indonesian literature, as mentioned above, predominantly focus on novels as objects of analysis. Indonesian literature is diverse in its genres, including poems, short stories, novels, and plays. Poems, which are simpler in form compared to other genres yet rich in meaning, deserve attention. Writers from the New Poet era produced more poetry than other types of literary works. The literature of the New Poet era exhibits innovation in form and content compared to the previous period, namely the Balai Pustaka era.

During the Balai Pustaka era, the Dutch colonial government was directly involved in the creative process as a censorship institution. This involvement has been extensively discussed by Suaka (2015), Faruk (2012), Ratna (2008), and Sumardjo (1992). The censorship institution operated under the Volkslectuur office, aimed at supporting the Dutch colonial government's program. According to Tickell (in Faruk, 2012: 98), the colonial government avoided works that were morally and politically unsafe. During the New Poet period from 1933 to 1940, Indonesia was still under the pressure of Dutch colonialism. The writers sought to free themselves from the shackles of the colonizers. This struggle aligned with the efforts of Indian figures who aimed to be free from British colonial rule. Writers in both countries expressed themselves through poetry, short stories, and novels. Poetry, as the deepest expression of the poet's heart against a colonial backdrop, will be the focus of this discussion, particularly the poems of Tagore (India) and their influence on Indonesian New Poet writers. After the New Poet era and before Indonesia's independence on August 17, 1945, Indonesia

was under Japanese colonialism for three years (1942-1945). Thus, the ideas of the New Poet writers played a crucial role in determining the fate of the Indonesian nation.

Results

Tagorian Postcolonialism in Indonesian Literature in the Era of New Poets

The discourse of postcolonialism in Indonesia can be discussed through the clash of ideas in the *Polemik Kebudayaan Indonesia* during the 1930s. This polemic was divided into pro and contra regarding Western culture (the colonizers) and Eastern culture (the colonized). The debate among Indonesian writers at that time was intense; according to Geertz (1983: 154):

"Everyone has their own knowledge. Westerners have their own knowledge, Muslims have their own knowledge, and Javanese have their own knowledge. That knowledge is suitable and good for modern life and any other kind of life. Indonesians often try to be Hindus, Arabs, or Dutch rather than being Indonesians. Now that Indonesia is independent, we must dig into the philosophy of our ancestors and discard all foreign knowledge. The anti-Hindu stance is merely performative, and many ideas and practices that these people consider original actually originate from India as well. However, the opposition to Islam is very subtle and is carried out very well."

As Geertz stated above, opposition is conducted subtly through ideas expressed in literary works. Four Indonesian writers—Sanusi Pane, Mohamad Yamin, Amir Hamzah, and his brother Amal Hamzah—formed a quartet that adapted the Indian teachings of Satyagraha. Sanusi Pane was one of the New Poet authors who admired the literary works of Indian writer Tagore. He once adapted the story of *Gitanjali* into Indonesian. Sanusi Pane is known as a poet and playwright, generally holding Hinduistic and mystical views (Sumardjo, 1991: 87). In addition to Sanusi Pane, there are also Amir Hamzah, Mohamad Yamin, and Amal Hamzah. Amir

Hamzah is referred to as the "King of Poets" among the New Poets. He is a religious poet because his works contain themes of human longing for God and nature, as implied in Tagore's poetry. Amir has also translated the Bhagavad Gita, highlighting the poetic aspects of its Sanskrit verses. Amal Hamzah translated

Tagore's works titled Gitanyali and Bunga Seroja dari Gangga.

Reflections of Tagore's thoughts in Indonesia appear in the form of literary works such as poetry, prose, drama and translations. Several Indonesian writers and their works influenced by Tagore's teachings are shown in the following table.

Table 1. Writers and Works Inspired by Tagore

Number	Writer	Title of Literary Work	Type
1.	Sanusi Pane	Pancaran Cinta	Prose
		Puspa Mega	Collection of Poems
		Madah Kelana	Collection of Poems
		Kertajaya	Drama
		Sandyakala	Drama
		Ning Majapahit	
		Manusia Baru	Drama
		Airlangga	Drama
		Arjuna Wiwaha	Translation
		Kepada Tanah Jawa	Translated Poems
2.	Amir Hamzah	Nyanyi Sunyi	Collection of Poems
		Buah Rindu	Collection of Poems
		Setinggi Timur	Translated Poems
		Bhagawad Gita	Translation
		Arjuna Wiwaha	Collection of Poems
		Kamadewi	Poem
3.	Mohamad Yamin	Di dalam dan di Luar Lingkungan Rumah Tangga	Translation of Tagore's drama.
		Menanti Surat Dari Raja	Translation of Tagore's novel
		Tanah Air	Collection of Poems
		Indonesia Tumpah Darahku	Collection of Poems
		Ken Arok Ken Dedes	Drama
4.	Amal Hamzah	Gitanjali	Translation of Tagore's works
		Bunga Seroja dari Gangga	Translation of Tagore's works

Discussion

Wallek and Warren (1998) argue that the biographical approach is a very important method for uncovering the meaning of literary works. This approach is the oldest compared to other literary approaches. Tagore's biography can be found in several sources, including Jajak and Usman (1979), Basuki (1998), Agastya (1986), Palguna (1987), Westa (1997), and Champawat (1999). Tagore's biography serves as a starting point for uncovering the

transformation of his thoughts into art, particularly literature.

Transformation of Tagore's Thought in Indonesian Literature

Sanusi Pane emerged as a leading writer in the Pujangga Baru movement who championed Tagore's teachings. This is quite reasonable, as he had the opportunity to deepen his knowledge of Hinduism at Santiniketan, India (1929–1930), a school founded by Tagore. Sanusi Pane personally experienced life in the homeland of Hinduism, which he regarded as filled with

peace. His experiences during his time in India, in addition to being reflected in the table above, are also expressed in his poems that convey a love for nature, such as "Ciwa Nataraja," "Kepada Krisna," "Candi," and "Candi Mendut."

Considering the titles of his poems, it reinforces that Sanusi Pane consistently advocated for a love of nature for the advancement of Indonesian literature. It seems that Tagore's Hindu spiritual teachings had deeply influenced Sanusi Pane, even though he was born into a Muslim family (Rustapa et al., 1997: 62). When he was nearing death, Sanusi Pane requested that his body be cremated like the Hindu poets who had passed away before him. Of course, this request was not granted by his family as it contradicted Islamic law. Ajip Rosidi (1976) demonstrated a change in Sanusi Pane's conception of authorship after his year of study at Santiniketan, India, an institution he greatly admired. This change in conception aligned with the development of his spirit. Thus, this is ultimately Sanusi Pane's perspective on authorship following his visit to India:

like the sun loves the earth
giving light forever
asking for nothing in return
your love must be everlasting

Through symbolic style, Sanusi analogizes this concept of Indian teachings to the sun that loves the earth tirelessly, providing enlightenment. What is given is not expected to receive anything in return. It is a sincere and selfless dedication rooted in the feeling of love.

In addition to writing Tagorean-style lyrical prose, Sanusi Pane also wrote the dramas *Airlangga* (1928), *Kertajaya* (1932), and *Sandyakalaning Majapahit* (1933). In 1940, he wrote the drama *Manusia Baru*, which depicts modern society. However, the story is not entirely set in Indonesia; rather, it takes place in India, featuring Indian characters (Tagorean). "I seek him in the gardens of India," he wrote in one of his poems. This search ultimately found its answer in his poem titled *Sjiwa Nataraja*, which

implies that he is no longer searching outside himself, but within his own soul. Sanusi Pane opens *Sjiwa Natarajana* with rich metaphors, as seen in the following excerpt.

The purpose of everything lies within oneself.

There is no origin for purpose, no endpoint granted from outside.

What you perceive is happening now.

There is no past or future.

Everything already exists and will exist in a moment.

That it must dance in the festival of light,

To find happiness, it must be in the blazing fire,

Burning all the blind ties it has forged,

Created by itself. The fire destroys its greatness,

And the soul feels torment, but see, it flies

As a deity, beautifully into the clear weather.

Yet it is not free yet; time and again,

It enters the fire to purify itself,

Until it finally realizes that Nataraja

Is itself, that the world exists only

Within itself. The straightforward path, oh Son of Suffering,

To achieve this freedom, look with clarity.

(Madah Kelana: Pane 1978:43-43)

Siwa Nataraja, as seen in the excerpt above, is considered the greatest poem among all the creations of Sanusi Pane (Nasution, 1963). In this poem, it seems that Sanusi Pane poured all his strength. *Sjiwa Nataraja* embodies the Lord of Dance, which has now been compiled into a grand dance by the Indonesian Institute of the Arts (ISI) in Denpasar, Bali, Indonesia. The manifestation of Shiva as a dancer is often found in sculptures in South India. This dance symbolizes the creation of the universe. In this poem, Sanusi Pane unites his heart with the "heart of the world," signifying that he is "one" with Nataraja. Nataraja is Him. Thus, this poem subtly expresses Sanusi Pane's desire to unite with the Almighty.

Abdul Hadi assesses that Sanusi Pane was influenced by the Dutch romantic movement of

the 1880s (de Tachitihers), which glorified beauty. However, he later clarified this statement. According to Abdul Hadi, this influence laid the foundation for his poetry collection *Puspa Mega* (1927). From this point, it appears that Sanusi Pane's spirit of modernism began. However, Sanusi Pane himself stated that the influence of the 1880s was very minimal on him. The strongest influence on him came from India, especially from Tagore. In both his lyrical and dramatic works, Sanusi Pane acknowledges that he does not emerge without a past. He believes that behind every poet, there is a history displayed.

In line with Sanusi Pane, Mohamad Yamin translated works in a Tagorian style. Yamin translated two of Tagore's works. His own works include two collections of Indonesian poetry: *Tumpah Darahku* (1929) and *Tanah Air* (1912), as well as several dramatic works. A poem he published in the magazine *Jong Sumatera V-VI*, titled "Bandi Mataram," brought him more recognition compared to his previous two poetry collections. Some observers link this poem to Tagore's works, *Di dalam dan di luar Lingkungan Rumah Tangga*.

During the Pujangga Baru period and post-Pujangga Baru, translations of Tagore's works into Indonesian began to emerge. These translations included poetry, short stories, and non-literary works (see Table 1). Mohamad Yamin translated *Menanti Surat dari Raja* and *Di dalam dan Di Luar Lingkungan Rumah Tangga* (1933). The latter novel tells the story of the early nationalist movement in India, which bore the motto "love for the homeland." This slogan of struggle reminds us of Yamin's poetry collection titled *Tanah Air*, inspired by Tagore's works. The emergence of Yamin's poetry paved the way for the rise of Tagorian-minded poets in Indonesia who aspired for independence. According to Atmaja (2001), this influence extended not only to those involved in cultural polemics but also reflected Hindu values spreading to other Indonesian writers such as Asrul Sani, Toto

Sudarto Bahtiar, I Gusti Nyoman Panji Tisna, Hartoyo, and Nur Sutan Iskandar.

The poet Amir Hamzah stated that literature in Indonesia received several influences, such as from India (Hindu), Arab (Islam), China, and Japan (Buddhism), among others. This poet distinguished between ancient India, represented by great works such as the *Mahabharata* and *Ramayana*, and India of the 1920s. According to him, the influence of Indian literature on the early emergence of modern Indonesian literature was entirely due to Tagore. Thus, in a speech titled *Pustaka Melayu*, he stated that Sanusi Pane's spirit flew back to the Hindu era, and his poems were truly influenced by Hindu authors. Such a strong desire to unite with nature clearly indicates Tagore's influence (Palguna, 2002:53-54).

The actualization of Tagorian texts through the publication of literature in Indonesia is an extraordinary activity, as the majority of literary readers in Indonesia are Muslim. These facts indicate that the substance of the teachings of the Shanti Niketan school founded by Tagore has been studied, inspiring many writers. Furthermore, cultural figures and leaders of the national movement recognize that Hindu teachings have played a significant role. An intriguing issue to examine is why this role has been overshadowed by other religions. According to historian Wijaya (2001), the fading of the Hindu name is closely related to their reluctance to mention Hindu principles in their struggles. This reluctance is due to their formal adherence to Islam and their sociological existence within Javanese Hindu culture (Kejawen).

The ideas of Sanusi Pane, Mohamad Yamin, and Amir Hamzah, as outlined above, are clearly influenced by their teacher, Tagore. In a piece that is rarely noted by literary critics, *Lukisan India* (Pujangga Baru, Vol. I, 1934), Sanusi states that in depicting something, Eastern artists always prioritize the essence of the subject, valuing content over form, spirit over body. Compared to Western countries (Europe), Sanusi

Pane tends to seek knowledge in India. The poem titled *Lukisan India* below can clarify his perspective:

I searched in the gardens of India
I wandered in the gardens of Greece
I walked in the land of Rome
I roamed across the Western continent
All the books, the libraries of the world
I have read all the philosophies
I have examined
Finally arrived
deep within my own heart
There lies happiness
It has long awaited me.

Tagore once visited Indonesia (Java and Bali) in August 1927. During his visit to Bali, he was amazed to see the natural beauty with all the ceremonies full of vitality. From his visit, Tagore then wrote a letter, *Letter Written on The Way to Java* (Westa and Tisnawati, 2002: xi). In the letter, in a poetic tone he said

“Arriving in Bali we saw the earth in all its eternal youthful freshness. Here the old ages were constantly undergoing new incarnations.” “The Puranic era seemed to come back to life before us....,” The stories and ceremonies full of vitality in the Puranas have found harmony with the people’s character here,”

In Java, he visited the Taman Siswa school in Yogyakarta led by Ki Hajar Dewantara. On the other hand, Ki Hajar also studied at Santi Niketan India. The writer, I Gusti Nyoman Panji Tisna who came from Bali also had the opportunity to deepen his knowledge at Santi Niketan, learning directly from Tagore. This proves that, between Tagore and the writer of Pujangga Baru Indonesia there was a cultural interaction, especially in literature.

Tagore’s visit to Indonesia in August 1927 was a significant moment that bridged cultural and literary exchanges between India and Indonesia. His experiences in Java and Bali left a lasting impression, inspiring him to write about the vibrant beauty and the deep cultural heritage he observed.

Adoption of Tagore's Writing Style into Indonesian Literature

The analysis of Tagore's works from a postcolonial perspective reveals deep connections between his ideas and those expressed by four Indonesian writers: Sanusi Pane, Amir Hamzah, Mohamad Yamin, and Amal Hamzah. These connections highlight shared themes of simplicity, dignity, spirituality, and a profound love for nature. The writings of both Tagore and these Indonesian authors reflect their experiences as colonized peoples, emphasizing a longing for peace and a resistance against colonialism.

Both Tagore and the Indonesian writers shared a common understanding of the demeaning views held by colonial powers toward indigenous populations. They aimed to assert the beauty and potential of their natural environments and communities, expressing a collective struggle against oppression. This solidarity is evident in their works, which encapsulate the feelings of the colonized.

However, the postcolonial framework of mimicry and hybridity, as proposed by Homi Bhabha, does not explicitly manifest in their writings. Instead, the ideas and sentiments expressed in both Tagore’s and the Indonesian writers’ works appear to stem from authentic feelings of the colonized rather than an imitation of colonial discourse. Their collective voices do not reveal the selfish, individualistic, or materialistic traits often associated with colonizers. Instead, they reflect the concept of Satyagraha and the resilient struggle of colonized societies, which ultimately contributed to the independence movements in both India and Indonesia.

The distinct writing style of the Pujangga Baru movement further emphasizes this. According to Barry's postcolonial theories, the four Indonesian authors engaged in a process of cultural exchange that involved multiple stages: adoption, adaptation, mastery, and cross-cultural interaction. Their works indicate that they did not adopt or adapt colonial literature but rather drew

inspiration from their own experiences and those of their contemporaries who were also part of the struggle against colonialism. By integrating Tagore's influence with their roots in Indonesian tradition, they created a unique literary identity that resonated with their historical context.

According to Barry, the adoption stage is characterized by postcolonial literature that generally adopts the writing style of authors from the colonizing nations as a starting point. In the adaptation stage, postcolonial literature adjusts itself to the writings of authors from the colonial powers. These concepts of adoption and adaptation cannot serve as a basis because the postcolonial literature in this discussion does not stem from the colonizers but from the colonized authors (Tagore). In the context of Indonesian writers of the Pujangga Baru movement, Sutan Takdir Alisyahbana in the novel *Layar Terkembang* and Armin Pane in the novel *Belunggu* represent works of adoption and adaptation from colonial authors. Both novels raise the theme of women's emancipation. According to the knowledge of Indonesian society at that time in the 1930s, it was very taboo to discuss the struggles of women (Tasai et al., 1997). The differences in ideas, concepts, and writing styles eventually sparked cultural polemics in Indonesia, which are still felt today.

Indonesian writers who adhere to Tagorian principles are categorized as being in the advanced stage and the stage of cross-cultural interaction. The advanced stage signifies that postcolonial writers no longer rely on colonial (European) forms of works because they have developed writing skills. Therefore, they no longer see themselves as inferior writers, as was the case in the first stage (adoption). In the stage of cross-cultural interaction, several important concepts emerge, found within the literature of orientalism, imperialism, hegemony, globalization, diaspora, liberation, class differences, and others. It is in this stage of cultural interaction that the positions of Sanusi Pane, Amir Hamzah, Mohamad Yamin, and Amal Hamzah are situated. However, it cannot

be denied that they also occupy positions in the stages of adoption, adaptation, and advancement because they are clearly translating and inspired by Tagore. However, this inspiration does not come from colonial authors. In contrast, other writers of the Pujangga Baru movement, such as Sutan Takdir Alisyahbana, Armin Pane, and Y.E. Tatengkeng, were influenced by colonial authors, particularly the Tachtigers movement of 1880 in the Netherlands. Even Tatengkeng wrote a religious poem, "Katamu Tuhan," reflecting the writing styles of Fredrik van Eeden and Willem Kloos from the Netherlands. As a manifestation of his admiration for the poets of the 1880 generation, he once wrote a poem specifically addressed to Willem Kloos.

Conclusion

Tagorian postcolonialism has a strong influence on writers of the Pujangga Baru period in Indonesia during the 1930s. Indonesian writers who were influenced by Tagore include Sanusi Pane, Mohamad Yamin, Amir Hamzah, Amal Hamzah, and others. The Indian figure who serves as a source of inspiration for Indonesian writers is Tagore from Kolkata, India. This influence manifests in poetry, verses, short stories, novels, and plays. The content and themes of his works revolve around simplicity, spirituality, social issues, beauty, and a love for nature and society. In addition to form, content, and themes, there are also Tagorian reflections in the writing styles of Indonesian writers.

The writing style of postcolonial literature goes through four stages: the stages of adoption, adaptation, mastery, and cross-cultural interaction between colonial writers and writers in the colonies. The four Indonesian Pujangga Baru writers carry out their creative processes not based on colonial authors. Instead, their starting point is the colonial writer, Tagore, the Nobel laureate from India. Both Tagore's writers and the four Indonesian writers acknowledge themselves as colonized nations, rooted in Eastern culture, loving peace, oppressed by

colonizers, and lacking the freedom to determine their nation's fate. Thus, there occurs a cross-cultural interaction of postcolonial literature between Indonesian Pujangga Baru writers and India.

WORKS CITED

- Agastya, I.B.G. 2002. "Rabindranath Tagore: Gitanjali," in Puisi Sepanjang Masa, (Ed. Westa dan Tisnawati). Yayasan Dharma Sastra, Denpasar
- Alisyahbana, S.T. 2003. *Layar Berkembang*, Jakarta, Balai Pustaka.
- Atmaja, J. 2001. "Pengaruh Gita pada Pujangga Baru" in *Jurnal Ilmu-ilmu Budaya Pustaka No. 2 Thn XII*, Oktober, Fakultas Sastra Universitas Udayana, Denpasar
- Bakker, B.J. 1984. *Filsafat Kebudayaan*. Kawisuara, Yogyakarta.
- Barry, P. 2010. *Beginning Theory: an Intridukction to Literary and Cultural Theory*. Manchchester Univesity Press, UK.
- Basuki, S. 1989. *Surat Wasiat Rabindranath Tagore*. Upada sastra, Denpasar.
- Bhabha, H.K. 1994. *The Location of Culture*. Routledge, London.
- Budiman, M. 2008. "Masalah Sudut Pandang dan Dilema Kritik Postkolonia." (Kata Pengantar) dalam *Sastra Indonesia Modern Kritik Postkolonial*. Yayasan Obor Indonesia-KITLV, Jakarta.
- Darmayasa. 2018. *Bhagawad Gita (Nyanyian Tuhan)*. Yayasan Dharma Sthapanam, Denpasar
- Dewantara, K.H. 1929. "Asosiasi antara Barat dan Timur" dalam majalah *Wasita* jilid I. Agustus/September, Jakarta
- Champawat, N. 1999. "Rabindranat Tagore," dalam *Warta Hindu Dharma*, No.392 Denpasar.
- Eddy, N.T. 2002. "Tagore Penyair dan Yogi," dalam *Puisi Sepajang Massa*. Yayasan Dharma Sastra, Denpasar
- Faruk. H.T. 2012. *Novel Indonesia, Kolonialisme dan Idelogi Emansipatoris*. Ombak, Yogyakarta.
- Foulcher, K. 2008. "Larut di Tempat yang Belum Terbentuk. Mimikri dan Ambivalensi dalam Sitti Nurbaya Marah Rusli," in *Sastra Indonesia Modern Kritik Postkolonial*. Yayasan Oborr Indonesia-KITLV Jakarta.
- Foulcher, K. 2000. *Sumpah Pemuda dan Proses Penciptaan Atas Simbol Kebangsaan Indonesia*. Komunitas Bambu, Jakarta.
- Geertz, C. 1983. *The Religoin of Java*.The Free Press of Glencoe, London.
- Hamzah, A. 1949. *Bunga Seroja dari Gangga*. Balai Pustaka, Jakarta.
- Hogart, R. 1990. *The Use of Literacy*. Penguin, Harmondsworth.
- Hunter, T. M. 2008. "Indo sebagai orang lain Identitas, Kegelisahan dan Ambiguitas dalam Salah Asuhan," dalam *Sastra Indonesia Modern KritikPostkolonial*, Yayasan Obor Indonesia-KITLV Jakarta.
- Iskandar, N. S. 1977. *Cinta dan Mata* (terjemahan) karya Sastra Rabindranath Tagore). Balai Pustaka, Jakarta.
- Jassin, H.B. 1985. *Kesusastraan Indonesia Modern dalam Kritik dan Esei IV*. PT Gramedia. Jakarta.
- Jassin, H.B. 1981. *Sastra Indonesia sebagai Warga Sastra Dunia*. Yayasan Idayu, Jakarta
- Keeler, W. 2008. "Durga Umayi dalam Dilema Postkolonial," in *Sastra Indonesia Modern Kritik Postkolonial*, Yayasan Obor Indonesia-KITLV Jakarta.
- Lubis.A.Y. 2015. *Pemikiran kritis Kontemporer Dari Teori Kritis, Cultural Stideis, Feminisme, Postkolonial Hingga Multikulturalisme*. PT Raja Grafindo Prasada, Jakarta
- Londhe, S. 2011. *A. Tribute to Hinduism*. (terjemahan) S.A.P Renny. Media Hindu, Surabaya
- Maier, H. 2008. "Suara Gagap dan Pintu yang Berderit Tulisan Pramoedya Ananta Toer. dalam Bahasa Melayu," in *Sastra Indonesia Modern Kritik Postkolonial*. Yayasan Oborr Indonesia-KITLV Jakarta.
- Moeis, A. 1997. *Salah Asuhan*, 23rd Printing. Balai Pustaka, Jakarta.
- Mulder, N. 2001. *Mistisisme Jawa Ideologi di Indonesia*. LkiS, m Yogyakarta.
- Mihardja, A.K. 1998. *Polemik Kebudayaan Pokok Pikiran*. Balai Pustaka, Jakarta.
- Rusli, M. 2008. *Sitti Nurbaya*. Balai Pustaka, Jakarta.
- Rustapa, A. K., Agung S.D., dan Bambang T. 1997. *Antologi Biografi Pengarang Sastra Indonesia 1920-1950*. Pusat Pembinaan Pengembangan Bahasa Depdikbud, Jakarta.
- Sardar, Ziauddin, dan Boorin Van Loon. 2001. *Mengenal Cultural Studies untuk Peula* (Translation). Mizan Media Utama, Bandung.

I Nyoman Suaka, I Wayan Nitayadnya, I Made Budiasta, I Wayan Tama, Ni Luh Komang Candrawati, Sang Ayu Putu Eny Parwati, I Wayan Sudiartha, Ni Wayan Aryani, Aditya Wardhani, Ida Ayu Putu Aridawati

- Shaleh, S., Made S. dan Jelantik. 2001. "Wiracarita Ramayana dan Mahabrata dalam Kebudayaan Melayu," in Jurnal Ilmu-ilmu Budaya Pustaka. No.2 Thn XII, Oktober 2001. Fakultas Sastra Unud, Denpasar.
- Sim, S. dan Loon, B.V. 2008. Memahami Teori Kritis. Resist Book, Yogyakarta.
- Sumarjo, J. 1992. Lintasan Sastra Indonesia Modern 1. Citra Aditya Bakti, Bandung.
- Sunaryono, K.S.1998. Surat Wasiat Rabindranath Tagore (terjemahan). Upada Sastra, Denpasar.
- Suaka, I.N. 2015. Kawin Campus Konflik Sastra dan Budaya. Ombak, Yogyakarta.
- Spivak, G.C. 2003. Membaca Pemikiran Jaques Derrida. (terjemahan). Inyik Ridwan Muzir. Khazanah Pustaka Indonesia, Yogyakarta
- Suryanto. 2006, Hindu Dibalik Tuduhan dan Prasangka, Narayana Smerti Press, Yogyakarta.
- Suwantana, I.G., 2007. Mahatma Gandhi, (Ed. Widyantara). Ganeca Press, Yogyakarta.
- Palguna, I.B. 1997. "Rabindranath Tagore dalam Sastra Indonesia," dalam Jurnal Sastra Horison, No XXX1, Edisi Maret. Jakarta.
- Pane, A. 1985. Belenggu. Balai Pustaka, Jakarta.
- Pane, S. 1978. Madah Kelana (edisi khusus). Departemen Pendidikan dan Kebudayaan, Jakarta.
- Pane, S. 1978. Arjuna Wiwaha. Terjemahan Kakawain Jawa Kuno Karya Mpu Kanwa (edisi khusus). Departemen Pendidikan dan Kebudayaan, Jakarta.
- Pane, S.1975. Puspa Mega (cetakan ke-IV). Pustaka Jaya, Jakarta.
- Pane, S. 1941. "Rabindranath Tagore sebagai Ahli Filsafat," in Pujangga Baru No.4, Thn IX, hlm. 79-83, Jakarta.
- Pane, S. 1933. "Lukisan India" dalam Pujangga Baru No. 11 Thn 1, hlm 85-87, Jakarta.
- Pusat Bahasa Departemen Pendidikan Nasional. 2003. Ensiklopedia Sastra Indonesia Modern. Remaja Rosdakarya, Bandung
- Putri, D. R. (2017). Studi Pandangan Dunia Dalam Karya Rabindranath Tagore, The Post Office. RETORIKA: Jurnal Ilmu Bahasa, 2(1), 110. <https://doi.org/10.22225/jr.2.1.52.110-126>
- Soeroto, N. 1915. Melatknoppen. van Looy, Amsterdam.
- Steenbrink, K.A.1988. Mencari Tuhan dengan Kacamata Barat, Kajian Kritis Mengenai Agama di Indonesia. IAIN Sunan Kalijaga Press, Jakarta.
- Tagore, R. 1979. Sanyasi, (translation) Toto Sudarto Bachitiar. Pustaka Jaya, Jakarta
- Tagore, R. 1979. Sang Anak (translation) Asrul Sani. Pustaka Jaya, Jakarta.
- Tagore, R., 1952, Gitanyali (translation) Amal Hamzah. Pustaka Rakyat, Jakarta.
- Tagore, R. 1955. Surat dari Radja (translation) Mohamad Yamin. Departemen Pendidikan dan Kebudayaan, Jakarta.
- Tagore.R. 1951. The Centre of India Culture. Visvya Bharati Bookshop, Calcuta.
- Tagore, R. 1976. Tukang Kebun (translation) Hartoyo Andangjaya. Budaya Jaya. Jakarta
- Tagore, R., 1922, Gitanyali Song Offerings. Macmillan, London.
- Tasai, S.A. Mujiningsih, E.N. dan Jubriah. 1997. Citra Manusia Indonesia dalam Novel Indonesia Modern 1920-1960. Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan, Jakarta.
- Toer, P.A. 2005. Bumi Manusia, Dipantara, Jakarta.
- Westa, I.W. dan Tisnawati, N.M. 2002. Rabindranath Tagore Puisi Sepanjang Masa. Yayasan Dharma Sastra, Denpasar.
- Wijaya, I.N. 2001. "Hindu dalam Konstelasi Sosial, Politik Lokal dan Nasional," in Jurnal Ilmu-ilmu Budaya Pustaka No.2 Thn XII, Oktober, Fakultas Sastra Unud Denpasar.