AMBIVALENCE OF THE WOMAN MAIN CHARACTER AS DEPICTED IN TAGORE’S THE HOME AND THE WORLD

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

By

GERARDA AGRIVETA CHRI SIADYTI
Student Number: 094214039

ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2015
A Sarjana Sastra Undergraduate Thesis

AMBIVALENCE OF THE WOMAN MAIN CHARACTER AS DEPICTED IN TAGORE'S THE HOME AND THE WORLD

By

GERARDA AGRIVETA CHRISIADYTI
Student Number: 094214039

Approved by

Ni Luh Putu Rosiandani, S.S., M.Hum
Advisor

May 13, 2015

Maria Ananta Tri Suryandari, S.S., M.Ed
Co-Advisor

May 13, 2015
A Sarjana Sastra Undergraduate Thesis

AMBIVALENCE OF THE WOMAN MAIN CHARACTER AS DEPICTED IN TAGORE’S THE HOME AND THE WORLD

By
GERARD AGRIVETA CHRISIADYTI
Student Number: 094214039

Defended before the Broad of Examiners
On June 10, 2015
And Declared Acceptable

BOARD OF EXAMINERS

Name                                Signature
Chairperson, : Dr. F.X. Siswadi, M.A.  
Secretaty : Dra. A.B. Sri Mulyani, M.A., Ph.D.
Member 1 : Dr. Gabriel Fajar Sasmita Aji, M.Hum
Member 2 : Ni Luh Putu Rosiandani, S.S., M.Hum
Member 3 : Maria Ananta Tri Suryandari, S.S., M.Ed

Yogyakarta, June 30, 2015
Faculty of Letters
Sanata Dharma University
Dean

Dr. F.X. Siswadi, M.A.
MOTTO

-Pramoedya Ananta Toer-

“But man is neither mere physiology, nor biology, nor psychology, nor even sociology. For God’s sake don’t forget that. Man is infinitely more than the natural science of himself.”
-Rabindranath Tagore in The Home and the World-

“If I speak in the tongues of men or angels, but do not have love, I am only a resounding gong or a clanging cymbal. If I have the gift of prophecy and can fathom all mysteries and all knowledge, and if I have a faith that can move mountains, but do not have love, I am nothing.”

1 Corinthians 13: 1-2
For my best parents, my father and my mother

For my best brother

For my best sister

“When your heart does not tell truth, pain gives the answer”
LEMBAR PERNYATAAN PERSETUJUAN
PUBLIKASI ILMIAH UNTUK KEPENTINGAN AKADEMIS

Yang bertanda tangan di bawah ini, saya mahasiswa Universitas Sanata Dharma:

Nama : Gerarda Agriveta Chrisiadyti
Nomor Mahasiswa : 094214039

Demi pengembangan ilmu pengetahuan, saya memberikan kepada Perustakaan Universitas Sanata Dharma karya ilmiah saya berjudul:

“Ambivalence of the Woman Main Character as Depicted in Tagore’s The Home and the World”

beserta perangkat yang diperlukan. Dengan demikian saya memberikan kepada Universitas Sanata Dharma hak untuk menyimpan, mengalihkan dalam bentuk media lain, mengelolanya dalam bentuk pangkalan data, mendistribusikan secara terbatas, dan mempublikasikannya di internet atau media lain untuk kepentingan akademis tanpa perlu meminta ijin dari saya maupun memberikan royalti kepada saya selama tetap mencantumkan nama saya sebagai penulis.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Dibuat di Yogyakarta
Pada tanggal 19 Juni 2015

Yang menyatakan

Gerarda Agriveta Chrisiadyti
STATE OF ORIGINALITY

I declare that this thesis, which I have written, does not contain the work or part of the work of other people, except those cited in the quotation and references, as the scientific paper should.

Yogyakarta, June 10, 2015

The writer

Gerarda Agriveta Christiadyti
094214039
ACKNOWLEDGEMENTS

First of all, I thank God for the chance that is given to me, He gave me an opportunity to finish the thesis with all the experiences while doing it. I would like to express my greatest gratitude for my parents, Ir. Simon Agustinus Eddy Kusmartono and Drh. RR Pia Septi Chrisnaningsih for their best prayer, guidance, financial and moral support, and love. My special thank goes to my brother, Ignatius Agrovito Chrisandytio, for his patience and his real support every time I need help, and my little sister, Bernadette Agriyavina Chrispalmadyti, for her prayer. Also, for my big family, Chris 9 fam, and Cucu-cucu Soetojo for material and immaterial support.

I would like to give my appreciation for Sanata Dharma University and the staff. I would like to express my thankfulness for my thesis advisor Ni Luh Putu Rosiandani S.S., M.Hum., my thesis co-advisor Maria Ananta Tri Suryandari, S.S., M.Ed., and my academic advisor Elisa Dwi Wardani, S.S., M.Hum., for the guidance, patience, and priceless evaluation. Also I would like to thank Drs. Heribertus Hery Santosa, M.Hum for his guidance during my study (academic and non-academic) in Sanata Dharma University. Many thanks to other lecturers, who taught me during my education process.

Many thanks go to my comrades in LPM natas who help me in my ups and downs during my study for memorable the friendship and the reading-discussion culture we built: Putri, Batara, Irene, Pepet, Erda, Endi, Deaz, Vania, Mili and friends. Especially my thanks go to Ilalang Zaman personnel, Al for all his best supports and helps which means so much, Fafa and Erda for helping me dealing
with my writing. I thank my seniors, especially Lisistrata and Wahmuji for sharing their knowledge and thought, and helping me to solve my problems in this thesis.

I also thank to my classmate, partner and friend, especially: Mike, Anto, We, Fian, and Vina for waking me up and calling me up during the study in classes. I would like to thank my friends in Media Sastra and Komunitas Tari Sekar Jepun.

For my great ‘Bici’ in Yogyakarta and Jakarta, especially Ajeng, Virly, Asela, Monic, Vanida, and Eileen Shannon who always support and help me in any situation. For my beloved ‘non-biological’ brothers and sister THS-THM Pasar Minggu especially angkatan 31 Ajeng, Septy, Tiko, Nakka, Oko, thanks for everything. Also thank to all my friends, who I cannot mention one by one, for all the prayer.

Finally, I would like to express my deepest thank for my beloved enemy, partner, true friend, and dearest one, Alexander Tinton Saputra. Not only his prayer, but his support, motivation, encouragement, and also his teaching of life make this thesis possible.

Gerarda Agriveta Chrisiadyti
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>i</td>
</tr>
<tr>
<td>APPROVAL PAGE</td>
<td>ii</td>
</tr>
<tr>
<td>ACCEPTANCE PAGE</td>
<td>iii</td>
</tr>
<tr>
<td>MOTTO PAGE</td>
<td>iv</td>
</tr>
<tr>
<td>DEDICATION PAGE</td>
<td>v</td>
</tr>
<tr>
<td>LEMBAR PERNYATAAN PUBLIKASI KARYA ILMIAH</td>
<td>vi</td>
</tr>
<tr>
<td>STATE OF ORIGINALITY</td>
<td>vii</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>viii</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>x</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>xi</td>
</tr>
<tr>
<td>ABSTRAK</td>
<td>xii</td>
</tr>
<tr>
<td>CHAPTER I: INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>A. Background of the Study</td>
<td>1</td>
</tr>
<tr>
<td>B. Problem Formulation</td>
<td>6</td>
</tr>
<tr>
<td>C. Objectives of the Study</td>
<td>6</td>
</tr>
<tr>
<td>D. Definition of Terms</td>
<td>7</td>
</tr>
<tr>
<td>CHAPTER II: REVIEW OF LITERATURE</td>
<td>9</td>
</tr>
<tr>
<td>A. Review of Related Studies</td>
<td>9</td>
</tr>
<tr>
<td>B. Review of Related Theories</td>
<td>15</td>
</tr>
<tr>
<td>1. Theory of Character and Characterization</td>
<td>16</td>
</tr>
<tr>
<td>2. Theory of Ambivalence</td>
<td>16</td>
</tr>
<tr>
<td>a. Ambivalence in Independence Movement</td>
<td>19</td>
</tr>
<tr>
<td>b. Ambivalence in Rejection to Patriarchy</td>
<td>20</td>
</tr>
<tr>
<td>C. Review on History of Swadeshi Movement</td>
<td>21</td>
</tr>
<tr>
<td>D. Theoretical Framework</td>
<td>24</td>
</tr>
<tr>
<td>CHAPTER III: METHODOLOGY</td>
<td>26</td>
</tr>
<tr>
<td>A. Object of the Study</td>
<td>26</td>
</tr>
<tr>
<td>B. Approach of the Study</td>
<td>27</td>
</tr>
<tr>
<td>C. Method of the Study</td>
<td>29</td>
</tr>
<tr>
<td>CHAPTER IV: ANALYSIS</td>
<td>31</td>
</tr>
<tr>
<td>A. The Description of Bimala</td>
<td>31</td>
</tr>
<tr>
<td>1. An Educated Indian Native Woman</td>
<td>32</td>
</tr>
<tr>
<td>2. A Courageous</td>
<td>41</td>
</tr>
<tr>
<td>3. A Nationalist</td>
<td>47</td>
</tr>
<tr>
<td>B. Ambivalence in Bimala</td>
<td>55</td>
</tr>
<tr>
<td>1. Bimala’s Ambivalence towards Patriarchy</td>
<td>58</td>
</tr>
<tr>
<td>2. Bimala’s Ambivalence towards Nationalism</td>
<td>65</td>
</tr>
<tr>
<td>CHAPTER V: CONCLUSION</td>
<td>81</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>85</td>
</tr>
</tbody>
</table>
CHRISIADYTI, GERARDA A. **Ambivalence of the Woman Main Character as Depicted in Tagore’s The Home and the World.** Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2015.

This writing discusses an Indian novel written by Rabindranath Tagore entitled *The Home and the World*. The writer chooses this work because it brings the issue of the nationalist movement of Indian society who struggle against Western Imperialism. This novel also brings the issue of a woman who struggle for the Independence of Indian country in a patriarchal society. This study focuses on the ambivalence of woman struggle in a society which is bound by the patriarchal custom and imperialism.

Bimala, the woman main character, in the novel, is presented as a native Indian woman who gets western education, and lives in a modern lifestyle due to her marriage. Bimala has conflicting attitudes, feelings, and thoughts which appear randomly in the novel. The conflicting characteristics can be clearly seen in her struggle to get the Independence for India, which is known as *Swadeshi*. In postcolonial studies, the conflicting characteristic is called as ‘ambivalence’.

There are two problem formulations that are formulated in this writing. The first is how Bimala as the woman main character is presented in the novel in the context of colonised and patriarchal society. The second is how Bimala’s ambivalence revealed in the novel.

To analyse the two problems formulated above, the writer uses feminism-postcolonial approach and uses several steps. Firstly, the writer conducts a close reading. Secondly, the step is done by looking for a topic to be analysed, and collecting data and theories. Thirdly, the writer analyses the novel by applying the related theories and other data (related books, journals, and articles) and concludes from the whole analysis.

Bimala can be seen as a representation of a woman that is colonised by patriarchal custom and Western imperialism. Bimala is described as an educated native Indian woman, a courageous, a nationalist. Those ambivalence in Bimala. It is because of the patriarchal custom and the impact of the imperialism in India society engrafted on her mind does not support the western education which she gets. Bimala’s ambivalence shows that Imperial power does not absolute. Thus, it means that modernization cannot be applied completely in societies which has different cultural background.
ABSTRAK


Bimala, tokoh perempuan utama, dalam novel ini dikisahkan sebagai seorang perempuan penduduk asli India yang mendapatkan pendidikan ala barat, serta hidup dengan gaya yang modern karena pernikahannya. Bimala memiliki sikap, perasaan, dan pikiran yang berlawanan dan muncul secara serampangan. Karakteristik yang berlawanan tersebut terlihat jelas pada perjuangannya merebut kemerdekaan India, disebut dengan Swadeshi. Dalam kajian paska kolonial, karakter yang berlawanan tersebut disebut dengan ‘ambivalensi’.

Terdapat dua rumusan masalah dalam penelitian ini. Permasalahan pertama adalah bagaimana karakter Bimala digambarkan dalam konteks masyarakat yang patriarkis dan terjajah. Permasalahan kedua ialah bagaimana mengungkap ambivalensi daram diri Bimala melalui penemuan penemuan di dalam novel.


Bimala dapat dikatakan sebagai representasi atas perempuan yang terjajah oleh Barat dan budaya patriarki. Bimala digambarkan sebagai perempuan penduduk asli India yang terdidik, seorang yang pemberani, dan seorang nasionalis. Pembuktian-pembuktian tersebut menunjukkan bahwa Bimala adalah seorang perempuan yang ambivalen karena budaya patriarki penduduk India yang melekat pada dirinya tidak mendukung pendidikan barat yang ia terima. Karakteristik Bimala yang ambivalen ini menunjukan bahwa kekuasaan penjajah tidak mutlak. Modernisasi tidak sepenuhnya dapat diterapkan pada masyarakat yang memiliki latar belakang budaya yang berbeda.
CHAPTER I
INTRODUCTION

A. Background of the Study

Feminism, as a branch of science and also an ideology, becomes an interesting subject to be investigated. It is because the discussion of this study is remaining to develop. Among some feminism perspectives, such as Liberal feminism, Radical feminism, Marxist feminism, Socialist feminism, and other feminisms, Postcolonial feminism is the perspective which draws the writer’s attention the most. As a person that was born as a female in the ‘Third World’ country, of course the study about women pushes the writer forward to analyse the women oppression which happened in colonised society.

Postcolonial feminism emphasizes on the oppression of women in the ‘Third World’ countries that face the different problems beside patriarchal system that brings injustice to women due to its long history of imperialism. Rosemarie P. Tong described in Feminist Thought about postcolonial feminism Operating under the assumption that most First World feminists remain primarily interested in gender issues related to sexuality and reproduction, many Third World feminists emphasize that even though gender issues are of concern to them, economic and political issues tend to occupy the centre of their stage. They stress that their oppression as members of a Third World people are often greater than their oppression as women per se. (2009: 215)

The writer put the word ‘Third World’ between the quotation marks because the term refers to economic situation that is made by the superior countries. ‘Third World’ countries are normally seen as countries with colonialism
history such as Africa, South and East Asia, and Latin America. The ‘First World’ can be described as developed country and the ‘Third World’ as developing country. In *Beginning Postcolonialism* by John McLeod, it is clearly stated that economic burden of the ‘Third World’ country is higher than the ‘First World’ (2000: 172).

In addition, most of ‘Third World’ countries are bounded to patriarchal system. In this context, women in the ‘Third World’ countries are the most oppressed beings in the world. They are bounded over patriarchal society and economically dependent to European countries because of their long imperialism history.

It is important to highlight the ‘imperialism’, as a ‘perfect’ extension of colonialism, which happened in the ‘Third World’ countries because imperialism is the reason why ‘Third World’ women are oppressed differently from ‘First World’ women. The ‘First World’ is the performer of imperialism and the ‘Third World’ is the object. Imperialism did more than exploitation of tribute payment, goods, and wealth, from the countries that it conquered. It also restructured the economy of the colonised and drew the natives into a complex relationship with their own people, so that there was a flow of human and natural resources between the colonised and colonial country (Loomba, 2005: 9). Imperialism always implies the domination of relation in structural relationship with oppressions; both physical and mental violence.

When imperialism and patriarchal system have happened for years, of course women in the ‘Third World’ think that they are less valuable. First because
they are women, that means they are dependent on men, and second they are oppressed by the imperial power. They do not realize that the image of ‘Third World’ women is being downgraded. Even the ‘Third World’ countries are legally independent in sense of nation, the impact of imperialism to women cannot be avoided and still remains to the present time.

Postcolonial feminism sees the problems that happen to women in the ‘Third World’ countries as ‘double colonisation’. Kirsten Petereson and Anna Rutherford, in A Double Colonisation: Colonial and Post-colonial Women’s Writing’s ‘Foreword’, used phrase a ‘double colonisation’ to refer to the ways in which women have concurrently experienced the oppression of colonisation and patriarchy, and it is described as below.

Much postcolonial feminist criticism has attended to the representation of women created by ‘double colonisation’, and questioned the extent to which both postcolonial and feminist discourse offer the means to challenge the representation (McLeod, 2005: 175).

This situation can be seen in India subcontinent. India is a country which is known as the land of Hinduism’s caste system, and it upholds a high patriarchal custom and social classes. Both are interrelated in forming oppression towards Indian people, especially for the lower caste and specifically for native women. More oppressions came from the British Empire in India. It was 347 years history of colonialism and imperialism since British ruled India from 1600 to 1947.

In India, the significant time of emergence of the women’s awareness can be clearly seen in the Swadeshi Movement. Swadeshi Movement is Indian Independence Movement from the British government. Swadeshi is a Sanskrit word which means the goods of "our own"; Indian goods. During that movement,
male Indian intellectuals supported women to actively participate in the movement both inside their houses and outside the house. Yet, there is an ambiguous motive appearing during this movement. Stearns said that many nationalist urged improvements in women’s health and education for improving their family service, “education would help women relate to educated husbands and improve their talents as mothers – not that education would promote women as individuals or prepare them for new kinds of work” (Stearns, 2000: 91).

This ambiguity leads writer’s attention to analyse through a literary work from a famous poet, intellectual, writer, and philosopher, Rabindranath Tagore. The novel entitled *The Home and the World* was written in 1916. It illustrates multitude conflicts between tradition and modern values during the struggle of Indian people in getting independence in both destructive and constructive ways. The novel takes setting on the *Swadeshi* Movement.

The reason for choosing *The Home and the World* is based on the content of the novel itself. A statement from Gayatri Chakravorty Spivak pushes the writer to analyse the content of the novel, “[t]he role of literature in the production of cultural representation should not be ignored” (Tiffin, 1995: 269). Tagore presented both supports and criticisms about *Swadeshi* movement at the same time in the novel through the main characters. There are men and woman characters who practice different ideology. Nikhil, one of the main characters, is a rich man who inherits the wealth from his grandfather’s family. Nikhil represents western values in Indian society at that time. He loves to bring modern things from the Western and decorate his grandfather’s house with a modern style, in
exchange for the ancient style. He decorates and educates his wife, Bimala, to be more open-minded to see the world. Once he supports Bimala to join and take part in ‘the world’, a movement outside their house, in order to liberate Bimala from women’s limitation. The education that has given to Bimala becomes a trigger for Bimala to be brave in order to state that she has her own opinion. Sandip, another main character, represents the traditional values of Indian society at that time. Sandip has an opposite standpoint to Nikhil about strategies to get the independence. Sandip and Nikhil are involving Bimala in their debate about Swadeshi. Then, Bimala realizes that she has different thoughts and opinion from her husband in the struggle to get Indian Independence.

Here is the turning point of the ambivalence that the writer wants to reveal, Western education to a native middle-caste Indian woman. Western education that is given leads Bimala to an ambivalent thought, feeling, and act. She binds to the traditional values, but the western values that she gets from the education will be the contradiction in her character. The contradiction can be called as ambivalence. Her ambivalence can be seen through the interaction with the other character and her struggle to get independence for her nation.

Through the using of The Home and the World, this study concerns about the representation of a native woman who gets western education during the Swadeshi Movement depicted in the novel. The focuses will be, first, on the character and characterisation of Bimala, and then her character changing due to the education given by Western woman and the spirit of independence movement
from the British imperialism. The second focus is trying to find out if there is any ambivalence in Bimala’s thought, action, speech, and conversation.

B. Problem Formulation

To limit the scope of the study, two problems are formulated as follow

1. How is Bimala, the main character, presented in *The Home and the World*?

2. How is Bimala’s ambivalence revealed within the context of patriarchal and colonised society in *The Home and the World*?

C. Objectives of the Study

The writer, through this research, tries to answer the questions in the problem formulation. The objectives of the study are divided into two parts based on the problem formulation.

First, this research aims to find how Bimala in the novel is described. Since the writer wants to examine the image of a woman in the era of *Swadeshi*, the writer analyses the character and characterisation of Bimala in relation to the patriarchal and colonised society. Second, based on the first findings, the writer tries to reveal the ambivalence of Bimala in *Swadeshi* Movement as seen in Tagore’s novel.
D. Definition of Terms

1. Ambivalence

Holman stated that the meaning of ambivalence is the existence of mutually conflicting feelings or attitudes (1999: 14). In accordance to a colonised society, ambivalence is used by Homi K. Bhaba to describe the complex relationship between coloniser and colonised group because there is an attraction and repulsion in their relation at the same times (McLeod, 2000: 10). In this writing, the term ambivalence is used to describe the conflicting act, thought, and speech of Bimala as a native Indian woman who gets Western education and participates in Swadeshi.

It is important to declare that the writer uses the term ambivalence. The writer chooses ambivalence as the topic of the study because there are some attraction and repulsion of Indian traditional values and Western education in the character observed. Ambivalence is a term that normally used in postcolonial studies, researches, and criticisms. In this writing, this term is used because it represents the conflicting feelings in the character observed.

2. Colonised Society

Ania Loomba defined colonialism as a process of ‘forming a community’ in a new land necessarily meant *un-forming* or *re-forming* the community that existed there already, and involved a wide range of practices including trade, plunder, negotiation, ware fare, and the most important was genocide and
enslavement to original inhabitant (2005: 7-8). In short, colonialism is to conquest and control other people’s land.

Further, in India, the context of colonised society also refers to colonialism and also the extension of colonialism that is imperialism. India has a long history of both colonial and imperial oppression as described previously. Thus, colonised society means an area which is invaded by non-original inhabitant and they control the people in its area.

3. Patriarchal Society

In A Glossary of Literary Terms, Abrams described patriarchal custom, in general, as a system that male is the centre and controller, the one that is dominant, in all cultural domains: familial, religious, political, economic, social, legal, and artistic (1993: 243-244). A patriarchal society is a society that runs a patriarchal custom, thus oppression towards woman based on sex occurs. As men are the ruler, therefore, in patriarchal society women are coming to a presumption that they are weaker than men due to gender discrimination.
CHAPTER II

REVIEW OF LITERATURE

This chapter is divided into four parts. The first is a review on related studies which provides four literary researches on *The Home and the World*. The second is theoretical review in which the theories employed to analyse the novel elaborated. The third is review on history of *Swadeshi* Movement in relation to the novel’s setting. The last is the theoretical framework which draws on how the theories are systematically utilized in the analysis.

A. Review of Related Studies

*The Home and the World* is one of the famous novels written by Rabindranath Tagore that has been translated into English and won the Nobel Prize for Literature in 1913. This book became a controversy that caught public’s attention because it did not only bring love affair as one of the themes, but further, this book called the issue about the emergence of nationalism movement in India, terrorism, and religious enthusiasm in the *Swadeshi* Movement.

There are several critical essays and studies related to *The Home and the World*. The four studies are chosen because they are using *The Home and the World* as the object of the study but the focuses are different. The first is the review of criticism to the author of the novel. The second and third studies use the same perspective, which is postcolonial perspective. Then, the forth study uses more specific one, that is postcolonial feminism, which is similar to the perspective used by the writer.
Kaylan K. Chatterjee reviewed on the ideology and literary criticism on George Lukacs, a Marxist writer from Germany. In *Lukacs on Tagore: Ideology and Literary Criticism*, he quoted Lucas criticism as below

“Tagore's enormous popularity among Germany's intellectual 'elite' is one of the cultural scandals occurring with ever greater intensity again and again—a typical sign of the cultural dissolution facing this 'intellectual elite' "—so wrote George Lukacs in a review of Tagore's *The Home and the World* (Ghare-Baire) in 1922 (1988: 153).

In his review, Chatterjee concluded that Lukacs drove his Marxist critical apparatus over Tagore with a vengeance (1988: 160). It is because Lukacs saw Tagore such a bootlicker to the Western country so that Tagore won some Nobel. But, the political stigma Lucas attached to Tagore now is removed because Tagore did not accept the marques or nobility from British in accordance to British army cruelty that operated massacre in Amnistar (1988: 160).

Besides, Chatterjee quoted Lukacs criticism in his writing, “the characters are stereotyped, the novel is tedious, "propagandistic" and "demagogically one-sided", the hero idealise and whitewashed, the opponent blackened and caricatured.” (1988: 157). In short, Lukacs said that Tagore’s novel is more like a pamphlet than a work of art. Chatterjee commented on the quotation that Lukacs’ Marxist criticism is inconsistent because he did not pay attention to Indian historical perspective (1988: 157). So, it is irrelevant to compare *The Home and the World* with European/Russian literatures which talk about independence movement.

It is important to declare that the writer sees that Tagore’s perspective in the novel is very modern indeed. In the novel, Tagore shows the conflicts of
traditional (Sandip) and modern (Nikhil) perspectives in *Swadeshi*. Tagore seems on the side of the modern or western perspective. Not as a ‘bootlicker’ as Lukacs said, but the writer sees that Tagore has an ambivalence character in his writing due to the history of British imperialism in India. Thus the writer uses different perspective to see the conflicting values in Bimala’s attitudes and thoughts as she is presented as both traditional and modern Indian woman.

The second study was written by Chi P. Pham, which concerns on the nationalist projects in India during the *Swadeshi* Movement. As Pham stated on his writing, he focused on the modernism and nationalism issues as one of the causes of the nationalist project’s failure presented in the novel.

This paper attempts to compare the novel with early twentieth century Vietnamese novels. *The Home and the World* is a novel that reads like an allegory on the failure of the Indian nationalist projects, circling around the issues of “Home” versus “World,” tradition versus modernity, created by the active involvement of the colonisers in the cultural, economic and administrative life of the colonised. It could be read as an allegory on the failure of Indian nationalism to accept tradition and modernity, home and the world, concurrently (2013: 299).

In terms of character, Pham analysed Bimala as the woman main character in the novel. In this part, Pham analysed women as one of the big causes of nationalist movement’s failure because women are represented as the core of the ‘home’ or a group that strictly hold to tradition of local custom.

Concurrently, the project of carrying women to the World – the outside – becomes unrealistic, romantic and emotional, excluded from knowledge and wisdom. Women’s thoughts and activities remain stuck in the shadow of tradition, also in the new nationalist projects (2013: 307).

Indirectly, in Pham’s writing, *Rabindranath Tagore’s The Home and the World: Story of the Failure of the Nationalist Project*, he showed criticism on
characteristics of Bimala. Pham stated that the voice of Bimala seemed to be “a mixture of individuality (“I felt”) and collectivity (mandatory “ought to” and plural “men”). It symbolised that she did not speak for herself”, and her words were just like a repeater, recycling late nineteenth century nationalist discourses about the women’s righteousness (2013: 303).

Using the postcolonial feminism perspective, the writer finds that Pham criticized Bimala with modernist perspective. One of Pham’s statements showed his modernist perspective, “it is the lack of education and wisdom that drives the “illusionary” way Bimala sees the outside world” (2013: 306). Pham study is reversed to this writing. The writer tries to see Bimala’s actions and thought in the novel as the rebellion to the patriarchal custom and imperialism, no matter how the result of the Independence movement was.

The third study is derived from Mohammad A. Quayum. He wrote a journal that reviewed The Home and the World using the spiritual commonwealth approach. Quayum in his journal, In Search of a Spiritual Commonwealth: Tagore's "The Home and the World", analysed Bimala character and characterization as in relation to the representation of Hinduism belief.

Sandip calls her [Bimala] "shakti of the Motherland" (31), "Queen Bee of our hive" (48), and goddess Durga. Shakti in the general sense refers both to personal inner strength and to the public strength of the nation. In this latter sense it is also associated with the all-powerful mother-goddess Kali, in Bengal called Durga, the formidable goddess of creation and destruction. The mostly Muslim tradition of cloistering and veiling wives was a common phenomenon at many levels of Indian society, both Muslim and Hindu, during this period. One of the results of the more progressive social and political movements at this time was to bring women out of purdah (veil). Just as the goddess Durga is unveiled and carried in procession during the fall celebration of Durga Puja (worship) in Bengal (1997: 40).
In the quotation, Quayum said that Bimala is associated with Durga, Kali, and Shakti. In *A Concise Dictionary of Indian Philosophy*, Durga is defined as “Incomprehensible One”, “she who is difficult to reach”, “hard to conquer”; Goddess (1996:122), Kali is defined as “the black one” and “Mother for death and time” (1996: 156), and Shakti as “power; capacity; energy; potency” (1996: 286).

From Tagore’s perspective of Bimala, as a women in *Swadeshi* era who has freedom to choose, Tagore has highlighted the potential of Indian women to get emancipation.

There is a part of Quayum’s study that examines on the character and characterization. His findings on the novel are using the perspective that has relation to the spiritual matters and Tagore’s biography as stated below.

In both Nikhil and his master, Chandranath Babu, Tagore seems to have lent his own voice. The "epidemic of sin" sweeping India is the same "epidemic of evil" that Tagore condemns in his lecture "Nationalism in the West." It is the epidemic of the nationalism of Realpolitik that thrives on cunning, cupidity, sloth, and selfishness that surged over Bengal during the swadeshi movement (1997: 43).

Mostly, in his writing, Quayum researched on male characters in the novel such as Sandip, Nikhil, and Chandranath Babu. It is because he focused on the spiritual idea that applied by the author, and such idea is presented by the male character. Though, in this thesis, the writer focuses on the traditional idea that drives Bimala’s into ambivalence thought and action in *Swadeshi*.

The last study belongs to Cielo G. Festino. He wrote an article of criticism entitled *Revisiting Rabindranath Tagore’s The Home and the World*. This criticism is focusing on the emancipation of Bengal and the new role of women at
the beginning of the 20th century during the Swadeshi movement: “the boycott to English goods to back up Indian industry” (2011: 65). He focused on three main characters, Bimala as the Indian woman that struggles for her nation’s freedom, Nikhil as the character that brings the Western thought like an idea of feminism in India society and in era of Swadeshi Movement, and Sandip as an orator that burns people’s mind and heart to join Swadeshi Movement in his way. One example of Festino’s research that related to Bimala can be seen below.

Bimala stands at the center of the tale. She represents Bengal at a crossroad: through her dilemma, Tagore allegorizes the conflict of the nation. On the one hand, Nikhil, echoing Westernized ideas on the role of women in society, wants to bring her out of purdah into the world, at the peak of the Swadeshi movement. He wants her to become her own independent self; therefore, his aim is not only to bedeck her with all the riches money can buy but also to educate her. (2011: 68)

He mentioned that Nikhil was the voice of Tagore’s “alter-ego” (2011: 67) who criticised the destructive nationalist struggle to get independence. Tagore was disappointed with Swadeshi movement because he saw that the people at that time were not ready to be ‘free’ due to their dependency of economic matter which was remarked by the scene when Bimala stole Nikhil’s money.

Festino said that Bimala was represented as a complex feminine character of the intersection between modernity (the world) and traditionalism (the home) that caused a conflict in her country at that moment (2011: 71). Similar to Festino, the writer sees that Bimala is a complex woman character as the “intersection between modernity and traditionalism” (2011: 71). The confusing attitudes and thoughts of Bimala can be seen as the impact of the traditional values and modern values that she accepts and refuses at the same time.
It is important to declare that this writing is different from the other criticism and researches. Different from Chatterjee’s review, this writing does not criticize the Marxist’s critic of the novel and the author. From Pham’s explanation, it can be seen that he focused on the contradiction of tradition and modernism in the men and woman characters as the cause of failure of the nationalist project which is different to this writing. Using different perspective from the writer, Pham used comparative studies as the method to analyse *The Home and the World* and Khái Hưng’s novel *Đờ i mưa gió* (Life of Storm and Rain). This writing reveals the woman main character as a representation of a stereotyping figure of the oppressed woman in the novel. Then, different from Quayum, who used spiritual commonwealth and biographical perspective, this writing focuses on the ambivalence in the woman character based on the perspective of postcolonial feminism. Lastly, looking from the review from Festino, the review triggers the writer of this thesis to research deeper and more specifically. This writing analyses Bimala character’s ambivalence in the context of colonised society with postcolonial feminism perspective.

**B. Review of Related Theory**

This study consists of two theories which are employed to answer the two problem formulations and support the analysis. The first theory reviewed is theory of character and characterization to analyse Bimala as the main woman character in relation to colonised society. Then, the second is theory of ambivalence.
1. Theory of Character and Characterization

Talking about literary works such as drama, prose, poetry, short story, and novel cannot be separated from the person or figure that is described in the works. Based on *Mastering English Literature* by Richard Gill, character and characterization are two different things. Character is a person or a figure in the literary work, while characterization is the way how a character is created or defined by the author (1995: 127-128). In his book, Gill asserted that the author builds character’s personality, selects, and puts it together so that the readers will react to the character as they do to the real people. So, the reader could find a person in a literary work, and that the person in the literary work has been created by the author.

Moreover, M.J. Murphy in *Understanding Unseens: an Introduction to English Poetry and English Novel for Overseas Students* (1972: 161-173) explained nine ways how the character is characterized in the literary work both directly and indirectly. The points are personal description, character as seen by another, speech, past life, conversation of others, reaction, direct comment, thought, and mannerism. In this writing, the writer uses those ways to clearly see how Bimala is presented in relation to the colonised society.

2. Theory of Ambivalence

Ambivalence is a term developing in the both colonial and postcolonial discourses that describes a desire of wanting something and wanting the opposite thing concurrently. This term is used by Homi K. Bhaba to describe the complex
relationship between coloniser and colonised group because there is an attraction and repulsion in their relation at the same times (McLeod, 2000: 10).

Entwined with literary text, the writer borrows from Holman description on ambivalence. The description of ambivalence by Holman is “the existence of mutually conflicting feelings or attitudes” (1999: 14). Ambivalence is used to describe the contradictory attitudes which the author takes toward characters or societies, and to describe a confusion of response called forth by a work (1999: 14).

In relation to postcolonialism, ambivalence is a term which appears in the character in the colonised society as a result of colonial power relation, the coloniser and the colonised. In Post-colonial Studies: The Key Concepts, there is an explanation from Bhabha quoted as below.

The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer. Rather than assuming that some colonized subjects are ‘complicit’ and some ‘resistant’, ambivalence suggests that complicity and resistance exist in a fluctuating relation within the colonial subject. Ambivalence also characterizes the way in which colonial discourse relates to the colonized subject, for it may be both exploitative and nurturing, or represent itself as nurturing, at the same time (Ashcroft, 2007: 10).

The same idea comes from Jan Mohamed. He argued that ambivalence is itself a product of ‘imperial duplicity’ (Loomba, 2005: 92).

It is also important to understand that in postcolonial studies, the term ambivalence is related to representation. Representation is the way that someone or something is shown or described. Peter Barry in The Beginning Theory explained that in the postcolonial reading, the reader should be aware of the “non-European” figures as the “Other” (2002: 194). This image was built since the
colonial expansion until the modern colonialism as known as imperialism. Those who conquered an area, the colonisers, were mostly European. The colonisers identified themselves as superior by looking the colonised people as the “Other”, and they are the opposite of the “Other”.

To support the idea that the coloniser identified themselves as superior beings, the writer borrows the term Orientalism from Edward Said. He discussed Orientalism as a Western style for dominating, restructuring, and having authority over the ‘Orient’. Said uses the word “Orient” to describe the inferior/ the colonised and “Occident” to the superior/ the coloniser. It is clearly stated, “dealing with it [the Orient] by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it” (Ashcroft, 2007: 153).

Representation of “non-European” becomes a colonial stereotyping in post-colonial discourses. Loomba stated that the English, French, Dutch, Spanish, and Portuguese colonist used the word “laziness, aggression, violence, greed, sexual promiscuity, bestiality, primitivism, innocent, and irrationality” as the attributes or characteristics of Turks, Africans, Native Americans, Jews, Indians, The Irish, and others (2005: 93).

In relation to Imperialism, representation of western can be seen from the values that the coloniser taught to the colonised people. The values that they make is called as binary logic of imperialism. In The Post-colonial Studies The Key Concepts Binary logic of imperialism is described as a development of that tendency of Western thought in general to see the world in terms of binary oppositions that establish a relation of dominance (Ashcroft, 2007: 19). The
coloniser identify themself by described the difference between “centre/margin; colonizer/colonized; metropolis/empire; civilized/primitive” (2007: 19). Thus, the uncivilised characteristics are the opposite of the civilised characteristics. In short, based on the explanation above, it can be concluded the characteristics of coloniser and colonised from the quotation below.

Binary oppositions are structurally related to one another, and in colonial discourse there may be a variation of the one underlying binary – colonizer/colonized – that becomes rearticulated in any particular text in a number of ways, e.g.

<table>
<thead>
<tr>
<th>Coloniser</th>
<th>Coloneised</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>Black</td>
</tr>
<tr>
<td>Civilised</td>
<td>Primitive</td>
</tr>
<tr>
<td>Advanced</td>
<td>Retarded</td>
</tr>
<tr>
<td>Good</td>
<td>Evil</td>
</tr>
<tr>
<td>Beautiful</td>
<td>Ugly</td>
</tr>
<tr>
<td>Human</td>
<td>Bestial</td>
</tr>
<tr>
<td>Teacher</td>
<td>Pupil</td>
</tr>
<tr>
<td>Doctor</td>
<td>Patient</td>
</tr>
</tbody>
</table>

...Clearly, the binary is very important in constructing ideological meanings in general, and extremely useful in imperial ideology (Ashcroft, 2007: 19).

a. Ambivalence in Independence Movement

Moreover, in relation to the novel’s setting, Independence Movement of India, nationalism as the motive of the movement is ambivalent. Nationalism in postcolonial studies is described as a concept that emerges from the coloniser countries. Bhabha quotes from Timothy Brennan:

Even though [nationalism] as an ideology . . . came out of the imperialist countries, these countries were not able to formulate their own national aspirations until the age of exploration. The markets made possible by European imperial penetration motivated the construction of the nation-state at home. European nationalism was motivated by what Europe was

From the binary opposition, it can be seen that nationalism emerges in the Indian society as a response to British nationalism during their imperial period in India. According to the context, the writer sees that Indian nationalism is called as ‘critical nationalism’ (Ashcroft, 2007: 91).

Fanon’s nationalism was always what Edward Said in *Culture and Imperialism* has defined as ‘critical nationalism’, that is, formed in an awareness that pre-colonial societies were never simple or homogeneous and that they contained socially prejudicial class and gender formations that stood in need of reform by a radical force (Ashcroft, 2007: 91).

Thus, Indian people will practice different nationalism as the British. Their nationalism is exist because of the British imperialism. It can be concluded that Indian’s nationalism is the attempt to achieve political independence for India from the British.

Meanwhile, Imperialism that is done by the British has already touched almost all Indian life’s aspects: politics, economics, and cultures. During 347 years of colonialism and imperialism, British influences Indian culture. Therefore, India cannot be completely independent from the British because they have accepted some British culture in their economics and politics.

b. Ambivalence in Rejection of Patriarchy

Women in both Western and ‘Third World’ countries face the same problem that is patriarchy. In a patriarchal nation that oppressed by the imperial power, feminism appears in different way from the West.
Feminist theory has propounded that women have been marginalized by patriarchal society and consequently the history and concerns of feminist theory have paralleled developments in postcolonial theory which foregrounds the marginalization of the colonial subject (Ashcroft, 2007:66).

Feminism, as an idea that emerges from the West, in the ‘Third World’ such as India can be seen as ambivalent. The ambivalence of feminism in ‘Third World’ country is derived from the “[t]he overlap between patriarchal, economic and racial oppression” that “has always been difficult to negotiate” (Ashcroft, 2007:94).

The theory of ambivalence is used to capture the rejection to patriarchy. There are refusal and acceptance at the same time to the idea patriarchal custom. Seeing that Bimala, the woman main character, is aware of the double oppression, the ambivalent attitudes from her admission and denial to patriarchy.

C. Review on History of Swadeshi Movement

It is difficult to discuss an Indian literature which was written during the era of Swadeshi without understanding the history of the independence movement itself. Indian society was colonised by the British Empire. It has 347 years of colonisation and imperialism in its history since British ruled from 1600 to 1947. Ryan Brown’s book, The British Empire in India, showed that the colonisation was started by the British East India Company as stated below.

British involvement on the Indian subcontinent began in the early seventeenth century through the commercial dealings of the British East India Company. Reluctant to engage in acts of conquest, this trading company had the responsibilities of empire thrust upon it in the eighteenth century. Great Britain had sought colonies based on emigration in the New World, but they did not desire to commandeer control of existing
civilizations. It was not by intention that the Empire obtained this society, but through the intensity of the trade wars fought between the emerging nation-states of Europe. The rise of East India Company led to a troublesome transition from commercial enterprise to political administration. This new era of British involvement in India brought the struggle of balancing the principles of liberty with imperialism to the forefront of Parliamentary politics (Brown, 2010: 2).

Though, the emergence of Indian awareness is closely related to the modern thought brought by the British Empire. The English Education by The British Empire spreads the idea of modernization, resulting in a shift which gradually happened in the Indian Society. Modernization impacts not only on economics, but also the development of moral, social, politics, culture, science, and expressly seen in ideology. Western thoughts, such as Marxism, Feminism, and Nationalism, have developed significantly in India through the formal education from the British.

By the late nineteenth century, even as British rule persisted, Indians began to organize a variety of nationalist movements to resist and reform. These movements would have their own assumptions about men’s and women’s roles, which could either propel change or confirm continuity.

Perceiving from the evolvement of British rule in the subcontinent, the British’s people focus turned from “disinterestedly presiding over adjust regime to westernizing India through economic and political reforms”, Indian intellectual started a project to get their own freedom which was known as Swadeshi Movement. Swadeshi means the goods of "our own"; Indian goods. The movement began in 1905 as described in Historical Economies of Race and Gender in Bengal.
In July of 1905, George Nathaniel Lord Curzon, then viceroy of India, announced the decision of the British government in India to partition the province of Bengal. The partition was to be defined along roughly religious lines. In response to British intransigence on this issue, a group of educated Bengalis, principally Hindu, organized a campaign to boycott foreign goods, to buy and sell only swadeshi, the goods of "our home." In the face of a recalcitrant peasantry, some leaders adopted terrorist methods, very often against Muslim traders in particular—in striking, and tragic, contrast with the later Gandhian movement (Hogan, 1993: 23-24).

_Swadeshi_ Movement was one of the major events in the history of Indian independence movement from the British Imperialism which involved all of the people in India. There was a protest against the partition of Bengal by Lord Curzon. _Swadeshi_ movement, in short, can be seen as the attempt to boycott British commodities as a protest against British government.

There are famous figures of _Swadeshi_ Movement. They are Mahatma Gandhi and Jawaharlal Nehru, the first Prime Minister of India. Both Gandhi and Nehru represented different idea of _Swadeshi_ Movement. Somjee, in his journal _Political Philosophy of Rabindranth Tagore_, explained about the different thought between Gandhi and Nehru that led the author of _The Home and the World_ to apply their idea and depict the conflict during the Swadeshi Movement within Indian activist. Gandhi proposed the form of passive resistance and non-violent movement because he saw modernity as a threat for the nation and culture which is known as constructive _Swadeshi_.

Gandhi was easily able to identify himself with the religious traditions of this country. He could even identify himself with other countries where such traditions existed and was happy about it. His humanism was religious in character and to that extent somewhat rigid. Nevertheless, he did not find any difficulty in discerning the humanistic unity of all religions in this country and elsewhere (1961: 136).
While, Nehru saw that foreign domination should be banished with any ways, and this is known as destructive *Swadeshi*.

Nehru, in his *Autobiography*, has come out with some of the best lines ever written on rootlessness. They are: "I am a stranger and an alien in the West. I cannot be of it. But in my own country also, sometimes, I have an exile's feelings." Nevertheless, the all-absorbing work of fighting for India's freedom and of governing it as its first Prime Minister gave him a sense of purpose and belonging to an ideal. It also kept him inordinately busy either to let him dwell publicly on that emotion or to dramatise it in his writings (1961: 136).

In relation to history, Tagore’s *The Home and the World* was written during the process to get freedom from the British in *Swadeshi* Movement. According to the novel’s setting, the process of reaching the independence has not finished yet. Therefore, Tagore precisely drew his attention to the conflict happening and the searching of identity which causes ambivalence character of the colonised people through the traditional idea versus modernity idea.

**D. Theoretical Framework**

The writer in analysing the discussion of this thesis uses several theories to support the argument needed to answer the problem formulation based on the object of the study. The theory on Character and Characterization by M.J. Murphy is used to analyse the woman main character discussed in the first part of the analysis. The purpose of the first analysis is to understand how Bimala, as the woman main character, is represented in the novel in relation to the colonisation by the British Empire.

Secondly, for further analysis, the theory on Ambivalence is applied after the first findings by seeing the contradiction appearing on the character examined.
In this part, the writer uses the postcolonial-feminism approach to see that such ambivalence in the women character is created in purpose. Since the character is described as a revolutionary woman towards the imperial power and patriarchal system, and actively participated in the nationalist movement, but in contrary she is a ‘home-made’ character whose life dealt with household for years, the theory of ambivalence helps the writer to understand the co-relation between the colonialism and the mind-set of colonised people.

Finally, at the end of the analysis, this writing will answer the problem formulations. Then, the writer will jump into a conclusion that there are ambivalence character in Bimala as the main character in the novel.
CHAPTER III
METHODOLOGY

This chapter is divided into three parts. The first is the review on the literary texts covering from the information on the publication to the synopses. The second is the elaboration on the selected approach of the study including some of its general ideas, its applicability and connection with the thesis problem formulations and objectives, and its methodological limits. The third is an explanation on the sources of the thesis and the procedure of the analysis chapter.

A. Object of the Study

*The Home and the World* is a novel written by Rabindranath Tagore, an Indian novelist, poet, philosopher, playwright, intellectual, and politician. He is one of the most famous artists in India that calls political issues happening in India, and *The Home and the World* is one of his political novels during the era of *Swadeshi* Movement. Tagore is the first non-European to receive the Nobel Prize for Literature.

Firstly, Rabindranath Tagore wrote *Ghare Baire* (Indian translation of *The Home and the World*) sanskrit and was published in 1915. Then, his brother, Surendranath Tagore translated *Ghare Baire* into English. The English version was published in 1916.

Meanwhile, the edition of the novel used in this writing is the one published in 2011 from Digireads.com Publishing. It consists of 113 pages, and is divided into twelve chapters. *The Home and the World* makes Tagore gain
marques or nobility from British Government at 1915. Receiving the marques, Tagore declined it for reason. It is a form of protest to the British Government for a massacre that happened in Amnistan, more than hundred inhabitants were killed.

*The Home and the World* is a captivating novel. In general, it tells about the colonialism in India including the daily interaction between races and classes, the reality of colonial formal education, and the educated woman to get equality mostly caused by the patriarchal system and colonial government. Tagore unforgetfully set a love affair to cover the idea of nationalism. Moreover, in terms of main character, most parts expose Bimala’s character as an educated native Indian woman and her involvement in independence movement.

**B. Approach of the Study**

Toril Moi, in *Beginning Theory: An Introduction to Literary and Cultural Theory* Peter Barry’s, explains that feminist means a political position of women in a set of cultures (2002: 122). In accordance to the growth of feminism, the writer uses the postcolonial-feminism in this research because it is the most appropriate idea for Indian women who are oppressed by the imperial power and patriarchal system.

Postcolonial feminism emphasizes on the oppression of women in the ‘Third World’ countries that face the different problems besides patriarchal system that brings injustice to women. As Rosemarie P. Tong described in *Feminist Thought* about postcolonial feminism

Operating under the assumption that most First World feminists remain primarily interested in gender issues related to sexuality and reproduction,
many Third World feminists emphasize that even though gender issues are of concern to them, economic and political issues tend to occupy the centre of their stage. They stress that their oppression as members of a Third World people are often greater than their oppression as women per se (2009: 215).

The criticism, therefore, explores works of literature from the perspectives of the native woman in a colonised society.

This criticism is chosen to analyse *The Home and the World* to see the struggle of native Indian woman in the novel. Indian society is oppressed by two power called double colonisation. Double colonisation is a condition when people are governed in an unfair way and prevented from having opportunities and freedom. In this case, it is patriarchal system and imperialism power that bound the Indian people especially native Indian women, as the most oppressed object.

The term ‘double colonisation’ derived from the terms used by Kirsten Petersen and Anna Rutherford in the book *Beginning Postcolonialism*, ‘a double colonisation’ which refers to the fact that women are twice colonised by colonialist reality and representation, and by patriarchal system (2005: 172).

This criticism is suitable for this research because postcolonial-feminism criticism is a reaction against colonialism in patriarchal society. Postcolonial-feminism tries “to analyse the perpetuation of gender bias and ‘double colonization’ even in post-independence states, seeing the persistence of ‘neo-colonial’ domination of women in national patriarchies” (Ashcroft, 2007: 67). This research deals with the experiences of the native Indian woman and focuses on the woman character as the representation of native Indian woman’s during the *Swadeshi* Movement as depicted in the novel.
C. Method of the Study

This research is a library research. The primary source used in the research is *The Home and the World* by Rabindranth Tagore. The secondary sources used are divided into two categories. The first categories are books as Abrams‘ *A Glossary of Literary Terms*, Murphy’s *Understanding Unseen: An Introduction of English Poetry and the English Novel for Overseas Student*, *A Handbook to Literature* by Holman and Harmon, *Beginning Postcolonialism* by McLeod, Rosmarie P. Tong’s *Feminist Thought*, Easton’s *A Handbook of Literary Terms*, *Colonialism/Postcolonialism* by Ania Loomba, *British Empire in India* by Ryan Brown, *Post-colonial Studies: Key Concepts* by Bill Ashcroft, *The Postcolonial Studies Reader* by Hellen Tiffin, and *Gender in the World History* by Stearns. The second ones are journals to detect the woman main character’s ambivalence in the novel as mentioned in the previous chapter.

There were some steps done to complete this writing. First step was close reading and understanding the object of the study, *The Home and the World*. During the first step, the writer also tried to interpret the novel and search the interesting things within the primary source.

Afterwards, the writer was making a research mapping such as choosing the topic of the study, making the problem formulation, and doing the library research. In conducting the library research, the writer collected the data and information needed to analyse further the primary source.
The last step was analysing and systematising the writing to answer the problem formulations. Eventually, the writer was to go into the conclusion of analysis after answering the questions in the problem formulation.
CHAPTER IV
ANALYSIS

In this chapter, the analysis is divided into two sub-chapters. The first sub-chapter is the analysis about the description of Bimala, the main character, in relation to the colonised society in *The Home and the World*. The second sub-chapter reveals the ambivalence in Bimala as an educated native Indian woman through the stereotyping idea of colonised society during *Swadeshi* movement.

A. The Description of Bimala

Bimala’s characterization cannot be separated from the context of colonised society. Here, the colonised society refers to the society that is oppressed by the British imperialism and patriarchal custom which binds India society. Therefore, it is difficult for native women in the colonised society to go outside the house, even to articulate their thoughts and opinions. However, Bimala, the main character, has different experiences due to the education that she gets.

Related to the context of colonised society, Bimala can be described as an educated Indian native woman, a courageous, and a nationalist. Thus, this sub-chapter is divided into three parts. The first part talks about Bimala as a native woman who gets Western education from her husband. Her husband introduces, teaches, and decorates her to be a modern woman. The second part discusses Bimala as a courageous woman who can articulate her thought and opinion. Next,
the third part explains that Bimala is a nationalist woman who fights against the imperialism of the European.

1. An Educated Native Indian Woman

Before going to a deeper analysis of Bimala, it is important to know the values of Western education that were engrafted by the coloniser to the colonised people. Western education highlighted to the spirit of modernity and humanity (Loomba, 2005: 93). Loomba describes that the colonisers identify themselves as superior beings than the colonised. Postcolonial Studies: Key Concepts shows the characteristic of modernity that was taught by western education, as described below.

Rationality became such a core feature of ‘modern’ thought that its origin as a specifically European mode of thinking was forgotten by the time Europe came to dominate the world in the nineteenth century. Modernity became synonymous with ‘civilized’ behaviour, and one more justification for the ‘civilizing mission’ of European imperialism (Ashcroft, 2007: 132).

In the previous chapter, the uncivilised characteristics and civilised characteristics that made by the Western have already explained as the binary logic of imperialism. The coloniser values themself as “white, civilised, advanced, good, beautiful, human, teacher and doctor” that opposed to colonised who are “black, primitive, retarded, evil, ugly, bestial, pupil and patient” (2007: 19).

This superiority of being more valuable is used by the coloniser as a justification to educate the ‘Other’. In the novel, the superiority of Western
education is represented by Nikhil, Bimala’s husband. On the other hand, Bimala is presented as a native Indian woman. In India, as a country that is bound with imperialism and patriarchal custom, of course Nikhil position is superior to Bimala. Nikhil has power to control Bimala. The power is coming from his education from the West and his marriage to Bimala. With the power, Nikhil educates Bimala with the Western education.

Western education can be described as an education which is not based on gender. In *The Home and the World*, the setting of the time is taking place in the era of *Swadeshi*. At that time, education for women was limited by many aspects of India traditions such as male–female roles and relationships. The idea was that “education would help women relate to educated husbands and improve their talents as mothers – not to promote women as individuals or prepare them for new kinds of work” (Stearns, 2000: 91). There were many nationalists in *Swadeshi* movement who continued to think of women not as individuals, but as wives and mothers. They urged “improvements in women’s health and even education, in order to improve their family service” (Stearns, 2000: 91).

In relation to Western education, it is hard for native Indian women to get education at that time. Thus, if women get the Western education that was taught by the British, it is a good opportunity for the woman because she can gain more experience from the Western education about the outside world. From the previous explanation, it can be said that Bimala has a good opportunity because she has an access to get the Western education.
It is told in the novel that Bimala has a good fortune. According to Bimala marriage’s arrangement, when the proposal has come for her marriage, an astrologer had been sent to consult her palm and said, "This girl has good signs. She will become an ideal wife" (Tagore, 2011: 5). From the quotation, it can be seen that during that time, the society sees a woman not as an individual but as a mother or a wife. Based on the theory of characterization, character seen by another, the “good signs” for a woman, as written in the novel, is leading her to the good opportunity to get more experience.

Bimala’s good opportunity as a native woman is started by her marriage with Nikhil, a Rajah family member. In the novel, it is written that Bimala was “married into a Rajah’s house” (Tagore, 2011: 5). Rajah is referring to the highborn or noble family. Bimala becomes a daughter in law of a noble family due to her marriage with Nikhil. Bimala becomes a part of Rajah family because her palm oracle has a good result. This shows that without her marriage, it is impossible for Bimala to get a better life because she does not need to worry about economic problems. While, other families, as written in the novel, are worrying about how to fulfil their needs. Bimala clarifies, “Only the auspicious marks with which I was endowed and gained me an entry into this family—otherwise, I had no claim to be here” (Tagore, 2011: 7). From Bimala’s thought about herself, it can be concluded that Bimala is a woman from middle class in the colonised society.

Another Bimala’s good fortune that leads Bimala to a good opportunity is coming from Nikhil. He was a native Indian who has a modern perspective.
According to Bimala’s explanation, Nikhil was the one who introduced her to a modern life style. Based on Bimala’s point of view, Nikhil was absolutely modern, “[h]e was the first of the house to go through a college course and take his M.A. degree” (Tagore, 2011: 6). Her husband is a modern person who gives her Western education. Bimala’s marriage with Nikhil is the only chance for Bimala to get Western education and gain different experience than other women. Especially for women in the middle class of the colonised society, it is difficult to get education and gained more experience.

The reason that Nikhil is Bimala’s good fortune is that Nikhil has different thought from other native Indian. Mostly, native Indian men are likely to be adored by their wives. This thought is the impact of the patriarchal custom that binds Indian society. However, from Bimala’s opinion, Nikhil is different. Nikhil’s way to show his love to Bimala is by giving Bimala Western education, means teaching Bimala that men and women should have the same opportunity and to utter their opinions freely, and by buying western stuffs for her so that Bimala can adapt and be accustomed to modern life.

My beloved, it was worthy of you that you never expected worship from me... You showed your love by decorating me, by educating me, by giving me what I asked for, and what I did not. I have seen what depth of love there was in your eyes when you gazed at me (Tagore, 2011: 7).

The proof that Nikhil believes the equation of men and woman can be seen from Bimala’s opinion about him. In the quotation below it is shown that Nikhil did not give Bimala a chance to devote him.
But my husband would not give me any opportunity for worship. That was his greatness. They are cowards who claim absolute devotion from their wives as their right; that is a humiliation for both (Tagore, 2011: 6).

Better than to be devoted by his wife, Nikhil decides to actively support his wife to be an educated woman with modern life style and thought. It is told in the novel that Nikhil is the one who introduces modern thoughts and life style in a traditional society specifically in his house because it is easy for Nikhil to do so. It is stated by Bimala that the reason is because Nikhil is the apple of his Grandmother’s eyes, “the jewel on her bosom” (Tagore, 2011: 6). Nikhil never met much difficulty in overstepping any of ancient usages of his Grandmother’s (Tagore, 2011: 6)

There are some scenes showing that Bimala feels that Nikhil supports her to be an educated woman. One of the support is shown when Nikhil asked Miss Gilby to be Bimala’s friend and teacher in their big house. Bimala stated that she is being taught and accompanied by Miss Gilby because Nikhil asked Miss Gilby to (Tagore, 2011: 6). Miss Gilby is an Englishwoman.

When he brought in Miss Gilby, to teach me and be my companion, he stuck to his resolve in spite of the poison secreted by all the wagging tongues at home and outside (Tagore, 2011: 6).

Bimala thought that she cannot get the access to have Western education without Nikhil permission and support.

Intertwined with Miss Gilby’s presence, Bimala become able to read and write in English. Since then, Bimala loved to read English literature and write letters to Nikhil who still studied in Calcutta at that moment (Tagore, 2011: 7).
Before Nikhil’s Grandmother passed away, every evening Bimala told “the story out of English books” (Tagore, 2011: 9-10). In the novel it is said that Bimala loved to spend her time to read English book or embroider her sari in gold with English knot (Tagore, 2011: 36).

Another example of Bimala’s ability to read English is shown after her meeting with Sandip. More than once, Sandip caught Bimala sitting in the room with books on her hands. The books she read are not only about poetry and philosophy but also book about sex-problems (Tagore, 2011: 28). Bimala was described by Sandip as “well-read for a woman, and would not easily give in to my arguments” (Tagore, 2011: 29).

Further, Western education is given by Nikhil to Bimala for reasons. First, to liberate Bimala from the tradition which was profitless to woman. Nikhil wants to break the tradition of purdah so that Bimala can open her sight to a wide world. Purdah, which means screen, is a seclusion room for woman (Tagore, 2011: 8). Nikhil does not want Bimala to be busy with the household duties. He really wants to see Bimala to be free. At first, Bimala rejected Nikhil’s request. Nikhil requested Bimala to leave purdah so that she could face the real world. Bimala’s refusal reaction is because of Nikhil’s Grandmother’s sake. She does pay attention to Nikhil’s Grandmother, especially because Nikhil’s Grandmother was very fond of Bimala and the prestige of the daughter-in-law is the first importance in Hindu household of rank.

His grandmother was still alive. My husband had filled more than a hundred and twenty per cent of the house with the twentieth century,
against her taste; but she had borne it uncomplaining. She would have borne it, likewise, if the daughter-in-law of the Rajah's house had left its seclusion. She was even prepared for this happening (Tagore, 2011: 7).

Bimala’s attention to Nikhil’s Grandmother can be seen as a native characteristic. Native Indian people have strong connection to family members. They are not individualistic. However, after Nikhil’s grandmother passed away Bimala leave purdah in order to read books and to talk about the Swadeshi movement (Tagore, 2011: 25).

The second reason of Nikhil’s giving education to Bimala is Nikhil curiosity to Bimala’s actual feeling and thought. Nikhil aims to set Bimala free from her limitation that binds her mind because of the society. Nikhil “longed to find Bimala blossoming fully in all her truth and power” (Tagore, 2011: 19). But then, Nikhil seen that Bimala failed to be disobedient with tyranny.

I had hoped that when Bimala found herself free in the outer world she would be rescued from her infatuation for tyranny. But now I feel sure that this infatuation is deep down in her nature. Her love is for the boisterous. From the tip of her tongue to the pit of her stomach she must tingle with red pepper in order to enjoy the simple fare of life. (Tagore, 2011: 19)

Bimala’s reaction shows that the Western education does not change her mind to be completely modern because of her background as a native Indian woman who is colonised from patriarchy and imperialism.

The Western education that is given by Nikhil does not make Bimala completely a modern woman. Bimala accepts Nikhil’s ideas and actions to educate and decorate her in Western style as explained in the previous. Yet, her cultural and historical background of a native Indian woman cannot be broken
from her mind. According to Nikhil’s explanation, from the modern perspective, Bimala has some of native characteristics stucked still in her mind. Some of those characteristics were the desire to devote (Tagore, 2011: 7), her respect which was driven by fear (Tagore, 2011: 19), and her feeling towards male (“[s]he loves to find in men the turbulent, the angry, the unjust”) (Tagore, 2011: 19). The acceptance to some Western ideas and the native characteristics that lingers on her mind is called as ‘ambivalence’ in postcolonial studies. Further, this ambivalence will be explained on the next part of this sub-chapter.

Moreover, to highlight that Bimala is an educated woman, the writer compares Bimala’s experience with another woman character in the novel. The writer captures the characteristics of an Indian woman who does not get Western education. The uneducated Indian woman is represented by Bimala’s older sister in law, Bara Rani. Different from Bimala, Bara Rani did not get Western education. It is told in the novel that Nikhil’s elder brother, Bara Rani’s husband, already passed away before Bimala’s marriage with Nikhil. Also, Nikhil’s elder brother was not an educated person like Nikhil. It is written in the novel that Nikhil’s elder brother “had died young of drink”, and to compare with Nikhil, the writer quoted from Bimala’s statement that Nikhil does not drink and is not “given to dissipation” (Tagore, 2011: 6). Bimala describes Bara Rani as a sharp-tongue woman and as someone who hates Nikhil’s modern ideas. It is because Bara Rani is jealous for Nikhil’s attention and education for Bimala.

His sister-in-law affected a contempt for my husband's modern notions. How absurd to keep the family ship, laden with all the weight of its time-honoured glory, sailing under the colours of his slip of a girl-wife alone!
Often have I felt the lash of scorn. "A thief who had stolen a husband's love!" (Tagore, 2011: 7)

Bimala also described Bara Rani as a childish person that has rude behaviour. The rude behaviour is shown from the way she talks and laughs. But, Nikhil told Bimala to be patient because Bimala should feel pity to Bara Rani due to her fate. She was left by his husband without any education.

My sister-in-law, the Bara Rani, [5] was still young and had no pretensions to saintliness. Rather, her talk and jest and laugh inclined to be forward. The young maids with whom she surrounded herself were also impudent to a degree. But there was none to gainsay her--for was not this the custom of the house? It seemed to me that my good fortune in having a stainless husband was a special eyesore to her (2011: 8).

From the quotation above, Bimala stated that Bara Rani is “inclined to be forward” and Bara Rani’s maids are “impudent to a degree”. Those words that Bimala used to describe Bara Rani and her maids shows Bimala’s superiority towards Bara Rani in sense of being educated. Bimala sees that Bara Rani has uncivilized characteristics, and Bimala compares herself to Bara Rani to find that she is better than Bara Rani. It represents the way the coloniser compares themselves to the colonised people to make them feel superior. In this side Bimala seems superior to Bara Rani, but on the other side there are some parts that show her inferiority towards Bara Rani.

From Bimala’s point of view, Bimala’s reaction, other’s character comments and thoughts, and Bimala’s past life, Bimala can be described as an educated native Indian woman. An educated native Indian woman is appropriate
to describe Bimala because the Western education that she gets does not change her thought completely as a modern person.

2. A Courageous Woman

Before getting the Western education from Nikhil, it is described that Bimala has already had a courageous characteristic. Bimala courageous character shows a tendency for Bimala to become a rebellious woman. At the beginning of the novel it is implicitly told that Bimala has her own thought but she prefers to keep her thought. The silence of Bimala is resulted from her bound to the strict patriarchal custom in India. Mostly, women in India just kept silent if they disagreed with men’s opinion. However, the education stimulates her awareness and contributes to her rebellion against patriarchal custom.

From the background of the society, for woman, to be able to articulate her thought is a struggle. After receiving Western education, Bimala is brave to debate Nikhil when she does not agree with some of her husband’s opinions. Their debates are mostly about the idea of Swadeshi movement because Bimala has different opinion with Nikhil on it. During the Swadeshi era, Indian superiority became the tool of cultural revivalism to get Independence from the colonialist. Bimala’s courageous characteristic is derived from her Indian superiority towards the colonialism during the Swadeshi. The following paragraphs will explain Bimala’s character changing before and after receiving the Western education and participating in Swadeshi movement.
It is told in the novel by Bimala’s speech that the society at that time saw women as “the ornaments of society” (Tagore, 2011:14). Thus, appearance is very important for women. From the quotation, it can be seen that the society where Bimala lives is holding a patriarchal custom, men rule in the society and women become inferior to men. In the mainstream beauty concept of the colonised society, Bimala can be categorized as not beautiful because of her “dark features” (Tagore, 2011: 5). But, when the Swadeshi era comes, Bimala is able to raise her self-confidence by looking for the Shakti of the Motherland manifested in her. She is able to rebel the mainstream concept of beauty that is created by the impact of imperialism and patriarchal custom. In A Concise Dictionary of Indian Philosophy, Shakti means “power; capacity; energy; potency” (1996: 286).

I will tell the exact truth. That day I reproached my Creator because he had not made me surpassingly beautiful--not to steal any heart away, but because beauty is glory. In this great day the men of the country should realize its goddess in its womanhood. But, alas, the eyes of men fail to discern the goddess, if outward beauty be lacking. Would Sandip Babu find the Shakti of the Motherland manifest in me? (Tagore, 2011: 14)

The writer finds that Bimala’s courageous character is emerging because of two reasons. First, after receiving the Western education, Bimala becomes brave to articulate her opinion. Second, when she is actively participating in Swadeshi movement, Bimala becomes superior in sense of her self-confidence, her relation with Nikhil, and her struggle to get the Independence.

The most noticeable part that shows that Bimala has a characteristic of courageous woman is when Bimala goes out from purdah and breaks the tradition of woman’s seclusion. This happened after Nikhil’s Grandmother passed away.
Firstly, Nikhil really wanted Bimala to go out from purdah. He wanted Bimala to see the outside world and meet the reality, so Nikhil could understand Bimala’s true self. Nikhil and Bimala once debated on the outside world. At the very first time, Bimala doubted to go out from purdah and to see the outside world because she felt that it was enough to live inside the house.

[Nikhil] "I would have you come into the heart of the outer world and meet reality. Merely going on with your household duties, living all your life in the world of household conventions and the drudgery of household tasks--you were not made for that! If we meet, and recognize each other, in the real world, then only will our love be true."

[Bimala]"If there be any drawback here to our full recognition of each other, then I have nothing to say. But as for myself, I feel no want."

(Tagore, 2011: 8-9)

Before the Swadeshi era became popular, Bimala spent her time, 9 years long after her marriage, only to live inside of the house. During the 9 years marriage, she was busy with household duties until the time of Swadeshi had come. It is shown by her first meeting with Sandip, Nikhil’s close friend.

"Let me tell you," continued Sandip Babu, "why I cannot trust you. Nikhil has been married these nine years, and all this while you have eluded me. If you do this again for another nine years, we shall never meet again". (Tagore, 2011:15).

Her first meeting with Sandip is the sign that she never feels interested in having a contact with the world outside the household duties before the Swadeshi. However, when the era of Swadeshi comes in Bengal, Bimala dared herself to break the purdah to have a discussion about the nationalist movement with Sandip
and Nikhil. She left purdah in time when she supposed to be inside the seclusion to read books or to talk about the independent movement.

In addition, another reason that Bimala break the purdah is because she liked to spend her time to have a conversation about Swadeshi with Sandip. Bimala and Sandip have the same perspective about how Swadeshi movement should be done. Further, Bimala was attracted to Sandip because of his speech and his desire about Swadeshi. When Sandip gave a speech in an afternoon about Swadeshi, Bimala felt like there was “a stormy outburst” of Sandip speech that made Bimala as a “sole representative of Bengal’s womanhood” (Tagore, 2011: 13). As the time goes by, Bimala has an access to discuss Swadeshi with Sandip. She comes out from purdah to meet Sandip.

Ever since my arrival, Nikhil's sitting-room had become a thing amphibious—half women's apartment, half men's: Bimala had access to it from the zenana, it was not barred to me from the outer side. If we had only gone slow, and made use of our privileges with some restraint, we might not have fallen foul of other people. But we went ahead so vehemently that we could not think of the consequences. (Tagore, 2011: 25)

Another example that shows the courageous character of Bimala can be seen in the debates that happen when Bimala tries to remove all the Western goods from her life. There are two reaction of Bimala that shows her courage to debate Nikhil. First is when Bimala burns her foreign clothes because she needs energy to struggle for independence. Besides, Nikhil did not like such destructive action to achieve independence. Nikhil asked Bimala not to burn her foreign clothes, but Bimala still did what she wanted.
[Nikhil] "Why burn them?"..."You need not wear them as long as you please."

[Bimala] “As long as I please! Not in this life...”

[Nikhil] “Very well, do not wear them for the rest of your life, then. But why this bonfire business?”..."What I want to say is this: Why not try to build up something? You should not waste even a tenth part of your energies in this destructive excitement”

[Bimala] "Such excitement will give us the energy to build”. (Tagore, 2011: 11)

Bimala becomes a nationalist who wanted to destroy all the western things or symbols. The character of ‘nationalist’ will be explained on the next point of this sub-chapter. The next debate still has a relation to Swadeshi movement. Now, it is about Miss Gilby presences. In the previous explanation, it is written in the novel that Miss Gilby is an Englishwoman whom Nikhil asked to accompany and teach Bimala. As the time goes by, Bimala does not want Miss Gilby to accompany her anymore. She wants “to get rid of Miss Gilby” (Tagore, 2011: 11). She does not accept her husband’s action to escort Miss Gilby to the train station by not following her husband to the train station. Bimala’s unfriendly attitude towards Miss Gilby is resulted from her husband decision to drop out a native India boy from his scholarship (Tagore, 2011:11-12). Bimala’s attitude towards Nikhil’s action shows her courage in stands upon the nationalism that she believes is right.

The next example that shows Bimala as a courageous woman is represented when she involved herself in Nikhil and Sandip discussion. It happened when Bimala directly heard Nikhil and Sandip discussing about the patriotic works. Nikhil has a moral and universal perspective about the Swadeshi,
but Sandip has a nationalist perspective. Bimala disagrees with Nikhil’s points, then she becomes angry and finally speaks up.

[Bimala] I was raging inwardly. At last I could keep silent no longer. "Is not the history of every country," I cried, "whether England, France, Germany, or Russia, the history of stealing for the sake of one's own country?"

[Nikhil] "They have to answer for these thefts; they are doing so even now; their history is not yet ended." (Tagore, 2011: 17)

Another example is shown when Bimala was about to leave her household duties during the movement. When Bimala was supposed to do her household duties because it was getting late for “giving out the stores”, she flung away the key to her servant and said, “Tell Harimati to see to it” (Tagore, 2011: 36). She has done that because she wanted to continue her embroidery and to discuss Swadeshi with Sandip. Leaving the household is a kind of a refusal to the patriarchal custom in the society at that time, because women are being thought that the household duties should be done by them.

The other example of Bimala’s courageous character is shown when she was not shy to talk about sex-problems anymore. In a patriarchal society, of course it is a taboo to have discussion about sex, especially for women. Sex can be described as a ‘vulgar level of triviality’ (Tagore, 2011: 7). At first, Bimala felt uncomfortable to talk about sex. It is written in the novel that she has to hide her curiosity about sex. Once, she wanted to read a book about sex that was left by Sandip on the sitting room, but when Sandip came she pretended that she did not want to read it.
The other day I was reading an English book in which sex-problems were treated in an audaciously realistic manner. I had left it lying in the sitting-room. As I went there the next afternoon, for something or other, I found Bee seated with this book in her hand. When she heard my footsteps she hurriedly put it down and placed another book over it--a volume of Mrs Hemans's poems. (Tagore, 2011: 28)

Later, within the *Swadeshi* discussion with Sandip, for some time all the talk about the country was dropped. Their conversation was full of modern sex-problems, and various other matters, “with a sprinkling of poetry, both old India and modern English” (Tagore, 2011: 35).

Therefore, Bimala’s courageous characteristic can be seen from some aspects. Her reaction on Western things and Miss Gilby, her bravery to break the *purdah*, Bimala’s refusal to do the household duties, her bravery to speak up her opinion, and being involved in discussions shows a courageous characteristic of Bimala in the patriarchal society

3. A Nationalist

Other than being educated and courageous, in the novel Bimala is also described as a nationalist. A nationalist is a person who believes in nationalism. A nationalist is a person who wants political independence for their country due to colonisation. In *Postcolonial Studies Reader* Benedict Anderson defines nationalism as the concept of shared community, an imagined community, which has enabled postcolonial societies to invent a self-image through which they could act to liberate themselves from imperialist oppression (Tiffin, 1995: 151).
In the previous chapter, the writer stated that India is a country which was colonised by the British imperialism for about 347 years. Yet, the novel does not clearly state how the Indian society is treated by the British. In the novel it is stated that the native people want to encourage indigenous industries and purify their land from all the western goods (Tagore, 2011: 10). In the time when the novel was published for the first time in 1916, the closest event due to the history was The British government decision in India to take part the province of Bengal. Bengal is the setting of place of the novel. *Journal of South Asian Literature; Historical Economies of Race and Gender in Bengal* described:

In July of 1905, George Nathaniel Lord Curzon, then viceroy of India, announced the decision of the British government in India to partition the province of Bengal. The partition was to be defined along roughly religious lines. In response to British intransigence on this issue, a group of educated Bengalis, principally Hindu, organized a campaign to boycott foreign goods, to buy and sell only *Swadeshi*, the goods of "our home." (Hogan, 1993: 23)

The decision from the British government caused protests from the Bengal inhabitant. The protest is known as *Swadeshi*. The inhabitants have different way to show their protests. In the previous chapter, in the review on History of *Swadeshi* movement, there are two ways to execute *Swadeshi*. Those are constructive and destructive *Swadeshi* (Somjee, 1961: 136). In the novel, Nikhil executes constructive *Swadeshi* while Bimala and Sandip are committed to destructive *Swadeshi*.

Bimala’s nationalism gained strength after her first meeting with Sandip. In the novel, their first meeting was in the temple pavilion of Nikhil’s house. There was a big meeting for *Swadeshi*. Sandip’s followers came to Nikhil’s
neighbourhood to preach *Swadeshi* (Tagore, 2011: 12). Below is the description of how Bimala is attracted by Sandip’s speech and figure.

From beginning to end of his speech, each one of his utterances was a stormy outburst. There was no limit to the confidence of his assurance. I do not know how it happened, but I found I had impatiently pushed away the screen from before me and had fixed my gaze upon him. Yet there was none in that crowd who paid any heed to my doings. Only once, I noticed, his eyes, like stars in fateful Orion, flashed full on my face.

I was utterly unconscious of myself. I was no longer the lady of the Rajah's house, but the sole representative of Bengal's womanhood. And he was the champion of Bengal. As the sky had shed its light over him, so he must receive the consecration of a woman's benediction… (Tagore, 2011:13)

Sandip’s figure and speech made Bimala passionate to *Swadeshi*. Hearing Sandip’s speech, she felt that she was a representative of Bengal’s womanhood that should join and be a part of *Swadeshi*. She felt the sensation and became passionate about *Swadeshi* since Sandip had caught sight of her (Tagore, 2011:13).

Indeed, before Bimala met Sandip, Bimala was passionate to be the part of *Swadeshi*. It is shown when Bimala burned her foreign clothes. As soon as *Swadeshi* reached her blood, she said to Nikhil, “I must burn all my foreign clothes” (Tagore, 2011: 11). After saying that to Nikhil, it can be clearly seen that Bimala’s nationalism perspective is different with Nikhil’s.

"Why burn them?" said he. "You need not wear them as long as you please."
[Bimala] "As long as I please! Not in this life ..."
[Nikhil] "Very well, do not wear them for the rest of your life, then. But why this bonfire business?"
"Would you thwart me in my resolve?"
[Nikhil] "What I want to say is this: Why not try to build up something? You should not waste even a tenth part of your energies in this destructive excitement."
[Bimala] "Such excitement will give us the energy to build."
[Nikhil] "That is as much as to say, that you cannot light the house unless you set fire to it."
(Tagore, 2011: 11)

From the conversation above it can be seen that Bimala is a nationalist woman who believe in the power of destruction of foreign things in order to get a pure independence.

Another example is shown when Bimala did not want Miss Gilby to accompany her anymore. Before Swadeshi drove her thought, Bimala never felt bothered whether Miss Gilby was European or Indian. But, everything has changed. She wanted “to get rid of Miss Gilby” (Tagore, 2011: 11) because she is an Englishwoman.

I said to my husband: "We must get rid of Miss Gilby."
He kept silent.
I talked to him wildly, and he went away sad at heart. After a fit of weeping, I felt in a more reasonable mood when we met at night. "I cannot," my husband said. "look upon Miss Gilby through a mist of abstraction, just because she is English. Cannot you get over the barrier of her name after such a long acquaintance? Cannot you realize that she loves you?"
I felt a little ashamed and replied with some sharpness: "Let her remain. I am not over anxious to send her away." And Miss Gilby remained.
(Tagore, 2011: 11-12)

By the time Miss Gilby remained, the next action from Bimala came. For the second reason Bimala could not make Miss Gilby stay any longer. It is because she was told that Miss Gilby had been insulted by a young fellow on her way to church. The young fellow was a boy whom Nikhil supported. Nikhil, then, turned the boy out of the house. Bimala was very angry of it.
There was not a single soul, that day, who could forgive my husband for that act—not even I. This time Miss Gilby left of her own accord. She shed tears when she came to say good-bye, but my mood would not melt. To slander the poor boy so—and such a fine boy, too, who would forget his daily bath and food in his enthusiasm for *Swadeshi*. (Tagore, 2011: 12)

She did not accept her husband’s action to escort Miss Gilby to the train station because he dropped out the native Indian boy from his scholarship (Tagore, 2011:11-12). Yet, Bimala felt really angry and ashamed because, in Bimala’s view, her husband just went too far for Miss Gilby. But, Nikhil’s view was just different from Bimala. Bimala thought that Nikhil could accept the spirit of *Bande Mataram*. *Bande Mataram* is the national call from the opening words of the song popular since *Swadeshi* movement. The song is written by Bankim Chatterjee, the famous Bengali novelist (Tagore, 2011: 12).

And yet it was not that my husband refused to support *Swadeshi*, or was in any way against the Cause. Only he had not been able whole-heartedly to accept the spirit of *Bande Mataram*.

"I am willing," he said, "to serve my country; but my worship I reserve for Right which is far greater than my country. To worship my country as a god is to bring a curse upon it." (Tagore, 2011: 12)

After her meeting with Sandip, Bimala became more passionate about the nationalist movement. There are some examples showing that Bimala became a nationalist who actively participated in *Swadeshi*. The most noticeable part was when Bimala said that she would do anything for the country for whatever it took. Bimala felt that her heart always “refused to accept Nikhil’s position” when he has a debate with Sandip (Tagore, 2011: 17). Sandip believes that his country is God. Sandip’s idea of *Swadeshi* showed his radical and patriotic spirit. In this
debate, Sandip said, “God manifests Himself both in man and in his country” (Tagore, 2011: 16). Bimala agrees with Sandip’s idea. Thus she said as below.

"I do not care about fine distinctions," I broke out. "I will tell you broadly what I feel. I am only human. I am covetous. I would have good things for my country. If I am obliged, I would snatch them and filch them. I have anger. I would be angry for my country's sake. If necessary, I would smite and slay to avenge her insults. I have my desire to be fascinated, and fascination must be supplied to me in bodily shape by my country. She must have some visible symbol casting its spell upon my mind. I would make my country a Person, and call her Mother, Goddess, Durga--for whom I would redden the earth with sacrificial offerings. I am human, not divine."

(Tagore, 2011: 17)

There are some proofs showing that Bimala participated actively in Swadeshi. The first proof is her relation with Sandip which was getting closer. ‘Getting closer’ means that Sandip always talked to Bimala about Swadeshi and Bimala is the one who took care of letters that came to Sandip from all parts of the country. Sandip always asked Bimala’s opinion about the letter.

Sandip Babu would consult me about every little thing touching the Cause. At first I felt very awkward and would hang back, but that soon wore off. Whatever I suggested seemed to astonish him…

Letters used to come to Sandip Babu from all parts of the country which were submitted to me for my opinion. Occasionally he disagreed with me. But I would not argue with him. Then after a day or two--as if a new light had suddenly dawned upon him--he would send for me and say: "It was my mistake. Your suggestion was the correct one." He would often confess to me that wherever he had taken steps contrary to my advice he had gone wrong. (Tagore, 2011: 24-25)

Bimala was gradually convinced that beside Sandip there was the glory of a great responsibility filling her being.
The second proof that Bimala became actively participated in Swadeshi is shown when Bimala declared herself that her service to the Motherland could make her felt satisfied.

At first I suspected nothing, feared nothing; I simply felt dedicated to my country. What a stupendous joy there was in this unquestioning surrender. Verily had I realized how, in thoroughness of self-destruction, man can find supreme bliss. (Tagore, 2011: 34)

Bimala’s passion to Swadeshi is getting bigger and stronger. She ungrudgingly left the purdah even though she was being insulted by Bara Rani, her sister in law, when she wanted to talk about Swadeshi to Sandip (Tagore, 2011: 36).

The third proof is shown when Bimala chose to leave her household duties when there was a calling for Swadeshi. When Swadeshi called, Bimala would immediately go. When she was knotting, there was a letter addressed to her from Sandip. She just flung aside her embroidery because it was about the Swadeshi.

Then came a servant with a letter. "From Sandip Babu," said he. What unbounded boldness! What must the messenger have thought? There was a tremor within my breast as I opened the envelope. There was no address on the letter, only the words: An urgent matter--touching the Cause. Sandip.

I flung aside the embroidery. I was up on my feet in a moment, giving a touch or two to my hair by the mirror. I kept the sari I had on, changing only my jacket--for one of my jackets had its associations. (Tagore, 2011: 36)

Bimala would do everything that Sandip asked for Swadeshi’s sake.

Another proof was shown when Bimala wanted her husband to clear out his land and people from foreign goods. Bimala dressed up modernly when asking
her husband to do what she wanted. She did it in order to attract Nikhil’s attention so that Nikhil would approve her willing.

Then she abruptly broke the silence. "Look here! Is it right that ours should be the only market in all Bengal which allows foreign goods?"
[Nikhil] "What, then, would be the right thing to do?" I asked.
[Bimala] "Order them to be cleared out!"
"But the goods are not mine."
"Is not the market yours?"
"It is much more theirs who use it for trade."
"Let them trade in Indian goods, then." (Tagore, 2011: 58)

The last proof showing Bimala’s commitment to Swadeshi is clearly represented in the part when Bimala stole Nikhil’s money. Bimala stole her husband’s money because Sandip asked her to provide fifty thousand rupees for Swadeshi (Tagore, 2011: 62). Bimala did not have that much money. She only has golden and ornaments. Sandip did not want to know how Bimala got the money. He let Bimala solve the problem herself (Tagore, 2011: 63).

There was finally an opportunity to get the money. Every year, Nikhil took the money to the bank himself, but that year he had not had time to go to the town yet. Bimala saw this moment as an opportunity to get the money for Swadeshi.

How could I fail to see the hand of Providence in this? The money has been held up because the country wants it—who could have the power to take it away from her to the bank? And how can I have the power to refuse to take the money? The goddess reveling in destruction holds out her blood-cup crying: "Give me drink. I am thirsty." I will give her my own heart's blood with that five thousand rupees. Mother, the loser of that money will scarcely feel the loss, but me you will utterly ruin! (Tagore, 2011: 78)

Bimala made justification for her deed. She considered her action of stealing money as part of the struggles she has to do to Swadeshi. It is especially because
the money she wanted to steal was a present from her husband to Bara Rani, the
one who insulted her struggle, that she was more provoked to steal the money (Tagore, 2011: 79).

B. The Ambivalence in Bimala

In the previous analysis, the writer has explained three characteristics of
Bimala in relation to the patriarchal and colonised society. Bimala is described as
an educated native Indian woman, a rebellious woman, and a nationalist woman.
In the second problem formulation, the writer tries to analyse ambivalence of
Bimala in colonialism and patriarchy.

This sub-chapter of the analysis focuses on the ambivalence as seen in the
main woman character, Bimala. This analysis is conducted by using the theory of
ambivalence. Ambivalence is a thought and action of wanting something and
wanting the opposite thing concurrently (McLeod, 2000: 10). As described in the
previous chapter, ambivalence character appears in the colonised society as a
result of colonial power relation, the coloniser and the colonised. Bhabha states
that the relationship is ambivalent because the colonized subject is never simply
and completely opposed to the colonizer (Ashcroft, 2007: 10). The colonised
people cannot simply change their mind as the coloniser by education because
they have their own background. The scopes of the background include cultural,
economic, and political aspects. From The Home and the World, the character of a
native in a colonised society who had been taught in Western education is
reflected in Bimala.
In the previous chapter, it is explained how Nikhil treats Bimala so that Bimala can get education and can join *Swadeshi*. However, as the time goes by, it has been proved that Bimala has her own thought and standpoint that are different from Nikhil. One of the examples is Bimala’s beliefs on the destructive *Swadeshi* which are different from her husband’s beliefs on the constructive *Swadeshi*. Destructive *Swadeshi* that Bimala believes cause her to do whatever it takes for Indian independence meanwhile constructive *Swadeshi* that Nikhil believes keeps him building something to get the independence without any violence. In the previous chapter, Loomba stated that “violence” are the characteristics of “Non-European” (2005: 93). Bimala accepts the Western education that is given by Nikhil and also rejects some aspects of the Western thought. The relation between the characters constructed in *The Home and the World* indicates the ambivalent thought and action of Bimala.

The development of Bimala’s ideological standpoint is influenced by the cultural, economic and political transition period in India, specifically in Bengal. Before the era of *Swadeshi*, Bimala is educated by Nikhil in a Western style. She has no problem with the Western people and Western goods until the spirit of *Swadeshi* reached her blood. The independence movement which is known as *Swadeshi* is getting popular and all the native Indian wants to take part and to make Indian free from the British. The society becomes enthusiastic of the *Swadeshi*. Bimala, as an educated native woman, is the part of the society. Thus the society’s enthusiasm also burns Bimala’s spirit and soul.
Indeed, while reading the novel critically, the writer finds out that before getting Western education, Bimala has a cultural background that shapes her thought. Yet, it is not written in the novel clearly how she grows up. From Bimala’s perspective about her marriage, it can be said that Bimala grows up as a native woman in a working class of native Indian society. It is because Bimala said that without her good fortune, Bimala will never become a part of noble or highborn family. Thus, even though Bimala receives the education, the native characteristic sticks still in her thought. Western education cannot change her personality completely due to her past experiences. There were shifts, some changes on Bimala’s thoughts. The changes appear randomly in time of Swadeshi, nationalist movement to get Indian independence. Sometimes Bimala becomes an educated woman with Western perspective, sometimes Bimala becomes a native Indian with traditional perspective. This complex thoughts of Bimala is called ‘ambivalence’ in postcolonial theory.

The character changing of Bimala after receiving Western education and being involved in the Swadeshi movement shows that Bimala is still looking for a grip. In postcolonial studies, the subject of the studies is an ambivalent subject who is looking for self-identity. In the novel, Bimala is described as a woman who is looking for a self-identity. Bimala is being transformed to be a modern woman by Western education, but her background as a native Indian woman influences her education process. This process is called as ambivalence. Even though Bimala is introduced and decorated in a modern life style, her habit which comes from the past life shows her ambivalence.
Bimala’s ambivalence can be categorized into two. They are Bimala’s ambivalence towards patriarchal custom in the society and Bimala’s ambivalence towards nationalism. This part of the chapter analyse those two ambivalences.

1. Bimala’s Ambivalence towards Patriarchy

The concept of ‘ambivalence’, is already explained in the previous chapter. It is the conflicting feelings and attitude of the colonised people toward the coloniser. Ambivalence includes “fluctuating relationship between mimicry and mockery”, that is fundamentally unsettling to colonial dominance (Ashcroft, 2007: 10).

Bimala’s rejection towards patriarchy shows ambivalent attitudes. It is already explained in the previous sub chapter that Bimala is a courageous woman that shows a tendency to be a rebellious. Bimala’s courage to fight against some of the patriarchal customs in the society can be seen after she receives the Western education from her husband. The theory of ambivalence is used because the writer captures Bimala’s refusal and acceptance to the idea of patriarchy in Indian society.

Patriarchal society refers to the society that holds gender based custom in their society. Patriarchal society is a society that runs patriarchal custom in their life. In the novel it can be seen that the society where Bimala and Nikhil lives holds the patriarchal custom. The most noticeable patriarchal custom in the novel is *purdah*, woman seclusion.
Indeed, when *Swadeshi* becomes popular, Bimala starts to break the *purdah* because of her courage to get stronger (Tagore, 2011: 25). Nikhil, her husband, also supports her to go out from *purdah* (Tagore, 2011: 8). Yet, Bimala was unable to reply to Bara Rani’s allusive sarcasm when she was caught leaving *purdah* to meet Sandip and talked about *Swadeshi*. The sarcasm is especially resulted from Bara Rani’s catching her leaving *purdah* to meet another man who is not Nikhil. Bimala is aware of her position in the house if she left purdah. She said that she brought herself to such “an stable poise” that makes Bimala was “dared not have [her] my fling” (Tagore, 2011: 38).

Why, it was only the other day that I found I could not keep up to the last the unbending hauteur with which I had demanded from my husband the dismissal of the man Nanku. I felt suddenly abashed when the Bara Rani came up and said: "It is really all my fault, brother dear. We are old-fashioned folk, and I did not quite like the ways of your Sandip Babu, so I only told the guard ... but how was I to know that our Chota Rani would take this as an insult?--I thought it would be the other way about! Just my incorrigible silliness!" (Tagore, 2011: 38-39)

Her inferiority to Bara Rani is resulted from her traditional thought. She thought it is wrong to break the tradition of *purdah*. Insensibly, patriarchal custom has engrailed Bimala’s mind, thus she thinks that leaving the *purdah* is a prohibited action for native Indian woman at that time. Feeling guilty for her willingness to meet Sandip, Bimala turns to her room and does not meet Sandip.

Bara Rani is Bimala’s sister-in-law who holds traditional belief and patriarchy. Bara Rani says to Nikhil that she and her servants “are old-fashioned folk”. Facing this situation, her traditional society, Bimala places herself as a native Indian who does not have courage to break the *purdah*. She is “getting
angry, and then feels disgusted” (Tagore, 2011: 39), but she cannot do anything to change the society’s mindset.

However, Bimala also described Bara Rani as a childish person that has rude behaviour (Tagore, 2011: 8).

My sister-in-law, the Bara Rani, [5] was still young and had no pretensions to saintliness. Rather, her talk and jest and laugh inclined to be forward. The young maids with whom she surrounded herself were also impudent to a degree. But there was none to gainsay her— for was not this the custom of the house? It seemed to me that my good fortune in having a stainless husband was a special eyesore to her (Tagore, 2011: 8).

According to Bimala, Bara Rani’s rude behaviour is resulted from her lack of education (Tagore, 2011: 8). Bimala stated that Bara Rani is “inclined to be forward” and Bara Rani’s maids are “impudent to a degree” (Tagore, 2011: 8). Those words that Bimala used to describe Bara Rani and her maids shows Bimala’s superiority towards Bara Rani in sense of being educated, but on the other side there are some parts that show her inferiority towards Bara Rani due to the patriarchal custom that Bara Rani holds.

Dealing with the patriarchy, there is another evidence that shows Bimala’s ambivalence towards her struggle against patriarchal society. Bimala approves the idea that “women are the ornaments of society” (Tagore, 2011: 14) by dressing herself up the best she can when meeting the guests, especially Sandip.

[Bara Rani] "It's superb," she said. "I was only thinking that one of those low-necked English bodices would have made it perfect." Not only her mouth and eyes, but her whole body seemed to ripple with suppressed laughter as she left the room.
I was very, very angry, and wanted to change everything and put on my everyday clothes. But I cannot tell exactly why I could not carry out my impulse. Women are the ornaments of society—thus I reasoned with myself—and my husband would never like it, if I appeared before Sandip Babu unworthily clad. (Tagore, 2011: 14)

She is not aware of the presumption on women as the ornaments of the society shows that women are less valuable than men. She is afraid that Nikhil will be angry if she appears in her normal outfit to meet his friends, especially Sandip. The fear and the presumption makes Bimala meet the guests with her best clothes. Her courage to dress normally suddenly disappears because of the patriarchal values that cannot be erased from her mind even though she has been educated. One of the values is physical appearance. Bimala states, “Something within me was at work of which I was not even conscious. I used to overdress, it is true, but more like an automaton, with no particular design” (Tagore, 2011: 24).

There is another example that shows Bimala’s ambivalence towards patriarchy. Before receiving Western education and participating in Swadeshi movement, Bimala is not aware of woman’s oppression in the colonised society. Bimala in the beginning of the novel felt inferior with her features (Tagore, 2011: 6). According to personal description by the author, Bimala’s appearance resembled to her mother who has a dark features. Dark skin is a normal feature that native Indian has. She was complaining to God due to her dark skin.

Everyone says that I resemble my mother. In my childhood I used to resent this. It made me angry with my mirror. I thought that it was God's unfairness which was wrapped round my limbs—that my dark features were not my due, but had come to me by some misunderstanding. All that remained for me to ask of my God in reparation was, that I might grow up to be a model of what woman should be, as one reads it in some epic poem (Tagore, 2011: 5).
Her complaint to God shows her dissatisfaction to her dark skin. This is the characteristic of Indian women in a colonised society. Bimala feels that having white features are better than having dark features. This indicates that Bimala feels less valuable because of her dark skin. Colonised society are inferior to the coloniser because they are being taught, described, and ruled by the coloniser. They are described as the opposite of the coloniser. In short they are less valuable than the coloniser.

Indeed, the patriarchal society gives an impact to Bimala’s presumption about the concept of beauty. The presumption makes Bimala fell not confident. It makes her feel inferior with her dark features (Tagore, 2011: 5). This inferiority comes from the social construction which is resulted from the colonisation by The British. The British is described as good, civilised, white, educated, while the native is described as evil, uncivilised/barbarian, black, and uneducated. The inferior characteristic of the colonised society is resulted from the coloniser perspective which see them as uncivilised beings who need to be educated to be civilised. Before getting the education, Bimala feels bad and ugly. However, after receiving the education, she should be proud of herself because she experienced more than other women. But, in the novel it is written that she feels in reverse. She still feels inferior with her appearance due to the patriarchal custom. Also, Bimala cannot avoid the impact of Western imperialism that creates the idea of binary logic of imperialism. Thus, her bravery to reject patriarchal custom is in contrary with her reaction towards her appearance and her acceptance about the concept that “women are the ornaments of society” (Tagore, 2011: 14)
In some scenes, in the previous explanation about a courageous character of Bimala, there are some debates among Bimala, Nikhil and Sandip. Her bravery to articulate her opinions and thoughts is the struggle against the patriarchy. Mostly, Bimala’s opinions about nationalism are similar to Sandip. On the other hand, besides nationalism, Bimala has similar opinion to Nikhil. One of the examples is shown when Bimala talks about art with Sandip in their living room.

My mind used to be full of contradictions when they talked thus. On the other hand I was eager that my husband should win in argument and that Sandip’s pride should be shamed. Yet, on the other, it was Sandip’s unbash ed pride which attracted me so. It shone like a precious diamond, which knows no diffidence, and the sparkles in the face of the sun itself.

I entered the room. I knew Sandip could hear my footsteps as I went forward, but he pretended not to, and kept his eyes on the book.

I dreaded his Art talks, for I could not overcome my delicacy about the pictures he talked of, and the things he said, and had much ado in putting on an air of overdone insensibility to hide my qualms (Tagore, 2011: 37).

This part shows Bimala’s mockery on Sandip’s views over art. In the novel, it is said that Bimala “ceased even to respect Sandip; on the contrary, [Bimala] began to look down upon him,” (Tagore, 2011: 35). However, in the other part such as nationalism, Bimala cannot disagree with Sandip. Reverse, Bimala is mocking Nikhil’s view of nationalism and imitate Nikhil’s view about art. Further, when Sandip mixed his worship to the nation and his worship to her, Bimala becomes speechless and her repugnance to Sandip is gone.

When, in Sandip's appeals, his worship of the country gets to be subtly interwoven with his worship of me, then does my blood dance, indeed, and the barriers of my hesitation totter. His talks about Art and Sex, his distinctions between Real and Unreal, had but clogged my attempts at response with some revolting nastiness. This, however, now burst again...
into a glow before which my repugnance faded away. I felt that my resplendent womanhood made me indeed a goddess (Tagore, 2011: 39).

Mockery and mimicry at the same time are features of ambivalence. Thus, her mimicry and mockery towards Sandip and Nikhil is an ambivalent character.

At the end of the story, in relation to Swadeshi, Bimala steals Nikhil’s money for the sake of Swadeshi. The stealing action is ambivalent because there is a conflicting attitude in Bimala’s standpoint of nationalism. Bimala’s different opinion from Nikhil and Bimala’s dependency to Nikhil become the conflicting attitude toward her nationalism. In this part of the analysis, the writer specifically pays attention to Bimala’s dependency to Nikhil. Her dependency shows that Bimala does not have any power to maintain her struggle in Swadeshi without Nikhil’s supports and helps. Nikhil is the one who work for her family and fulfil the entire family needs. This shows that Bimala cannot liberate herself from patriarchal custom.

In addition, after knowing that Sandip cheats on her, Bimala feels guilty because of her betrayal to Nikhil. She feels foolish because of her innocence to trust Sandip without being critical. This incident turns her struggle towards nationalism, patriarchal custom, and everythings she has done to the critical identity of Bimala. It is because she fails in both fields, to take care of her household and to support the Swadeshi. Both Bimala’s home and Bimala’s world is filled with Bimala’s ambivalence.
2. Bimala’s Ambivalence towards Nationalism

In the previous sub-chapter, it is stated that Bimala is a nationalist woman. Bimala’s nationalism actions are influenced by the purpose to liberate herself and her nation from imperialist power. The ‘destructive’ actions are demonstrated by the middle class of the colonised society. Bimala, as a native Indian woman with the other native Indians, have nationalism spirit to fight for the existence of their country.

However, Franz Fanon sees the crack of in the nationalist movement which is demonstrated by the middle class. Fanon stated in his writing, *National Culture*, that “[w]e shall see that such retrograde steps with all the weakness and serious dangers that they entail are the historical result of the incapacity of the national middle class to rationalize popular action,” (Tiffin, 1995: 156). In relation to the novel, it can be concluded that the native Indian middle class who had done *Swadeshi* are incapable to see the reason for their action. Therefore, Bimala’s attitude as a nationalist who did anything for *Swadeshi* is closely related to ‘ambivalence’.

Homi K. Bhabha, in his paper entitled *Dissemination; Time, Narrative, and the Margins of the Modern Nation*, stated that ambivalence also appears in nationalism, (Tiffin, 1995: 176). Bhabha found that nationalism “seeks to represent itself in the image of the Enlightenment and fails to do so” (Tiffin, 1995: 176). Nationalism is a concept or a product of the Western colonisation and is not completely successful in the colonised society.
Fanon’s nationalism was always what Edward Said in *Culture and Imperialism* has defined as ‘critical nationalism’, that is, formed in an awareness that pre-colonial societies were never simple or homogeneous and that they contained socially prejudicial class and gender formations that stood in need of reform by a radical force (Ashcroft, 2007: 91).

Thus, in this context, nationalism in India is the ‘critical nationalism’ as the response of British imperialism. Without colonialism and imperialism, nationalism will not exist. The struggle of nationalism was often articulated in terms of a anti-colonialism discourse “in which the form of the modern European nation-state was taken over and employed as a sign of resistance” (Ashcroft, 2007: 12).

Indeed, the writer finds out that the nationalism which Bimala holds represents the critical nationalism. Since Bimala is presented as an educated native Indian woman who actively participates in Swadeshi, her nationalism can be seen clearly as the anti-colonialism. Yet, her nationalism shows an ambivalence due to her acceptance and her rejection to the Western things and thoughts at the same time during the Swadeshi movement. Bimala wants to represent herself as a native woman who is educated during the Swadeshi, but then she rejects some of Western values in achieving the Swadeshi.

Meanwhile, Nikhil’s nationalism cannot be considered as critical nationalism. Nikhil’s nationalism is based on the Western perspective. It is stated before that Nikhil is a modern person who feel superior to Bimala due to his education and experiences. Thus, Nikhil judges that his nationalism is a constructive one and Bimala’s and Sandip’s nationalism is the destructive. Nikhil
does not agree to destroy any symbols of the West because he thinks that destroying is a “waste” of energy (Tagore, 2011: 11). It is clearly stated in the novel that Nikhil is willing to serve his country, but his worship “reserves for Right which is far greater than [his] country” (Tagore, 2011: 12). Nikhil is presented as the one who think in advanced about the country. “Advanced” is the representation of the Western thought.

There is a character changing in Bimala that can be clearly seen during the time when Swadeshi movement becomes popular. In the novel, it is told that the nationalist characteristic in Bimala appears when “the new era of Swadeshi in Bengal” came (Tagore, 2011: 10). It is clearly shown in the novel that the spirit of the “new era of Swadeshi” (Tagore, 2011: 10) is the first reason of Bimala’s nationalism. It is stated by Bimala that “the new epoch came in like a flood, breaking down the dykes and sweeping all our prudence and fear before it”. It means that the trigger of nationalism in Bengal society is the spirit of Swadeshi as a protest to the British government. It is said in the novel that the Swadeshi’s spirit drove Bimala’s attention.

My sight and my mind, my hopes and my desires, became red with the passion of this new age. Though, up to this time, the walls of the home--which was the ultimate world to my mind--remained unbroken, yet I stood looking over into the distance, and I heard a voice from the far horizon, whose meaning was not perfectly clear to me, but whose call went straight to my heart. (Tagore, 2011: 10)

Before becoming passionate about the Swadeshi movement, Bimala is not interested in nationalist movement that has been done by Nikhil. Since he was a
college student, Nikhil “had been trying to get the things required by our [Bengal’s] people produced in our own country” (Tagore, 2011: 10).

There are plenty of date trees in our district. He tried to invent an apparatus for extracting the juice and boiling it into sugar and treacle. I heard that it was a great success, only it extracted more money than juice...

(Tagore, 2011: 10-11)

Eventually, Nikhil’s efforts ended up in failure. The work of sugar and treacle did not succeed because of the production’s cost was more than the income of the industry. Bimala said that after the failure of the sugar business, Nikhil concluded that the business he had run failed because they did not have economic basis.

He was, at the time, trying to teach me political economy. This alone would not have done much harm, but he also took it into his head to teach his countrymen ideas of thrift, so as to pave the way for a bank; and then he actually started a small bank. (Tagore, 2011: 11)

The bank he made went bankrupt because of its high rate of interest. It “made the villagers flock so enthusiastically to put their money in, ended by swamping the bank together” (Tagore, 2011: 11). This failure makes Bimala hesitate to the way her husband struggle for the nation. It was because Nikhil’s action made “[t]he old officers of the estate felt troubles and frightened,” and makes the enemy held “jubilation” in their camp (Tagore, 2011: 11).

On the other hand, Sandip’s nationalism is more or less similar to Bimala’s nationalism. He has vision to get independence, he knows already the problems that they will face in Swadeshi. His strategies are destroying all the symbols from the West, and raising the native people soul to participate in
Swadeshi. He is described as someone who wants to take over the country. He says, “My country does not become mine simply because it is the country of my birth. It becomes mine on the day when I am able to win it by force” (Tagore, 2011: 21).

Bimala’s ambivalence towards nationalism is started when Nikhil asks Miss Gilby, an Englishwoman, to teach her. Bimala does not refuse Nikhil’s action because she is not aware of the power of imperialism before getting the education. Bimala even shows her inferiority towards the European implicitly when she complaints to God due to her dark features (Tagore, 2011: 5). Her direct contact with the European is with Miss Gilby. It is told in the novel that Miss Gilby is asked by Nikhil to teach Bimala. From the word ‘teach’ it can be seen that Nikhil thinks that Miss Gilby is an Englishwoman who could educate Bimala and transform Bimala to be a modern woman. Miss Gilby as the teacher represents one of the the coloniser characteristics. She is not aware of the Western perspective which describes a native as the opposite of the West. Without any refusal from Bimala, Miss Gilby teaches her how to read and write in English (Tagore, 2011: 6). Not only teaching English, Miss Gilby also teaches Bimala how to behave and dress up in English way, which is Nikhil’s favourite. It is written in the novel that “Miss Gilby had taught me [Bimala] a way of brushing it up from the neck and piling it in a knot over my head” (Tagore, 2011: 15). These mean that before the education, Bimala is not aware of her submissive to the imperial power.
Bimala’s nationalism as anti-colonialism emerges after the *Swadeshi* movement becomes popular. In the novel, the reason Bimala wants to join the *Swadeshi* is because “[her] sight and [her] mind, [her] hopes and [her] desires, became red with the passion of [the] new age” (Tagore, 2011: 10). Bimala’s statement is the example of an ambivalent characteristic of the colonised people who struggle in the name of nationalism. Bhabha described the ambivalence in nationalism from the quoted explanation from Gellner.

Nationalism is not what it seems, and above all not what it seems to itself... The cultural shreds and patches used by nationalism are often arbitrary historical invention. Any old shred would have served as well. But, in no way does it follow that the principle of nationalism...is itself in the least contingent and accidental. (Tiffin, 1995: 176)

Therefore, Bimala’s passion comes because of the spirit of the age and her passion to be free from the British imperialism.

The writer traces that Bimala’s passion of nationalism comes from her past life as a native in the colonised society. The education she gets and her modern life does not erase her memory of being a part of the colonised society. Thus, when the era of *Swadeshi* comes, she becomes passionate as the other native Indian people who wants to destroy anything about Western symbols as “the sign of resistance” (Ashcroft, 2007: 12).

This passion of nationalism leads Bimala to send away of everything from Europe including her western clothes and her Englishwoman teacher, Miss Gilby. Bimala’s passion towards nationalism can be considered as a desire of anti-colonialism that makes Bimala burns her western clothes.
As soon as Swadeshi reached my blood, she said to my husband, “I must burn all my foreign clothes.”
[Nikhil] "Why burn them?" said he. "You need not wear them as long as you please."
[Bimala] "As long as I please! Not in this life ..."
...[Nikhil] "What I want to say is this: Why not try to build up something? You should not waste even a tenth part of your energies in this destructive excitement."
[Bimala] "Such excitement will give us the energy to build."
[Nikhil] "That is as much as to say, that you cannot light the house unless you set fire to it." (Tagore, 2011: 11)

The quotation above shows that Bimala’s nationalism is a symbol of anti-colonial action due to the nationalism movement. Her action is based on her desire to destroy anything related with the Western as the symbol of resistance. However, the ambivalence of her action is shown in this scene. She only burns her western clothes, and yet she is still enjoying modern life style and reading English books. Through this scene, it can be seen that Bimala burns all of her western clothes in the process of seceding from the dominant power of British imperialism. Bimala wants to get the independence by strengthening her country existence, though concurrently Bimala wants to be a modern woman that she hates.

In the second scene, Bimala asks Nikhil to kick Miss Gilby out from their house. When Bimala is very determined to “get rid of Miss Gilby” because she is an Englishwoman (Tagore, 2011: 11), Nikhil persuades her to be calm, to think twice and to realize that Miss Gilby loves her. Suddenly, Bimala feels “a little ashamed” and tells Nikhil to let Miss Gilby remain. But then, there is an incident. Miss Gilby is insulted by one of the Indian boys that Nikhil supports on her way to the church.
My husband turned him out of the house. There was not a single soul, that day, who could forgive my husband for that act—not even I. This time Miss Gilby left of her own accord. She shed tears when she came to say good-bye, but my mood would not melt. To slander the poor boy so—and such a fine boy, too, who would forget his daily bath and food in his enthusiasm for *Swadeshi*.

... I did not know exactly, nor did I care, what wrong poor Noren might, or might not, have done to Miss Gilby, but the idea of sitting in judgement on such a matter at such a time! I should have refused to damp the spirit which prompted young Noren to defy the Englishwoman. I could not but look upon it as a sign of cowardice in my husband, that he should fail to understand this simple thing. And so I blushed for him.

(Tagore, 2011: 11-12)

From the quotation it can be seen that Bimala neglects the boy’s wrong deed. Without confirming what exactly happens Bimala blames Nikhil’s action and feels ashamed because he escorts Miss Gilby to the train station. Even though Miss Gilby does not do anything wrong, Bimala still assumes that the boy should not be punished by Nikhil for his action to “defy the Englishwoman” (Tagore, 2011: 12). This scene shows that Bimala does not want to confess the boy’s mistake for insulting Miss Gilby only because she is an Englishwoman. In nationalism, the spirit of anti-colonialism sometimes makes people who hold the values blind to the humanism. Everything from the West should be destroyed and removed while everything from her country should be protected and adored even if it breaks humanism.

In the previous part, the writer explained that nationalism itself is a concept from the West. Moreover, in the previous sub-chapter it is explained that humanism is one of the features of being educated and modern. Thus, in nationality there should be humanism. From the actions above, the ambivalence of
Bimala’s nationalism is shown when she wants to be seen as an educated woman while doing the *Swadeshi*, but she does not pay attention to the humanism.

Further analysis on Bimala’s ambivalence towards nationalism can be seen from the scene showing Bimala’s opinion on patriotic works, *Swadeshi*. Bimala argues with Nikhil about the concept of nationalism that should be done. Bimala states that the Western countries or the ‘First World’ countries were stealing from the other countries for the sake of their own countries. Therefore, Bimala wants to take what the Western have taken from her Motherland for her country sake.

...[Bimala] “[W]hether England, France, Germany, or Russia, the history of stealing for the sake of one's own country?”
[Nikhil] “They have to answer for these thefts; they are doing so even now; their history is not yet ended.”...

...[Bimala] “I do not care about fine distinctions,” I broke out. “I will tell you broadly what I feel. I am only human. I am covetous. I would have good things for my country. If I am obliged, I would snatch them and filch them. I have anger. I would be angry for my country's sake. If necessary, I would smite and slay to avenge her insults. I have my desire to be fascinated, and fascination must be supplied to me in bodily shape by my country. She must have some visible symbol casting its spell upon my mind. I would make my country a Person, and call her Mother, Goddess, Durga--for whom I would redden the earth with sacrificial offerings. I am human, not divine.” (Tagore, 2011: 17)

It is clearly stated in the novel that Bimala’s passion toward nationalism is derived from her hatred towards British imperialism. This hatred makes her commit revenge. It can be concluded that Bimala’s motive is revenge. This is the reason which drives Bimala’s decision to do everything for her country. It is important to highlight this scene because the ambivalence character of Bimala towards nationalism is stated here. Bimala’s root of her nationalism is her desire to get anything good for her nation. But in order to get the good things, Bimala will do...
anything, even though it is evil, for her nation’s sake. Bimala declares, “[i]f I am obliged, I would snatch them and filch them. I have anger. I would be angry for my country's sake” (Tagore, 2011: 17). As an educated woman, Bimala should understand more about the background of her nationalist movement. Yet, here, Bimala’s action is not based on the background of her nationalist movement. Her action is driven by the passion to purify her country from Western goods. Bimala motive’s is in controversy with her status an educated woman who executes nationalism. The reason behind her nationalism is revenge. The revenge pushes her to do Swadeshi without the awareness to liberate their country from the poverty, cultural inferiority, and imperial power.

Moreover, in the daily life, Bimala still enjoys the modern life in the house that Nikhil gives to her. Bimala often reads English books in their sitting room. In the novel it is said, before Nikhil’s grandmother died, every evening she reads English book to Nikhil’s grandmother (Tagore, 2011: 9-10). On the other day, when Sandip enters the Nikhil’s working room, he finds Bimala, “with her back to the door, ever so busy selecting a book from the shelves” (Tagore, 2011: 25). Sandip once catches Bimala reading an English book about sex-problems (Tagore, 2011: 28). It means, she enjoys the Western education that is taught by Miss Gilby and is supported by her husband. Her willingness to destroy all the Western things is conflicting because she still enjoys reading English books and uses her education to read those books.

There is another scene that shows Bimala’s ambivalence towards nationalism. Bimala dressed herself up and did her hair in English fashion to get
Nikhil’s attention and to have Nikhil clear out western goods in his market.

Bimala uses Western style as the strategy to purify her husband market from Western goods.

Then she abruptly broke the silence. "Look here! Is it right that ours should be the only market in all Bengal which allows foreign goods?"

[Nikhil] "What, then, would be the right thing to do?" I asked.

[Bimala] "Order them to be cleared out!"

[Nikhil] "But the goods are not mine."

[Bimala] "Is not the market yours?"

[Nikhil] "It is much more theirs who use it for trade."

[Bimala] "Let them trade in Indian goods, then."

[Nikhil] "Nothing would please me better. But suppose they do not?"

[Bimala] "Nonsense! How dare they be so insolent? Are you not ..."

[Nikhil] "I am very busy this afternoon and cannot stop to argue it out. But I must refuse to tyrannize."

[Bimala] "It would not be tyranny for selfish gain, but for the sake of the country." (Tagore, 2011: 58)

This action shows Bimala’s ambivalence towards her nationalism. She dressed up in English fashion for the sake of Swadeshi, to clear Nikhil’s market from western goods.

From the conversation in the previous paragraph, Bimala’s other ambivalence thought can be seen. In the conversation, ‘tyrannize’ refers to ‘oppress’. Bimala does not care if she has to oppress the merchants in Nikhil’s land. The merchants are also Indian people. Whether they are Muslims or Hindus, they are Indian native. She cares about the western goods which should be removed. Meaning to say that she only cares about destroying the symbols from the West, but does not have strategy to improve the economic of the Indian people. Nikhil sees that Bimala’s actions is because her passion, it is not a strategy of her Swadeshi. At the end of their conversation, before Nikhil came out he
stated, “To tyrannize for the country is to tyrannize over the country. But that I am afraid you will never understand” (Tagore, 2011: 58).

The society is not aware of the economic problem that they really face. They do not have economic base to start good business and to fulfil their own needs. The fact is, as written in the novel, Indian goods’ qualities are less than foreign goods, and yet the price for Indian goods are more expensive than the foreign (Tagore, 2011: 61). Also, before the Swadeshi becomes popular, they are used to consume foreign goods with good quality and cheap price. At least, Sandip, as the leader of Swadeshi, identifies this problem.

The point is, if we have to replace burnt foreign clothes with Indian cloth every time, and on the top of that fight through a law-suit, where is the money to come from? And the beauty of it is that this destruction of foreign goods is increasing their demand and sending up the foreigner's profits--very like what happened to the fortunate shopkeeper whose chandeliers the nabob delighted in smashing, tickled by the tinkle of the breaking glass.

The next problem is--since there is no such thing as cheap and gaudy Indian woolen stuff, should we be rigorous in our boycott of foreign flannels and memos, or make an exception in their favour? (Tagore, 2011: 61)

Connected to the previous paragraph, Bimala’s ambivalence becomes clearer in the scene describing how Bimala does not use Indian goods in her daily life even after Swadeshi is already popular. One of the examples is the Indian-made soaps.

The Bara Rani, alone, pandered to my husband's whims. Once she comes panting to say: "Oh, brother, have you heard? Such lovely Indian soaps have come out! My days of luxury are gone by; still, if they contain no animal fat, I should like to try some."
This sort of thing makes my husband beam all over, and the house is deluged with Indian scents and soaps. Soaps indeed! They are more like lumps of caustic soda. (Tagore, 2011: 51)

Of the soap, Bimala statement, “[t]hey are more like lumps of caustic soda” (Tagore, 2011: 51), shows her reluctant feeling and attitude to use the Indian soap for her daily life.

Another example of Bimala’s ambivalence towards nationalism is shown when she feels ashamed with Nikhil’s habit to use Indian goods in his daily life.

My husband still sharpens his Indian-made pencils with his Indian-made knife, does his writing with reed pens, drinks his water out of a bell-metal vessel, and works at night in the light of an old-fashioned castor-oil lamp. But this dull, milk-and water Swadeshi of his never appealed to us. Rather, we had always felt ashamed of the inelegant, unfashionable furniture of his reception-rooms, especially when he had the magistrate, or any other European, as his guest. (Tagore, 2011: 50)

It is an ambivalence that Bimala feels ashamed of using Indian-made goods while she is struggling for Swadeshi. However, Nikhil, who is described by Bimala as someone that is not able “whole-heartedly to accept the spirit of Bande Mataram” (Tagore, 2011: 12) does not feel ashamed to use Indian-made goods. Bimala also states that Nikhil’s European friends will think that they are “barbarians, or at all events wanting refinement” (Tagore, 2011: 50). Thus, without Nikhil’s permission, when there are news saying that European guests will come to their house, Bimala hided Nikhil’s Indian-made ordinary brass-pot and changes it with a European-made crystal vase.

My husband had an ordinary brass pot on his writing-table which he used as a flower-vase. It has often happened that, when I had news of some European guest, I would steal into his room and put in its place a crystal vase of European make. "Look here, Bimala," he objected at length. "that
brass pot is as unconscious of itself as those blossoms are; but this thing protests its purpose so loudly, it is only fit for artificial flowers."
(Tagore, 2011: 51)

When she believes in anti-colonialism of her nationalism in Swadeshi, as explained previously, she should have been proud of and adore everything from her country. However, in fact, Bimala is still ashamed of Indian-made goods. Her attitude towards Nikhil’s European friends is different from her attitude towards Miss Gilby. Her ashamed feelings show her inconsistency towards nationalism. Bimala addressed Indian goods as “barbarian” and “wanting in refinement”. The way Bimala addressed Indian goods shows her assumption on Indian goods which are not in the same level the western goods. It can be concluded that, in front of Nikhil’s European friends she wants to be looked as an educated and civilised person who lives in modern lifestyle because Bimala thinks that using Indian-goods showing the uncivilised characteristic of native people.

Here, the writer finds out a part showing Nikhil’s view on Bimala’s ambivalence. Nikhil states, “[u]p till now Bimala was my home-made Bimala, the product of the confined space and the daily routine of small duties” (Tagore, 2011: 19). Nikhil sees that the western education that he gives to Bimala does not completely succeed to transform Bimala into a modern person. Instead, the western education brings Bimala to uncertain thoughts and actions. Bimala’s day-to-day opinions and attitudes which are observed by Nikhil can be considered as one of the ambivalence characteristics in Swadeshi, the nationalist movement which fights for Indian Independence.
Eventually, at the end of the story, Bimala stole Nikhil’s money for the sake of *Swadeshi*. Previously, it is explained that Bimala stole her husband’s money because Sandip asked her to provide fifty thousand rupees for *Swadeshi* (Tagore, 2011: 62). Not having that much money, Bimala gave all the ornaments she had from Nikhil to Sandip for *Swadeshi*. Sandip took all of Bimala’s ornaments and said that all those ornaments do not cost fifty thousand rupees. He asked Bimala to cover the lack herself. It was decided that Bimala should get the money by stealing it from Nikhil. Bimala made a justification for her action. She considered her action of stealing money as the part of the struggles she needed to do to *Swadeshi*. Bimala’s stealing action shows that nationalism is dependent to economic need. The one who could provide much money is Nikhil. Sandip benefitted Bimala’s pride to get the money for nationalism. Finally, it was revealed that Sandip uses the money not for the importance of *Swadeshi* but for himself.

From the stealing incident above it can be concluded that Bimala understanding on the nationalism is ambivalent. She has different opinion with Nikhil’s idea of nationalism, and they also often argue on that. But, here, it is shown that Bimala does not think about the basic needs to liberate her country from colonisation. She is dependent to Nikhil’s finance to do *Swadeshi*. Bimala debates Nikhil, but at the same time she needs Nikhil. This is a conflicting attitude of her nationalism. The conflicting attitude is called ambivalence.

In the analyses above, Bimala’s attitudes, reactions, and opinions reflect ambivalence concept. Bimala’s struggle to India’s existence which is reflected in
her action of burning clothes, her willingness to destroy all the western goods from Bengal, and to provide money to Swadeshi is the part of her nationalism spirit. On the other hand, enjoying western books, feeling ashamed to use Indian goods, not using Indian goods which she considers have the worse quality and, instead, choosing to use western goods are also the parts of her struggle to Swadeshi. Besides, Indian society is not able to produce things in a great amount with low price and good quality. Thus they cannot fulfil their own needs for daily life by themselves. Therefore, the “bonfire business” (Tagore, 2011: 11) and all the efforts to destroy foreign goods for nationalism turn out to be an absurd action. The attempt to get “energy to build” (Tagore, 2011: 11) and “avenge for her [Motherland] insult” (Tagore, 2011: 17) without thinking of the economic and cultural basis in order to achieve their nation independence can be considered as parts of the ambivalence actions.
CHAPTER V
CONCLUSION

Having analysed Rabindranath Tagore’s *The Home and the World*, it finally can be concluded that there is an ambivalence in the main woman character, Bimala. Bimala tends to have conflicting attitudes and thoughts which means wanting something and wanting the opposite thing concurrently. This conflicting attitudes and thoughts are called ambivalence. To see the ambivalence, two problem formulations are formulated. The first is how Bimala, the main woman character, presented in the novel in the context of patriarchal and colonised society. The second is how Bimala’s ambivalence revealed in the novel.

In the first analysis, the writer finds that Bimala is presented as an educated native Indian woman, a courageous woman, and a nationalist. Those characters lead Bimala to ambivalent thoughts and attitudes, as explained in the second analysis.

There are cultural and economic backgrounds that make the writer categorize Bimala as an educated native Indian woman instead of a modern Indian woman. It is because after getting the Western education that is given by her husband, Bimala cannot completely change into modern. After her marriage with Nikhil, Bimala also becomes a highborn or noble family member who lives in the luxurious house with modern style. However, after all, modern education that is given by Nikhil cannot erase some ‘traditional’ thoughts in her mind. It can be
said that both ideas of modernity and traditional exist in Bimala. Those ideas lead Bimala to the ambivalence.

In relation to the patriarchal custom that is held by the society, it is difficult for women to debate their husbands and to break the tradition which is based on gender roles. Here, Bimala can be described as a courageous woman because she dares to debate her husband if she has different opinion to Nikhil, and dares to break the tradition of purdah, women seclusion. Though, again, the ‘traditional’ thoughts distract her courage. The distraction is shown in her inferiority towards her black features, appearance, and especially facing the people who hold Indian tradition. The courage and the inferiorities are blend in Bimala character that makes another ambivalence in her character.

Bimala is also described as a nationalist due to her passion and her willingness to actively participate in nationalist movement, Swadeshi. She commits to break purdah, debate her husband, leave the household duties, burn western clothes, get rid of western things, and give all her ornaments from her husband to Sandip, even steal money from her husband in the name of Swadeshi. But there is a conflicting attitude that is derived from her motive to do Swadeshi. This conflicting attitude in Swadeshi movement she does is an ambivalence.

Accordingly Bimala’s ambivalence can be categorized into two. They are Bimala’s ambivalence towards nationalism and Bimala’s ambivalence towards her struggle against patriarchal custom in the society.
Bimala’s ambivalence towards her struggle against patriarchal custom in the society can be seen in some points. Firstly, after receiving the Western education, she still feels inferior to her appearance and her courage due to the patriarchal custom. Secondly, it is shown by her dependency to Nikhil, her husband. Bimala does not have any power to continue her struggle in Swadeshi without Nikhil supports and helps. It can be concluded that Bimala cannot liberate herself from patriarchal custom. Thirdly, her struggle towards nationalism, patriarchal custom, and everything she has done leads her to identity crisis. She fails in both fields, to take care of her house hold and to support the independence movement.

Bimala’s ambivalence towards nationalism can be seen through some points. The first, her nationalism does not come from her awareness, it comes from her passion because of the spirit of the age. Bimala is not really aware of her nation dependence to the imperial power. The second, Bimala wants to get the independence by strengthening the existence of her country by the bonfire business of the western clothes, though concurrently Bimala feels ashamed to use Indian goods, she does not use Indian goods because the quality is worse than western goods. Her passion comes from her anger, thus Bimala’s nationalism leads her to the passion to destroy everything from Europe including her western clothes and Miss Gilby. On the other hand, she loves to read English book, dress up in modern style, and enjoy modern facilities in her house. The third, Bimala’s motive in Swadeshi is revenge. The revenge pushes her to do Swadeshi without the awareness to liberate their country from the poverty, cultural inferiority, and
imperial power. She wants to destroy western goods without knowing the consequences to the Indian people and to the country. The next is Bimala’s nationalist movement which is economically dependent to Nikhil, the one who protests against Bimala’s actions.
BIBLIOGRAPHY


Pham, Chi P. *Rabindranath Tagore’s The Home and the World: Story of the Failure of the Nationalist Project*. 85


