

# **Negotiating Identity and Desire: A Comparative Analysis of Women in Namita Gokhale's Selected Novels**

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## **Abstract**

This paper examines the complex interplay of identity and desire in the selected novels of Namita Gokhale, with particular reference to *Paro: Dreams of Passion* and *Things to Leave Behind*. Situated within the broader framework of Indian English literature, the study explores how women characters negotiate their sense of self within shifting socio-cultural and historical contexts. While *Paro: Dreams of Passion* portrays the lives of urban women navigating modernity, sexuality, and social performance, *Things to Leave Behind* presents women embedded in the rigid structures of nineteenth-century colonial society marked by caste, tradition, and reformist influences. Through a comparative analysis, the paper highlights the continuity and transformation in women's experiences across time. It argues that despite differences in setting, both novels reveal the persistent influence of patriarchal norms that shape

female identity and regulate desire. The study further demonstrates that Gokhale's female protagonists are neither passive victims nor wholly liberated individuals; instead, they occupy complex spaces of negotiation where agency is expressed through both resistance and accommodation. Drawing upon feminist and socio-cultural perspectives, the paper analyses how desire emotional, intellectual, and sexual functions as a driving force in the construction of identity. It also examines how cultural frameworks, whether traditional or modern, simultaneously enable and constrain women's choices. Ultimately, the study establishes that Gokhale's fiction offers a nuanced portrayal of women's lived realities, revealing the layered processes through which identity is continuously shaped, challenged, and redefined.

**Keywords:** Namita Gokhale, Identity, Desire, Feminism, Indian English Literature, Patriarchy, Female Subjectivity.

## 1. Introduction

Indian English women's writing has developed as a vital and dynamic strand within the broader framework of Indian English literature. In its early stages during the colonial period, women's literary expression was limited in scope and largely shaped by social reformist concerns, moral instruction, and domestic narratives. Pioneering figures such as Toru Dutt and Sarojini Naidu laid the groundwork for women's literary participation, offering voices that, although influenced by colonial and patriarchal structures, asserted a distinct female presence in literature.

The post-independence period marked a significant transformation, as women writers began to move beyond conventional themes and explore the psychological, emotional, and social dimensions of women's lives. Writers like Anita Desai and Shashi Deshpande brought attention to the inner conflicts of women, portraying their struggles with identity, alienation, and societal expectations. Their narratives shifted the focus from external realities to interior landscapes, highlighting the complexities of female subjectivity.

Within this evolving literary tradition, contemporary women's writing emphasizes diversity, multiplicity, and the negotiation of identity within complex socio-cultural frameworks. It is in this context that the works of Namita Gokhale gain particular relevance, as they engage deeply with questions of gender, culture, and the shifting nature of women's experiences.

### **1.1 Introduction to Namita Gokhale and Her Literary Significance**

Namita Gokhale stands as a significant voice in contemporary Indian English literature, known for her thematic boldness and narrative versatility. Emerging in the literary scene during the 1980s, she brought a fresh perspective by foregrounding issues of female identity, sexuality, and emotional complexity. Her debut novel, *Paro: Dreams of Passion* (1984), was particularly noteworthy for its candid exploration of urban women's lives and its critique of social hypocrisy.

Gokhale's literary significance lies in her ability to traverse diverse narrative terrains. While *Paro: Dreams of Passion* captures the contradictions of modern urban society, *Things to Leave Behind* (2016) reflects her engagement with history, culture, and the socio-political transformations of nineteenth-century India. This shift from contemporary satire to historical fiction demonstrates her range as a writer and her commitment to exploring different dimensions of human experience. A defining feature of Gokhale's work is her nuanced portrayal of women. Her female characters are neither idealized nor reduced to stereotypes; instead, they are depicted as complex individuals negotiating desire, identity, and societal expectations. She explores how cultural traditions and modern influences intersect to shape women's lives, often highlighting the tensions between personal aspirations and social constraints. In addition to her literary contributions, Gokhale has played a crucial role in promoting literary culture as a co-founder of the Jaipur Literature Festival. Her involvement in such initiatives underscores her influence not only as a writer but also as a cultural figure who

contributes to the dissemination and celebration of literature. Through her works, she enriches Indian English fiction by offering insightful perspectives on gender, culture, and society.

## **1.2 Aim and Scope of the Study**

The scope of the study is primarily confined to a close textual and thematic analysis of the two selected novels. It focuses on key themes such as female subjectivity, sexuality, cultural identity, and the tension between tradition and modernity. The study employs a feminist and socio-cultural framework to interpret the narratives, enabling a deeper understanding of the power dynamics that shape women's identities. While the research is limited to these two works, it situates them within the broader context of Indian English women's writing. It does not attempt to generalize all women's experiences but instead emphasizes the diversity and complexity of female lives as portrayed in Gokhale's fiction. Ultimately, the study aims to contribute to literary and gender studies by offering a nuanced exploration of how identity and desire are negotiated within evolving cultural landscapes.

## **2. Theoretical Framework: Feminism, Identity, and Desire**

*This study is grounded in an interdisciplinary theoretical framework that brings together feminist thought, theories of identity formation, and the concept of desire as a socio-cultural construct. These perspectives provide critical tools to analyse how women characters negotiate their sense of self within the constraints and possibilities shaped by society and culture. By integrating these approaches, the study seeks to understand the complex dynamics that influence female subjectivity in literary narratives.*

### **2.1 Feminist Perspectives on Female Subjectivity**

Feminist theory plays a central role in examining how women are represented in literature and how they articulate their identities within patriarchal structures. Traditionally, literary texts often portrayed women as passive, subordinate, or defined in relation to male characters. Feminist criticism challenges these representations by foregrounding women's

experiences, voices, and agency. Philosophers such as Simone de Beauvoir emphasized that gender is not an inherent essence but a social construct, famously arguing that women are made rather than born. This perspective highlights how societal norms and expectations shape women's roles and identities. Similarly, Judith Butler introduced the idea of gender performativity, suggesting that gender is continuously enacted through repeated behaviours and cultural practices.

## ***2.2 Concept of Identity Formation***

Identity formation is a dynamic and ongoing process shaped by social, cultural, and historical influences. It involves the ways in which individuals perceive themselves and are perceived by others within specific contexts. Rather than being fixed or stable, identity is fluid and constantly evolving. Cultural theorist Stuart Hall conceptualized identity as a process of "becoming" rather than "being," emphasizing that it is constructed through representation and social interaction. This understanding is particularly useful in literary studies, where characters' identities are shaped by their environments, relationships, and internal conflicts.

For women, identity formation often involves negotiating multiple and sometimes conflicting roles daughter, wife, mother, professional, or individual. These roles are influenced by cultural traditions, social expectations, and institutional structures. As a result, women's identities are often fragmented and contested, requiring continuous negotiation and reinterpretation. In literature, identity formation is reflected through characters' experiences, choices, and transformations. It becomes a site where personal aspirations intersect with external pressures, revealing the complexities of selfhood. Analysing identity formation allows for a deeper understanding of how women construct and redefine themselves within changing socio-cultural landscapes.

## ***2.3 Desire as a Socio-Cultural Construct***

In the context of gender, desire is often unequally regulated. Patriarchal societies tend to impose strict boundaries on women's expressions of desire, particularly in relation to sexuality and autonomy. Women's desires whether emotional, intellectual, or physical are frequently scrutinized, suppressed, or redefined according to societal expectations. In literary texts, desire becomes a crucial element in understanding character motivation and conflict. It can function as a source of empowerment, enabling individuals to assert their agency, or as a site of tension, revealing the constraints imposed by social norms. The representation of desire thus offers insight into the cultural and ideological structures that shape human behaviour.

#### ***2.4 Integrative Perspective***

By combining feminist theory, identity formation, and the socio-cultural understanding of desire, this framework provides a comprehensive approach to literary analysis. It enables the study to examine how women characters navigate complex environments where personal aspirations intersect with cultural expectations and power structures. This integrated framework is particularly effective in analysing texts that explore the intersection of gender, culture, and society. It allows for a nuanced interpretation of how identity and desire are constructed, contested, and transformed within literary narratives, offering deeper insights into the evolving representation of women.

### ***3. Socio-Cultural Context of the Selected Novels***

The socio-cultural context of the selected novels *Paro: Dreams of Passion* and *Things to Leave Behind* is central to understanding the ways in which identity and desire are shaped and negotiated. Namita Gokhale situates her narratives within two distinct historical moments: the colonial past and the postmodern present. These contrasting contexts enable a comparative exploration of how social structures, cultural values, and gender norms evolve over time while retaining certain underlying continuities. The novels thus serve as literary spaces where broader socio-cultural transformations are reflected through the lived experiences of women.

### ***3.1 Colonial vs. Postmodern Indian Society***

The world depicted in *Things to Leave Behind* is rooted in nineteenth-century colonial India, a period marked by the intersection of indigenous traditions and British colonial influence. Society during this time was structured by rigid hierarchies of caste, religion, and community. Social mobility was limited, and individual identity was largely determined by birth and social status. The presence of colonial administration and missionary activity introduced new ideas related to education, reform, and governance, creating a complex environment of cultural negotiation. Colonial society was characterized by visible forms of control and regulation, particularly in relation to women. Practices such as child marriage, restrictions on widowhood, and limited access to education shaped women's lives. At the same time, reform movements began to challenge these practices, leading to gradual shifts in social attitudes. This period, therefore, reflects both continuity and change, as traditional structures coexisted with emerging modern influences.

In contrast, *Paro: Dreams of Passion* presents a postmodern urban society shaped by globalization, consumer culture, and shifting moral values. The rigid hierarchies of the past appear less visible, replaced by a more fluid social structure that emphasizes individuality, mobility, and self-expression. Urban spaces provide women with greater access to education, employment, and social interaction, suggesting an expansion of opportunities. However, this apparent freedom is accompanied by new forms of pressure. Social identity in postmodern society is often linked to performance, image, and success. Relationships are influenced by material aspirations and emotional complexities, and individuals must navigate a rapidly changing cultural landscape. Thus, while colonial society imposed external constraints, postmodern society introduces more subtle, internalized forms of regulation.

### ***3.2 Tradition, Modernity, and Cultural Transition***

A key theme connecting both novels is the tension between tradition and modernity. In *Things to Leave Behind*, tradition dominates social life, manifesting through rituals, customs, and deeply rooted belief systems. Cultural practices govern every aspect of existence, from marriage and family structures to religious observances and social interactions. These traditions provide a sense of continuity and stability but also impose limitations on individual freedom, particularly for women. The advent of colonial modernity introduces new ideas that challenge traditional norms. Western education, reformist ideologies, and cross-cultural interactions create a space for questioning established practices. Characters find themselves caught between preserving cultural heritage and embracing change. This transitional phase highlights the complexities of cultural evolution, where modernity does not simply replace tradition but interacts with it in dynamic and often conflicting ways.

In *Paro: Dreams of Passion*, modernity takes center stage, shaping the cultural environment of urban India. The influence of global culture, media, and consumerism transforms social values and lifestyles. Traditional norms regarding marriage, sexuality, and gender roles are reinterpreted or challenged, leading to new forms of self-expression. Yet, tradition continues to exert its influence beneath the surface. Social expectations related to respectability, family honor, and gender behavior persist, even within seemingly progressive spaces. This coexistence of tradition and modernity creates a hybrid cultural context, where individuals must constantly negotiate between inherited values and contemporary aspirations. Gokhale's portrayal underscores that cultural transition is not linear but marked by contradictions and overlaps.

### ***3.3 Patriarchal Structures and Gender Norms***

Despite the differences in historical context, both novels reveal the enduring presence of patriarchal structures that shape women's lives. In *Things to Leave Behind*, patriarchy operates through explicit social norms and institutional practices. Women's roles are clearly

defined, emphasizing obedience, domesticity, and moral virtue. Their mobility, education, and personal choices are strictly regulated, reflecting a system that prioritizes male authority and lineage.

Gender norms in this context are deeply embedded in cultural and religious practices. Women's identities are closely tied to their familial roles, and deviation from prescribed behaviour often leads to social exclusion. Patriarchal control is visible and direct, leaving little room for open resistance. However, women navigate these constraints through subtle forms of negotiation, finding ways to assert their agency within limited spaces. In *Paro: Dreams of Passion*, patriarchy assumes a more nuanced and less visible form. Women appear to enjoy greater freedom, yet they remain subject to societal judgments and expectations. Gender norms are no longer enforced solely through tradition but are reinforced through social interactions, cultural narratives, and internalized beliefs. Women are often evaluated based on their appearance, relationships, and adherence to unwritten codes of behaviour. This shift from overt to covert forms of patriarchy highlights the complexity of modern gender relations. While women may have access to opportunities and independence, they continue to navigate a landscape shaped by unequal power dynamics. The regulation of female desire, the pressure to conform to social standards, and the persistence of double standards reveal that patriarchal influence remains deeply ingrained.

#### **4. *Women and Identity in Paro: Dreams of Passion***

In *Paro: Dreams of Passion*, Namita Gokhale presents a sharp and provocative exploration of women's identity within the framework of urban, elite Indian society. The novel captures the complexities of modern femininity, where women appear to possess freedom and agency, yet remain entangled in subtle structures of social control and emotional vulnerability. Through characters such as Paro and Priya, Gokhale examines how identity is not a stable

construct but a fragmented and evolving process shaped by desire, social expectations, and psychological tensions.

#### ***4.1 Urban Femininity and Identity Crisis***

The urban setting of the novel plays a crucial role in shaping the identities of its female characters. Metropolitan life, marked by cosmopolitan values, material comfort, and exposure to global influences, creates an environment where traditional roles are no longer rigidly enforced. Women in this milieu are educated, socially mobile, and seemingly independent. However, this apparent freedom gives rise to a different kind of crisis an identity crisis rooted in uncertainty, comparison, and emotional instability.

Paro embodies a form of urban femininity that challenges conventional norms. She is bold, assertive, and unapologetic in her pursuit of pleasure and self-expression. Yet, her identity is not entirely self-defined; it is deeply influenced by the social circles she inhabits. Her relationships, choices, and actions are often responses to the expectations and judgments of others, revealing the fragile foundation of her independence. Priya, on the other hand, represents a more restrained version of urban femininity. Outwardly conforming to societal norms of respectability, she experiences an internal conflict between her prescribed role and her unfulfilled desires. Her narrative voice exposes the limitations of a seemingly stable identity, highlighting the dissatisfaction that lies beneath social conformity. Thus, the novel portrays urban femininity as a site of contradiction where freedom coexists with confusion, and autonomy is complicated by the pressures of social validation.

#### ***4.2 Social Performance and Selfhood***

A central theme in the novel is the idea of identity as performance. In the urban social environment depicted by Gokhale, individuals constantly construct and reconstruct their identities to fit into specific social spaces. Appearances, relationships, and lifestyle choices become markers of status and selfhood, turning identity into a form of performance rather than

an authentic expression of the self. Paro's life exemplifies this performative aspect of identity. Her actions often seem designed to provoke, attract attention, and assert a particular image. She becomes both the creator and the product of her social persona. However, this performance is not entirely liberating; it traps her within a cycle of self-presentation that leaves little room for genuine self-understanding.

#### ***4.3 Psychological Conflict and Self-Perception***

The tension between external performance and internal reality gives rise to significant psychological conflict in the novel. The women in *Paro: Dreams of Passion* are engaged in an ongoing struggle to reconcile their desires, emotions, and self-perceptions with the expectations imposed upon them. Paro's character reflects a deep psychological complexity. While she appears confident and liberated, her actions often reveal an underlying sense of insecurity and emotional vulnerability. Her pursuit of relationships and experiences can be seen as an attempt to assert control over her life, yet it also exposes her dependence on external validation. This contradiction highlights the instability of her self-perception.

Priya's psychological conflict is more introspective. Her narrative voice reveals a continuous process of self-evaluation and doubt. She is acutely aware of the gap between who she is and who she is expected to be. This awareness creates a sense of dissatisfaction, as she struggles to define her identity beyond socially prescribed roles. Through these characters, Gokhale explores how identity is shaped not only by external factors but also by internal struggles. Self-perception becomes a contested space, influenced by desire, memory, social comparison, and emotional experiences. The psychological depth of the characters underscores the complexity of female identity in a modern context.

#### ***5. Women and Identity in Things to Leave Behind***

In *Things to Leave Behind*, Namita Gokhale presents a deeply layered portrayal of women's identity within the socio-cultural framework of nineteenth-century colonial India.

Unlike the urban modernity of *Paro: Dreams of Passion*, this novel situates women within a world governed by tradition, caste hierarchies, and rigid social codes. Identity in this context is not self-fashioned but largely inherited, shaped by community expectations and cultural prescriptions. However, Gokhale's narrative also reveals the subtle emergence of female consciousness, as women begin to question and negotiate the structures that confine them.

### ***5.1 Identity within Tradition and Caste Structures***

In the world of *Things to Leave Behind*, identity is deeply embedded in tradition and caste-based social organization. Women's roles are defined by long-standing customs that regulate their behaviour, relationships, and social position. From birth, a woman's identity is tied to familial and communal structures, where she is expected to uphold values of obedience, purity, and domestic responsibility. Caste plays a crucial role in determining not only social hierarchy but also the boundaries within which women must operate. Marriage alliances, social interactions, and even daily practices are governed by caste norms, leaving little room for personal choice. Women's sexuality and mobility are closely monitored to maintain the "purity" of lineage, reinforcing patriarchal control over their bodies and identities.

### ***5.2 Colonial Influence and Reformist Ideas***

The colonial context of the novel introduces a new dimension to the formation of identity. The presence of British rule, missionary education, and reformist ideologies creates a space where traditional beliefs are questioned and re-evaluated. This interaction between indigenous culture and colonial modernity produces a complex environment of transition and conflict. Reformist ideas related to education, widow remarriage, and social equality begin to challenge entrenched customs. These ideas offer new possibilities for women, particularly in terms of literacy and intellectual engagement. Education, in particular, becomes a significant factor in reshaping women's identities, enabling them to think beyond the limitations imposed by tradition.

However, the adoption of these new ideas is not straightforward. Women who engage with reformist thought often face resistance from their communities, as such engagement is perceived as a threat to cultural continuity. The tension between tradition and modernity creates a dual consciousness, where women must navigate conflicting value systems. Gokhale portrays this transitional phase with nuance, showing that colonial influence does not simply liberate women but complicates their identities. It introduces new opportunities while simultaneously intensifying the pressures of conformity. Women are thus positioned at the intersection of two worlds, negotiating between inherited traditions and emerging modern perspectives.

### ***5.3 Emergence of Female Consciousness***

One of the most significant aspects of *Things to Leave Behind* is the gradual emergence of female consciousness. Despite the restrictive environment, women in the novel develop an awareness of their own identities, desires, and limitations. This consciousness does not manifest as overt rebellion but as a quiet, introspective process of self-realization. Characters begin to question the norms that govern their lives, reflecting on issues such as marriage, widowhood, education, and personal freedom. This questioning marks the beginning of a shift from passive acceptance to active engagement with one's circumstances. Female consciousness, in this sense, becomes a form of resistance, even when it does not lead to immediate or visible change.

The emergence of this awareness is often facilitated by exposure to new ideas, personal experiences, and interactions with others who challenge conventional thinking. It allows women to reinterpret their roles and imagine alternative possibilities for their lives. Even within the constraints of tradition, this consciousness creates spaces for agency and self-definition. Gokhale's portrayal of female consciousness emphasizes that change is often gradual and internal. It is not always marked by dramatic transformation but by subtle shifts in perception

and understanding. These shifts, however, hold the potential to reshape identities and challenge established norms over time.

## **6. Representation of Desire in Gokhale's Fiction**

The exploration of desire forms a crucial dimension in understanding the inner lives of women in *Paro: Dreams of Passion* and *Things to Leave Behind* by Namita Gokhale. In both novels, desire is not limited to physical or romantic longing; rather, it emerges as a multi-layered force encompassing emotional, intellectual, and existential aspirations. Gokhale presents desire as deeply embedded within socio-cultural frameworks, revealing how it is shaped, regulated, and often suppressed by patriarchal norms. At the same time, desire becomes a powerful means through which women articulate agency, challenge restrictions, and negotiate their identities.

### **6.1 Sexual Desire and Autonomy**

In *Paro: Dreams of Passion*, sexual desire is portrayed with boldness and candour, marking a significant departure from earlier representations of women in Indian English fiction. Paro, as a central character, openly expresses her sexual autonomy, challenging the moral expectations imposed on women in elite urban society. Her relationships are not confined by traditional notions of fidelity or propriety; instead, they reflect a conscious assertion of personal freedom. However, Gokhale complicates this apparent liberation by exposing the underlying vulnerabilities that accompany such autonomy. Paro's pursuit of desire often leads to emotional instability, social judgment, and an ongoing struggle for self-validation.

In contrast, *Things to Leave Behind* presents sexual desire within a more constrained environment. Set in a nineteenth-century colonial context, the novel reflects a society where female sexuality is tightly controlled through customs, caste norms, and religious prescriptions. Desire here is often unspoken or repressed, existing beneath the surface of social decorum. Women are expected to embody chastity and obedience, and any deviation from these norms

invites severe consequences. Yet, even within these restrictions, Gokhale subtly reveals the presence of suppressed desire, indicating that sexuality cannot be entirely erased by cultural regulation. The contrast between the overt expression of desire in *Paro* and its muted presence in *Things to Leave Behind* highlights the shifting yet persistent constraints on female autonomy across time.

### ***6.2 Emotional and Intellectual Longing***

Beyond the physical dimension, Gokhale's novels emphasize emotional and intellectual desire as central to the formation of female identity. In *Paro*, characters like Priya experience a deep sense of emotional dissatisfaction despite outward stability. Her longing is not merely for romantic fulfillment but for recognition, understanding, and a coherent sense of self. This emotional yearning reflects the psychological complexities of modern urban life, where external freedoms do not necessarily translate into inner contentment.

Similarly, *Things to Leave Behind* portrays women who seek intellectual and emotional expansion within restrictive cultural frameworks. The desire for education, knowledge, and meaningful connection becomes a subtle yet powerful force driving their actions. Women in the novel often aspire to transcend the limitations imposed upon them, whether through engagement with reformist ideas or through personal introspection. These desires, though less visibly dramatic than sexual transgression, represent significant acts of resistance against a system that confines women to narrowly defined roles. Gokhale's treatment of emotional and intellectual longing underscores the idea that desire is integral to human experience. It is through these inner yearnings that women begin to question their circumstances and imagine alternative possibilities for their lives.

### ***6.3 Desire as Resistance and Vulnerability***

One of the most compelling aspects of Gokhale's portrayal is the dual nature of desire as both a form of resistance and a source of vulnerability. In *Paro*, the assertion of desire challenges patriarchal norms and disrupts the hypocrisy of urban elite culture. Women who openly pursue their desires refuse to conform to the passive roles traditionally assigned to them. However, this resistance is fraught with risk. The same society that appears modern and liberal often punishes women for transgressing its unspoken boundaries. As a result, desire becomes a site of conflict, exposing the fragile balance between empowerment and marginalization.

In *Things to Leave Behind*, desire functions as a quieter but equally significant form of resistance. Women may not openly defy societal norms, but their inner aspirations and subtle acts of defiance gradually undermine the rigid structures that confine them. At the same time, these desires render them vulnerable to emotional turmoil, social exclusion, and moral scrutiny. Gokhale thus presents desire as a complex force that both enables and destabilizes female agency.

#### **6.4 Desire within Cultural and Social Frameworks**

Gokhale's novels demonstrate that desire is never entirely individual; it is always shaped by cultural and social contexts. In *Paro*, the culture of urban modernity encourages the expression of desire but simultaneously regulates it through social judgment and expectations of respectability. In *Things to Leave Behind*, traditional cultural frameworks impose stricter controls, yet they cannot fully suppress the human impulse for connection and self-expression.

By situating desire within these contrasting environments, Gokhale reveals its socio-cultural construction. Desire is not merely a personal impulse but a reflection of the values, tensions, and contradictions inherent in society. This perspective allows for a deeper understanding of how women's identities are formed through continuous negotiation between personal longing and external constraints.

#### **7. Negotiating Patriarchy: Resistance and Accommodation**

The novels *Paro: Dreams of Passion* and *Things to Leave Behind* by Namita Gokhale present patriarchy not as a fixed or monolithic system, but as a dynamic structure that adapts to different socio-cultural contexts. Across both texts, patriarchy manifests through visible restrictions as well as subtle, internalized controls that shape women's behaviour, choices, and self-perception. Gokhale's female characters do not merely submit to these structures; instead, they engage in continuous negotiation sometimes resisting openly, at other times accommodating social expectations as a strategy for survival. This dual process reveals the complexity of women's agency within oppressive frameworks.

### ***7.1 Explicit vs. Subtle Forms of Oppression***

In *Things to Leave Behind*, patriarchy operates through explicit and institutionalized mechanisms. Women's lives are governed by rigid customs related to marriage, widowhood, caste, and domestic roles. Social norms clearly define acceptable behaviour, and deviation often leads to social exclusion or moral condemnation. Practices such as the control of female sexuality, restrictions on education, and the enforcement of ritual purity exemplify overt forms of oppression. In this historical setting, patriarchy is visible, codified, and reinforced by both community and religious authority. In contrast, *Paro: Dreams of Passion* presents a more nuanced and concealed form of patriarchy. Set within a modern urban milieu, the novel portrays a society that appears progressive but continues to impose gendered expectations in subtle ways. Women are not always directly restricted; instead, they are influenced by social perceptions, emotional manipulation, and the constant pressure to conform to ideals of beauty, desirability, and success. Patriarchal control is embedded in cultural practices, interpersonal relationships, and internal anxieties rather than explicit rules. This shift from overt to covert oppression illustrates how patriarchy evolves while maintaining its influence over women's lives.

## ***7.2 Women's Strategies of Survival***

Faced with these varying forms of oppression, Gokhale's women adopt diverse strategies to navigate their environments. In *Things to Leave Behind*, resistance often takes subtle and indirect forms. Women negotiate their positions within the family and community by balancing compliance with quiet defiance. Acts such as seeking education, forming supportive relationships, or questioning established norms become significant modes of resistance. These strategies may not dismantle patriarchy entirely, but they create spaces for autonomy and self-expression within restrictive conditions.

In *Paro*, strategies of survival are more varied and sometimes more visible. Characters like Paro assert their independence through bold actions, including the pursuit of relationships and personal ambitions that defy conventional expectations. However, other characters, such as Priya, adopt more restrained approaches, managing their dissatisfaction through emotional negotiation and social conformity. Gokhale shows that survival does not always equate to rebellion; it often involves adapting to circumstances, making compromises, and finding ways to assert identity within existing structures. These differing strategies highlight the adaptability of women in the face of patriarchal control. Whether through overt defiance or subtle negotiation, Gokhale's characters demonstrate resilience and ingenuity in preserving their sense of self.

## ***7.3 Internalized Patriarchy***

One of the most significant aspects of Gokhale's portrayal is the concept of internalized patriarchy. In both novels, women are not only subjected to external control but also participate, consciously or unconsciously, in sustaining patriarchal norms. This internalization is evident in the ways women judge themselves and others according to societal standards. In *Things to Leave Behind*, internalized patriarchy manifests through the acceptance of traditional roles and the reinforcement of customs by women themselves. Older generations often uphold the very

practices that restrict them, viewing these norms as essential to cultural continuity and moral order. This complicates the idea of oppression, as it reveals how deeply ingrained these values are within the social fabric.

In *Paro*, internalized patriarchy appears in more psychological forms. Women measure their worth through external validation, competing with one another and conforming to societal expectations of attractiveness and success. Even as they seek independence, they remain influenced by the same structures they attempt to resist. This creates a cycle in which patriarchy is perpetuated not only by men but also through the attitudes and behaviours of women themselves.

#### ***7.4 Resistance and Accommodation: A Continuum***

Gokhale's novels ultimately suggest that resistance and accommodation are not opposing forces but exist on a continuum. Women constantly shift between these modes depending on their circumstances, resources, and personal aspirations. In *Things to Leave Behind*, accommodation may serve as a necessary means of survival, while subtle resistance gradually opens pathways for change. In *Paro*, overt resistance coexists with moments of vulnerability and compromise, reflecting the complexities of modern life. This continuum challenges simplistic interpretations of female agency. Gokhale does not portray her characters as either wholly oppressed or entirely liberated. Instead, she emphasizes the fluid and context-dependent nature of their choices, highlighting the intricate ways in which women negotiate power within patriarchal systems.

#### ***8. Culture as Constraint and Possibility***

Culture in the novels of Namita Gokhale functions as both a regulating force and a space of transformation. In *Paro: Dreams of Passion* and *Things to Leave Behind*, culture shapes behaviour, identity, and relationships, while simultaneously offering possibilities for reinterpretation and change.

### **8.1 Culture Shaping Gender Roles**

In *Things to Leave Behind*, culture is deeply embedded in rituals, caste practices, and religious customs that define women's roles within the domestic and social sphere. Women are expected to uphold family honour, maintain purity, and conform to established norms. These expectations limit autonomy but also provide a structured identity within the community. In *Paro*, culture operates through modern social codes fashion, social gatherings, and elite behaviour patterns. Here, gender roles are less rigidly defined but still influential. Women are expected to perform certain identities that align with societal expectations of desirability and success, revealing that even modern culture continues to shape gender roles.

### **8.2 Tradition vs. Modern Lifestyle**

The tension between tradition and modernity is central to both novels. *Things to Leave Behind* portrays a society negotiating colonial influence and reformist ideas while trying to preserve traditional values. In contrast, *Paro* reflects a modern lifestyle influenced by globalisation, where traditional norms coexist uneasily with contemporary freedoms. Gokhale demonstrates that modernity does not erase tradition; rather, it transforms it into new forms. Women must navigate these overlapping expectations, balancing inherited values with evolving aspirations.

### **8.3 Cultural Hybridity and Identity**

Both novels reveal culture as fluid and hybrid. In *Things to Leave Behind*, colonial interactions create a blend of indigenous and Western influences. In *Paro*, global and local cultural elements merge to produce complex identities. This hybridity shapes how women perceive themselves and their place in society, making identity a process of continuous negotiation.

## **9. Comparative Analysis of the Two Novels**

A comparative reading of *Paro: Dreams of Passion* and *Things to Leave Behind* highlights both continuity and change in the representation of women, society, and culture.

### ***9.1 Similarities in Women's Struggles***

Despite differences in setting, women in both novels confront similar challenges: restrictions on autonomy, societal expectations, and the regulation of desire. Whether in a colonial or modern context, women must negotiate their identities within patriarchal frameworks.

### ***9.2 Differences in Historical and Social Settings***

The most evident difference lies in the socio-historical contexts. *Things to Leave Behind* presents a society structured by caste, tradition, and colonial rule, where oppression is explicit. *Paro*, on the other hand, depicts a modern urban environment where oppression is subtle and psychological. These contrasting settings influence how women experience and respond to constraints.

### ***9.3 Continuity of Patriarchal Influence***

A key insight from the comparison is the persistence of patriarchy. While its forms change over time, its core function regulating women's behaviour and identity remains consistent. This continuity underscores the enduring challenges faced by women across generations.

## ***10. Narrative Technique and Female Voice***

Namita Gokhale employs diverse narrative strategies to articulate female experiences, giving voice to women's inner worlds with clarity and depth.

### ***10.1 Confessional Narration***

In *Paro*, the use of confessional narration allows characters to express their thoughts and emotions candidly. This technique creates intimacy and reveals the complexities of female subjectivity, particularly in relation to desire and identity.

### ***10.2 Irony and Satire***

Gokhale uses irony and satire to critique social norms, especially in *Paro*. The portrayal of elite society exposes hypocrisy and superficiality, highlighting the contradictions within modern cultural spaces.

### ***10.3 Psychological Depth***

Both novels demonstrate strong psychological insight. Characters are portrayed with emotional nuance, revealing their inner conflicts, aspirations, and vulnerabilities. This depth enhances the realism of Gokhale's narratives and strengthens her exploration of women's experiences.

## ***11. Female Subjectivity and Self-Realization***

The concept of female subjectivity is central to Gokhale's fiction, as her characters engage in a continuous process of self-discovery and transformation.

### ***11.1 Inner Conflicts and Self-Awareness***

Women in both novels experience internal struggles as they negotiate societal expectations and personal desires. These conflicts lead to moments of self-awareness, where characters begin to question their roles and identities.

### ***11.2 Agency and Transformation***

Agency in Gokhale's fiction is often subtle and context-dependent. Women assert themselves through choices that may appear small but carry significant meaning. Over time, these choices contribute to personal transformation and a stronger sense of identity.

### ***11.3 Limits of Liberation***

Despite moments of empowerment, Gokhale acknowledges the limitations of liberation. Social norms, cultural expectations, and emotional dependencies continue to shape women's lives, suggesting that freedom is often partial and negotiated rather than absolute.

## ***12. Findings and Discussion***

The comparative study of *Paro: Dreams of Passion* and *Things to Leave Behind* yields several important insights into the representation of women, culture, and society in the works of Namita Gokhale.

### ***12.1 Key Insights from the Comparative Study***

- Women's identities are shaped by a dynamic interplay of personal desire and socio-cultural constraints.
- Patriarchy persists across different historical contexts, adapting its forms while maintaining its influence.
- Culture functions as both a restrictive and enabling force, shaping behaviour while allowing space for reinterpretation.
- Female agency is complex, often expressed through negotiation rather than direct resistance.

### ***12.2 Relevance to Feminist Literary Discourse***

This study contributes to feminist literary criticism by highlighting the nuanced portrayal of women in Gokhale's fiction. It moves beyond simplistic binaries of oppression and liberation, emphasizing the layered realities of female experience. By situating women within specific cultural and historical contexts, the analysis underscores the importance of intersectionality in understanding gender dynamics.

## **13. Conclusion**

This study has undertaken a comprehensive comparative analysis of *Paro: Dreams of Passion* and *Things to Leave Behind* by Namita Gokhale, with a particular focus on the interrelated themes of identity, desire, culture, and patriarchy. Through a close reading of these two novels, situated in contrasting historical contexts, the research has demonstrated how Gokhale constructs a nuanced and layered portrayal of women's lives across time. While the novels differ in setting one rooted in the colonial past and the other in modern urban India they

converge in their exploration of the persistent challenges women face in negotiating their identities within socio-cultural frameworks.

One of the central findings of the study is that identity in Gokhale's fiction is not a fixed or stable entity but a dynamic process shaped by multiple forces, including cultural norms, social expectations, and personal desires. Women in both novels are shown to inhabit spaces of tension, where their aspirations often conflict with the roles imposed upon them. In *Things to Leave Behind*, identity is largely shaped by tradition, caste hierarchies, and the rigid structures of nineteenth-century society. In contrast, *Paro: Dreams of Passion* presents a more fluid yet equally complex environment, where modernity and global influences create new possibilities but also introduce subtle forms of control. Despite these differences, the study reveals a continuity in the ways patriarchal systems regulate female identity across historical periods.

The study has also emphasized the role of culture as both a constraint and a possibility. Gokhale's novels illustrate that culture is not a static entity but a dynamic and evolving force that shapes individual and collective identities. While cultural traditions provide a sense of continuity and belonging, they also impose limitations on women's freedom and self-expression. At the same time, modern cultural spaces, though seemingly liberating, introduce new forms of surveillance and expectation. This dual nature of culture underscores the need to view it as a site of ongoing negotiation rather than a fixed system of values. Furthermore, the analysis of narrative technique has shown how Gokhale effectively employs confessional narration, irony, satire, and psychological depth to articulate female subjectivity. Her narrative strategies enable a deeper exploration of women's inner worlds, revealing their conflicts, desires, and strategies of survival. By giving voice to women's experiences in both historical and contemporary settings, Gokhale challenges dominant narratives and foregrounds perspectives that are often marginalized.

In conclusion, this research establishes that Namita Gokhale offers a rich and insightful exploration of women's lives through her fiction. By juxtaposing the colonial past with the modern present, she reveals both the transformations and continuities that shape gender relations in Indian society. Her work underscores the enduring relevance of themes such as identity, desire, and cultural negotiation, making it a significant contribution to Indian English literature. Ultimately, the study reaffirms that literature serves as a powerful medium for understanding the complexities of human experience, particularly the evolving yet persistent struggles of women striving for self-definition and autonomy.

**Conflict of Interest:** The corresponding author, on behalf of second author, confirms that there are no conflicts of interest to disclose.

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