PROCEEDINGS
International Conference on Literature
Himpunan Sarjana-Kesusastraan Indonesia (HISKI)
E-ISSN 2988-4357

Indian–Indonesian cultural dialogue in comparative literature: The contributions of Rabindranath Tagore and Sanusi Pane

I Nyoman Suaka*
Institut Keguruan dan Ilmu Pendidikan Saraswati Tabanan, Bali, Indonesia
Email: suakanyoman@gmail.com

Abtract: *The influence of the Indian poet Rabindranath Tagore on modern Indonesian literature is quite strong, yet it has received limited attention from literary and cultural researchers. The issue arises as to why literature from India, which is rooted in Hindu culture, has had such a strong influence on Indonesian literature, even though the majority of its society is Muslim. This cultural dialogue is interesting to study because it involves transnational literature. The theoretical framework used in this study is comparative literature theory by René Wellek and Austin Warren. This research is descriptive qualitative in nature by comparing Indonesian and Indian literary works as well as the ideas of their writers. The results show that the influence of Indian literature, especially that of the Nobel laureate Tagore, is very strong on Indonesian writers such as Sanusi Pane, Muhammad Yamin, Amir Hamzah, and Amal Hamzah. On the other hand, there was resistance from the writer Sutan Takdir Alisjahbana due to this Indian influence. This debate between support and rejection emerged during the cultural polemics of the 1930s. Although the polemic continued at that time, Tagore's influence remained deeply rooted in the works of Sanusi Pane and other writers.*

Keywords: *India, Indonesia, Comparative Literature*

INTRODUCTION

The influence of Indian literature in Indonesia after the epics Mahabharata and Ramayana is strongly represented by the poet Rabindranath Tagore. This Indian writer from Calcutta, born on May 7, 1861, received the Nobel Prize in Literature in 1913. His inspiration is reflected in both his fictional and non-fictional works. According to Rosen (in Suryanto, 2006:11), this occurred because of the greatness and spiritual teachings of Hinduism embraced by Tagore. Various studies on Indonesia, as stated by Mulder (2001), show that the spirit of unity and nationalism also began with Hindu influences. In this context, Muhammad Yamin, an admirer of Tagore, emerged as one of the architects behind the creation of the national motto *Bhinneka Tunggal Ika* and the Youth Pledge (*Sumpah Pemuda*) on October 28, 1928.

Foulcher (2000) states that Yamin and Soekarno built symbols that became part of the ideological structure of a nation-state. The Youth Pledge declared that Indonesia has one homeland, one nation, and one language: Indonesia. This declaration of loyalty is implied in Yamin's poem *Indonesia Tumpah Darahku*. The message of the poem was to oppose Dutch colonialism and to unite Indonesians in expelling the colonizers. The poem was written on October 26, 1928, and two days later it inspired Indonesian youth to take the oath of the Youth Pledge on October 28, 1928.

The prominent British historian Arnold J. Toynbee (Londhe, 2011:vi) encouraged the world to turn toward India. At a critical moment in human history, the only path to salvation is the ancient Hindu way. Here, we find attitudes and spiritual values that allow

*Corresponding author
How to cite (APA 7th): Suaka, I. N. (2026). Indian–Indonesian cultural dialogue in comparative literature: The contributions of Rabindranath Tagore and Sanusi Pane. *Proceedings 35th KIK, 35*, 299-311. https://doi.org/10.68634/kik.v35i.186

humanity to grow together as a single family. Toynbee acknowledged that Hindu religious tolerance contrasts sharply with the fanaticism and exclusivity of Judaism, which considers itself the chosen people. In addition to Toynbee, 35 other world figures from fields such as science, philosophy, literature, medicine, astronomy, and academia have expressed respect and sympathy for Hindu teachings originating from India (see Londhe, *A Tribute to Hinduism*, 2011).

In modern Indonesian literature, works inspired by India, especially Tagore, also emerged. He visited Indonesia (Java and Bali) in August 1927. During his visit to Bali, he was deeply impressed by its natural beauty and vibrant ceremonial life (Westa and Tisnawati, 2002: xi). In Java, he visited the Taman Siswa (The "Garden of Students" school system) educational institution in Yogyakarta led by Ki Hajar Dewantara. Conversely, Ki Hajar Dewantara also studied at Santiniketan in India. All of this demonstrates that Tagorean influence in Indonesian literature became an inspiration within a pluralistic society. These interactions took place during the colonial era in both India and Indonesia, when both nations were struggling to free themselves from colonial rule. Based on this background, the research problem is: how was the cultural dialogue in Indonesian literature during the Pujangga Baru era? Which Indonesian writers can be categorized as Tagore-influenced writers, and what themes did they explore?

The objectives of this study are to examine the influence of Tagore on Indonesian literature, to describe the ideas of Indonesian writers who followed Tagore's path, and to identify the forms and styles of Pujangga Baru literature influenced by India. This topic has rarely been studied by scholars, making it an interesting subject for discussion. The analysis will focus on the Pujangga Baru literary period in Indonesia (1933–1940), during which the cultural polemic in Indonesia emerged (Mihardja, 1998) as the nation sought its cultural identity.

LITERATURE REVIEW

Several studies related to comparative literature have been conducted by Hutomo, Sitanggang, Christomy, Hamidi, Hutapea, Wasono, and Hasanuddin. The analyses of these comparative literature researchers are compiled in the book *Anthology of Essays on Comparative Literature in Modern Indonesian Literature* (Trisman et al., 2002), published by the Language Center, Ministry of National Education. The articles collected in this volume discuss the relationship between Indonesian and Malaysian literature, as well as comparative studies of three stories from Egypt, Algeria, and Uganda from the perspective of women and tradition. In addition, the volume also includes comparative studies between literary works within Indonesian literature itself.

However, none of these writings specifically discuss Indonesia–India comparative literature studies. Nevertheless, the articles in the book provide inspiration for the present study. The theoretical foundation used in this research is comparative literature. The term "comparative literature" in practice covers several fields of study and issues in three main aspects (Wellek and Warren, 1989: 47–52), briefly summarized as follows: (1) Comparative literature is used for the study of oral literature, especially folk tales and their migration, as well as how and when folk tales are incorporated into more artistic literary writing. (2) Comparative literature includes the study of relationships between two or more national literatures. (3) Comparative literature is

equated with the study of literature as a whole, similar to world literature, general literature, or universal literature.

This broad classification aligns with the development of oral literature studies that began in France, England, Germany, and other European countries. According to Santoso (2002), comparative literature studies were pioneered by French scholars in the early 19th century. It later expanded to America and Asia, including Indonesia. Since the 1970s, comparative literature has developed in Indonesia. Initially, according to Endraswara (2008: 130), it was mainly used to compare literary works in order to determine originality. Through such comparisons, works with national and even global characteristics could be identified.

According to Endraswara (1989: 134–135), comparative literature studies cannot ignore national literature, which may eventually evolve into world literature. National literature refers broadly to literature that belongs to a nation, where "national" is defined by political territorial boundaries. World literature has a broader scope than comparative literature, while comparative literature is often limited by time and various constraints. Therefore, comparative literature is usually restricted to national or even regional literature. Based on this view, the discussion in this article is limited to Indonesian literature, focusing specifically on the Pujangga Baru era.

METHOD

This study uses a qualitative research design with an interpretive approach. This qualitative research aims to examine the literary and cultural dialogue between Tagore and Indonesian Pujangga Baru writers. The analytical focus is on literary works from the Pujangga Baru period created by writers influenced by Tagore, which serve as the primary data.

The research is designed as descriptive qualitative research. The process involves data collection, data reduction, data analysis, and data presentation. Data were collected using document analysis through library research, as follows: (a) Describing Tagore as an inspirational figure for Indonesian writers. (b) Identifying literary works from the Pujangga Baru period influenced by Tagore. (c) Understanding the worldview and writing style of Pujangga Baru writers in Indonesia.

The collected data were then reduced to focus the analysis on comparative literature studies. At the data analysis stage, descriptive-interpretive analysis was used. This method aims to describe and interpret literary works by Tagore and Pujangga Baru writers. The steps include reading literary texts, identifying elements of influence within the works, and interpreting Tagore's ideas as well as the perspectives of Indonesian writers. The results of the analysis are presented in descriptive form supported by tables, transliterations, and excerpts from literary texts.

RESULTS AND DISCUSSION

Comparing transnational literature (Indonesia–India), as discussed in this study, cannot be separated from two major literary figures: Rabindranath Tagore and Sanusi Pane. The discussion begins with a brief account of the lives of both writers in order to provide a foundation for further analysis.

Brief Biography of Tagore

Rabindranath Tagore was the first Asian writer to receive the Nobel Prize in Literature, which he was awarded in 1913. He was the youngest of three siblings, born on May 7, 1861, in Bengal, India, into a prominent family. His grandfather, Dwarkanath Tagore, was a leading businessman and cultural figure in Calcutta. His father, Maharshi Debendranath Tagore, was a wealthy landowner who, despite his business competence, had strong spiritual inclinations. Tagore's mother passed away when he was still a child, an event that had a profound emotional impact on him. His early education was therefore largely conducted at home under the supervision of tutors, as his father frequently traveled.

During his childhood, when his father was away, Tagore was often kept indoors under the care of his guardian. He would sit by the window and observe the vast natural world outside. During his leisure time, his father took him on journeys to various places such as Bengal, the Ganges River, and even the Himalayas, which greatly delighted him. When his older siblings attended school, Tagore wished to join them, but he was not allowed. His brother once told him, "Now you cry because you want to go to school. But later you will cry because you want to leave school," whenever he insisted on joining them.

From the age of ten, Tagore had already developed a strong interest in reading and writing. However, it was not until he was fourteen that he completed his first poem. At sixteen, he was sent by his father to London, England, to study law and literature. However, he did not stay long, as he felt uncomfortable and soon returned to his homeland. In Calcutta, he continued writing poetry, mostly depicting the beauty of the Bengali countryside. At seventeen, he returned to his village and inherited part of his father's estate. There, he lived among peasants and ordinary people, and he deeply admired the peaceful rural environment.

In 1905, Tagore realized his educational vision by establishing an educational institution called Santiniketan. The school was located in a small town called Bolpur, about 93 miles from Calcutta. The foundation of education in this institution emphasized simplicity, harmony with nature, and freedom of expression for students. Two years before founding the school, he was awarded the honorary title "Sir" by the British government. However, he refused the title as a protest against the killing of civilians by British troops in Amritsar. In 1912, his most famous work, *Gitanjali*, was published in England. In 1913, he received the Nobel Prize in Literature. At that time, Western intellectuals were surprised that a writer from a colonized country could win such a prestigious award. Following this achievement, Tagore became a world-renowned figure and traveled extensively, giving lectures in the United States, Europe, South America, China, Japan, Malaysia, and Indonesia.

Throughout his life, Tagore wrote more than 3,000 literary works, including poems, short stories, novels, dramas, and songs. His works greatly influenced young people in India and other countries, including Indonesia. His creations have been inherited by the world and are known for their nobility, beauty, and wisdom. According to Tagore, there are three important things in life: (1) The highest and most valuable wealth is the result of spiritual nobility, truth, and personal purity. (2) Actions that are of no benefit are those that remove oneself from life and reality. (3) Compassion must be shown to all living beings, even the lowest creatures.

In 1914, Tagore was awarded an honorary Doctorate in Literature from the University of Oxford, England. In 1915, he received the same honor from the University of Calcutta. Besides being a literary figure, Tagore was also an educator and a world peace activist. Wherever he delivered speeches, he consistently advocated unity and peace for people around the world. The great literary figure Tagore passed away on 7 August 1941. He was known as a noble-hearted person, firm in his principles, and lived a simple and modest life.

From Tagore's biography, it can be firmly stated that he was deeply devoted to his homeland, India. He once studied in England, but due to the individualistic and materialistic environment there, he eventually returned to his homeland. He even refused a title of nobility offered by the British Empire. This is different from other figures who gladly accepted such honors with pride. His refusal can be understood because the title was granted by the colonizers (the British Empire). Had he accepted it, it would have symbolized submission to colonial rule. In this regard, Tagore remained uncompromising; colonialism had to be eliminated from India.

Physically, Tagore was not directly involved in armed struggle against the British, but he fought through his pen as a poet. The expression "the pen is mightier than the sword" is fitting for him. His works did not extensively criticize the brutality of British colonialism in India or in other colonies. Instead, he focused on expressing his inner thoughts about natural beauty, peace, simplicity, spiritual teachings, divinity, and the surrounding environment. These ideas are associated in Hindu thought with the concept of *Satyagraha*.

The concept of *Satyagraha* became even more widely known through the struggle of his friend, Mahatma Gandhi. In Gandhi's writings (Suwantana, 2007:17), *Satyagraha* means the defense of truth by not making the enemy suffer, but by making oneself suffer instead. The enemy must be led out of ignorance through patience and an open heart. Tagore himself experienced suffering, despite being the son of a wealthy landlord. Accepting a noble title could have elevated his social status, but he refused to compromise with the colonizers. The meaning of *Satyagraha* involves a wise and continuous interaction between colonizer and colonized, with the hope of achieving peace.

Based on this shared principle of *Satyagraha*, the two Indian figures were highly respected individuals. Gandhi was addressed by Tagore as *Mahatmaji* during meetings. Tagore described Gandhi as "a great soul dressed as a peasant." Conversely, Gandhi referred to Tagore as *gurudev*, the honored great teacher (Suwantana, 2007:26–27).

Brief Biography of Sanusi Pane

Sanusi Pane was one of the leading writers of the Pujangga Baru movement who strongly promoted Tagore's ideas. This is understandable, as he studied Hinduism more deeply at Santiniketan, India (1929–1930). Santiniketan, meaning "place of peace," was a school founded by Tagore. Sanusi Pane personally experienced life in what he regarded as the birthplace of Hindu teachings, which he considered filled with peace.

His experiences in India are not only reflected in his literary works (see Table 1) but also in several poems with spiritual and nature-oriented themes such as "Ciwa Nataraja," "To Krishna," "Temple," and "Candi Mendut." Shiva and Krishna in Hinduism are manifestations of God, while temples are places of Hindu worship.

The titles of his poems further emphasize that Sanusi Pane consistently promoted love for God and nature as part of the development of Indonesian literature. The spiritual teachings of Hinduism inspired by Tagore appear to have deeply influenced Sanusi Pane, despite the fact that he was born into a Muslim family (Rustapa et al., 1997:62). Before his death, Sanusi Pane reportedly expressed a wish for his body to be cremated like earlier Hindu poets. However, this request was not granted by his family as it conflicted with Islamic teachings.

Ajip Rosidi (1976) also demonstrated a shift in Sanusi Pane's literary conception after his one-year study at Santiniketan, India, a place he greatly admired. This transformation aligned with the development of his inner worldview. This is reflected in Sanusi Pane's later literary perspective after his visit to India:

Like the sun that loves the earth
giving its light endlessly
without asking anything in return
such is how your love should always be

Through a symbolic style, Sanusi Pane draws an analogy to Indian philosophical teachings, comparing them to the sun that loves the earth tirelessly, continuously providing illumination. What it gives is not accompanied by expectations of reward. It is a form of sincere and selfless devotion grounded in love.

In addition to writing Tagore-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* (*The New Man*), which depicts modern society. However, the story is not entirely set in Indonesia but instead takes place in India, with characters from that country. "I search for it in the garden of India," he wrote in one of his poems. This search ultimately finds its answer in his poem *Sjiwa Nataraja*, which suggests that he no longer seeks outside himself but within his own soul.

Abdul Hadi argues that Sanusi Pane was once influenced by the Dutch "80s Movement" (*de Tachtigers*), which was romantic and emphasized aesthetic beauty. This view was later clarified, as Abdul Hadi suggests that such influence is reflected in Sanusi Pane's poetry collection *Puspa Mega* (1927). From this point, Sanusi Pane's modernist spirit appears to have begun. However, Sanusi Pane himself stated that the influence of the Dutch 80s Movement on him was very limited. The strongest influence on his work came from India, especially from Tagore. In both his lyrical and dramatic works, Sanusi Pane was aware that he did not emerge without a past. He believed that behind every poet, history is always present.

Cultural Dialogue Expands

In line with Sanusi Pane, Muhammad Yamin also translated works in the Tagorean style. Yamin translated two of Tagore's works. His own writings include two poetry collections, *Indonesia Tumpah Darahku* (1929) and *Tanah Air* (1912), as well as several dramatic works. One of his poems published in *Jong Sumatera* magazine Vol. V–VI, titled *"Bandi Mataram,"* brought him greater recognition than his earlier poetry collections. Some scholars associate this poem with Tagore's work *Inside and Outside the Home Environment*.

During the Pujangga Baru and post-Pujangga Baru periods, translations of Tagore's works into Indonesian became increasingly widespread. This demonstrates that literary and cultural dialogue between Indonesia and India was expanding. These translations included poems, short stories, and non-literary works (see Table 1). Muhammad Yamin translated *Waiting for the King's Letter* and *Inside and Outside the Home Environment* (1933). The latter novel describes the early nationalist movement in India, which was guided by the slogan "love of the homeland."

This spirit of struggle recalls Yamin's poetry collection *Tanah Air*, which was inspired by Tagore's works. The emergence of Yamin's poetry eventually paved the way for Tagore-influenced poets in Indonesia who aspired to independence. According to Atmaja (2001), this influence did not only affect those involved in the cultural polemic but also spread the values of Hindu thought to other Indonesian writers such as Asrul Sani, Toto Sudarto Bahtiar, Anak Agung Panji Tisna, Hartoyo, and Nur Sutan Iskandar.

The poet Amir Hamzah stated that Indonesian literature absorbed several influences, including Indian (Hindu), Arabic (Islamic), Chinese, Japanese (Buddhist), and others. He distinguished between ancient India—represented by great epics such as the *Mahabharata* and *Ramayana*—and modern India of the 1920s. According to him, the influence of Indian literature in the early development of modern Indonesian literature was entirely the influence of Tagore. Thus, in one of his speeches titled *Pustaka Melayu*, he stated that Sanusi Pane's spirit traveled back to the Hindu era, and that his poems were strongly influenced by Hindu writers. This intense longing for unity with nature ultimately refers to the influence of Tagore (Palguna, 2002:53–54).

The actualization of Tagorean texts through literary publications in Indonesia was remarkable, considering that most Indonesian readers were Muslim. These facts show that the teachings of Santiniketan, founded by Tagore, were studied and became an inspiration for Indonesian writers. Moreover, cultural figures and national movement leaders acknowledged the significant role of Hindu teachings. An interesting question arises: why was this role later overshadowed by other religions? According to historian Wijaya (2001), the fading prominence of Hinduism is closely related to the reluctance to explicitly acknowledge Hindu principles in their struggles. This is because, formally, they identified as Muslims while sociologically living within a Javanese Hindu cultural framework (*Kejawen*).

The ideas of Sanusi Pane, Muhammad Yamin, and Amir Hamzah discussed above were clearly influenced by their mentor, Tagore. In a rarely discussed essay, *Lukisan India* (*Pujangga Baru*, Year I, 1934), Sanusi Pane stated that in artistic expression, Eastern artists prioritize essence over form, and soul over physical appearance.

In contrast to Western countries (Europe), Sanusi Pane found his intellectual inspiration more in India than elsewhere. His poem *Lukisan India* below illustrates this perspective:

I search in the garden of India
I wander in the garden of Greece
I walk on the land of Rome
I travel across the Western continent
All books, all libraries of the world
I have read all philosophies

I have examined them
Finally I arrive
into the land of my own heart
There happiness
has long been waiting for me.

The poem illustrates that Sanusi Pane, in his pursuit of knowledge, had studied books from Greece, Rome, and Western civilizations. Yet he did not find himself fully drawn to those values. It is through Indian philosophy that his soul and spirit ultimately find resonance and attachment.

Beginning of the Cultural Polemic

The discourse of Indonesia–India comparative literature originated from the clash of ideas during the Indonesian Cultural Polemic of the 1930s. This polemic was divided into two opposing camps: supporters of Western culture and supporters of Eastern culture. According to Geertz (1983:154), the debate among Indonesian writers at that time was extremely intense:

> *"Each group has its own knowledge. Westerners have their own knowledge, Muslims have their own knowledge, and Javanese people have their own knowledge. Each of these bodies of knowledge is considered suitable and valuable for modern life as well as any other form of life. The difficulty is that Indonesians often try to become Hindu, Arab, or Dutch rather than becoming Indonesians themselves. Now that Indonesia has become independent, we must rediscover the philosophy of our ancestors and discard all foreign knowledge. Anti-Hindu attitudes are only superficial performances, and many ideas and practices considered 'native' are actually derived from India. However, opposition to Islam is very subtle and carefully carried out."*

As Geertz explains, this opposition was expressed subtly through ideas embedded in literary works. Four Indonesian writers—Sanusi Pane, Muhammad Yamin, Amir Hamzah, and his brother Amal Hamzah—formed a group that adapted the Indian teaching of *Satyagraha*. Sanusi Pane was one of the Pujangga Baru writers who admired the works of the Indian poet Tagore. He even adapted Tagore's *Gitanjali* into Indonesian. Sanusi Pane was widely known as both a poet and playwright. In general, his worldview tended toward Hinduistic and mystical thought (Sumardjo, 1991:87).

In addition to Sanusi Pane, there were also Amir Hamzah, Muhammad Yamin, and Amal Hamzah. Amir Hamzah is often referred to as the "Prince of Poets" of the Pujangga Baru generation. He was a deeply religious poet, as his works express human longing for God and nature, similar to themes found in Tagore's poetry. Amir also translated the *Bhagavad Gita*, highlighting the poetic qualities of its Sanskrit verses. Amal Hamzah translated Tagore's works *Gitanjali* and *Lotus Flower from the Ganges*.

The reflection of Tagore's thought in Indonesia appeared in various literary forms such as poetry, prose, drama, and translation works. Several Indonesian writers and their works influenced by Tagore's teachings—as representations of cultural dialogue—are presented in the following table.

Table 1. Writers and Works Inspired by Tagore

No.	Writer	Literary Works	Type
1	Sanusi Pane	a. *Pancaran Cinta*	Prose
		b. *Puspa Mega*	Poetry collection
		c. *Madah Kelana*	Poetry collection
		d. *Kertajaya*	Drama
		e. *Sandyakalaning Majapahit*	Drama
		f. *Manusia Baru*	Drama
		g. *Airlangga*	Drama
		h. *Arjuna Wiwaha*	Translation
		i. *Kepada Tanah Jawa*	Translated poem
2	Amir Hamzah	a. *Nyanyi Sunyi*	Poetry collection
		b. *Buah Rindu*	Poetry collection
		c. *Setanggi Timur*	Translated poems
		d. *Bhagavad Gita*	Translation
		e. *Arjuna Wiwaha*	Poetry collection
		f. *Kamadewi*	Poem
3	Muhammad Yamin	a. *Di Dalam dan di Luar Lingkungan Rumah Tangga*	Translation of Tagore's drama
		b. *Menanti Surat dari Raja*	Translation of Tagore's novel
		c. *Tanah Air*	Poetry collection
		d. *Indonesia Tumpah Darahku*	Poetry collection
		e. *Ken Arok Ken Dedes*	Drama
4	Amal Hamzah	a. *Gitanjali*	Translation of Tagore
		b. *Bunga Seroja dari Gangga*	Translation of Tagore

Source: Suaka in ESIC Journal Vol. 8.2 (2024)

Tagore visited Indonesia (Java and Bali) in August 1927. During his visit to Bali, he was deeply amazed by the beauty of its nature and its vibrant, life-filled ceremonies. From this journey, Tagore later wrote a letter titled *Letter Written on the Way to Java* (Westa and Tisnawati, 2002: xi). In the letter, in a poetic tone, he said:

> *"Upon arriving in Bali, we witnessed the earth in the full freshness of its eternal youth. Here, the ancient age continually undergoes new incarnations. The ancient era seems to come alive again before us…"*
> *"The stories and ceremonies full of vitality in the ancient traditions have found harmony with the character of the people here."*

In Java, he visited the Taman Siswa educational institution in Yogyakarta, led by Ki Hajar Dewantara. Conversely, Ki Hajar Dewantara had also studied at Santiniketan in India. The Balinese writer, I Gusti Nyoman Panji Tisna, also deepened his knowledge at Santiniketan, studying directly under Tagore. This demonstrates that there was a cultural dialogue—especially in literature—between Tagore and Indonesian writers of the *Pujangga Baru* period.

This cultural dialogue, reflected in Tagore's works and those of Indonesian writers, shows similarities in ideas, concepts, and writing styles. Their ideas equally reflect simplicity, nobility, spirituality, and a love for nature. However, the prominent cultural polemicist Sutan Takdir Alisyahbana argued that Indian influence was weak and would not be able to progress or compete with Western countries. Despite being influenced by

Tagore, Indonesian *Pujangga Baru* writers did not become detached from their own cultural roots.

CONCLUSION

The Indian poet Rabindranath Tagore had a very strong influence on Indonesian writers of the *Pujangga Baru* period in the 1930s. Indonesian writers influenced by Tagore include Sanusi Pane, Mohamad Yamin, Amir Hamzah, Amal Hamzah, and others. This influence appears in various literary forms such as poetry, poems, short stories, novels, and drama. The content and themes of their works revolve around simplicity, spirituality, social life, beauty, and a love for nature and society. In addition to form, content, and themes, Tagorian reflections can also be seen in the writing style of Indonesian authors.

The styles and themes of writing were shaped through cross-cultural interaction (cultural dialogue) between Indonesian and Indian writers (Tagore). Indonesian *Pujangga Baru* writers carried out their creative processes based on cultural similarities and equality, as they shared Eastern cultural values. Their point of reference was Tagore a Nobel Prize winning writer rather than authors from European countries. Both Tagore and Sanusi Pane emphasized religiosity by glorifying God as the Creator, cherishing the beauty of nature and culture, and promoting mutual respect and appreciation among people with a spirit of simplicity.

REFERENCES

Agastya, I. B. G. (2002). Rabindranath Tagore: Gitanjali. In I. W. Westa & N. M. Tisnawati (Eds.), *Rabindranath Tagore: Puisi sepanjang masa* (pp. 1-6). Yayasan Dharma Sastra.

Alisjahbana, S. T. (2003). *Layar terkembang*. Balai Pustaka. (Original work published 1936)

Atmaja, J. (2001). Pengaruh Gita pada Pujangga Baru. *Pustaka: Jurnal Ilmu-Ilmu Budaya, 12*(2), (pp. 42-56)

Bakker, S. J. (1984). *Filsafat kebudayaan*. Kanisius

Champawat, N. (1999). Rabindranath Tagore. *Warta Hindu Dharma*, (392), 163-176.

Darmayasa. (2018). *Bhagawad Gita (Nyanyian Tuhan)*. Yayasan Dharma Sthapanam.

Dewantara, K. H. (1929, Agustus/September). Asosiasi antara Barat dan Timur. *Wasita, 1*, No.11/12

Eddy, N. T. (2002). Tagore penyair dan yogi. In I. W. Westa & N. M. Tisnawati (Eds.), *Rabindranath Tagore: Puisi sepanjang masa* (pp. 177-184). Yayasan Dharma Sastra.

Endraswara, S. (2008). *Metodologi penelitian sastra: Epistemologi, model, teori, dan aplikasi*. MedPress

Foulcher, K. (2000). *Sumpah Pemuda: Makna dan proses penciptaan atas simbol kebangsaan Indonesia*. Komunitas Bambu.

Geertz, C. (1983). *The religion of Java*. Free Press of Glencoe.

Hamzah, A. (1949). *Bunga seroja dari Gangga*. Balai Pustaka.

Londhe, S. (2011).Penghormatan kepada agama Hindu (A. P. Renny, Trans.). Media Hindu. (Karya asli *A tribute to Hinduism*)

Mihardja, A. K. (Ed.). (1998). *Polemik kebudayaan: Pokok pikiran St. Takdir Alisjahbana, Sanusi Pane, Dr. Purbatjaraka, …* Balai Pustaka. (Original work published 1948)

Mulder, N. (2001). *Mistisisme Jawa: Ideologi di Indonesia*. LKiS.

Palguna, I. B. (2002). Rabindranath Tagore dalam sastra Indonesia. In I. W. Westa & N. M. Tisnawati (Eds.), *Rabindranath Tagore: Puisi sepanjang masa* (pp. 141-156). Yayasan Dharma Sastra.

Pane, A. (1985). *Belenggu*. Balai Pustaka. (Original work published 1940)

Pane, S. (1933). Lukisan India. *Pujangga Baru, 1*(11), 85–87.

Pane, S. (1941). Rabindranath Tagore sebagai ahli filsafat. *Pujangga Baru, 9*(4), 79–83.

Pane, S. (1975). *Puspa mega* (Cet. ke-4). Pustaka Jaya.

Pane, S. (1978a). *Arjuna wiwaha: Terjemahan kakawin Jawa Kuno karya Mpu Kanwa* (Edisi khusus). Departemen Pendidikan dan Kebudayaan.

Pane, S. (1978b). *Madah kelana* (Edisi khusus). Departemen Pendidikan dan Kebudayaan.

Pusat Bahasa Departemen Pendidikan Nasional. (2003). *Ensiklopedia sastra Indonesia modern*. Remaja Rosdakarya.

Rustapa, A. K., Danardana & Trisman (1997). *Antologi biografi pengarang sastra Indonesia 1920–1950*. Pusat Pembinaan dan Pengembangan Bahasa.

Saranindranath. T. (2008). Tagore's conception of cosmopolitanism: A reconstruction. *University of Toronto Quarterly, 77*(4), pp.1070–1084. https://doi.org/10.1353/utq.0.0305

Santoso, P. (2002). Kajian Asmaradana dalam bandingan. In B. Trisman, Sulistiati, & Marthalena (Eds.), *Antologi esai sastra bandingan dalam sastra Indonesia modern* (pp. 98-116). Pusat Bahasa.

Shaleh, S., Soreyana, & Jelantik. (2001). Wiracarita Ramayana dan Mahabrata dalam kebudayaan Melayu. *Pustaka: Jurnal Ilmu-Ilmu Budaya, 12*(2), (pp. 7-16)

Soeroto, N. (1915). *Melatiknoppen*. Van Looy.

Steenbrink, K. A. (1988). *Mencari Tuhan dengan kacamata Barat: Kajian kritis mengenai agama di Indonesia*. IAIN Sunan Kalijaga Press.

Suaka, I. N. (2015). *Kawin campur : Konflik sastra dan budaya*. Ombak.

Suaka, I. N. (2024). Tagorian postcoloniality in Indonesian literature : Reflection on the process of cross-cultural]. *Evolutionary Studies in Imaginative Culture, 8*(2), (pp.1979-1990

Sumardjo, J. (1992). *Lintasan sastra Indonesia modern 1*. Citra Aditya Bakti.

Suryanto. (2006). *Hindu di balik tuduhan dan prasangka*. Narayana Smrti Press.

Suwantana, I. G. (2007). *Mahatma Gandhi* (Widyantara, Ed.). Ganeca Press.

Tagore, R. (1998). Surat wasiat Rabindranath Tagore (Sunaryono, Trans.). Upada Sastra

Tagore, R. (1922). *Gitanjali: Song offerings*. Macmillan. (Original work published 1912)

Tagore, R. (1951). *The centre of Indian culture*. Visva-Bharati.

Tagore, R. (1952). *Gitanyali* (A. Hamzah, Trans.). Pustaka Rakyat.

Tagore, R. (1955). *Surat dari radja* (M. Yamin, Trans.). Departemen Pendidikan dan Kebudayaan.

Tagore, R. (1976). *Tukang kebun* (H. Andangjaya, Trans.). Budaya Jaya.

Tagore, R. (1977). *Cinta dan mata* (N. S. Iskandar, Trans.). Balai Pustaka.

Tagore, R. (1979a). *Sang anak* (A. Sani, Trans.). Pustaka Jaya.

Tagore, R. (1979b). *Sanyasi* (T. S. Bachtiar, Trans.). Pustaka Jaya.

Teeuw, A. (1983). *Sastra dan ilmu sastra: Pengantar teori sastra*. Pustaka Jaya.

Trisman, B., Sulistiati, & Marthalena. (Eds.). (2002). *Antologi esai sastra bandingan dalam sastra Indonesia modern*. Pusat Pembinaan dan Pengembangan Bahasa.

Wellek, R., & Warren, A. (1989). *Teori kesusastraan* (M. Budianta, Trans.). Gramedia Pustaka Utama.

Westa, I. W., & Tisnawati, N. M. (Eds.). (2002). *Rabindranath Tagore: Puisi sepanjang masa*. Yayasan Dharma Sastra.

Wijaya, I. N. (2001). Hindu dalam konstelasi sosial, politik lokal dan nasional. *Pustaka: Jurnal Ilmu-Ilmu Budaya, 12*(2), (pp. 17-28)