

RESISTANCE LITERATURE IN THE BALAI PUSTAKA ERA: A SYMBOLIC STUDY OF THE STRUGGLE AGAINST COLONIALISM

(Sastra Perlawanan Era Balai Pustaka: Kajian Simbolis Perjuangan Melawan Kolonialisme)

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Abstract: *Resistance Literature during the Balai Pustaka Era (1920–1930) was a crucial period in Indonesian literary history, marked by the emergence of works symbolically expressing resistance to Dutch colonial rule. Even if Balai Pustaka was established by the colonial government, the literary works produced during that period also contained messages of resistance and criticism of the colonial system, albeit indirectly. Therefore, this study aims to analyze the forms of resistance in Balai Pustaka's literary works against colonial practices. The method used is descriptive qualitative with a New Historicism approach that focuses on historical symbols, both in thoughts, feelings, and actions. Data collection techniques were carried out through library techniques. The data analysis technique used is qualitative data analysis. The results of the study show that literary works published by Balai Pustaka began to contain messages of resistance against colonialism in the form of symbols. Balai Pustaka's literary works began to foster a sense of nationalism and an awareness of the importance of unity. Resistance Literature in the Balai Pustaka Era was an important period in the history of Indonesian literature that voiced resistance against Dutch colonialism within the context and limitations set by the colonial government. Thus, these works were not only entertaining, but also provided education and aroused the spirit of nationalism.*

Keywords: *Balai Pustaka; Indonesian Independence; Indonesian Literature; Nationalism; Symbol of Resistance*

A. INTRODUCTION

1908 was the starting point of the Indonesian nation's struggle, which was based on national struggle and national awareness (Djalal, 2011; Hartono & Subekti, 2022). 1908 also marked the birth of the Indonesian National Awakening and the founding of Balai Pustaka Publishing (Fitriana, 2010). Established by the Dutch colonial government, Balai Pustaka played a crucial role in the development of Indonesian literature in the early 20th century. The publishing company was founded in 1917 and was known as the Kantor voor de Volkslectuur (Office for Literary Affairs), the successor to the Commissie voor de Inlandsche School en Volkslectuur (Commission for Native Schools and People's Reading). The Commissie voor de Inlandsche School en Volkslectuur was officially established on September 14, 1908 (Jones, 2015).

Balai Pustaka or the People's Reading Office was a publishing institution founded by the Dutch not solely for the purpose of publishing literature, but also for the purpose of not publishing illegal literary works at that time (Andri Wicaksono, 2017). Meanwhile,

"riotous literature" became a form of direct resistance against the colonial government. Furthermore, riotous literature constituted resistance literature, depicting anti-colonial rebellion, giving the Indonesian people hope to emerge from colonialism and establish an independent Indonesia free from colonial rule (Roihanah, 2022).

During this period, many Indonesian writers emerged and produced monumental works that not only inspired the generation of the time but also shaped the face of Indonesian literature to this day. Under the auspices of Balai Pustaka, these Bumiputera writers came up as important figures, raising national awareness of Indonesia's cultural identity and independence (Adnan, 2025). Their works often contain social criticism, struggles against colonialism, and appreciation for deeply held local values.

Literary works related to the unity of the Indonesian nation in the Balai Pustaka generation based on the genre of romance, poetry, and drama, there are at least 20 works, including *Sitti Nurbaya* (Roman by Marah Rusli, 1923), *Salah Asuhan* (Roman by Abdul Muis, 1928), *Bebasari* (Drama by Rustam Efendi, 1926), *Bukan Beta Bijak Berperi* (Poetry by Rustam Efendi), "Tanah Air" (Poetry by M. Yamin, 1922), *Indonesia Tumpah Darahku* (Poetry by M. Yamin, 1928), *Ken Arok and Ken Dedes*, (Drama by M. Yamin, 1928), *Gadjah Mada* (Roman by M. Yamin, TT), *Pancaran Cinta* (Prose by Sanusi Pane, 1926), *Puspa Mega* (Sonnet by Sanusi Pane, 1927), "Madah Kelana" (Poetry by Sanusi Pane, 1931), *Airlangga* (a drama by Sanusi Pane, 1928). However, this study only discusses two works from the romance and poetry genres. The romance genre includes *Sitti Nurbaya* and *Salah Asuhan*. The poetry genre includes two poems by M. Yamin, namely "Tanah Air" and "*Indonesia Tumpah Darahku*."

The first novel published by Balai Pustaka was *Azab dan Sengsara* (1920) by Merari Siregar. Two years later, *Sitti Nurbaya: Kasih Tak Sampai* (1922) was published, written in High Malay and known to this day as canonical Indonesian literature (Tjaraka & Tjahjandari, 2024). The novel *Sitti Nurbaya* is the work of Marah Rusli. In the history of Indonesian literature, Marah Rusli is known as the Father of Modern Indonesian Novels. *Sitti Nurbaya* even received an annual literary award from the government of the Republic of Indonesia in 1969 and was translated into various languages. *Sitti Nurbaya* tells the story of the life of the Minangkabau people, making readers learn a lot about the customs and culture there (Febriani & Efendi, 2022). The novel depicts the life of *Sitti Nurbaya* who is forced to marry because she has to pay her father, Sultan Sulaiman's, debt. The story in the novel attracts the attention of readers and is also difficult to predict the ending, making the readers always want to know what happens next.

Next, the novel *Salah Asuhan* is one of several works written by Abdoel Moeis. Published by Balai Pustaka in 1928, a year when the Dutch colonialists were still entrenched in Indonesia, so that only works that passed the censorship of the Dutch East Indies government could be published. *Salah Asuhan* is a novel set against the backdrop of indigenous life during the discriminatory Dutch colonial era. *Salah Asuhan* tells the story of a young man named Hanafi, who is not just any young man. Hanafi comes from a

wealthy and educated family. He is a portrait of a cosmopolitan young Indonesian in the early 20th century. Hanafi is ethnically Minang, but he thinks like a Dutchman. A young man who has tasted *westerche beschaving*—Western institutions—and embraced them as a way of life (Firdausi, 2019; Novita, 2021).

In addition to the novel genre, which can implicitly discuss forms of resistance against colonialism, the poetry genre has also been active. During the Balai Pustaka era, Indonesian literature developed and emerged to several forms of poetry (Febrianto & Sulaiman, 2017). The poem “Tanah Air” by Muhammad Yamin was the first poem ever published in a book. This poem tells of the author's admiration for the beauty of Indonesia's nature, one of which is his homeland in Sumatra (Susilowati & Qur'ani, 2021). This poem is one of the most important poems in Indonesian history, especially in the Indonesian language. This poem was a new spirit for the youth of the archipelago at that time. The atmosphere in this poem depicts a calm and pleasant mood, and there is also a message to be gained, namely love for the homeland as the forerunner of nationalism at that time (Januarianti, 2023). Muhammad Yamin's poetry, which also voiced the struggle and resistance against colonialism, is a collection of poems entitled *Indonesia Tumpah Darahku*.

Indonesia Tumpah Darahku was born on October 28, 1928. This work is very important in the history of Indonesia in recognizing one homeland, one nation, and one Indonesian language.

In the poetry collection, *Indonesia Tumpah Darahku*, M. Yamin's love spilled for the Indonesian nation, language, and homeland is evident. He strived to advance the Indonesian language (Sarwadi, 2004). Since the Youth Pledge of 1928, the Indonesian language has developed rapidly, many writers have begun to use Indonesian in producing literary works. In addition, in everyday life and in formal events, Indonesian is used massively. This development of the Indonesian language can be a bond of national unity, thus fostering Indonesian unity and fostering a spirit of nationalism. On the other hand, M. Yamin had admiration for the glory of the nation during the greatness of the Srivijaya Kingdom and the Majapahit Kingdom. For this reason, he uttered unity and oneness to achieve the greatness of his nation in the past.

With these diverse genres, literary works by writers from the Balai Pustaka era can serve as a powerful medium for fostering a sense of Indonesian national unity. Having a medium that can accommodate the aspirations of the people and reach the general public certainly facilitates the transmission of the spirit of struggle, making it easier for the public to accept it.

Many studies and research have been conducted on the role of Indonesian literary works in relation to the Indonesian independence struggle, including by Tjaraka & Tjahjandar (2024). Their research examines the anti-colonial traces conveyed by Marah Rusli, who used various strategies to escape Balai Pustaka's censorship. Furthermore, Wiyatmi

(2013) discusses the construction of nationalism found in pre-independence Indonesian novels, particularly *Student Hijo* and *Salah Asuhan*.

The analysis shows that both novels construct an ideology of nationalism against colonialism in the Dutch colonial era. Next, Khakim et al. (2024) analyze the urgency and potential of the poem "Indonesia, Tumpah Darahku" (Indonesia, Tumpah Darahku) as a learning resource for strengthening the profile of Pancasila students. Finally, Wicaksono (2021) examines the historical representation of the nation's struggle in Indonesian novels set during the war of independence. Furthermore, similar studies have been conducted on resistance literature, such as Fajri et al. (2019) who uncovered the ideology of resistance in the anthology Poetry *Ilā Ṭarīqi al-Fajri* (Menyongsong Fajar) created in 1960-1979 by Abdullah al-Baraddūnī, a blind poet from North Yemen. Subsequent research was conducted by Azwar (2014) who discussed the resistance carried out by a writer against oppression of oppressed communities. Bhat (2019) in his paper analyzed Dickens's works as a precursor to resistance in literature and specifically considered *Little Dorrit* and *Hard Times* as disgusting works.

From the various existing studies, research studies have focused on the resistance of writers through literary works, viewed from various perspectives. Similarly, portraits of resistance literature in Indonesian literature reveal traces of anti-colonialism, the construction of nationalism, and struggle through literature. Therefore, Indonesian literature played a role in the struggle for independence (Supriadin & Damayanti, 2023). Through these efforts, writers attempted to foster a sense of unity and nationalism and ignite the nation's fighting spirit to resist colonialism.

B. METHOD

The method used in this research is descriptive qualitative. The data collection technique in this research was carried out through literature study. The primary data sources in this research are literary works from the Balai Pustaka era that express the spirit of struggle and resistance against Dutch colonialism, namely the Romance *Sitti Nurbaya: Kasih Tak Sampai* and *Salah Asuhan*, the poems "Tanah Air" and "Indonesia Tumpah Darahku", the drama *Bebasari* and Ken Arok and Ken Dedes. Secondary data sources in this research are books, articles, and other sources related to resistance literature that are reflected in the primary data sources. These literary works have been studied extensively and the primary and secondary texts have been studied in depth (Bhat, 2019).

This study used data analysis techniques modeled after Miles and Huberman, including data reduction, data presentation, and conclusion drawing (Sugiyono, 2013). The collected data was analyzed using the New Historicism approach (Greenblatt, 2005; Lyu, 2021; Taum, 2015; Andri Wicaksono, 2018) to highlight symbolic language as an expression of resistance against colonialism found in primary sources, which contrasts with the characteristics of Balai Pustaka literature. In addition, the concept of representation is used to analyze Dutch colonial and indigenous representations as a production of concepts of

meaning in the mind through language. The representations displayed in the works are related to concepts and language that describe real objects, people, or events into objects, as well as fictional events (Nur Ainun Nadhira, 2022). In addition to language, signs and images can also be elements in the production of concepts of meaning that symbolize or represent something. The relationship between concepts and language allows one to refer to the 'real' world or the imaginary world of objects, people or events (Tjaraka & Tjahjandari, 2024).

C. FINDINGS AND DISCUSSION

Balai Pustaka was established by the Dutch East Indies government in 1908 with the aim of supplying "educational" texts and suppressing writings deemed harmful to colonial policy (Daddinda, 2017). During Balai Pustaka's development in the 1920s, cultural issues became a popular theme in the world of Indonesian literature, namely the social system. However, at that time, authors were not permitted to write literary works carelessly. This was based on Balai Pustaka's strict selection of works for publication. Long before that period, in 1911, the Dutch government created the Nota Rinkeles, a list of requirements that literary works must meet in order to be published and read by the public (Suraya, 2022). There were three main points contained in the Nota Rinkeles: published works should increase intelligence and provide moral education, the contents of the works should not disrupt public order and national security, meaning they should not conflict with the government's political line, and they should be religiously neutral.

Balai Pustaka literature generally does not explicitly display resistance to colonialism. However, some works indirectly raise national consciousness and depict the injustice of colonialism. Through the activities of Balai Pustaka writers, benefits can be gained: people can read and understand the language of unity, thereby fostering a sense of national consciousness (Fitriana, 2010). Therefore, writers use symbolic language to internalize national values, love of country, and call for resistance against colonialism.

Symbols are related to conventions, words, and gestures, and are something that must be learned. Symbols are interpreted as donative objects due to customs (Berger, 2010). Symbols are signs that have gone through a phase of agreement or are bound by social or more subtle constraints (Zoest, 1993). In literary works, symbols usually take the form of words or phrases; they can also be actions that lead to something that can be seen directly, but also refer to something else. According to Landy (1972), authors (literaries) generally summarize and compile an overview and clarify a situation or idea into a sympatric event without changing the essential meaning of the story. Furthermore, symbols do not have only one meaning or do not completely reveal certainty.

Symbols in literary works generally do not take the form of abstract ideas, but rather objects that can be predicted through descriptions so that readers can imagine them. In this case, a particular object, character, or situation can represent a symbol (Kennedy, 1991). More specifically, a symbol has at least two functions. First, a symbol refers to

something tangible, something that can be touched/sensed. Second, on the other hand, a symbol represents something real/tangible, even very real, even though it is intangible (abstract).

1. Roman *Sitti Nurbaya* and *Salah Asuhan* as a Vehicle for Resistance against Colonialism

If a literary work utilizes historical events (historical truth) as its raw material, it doesn't simply place historical elements as ornamental elements; history is an integral part of the literary work's structure. Therefore, literature and history share the same roots: reality (Kuntowijoyo in A Wicaksono, 2021). Therefore, past events in literary works contribute to shaping the narrative structure, not merely as decoration.

The study of the historical background of Indonesian literary works from their inception during the Balai Pustaka period should not be overlooked, nor should public appreciation of these works be impressive. The novel "*Sitti Nurbaya*" has consistently ranked among the most popular reading materials since its release in the 1920s (Atikurrahman et al., 2021). This means that the appeal of this novel is seemingly impossible to resist, thus confirming and illustrating the novel's textual potential.

The study of the novel *Sitti Nurbaya* focuses on the historical setting, namely the anti-tax rebellion event as a significant socio-historical context of the novel in forming the integrity of the story structure. This setting determines the interactional relationship between the characters in the story and the story's resolution. The mention of the time of correspondence between Samsulbahri and *Sitti Nurbaya* and the death of the main character (as stated on the tombstone) indicates the existence of the situational context of the story is fully realized by Marah Rusli as the author who is indeed intentional can be called denial (textual and contextual).

The second tombstone reads, "This is the grave of Siti Nurbaya, daughter of Baginda Sulaiman, who died on the 5th of Zulhidjah, 1315."

The third tombstone reads, "This is the grave of Samsulbahri, son of Sutan Mahmud, Penghulu Padang, who died on the 5th of Shafar, 1326." (Rusli, 2009, p. 539).

Regarding the writing of the year of death: *Sitti Nurbaya*, 1315 H (1897 AD, the beginning of the anti-tax rebellion) and Samsulbahri, 1326 H (1908 AD), the outbreak of the tax resistance war (defense), the Kamang War, written using the Islamic calendar system (Hijri). So, the writing of the Hijri year is considered an attempt by the author to deceive the Balai Pustaka censorship so that *Sitti Nurbaya* is not labeled a work of propaganda literature that discusses colonial and anti-colonial sentiments. In it, Marah Rusli's astuteness in dealing with the Rinkes Note.

Because, as we have said before, all the islands within the Indies must become one. Whether Malay or Javanese, Dayak or Papuan, Dutch or Chinese, all the inhabitants of the Indies must become one and work together to advance our land (Rusli, 2009, p. 480).

From the quote above, it's clear that Marah Rusli echoes the spirit of unity. The term "land of the Indies" refers to Indonesia, and whether the Malay, Javanese, Dayak, or Papuan tribes mentioned above must work together to advance the homeland. Symbolically, by softening the term "advancing our land," if understood denotatively, it certainly refers to the Indies, the Dutch East Indies colony. However, the author's intention may be more than that: a call to unity and freedom from colonialism.

The story in *Sitti Nurbaya: Kasih Tak Sampai* contains anti-colonial influences. This is certainly an irony, depicting contradictory elements. Anti-colonialism, here, refers to an attitude or sentiment that refers to the indigenous people's dislike of the Dutch colonial government. Marah Rusli certainly took great care in writing this work to ensure it passed Balai Pustaka's censorship.

Datuk Meringgih is portrayed as a character who refuses to submit to the Dutch. Datuk Meringgih's independence is demonstrated through his wealth, which was even renowned internationally. The novel recounts that at that time, no Malay merchant in Padang could match Datuk Meringgih's wealth. In fact, all the Europeans, Chinese, Indians, and Arabs known for their wealth and position in Padang were friends with Datuk Meringgih.

Who doesn't know his name? As far away as Singapore and Melaka, Datuk Meringgih was known to people. There was no European or Chinese, Arab or Keling who was rich and high ranking in Padang, who was not friendly with him (Rusli, 2009, p. 15).

... because of his invaluable wealth: especially for those who often have money difficulties (Rusli, 2009, p. 88).

Datuk Meringgih's resistance against the Dutch is seen through his incitement to the indigenous people to reject the implementation of *belasting* (annual individual tax) even though he did it for his personal interests, namely to avoid paying a large nominal tax on his abundant property (Tjaraka & Tjahjandari, 2024). The author seems to want to show the indigenous people's resistance to not submit to Dutch colonial rule through Datuk Meringgih's attitude.

"Belasting money, which is tax money on property or livelihood, every year," answered Malim Batuah. "The Dutch were apparently short of money, so they looked for ways to get money. But such actions should not be allowed (Rusli, 2009, p. 484).

While in the novel *Sitti Nurbaya* Marah Rusli almost openly criticized Dutch tyranny and the idea of unity, Abdul Muis demonstrates a different view in *Salah Asuhan*. The novel *Salah Asuhan* by Abdoel Moeis, published by Balai Pustaka in 1928, is a literary work

that reflects the clash of indigenous culture and identity against the influence of colonialism (Suraya, 2022). This clash of indigenous identity with colonialism sparked cultural resistance through social criticism of the mentality of youth dazzled by Western culture.

Abdoel Moeis wrote the novel *Salah Asuhan* as a form of cultural resistance. His religious family background and educational background as an educated person led Abdoel Moeis to write his struggle against injustice. In *Salah Asuhan* (1928), Abdoel Moeis represents the educated social group or so-called modern Indonesians and intellectuals. *Salah Asuhan* was published in 1928 despite going through many corrections because at that time Balai Pustaka was very strict in selecting published works. *Salah Asuhan* published by Balai Pustaka was a revised version of the first manuscript. Moeis submitted to Balai Pustaka, especially in the parts of the story related to the cause of Hanafi and Corrie's divorce and the cause of Corrie's death.

Balai Pustaka, as the publisher of *Salah Asuhan*, was under colonial rule, so the construction of nationalism contained in *Salah Asuhan* is conveyed subtly and symbolically. The construction of nationalism shown in *Salah Asuhan* is evident in the ideology it wants to convey in the novel, namely anti-Western or anti-colonial ideology. This ideology views the West as an enemy that will destroy the identity and order of the East. The title *Salah Asuhan* refers to the tragedy of Hanafi's life journey, showing readers how the Dutch (Western) education model made him someone who denied customs, homeland, and family. He was a victim of his mother's experimentation, who was so convinced that Dutch-style education could make Hanafi into an intelligent and respected person.

Because her mother was well off, she was able to accommodate Hanafi in the house of a decent Dutch person. The parents' intention was for their children to become intelligent people, more than their family members from the village (Moeis, 2009, p. 23).

Hanafi's mother, Mariam, as a representation of a Minangkabau mother who loves her son, has "mismanaged" or miseducated her son, Hanafi, causing Hanafi to grow up to be a person who is unfilial to his mother and abandons his own customs and nation because he overly glorifies Western culture (Siska, 2022). In this case, Hanafi's characterization develops into a perpetrator, no longer a victim.

If read straightforwardly, the novel *Salah Asuhan* does not seem to provide a picture as material for the reader's reflection on the feeling of love for the homeland and nationalism. The construction of a new sense of nationalism is seen through Hanafi's friend, Piet, who makes Hanafi aware of the feeling of nationality in the relationship between natives and the Dutch, East and West, and views on the choice of one's national identity (Wiyatmi, 2013). Piet, Hanafi's friend as a figure representing the pure Dutch, opens his eyes to see and realize that people value his dignity as a human being more, if

he remains an Indonesian citizen despite having received a Dutch education. In fact, he has changed his citizenship.

I cannot explain further..., in the opinion of my people, you are still Bumiputra, and they are reluctant to accept you, if you invade that nation. In their opinion, your rank as a human being is higher if you live forever within your nation alone...(Moeis, 2009, p. 210)

Nationalism in *Salah Asuhan* confronts Dutch colonial power in the form of socio-cultural values that have the power to erode and destroy Indonesian identity. By depicting Hanafi's tragedy, *Salah Asuhan* invites readers to foster a sense of nationalism and a critical attitude toward Western socio-cultural values.

Symbolism in the use of regional names can also spark resistance against colonialism. In the novel *Salah Asuhan*, the name of the region, Bonjol, is mentioned, where the Rapiyah family lives. Reported by pasamankab.go.id (2025), it is known that Bonjol is a sub-district in Pasaman Regency, West Sumatra Province, Indonesia. This area is famous for being crossed by the equator and is the birthplace of the national hero, Tuanku Imam Bonjol, known for his role in mobilizing the Minangkabau people to fight against Dutch colonialism and champion the pure teachings of Islam.

"Earlier you were upset when you heard about Rapiyah's return to Bonjol. Would you have preferred if she hadn't gone?" (Moeis, 2009, p. 255)

Tuanku Imam Bonjol was a cleric, leader, and warrior who led the Padri War against the Dutch from 1803 to 1837. A key figure in Indonesian history, Tuanku Imam Bonjol is known for his role in mobilizing the Minangkabau people to resist Dutch colonialism and champion the purity of Islamic teachings. In addition to introducing reforms in Islamic teachings, this movement also fostered a spirit of nationalism among the people (Pohan et al., 2022). Although unsuccessful in completely defeating colonialism, the struggle of Tuanku Imam Bonjol and the Padri movement became a significant milestone in the history of Indonesian resistance against colonialism.

From the brief description of the two Balai Pustaka novels, both *Salah Asuhan* and *Sitti Nurbaya* are literary works that showcase resistance to Dutch colonialism, but with different focuses. While *Salah Asuhan* focuses on cultural resistance and critiques of modernity brought by the Dutch among Minang youth, *Sitti Nurbaya* focuses more on forced marriage and the clash between Eastern and Western cultures. However, both have ignited the fire and spirit of resistance against colonialism.

2. Symbols of Love for the Homeland and the Spirit of Unity in Muhammad Yamin's Poetry

In the periodization of Indonesian literary history, Muhammad Yamin is a key figure who played a significant role. Some observers, such as Ajip Rosidi and A. Teeuw, consider

him a significant figure in Indonesian literature because it is through his works that the modernity of Indonesian literature is evident (Wasono, 2004). In other words, the modern characteristics or modernity of Indonesian literature began to appear in M. Yamin's poems contained in Jong Sumatra. M. Yamin, with his poems, voiced the idea of nationalism that not only reflected the political aspirations of the Indonesian nation, but also culturally marked the emergence of a new literary form known as modern Indonesian literature. Literature, especially poetry, is perhaps considered a means of national struggle. By writing poetry that voices nationalism, someone can be considered to have used their poetry as a means of national struggle.

In his poem "Tanah Air," Muhammad Yamin uses symbols of natural beauty and richness that serve as symbols of the nation's richness, heritage, and cultural identity. For example, "Bukit Barisan" is not just a mountain range, but also a symbol of steadfastness and courage. Furthermore, the "coconut trees" depicted against the backdrop of a "changing green sky" reflect the resilience and beauty of Sumatra.

Muhammad Yamin's poem "Tanah Air" reflects his deep love for his homeland, Sumatra. It is filled with poetic descriptions that glorify the natural beauty, cultural richness, and long history of the homeland, which serve as the nation's identity. Yamin, a prominent figure in the Indonesian independence movement, used this poem to foster nationalism and an awareness of the importance of unity.

The Poem "Homeland"

by Muhammad Yamin

...

That is the land, my homeland
Sumatra is the name of my bloodshed.

...

My heart opened, my body relaxed
Giving sacrifices of all my strength,
I show two things, three

...

Where the plains have been valued
Priceless gold remains.

Bogor, July 1920

The poem "Tanah Air" discusses the importance of unity. Phrases such as "Children of the Weather" and "One Life and Death/One Word, One Bunch of Hearts" reflect the spirit of solidarity and togetherness among the people of Sumatra and the Indonesian nation as a whole. Yamin believed that only through unity could the Indonesian people achieve independence and prosperity.

In the poem "Tanah Air," M. Yamin attempts to combine love for his homeland, historical awareness, and a spirit of unity into a cohesive and beautiful whole.

With stunning descriptions of natural beauty, symbolism of the country's riches, and powerful language, M. Yamin expresses his deep love for Sumatra and all of Indonesia (Munandar, 2024). The poem "Tanah Air" is a call for unity and sacrifice in achieving national independence and glory.

Unlike the collection of poems *Tanah Air*, in the collection of poems *Indonesia Tumpah Darahku*, Muhammad Yamin no longer refers to Sumatra (Andalas) as his homeland, but Indonesia. The book of poems *Indonesia Tumpah Darahku* consists of 88 stanzas, each stanza having seven lines with the final rhyme a-a-a-b-c-c-c. All of the poems provide an explanation and awareness that Indonesia is a homeland, a homeland that must be glorified. This collection of poems was completed exactly two days before the Youth Congress which later gave birth to the Youth Pledge (October 28, 1928) entitled *Indonesia Tumpah Darahku* (Sastrodinomo, 2011). The book is addressed to friends who value the Indonesian language. Welcome this hope as a gift to the lover I await. This collection of poems begins with its motto:

United we stand
Divided we fall
...
Sitting on the shore of a beautiful land
Where the waves crash
White foam on the scattered sand,
An island appears in the green ocean

The familiar phrase "United we stand, divided we fall" is part of the poem "Indonesia, Tumpah Darahku" (My Blood), written by Muhammad Yamin on December 9, 1922, in the Land of Pasundan. This phrase reflects the importance of unity and solidarity for national strength and has become a popular expression often used to emphasize the importance of togetherness. This shift from regional values to nationalism gave rise to a spirit of nationalism in the poem "Indonesia, Tumpah Darahku" (Khakim et al., 2024). This shift in orientation in the poem "Indonesia, Tumpah Darahku" can foster a spirit of nationalism.

In Yamin's poetry, there are no depictions of minerals, plants, fruits, or other vegetation that indicate wealth. The depictions of natural beauty, such as the Barisan Mountains, the beauty of beaches, and the greenery of islands, are emphasized in M. Yamin's poetry, which later becomes the focus or orientation.

...Along the Musi River in Palembang
At the foot of Siguntang Hill
The Malay Light begins to shine
With the glorious light of the great...

This excerpt from the poem describes the location of the Srivijaya kingdom in Palembang. The kingdom, despite its collapse, still holds and leaves behind pride: it is as if it were the light of Malaya. Thus, in the verses of the poem *Indonesia Tumpah Darahku*, we often find stories about certain regions that hold history and heroic stories or important stories related to the existence of the current generation. For example, in one of the verses of Yamin's poem, Aceh is mentioned as an area where Islam spread, or Minangkabau which holds the legend of Cindur Mato, or Java which has Borobudur (Wasono, 2004). The mention or mention of the names of regions and their characteristics seems to be intended as an effort to show the cultural richness of the homeland.

We glorify Gajah Mada
Because his soul is incomparable
Bravery is heroic;
We remember while on earth

Excerpts from the Indonesian poem "Tumpah Darahku", often mention the names of well-known kingdoms and historical figures, such as Gajah Mada, Hang Tuah, Tuanku Imam Bonjol, Sentot Prawirodirdjo, Diponegoro, and Trunodjojo. These figures are mentioned in connection with efforts to galvanize the younger generation against colonialism.

In *Indonesia Tumpah Darahku*, Muhammad Yamin voiced his admiration for the natural beauty and riches of his homeland as well as his glorification of the greatness of his homeland's name. All of this is a manifestation of national attitudes and ideas which are based on national ideology and nationalism. In this context, glorification or respect for great figures who are symbols of past glories can also be interpreted in this way.

D. CONCLUSION

Based on the results of the research and discussion, it can be concluded that Balai Pustaka's literary works in general do not explicitly display resistance to colonialism, but they also help raise national awareness and depict the injustice of colonialism so that they can raise a sense of national awareness.

1. The resistance literature in the novels *Sitti Nurbaya* by Marah Rusli and *Salah Asuhan* by Abdoel Moeis lies in social criticism, burdensome customs, and the hegemony of Western culture. The story in *Sitti Nurbaya* contains anti-colonial traces, namely attitudes or sentiments that refer to the dislike of the natives towards the Dutch colonial government. Nationalism in *Salah Asuhan* is confronted with the power of the Dutch colonial in the form of socio-cultural values that have the power to sweep away and destroy Indonesian identity. Marah Rusli and Abdul Muis were very careful in writing their novels to pass the Balai Pustaka censorship.
2. Muhammad Yamin's poems express a spirit of nationalism and love for the homeland. National unity is the key to achieving independence and glory. Overall, they convey

the message that a united society will be strong and resilient, while division will lead to destruction.

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