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Dr. Jose John
Principal in Charge
Sacred Heart College (Autonomous)
Thevara, Kochi-682 013



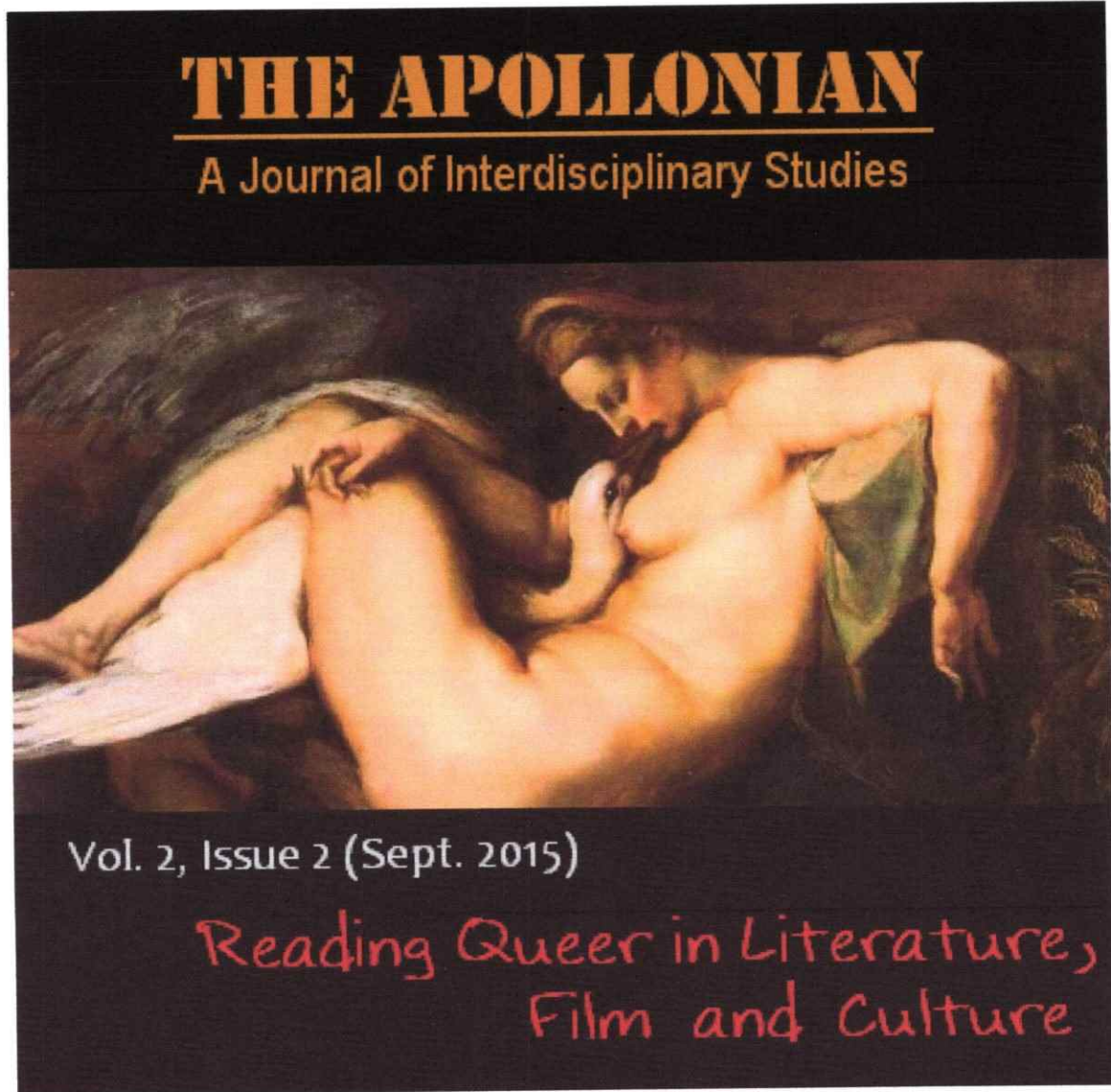



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Transgressing the Borders: Ambiguous Queer Spots, Homoerotic
Silences and Tagore's *Gora* and *Two Sisters*

Rajesh James

Sacred Heart College, Mahatma Gandhi University, India

Sathyaraj Venkatesan

National Institute of Technology, Trichy, India

Queer is a performative signifier that enacts a sodality by showing how 'normative logic[s]' of heteronormativity depend "not on some natural law but instead on the performative citation of a norm, constructed as a *cause* or natural origin, that is nonetheless an *effect* of its very citation" (Burger and Kruger xi). As an episteme that relies in the performative logics of gender, it disrupts the stabilised notions of identity and normality that present themselves as unchanging and unchangeable *causes* in the world, showing these instead to be *effects*. Being a postmodern narrative, queer theory espouses homophobia that strikes at the very root of patriarchy that supports the conjoining of the male and female principles for its sustenance and explores how queer desires were closeted in the normative discourses of heteronormative paradigms. Through readings and re-readings as its (pro)creative strategy, queer theory problematizes the monolithic notions of identity by expounding homoerotic resonances in literary texts that apparently represent heterosexual relationships.

According to Anupama Mohan:

Queer readings involves, for instance, ironic reconstructions of traditional gender roles, re-imagining supposedly heterosexual characters in literature as, in fact, "closeted" gay/lesbian lovers, and agitating to make formerly marginal forms of pleasure and desire in to perfectly acceptable, mainstream ones. Queer theory and queer literature remind us that there is always a




Dr. Jose John
Principal in Charge
Sacred Heart College (Autonomous)
Thevara, Kochi-682 013



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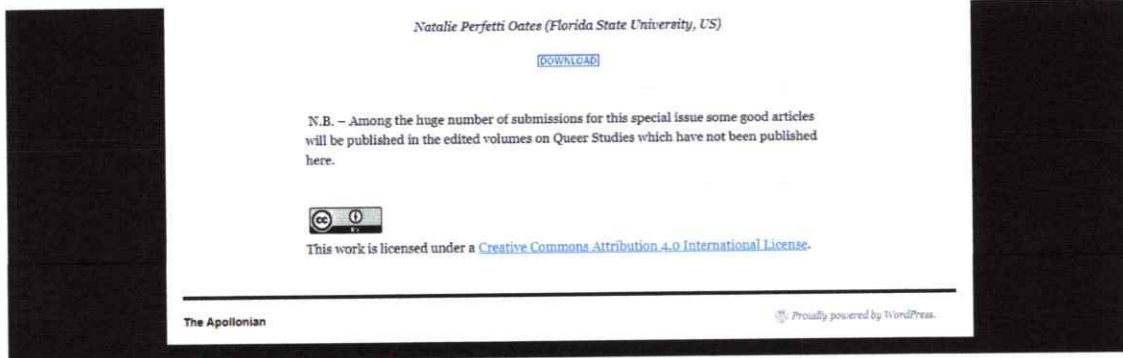
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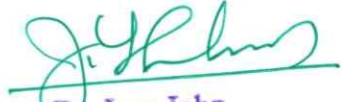


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