“Cripping” the Comic Con: Readings and Resources on Disability in Science Fiction, Fantasy, and Horror

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Updated 29 May 2025

This listing contains resources on disability representations in more popular media and genres--most notably, science fiction, fantasy, and horror. Also included are resources focusing on use of these popular genres as a form of analysis or as a focused subject within research. Works by Disabled writers and creators are also included.

New resources are constantly being discovered, so this listing will be periodically updated but is not intended to be exhaustive. Abstracts, book descriptions, and other identifiers and descriptions have been included as much as possible in order to facilitate access; in some instances, a title may adequately offer insight into content, for others there may be a paywall or require library access.[1]

Readings and resources included in this listing may cover several interrelated research approaches, analyses, topics, sources, and disciplines to popular genres, such as but not limited to:

- Academic books, periodicals, and journal articles
- Adaptations, interpretations, and analyses
- Apocalyptic and post apocalyptic fiction
- Artificial Intelligence (AI), virtual reality (VR), extended reality (ER), and technology
- Body modification, forced cures, and controversial medical treatments
- Cloning, DNA, ethics, eugenics, and genetic manipulation
- Crip theory, queer theory, embodiment, and other interrelated theories and concepts
- Cyborgs, androids, and robots
- Dystopias and utopias
- Fairy tales, folklore, and urban legends
- Fandom, cosplay, and fan fiction
- Gothic/goth approaches and stories

[1]Articles, books, and other materials may be acquired via Interlibrary Loan.

- Intersectionality, aging, and other interrelated identities
- Non-print, non-academic resources, including YouTube and other video recordings, websites, and blog posts
- Multidisciplinary perspectives and approaches, including Horror Studies, Narrative Medicine, Disability Studies, Health/Medical Humanities, Fat Studies, Mad Studies, Media Studies, and Literature/Literary Studies
- Posthumanism and transhumanism
- Social media and non traditional publishing platforms
- Television, radio, cinema, games, and other media
- Vampires, werewolves, zombies, and other monsters

Additional interrelated resources may be found in Readings and Resources on Disability and Comic Books, Graphic Novels, and Manga and OIPO Disability Abstracts: Gaming.

Abercrombie-Winstanley, G. K., & Callus, A. M. (2016). Disability in intergalactic environments: The representation of disability issues in *Star Trek*. *New York Review of Science Fiction, 28*(8), 1-20.

> The science fiction series *Star Trek* is peopled with various humanoid species living and working together, reflecting the philosophy of its creator, Gene Roddenberry, that diversity is a strength to be celebrated. This is reflected in the Vulcan philosophy of 'Infinite Diversity in Infinite Combinations'. Among the issues of diversity that feature in many episodes there are those related to disabled people. On the whole, the representation of disability in *Star Trek* encourages the viewer to challenge stereotypes about people with disability and to see them not simply in terms of their impairments, but as people who go about their work in ways which are sometimes different from the norm; simply beings with ”differing abilities“. This is especially the case for people with sensory or mobility impairments. They may see in a different way, communicate in a different way or move around in a different way, but they still give a valid contribution, and in some episodes it is their very difference that saves the day. When it comes to intellectual disability, however, the representation takes on a more negative turn. This paper considers these different representations of disability in four episodes of *Star Trek*: The Masterpiece Society, Melora, Loud as a Whisper, and Samaritan Snare.

Aiello, K. J. (2024). *The monster and the mirror: Mental illness, magic, and the stories we tell*. Toronto: ECW Press

> Growing up, K.J. Aiello was fascinated by magical stories of dragons, wizards, and fantasy, where monsters were not what they seemed and anything was possible. These books and films were both a balm and an escape, a safe space where Aiello’s struggle with mental illness transformed from a burden into a strength that could win battles and vanquish villains.

A unique blend of memoir, research, and cultural criticism, *The Monster and the Mirror* charts Aiello's life as they try to understand their own mental illness using *The Lord of the Rings*, *Game of Thrones*, and other stories as both guides to heroism and agency and cautionary tales of how mental illness is easily stereotyped as bad and violent. Aiello questions who is allowed to be "mad" versus "sane," "good" versus "evil," and "weak" versus "strong," and who is allowed to tell their own stories. *The Monster and the Mirror* explores our perceptions of mental illness in a way that is challenging and tender, empathetic and knowledgeable, and offers a path to deeper understanding and compassionate care.

Allan, K. (Ed.). (2013). *Disability in science fiction: Representations of technology as cure*. New York: Palgrave MacMillan. DOI: https://doi.org/10.1057/9781137343437.

In this groundbreaking collection, twelve international scholars—with backgrounds in disability studies, English and world literature, classics, and history—discuss the representation of dis/ability, medical "cures," technology, and the body in science fiction.

Contents include:

- Introduction: Reading Disability in Science Fiction
- Tools to Help You Think: Intersections between Disability Studies and the Writings of Samuel R. Delany
- Freaks and Extraordinary Bodies: Disability as Generic Marker in John Varley's "Tango Charlie and Foxtrot Romeo"
- The Many Voices of Charlie Gordon: On the Representation of Intellectual Disability in Daniel Keyes's *Flowers for Algernon*
- The Metamorphic Body in Science Fiction: From Prosthetic Correction to Utopian Enhancement
- Prosthetic Bodies: The Convergence of Disability, Technology, and Capital in Peter Watts's *Blindsight* and Ian McDonald's *River of Gods*
- The Bionic Woman: Machine or Human?
- *Star Wars*, Limb Loss, and What It Means to Be Human
- Animal and Alien Bodies as Prostheses: Reframing Disability in *Avatar* and *How to Train Your Dragon*
- "Great Clumsy Dinosaurs": The Disabled Body in the Posthuman World
- Disabled Hero, Sick Society: Sophocles's *Philoctetes* and Robert Silverberg's *The Man in the Maze*
- "Everything Is Always Changing": Autism, Normalcy, and Progress in Elizabeth Moon's *The Speed of Dark* and Nancy Fulda's "Movement"
- Life without Hope? Huntington's Disease and Genetic Futurity

Allan, K., & al-Ayad, D. (Eds.). (2015). *Accessing the future: A disability-themed anthology of speculative fiction.* Futurefire.net Publishing.

> The fifteen authors and nine artists in this volume bring us beautiful, speculative stories of disability and mental illness in the future. Teeming with space pirates, battle robots, interstellar travel and genetically engineered creatures, every story and image is a quality, crafted work of science fiction in its own right, as thrilling and fascinating as it is worthy and important. These are stories about people with disabilities in all of their complexity and diversity, that scream with passion and intensity. These are stories that refuse to go gently.

Allan, K., & Cheyne, R. (Eds.). (2020). Science Fiction, Disability, Disability Studies [Special Issue]. *Journal of Literary & Cultural Disability Studies, 14*(4).

> "The…articles [in this special issue] offer a range of contributions at the intersection of disability studies and SF studies, both developing existing threads in the ongoing critical conversation between the two fields and suggesting productive new avenues of investigation. We believe that the insights available at the intersection of these two fields are profoundly generative, and look forward to future scholarship that continues to develop our insights not only into disability representation in SF texts, but also the role disability plays more broadly in SF production, SF genre communities, practices, and subcultures" (p. 396).
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> This issue includes the following contributions:
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> - Science Fiction, Disability, Disability Studies: A Conversation
> - Wounded Warriors of the Future: Disability Hierarchy in *Avatar* and *Source Code*
> - Bodies That Count: Augmentation, Community, and Disability in a Science Fiction Game
> - Eugenic Nostalgia: Self-Narration and Internalized Ableism in Kazuo Ishiguro's *Never Let Me Go*
> - Hazardous Futures and Damned Embodiments: Disability and White Masculinization in Science Fiction Film
> - Science Fiction's Imagined Futures and Powerful Protests: The Ethics of "Curing" Deafness in Ted Evans's *The End* and Donna Williams's "When the Dead Are Cured"
> - Comment from the Field: What Is Disability Studies to Make of Fetal Amputee and Cosplayer Laura Vaughn and Her Emulation of Female Warrior, Imperator Furiosa of *Mad Max: Fury Road*?
> - Comment from the Field: Disability Studies in Science Fiction and Fantasy

Anderson, B. (2023, Fall). The monstrous disability and the disabled monster: Jeffrey Jerome Cohen's seven monster theses and disability creationism. In E. B. Ayoun (Ed.), Cinema

Beyond Isolation: Disability and Media Theory [Feature Issue]. *Spectator, 43*(2), 27-35. Los Angeles: University of Southern California, School of Cinematic Arts.

> This paper revisits Jeffrey Jerome Cohen's *Monster Theory: Reading Culture* (1996) and maps theories of disability representation onto Cohen's seven monster theses. This connection between Cohen's work and disability is not new, but there is yet to be an explicit chronicle of this relationship. Starting first with the idea that monster films have always been fascinating because, for better or worse, it is the one genre that has been explicit about disability, this paper argues that the horror genre may be the only genre willing to explore disability within a political context. This paper gives specific examples of where to find the monster in popular culture, and how those monsters, despite not being labelled explicitly as disabled, serve to bring discourses of marginalization into mainstream popular culture. Each of Cohen's theses is explained and related both to classic tropes of disability representation as well as possible avenues for addressing more nuanced depictions of disability in future analyses, with the potential to track the monster for notions of inclusion and integration—but also acceptance and fluidity in identity—in real life.

Anderson, N. A. (2023). Pain and pandemics: Infected and excluded bodies in young adult fantasy literature. *Eger Journal of English Studies, 21*, 73-88. DOI: https://doi.org/10.33035/EgerJES.2023.21.73.

> Illnesses can highlight inequalities in young adult fantasy literature as characters undergo exclusion and self-empowerment tied to diseases, disabled bodies, and death. In recent fictions by Marissa Meyer, Marie Lu, and Margaret Owen, heroines navigate epidemics and pandemics inciting either mistrust or mutual aid. In *Cinder* (2012), the protagonist experiences bodily vulnerabilities via her cyborg prosthetics and a worldwide plague. *The Young Elites* (2014) shows survivors of a fever facing ostracism, while *The Merciful Crow* (2019) depicts immunity as a boon and a burden. These books on the interpersonal impact of sickness can resonate intimately with readers today due to COVID-19.

Anderson, R. S. (2024) "I don't want to be human": The neurodivergent reader response to Martha Wells' *Murderbot Diaries* Series. In R. Rozema & C. Bass (Eds.), Autistic Aesthetics [Special Issue]. *Ought: The Journal of Autistic Culture, 5*(2), Art. 18. DOI: https://doi.org/10.9707/2833-1508.1149.

> This article explores how readers have responded to the Martha Wells series *The Murderbot Diaries* by identifying the titular character as neurodivergent and the recent ways in which the author has responded to questions about the character—and herself—as potentially autistic. While initially resisting this reader-supplied diagnosis, Wells has more recently acknowledged a neurodivergent identity. By examining *Murderbot*'s sense of self and relationship with the humans around it, this article will explore our current society's relationship with human/machine intelligences and how we define such concepts as "neurotypical" and "human." Specifically, this article will examine how the concept of a "governor module" can be mapped onto the autistic experience of masking. By examining the ways in which Wells portrays *Murderbot* as an AI/cyborg who shares many traits with autistic people, we can see why this series gets such rave reviews from the neurodivergent readership community.

Andjelkovic, F. (2022). Prosthetic Gods, projected monsters: Technology, insanity, and imagining the human subject in H.P. Lovecraft and Georges Bataille. *The Journal of Gods and Monsters, 3*(1). DOI: https://doi.org/10.58997/jgm.v3i1.19.

> This paper examines several narratives of techno-horror in literature and film. Special attention is paid to the recurring trope of monstrosity arising from a technologically augmented sense of sight. Utilizing a psychoanalytically informed analysis, this paper argues that fictions can express latent, untenable dimensions of very real experiences. In the case of techno-horror, narratives of sight, imagination, and projection-made-monstrous are rooted in contemporary relationships with technology and its capacity for depicting and transmitting unconscious fantasies. In this relationship, the technological is the extension of a tangible category of humanity, while nevertheless containing the fear that this extension dissolves its stability.
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> Thus, the genre of techno-horror is unique in expressing the role of unconscious fantasies – our unattainable ideals for becoming "prosthetic Gods," as Freud put it (1930) – in our relationship with technology. Like the ideal of transcendence in religion, this technological ideal is a desire for both an impossible future, as well as the wish to return to an equally impossible, infantile past. Ultimately, this paper suggests that techno-horror narratives are expressions of a failure in taking responsibility for the othered unconscious fantasies that motivate our relationship with technology. Understanding these narratives within the context of psychoanalytic projection and situating them within the long tradition of imagining a transcendence of the human subject affords a better understanding of the cultural work accomplished by these contemporary expressions of the human-made-monstrous.

Anolik, R. B. (2010). *Demons of the body and mind: Essays on disability in Gothic literature*. Jefferson, NC: McFarland Books.

> The Gothic mode, typically preoccupied by questions of difference and otherness, consistently imagines the Other as a source of grotesque horror. The sixteen critical essays in this collection examine the ways in which those suffering from mental and physical ailments are refigured as Other, and how they are imagined to be monstrous. Together, the essays highlight the Gothic inclination to represent all ailments as visibly monstrous, even those, such as mental illness, which were invisible. Paradoxically, the Other also becomes a pitiful figure, often evoking empathy. This exploration of illness and disability represents a strong addition to Gothic studies.
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> Contents include an introduction and the following contributions:
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> - A Space, a Place: Visions of a Disabled Community in Mary Shelley's *Frankenstein* and *The Last Man*
> - "Colossal Vices" and "Terrible Deformities" in George Lippard's Gothic Nightmare
> - Ominous Signs or False Clues? Difference and Deformity in Wilkie Collins's Sensation Novels
> - The Dangerous Mr. Casaubon: Gothic Husband and Gothic Monster in *Middlemarch*

- Folk Medicine, Cunning-Men and Superstition in Thomas Hardy's "The Withered Arm"
- Lucas Malet's Subversive Late-Gothic: Humanizing the Monster in *The History of Sir Richard Calmady*
- Encounters with the Monster: Self-Haunting in Virginia Woolf 's "Street Haunting"
- Revising Ophelia: Representing Madwomen in Baillie's *Orra and Witchcraft*
- The Case of the Malnourished Vampyre: The Perils of Passion in John Cleland's *Memoirs of a Coxcomb*
- "The Monster Vice": Masturbation, Malady, and Monstrosity in *Frankenstein*
- Invasion and Contagion: The Spectacle of the Diseased Indian in Poe's "The Masque of the Red Death"
- *Knights of the Seal*: Mad Doctors and Maniacs in A.J.H. Duganne's Romance of Reform
- "The Secret of My Mother's Madness": Mary Elizabeth Braddon and Gothic Instability
- "Don't Look Now": Disguised Danger and Disabled Women in Daphne du Maurier's Macabre Tales
- Deviled Eggs: Teratogenesis and the Gynecological Gothic in the Cinema of Monstrous Birth
- "Journeys into Lands of Silence": *The Wasp Factor*y and Mental Disorder

Arndt, K., & Van Beuren, M. (2013). *The Speed of Dark* and *This Alien Shore*: Representations of cognitive difference. *Journal of Literary & Cultural Disability Studies, 7*(1), 89-104. DOI: https://doi.org/10.3828/jlcds.2013.6.

> As relatively recent works of science fiction, Elizabeth Moon's *The Speed of Dark* (2002) and C.S. Friedman's *This Alien Shore* (1998) both contain characters with forms of cognitive difference. The article considers how the borders of community are described by the two authors and how medical, social, and complexly embodied models of disability affect how those borders are reinscribed or expanded. The argument is that *The Speed of Dark* utilizes a medical model of disability in a way that does not expand the borders of community, while *This Alien Shore* employs a complexly embodied model of disability that does expand borders.

Barrows, A. (2021). Temporal otherness and the "gifted child" in fiction. In A. Misztal, P. A. Harris, & J. A. Parker (Eds.), *Time in variance* [The Study of Time Vol. 17] (pp. 97-111). Boston: Brill. DOI: https://doi.org/10.1163/9789004470170_008.

> This essay explores the representational trope of the "Disabled Time Child": the child with disabilities who is "gifted" with superhuman or extrasensory powers involving time and temporality. Often occurring in the genres of science fiction, fantasy, and

> horror, the disabled child who occupies a disjunctive temporality could be understood as a mechanism whereby creative literature is able to confront alternative, non-human forms of temporal being. Situating this representational figure within cultural histories of the child and of disability, I argue that the trope depends upon highly problematic associations between childhood and disability alike as forms of alien otherness. Examining the work of science fiction writer Clifford D. Simak as a case study, I explore the ways in which the trope of the "Disabled Time Child" recapitulates racial fantasies of the primitive in an attempt to gesture towards ecologically inflected futurities.

Basu, D. & Mukherjee, P. (2023, December). The Marginalized Mudbloods and The Squibs of Hogwarts: A Study of 'Disability' Through A Medium of J.K. Rowling's *Harry Potter* Series. *Litinfinite Journal, 5*(2), 33-40. DOI: https://www.litinfinite.com/wp-content/uploads/10.47365_litinfinite.5.2.2023.1-33-40.pdf.

> It was not until the 20th century that disability studies were initialized in the West with some of the seminal works of scholars like Michel Foucault and Erving Goffman. The disability studies essentially gave a voice to those people who were denied social justice, and it was not only considered as a medical problem anymore; rather it was a major social issue. Apart from some of the major classics, if one can take a look inside the pop culture texts, then J.K. Rowling's *Harry Potter* series would present before us an array of such issues concerning marginalized disabled people. In this paper, we would like to show the unfortunate treatment of such 'disabled' people in the magical world of Hogwarts, keeping in parallel view the sorrowful situation of our real world as well, based on the theoretical grounds laid down by Foucault and Goffman. Also, we intend to shed some light on the identity formation of the disabled group, which is directly linked with gender, race, and class. It is also our intention to reflect on the fact that disability is something which is not to be "fixed" but rather embraced and normalized, to achieve an egalitarian society.

Battis, J. (2021). *Thinking queerly: Medievalism, wizardry, and neurodiversity in young adult texts* [Premodern Transgressive Literatures Vol. 1]. DeGruyter. DOI: https://doi.org/10.1515/9781501515330.

> Why do we love wizards? Where do these magical figures come from? *Thinking Queerly* traces the wizard from medieval Arthurian literature to contemporary YA adaptations. By exploring the link between Merlin and Harry Potter, or Morgan le Fay and Sabrina, readers will see how the wizard offers spaces of hope and transformation for young readers. In particular, this book examines how wizards think differently, and how this difference can resonate with both LGBTQ and neurodivergent readers, who've been told they don't fit in.

Bemis, V. (2013). Chaos and quest: Miles Vorkosigan's disability narrative. In J. B. Croft (Ed.), *Lois McMaster Bujold: Essays on a modern master of science fiction and fantasy*. Jefferson, NC: McFarland.

Benczik, V. (2025). Here there be trees: Radical otherness in Ursula K. Le Guin's "Vaster Than Empires and More Slow." *HJEAS : Hungarian Journal of English and American Studies, 3*1(1), 84-100. DOI: https://doi.org/10.2478/hjeas/2025/31/1/5.

Ursula K. Le Guin's science fiction tends to remain within an anthropocentric and anthropomorphic universe, exploring the possibility of communication between familiar and Other across a cultural divide, but within the boundaries of a humanoid physiology. This study investigates how Le Guin's Hainish narratives explore the sublime encounter with the radical, vegetal Other in the short story "Vaster Than Empires and More Slow," touching upon the topics of communication and transgression, mutual intelligibility, neurodiversity, and empathy.

Boyd, N (2018). The altered shall inherit the earth: Biopower and the disabled body in *Texhnolyze*. *Science Fiction Studies, 45*(1), 91–110.

The anime series *Texhnolyze* (2003) is set in the underground city of Lux, where the human body's ability to heal and repair itself has degraded. Those who wield power and can afford it have their amputated limbs replaced with advanced robotic prosthetics in a process known as texhnolyzation. The disabled body is many things in this world: a marker of class, a political cause, the locus of religious zealotry, and the symbol of humanity's decline. The disabled body within this text is deeply enmeshed in biopolitical systems that organize power. By examining the flow of power throughout the series among the three leading groups in the city, the medical and scientific discourse surrounding texhnolyzation, and the violent actions of the Class, the city's elite, I trace the operation of different forms of biopower and examine the series' relation to the disabled body and to the prosthetic technology of texhnolyzation. I argue that *Texhnolyze* resists ableist cultural and medical narratives as I examine how it engages with problematic representations of posthuman ideologies.

Broderick, M., & Katie Ellis, K. (2019). *Trauma and disability in* Mad Max*: Beyond the Road Warrior's fury*. DOI: https://doi.org/10.1007/978-3-030-19439-0. Cham, Switzerland: Palgrave Pivot.

This book explores the inter-relationship of disability and trauma in the *Mad Max* films (1979-2015). George Miller's long-running series is replete with narratives and imagery of trauma, both physical and emotional, along with major and minor characters who are prominently disabled. The movies foreground representations of the body – in devastating injury and its lasting effects – and in the broader social and historical contexts of trauma, disability, gender and myth.

Over the franchise's four-decade span significant social and cultural change has occurred globally. Many of the images of disability and trauma central to Max's post-apocalyptic wasteland can be seen to represent these societal shifts, incorporating both decline and rejuvenation. These shifts include concerns with social, economic and political disintegration under late capitalism, projections of survival after nuclear war, and the impact of anthropogenic climate change.

Drawing on screen production processes, textual analysis and reception studies, this book interrogates the role of these representations of disability, trauma, gender and myth to offer an in-depth cultural analysis of the social critiques evident within the fantasies of *Mad Max*.

Callus, A., & Grech, V. (2021). Disabilities and extraordinary abilities in science fiction. *Foundation, 50*(140), 18-31.

> "The following article discusses how…[the uneasy relationship that most humans have with disability] manifests in science fiction through the attribution of extraordinary abilities to disabled characters. The representation of disabled people as 'superhuman' occurs in the context of how 'normal' mental and physical abilities are represented, and how they are defined through the bell-shaped curve, with disability placed outside the bounds of normality. The model of what Joseph Shapiro was first to call the 'supercrip' (Shapiro 1994: 16) is therefore based upon ableist assumptions that regard the experience of having a disability as wholly negative, and as something which has to be compensated for by emphasizing talents that, by any normal measure, would be seen as extraordinary. To that end, this article responds to Sami Schalk's recent call for the analysis of 'how supercrip narratives are created and sustained' (Schalk 2016: 78). Beginning with examples of how this process happens in relation to actual disabled people, we will then turn to the depiction of disabled characters in sf before focusing upon A.E. van Vogt's Clane Linn and Lois McMaster Bujold's Miles Vorkosigan, two characters with severe physical disabilities and extraordinary intelligence. The discussion throws light on how a seemingly favourable depiction of disabled characters serves to reinforce misconceptions about living with a disability" (p. 18)

Canavan, G., Banerjee, A., & Hassler-Forest, D. (Eds.). Disability and sf film and television [Special Issue]. *Science Fiction Film and Television, 15*(2).

> "Sf's famous fascination with difference–which manifests in both utopian and highly anti-utopian forms, in hopeful worlds of affirmation and inclusion and nightmare worlds of exclusion, elimination, and eugenics–has indeed led to a long and charged relationship between disability studies and sf studies, as the genre produces a seemingly endless variety of useful examples of the constitutively ableist assumptions of Western technoculture alongside both real and speculative possibilities for other modes of thinking and being in the world. As the interdisciplinary field of disability studies has risen in importance in the contemporary university, sf studies has followed apace, with major collections like Kathryn Allen's *Disability in Science Fiction: Representation of Technology as Cure* (2013) and recent special issues of *MOSF Journal of Science Fiction* (2019) and *Journal of Literary and Cultural Disability Studies* (2020), as well as landmark monographs like Sami Schalk's *Bodyminds Reimagined* (2018) and Ria Cheyne's *Disability, Literature, Genre* (2019).
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> These vital examples notwithstanding, the intersection between disability studies and sf studies remains very much in its infancy. Perhaps part of the problem lies with sf itself; obsessed with 'cures,' with monsterization and tragedization, and with the 'supercrip' fantasy of compensatory hyperability, sf's record on disability is spotty at best–but alongside these bad examples we can also recognize speculative narratives that honor and affirm disabled lives, as well as critics who seek to reevaluate and reinterpret classic texts in light of the insights of disability studies by centering the representations of disability within them. The critiques published in this special issue ranges across all three of these approaches, taking seriously Kathryn Allan and Ria Cheyne's strident call to correct 'the omission of disability … a wider tendency to fail

to 'see' disability where it is undeniably present–in the story itself and in the genre's wider history' (2020, 389) (pp-119-120).

The guest editors for this special issue note how "this special issue of *Science Fiction Film and Television*… [had] emerge[d] not out of a planned call for papers but in our editorial board's recognition that a special issue on disability in sf had emerged organically, having formed autonomously out of work that had been submitted to us over the course of the preceding year" (p. 119).

Articles in this special issue include an introduction and the following:

- "Is this to be an empathy test?": Autism and neuroqueer expression in *Blade Runner* (1982)
- "Science fiction without gadgets" and the normalization of cognitive impairment: Reassessing *Charly* (1968)
- The pretense of prosthesis: The prosthecized superhero in the Marvel Cinematic Universe
- Don Quixote as gamer? Theorizing new media quixotism through contemporary sf television

Caracciolo, M. (2020). Narrative and posthumanism/posthumanist narratives. In S. Herbrechter, I. Callus, M. Rossini, M. Grech, M. de Bruin-Molé, & C. J. Müller (Eds.), *Palgrave handbook of critical posthumanism* (pp. 1-23). New York: Routledge. DOI: https://doi.org/10.1007/978-3-030-42681-1_54-1.

Fictional narratives have arguably contributed to establishing humanist assumptions in the West, with the genre of the "realist" novel taking on a particularly significant role in this process. However, narratives can also work towards a critique of humanism. The chapter first examines a number of "posthumanist narratives" in science fiction, a speculative (and anti-realist) genre that resonates strongly with posthumanism. A reading of Chris Ware's comic book *Building Stories* complements this discussion by showing that posthumanist concerns may also emerge outside of science fiction, through Ware's foregrounding of disability and nonhuman spaces. The chapter's central claim is that narrative's encounter with posthumanism goes well beyond plot and subject-matter, and that formal strategies—particularly nonlinearity and the use of nonhuman characters—are a crucial site of negotiation of human-nonhuman entanglement in narrative.

Carl, A. (2023). *Soul Jar: Thirty-one fantastical tales by disabled authors.* Forest Avenue Press.

Too often, science fiction and fantasy stories erase—or cure—characters with disabilities. *Soul Jar*, edited by author and bookstore owner Annie Carl, features thirty-one stories by disabled authors, imagining such wonders as a shapeshifter on a first date, skin that sprouts orchid buds, and a cereal-box demon. An insulin pump diverts an undead mob. An autistic teen sets out to discover the local cranberry bog's sinister secret. A pizza delivery on Mars goes wrong. This thrillingly peculiar

collection sparkles with humor, heart, and insight, all within the context of disability representation.

Carlson, L. A. (2019). “When she woke, she was the ship”: Disability and cyborg interdependency in Anne McCaffrey’s *Brainship Tales*. In K F. Stein & L. MacKay Demerjian (Eds.), *Future humans in fiction and film*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing.

> “Laurie Ann Carlson uses the tools of Disability Studies to read Anne McCaffrey’s *Brainship* series of fictions, to question the line between disability and ability, to complicate our notions of cyborgs, and to advocate for the ‘utopian goal’ of recognizing our interdependence. She questions the tendency of science fiction writers to posit disability as a metaphor or symbol, and underscores the need to portray the real bodily experiences of disabled people” (p. xvii).

Cetorelli, A. (2022). Entering "the dimension of imagination": *The Twilight Zone*’s tales of madness. *Disability Studies Quarterly, 42*(1). DOI: https://doi.org/10.18061/dsq.v42i1.7398.

> *Delusions. Illusions. Over-tension, over-anxiety, and under-confidence.* The original *Twilight Zone* series employed madness as a metaphor to critique the late-1950s and early-1960s American cultural ideals of uncompromising rationality, social conformity, and the organization of life around work. The series's representations of madness were not, however, solely metaphorical, as they also served to expose the norm of able-mindedness as compulsory and dangerous to Americans and American society. The protagonists of "Mirror Image," "Nightmare at 20,000 Feet," and "The Arrival," as well as those of other episodes, experience inexplicable yet undeniable phenomena and adjust their normative, rational worldviews to accurately interpret their surroundings. This potential for accurate irrationality reveals madness as socially constructed, while the surveillance of these protagonists' adherence to normative standards of middle-class American behavior by other characters highlights able-mindedness as compulsory.
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> *The Twilight Zone* was produced during a time when American attitudes toward mental healthcare were undergoing a significant shift. The deinstitutionalization movement affected the release of mental health patients back into American society while psychoanalysis collided with a new preventative approach to medicine, resulting in the idea that lying dormant in all people was a latent madness, which responsible middle-class Americans would ensure did not overtake them. The asylum features heavily in *The Twilight Zone*, and each of the three episodes I analyze in this essay ends with its protagonist's forced removal to a mental hospital for his or her refusal to perform able-mindedness when confronted with a situation that cannot be rationally comprehended. With its tales of madness, *The Twilight Zone* illuminated the dehumanizing treatment of mental health patients in mid-twentieth century America and pushed viewers to find creative, nonnormative, or even mad alternatives to the status quo.

Chen, M.Y. (2015). Lurching for the cure?: On zombies and the reproduction of disability. *GLQ: A Journal of Lesbian and Gay Studies, 21*(1), 24-31.

> "While monsters, ghouls, ghosts, and other creatures have long populated popular culture around the world, recent years have seen zombie hordes of diverse characters, mobilities, and provenances populating mainstream films, TV shows and novels, and video games, as well as anticapitalist demonstrations related to global economic crises and retrenchments from 2007. While some probing performance studies analyses…map the reflections of economic zombification onto Occupy-based theatrical performances, I look more closely at the contemporary zombie's realization in terms made evident by transnational queer and disability perspectives" (p. 24).

Cheu, J. (2002), De-gene-erates, replicants and other aliens: (Re)defining disability in futuristic film. In M. Corker & T. Shakespeare (Eds.), *Disability/postmodernity: Embodying disability theory* (pp. 198–212). London: Continuum.

> "The premise that cure is constructed and disability, in the metaphorical sense if not literal/physical sense, is still present in the future is the greater part of the argument of this chapter which looks at science fiction films such as *Blade Runner*; *The Matrix* and *Gattaca*. Using a postmodern framework, I explore how cure is constructed, and how disability is redefined, and thus still present in these visions of the future.
>
> In science fiction films, such as *Blade Runner*, *The Matrix* and *Gattaca*, we are presented with glimpses of our future, of a perfect Moore-like Utopia (Moore, 1992: 60). At first glance, in these postmodern worlds, populated largely by what Donna Haraway has termed 'cyborgs', or genetically engineered bodies, disability appears to be eradicated.
>
> However, a closer examination of these films shows that disability as a societal, if not medical, construction, continues to dominate. Theories of postmodernism, particularly Fredric Jameson's analysis of the construct of Utopia, and those of Haraway, will ground my analysis. Through articulating the presence of disability as a societal construction in these films, I hope to show how we might rethink not only constructions of disability, but also medical 'cure' as a socially and culturally constructed concept" (pp. 199-200).

Cheyne, R. (2013). "She was born a thing": Disability, the cyborg and the posthuman in Anne McCaffrey's *The Ship Who Sang*. *Journal of Modern Literature, 36*(3), 138–156. DOI: https://doi.org/10.2979/jmodelite.36.3.138.

> This essay demonstrates the transformative effect of adding disability studies to the array of critical lenses that have been focused on Anne McCaffrey's "The Ship Who Sang" (1961, 1969 as novel). A touchstone in theoretical work on cyborgs and the posthuman, as well as a key text for science fiction scholars, McCaffrey's story has generally been viewed as a vision of cyborg possibility. In contrast, I demonstrate the ways in which the narrative relies upon and reinforces a range of ableist ideologies. I highlight a series of previously unexplored tensions within the narrative, arguing that McCaffrey's bold attempt to depict a race of disabled superbeings is undermined by the strategies of containment she adopts.

Cheyne, R. (2019). *Disability, Literature, Genre: Representation and Affect in Contemporary Fiction* [Representations: Health, Disability, Culture and Society]. Liverpool, UK: Liverpool University Press. DOI: https://doi.org/10.2307/j.ctvsn3pp7.

Examining the intersection of disability and genre in popular works of horror, crime, science fiction, fantasy, and romance published since the late 1960s, *Disability, Literature, Genre* is a major contribution to both cultural disability studies and genre fiction studies. Drawing on recent work on affect and emotion, the book explores how disability makes us feel, and how those feelings shape interpersonal and fictional encounters. Written in a clear and accessible style, *Disability, Literature*, Genre offers a timely reflection on the rapidly growing body of scholarship on disability representation, as well as an innovative new theorisation of genre. By reconceptualising genre reading as an affective process, Ria Cheyne establishes genre fiction as a key site of investigation for disability studies. She argues that genre fiction's unique combination of affectivity and reflexivity makes it ideally suited to the production of reflexive representations of disability: representations which encourage the reader to reflect upon what they understand about disability, and potentially to rethink it. Examining the affective-and effective-power of disability representations in a wide range of popular genre fiction, this book will be essential reading for academics in disability studies, literary studies, popular culture studies, and the medical humanities.

Contents include an introduction and conclusion as well as chapters on Horror: Fearful Bodyminds; Character and Closure: Disability in Crime; Wondrous Texts: Science Fiction; Fantasy: Affirmation and Enchantment; and Desirable Futures: Romance.

Cheyne, R. (Ed.). (2012). Popular Genres and Disability Representation [Special Issue]. *Journal of Literary and Cultural Disability Studies, 6*(2).

"The narratives circulating in popular culture play a significant role in shaping wider understandings of disability and impairment. Within the broader category of popular narrative this special issue of *JLCDS* focuses on popular genre forms, with authors considering genres from melodrama to the gothic to contemporary crime fiction. The analysis of disability representation in these popular genre texts produces insights that can illuminate all kinds of texts, whether canonical or contemporary, privileged or disparaged. In one way or another, all the articles in this special issue challenge, problematize, or expand upon existing scholarly work on disability and representation, advancing our understanding not only of the specific texts or genre forms that they analyse, but also of disability representation itself.

Building upon Disability and Popular Fiction: Reading Representations, a one-day conference held at Liverpool John Moores University in 2009, and a panel on disability in romance fiction at the Present Difference: The Cultural Production of Disability conference at Manchester Metropolitan University in 2010, this special issue showcases a range of work on disability in popular genre texts" (p. 117).

Clark, R. E. (2023). Azeem and the witch: Race, disability, and medievalisms in *Robin Hood: Prince of Thieves*. *Open Library of Humanities, 9*(1). DOI: https://doi.org/10.16995/olh.9796.

Robin Hood: Prince of Thieves was the second highest-grossing movie of 1991. Its fuzzy version of the Middle Ages invokes the Angevins only in cameo and revises a genre of medievalism I call 'Robin Hood Times'. This medievalism claims a specific

setting, usually during the reign of King Richard I, even while it generalizes that setting enough to comment on contemporary problems. In *Prince of Thieves*, the characters Azeem and Mortianna serve as opposites, their racialized bodies participating in an individualized discourse about race that ultimately upholds a neoliberal, 'colorblind' form of white supremacy. Azeem's physical competence and ability also contrast sharply with Mortianna's physical frailty and deformity in a classic example of what Mitchell and Snyder (2000) call 'narrative prosthesis.' The intersections of race and disability in the fantasy setting of Robin Hood Times suggest that the solution to social injustice is individual rather than systemic. The return of the 'good' King Richard I restores order, virtue, the Locksley lands—and the status quo. The Robin Hood story has revolutionary potential, but this version of Robin Hood Times chooses to reinforce neoliberal ableism and 'colorblind' racial tolerance instead of the utopian promises of equity that the forest society could provide.

Cockrum, C. (2024). Player's preference and horror gaming: Accessibility and narrative equity in Naughty Dog's *The Last of Us Part II*. In J. L. McDaniel & A. Wood (Eds.), *Broadening the horror genre: From gaming to paratexts*. London: Routledge. DOI: https://doi.org/10.4324/9781003406112-9.

The release of *The Last of Us Part II* revolutionized accessibility in gaming with its inclusion of over sixty accessibility options never used in video games prior to its release. These options modify the game for deaf, blind, or motor-impaired gamers and for those who experience motion sickness and color blindness through utilizing or eliminating various sensory interactions (sounds, visuals, haptic feedback through controllers, etc.) to create a space of inclusivity that allows players of all skill levels to experience the game in full. Alongside its many accessibility options, *The Last of Us Part II* deviates from typical zombie horror through its narrative use of the cordyceps fungus. The cordyceps integrates with the host through a multistage process, eventually turning the human completely into a fungal system. This chapter examines how *The Last of Us Part II*'s accessibility options and its creation of fungal zombies subvert typical horror tropes in video games. These features challenge typical characterizations of disability in horror, which often digress into flat presentations of disability as the grotesque or as moral metaphors. *The Last of Us Part II*, through its in-depth accessibility options, creates equity among gamers, and its refusal to co-opt disability in its creation of the monstrous inhibits the formation of narrative prosthesis, presenting a narration of horror that draws upon innate humanity of each player without creating "the Other."

Collis, R. (2022, Summer). Fictional foresight and autism advocacy: The role of science fictional narratives in unearthing eugenic motivations. *SFRA Review, 52*(3), 38-48.

"At the end of August 2021, a research project named 'Spectrum 10K' launched in the United Kingdom. Its goal: to collect the genetic data of 10,000 autistic people to 'investigate genetic and environmental factors that contribute to the wellbeing of autistic individuals and their families' (spectrum10k.org/). This quickly became a lightning rod for controversy as the autistic community wrote articles and circulated petitions against the project. The backlash eventually grew so strong that the project voluntarily paused, with project representatives 'apologiz[ing] for causing distress, and promis[ing] a deeper consultation with autistic people and their families'

(Sanderson). The reason for the strong condemnation of the project, as well as the formation of a community specifically to oppose it, is the subject of this paper. The fears of the potential eugenic use of DNA brought together a community that had a unified understanding of what DNA, genetics, and eugenics are, which was mostly based on the way they are presented in the fantastic. While there are real world examples of DNA editing, such as CRISPR (Le Page), most people's understanding of what genomic medicine is comes from science fiction. Further, through the proliferation of autistic-coded characters in SF (such as Spock, Data, and the Terminator), negative stereotypes and misrepresentations of the autistic community further influence public perception of what it means to be autistic. The claims by Dr. Simon Baron-Cohen, one of the lead researchers, that the purpose of the Spectrum 10K project is benign, must be viewed in light of fantastic representation of genetic science and eugenics."

Costa, S. (Ed.). (2018). Disabled Gothic Bodies [Special Issue]. *Studies in Gothic Fiction, 6*(1).

"The writers in this collection look critically at the role of disability within the gothic tradition from classic novels to contemporary horror fiction to genre cinema. By bringing theoretical conversations within disability studies by leading scholars such as Davis, Mitchell and Snyder, Kafer, McRuer, Siebers, and more to bear on works of fiction within the gothic tradition, these essays both explicate the narrative function of disability within the gothic tradition and critique its use as material metaphor. With keen attention to genre, history, and close textual analysis, this issue offers rich critical perspectives on the centrality of the disabled body to the gothic tradition by examining the problems and pleasures of its presence" (p. 5).

Contents include a foreword and the following contributions:

- "Faking" Disability and Performing Gothic Narratives in Matthew Lewis's *The Monk*
- Feminist Disability Studies Goes Goth: The Hyperability of Female Monstrosity in Charlotte Dacre's *Zofloya*
- Self-Made Monsters: Agency, Monstrosity, and Queerness in Poppy Z. Brite's Gothic Horror
- Blind Survival: Disability and Horror in Josh Malerman's *Bird Box*
- Beautiful Monsters: Sickness, Disability, and the Extraordinary Body
- *Mad Max* and Disability: Australian Gothic, Colonial, and Corporeal (Dis)possession

Czubek, T. A., & Greenwald, J. (2005, Fall). Understanding Harry Potter: Parallels to the Deaf world. *The Journal of Deaf Studies and Deaf Education, 10*(4), 442-450. DOI: https://doi.org/10.1093/deafed/eni041.

Every so often there are stories that take the world by storm and make such an impact that they become part of our everyday world. These stories, characters, and themes become established elements of cultural literacy. This is exactly what has happened

with J. K. Rowling's Harry Potter series. Harry and his cohort of wizards, witches, and their adventures have become an indispensable part of popular literature and popular culture. We have developed an innovative way to ensure that Deaf children, their families, and anyone studying literature (Deaf or general) gain a deeper understanding of this phenomenon. In fact, we go further by demonstrating how using a Deaf Lens provides the greatest insight into the fascinating world of Harry Potter. Utilizing a Deaf Studies Template and a Deaf Lens, we capitalize on the experiences of Deaf people everywhere while celebrating the valuable role American Sign Language has in academic programming.

de Bont, L. (2021). "I saw at a glance that your case was exceptional, and that you also were occult": Comedy, magic and exceptional disabilities in Stella Benson's *Living Alone* (1919). In N. P. Boileau & C. Estrade (Eds.), Modernist Exceptions [Feature Issue]. *Miranda Issue 23*. DOI: https://doi.org/10.4000/miranda.42498.

That Stella Benson's *Living Alone* (1919) has received little critical attention can probably be explained both by its paradoxical articulation of absurd comedy, fantasy and psychological realism, and by the overwhelming influence of exceptional patterns and instances within the diegesis. The novel triangulates humour, magic and distress; it relies on two exceptional characters, an unnamed witch (whose magic powers jar with her inability to feel any emotions) and the heroine, Sarah Brown, who fails to interact with people around, partly because of her declining health and limited social skills. In this paper, I thus aim to contextualise the exceptionality of Benson's novel and, drawing from affective and disability studies, to explore the ways in which the exceptional experiences of these two marginalised female characters, a seemingly all-powerful witch and a particularly perceptive disable female protagonist, are constructed, conveyed and interrogated.

Diamond, A. D. (2017, December). 'I pledge you!': Disability, monstrosity and sacrifice in *Wytches*. *Studies in Comics, 8*(2), 171-185. DOI: https://doi.org/10.1386/stic.8.2.171_1.

In the introduction to *Freakery* (1996), editor and disabilities scholar, Rosemarie Garland Thomson, charts a shift in the West's cultural perception of and relation to 'freaks', arguing that the extraordinary body once viewed with wonder became, over the course of the nineteenth century, a site of error. Michel Foucault ([1984] 2010)[2] identifies the same trend on a broader scale, demonstrating that during the eighteenth and nineteenth centuries, certain populations – the mad, the criminal, the impoverished, the queer – were rewritten as a social disease blighting normative society. This social equation endures to this day; one has only to scan recent blockbusters to identify the monstrous body as evil, the deformed body as deficient and expendable and, by contrast, the able body as the practically un-killable hero. In this context, the thematic achievement of Scott Snyder et al.'s *Wytches* (2015) is notable for its refusal to adhere to this equation, and further for its articulation of a positive alternative to it. *Wytches*, a Gothic horror from the first page, inverts the Victorian equation of horror with madness and monstrosity. While the comic's eponymous antagonists are unquestionably monstrous, inhuman, and child-eating to boot, they are easily escaped and mainly act in response to the vile, selfish morality of the townsfolk they neighbour. This article first reviews theories of difference and othering as articulated by Rosemarie Garland Thomson and Michel Foucault, and

[2]Foucault, M. ([1984] 2010), *The Foucault Reader.* New York: Vintage Books.

expands understandings of 'freakery' and difference to include not just the corporeal but also the mental via Foucault, Sigmund Freud, Julia Kristeva, Max Nordau and Roy Porter. It then argues that *Wytches*' monstrous use of normative bodies against the dedicated rescue of its neuroatypical protagonist by abled and disabled characters alike, subtly and compellingly re-inscribing the freaked body not only as a heroic body but as a wondrous one, and argues fiercely against the long-standing social equation of difference and innate evil.

Dolichva, T., & Kerch, H. (Eds.). (2016). *Defying Doomsday.* Yoking, WA: Twelfth Planet Press.

> Teens form an all-girl band in the face of an impending comet. A woman faces giant spiders to collect silk and protect her family. New friends take their radio show on the road in search of plague survivors. A man seeks love in a fading world. *How would you survive the apocalypse?*
>
> *Defying Doomsday* is an anthology of apocalypse fiction featuring disabled and chronically ill protagonists, proving it's not always the "fittest" who survive—it's the most tenacious, stubborn, enduring and innovative characters who have the best chance of adapting when everything is lost.

Donnelly, C. E. (2016). Re-visioning negative archetypes of disability and deformity in fantasy: *Wicked*, *Maleficent*, and *Game of Thrones*. *Disability Studies Quarterly, 36*(4). DOI: https://doi.org/10.18061/dsq.v36i4.5313.

> Fantasy and horror often exploit disabled people, presenting them as embodiments of terror and evil. In contemporary fantasy, we sometimes see archetypically evil characters redefined primarily by the telling of their backstories to provide rationale for their behavior and to evoke sympathy or pity from the audience. Pity often places the viewer in the position to seem benevolent while masking the ways that disabled people are often treated as inferior, different, and are isolated from the rest of society. In *Wicked*, *Maleficent*, and *Game of Thrones*, we are asked to confront the judgments and behaviors in which spectators and society engage. Instead of reaffirming the views and values of society, these works question and denounce our consumption of the stereotypes we have learned and our often unexamined behaviors towards those who are often treated as "others."

Duckett, K., Barischoff, N,. & Bradley, L. M. (Eds.). (2019). Disabled People Destroy Fantasy [Special Issue]. *Uncanny Magazine Issue Thirty*.

> "As with *Disabled People Destroy Science Fiction*, this issue is intended not only as a celebration of the work of disabled creators, but as a call to action for editors and other professionals in the publishing community. I call on publications across the genre to seek out disabled voices, to elevate the work of disabled creators, and to make your platforms and submissions processes universally accessible, with full accommodations for disabled writers. The voices of disabled writers, readers, and reviewers enrich the fantasy genre in all its forms. We're used to imagining new worlds. We are experts in reshaping reality. We do it all the time to exist in a world that often isn't built for us. We understand the transformative power of fiction, and

we’re ready to transform the genre itself with stories that include our experiences, our bodies, our quests, and our magical worlds” (Duckett, “Introduction”).

Dutta, S. (2022, December). Philosophizing immunology in select feminist dystopian fiction on sick women. *Consortium, 2*(2).

> Simon de Beauvoir declared that woman is the “other”, contrary to man as the Absolute or self. The other-ization of woman is a recurrent patriarchal discourse, doubly visible when she is sick, vulnerable, and thus discriminated against. This is the gendered application of biopolitics on women by men as a method to subjugate them. Donna Haraway theorizes immunology as “dialectics of Western biopolitics” which requires the immune system to identify demarcations between self and the other. Metaphorically, patriarchal immune system does so by other-izing (autoimmunity) the female gender. Each act such as criminalization of abortion, poor investment in women's health infrastructure or sexual abuse is patriarchal immunological response against women. What men fail to understand is that women are not outside social system as if like a virus, but within it. When men commit gendered violence it is not an immune but an autoimmune response. Likewise, female immune response to protect them from gendered violence is almost futile in real life, whereas in dystopian science fiction on sick women, the same is reversed. Immunity cells operate under Darwin’s principles where immunity adapts itself to the changing environment. Here women are empowered through sickness as they adapt to patriarchal discourses of subjugation. The aim of this paper is to explore female immunity in reality and literature, and to see how men treat women through the metaphor of immunology. We find that women in *The Power and Parable of the Sower* are sick and that is what empowers them. In Alderman’s *The Power*, women need to be sick to subvert gender politics and claim a space of their own. Women develop immunity to attack invaders (men) by their ability to electrocute. They can transfer their electrocution power to newborn girls (similar to vertical immune transfer of microbiota from mothers to infants). Lauren in Octavia Butler's *Parable of the Sower*, suffers from “hyperempathy” (passive immune transfer), that makes her feel other's pain and thus her compassion and zest to protect her community. She establishes an Earthseed community when her gated community collapses into dystopia. Sick women are discriminated against in reality, where as sickness in dystopian science fiction is used as a trope to empower women.

Ellcessor, E. (2017). Accessing fan cultures: Disability, digital media, and Dreamwidth. In M. A. Click & S. Scott (Eds.), *The Routledge Companion to Media Fandom*. New York: Routledge. DOI: https://doi.org/10.4324/9781315637518-25.

> This chapter reviews the intersection of disability, online cultures, and media fandoms. It considers fan communities' history of disability inclusion, leading many fans with and without disabilities to work around technological barriers to find new paths to access. On blogs and social media, people with disabilities share experiences, develop a shared cultural space, and come to recognize a social model of disability or to participate in a disability community. While LiveJournal centralized moderation tools and enabled members to forge their own connections, it was subject to the same accessibility challenges as other blogging platforms, including difficulties in the "establishment of a blogging account, maintaining a blog, and 'reading' blogs". Cultural accessibility, as expressed in the Diversity Statement and percolated through

the development community, has facilitated the provision of technological accessibility by encouraging users to report problems, suggest features, and participate in the Dreamwidth project.

Eyler, J. R. (2013, Fall). Disability and prosthesis in L. Frank Baum's *The Wonderful Wizard of Oz*. In S. Pollard (Ed.), Disability and Children's Literature [Special Issue]. *Children's Literature Association Quarterly, 38*(3), 319-334. DOI: https://doi.org/10.1353/chq.2013.0042.

In *The Wonderful Wizard of Oz*, L. Frank Baum tackles social constructions of disability through a variety of means. First and foremost, the Scarecrow, Tin Woodman, and Cowardly Lion are searching for the brain, heart, and courage they believe they are missing, and the Wizard offers them prostheses as an attempt to help them feel normalized. Beyond these main characters though, Baum uses several minor characters, such as the brittle inhabitants of the Dainty China Country and the Wicked Witch, to further his exploration of the tension between society's perception of disability and the realities of individuals living with disabilities.

Fahn, C.W. (2020). Perfecting bodies: Who are the disabled in Andrew Niccol's Gattaca? *Philosophies, 5*(2), 6. DOI: https://doi.org/10.3390/philosophies5020006.

This paper will examine the impact of genetic technologies on the corporeal and economical aspects of human lives while emphasizing the ambiguity of disability under these subversive circumstances. In 2013, the world was introduced to CRISPR genetic editing technology, followed by the controversial announcement in 2018 from Chinese scientist He Jiankui, who claims to have genetically engineered twins that were born HIV-immune. The possible social outcome of genetic treatment leading to the alteration of human embryos to create physically and intellectually superior offspring, as well as its impact on the social treatment of disabled bodies, is clearly illustrated in Andrew Niccol's directive debut *Gattaca*. Here, I will discuss Niccol's utilization of disabled characters in interrogating the employment of disabled characters as a narrative vehicle to reflect upon social paradigms. I examine both the subversion and expansion of the social construct of disability in *Gattaca*'s narrative, emphasizing the film's portrayal of economic differences as a disabling factor in a world of augmentative technology.

Ferebee, K. M. (2020, Summer). "Pain in someone else's body": Plural subjectivity in *Stargate SG-1*. In D. Suri and M. Faizan Moquim (Eds.), Questioning the Human: Posthuman Accounts in Popular Culture [Feature Issue]. *Language, Literature, and Interdisciplinary Studies (LLIDS)*, 3(4), 26-48.

Lennard Davis, in his work on visualizing the disabled body, argues that at root the body is inherently and always already fragmented. The unified "whole body" is, therefore, hallucinatory in nature—an imaginary figure through which the body's multiplicity is repressed. There is much in this view that is consonant with posthumanism, which so often seeks to destabilize the "whole" and singular one in favor of the multiple, the fragmentary, and the hybrid. Yet despite these considerations of the body as fragmentary, little attention has been paid to the value of considering the body not only as fragmentary, but also as potential fragment. What might we learn by rejecting anthropocentric assumptions about the body-mind's inherent

completeness, and exploring the radically plural ontologies offered by visions of shared, joint, or group body-minds? This paper turns to science fiction as a source of such visions, considering depictions of symbiotic and hive minds through the non-traditional models of ontology and agency. While science fiction has traditionally represented plural being as a troubling and fearful injury to wholeness, this paper aims to highlight the symbiotic Tok'ra of television series *Stargate SG-1* as a model of excess being that not only challenges the naturalization of the "complete" body, but also asks us to interrogate presumed boundaries between self and other.

Fernández-Santiago, M. (2022). Female ageing and technological reproduction: Feminist transhuman embodiments in Jasper Fforde's *The Woman Who Died A Lot.* In S. Vint & S. Buran (Eds.), *Technologies of feminist speculative fiction: Gender, artificial life, and the politics of reproduction* [Palgrave Studies in Science and Popular Culture] (pp. 283–300). Cham: Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-030-96192-3_14.

The visual power of the female-cyborg metaphor has been sensationally exploited in science fiction by rendering transhuman pictures of the female body and mind that often perpetuate old patriarchal clichés. The transhuman cyborg-woman is thus embodied as an improved female young, heterosexual, white, hypersexualized, and disposable commodity. Jasper Fforde's novel *The Woman Who Died A Lot* (2012) unfolds a self-critical approach to feminist discourse that presses on the issue of female ageing as it intersects with the transhumanist construction of female biological/technological sexual desire and reproductive potential by representing ageing women as disabled.

Fischer, K. L. (2021). Next to the *Divergent*: Disability in the *Divergent* trilogy. *LEA, 10*, pp. 61-77. DOI: https://doi.org/10.13128/LEA-1824-484x-12797.

This paper analyses how the *Divergent* trilogy by Veronica Roth addresses cognitive and physiological disability through the medical and social models of disability. The trilogy shows how people perceive difference, and how those same people who have differences such as mental divergence can contaminate the people around them. The trilogy reveals responsibilities of society in the treatment of disability – both the lack of social understanding and tolerance, and the social acceptance of those who are different. The characters help their society to move toward a society that accepts disability.

Fore, D. (2009). "Oh yes. There will be blood.": Sacrificial Power and Disability in *Saw* and *Saw 2*. *Golem: The Journal of Religion and Monsters, 3*(1), 29-36.

Saw and *Saw 2* function as registers of cultural trauma in the post-9/11 world. The killer Jigsaw's obsession with fostering "gratitude" in his victims through sadistic "games" mirrors cultural fears of living in a wartime culture where euphemistic language masks atrocities and individuals become "unreadable" and threatening. However, these films mitigate this profound sense of vulnerability by inviting audience belief and participation in a universe that operates according to ancient laws of sacrifice, where "sacred" violence directed against the "impure" body of a proper scapegoat—in this case, a disabled psychopath—can restore order and peace to the larger society.

Garg, D. (2025).Fandom and disability: Expanding theoretical perspectives to fan studies. In M. A. Click & S. Scott (Eds.), *The Routledge Companion to Media Fandom* (2nd. ed.). New York: Routledge. DOI: https://doi.org/10.4324/9781003373025-8.

> Foundational conceptualizations of fans, and fan practices and communities, utilize key mobilizations of ability and speak to discourses of disability and health. Fan communities are conceived as safe spaces and support groups, evoking discourses of mental health and psychosocial therapy, and include significant participation of neurodivergent fans and fans with disabilities. Despite this promising interest in fandom for studies of disability and health, fan research centering these subjects and identity positions remains relatively scarce, and little attention has been given to the intersections of disability and race, in particular. Tracing the connections between these two fields alongside questions of marginality, I conceptualize media fandom as a generative site of cultural representations and transcultural encounters with dis/ability and argue that a decolonial approach to both fan studies and disability studies can potentially serve as a practical response to the discursive demands of inclusive disability theories and utilize the creative and political potential of disability. This chapter links fan studies with disability studies to explore how a disability lens to fandom offers unique potential in realizing its value and how it can facilitate a revisiting and revisioning of research objectives, methods, and theoretical frameworks in fandom scholarship.

Gibbs, A. (2013, October). "Maybe that's what happens if you touch the Doctor, even for a second": Trauma in *Doctor Who*. *Journal of Popular Culture, 46*(5), 950-972. DOI: https://doi.org/10.1111/jpcu.12062.

> "When the BBC television series *Doctor Who* returned in 2005, this followed an absence of 16 years (barring the 1996 TV movie starring Paul McGann). During this hiatus theories associated with trauma were widely disseminated in the West. Although posttraumatic stress disorder (PTSD) was first defined in 1980 by the American Psychiatric Association (APA), the term's preeminence was in its infancy at the time of the cancellation of the original run of *Doctor Who* in 1989. In the 1963–1989 series direct treatment of trauma was thus sparse and unsystematic, whereas in the more theoretically aware period of 2005 to the present day, the new series has engaged extensively and self-consciously with theories of trauma. The following essay analyzes both series' approach to issues of trauma with a two-fold intention. Firstly, to highlight the different approaches taken to trauma in the series' two runs: the more metaphorical and piecemeal approach in the original, compared to the way in which the current series has drawn more directly and systematically on existing theory, to the extent that trauma has become a crucial concept underpinning its popular success. Secondly, the essay analyzes ways in which an academic discourse such as trauma studies is articulated in and disseminated through the realm of popular culture" (p. 950).

Gibson, R. B. (2023). Normality and disability in H. G. Wells's "The Country of the Blind." *Journal of Medical Humanities.* DOI: https://doi.org/10.1007/s10912-023-09792-3.

> Describing someone as disabled means evaluating their relationship with their environment, body, and self. Such descriptions pivot on the person's perceived limitations due to their atypical embodiment. However, impairments are not

inherently pathological, nor are disabilities necessarily deviations from biological normality, a discrepancy often articulated in science fiction via the presentation of radically altered environments. In such settings, non-impaired individuals can be shown to be unsuited to the world they find themselves in. One prime example of this comes courtesy of H. G. Wells's "The Country of the Blind." This paper demonstrates science fiction's capacity to decouple disability's normative quality from classical medical models stemming from the medical Enlightenment movement by challenging the idea of the biologically normal. It first provides a brief account of disability before exploring the concept of medical normality. It then problematizes the biologically consistent being, arguing that health is only understandable when environmentally situated. Next, the paper provides an overview of "The Country of the Blind" before analyzing how it challenges the idea of biological normality, framing it as a social product rather than a universal constant. Finally, the paper concludes that science fiction narratives effectively interrogate our world's seemingly consistent trends by envisioning (un)desirable alternatives.

Grimm, D. (2019). The resurrected cyborg. *Cinephile: The University of British Columbia's Film Journal, 13*(1), 33–37. DOI: https://doi.org/10.14288/cinephile.v13i1.198199.

Paul Verhoeven's 1987 sci-fi action film *Robocop*, featuring killer robots, explosive blood baths, and face melting toxic waste, can be used as a surprisingly thoughtful object in studying Otherness. The ludicrous premise – a cop who is killed and then resurrected as a cyborg only to seek vengeance on those who wronged him – is indicative of the excessive entertainment typical of the 1980s. Despite associations with 80s machismo and hegemonic masculinity, *Robocop* asserts its value as a cultural product in two seemingly contradictory ways. The first is its cheeky, satirical tone, which embraces the silly aspects of the film's universe. The acts of the movie are divided by cheery local news reports about the dystopian future and ads for outlandish Cold War inspired products such as "Nuke 'Em," a family board game about mutually assured destruction. These elements seem to convey that this cheesy action flick does not take itself too seriously and, with the metatextual commercials, contextualizes itself within low culture objects such as a TV movie of the week. Despite these connotations, the film provides rich areas of analysis in its plotting and character development. Robocop (Peter Weller) is a human-like character. He struggles against his own body, mind, and the system that both created and failed him in order to reclaim his identity. In fact, Murphy (Robocop's original human name, used throughout this paper to accentuate his character arc) embodies the disabled experience of re-articulating a post-diagnosis identity outside of medical codification and negotiating a system designed for the masses through support and accessibility accommodations. In the character of Murphy, *Robocop* offers representations of physical disability and invisible passing neurodivergent conditions (such as dementia, cognitive and processing disabilities, and mental illness). Both as a blockbuster loaded with a pastiche of goofy, gory violence, and as an allegory concerning the personhood and identity of the atypical body and brain, *Robocop* as a film could be considered a cyborg in itself.

Hall, M. (2016). Horrible heroes: Liberating alternative visions of disability in horror. *Disability Studies Quarterly, 36*(1). DOI: https://doi.org/10.18061/dsq.v36i1.3258.

Understanding disability requires understanding its social construction, and social construction can be read in cultural products. In this essay, I look to one major locus for images of persons with disabilities—horror. Horror films and fiction use disability imagery to create and augment horror. I first situate my understanding of disability imagery in the horror genre using a case study read through the work of Julia Kristeva. But, I go on to argue that trademark moves in the horror genre, which typically support ableist assumptions, can be used to subvert ableism and open space for alternative social and political thinking about disability. I point to the work of Tim Burton and Stephen King to demonstrate these possibilities in horror.

Hamraie, A. (2020). Alterlivability: Speculative design fiction and the urban good life in Starhawk's *Fifth Sacred Thing* and *City of Refuge*. Environmental Humanities, 12(2), 407-430. DOI: https://doi.org/10.1215/22011919-8623197.

This article responds to two diverging notions of "livability": the normative New Urbanist imaginary of livable cities, where the urban good life manifests in neoliberal consumer cultures, green gentrification, and inaccessible infrastructures, and the feminist and disability concept of livable worlds, such as those in which nonnormate life thrives. Whereas the former ought to broaden its notion of "lives worth living," the latter would benefit from a more specific theory of design—the making and remaking of more livable worlds. In response, this article offers the concept of "alterlivability," a design philosophy grounded in permaculture ethics. Drawing on two novels by ecofeminist writer Starhawk—*The Fifth Sacred Thing* (1994) and *City of Refuge* (2016)—the article explores the genre of speculative design fiction for its insights into prototyping more livable futures in the Anthropocene. Starhawk's novels illustrate alterlivability as a set of political commitments, design methodologies, and spatial forms that place disabled, racialized, and poor people at the center of alterlivable worlds.

Haukaas, D. (2024). *Disability identity in simulation narratives* [Literary Disability Studies]. Cham: Palgrave Macmillan Cham. DOI: https://doi.org/10.1007/978-3-031-44482-1.

Disability Identity in Simulation Narratives considers the relationship between disability identity and simulation activities (ranging from traditional gameplay to more revolutionary technology) in contemporary science fiction. Anelise Haukaas applies posthumanist theory to an examination of disability identity in a variety of science fiction texts: adult novels, young adult literature and comics, as well as ethnographic research with gamers. Haukaas argues that instead of being a means of escapism, simulated experiences are a valuable tool for cultivating self-acceptance and promoting empathy. Through increasingly accessible technology and innovative gameplay, traditional hierarchies are dismantled, and different ways of being are both explored and validated. Ultimately, the book aims to expand our understandings of disability, performance, and self-creation in significant ways by exploring the boundless selves that the simulated environments in these texts allow.

Herrero-Puertas, M. (2020). Gothic access. *Journal of Literary & Cultural Disability Studies 14*(3), 333-351. DOI: https://doi.org/10.3828/jlcds.2020.21.

The article charts gothic fiction's spatialization of disability by examining two representative entries: Horace Walpole's foundational novel *The Castle of Otranto*

(1764) and Peter Medak's film *The Changeling* (1980). Their different media and historical backgrounds notwithstanding, both texts feature haunted houses where ghosts and nonghosts collaborate in tearing walls, clearing passageways, tracking voices, and lighting up cellars. These accommodations, along with the antiestablishment critiques they advance, remain unanalyzed because gothic studies and disability studies have intersected mainly around paradigms of monstrosity, abjection, and repression. What do we gain, then, by de-psychologizing the gothic, assaying ghosts' material entanglements instead? This critical gesture reveals crip ghosts Joseph (*Changeling*) and Alfonso (*Otranto*) engaged in what the article conceptualizes as "gothic access": a series of hauntings that help us collapse and reimagine everyday life's unhaunted—yet inaccessible—built environments.

Holder, M. (2020, Summer). Imagining accessibility: Theorizing disability in Disabled People Destroy Science Fiction. *Disability Studies Quarterly, 40*(3). DOI: https://doi.org/10.18061/dsq.v40i3.6685.

With its emphasis on futurity, its close association with scientific plausibility, and its dedicated interrogation of contemporary ideologies, science fiction stands as a genre ripe with possibilities for disability studies. Many scholars have used the genre and its texts as platforms from which to either condemn or laud representations of disability within a field explicitly concerned with a society's future. My essay contributes to this discussion by foregrounding a science fiction text to theorize what a disabled future looks like. I take as my primary text a selection of short fiction from *Uncanny Magazine*, an online magazine that published a disability-themed issue Disabled People Destroy Science Fiction in 2018. The stories contained are penned exclusively by authors that identify as disabled; their visions of a disabled future, then, emerge from the contemporary experience of the disabled community. In addition to centering themselves in the discourse, these writers envision a disabled future as one that emphasizes community and frequently critiques and interrogates the costs, emotional and physical, inherent in the medical model of disability, announcing that a truly disabled future is one that features rather than erases the disabled mind and body. Running with the banner of destroying SF, these writers challenge the conventional, harmful tropes that SF has perpetuated and erects in its place an inclusive, intersectional, and disabled future.

Holmes, M. S. (2014). Disability in two doctor stories. In T. Jones, D. Wear & L. D. Friedman (Eds.), *Health humanities reader*. New Brunswick, NJ: Rutgers University Press. DOI: https://doi.org/10.36019/9780813562483-008.

Disability studies analysis of two “doctor” stories in the context of disability: the novel *Frankenstein* and the TV series *House.*

Holtmeier, M., & Park-Primiano. S. (2020). Ableism in *Avatar*: The transhuman, postcolonial rapprochement to bioregionalism. *Studies in the Humanities, 46*(1-2), 136-154.

Shrouded in larger discourses surrounding colonialism, environmental collapse, and utopia, *Avatar* makes a complicated argument, when considered through the lenses of ecocritism and disability studies together, about the potential to inhabit environments being predicated upon able-bodiedness. Seemingly in line with Cameron’s politics, *Avatar* argues for an environmental approach, or more specifically a bioregional

approach, to inhabiting Pandora. Buried within this argument, however, is a privileging of able-bodied individuals and the erasure of disability. Perhaps due mostly to its generic conventions, the ultimate paradox of *Avatar* is that while it seems to signal a concern for disability, its conclusion suggests only the erasure of disability. It answers the question of what it means to live-in-bodies by arguing only the able-bodied can adopt the practices and philosophies that allow one to live-in-place. Even prosthesis is not enough. One must, like Jake, transcend disability entirely. This is antithetical to the bioregional attention to the particulars of people and places that might have been productively extended.

Holdsworth, D. (2024). *The government of disability in dystopian children's texts* [Critical Approaches to Children's Literature]. Cham: Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-031-52034-1.

This book takes up the task of mapping discursive shifts in the representation of disability in dystopian youth texts across four historical periods where major social, cultural and political shifts were occurring in the lives of many disabled people. By focusing on dystopian texts, which the author argues act as sites for challenging or reinforcing dominant belief systems and ways of being, this study explores the potential of literature, film and television to act as a catalyst of change in the representation of disability. In addition, this work discusses the texts and technologies that continue to perpetuate questionable and often competing discourses on the subject.

Inbaraj, M. & Ravikumar, N. (2024). Encountering disability through mind uploading: A transhumanist reading of Richard A. Morgan's *Altered Carbon.* In L. Santhosh Kumar, B. Khasnobis, & S. Santhosh (Eds.), *Revitalizing Health Through Humanities: Foregrounding Unheard Trends* (1st ed.). Routledge. https://doi.org/10.1201/9781003567660-25.

Disability, as generally understood, is a physical or mental condition that limits an individual's actions, movements in doing certain activities and makes it difficult to live a life as normal as others without disability. As human beings have entered into the twenty-first century, a technologically advanced, digital era, cyber era, many new technologies have been invented to cure the disabilities of human beings. Now, within the contemporary critical theories, transhumanism confirms and encourages development and usage of advanced modern-technologies to meet the disabilities of human beings as well radically alter or transform human beings' biological, physical, mental, sensory abilities. The transformations carried out by the modern transhumanist technologies to balance the disability and upgrade the ability of human beings are seen as human augmentation that alters the identity of the human beings to transform and create human beings with enhanced abilities to an extent that they have different characteristics to be perceived as 'Posthumans.' Richard A Morgan's *Altered Carbon* deals with transhumanist technologies that have altered or modified the human species into posthuman beings in the near future, around 2500 AD. It opens up the realistic as well as fictional possibilities of encountering human disabilities through transhumanist technologies and radically enhancing human beings. In this research paper, the researchers highlight and deal with the themes of disability and human augmentation and how they intersect with the ideologies of transhumanism. The researchers also focus on the several ways of encountering human disabilities and

enhancing the human identity by using advanced modern technologies through a transhumanist reading of Richard A. Morgan's *Altered Carbon*.

Jeffreys, M. (2001). Dr. Daedalus and his minotaur: Mythic warnings about genetic engineering from J.B.S. Haldane, François Jacob, and Andrew Niccol's *Gattaca*. *Journal of Medical Humanities*, *22*(2), 137-152. DOI: https://doi.org/10.1023/A:1009019712690.

We are entering an era in which cultural construction of the body refers to a literal technological enterprise. This era was anticipated in the 1920s by geneticist J. B. S. Haldane in a lecture which inspired Aldous Huxley's *Brave New World*. In that lecture, Haldane reinterpreted the Greek myth of Daedalus and the Minotaur as heroic fable. Seventy years later another geneticist, François Jacob, used the same myth as cautionary tale. Here I explain the Minotaur's genetic monstrosity in terms of disability and hybridity, using the movie *Gattaca* to argue that ancient fears of monstrously disabled bodies are being recycled as bioethics.

Jones, E. L. (2021). Black girl magic: Bioethics and the reinvention of the trope of the mad scientist in Black YA speculative fiction. In M. Gilbert-Hickey & M. A. Green-Barteet (Eds.), *Race in young adult speculative fiction* (pp. 222–236). Jackson, MS: University of Mississippi Press. DOI: https://doi.org/10.14325/mississippi/9781496833815.003.0013.

In this chapter, Esther L. Jones analyzes texts by Nnedi Okorafor and Tomi Adeyemi, arguing that these authors challenge and rewrite social scripts of mental health and disability, particularly as they relate to young black women. Through examining these issues, readers are encouraged to interrogate our own complicity within these cultural narratives.

Junker, K., Feyleaves, O., & Rouner, J. (2020). *Wickedly abled: Sci-fi, horror and dark fantasy by disabled authors*. United States: Independently Published.

Tired of future worlds so-called utopias where disabled people have been erased by eugenic scientists? Dreaming of science-fiction that properly labels such depictions as dystopias for those of us who are physically and neurologically atypical? Are you sick of horror stories where mutation, mental illness, and deformity are signs of inherent evil? Are you interested in dissecting the way in which old tropes about disability informed the oldest of fairy tales and camp side stories? Do you want to demystify disabilities that have been considered by the able-bodied as signs of some sort of curse? Challenge the ableist and saneist realms which have plagued world-building in fantasy, horror, science-fiction and fairy tale mythologies since the dawn of mankind? *Wickedly Abled* is a dark speculative fiction anthology challenging well-worn tropes depicting disabled persons in solely villain or victim roles by promoting darker themed works of fantasy, sci-fi and horror by authors with disabilities artists which feature disabled protagonists.

Kanar, H. E. (2000). No ramps in space: The inability to envision accessibility in *Star Trek: Deep Space Nine.* In E. R. Helford (Ed.), *Fantasy girls: Gender in the new universe of science fiction and fantasy television*. New York: Rowman & Littlefield.

Kavey, A. B., & Friedman, L. D. (2018). Chemistry, Disability, and *Frankenstein* [Theme Issue]. *Literature and Medicine, 36*(2).

"The following collection of original essays emphasizes two aspects of the novel that have not yet generated mountains of scholarly attention: the first, a close examination of the scientific culture that surrounded Shelley, and makes significant contributions to contextualizing her novel. "Wait," you say, "Electricity! Galvanism! I know this!" But these essays largely focus on chemistry, which played an extremely important role in shaping ideas about life and the life sciences in the late eighteenth and early nineteenth centuries. Several of our authors examine the centrality of the history of chemistry in *Frankenstein*, beginning with the novel and then working through the film cycle from James Whale's contribution (1931) to Kenneth Branagh's 1994 adaptation. Our contributors' analyses illustrate the various ways in which scientific discourse significantly shaped—and was shaped by—Frankenstein.

Our second group of essays comes from the field of disability studies, which offers useful lenses to better understand the Creature and his relationship to Frankenstein as well as how this relationship portrays differences in ability and appearance. Focusing their efforts on the novel, the films, a new ballet, comic books, and a work of fiction set in Baghdad after the American invasion, these authors provide unique insights into the ways in which scarred, disfigured, stitched-together, and 'ugly' bodies contribute to our reading of the character credited with being the first science fiction 'monster.' Such readings of 'the Other' encourage readers to approach the narrative from a different point of view, adding to the richness and complexity of the text and to our understanding of how it has influenced our thinking about difference" (pp. 263-264).

The issue features the following contributions:

- Editor's Foreword: A Year of *Frankenstein*
- Introduction: Chemistry, Disability, and *Frankenstein*
- *Frankenstein* and Chemistry
- Dr. Frankenstein, I Presume? Revising the Popular Image of Frankenstein
- Reflections of Science and Medicine in Two Frankenstein Adaptations: *Frankenstein* (Whale 1931) and Mary Shelley's *Frankenstein* (Branagh 1994)
- Victor's Progeny: Premonition of a Bioengineered Age
- The Monstrous Idea in Mary Shelley's *Frankenstein*
- Born This Way: Reading *Frankenstein* with Disability
- Being-becoming-monster: Mirrors and Mirroring in Graphic *Frankenstein* Narratives
- Walk This Way: Frankenstein's Monster, Disability Performance, and Zombie Ambulation
- Ahmed Saadawi's *Frankenstein* in Baghdad: A Tale of Biomedical Salvation?
- Far from the Tree: Choreographies of Family Obligation in the Ballet of *Frankenstein*

- Daddy Issues: Parental Consent and Scientific Responsibility in Shelley's *Frankenstein*

Kornhaberr, S., & Mayer, L. S. (2018). The Ethics of Hodor: Disability in *Game of Thrones*. In L. Davis (Ed.), *Beginning with Disability: A Primer* (pp. 216-221). New York: Routledge. DOI: https://doi.org/10.4324/9781315453217-26.

> This chapter explores how the fantastic setting of *Game of Thrones* allows to rethink disability. It discusses how it invites to think about disability in medieval society. Years before Hodor inspired worldwide mourning among Game of Thrones fans, he inspired a medical-blog skirmish. In 2014, a few media outlets ran stories diagnosing the character—known for saying only "Hodor" while serving Bran Stark, a highborn child who cannot walk—as having expressive aphasia, a neurological condition restricting speech. Some aphasia experts pushed back, saying that while Hodor has often been described as "simple-minded" or "slow of wits," aphasia only affects linguistic communication—not intelligence. That a fictional stablehand could inspire doctorly debate highlights not only how seriously people take Game of Thrones, but how seriously the show and corresponding books take disability. The chapter focuses on other disabled characters and how their disability is portrayed.

Kurjatto-Renard, P. (2022). Sowing the seeds: Illness as social imbalance and instrument of social change in Octavia Butler's speculative fiction. In G. de Laforcade, D. Stein & C. C. Waegner (Eds.), *The aliens within: Danger, disease, and displacement in representations of the racialized poor* (pp. 187-208). Boston: De Gruyter. DOI: https://doi.org/10.1515/9783110789799-009.

> This essay analyzes the representation of illness in Seed to Harvest, African American Octavia Butler's tetralogy of speculative fiction published between 1976 and 1984, particularly its third volume, which dwells on the onset of a mysterious and highly contagious disease. An extraterrestrial virus effectively turns human beings into aliens by quickly modifying their bodily characteristics, but its full effect can only be measured in the descendants of the infected. Seed to Harvest introduces and juxtaposes two populations: the Clayarks, the offspring of those infected by the virus, and the Patternists, endowed with extraordinary mind powers. At various points in the cycle, both populations are shown as outcasts and their predicament as a curse that isolates them from the larger society. Eventually, the modifications of the human body and mind give rise to a real shift of power on the planet, but they are shown to occur insidiously among the poor and the disinherited in our day and in our past. The 'dangerous classes' - the uncontrollable, filthy, diseased, unbounded, in some cases unable to work for their own sustenance - are depicted as already living in our midst. This chapter explores changes in social status, physical appearance, and bodily appetites of the diseased. It analyzes how the illness fits in with the depicted world's social issues, becoming one of the master illnesses, expressing "a sense of dissatisfaction with the society as such" (Susan Sontag 1978).

Lammers, J. C., & Palumbo, N. P. (2017). Barriers to fanfiction access: Results from a usability inspection of Fanfiction.net. In Y. Friesem (Ed.), Media Literacy and Disabilities [Special Issue]. Journal of Media Literacy Education, 9(2), 76-90. DOI: https://doi.org/10.23860/JMLE-2019-09-02-06.

As researchers encourage teachers to bring fanfiction into classrooms, questions remain about whether online fanfiction communities are accessible to all students. This paper presents results from a practitioner-oriented usability inspection of FanFiction.net, investigating challenges students with disabilities might encounter as they participate. Operating this website with screen reader assistive technology reveals navigation, social connection, and reading barriers users may face when trying to engage in typical fanfiction practices. This study offers implications for media literacy educators to consider as they work to bring online media into classrooms without further marginalizing students with disabilities.

Lee, M. (2023). *The backwards hand: A memoir*. Evanston, IL: Northwestern University Press.

Fear. Disgust. Pity. The cripple evokes our basest human emotions—as does the monster.

Told in lyric fragments, *The Backwards Hand* traces Matt Lee's experience living in the United States for more than thirty years with a rare congenital defect. Weaving in historical research and pop culture references, Lee dissects how the disabled body has been conflated with impurity, worthlessness, and evil. His voice swirls amid those of artists, criminals, activists, and philosophers. With a particular focus on horror films, Lee juxtaposes portrayals of fictitious monsters with the real-life atrocities of the Nazi regime and the American eugenics movement. Through examining his struggles with physical and mental health, Lee confronts his own beliefs about monstrosity and searches for atonement as he awaits the birth of his son.

The Backwards Hand interrogates what it means to be a cripple in a predominantly ableist society, deconstructing how perceptions of disability are—and are not—reflected in art and media.

Lehmann, I. (2014). *All you need to know about disability is on Star Trek*. Lacey, WA: Mind Meld Media, LLC.

How many psychiatric diagnoses can we pin on Lt. Barclay? Did Seven of Nine have autism? How many wheelchairs were there on *Star Trek*? Did Janeway have an addiction? Who is the most unethical doctor in Starfleet?

"All You Need to Know About Disability is on Star Trek" leads the reader on a bold exploration of the future for people with disabilities as portrayed in *Star Trek*. Even though the connection between *Star Trek* and disability might not be readily apparent, *Star Trek* has frequently depicted many aspects of disability, chronic illness, and rehabilitation. In keeping with its message of hope, *Star Trek* usually portrays the role of the person with a disability in a positive light.

Dr. Lehmann weaves a tapestry where technology and science, together with humanity's struggles for social justice, create messages about disability. The management of conflicts, interpersonal relationships, and the difficulties in interactions with those alien to us in appearance, culture, and abilities are recurring themes in *Star Trek*. Each episode is multifaceted, and the messages conveyed are largely dependent on the perspective of the viewer.

The book spotlights messages about impairments as seen in *Star Trek*. Topics such as medical ethics, definitions of disability, quality of life, coping strategies, and various disabilities come alive with dialogue, expert analysis, and humor. This is *Star Trek* after all. In addition, interviews with key scriptwriters provide new information about the inspiration for writing episodes about disability and stigma as well as empowerment and inclusion. The opinions of fans with disabilities and their family members offer yet another unique lens through which to view *Star Trek*.

Liang, B., & Duchastel de Montrouge, C. (2019). Disability and/in/through Fanfiction [Special Issue]. *Canadian Journal of Disability Studies, 8*(2). DOI: https://doi.org/10.15353/cjds.v8i2.

Disability and/in/through Fanfiction includes a mix of academic articles, based on research and scholarship, reflections on how disability manifests in fannish spaces, a documentary film, and fanfiction narratives. All are imbued with disabled fan sensibilities and perspectives.

Lindow, S. J. (2024). Nnedi Okorafor: *Noor* as noir, cyborg hybridity, identity, and disability. *Extrapolation, 65*(2), 215-231. DOI: https://doi.org/10.3828/extr.2024.14.

Nnedi Okorafor's *Noor* (2021) is an Africanfuturist exploration of the female cyborg body that parallels the ecological damage that out-of-control corporate capitalism is doing to the earth. This essay briefly summarizes the development of the noir cyborg through fiction, film, and feminist scholarship and then looks for further insight via Black feminist disability scholars Sami Schalk, Nirmala Ervelles, and Theri Alyce Pickens. It concludes with an exploration of Okorafor's vision for ecologically healthy technological advancement along with ideas regarding human collaboration for peaceful change via sociologists Margaret Mead, adrienne maree brown, Deirdre Byrne, and John Paul Lederach.

Loftus, C. (2016). Sages, villains, and seers: Mapping disability in science fiction and fantasy. In The Nerds Issue [Special Issue]. *Bitch Issue #69*.

"When disability is used in literature, pop culture, and media, it's often implemented as a characterization device rather than as a reflection of society—a metaphor for deficiency or vulnerability.

In sci-fi and fantasy, where you have to consider whether a mutant or a witch who has lost her powers is disabled, the social body against which ability is measured becomes radically erratic. Even so, recognizably disabled characters can be broadly identified by the same tropes used in the rest of pop culture: the bitter or evil cripple (a word I use to reappropriate a term widely considered negative), the magically cured, the noble sage, or the good disabled person who overcomes obstacles. Many characters traverse the map from bitter cripple to world-destroying evil, or pass through a magical cure on the way to being a noble sage, but only rarely do they step off the map entirely.

In looking at the map of characters with disabilities on the next pages, consider whether these characterizations and tropes are enough, or if, to borrow from Alison

> Kafer in *Feminist, Queer, Crip*, we can imagine a 'crip futurity' that includes all of us."

Lundblad, M., & Grue, J. (2020). Companion prosthetics: Avatars of animality and disability. In S. McHugh, R. McKay, & J. Miller (Eds.), *The Palgrave Handbook of Animals and Literature* [Palgrave Studies in Animals and Literature] (pp. 557–574). Cham: Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-030-39773-9_39.

> One of the most commercially successful films of all time, *Avatar* (2009) is a blockbuster hit that provides a good example for investigating how disability and animality are far more intertwined and complicated than they might appear at first glance. We identify key scenes in *Avatar* in order to explore what we call "companion prosthetics", in which transhuman and posthuman interactions and becomings have the potential for being more symbiotic, helping to deconstruct simplistic binaries such as able/disabled and human/animal. Different kinds of prosthesis need to be considered, such as the distinction between those with compensatory and augmentative goals, and the possibility for prosthetics to be associated with pleasure at times, rather than simply negative aspects of impairment. Jake's fantasy-made-"real" of transcending his wheelchair by transforming into his avatar body by the end of the film can be seen as both an example of "narrative prosthesis" and a more interesting alternative. Choosing "companion prosthetics" over a "cure"—particularly in terms of the interspecies relationship required for the Na'vi to fly—has the potential for modelling utopian, posthumanist, and anti-speciesist visions.

Lukin, J. (2017). Science fiction, affect, and crip self-invention—Or, how Philip K. Dick made me disabled. In S. L. Kerschbaum, L. T. Eisenman, & J. M. Jones (Eds.), *Negotiating Disability: Disclosure and Higher Education* [Corporealities of Disability] (pp. 227-242). Ann Arbor: University of Michigan Press.

> "Once one realizes that one's disability is not a moral failing, one is supposed, judging by the syllabi, books, and blog posts I have encountered, to embrace the social model of disability, become a proud activist, and write a memoir. I do have an unpublished draft of a memoir (*Urgency: Growing Up with Crohn's Disease*), and I have been credited with activism in my teaching and scholarship. But the social model part and the pride part don't work well for me, and I know from a number of students and from conversations in the disability community that I am not unique in that. I want to consider why that might be, and how theoretical and science-fictional models offer alternative ways of being disabled—ways that are not really new discoveries on my part but that are already immanent in crip culture" (p. 228).

Maich, K. & Belcher, C., Davies, A. W. J., Rose, J., & van Rhijn, T. (2020). Pathology persists and stigma stays: Representations of (autistic) Stephen Greaves in the post-apocalyptic world. *Disability & Society, 37*(6), 955-971. DOI: https://doi.org/10.1080/09687599.2020.1862641.

> This paper is an analysis of the depiction of autism in *The Boy on the Bridge*, a post-apocalyptic, dystopian, horror, fiction novel to critically deconstruct the representation of autism specifically related to 15-year-old science prodigy Stephen Greaves. Using a critical content analysis approach, three relevant constructs were

identified with depictions including savant/super-crip, non-human othering, and psycho-emotional disablism. Each of these areas is discussed related to the current literature on disability, generally, and autism, more specifically. This analysis demonstrates that cultural understandings of disability are dominated by the medical model, and continue to stigmatize and pathologize while excluding positive social identities. Consideration of the potential damaging aspects of literature portrayals of autism in fictional works is needed to move the autism genre forward in a humanizing and inclusive manner.

Martiartu, J. A. (2021, Spring/Summer). "Beware her, the day she finds her strength!": Tehanu and the power of the marginalized to affect social change in Ursula K. Le Guin's Earthsea Saga. In M. A. Rawls (Ed.), Honoring Ursula K. Le Guin [Special Issue]. *Mythlore, 39*(2), 89-101.

The present paper aims to study the central role that Ursula K. Le Guin gave to the character of Tehanu in her Earthsea novels of *Tehanu and The Other Wind*, with the intention of showing how even the most marginalized and liminal individuals of society should be given a chance to prove their worth. For this purpose, we will study the reasons that make Tehanu such a character, focusing especially on her inscription as a female individual, her namelessness, and disability. At the same time, making use of the proposals offered by liminality and disability studies, we will suggest that it is by means of a thorough reflection on her physical condition that this character will end up acquiring a powerful position from which she will be able to affect change in a global scale.

McDaniel J. (2016). "You can point a finger at a zombie. sometimes they fall off": Contemporary zombie films, embedded ableism, and disability as metaphor. *The Midwest Quarterly, 57*(4), 423-446.

Contemporary culture appears to participate regularly in the horror genre's tradition of reinforcing a cultural association between disability and deviance. Indeed, these types of images are flourishing, as people are experiencing a zombie renaissance of sorts in literature and comics, in film and television, and in other aspects of society, such as politics. Here, McDaniel examines the concept of narrative prosthesis that suggests literature and film have historically and frequently depended on disability for two purposes: as a routine characterization tool or as an opportunistic metaphorical device.

McDaniel, J. L. (2024). Horror film tropes in tabletop games: Metadaptation, procedural rhetoric, and the "horror" of disability. In J. L. McDaniel & A. Wood (Eds.), *Broadening the horror genre: From gaming to paratexts*. London: Routledge. DOI: https://doi.org/10.4324/9781003406112-10.

This chapter offers a framework that combines Ian Bogost's procedural rhetoric with Eckart Voigts-Virchow's metadaptation. Using this framework, the chapter examines how the anti-ableist procedural rhetoric and tactics of metadaptation in tabletop horror games, such as Ravensberger's *Horrified* and Accessible Games' roleplaying game (RPG) *Survival of the Able*, lead players to question the moralistic history of the ways that films have depicted characters with disabilities: as monstrous, marginalized, and immoral due to their unfaithfulness to the norm. Finally, the chapter briefly discusses some tabletop gaming

examples that repeat problematic tropes of disability from horror cinema due to their emphasis on fidelity.

McMahon-Coleman, K. (2016). "The battle-scarred, the insane, the ones even you can't control": Disability and the female bodies of the Doctor's companions. In G. I. Leitch & S. Ginn (Eds.), *Who travels with the Doctor? Essays on the companions of Doctor Who* (pp. 37-51). Jefferson, NC: McFarland & Company, Inc.

Meekosha, H. (1999, January). Superchicks, clones, cyborgs, and cripples: Cinema and messages of bodily transformations. In M. Clear (Ed.), Disability as Politics: Personal and Social Perspectives [Special Issue]. *Social Alternatives, 18*(1), 24–28.

> "[This paper] reminds us of the unconscious quality of disability and the often unintended way we portray ableist stereotypes and culture. Through her critique of the movies, in particular the [then] latest *Alien* movie "Alien Resurrection" (AR), Helen shows with great vitality and perception, how, intended or not, AR like many movies 'can be read as rich in metaphors relevant to disability politics in the late twentieth century.' Helen's critique also reveals the feminist discourses intended in AR, and alludes to an important subtext, a feminist debate which has very often failed to recognise a disabled body" (Clear, p. 8).

Meyer, C. A., & Preston, D. (2021). Cognitive differences in *Star Trek*: The case and evolution of Reginald Barclay. In M. Johnson & C. J. Olson (Eds.), *Normalizing mental illness and neurodiversity in entertainment media: Quieting the Madness* (pp. 53-65). London: Routledge. DOI: https://doi.org/10.4324/9781003011668-5.

> This chapter examines how the *Star Trek* franchise represents mental disorders through an examination of the character Reginald Barclay. As a recurring character in the *Trek* universe, Barclay is presented with anxiety disorder and social phobia. Through him, viewers gain understanding about and empathize with these cognitive struggles. Part of this empathy comes from Barclay's attempts at self-management, which echo real life processes. Other *Trek* characters, likewise, gain understanding by learning to work with and trust Barclay. By analyzing Barclay, the authors demonstrate the shift from seeing him as "disabled" and problematic to viewing him as a valued member of the crew, and often crucial to storyline solutions. Through this analysis, the authors argue that the character's evolution mirrors societal understanding and acceptance of cognitive disabilities. According to the authors, Barclay's arc shows how mischaracterizations of cognitive differences can be better understood and end up helping not only the person dealing with the challenge, but everyone. The authors contend that, through an analysis of Barclay, viewers come to a more comprehensive understanding of ways to understand and appreciate persons of all differing abilities.

Mik, A. (2019). Disability, race, and the Black satyr of the United States of America: The case of Grover Underwood from Rick Riordan's *The Lightning Thief* and its Film Adaptation by Chris Columbus. *Dzieciństwo Literatura I Kultura, 1*(1), 130-146. DOI: https://doi.org/10.32798/dlk.20.

> This article aims to present the book-to-film metamorphosis of Grover Underwood from Rick Riordan's novel *The Lightning Thief* (2005), adapted in 2010 by Chris

> Columbus for the screen. This character in both works is presented as an excluded member of the society: in the empirical world, as a disabled person, in the mythological one, as a satyr. What is more, in the motion picture, Grover, played by a Black actor, poses as an even more marginalised character, as a representative of a community discriminated in the USA. Therefore, the images of this character reflect the various levels of exclusion and show the ideological significance of a contemporary adaptation for the young audience. The comparative analysis is performed with the use of reception studies and critical race theory perspectives.

Moosa, T. (2018). Your body isn't your world: The heroes of the *Mad Max* video game and disability. In L. Davis (Ed.), *Beginning with Disability: A Primer* (pp. 243-246). New York: Routledge. DOI: https://doi.org/10.4324/9781315453217-30.

> Almost every major character in *Mad Max* is a person with a disability: The first person one meets and constant companion, Chumbucket, has a noticeable outward curvature of his spine; the first Stronghold leader one meets, Jeet, lives with chronic pain that he manages through piercing; the second leader, Gutgash, uses a walking aid and appears to have a missing leg; Pink Eye, the third leader, uses a wheelchair. Even the villains of the game do not target these characters for their disability, but their refusal to die; they are targeted for their refusal to give in to Max's new nemesis Scrotus and his reign of these lands. There are minor comments made about Chumbucket, but one could easily read these targeting his strange beliefs, not his appearance. The real world is not designed for differently abled people. Playing as Max, experiencing characters with disabilities, is a reminder that people can create worlds that treat respectfully those so often forgotten.

Morimoto, L. (2019). Physical disability in/and transcultural fandom: Conversations with my spouse. *Journal of Fandom Studies, 7*(1), 73-78. DOI: https://doi.org/10.1386/jfs.7.1.73_1.

> This article, in contrast with more traditional forms of scholarly engagement, draws heavily on an interview I conducted with my spouse, who is a physically disabled fan of science fiction and fantasy, to help illuminate some of the complexities of my own area of research, transcultural fandoms. Often, when we write about disability and fandom (to the extent that we do at all), our emphasis is on issues of the accessibility of physical and virtual fan spaces. I take that up here as well, metaphorically sobbing over yet another mobility scooter damaged at the hands of possibly well-intentioned airline staff; but the article quickly comes to focus more on the multiple subjectivities that inflect any experience of fandom, including that of disabled fans. Particularly insofar as my spouse is a disabled Asian-American (Japanese/Korean) man and experiences fandom through the sometimes-conflicting lenses of race and ethnicity, disability, gender and functional heteronormativity, the experiences and impressions he recounts here reflect my own work on the fundamentally transcultural nature of fandoms and fans, in which 'culture' denotes not only nation-centred practices, but also those of the many subjectivities that comprise our identities.

Murray, S. (2017). Reading disability in a time of posthuman work: Speed and embodiment in Joshua Ferris' *The Unnamed* and Michael Faber's *Under the Skin*. In D. M. Turner, K. Bohata, & S. Thompson (Eds.), Disability, Work and Representation: New Perspectives [Special Issue]. *Disability Studies Quarterly, 37*(4). DOI: https://doi.org/10.18061/dsq.v37i4.6104.

> This article analyzes a contemporary posthuman culture of work through a critical disability optic and, in particular, examines the disability aesthetics employed by Ferris and Faber in their novels. It opens with an outline of how contemporary post-industrial work cultures fixate on notions of speed and efficiency, and then reads the ideas of 'humanity', embodiment and power that result from this, before situating the difference of disability as a critique of such focus on immediacy and productivity. Ferris' and Faber's novels are read in terms of their analysis of disability and work, exploring how each creates complex ideas of embodiment, time and subjectivity from their very different contexts (the corporate world of the Manhattan legal profession in *The Unnamed* and an isolated alien/posthuman work environment of food production in *Under the Skin*). While offering a critique of the posthuman as it is figured in neo-liberal conceptions of work, the article concludes by suggesting the productive possibilities of aligning a critical posthumanist anti-humanism with contemporary disability theory in further understanding representations of work and disability.

Murray, S. (2022). Disability embodiment, speculative fiction, and the testbed of futurity. In D. Bolt (Ed.), Disability Futurity [Special Issue]. *Journal of Literary & Cultural Disability Studies, 16(*1), 23-39. DOI: https://doi.org/10.3828/jlcds.2021.21.

> The article analyses depictions of disability embodiment in a range of contemporary North American speculative fiction that depicts post-crisis worlds of social and environmental breakdown. It argues that in each novel bodies are threatened and placed under pressure, particularly in terms of capacity and function. While some resolve this through recourse to humanist narratives of restitution, others imagine futures in which both bodies and societies become reformatted. Bodies remain material, but they also become metamorphized and messy; they hold charged manifestations of personhood, but also leak these conceptions of "person;" they are recognizably human, but also patterned as posthuman. The results are depictions of disability-led embodiment that, precisely because they are formed in imagined possibilities of the future, offer productive possibilities for re-visioning the present.

Newman-Stille, D. (2013). Where blindness is not (?) a disability: Alison Sinclair's "Darkborn Trilogy." In D. McCance (Ed.), BLINDNESS [Special Issue}. *Mosaic: An Interdisciplinary Critical Journal, 46*(3), 43–58. DOI: https://doi.org/10.1353/mos.2013.0032.

> Perhaps more than realism, fantasy provides an opportunity to examine how ideas of bodily normalcy dominate and restrict our society. Fantasy can explore the cultural understanding and construction of blindness as a disability. Although blindness is often constructed as a disability, Alison Sinclair creates a world in which blindness is normative.

Obourn, M. (2013, March). Octavia Butler's disabled futures. *Contemporary Literature, 54*(1) 109-138. DOI: https://doi.org/10.1353/cli.2013.0001.

> "Prominent theorist in queer disability studies Robert McRuer points to a generic affinity between disability theory (or as he terms it, "crip" theory) and science fiction when he vows, "It's a crip promise that we will always comprehend disability otherwise and that we will, collectively, somehow access other worlds and futures"

(208). McRuer's statement suggests that thinking differently and creatively about bodily norms and standard expectations for health and ability is a path to imagining "access to other worlds and futures." Lee Edelman, speaking from a queer perspective, has warned us of the potentially exclusionary nature of politics that rely on the fantasy of better futures, particularly those that come in the form of heteronormative reproduction and the fetishizing of the child as a symbol of innocence who must be protected at all costs. Edelman proposes that "reducing the assurance of meaning in fantasy's promise of continuity" could allow us to see the political conservatism and violence inherent in such ideologies of "reproductive futurism" (39). Edelman and McRuer both gesture toward the possibility of a future that does not promise continuity, security, or assured meaning. A "crip" promise for the future is not about the child as fetishized product of a teleological drive, but rather about broader collective access to resources and alternate understandings of bodies and ability. McRuer's promise crips the logic of reproductive futurism and repositions future oriented thinking from a political teleological space to a literary speculative space such as that of science fiction, a genre that is already, as Michael Bérubé suggests, "as obsessed with disability as it is with space travel and alien contact" (568).

Following the logic of these connections between queer futures, disability, and speculative fiction, this essay explores how Octavia Butler's Xenogenesis trilogy (*Dawn* [1987], *Adulthood Rites* [1988], and *Imago* [1989]) offers similar ways of comprehending "otherwise" via access to "other worlds and Futures" (pp. 109-110).

Olsen, D. (2013). Neither villain nor super-crip: Cyborg representation in film and the augmentation of the invalid other. *The International Journal of the Humanities: Annual Review, 9*(12), 213-224. DOI: https://doi.org/10.18848/1447-9508/CGP/v09i12/43416.

This paper examines notions of invalidity in relation to the body through an exploration of popular cinematic and cultural references, anecdotal observation, and self-reflection. It focuses on the author's bodily experience and other direct accounts and is a personalization of the physical integration between the human organism and machine—the cyborg. The paper discusses examples of the representation of the cyborg in cinema and television and explores the resultant perceptions of the cyborg that resonate in contemporary western society. By exploring these notions of the cyborg as primarily either "villain" or "super-crip", the resulting understanding of human integration with machines is analyzed through the perspective of those who must navigate its effects, the disabled person in society. By discussing specific disabled bodies and the implementation of cyborg technologies as a way to validate them, further observing the process and consequences of occupying the liminal space in between designations of "normal" and the "other" and how they unfold in the life of the significantly technologically augmented human is presented through personal narrative. The author concludes by arguing that the space in between either domain is in a constant state of flux, narrowing and widening, forcing the disabled cyborg body to eventually step off to either side invariably concealing or revealing itself as "villain" or as the "super-crip".

Polish, A. (2021). Eugenics and the "purity" of memory erasure: The racial coding of dis/ability in the Divergent series. In M. Gilbert-Hickey & M. A. Green-Barteet (Eds.), *Race*

in young adult speculative fiction (pp. 165-184). Jackson, MS: University of Mississippi Press. DOI: https://doi.org/10.14325/mississippi/9781496833815.003.0010.

> In this chapter, Alex Polish examines how disability is constructed as a form of racialized otherness. The essay contends that the series creates a colorblind world, which they define as an ableist term and a privileged world, enabling characters to believe that race no longer exists.

Posner, O. (2023). "Heaven is a place on earth"?: Configuring the horizon of queer utopia in *Black Mirror*'s "San Junipero." In J. Hawkes, A. Christie, & T. Nienhuis (Eds.), *American science fiction television and space* (pp. 55–70). Cham: Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-031-10528-9_4.

> "San Junipero," the 2016 episode of anthology series *Black Mirror*, is an exception in the series. Among other, dark science-fiction (SF) episodes that present possible futures where new technologies challenge, hurt and destroy, "San Junipero" appears optimistic, a joyful SF text that explores a technology-enabled utopia. The episode imagines a computer-simulated world, or virtual reality (VR), where old and dying people can spend time as avatars of their younger selves and cross over permanently after their death by uploading their consciousnesses to the system. For the episode's disabled, gay protagonist, Yorkie (Mackenzie Davis), this virtual space offers liberation from both physical and societal limitations; San Junipero seems to function as a queer and transhuman utopia for Yorkie and her lover, Kelly (Gugu Mbatha-Raw), offering an alternative spatiotemporality through its nostalgic spaces. In this timeless simulated beach town, inhabitants can choose to experience the space in any past year—moving between the early to late 1980s, the 1990s, and the 2000s—enjoying the music and aesthetics of each period and a steady stream of parties in what is described as "immersive nostalgia therapy" for elderly people, provided by the fictional company TCKR Systems ("San Junipero"). Yorkie and Kelly meet and fall in love in the simulated town as their younger, able-bodied avatars, and after some conflict both ultimately decide to "pass over" after their deaths to "live" together, quite literally, happily ever after. Yorkie first comes to San Junipero when she is over sixty years old, hoping to experience life as a young woman in a way she never could in the real world, where she has been quadriplegic for most of her life, as well as under the legal control of her parents who reject her homosexuality; she plans to be euthanized in order to "pass over" to San Junipero. Kelly, on the other hand, is reluctant to upload her mind to the system after death, and this difference is the main conflict of the narrative.

Pottle, A. (2013). Segregating the chickenheads: Philip K. Dick's *Do Androids Dream of Electric Sheep?* and the post/humanism of the American eugenics movement. *Disability Studies Quarterly, 33*(3). DOI: https://doi.org/10.18061/dsq.v33i3.3229.

> This essay reads Philip K. Dick's novel *Do Androids Dream of Electric Sheep?* as a critique of the American eugenics movement. Replete with historical allusions and satiric wordplay, Dick's novel condemns the eugenics movement as eliminating disability, diminishing human diversity, discouraging empathy, and ushering in harmful posthuman ideas before their time.

Procknow, G. (2018). I, 'Madman': An autosomatography of schizoaffective disorder and mad subjectivity. *Disability Studies Quarterly, 38*(4). DOI: https://doi.org/10.18061/dsq.v38i4.5920.

> This paper is a learning of schizoaffective disorder through the lenses of slasher-cinema studies literature, subjectivity camera theory, and Mad Studies. The author imports wholesale the language of slasher-cinema studies to help articulate his schizoaffective stories through an autosomatography. He recommends that the slasher subgenre of horror can be a progressive text to assist schizoaffective sufferers with understanding aspects of their schizo-symptomologies.

Puckett, T. (2024). Cripping the Creature: Disability, Hyper-ability, and Monstrosity in Bram Stoker's *Dracula*. *Journal of Literary & Cultural Disability Studies Ahead of Print*. DOI: https://doi.org/10.3828/jlcds.2024.29.

> The article suggests that we "crip" monsters by reading their weaknesses as disabilities when measured (as all disabilities are) against a culturally constructed standard of a normate human body. As a case study, the article offers an analysis of the mental, moral, and spiritual disabilities of the vampiric body in Bram Stoker's *Dracula*; the suggestion being that the novel's compulsion (and ultimate failure) thoroughly to "Otherize" the monster springs from anxieties about the somatic links between vampires and their human prey/progeny, which reveals the artificiality of many criteria used to evaluate humans and vampires. The claim in this reading is that the uncomfortable similarities between human and vampiric embodiment and the competition for white human women as a site of reproduction raise questions about the relative fitness of the human and vampire races for survival. Presenting disability in monstrous bodies destabilizes notions of the normate human body as the ideal form of embodiment and unsettles human notions of what constitutes fitness for survival in ways that may enable a productive discourse at the intersection of disability and monster studies, despite the troubled history of these two labels.

Ratcliff, A. (2018, July 31). Staircases in space: Why are places in science fiction not wheelchair-accessible? *Gizmodo* [Website].

> "Space, as we all know, is the final frontier. It's the star-spangled playground in which our imaginations run amok, and the setting for stories that made us fall in love with sci-fi. Some of us spent hours pretending we were the Doctor's companions, helping him find Gallifrey from the TARDIS. Some of us imagined the Millennium Falcon jumping to hyperspace when we shouted, "Punch it, Chewie!" Some of us swore we could hear the communicator beeping when we asked our favorite Federation starship to beam us aboard. The characters that roam space have built homes in our hearts and allowed those of us who are trapped in Earth's gravity-well to fulfill some of our wildest fantasies. Space remains a vast, untamed place, penned in only by the limits of our own imaginations. So why the hell are there so many staircases in space?"

Quinlan, M. M., & Bates, B. R. (2009). *Bionic Woman* (2007): Gender, disability and cyborgs. Journal of Research in Special Educational Needs, 9(1), 48-58. DOI: https://doig.org/10.1111/j.1471-3802.2009.01115.x.

This paper explores a representation of overlapping categories of gender, disability and cyborgs in *Bionic Woman* (2007). The television show *Bionic Woman* (2007) is a popular culture representation that uniquely brings together these categories. Three themes emerged from an analysis of blogger discourse surrounding the show. The themes reveal significant disempowering potentialities for women, individuals with and without disabilities and cyborgs. Conclusions and implications of these themes are offered.

Rainey, S. S. (2019). Loving the other: Fantastic films and unlikely couples. *Disability Studies Quarterly, 39*(1). DOI: https://doi.org/10.18061/dsq.v39i1.4394.

This article uses a queer, critical disability studies framework to examine a diverse set of films in which one lover literally changes bodies to be like the other lover, such as in The *Little Mermaid* (1989), *Avatar* (2009), and the *Twilight* saga. The author argues that these films, what she calls "fantastic unlikely couple films," represent the values of companionate love, a relationship form that emphasizes similarity as the key to successful long-term relationships. Significantly, the values of companionate love are aligned with the (neo)liberal state. In the films analyzed, the physically transformed partner is also the weaker, more dependent partner. The shift to a more capable body—one similar to the body of the other partner—not only means that the couple will be more equal companions; it also means that the pair can now fulfill their destiny as productive workers and reproductive parents, independent of state subsidies and assistance.

Raphael, R. (2015). Disability as rhetorical trope in classical myth and *Blade Runner*. In B. M. Rogers & B. E. Stevens (Eds.), *Classical traditions in science fiction* (pp. 176-196). Oxford: Oxford University Press.

"…explores disability and hyper-ability in classical myths about artificial life forms, then sets them in dialogue with Philip K. Dick's novel *Do Android Dream of Electric Sheep?* (1968) and its influential film adaptation (1982) (Rogers & Stevens, p. 21).

Reeve, D. (2012). Cyborgs, cripples and iCrip: Reflections on the contribution of Haraway to Disability Studies. In D. Goodley, B. Hughes, & L. Davis (Eds.), *Disability and social theory: New development and directions* (pp. 91-111) London: Palgrave Macmillan. DOI: https://doi.org/10.1057/9781137023001_6.

Although Haraway's cyborg has been widely used in feminist science studies and other fields, 'disabled cyborgs' are largely absent (see Moser, 2000, 2005 for conspicuous exceptions). Ironically, while the cyborg is supposedly about 'transgressed boundaries' and 'potent fusions', the starting point in any cyborg discussion is inevitably a 'fully functioning human and a fully functioning machine' (Quinlan and Bates, 2009: 51), an assumption which remains invisible and unquestioned. One of the reasons why there has been little utilisation of the transgressive cyborg figure within disability studies to date is because of a well-documented history of how technology was problematically associated with normalisation, rehabilitation and cure (Goodley, 2011).

Reid, R. A. (2023). “I came for the ‘pew-pew space battles’; I stayed for the autism”: Martha Wells's Murderbot. In L. Yaszek, S. Fritzsche, K. Omry, & W. G. Pearson (Eds.), *The Routledge Companion to Gender and Science Fiction.* London: Routledge. DOI: https://doi.org/10.4324/9781003082934-15.

> This chapter discusses Martha Wells’ popular and prizewinning series, *The Murderbot Diaries*, in the context of recent changes and conflicts around autism. Drawing on reviews by marginalized readers, personal experience living as a queer autist, and disability studies, Reid explores Wells’ narrative about a Security Unit, Murderbot, who frees itself from its governing module and embarks on investigations of corporate crimes. Murderbot’s first-person narrative shows its difficulties with human expectations that it have a gender and navigate complicated social and emotional interactions with humans. The series narrative arc shows Murderbot attempting to discover what it wants to do as a free agent and subverts conventions of space opera by showing an AI who does not want to be, or to be like, humans, preferring interactions with other programmed beings or immersing itself in its favorite media. The chapter concludes with by noting the need to work with disability studies to consider all forms of neurodivergence in order to develop new tools and skills to read work by Wells and other science fiction authors in new and complex ways.

Riley, O. J. (2022). Disability. In L. Garcia-Siino, S. Mittermeier, & S. Rabitsch (Eds.), *The Routledge Handbook of Star Trek.* New York: Routledge. DOI: https://doi.org/10.4324/9780429347917-61.

> This chapter investigates the intersection of disability and *Star Trek*. It begins with defamiliarization, a common device in sf narratives that takes the familiar and renders it unfamiliar. This sometimes results in problematic reifications of stereotypes, but occasionally opens up new ways of conceptualizing sedimented and oppressive notions of identity through displacing them onto the bodies of androids and aliens. This chapter then analyzes how technology operates in *Star Trek* as cure, leading specifically to a super-powered disabled cyborg, falling under what is known in disability studies as the “super-crip” stereotype. Through this, *Star Trek* repeatedly demonstrates that disabled bodies not rendered normatively productive and capable of labor through technology are not permitted to exist in the franchise’s narrative space. The chapter concludes with a discussion of how disability, gender, sexuality, and race combine to determine the definition of humanity and personhood in *Star Trek*.

Rodgerson, S. (2022). Alterity as power for heroines in vampire fiction. *The Cupola, 16*, 266-272. Newport News, VA: Christopher Newport University.

> Vampire mythology has existed for centuries and has brought about a great number of adaptations, from Bram Stoker’s *Dracula* to Stephanie Meyer’s *Twilight* series. In each version, vampires are othered and serve as a symbol for the fears within their respective cultures. While there has been great variety within these adaptations, they have largely revolved around an aristocratic, able-bodied, white, male vampire character. Octavia Butler’s novel *Fledgling* and the film *Black as Night* disrupt this tradition by focusing on young black women characters. It is necessary to examine the characters in *Fledgling* and *Black as Night*, acknowledge their alterity, and discover their significance in contemporary American culture. This essay analyzes their alterity

within vampire fiction and recognizes the power in their difference, shifting the narrative of an established white male dominated genre.

Saldarriaga, P., & Manini, E. (2022). Bodies that splatter: Queering and cripping zombies. In P. Saldarriaga & E. Manini (Eds.), *Infected empires: Decolonizing zombies*. New Brunswick, NJ: Rutgers University Press.

'...[previously in this text]...the many ways the zombie is used to represent othered populations in terms of race, nationality, and economic power [has been explored]. But the zombie's presentation, as an ailing, decomposing reminder of our biological humanity, has other associations that make it an easy symbol for categories of identity that are discriminated against, put down, hidden, or forgotten in ableist, heteronormative, misogynist culture: categories that are based in the body, its gendering, its characteristics, its disabilities. In this chapter we will talk about the zombie as a queer and disabled body that distorts societal notions of what is 'natural' and 'good' with its confrontational biological presence and its refusal to engage in 'productive' labor or heterosexual reproduction. We will address how the above categories have gained their power through systems of coloniality and how they can be disrupted. The zombie causes a disturbance in how we see the world and ourselves. It is an uncanny and dark mirror that invites us to question how we arrived at the accepted perspective on humanity that has taken Western cultures centuries to develop."

Sanding, A. M. (2023). *Disability in Wonderland: Health and normativity in speculative utopias.* Jefferson, NC: McFarland, Inc.

Adult-directed utopian fiction has historically rejected depictions of persons with disabilities, underrepresenting a community that comprises an estimated 15% of the world's population. From the earliest stories of utopias written for and about children, however, persons with disabilities have been included in abundance, and are central to classic narratives like *The Wizard of Oz* and *Winnie the Pooh*. In a perfect world centered on children and their caretakers, these works argue, characters with a diverse range of bodies and minds must flourish. Spanning from Lewis Carroll's 1865 *Alice in Wonderland* to Jordan Peele's 2019 film *Us*, this examination of the wonderland demonstrates the role that bodily and neurological diversity plays in an ever-popular subgenre.

Chapters include:

- Crip Futurity and Literary Utopias
- Finding Criptopia in Baum's Oz Series
- Middle Era Wonderlands: A Turn to the Dark Side
- Alienation and *Charlie and the Chocolate Factory*
- Nostalgia, Fan Fiction, and the Wayward Children Series
- The Underland and the Rejection of the Medical Model of Disability
- Alice in the Underland

Sandino, A. M. (2018). *The dis-topic future: Biofuturity, disability, and crip communities in anglophone speculative fiction*. Unpublished doctoral dissertation, University of California San Diego.

> "In this work, I define and analyze key examples of wonderlands as utopic spaces. I argue that these youth-oriented fantasy worlds are often more diverse than their adult counterparts, particularly in terms of race, sexuality, and, most importantly, disability. By considering who constitutes the citizens of conceptualized utopias, I further contend that persons with disabilities often offer ideal utopian figures. In order to demonstrate this reality in future literatures, I suggest that authors and readers alike turn to online fan fiction communities as significant sites of crip activism."

Schermanl, E. L. (2013). Of big blue butts and bias: The problem body. In S. Ginn (Ed.), *The worlds of* Farscape*: Essays on the groundbreaking television series*. Jefferson, NC: McFarland.

> "In a place such as Moya, the living craft which harbors the outcasts of many societies in the television series *Farscape*, every individual is unique. No two bodies are the same, but this does not mean that discrimination does not exist on Moya. The inhabitants of Moya each have their own strengths and abilities which arise throughout the series as advantages to the benefit of the entire crew. However, each character also reflects particularities which may be seen as disadvantaging Moya in certain situations. Thus these individuals impair Moya with their personalities, body limitations, and sensory needs or limitations. In addition, they are sometimes viewed as impaired by their fellow travelers; as having inferior bodies, minds, or senses. We who view the adventures of the *Farscape* travelers from outside of the diagetic (on screen) world may laugh at the names they call one another and the judgment that they place on one another's bodies and behaviors—from friendly teasing to outright condemnation. Yet what we are witnessing is not, in the end, a story about aliens, but a story about ourselves."

Schalk, S. (2018). *Bodyminds reimagined: (Dis)ability, race, and gender in black women's speculative fiction.* Durham, NC: Duke University Press.

> In *Bodyminds Reimagined* Sami Schalk traces how black women's speculative fiction complicates the understanding of bodyminds—the intertwinement of the mental and the physical—in the context of race, gender, and (dis)ability. Bridging black feminist theory with disability studies, Schalk demonstrates that this genre's political potential lies in the authors' creation of bodyminds that transcend reality's limitations. She reads (dis)ability in neo-slave narratives by Octavia Butler (*Kindred*) and Phyllis Alesia Perry (*Stigmata*) not only as representing the literal injuries suffered under slavery, but also as a metaphor for the legacy of racial violence. The fantasy worlds in works by N. K. Jemisin, Shawntelle Madison, and Nalo Hopkinson—where werewolves have obsessive-compulsive-disorder and blind demons can see magic—destabilize social categories and definitions of the human, calling into question the very nature of identity. In these texts, as well as in Butler's *Parable* series, able-mindedness and able-bodiedness are socially constructed and upheld through racial and gendered norms. Outlining (dis)ability's centrality to speculative fiction, Schalk shows how these works open new social possibilities while changing conceptualizations of identity and oppression through nonrealist contexts.

Schalk, S. (2017). Interpreting disability metaphor and race in Octavia Butler's "The Evening and the Morning and the Night." In T. Pickens (Ed.), Blackness & Disability [Special Issue]. *African American Review, 50*(2), 139–151.

> "Butler 's short story 'The Evening and the Morning and the Night'…is narrated from the first-person perspective of Lynn Mortimer, a young woman with Duryea-Gode disease (DGD). DGD is a disease Buder created for the story that, for most people, leads to 'drifting,' a condition in which individuals feel trapped inside of their bodies and do self-harm by digging at their skin and eyes as they attempt to 'get out' (p. 139) …. I argue that in 'Evening' DGD serves as a disability metaphor that demonstrates how ableism and antiblack racism operate in parallel and overlapping ways. In doing so, I am not claiming disability is the true singular analytic for the text, but rather insisting that we must understand disability as one of multiple major analytics through which to interpret this story. Further, I use my analysis of 'Evening' to ground two larger arguments about nuancing approaches to disability metaphors and expanding the boundaries of the concept of disability, each of which supports the further development of black disability studies theories and methods. In what follows, I first explain each of these two larger interventions to provide theoretical frameworks before delving into my close reading of 'Evening' and its representation of DGD as a disability metaphor (p. 140).

Schalk, S. (Ed.). Disability Studies [Special issue]. (2019). *Journal of Science Fiction, 9*(1).

> "This special issue of *Journal of Science Fiction* is an important moment for the inclusion of disability studies in science fiction studies and for the in-creased, serious engagement with science fiction in disability studies. It is part of a growing body of work which helps us understand how this nonrealist genre comments upon and offers new ways of thinking about (dis)ability as a social system…. Further, as more openly disabled writers produce their own works of science fiction, we are witnessing a particularly exciting moment for disability in science fiction production, as well as criticism. This special issue provides essential critical perspectives and frameworks for understanding these science fictional representations of disability and ability in old and new texts alike, from Philip K. Dick's *Clans of the Alphane Moon* and Isaac Asimov's Robot series to Ian McEwan's *Saturday* and contemporary Chinese and Italian science fictions. The range of the topics within, including illness, scarring as a coalitional tool, neurodiversity, and anti-psychiatry, to name a few, similarly demon-strates both what is possible and how much more work there is to do on (dis)ability in science fiction. The work here is fresh and essential to the science fiction studies as our world continues to change and the fiction produced within it changes as well" (p. 10).
>
> This special issue features a foreword, artwork, articles, and essays including:
>
> - Other Bodyminds are Possible
> - What Future People Will There Be? Neurodiverse Heroes for a Changing Planet
> - A Quiet House That Speaks Volumes: A Reflection of *A Quiet Place*

- Disability in Science Fiction Literature: A Reflection on Technology and Mental Disabilities
- Subversive texts: Illness and Disability in contemporary Chinese science fiction
- Anti-psychiatry and disability in *Flowers for Algernon* and *Clans of the Alphane Moon*
- The Future is Scar-y: the Connective Tissue of Emotion, Body, & Identity
- Thatcher's Legacy? Individualism and the Neurological Condition in Ian McEwan's *Saturday*
- The Future is Fixable: Convention and Ableism in Science Fiction
- It's Okay to Stare: Visual and Unseen Disabilities in Comic Book SuperHeroes
- "And then, you start feeling sharp": The first science fiction character based on a Paralympic Athlete

Also included are reviews of *Bodyminds Reimagined: (Dis)ability, Race, and Gender in Black Women's Speculative Fiction* and *Accessing the Future: A Disability-Themed Anthology of Speculative Fiction*.

Schalk, S. (2019). Resisting erasure: Reading (dis)Ability and race in speculative media In K. Ellis, G. Goggin, B. Haller, & R. Curtis (Eds.), *The Routledge Companion to Disability and Media*. New York: Routledge. DOI: https://doi.org/10.4324/9781315716008-13.

This chapter provides an overview of the treatment of (dis)ability and race in speculative media. It argues that race and (dis)ability in this genre are erased in two key ways: first, by the dearth of racialized and disabled characters in speculative media historically; and second, by the way representations of Otherness in speculative media are not read for their racial and (dis)ability connotations. The chapter discusses a number of examples of speculative media to demonstrate how important it is to consider the non-realist context of speculative media when interpreting these representations in regard to (dis)ability and race.

Schatz, J. L. (2014). Zombies, cyborgs and wheelchairs: The question of normalcy within diseased and disabled bodies. In N. Farghaly (Ed.), *Unraveling* Resident Evil*: Essays on the complex universe of the games and films*. Jefferson, NC: McFarland.

Scheibler, S. (2025). *Star Trek* past and future: Neuroqueering the final frontier. In E. DiCarlo (Ed.), Subaltern Temporalities [Special Issue]. *KronoScope, 24*(2), 193-208. DOI: https://doi.org/10.1163/15685241-20241560.

In this essay, I argue that the more recent versions of the *Star Trek* television series (*Star Trek: Discovery*, *Star Trek: Strange New Worlds*, and *Star Trek: Picard*), look forward to a future that boldly goes beyond the timelines of the legacy series (*Star Trek: The Original Series*, *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine* and *Star Trek: Voyager*) while imagining a past that prefigures the events of *Star*

Trek: The Original Series. Using time travel, time loops, and mirror universes the cosmopolitanism of the legacy series is neuroqueered through both coding and decoding neurodivergence, offering viewers a glimpse into a neuroqueer futurity that is both future and past. In the process, the recent series present us with the realization that neurodiversity has always been central to a cosmos defined by infinite diversity in infinite combinations.

Schmiesing, A. (2014). *Disability, deformity, and disease in the Grimms' Fairy Tales* [Series in Fairy-Tale Studies]. Detroit: Wayne State University Press.

Although dozens of disabled characters appear in the Grimms' *Children's and Household Tales*, the issue of disability in their collection has remained largely unexplored by scholars. In *Disability, Deformity, and Disease in the Grimms' Fairy Tales*, author Ann Schmiesing analyzes various representations of disability in the tales and also shows how the Grimms' editing (or "prostheticizing") of their tales over seven editions significantly influenced portrayals of disability and related manifestations of physical difference, both in many individual tales and in the collection overall.

Schmiesing begins by exploring instabilities in the Grimms' conception of the fairy tale as a healthy and robust genre that has nevertheless been damaged and needs to be restored to its organic state. In chapter 2, she extends this argument by examining tales such as "The Three Army Surgeons" and "Brother Lustig" that problematize, against the backdrop of war, characters' efforts to restore wholeness to the impaired or diseased body. She goes on in chapter 3 to study the gendering of disability in the Grimms' tales with particular emphasis on the Grimms' editing of "The Maiden Without Hands" and "The Frog King or Iron Henry." In chapter 4, Schmiesing considers contradictions in portrayals of characters such as Hans My Hedgehog and the Donkey as both cripple and "supercripple"—a figure who miraculously "overcomes" his disability and triumphs despite social stigma. Schmiesing examines in chapter 5 tales in which no magical erasure of disability occurs, but in which protagonists are depicted figuratively "overcoming" disability by means of other personal abilities or traits.

The Grimms described the fairy tale using metaphors of able-bodiedness and wholeness and espoused a Romantic view of their editorial process as organic restoration. *Disability, Deformity, and Disease in the Grimms' Fairy Tales* shows, however, the extent to which the Grimms' personal experience of disability and illness impacted the tales and reveals the many disability-related amendments that exist within them. Readers interested in fairy-tales studies and disability studies will appreciate this careful reading of the Grimms' tales.

Scott, S. M. (2021). How silence rhetorically constructs deafness in *A Quiet Place*: The silent treatment. In M. S. Jeffress (Ed.), *Disability Representation in Film, TV, and Print Media* (pp. 145-161). Routledge: London. DOI: https://doi.org/10.4324/9781003035114-8.

A Quiet Place (2018) was celebrated by many for its strategic and inventive use of both sound and silence and for its authentic casting of Millicent Simmonds to play Regan, Deaf daughter of the protagonist family. Because a Deaf existence is often presumed to be a silent one, *A Quiet Place* (*AQP*) provides an interesting case from

which to investigate the relationship of sound and silence in the Deaf experience. This chapter utilizes a close reading analysis at the intersections of Sound Studies, Deaf Studies, and Rhetoric to listen Deafly in order to answer the following questions: In what ways do sound and silence challenge or reinforce audist ideologies in *AQP*? How does *AQP* use silence to rhetorically construct deafness? The case study analysis reveals that *AQP*, despite the authentic casting of a Deaf actress and the film's use of American Sign Language, is created primarily for hearing audiences, supports some existing stereotypes of deafness, and is, at times, rendered inaccessible to Deaf audiences—reinforcing the idea that sound and silence are antithetical and that sound is off limits to Deaf individuals.

Selinger, C. (2024). Where no (disabled) person has gone before: A content analysis of *Star Trek* through the portrayal of Christopher Pike. *Review of Education, Pedagogy, and Cultural Studies*. DOI: https://doi.org/10.1080/10714413.2024.2336791.

The *Star Trek* franchise presents a hopeful vision of the future that is free from many of the social issues that plague our current society. This research explores *Star Trek*'s utopian vision through a disabled lens, presenting a critical content analysis examining the representation of mobility disability in the *Star Trek* franchise, with a specific focus on the character of Christopher Pike. This analysis centers on five episodes of *Star Trek* contained in *The Original Series*, *Discovery*, and *Strange New Worlds* which aired between 1966 and 2022. A close examination of Pike's character arc through dialogue and visual or auditory cues reveals recurrent themes and narrative tropes which rely heavily on ableist stereotypes and disabled stigmas. By critically analyzing the representational choices made in *Star Trek*, this study sheds light on the underlying power dynamics and broader sociocultural implications embedded within. This analysis shows that ableism, and the systemic oppression of disabled people, pervades even the newest *Star Trek* series. The findings of this critical content analysis highlight the significance of representation and its role in shaping societal perceptions of disability.

Shaholli, E. (2022). Disability in a galaxy far, far away: A mythology of villains, "Obsessive Avengers," and complex embodiments in *Star Wars*. *Disability Studies Quarterly, 42*(1). DOI: https://doi.org/10.18061/dsq.v42i1.8024.

This article analyzes the depictions disability embodies in the fantasy film series *Star Wars*. Fantasy as a genre is able to re-present our past and present values through visionary forms and can act as a mirror to the society that creates the image. Fantasy is powerful as it enables films the ability to conceptualize realistic viewpoints and current day culture in their images and themes. In terms of Disability Studies, fantasy plays a critical role in the analysis of disability representation since fantasy is known for exploiting and transforming disabilities into Sharon L. Snyder and David T. Mitchell's "narrative prostheses." Once transformed, disability is used for its representational power rather than its true nature. Utilizing Roland Barthes's research on myth-making and Martin F. Norden's established disability archetypes, I discuss the varying portrayals disabilities have throughout the disability-laden series Star Wars. I discuss how disability portrayals rely on archetypes such as Norden's "Obsessive Avenger," the myth formation of disability as related to a sliding scale for evil, and as a symbolic connection to themes pertaining to technology's dehumanizing

effects on humans. However, I also discuss the standalone *Star Wars* film *Rogue One* which diverges in portrayals through its exploration of Tobin Siebers's theory of complex embodiment. These films can act as a larger metaphor for films with disabilities today: taking steps when it comes to the improvement of disability representations, yet still behaving as perpetrators of long-held stereotypes and archetypes.

Sharp, K. J. (2025). Mothers and aliens: Biotechnology and the pregnant body in Octavia Butler's *Xenogenesis* series. In L. Lazzari & G. Po DeLisle (Eds.), *Unmasking (new) maternal realities: Pregnancy, childbirth, postpartum in global literature, cinema, and media* (pp. 49-68). Cham: Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-031-73671-1_3.

The tension of Octavia Butler's *Xenogenesis* series revolves around the necessity for pregnancy after the Earth is destroyed by nuclear war. I argue that Butler uses this tension to challenge perceptions of what is human and to reveal the need for intimacy and interdependence in order for our species to be resilient. Using sci-fi in order to represent non-normative bodies and bodily differences within the realm of reproduction, Butler challenges conventional ideas of pregnancy and sex as well as the possibilities of consent in times of crisis. Within the contexts of biotechnology, climate collapse, and increasing militarism, Butler imagines new intimacies (and the problems that might arise from them) that might be possible after catastrophe. She also creates a world in which people capable of pregnancy are able to exceed the role of natural resources within even the direst circumstances for the future of the species.

Simonetti, N. (2022). Crip gholas: Posthuman disability and strategies of containment in Frank Herbert's *Dune* novels. In D. Bolt (Ed.), Disability Futurity [Special Issue]. *Journal of Literary & Cultural Disability Studies, 16(*1), 77-92. DOI: https://doi.org/10.3828/jlcds.2022.5.

Michael Bérubé has recently argued that representations of disability in science fiction are almost ubiquitous but heavily underrecognized. The article builds on Bérubé's remark to discuss the constructive effects of adding critical disability studies to the approaches that have focused on Frank Herbert's *Dune* series. The argument is that a disability-informed reading of the character Duncan Idaho across all six original Dune novels exposes a range of ableist assumptions upon which the narrative relies. Genetically engineered, the reincarnations of Idaho might be read as implying posthuman possibility. In contrast, the article demonstrates the ways in which Herbert's characterization of Idaho and the latter's relationship to *Dune*'s society represent ableist ideologies. By discussing Idaho's storyline and *Dune*'s ableist social constructions, the article highlights a series of narrative anxieties and strategies of containment that undermine any possible interpretation of Idaho's disability as socially acceptable and limit the ways in which Herbert's portrayal of Idaho may be used to imagine a positive presence of disabled people in future scenarios.

Sjunneson-Henry, E., Parisien, D., Barischoff, N., Qiouyi Lu, S., & Tarr, J. (date). Disabled People Destroy Science Fiction [Special Issue]. *Uncanny Magazine* Issue 24.

"Disabled people are here, now. We are everywhere. Based off the media we encounter and consume, that might not be readily apparent. The system fails us. Our

bodies and our persons are so often misrepresented, shut down, shut out. Our stories are so rarely told.

When we put up the call for submissions for Disabled People Destroy Science Fiction we only asked that authors identify as disabled. We encouraged people to write stories exploring disability, but we didn't require it. Despite that, the vast majority of the work we received featured disabled characters. Disabled writers and readers are hungry for their narratives to be out in the world, not always in stories that focus on disability and its multifaceted dynamics, but simply to be there, to be seen, to be heard, to belong and to be recognized as having stories worth telling. Others are asking for those stories, too. While those tales [are] important, it is crucial to recognize that our narratives focusing on something other than disability are not lesser tales, or any less important. Disability is a part of who we are, it informs our work, even when it doesn't feature prominently. Disabled People Destroy Science Fiction as a project showcases both work that has disability as the focus, and some that doesn't, and that is as it should be" (Parisien, "Fiction Introduction").

Smith, S. (2014). Altered men: War, body trauma, and the origins of the cyborg soldier in American science fiction. In D. Bolt (Ed.), *Changing Social attitudes toward disability: Perspectives from historical, cultural, and educational studies* (pp. 80-88). London: Routledge. DOI: https://doi.org/10.4324/9781315849126-10

"This chapter provides a preliminary inquiry into a strand of American science fiction literature that features the technological augmentation of the wounded hero – a man whose impaired/destroyed body is reconstructed into a human-machine. The significance of these works is that they emerge during moments of war and at times of new technological developments, often exploring the fantasy of the creation of enhanced human beings, while also reflecting anxieties about the impaired male body in relation to human and gender identity at the time of their publication. In order to explore the association of these texts within the broader historical events of war and within the social and cultural concerns of technology and the impaired and gendered body, I analyse two short stories. The first is Henry Kuttner's 'Camouage' (first published in 1945), which I read in relation to the closing stages of World War II. The second is Joan D. Vinge's 'Tin Soldier' (first published in 1974), which I read in relation to the Vietnam War. The aim is to demonstrate how the work of male and female writers, writing within different historical contexts of war and gender politics, reflect changing cultural attitudes toward the wounded hero through shifting representations of the cyborg soldier" (p. 80).

Stanton, C. (Ed.). (2023). *Project(ing) human: Representations of disability in science fiction* [Series in Critical Media Studies]. Wilmington, DE: Vernon Press.

This edited volume examines representations of disability within popular science fiction, using examples from television, film, literature, and gaming to explore how the genre of science fiction shapes cultural understanding of disability experience. Science fiction texts typically grapple with concepts such as transhumanism, embodiment, and autonomy more directly than do those of other genres. In doing so, they raise significant questions about the experience of disability. More broadly, they often convey the place of disability in not only the future but also the world of today.

Through critical research, the chapters within this interdisciplinary collection explore what science fiction texts convey about the value of disability, whether it be through disabled characters, biotechnologies, or, more broadly, conceptions of an idealized future. Chapters are grouped thematically and include discussions of the intersections of disability with other identity groups, the interplay of disability and market/capitalist value, and how disability shapes current and future definitions of human-ness, agency, and autonomy. This full volume builds on current research regarding the relationship of disability studies to the science fiction genre by exploring new themes and contemporary media to aid as an instructional tool for scholars in fields of disability studies, science fiction literature, and media studies.

Chapters include:

- "You Were Less Than Human": The Commodification of the Disabled Non-Human In Kazuo Ishiguro's *Never Let Me Go*
- A Eugenics Of Disability: Transformation, Futurity, and the Disabled Monster Body in *Resident Evil*
- (Un)Diagnosing Religious Experience: Divine Encounters in *Battlestar Galactica*
- Androids, Replicants, and Strange Things: Disability as Representative of Compromised Autonomy In Popular Science Fiction
- The Animation of Stone: An Affective Queer Crip Reading of N. K. Jemisin's Broken Earth Series
- Towards an Intergalactic Disability Justice: Rebelling Against Ableism Through a Criptique of The Jedi Order
- Fish, Roses, and Sexy Sutures: Disability, Embodied Estrangement and Radical Care in Larissa Lai's *The Tiger Flu*
- Neoliberal Convergences of Capital & Capacity: Reading Science Fiction with The ADA
- *Star Trek*, Disability, and La Forge: Seeing Past The Visor

Stemp, J. (2004). Devices and desires: Science fiction, fantasy and disability in literature for young people. In A. Dowker, K. Saunders, & J. Stemp (Eds.), Disability Culture in Children's Literature [Special Section]. *Disability Studies Quarterly, 24*(1). DOI: https://doi.org/10.18061/dsq.v24i1.850.

Characters with disabilities have a surprisingly long history in science and fantasy fiction, but the date of a book's publication is no guide to the manner in which the characters with disabilities are portrayed. This paper studies, from a personal rather than an academic viewpoint, fantasy and science fiction books in the writer's own collection, and discusses some recurrent themes and motifs, with possible reasons for their use.

Stokes, J. S. (2023). A riddle about a stick figure: Narrative prosthesis, futurity, and misrecognition in Adam Roberts's *Bête*. In L. Yaszek, S. Fritzsche, K. Omry, & W. G.

Pearson (Eds.), *The Routledge Companion to Gender and Science Fiction.* London: Routledge. DOI: https://doi.org/10.4324/9781003082934-57.

> How does a riddle stand? What prosthetics and people does it lean on? This chapter analyzes Adam Roberts's novel *Bête*, which structures its imagining of animal human hybridity around a riddle. Riddles, according to Roberts, make the commonplace strange and allow us to rethink the everyday. While the novel pushes understandings of humanity's ecological positioning in the world of animals, it does so by recentering notions of Man in the posthuman. The novel uses disability and its women characters, disabled and nondisabled alike, as a crutch on which one man leans to stretch toward the posthuman.

Stokes, M. D. (2023, Winter). Mutating the margins: A disability studies reading of the undertheorized in/human in SF. *SFRA Review, 53*(1), 50-53.

> "Thinking across the mutants of the page, mutants on the silver screen, mutants bound in comic panels, and their mutated creators, I follow the ways disability studies informs understandings of mutation, and how mutation provides practices for shifting the boundaries of who and what qualify as human." (p. 53).

Stone, K. (2023). Hollow children: Utopianism and disability justice. *Textual Practice.* https://doi.org/10.1080/0950236X.2023.2231295

> Utopian literature has a vexed relationship with disability. Literary utopias have frequently been informed by eugenic models of perfection in which 'utopia' is defined as the absence of disability. This eugenic utopian tradition uses the figure of the implicitly able, 'perfect' child to represent the future, while simultaneously prohibiting the reproduction of disabled and otherwise 'imperfect' children, figured as waste. In this article, I critique the influence of eugenics, and specifically of this dual conceptualisation of childhood, on utopianism. To this end, I engage with disability justice activist Mia Mingus' short story 'Hollow' (2015). In 'Hollow' a group of disabled activists known as the UnPerfects have been shipped off-world to an uninhabited planet turned prison camp. By imagining her characters revolting against their guards and attempting to build a utopian society, Mingus succeeds in critiquing eugenic utopianism while maintaining a commitment to radical transformation. I argue that this radical transformation can be usefully connected, not only to disability justice, but to the interlinked projects of children's liberation and critical utopianism. 'Hollow' offers an example of a text which refuses to position either childhood or utopia in an ever-receding future, instead making an UnPerfect, disabled, child-centric utopia of the present thinkable.

Symposium: Medical Humanities And The Fantastic [Special Section]. *SFRA Review, 52*(3).

> "Medical Humanities and The Fantastic was a free one-day online symposium, held on 11 February 2022, funded by the University of Glasgow's Centre for Medical Humanities and co-hosted by the Centre for Fantasy and the Fantastic. The event focused on neurodivergent and disabled lived experience and its representation in popular culture. Key topics included the way the fantastic represents or subverts neurodiversity and disability, the expressions of lived experiences depicted with the aid of the fantastic, the possibilities of reframing the social, political, and medical

perception of neurodiversity and disability through fantastic re-contextualisation, and tracing the social impact of representing disability and neurodivergence in popular culture. The organisers Beáta Gubacsi (University of Liverpool) and Anna McFarlane (University of Leeds) greatly contributed to a smooth and enjoyable online event."

- A Glimpse into the Lived Experience of Diversity
- Autism, Film & Estrangement
- Hauntology and Lost Futures: Trauma Narratives in the Contemporary Gothic
- Out of Time: Crip Time and Fantastic Resistance
- "City of Unseen Steps": Blindness and Palimpsestual Sensory Impressions in Jonathan Dark or the Evidence of Ghosts
- Productive Bodyminds in Samuel R. Delany's *Babel-17*

Select recordings from this symposium are posted on the YouTube page of the Centre for Fantasy and the Fantastic, one of the symposium's co-hosts.

Tarnowski, A. (2019, Spring). "Yet I'm still a man": Disability and masculinity in George R.R. Martin's *A Song of Ice and Fire* Series. In J. Chau & C. Vanderwees (Eds.), Special Issue on *Game of Thrones*. *Canadian Review of American Studies, 49*(1), 77-98. DOI: https://doi.org/10.3138/cras.49.1.007.

This article examines three fantasies concerning representations of disability and masculinity within George R.R. Martin's *A Song of Ice and Fire* series. Specifically, I argue that within the fictional realm of Westeros, the treatment of Tyrion and Jaime Lannister reveals the cultural fantasies that influence how male characters with disabilities are defined, perceived, and treated by normate (non-disabled) characters. Tyrion and Jaime both subscribe to and challenge Westerosi fantasies that are projected onto individuals with disabilities—namely, the notion that individuals with disabilities are grotesque or monstrous, the belief that disability is a marker of immorality or divine punishment, and the stereotype that individuals who are disabled are emasculated or impotent. All of these cultural fantasies influence the marginalized status and positionality of characters like Tyrion and Jaime, and reveal normates' anxieties concerning both bodily fragility and the maintenance of the hegemonic status of normate embodiment.

Thurston-Torres, J. W. (2021, Winter). HIV and queerness in science fiction. In I. Ahmed, A. Chan, C. Diamant, F. Gene-Rowe, & R. Hill (Eds.), Symposium: Beyond Borders [Special Section]. *SFRA Review, 51*(1).

Thurston-Torres "....begin[s] with the non-science-fiction (non-sci-fi) frame [of his own HIV status] in order to contextualize…[his] approach, which grows out of disability studies. Disease and disability can often be part of a person and their identity, and such individuals are no less valid of a person for it. People with chronic conditions often have to deal with stigmatization, discrimination, and more. HIV itself comes with notions of queerness, of disease, of infection, and alterity.

> [His] essay discusses the ways that the HIV/AIDS epidemic has appeared in some sci-fi texts, the ways in which HIV is coded as queer in those texts, and what those literary treatments say about the author's perceptions of HIV. [His] aim [is] to illustrate not only the ways that HIV is utilized as a sci-fi trope, but also constitutes an element of a lived experience that is often marginalized and exists beyond textual representation. Sci-fi allows for new possibilities of reading HIV in the modern world, and [he is]...excited to explore them critically in three texts' (p. 181).
>
> A videorecording of this symposium presentation has been archived on YouTube.

Travis, M. (2015). We're all infected: Legal personhood, bare life and *The Walking Dead*. *International Journal for the Semiotics of Law, 28*, 787–800. DOI: https://doi.org/10.1007/s11196-014-9396-3.

> This article argues that greater theoretical attention should be paid to the figure of the zombie in the fields of law, cultural studies and philosophy. Using *The Walking Dead* as a point of critical departure concepts of legal personhood are interrogated in relation to permanent vegetative states, bare life and the notion of the third person. Ultimately, the paper recommends a rejection of personhood; instead favouring a legal and philosophical engagement with humanity and embodiment. Personhood, it is suggested, creates a barrier in law allowing individuals in certain contexts (and in certain embodied states) to be rendered non-persons and thus outside the scope of legal rights. An approach that rejects personhood in favour of embodiment would allow individuals to enjoy their rights without being subject to such discrimination. It is also suggested that the concept of the human, itself complicated by the figure of the zombie, allows for legal engagement with a greater number of putative rights claimants including admixed embryos, cyborgs and the zombie.

Tyrell, B. (2022). To boldly go where no one (sighted) has gone before: Positive portrayals of blindness in *Star Trek: TNG* and H. G. Wells's 'The Country of the Blind.' In D. Bolt (Ed.), *Finding blindness: International constructions and deconstructions*. London: Routledge. DOI: https://doi.org/10.4324/9781003275060-19.

> This chapter utilises an Autocritical Discourse Analysis lens to consider two cultural stations of blindness from the extrapolative genre of science fiction. First, I examine the villagers from H. G. Wells's 'The Country of the Blind' as a population that adapts and thrives in their isolated world until the sudden appearance of the sighted Nunez. Wells, I argue, subverts the sighted/unsighted binary and challenges the reader's assumption that it is the villagers who are disabled by their ways of seeing. Second, I analyse Lieutenant Commander Geordi La Forge from *Star Trek: The Next Generation* and his high-tech VISOR that allows him to experience sight in ways that resist the notion that sight is monolith and there is only one way to see. In all, this chapter invites both literary and filmic audiences to challenge the state of blindness as lack or as in need of a cure.

Ugarte, A. (2023). Prosthetic futures: Disability and genre self-consciousness in Maielis González Fernández's *Sobre los nerds y otras criaturas mitológicas*. In A. Córdoba & E. A. Maguire (Eds.), Posthumanism and Latin(x) American science fiction [Studies in Global Science Fiction] (pp. 29-48). Cham: Palgrave Macmillan. DOI: https://doi.org/10.1007/978-3-031-11791-6_2.

This chapter focuses on the work of Cuban writer Maielis González Fernández, whose collection of short stories, *Sobre los nerds y otras criaturas mitológicas* (2016), foregrounds various cyborg technologies that attempt to improve, perfect, or cure faulty human bodies. The recurring theme of prosthetics in González Fernández's texts is explored on two levels. First, the prosthesis motif affects the plot; that is, how the characters use or act as prostheses and the ways in which the discourse of anomaly frames their posthuman exceptionalities. Second, prosthetics concerns the act of representation: science fiction itself acts as a prosthetic device that supplements reality. Ugarte's reading of González Fernández's short stories thus depends upon a literal sense of the word prosthesis—artificial body parts—and a figurative use of the prosthesis as a tool for extension or amplifying that improves the functioning of a damaged or maladjusted reality—in this case, Cuba's reality. Prosthetics in this collection function as a master trope for representational and fictionalization processes that, in turn, point to what she identifies as genre self-consciousness. Through meta-fictional references, nods to the reader, and self-referential tropes, González Fernández problematizes the understanding of science fiction and, ultimately, posthumanism, as primordially metaphorical narratives.

Vanderhooft, J. (Ed.). (2013). *Shattering Ableist Narratives: The WisCon Chronicles Vol. 7*. Seattle, WA: Aqueduct Press.

In science fiction and fantasy, just as in the world we all inhabit, disability is often misunderstood, maligned, and disregarded, even by fans (as well as people in general) who are committed to social justice, anti-oppression, and equal representation for all in sf/f fandom. In the spirit of WisCon's continuing mission to boldly go where no con has gone before in breaking down barriers, this volume of the WisCon Chronicles seeks to smash ableist narratives that keep disabled people from full participation in the present we inhabit and the speculative futures we hope to create. Contributors include Andrea Hairston, Debbie Notkin, Nisi Shawl, Josh Lukin, and Nancy Jane Moore, among others.

Verlager, A. (2006). *Decloaking disability: Images of disability and technology in science fiction media*. Unpublished Graduate Thesis, Massachusetts Institute of Technology. Dept. of Comparative Media Studies.

This work examines how images of disability are used to frame cultural narratives regarding technology. As advances in biotechnology ensure that more people will be living with technological prosthetics against and beneath their skin, there is an increasing importance in examining how such bodies challenge traditional cultural attitudes regarding identity and non-normative bodies. This work uses a cultural studies approach to explore the intersections between disability and technology. Additionally, memoir is often included to illustrate some of the complexities regarding how experiences with disability and technological prosthetics can influence aspects of identity. Like disability, technology is often framed in gothic terms of lack or excess, and thus a discussion of the "techno-gothic" also features in this work. Furthermore, such a discussion is also relevant to seemingly unrelated modes of characterizing the other, such as the archetype of the cyborg, the queer body, or the formation of non-traditional social groups, even to images of the city as urban ruin. This work demonstrates that, while images of disability rarely inform us about the

everyday experience of disability, they can inform us about how technology frames non-normative bodies as either "less than" or "more than" human, and how the tropes and language associated with disability is often used to characterize technology itself.

Villegas-López, S. (2015). Body technologies: Posthuman figurations in Larissa Lai's *Salt Fish Girl* and Jeanette Winterson's *The Stone Gods*. *Critique: Studies in Contemporary Fiction, 56*(1), 26-41. DOI: https://doi.org/10.1080/00111619.2013.843503.

Larissa Lai's *Salt Fish Girl* and Jeanette Winterson's *The Stone Gods* are two dystopian novels that ponder the relationship between body and self in the context of technological societies. They interrogate the ways in which technology, in the form of genetic experimentation and robotics, affects identity, reinforcing gender difference but also proposing appealing interpretations of interbreeding, same-sex relationships, and cyborg politics.

Wälivaara, J. (2018, August). Blind warriors, supercrips, and techno-marvels: Challenging depictions of disability in *Star Wars*. *Journal of Popular Culture, 51*(4*),* 1036-1056. DOI: https://doi.org/10.1111/jpcu.12707.

“Few, if any, franchises have been as popular and influential as George Lucas's *Star Wars*. Considering depictions of disability in the fictional universe of *Star Wars* can offer insights into cultural understandings of disability and how characters with disabilities can be analyzed in genre storytelling. The *Star Wars* universe features two prominent characters with disabilities—Darth Vader and Chirrut Îmwe (Donnie Yen)—who offer reflections on cinematic stereotypes of disability. In conversation with the work of disability and science fiction scholars, these depictions reveal both stereotypical assumptions about people with disabilities in cinema as well as how those assumptions have changed over time” (p. 1036).

Wälivaara, J. (2018). Marginalized bodies of imagined futurescapes: Ableism and heteronormativity in science fiction, *Culture Unbound: Journal of Current Cultural Research, 10*(2), 226-245. DOI: https://doi.org/10.25595/1494.

This article aims to contribute to an understanding of marginalized bodies in science fiction narratives by analyzing how physical disability and homosexuality/bisexuality have been depicted in popular science fiction film and television. Specifically, it analyzes what types of futures are evoked through the exclusion or inclusion of disability and homo/bisexuality. To investigate these futurescapes, in for example *Star Trek* and *The Handmaid’s Tale*, the paper uses film analysis guided by the theoretical approach of crip/queer temporality mainly in dialogue with disability/crip scholar Alison Kafer. Although narratives about the future in popular fiction occasionally imagines futures in which disability and homo/bisexuality exist the vast majority do not. This article argues that exclusion of characters with disabilities and homo/bisexual characters in imagined futures of science fiction perpetuate heteronormative and ableist normativity. It is important that fictional narratives of imagined futures do not limit portrayals to heterosexual and able-bodied people but, instead, take into account the ableist and heteronormative imaginaries that these narratives, and in extension contemporary society, are embedded in. Moreover, it is argued that in relation to notions of progression and social inclusion in imagined futurescapes portrayals of homo/bisexuality and disability has been used as narrative

devices to emphasis “good” or “bad” futures. Furthermore, homo/bisexuality has increasingly been incorporated as a sign of social inclusion and progression while disability, partly due to the perseverance of a medical understanding of disability, instead is used as a sign of a failed future. However, the symbolic value ascribed to these bodies in stories are based on contemporary views and can thus change accordingly. To change the way the future is envisioned requires challenging how different types of bodies, desires, and notions of normativity are thought about. Sometimes imaginary futures can aid in rethinking and revaluating these taken-for-granted notions of normativity.

Wälivaara, J. (2024). Living in space(s) without a future: Depictions of mental illness in *Aniara*. In J. Korpua, A. Koistinen, H. Roine, & M. Mboka Tveit (Eds.), *Nordic speculative fiction: Research, theory, and practise*. London: Routledge India. DOI: https://doi.org/10.4324/9781003561101-18.

How would humanity cope without planet Earth? What are the consequences when people are unwillingly forced to spend their life in outer space? These are two central questions posed by the Swedish science fiction film *Aniara* (Kågerman & Lilja 2018). The film narrates the experience of the crew and passengers aboard the spaceship Aniara after it is knocked off course on its journey to Mars. Aniara travels further and further into deep space while a growing sense of despair fills the ship. Unable to turn the ship around, the crew and passengers increasingly experience mental illness, which is expressed in terms of anxiety, depression, and suicide. This chapter analyses the film's depictions of mental illness and how these depictions are related to space and time, another central theme of the film. The analysis establishes how the temporality of space is intrinsically connected to the mental states of the characters, specifically, how neither Aniara nor planet Earth can provide a future for humanity. By exploring this connection between space-time and mental illness, it is argued that the film avoids Othering mental illness and, instead, depicts distress, despair, and mental illness as aspects intrinsic to what it is to be human.

Wallace, M. L. (2019). The spector of the singular body in *Frankenstein*. In C. Mounsey & S. Booth (Eds.), *Bodies of information: Reading the VariAble Body from Roman Britain to hip hop* (pp. 159-175). New York: Routledge. https://doi.org/10.4324/9780429343544-10

As disability studies has moved from a critique of the medical model to a social or even cultural model, so some are now moving to a reconsideration of bodily experience(s) as sites of knowledge that demand recognition. Mary Shelley’s 1818 *Frankenstein; or the New Prometheus* offers a relevant meditation on corporeal singularity. Taken in tandem with eighteenth-century theories of sympathetic bodily resonance and twentieth-century object relations theorizing of the self as formed in a body-to-body relation (replete with aggression, projection, grief and reparative compensation), *Frankenstein* invites us to explore the variability of the human – and even beyond. Shelley’s novel contributes to an account of embodied experience as at the heart of “em-selving” a coherent psychological, relational and corporeal self. Shelley’s novel makes visible the refusal on the part of human characters inside the story to recognize creature as a human-like subject, while inviting the reader to perform that failed recognition and thus psychoanalytic reparation. In the creature’s solitary spectral existence, readers may recognize their own moments of failed recognition, even of one’s self. Embodiment may be a particular condition of

complete solitude, but it is also an opportunity for sympathy, recognition and perhaps reparation.

Weaver, R. (2010). Metaphors of monstrosity: The werewolf as disability and illness in *Harry Potter* and *Jatta*. *Papers: Explorations Into Children's Literature, 20*(2), 69-82.

While vampires are proliferating in children's and young adult literature, the increasingly popular werewolf figure also deserves attention, particularly given the intriguing links that particular authors draw between the werewolf and disability. These links are seen in not only the two works I discuss in this paper, but others as well (for example, in *Howl's Moving Castle*, a man cursed into the form of a dog is said to have a 'terrible disability' [Jones 1986, pp. 119-20]). Readers might assume the authors are creating these associations with worthy intentions, but might also question if a werewolf, a monster, is indeed an appropriate metaphor for disability and illness. In this discussion, metaphor is understood in line with Fogelin's (1994) definition where 'both similes and metaphors express figurative comparisons: similes explicitly, metaphors implicitly' (p. 23). This paper explores the werewolf as metaphor for disability and illness in the *Harry Potter* series.

White, N. (2022, June 15). Disturbing the comfortable: On writing disability in science fiction. *Tor.com* [Website].

In this personal essay, White describes his own pain experienced from a spinal cord injury and how, as a writer, he's infused one character within "....a more encompassing narrative, one that considers exasperation as well as progress, suffering as well as triumph. One that makes meaning not just from overcoming, but from the ongoing lived experience of pain."

Wilde, A. (2022, Winter). Temporal drag, radical negativity and the re-articulation of disabled identities in *American Horror Story*. In B. Haller & L. Carter-Long (Eds.), Disability and Film and Media [Special Issue]. *Review of Disability Studies: An International Journal, 17*(4).

American Horror Story (*AHS*), a US anthology horror series created for cable network FX by Ryan Murphy and Brad Falchuk, broke new ground in its capacity for presenting disabled bodies in most of its interconnected miniseries. In an (almost) ensemble cast throughout, disabled characters were most in evidence in series four, 'Freak Show', with several parts played by disabled actors, e.g., Mat Fraser (Paul), Jyoti Amge (Ma Petite) and Rose Siggins (Legless Suzi). Additionally, Jamie Brewer, an actor with Down Syndrome, was featured in several of the series (as Addie, Nan, Hedda. Marjorie, before reprising Nan, allowing her to run the gauntlet of character types). *AHS* has been seen to offer much potential in 'queering' representations on many axes, especially, sexuality and gender; Geller and Banker (2017), for example, have argued that the show creates 'temporal drag' through its rejection of 'historical verisimilitude'. Women, particularly female 'stars' also played significant central and recurring roles, once again challenging the conventional positioning of women within the horror genre, whilst simultaneously troubling, repeating and neglecting some familiar tropes, e.g., the excision of the monstrous woman and the whiteness of history (King, 2016). Taking forward the idea that the show queers the normativities of reproductive futurism (argued by Geller and Banker) this paper considers the value

of the show for the depiction and rethinking of disabled people's subjectivities, particularly in terms of use of 'temporal drag', and 'radical negativity', e.g., embracing sex, death and violence. The paper concludes that progress in disability representation has been made, but that significant narrative and representation inequalities remain within *AHS*.

Woolbright, L. (2024). "She's inside me. She's inside everyone": Female agency and the monstrous mother in *Resident Evil Biohazard* and *Village.* In J. L. McDaniel & A. Wood (Eds.), *Broadening the horror genre: From gaming to paratexts*. London: Routledge. DOI: https://doi.org/10.4324/9781003406112-8.

This chapter examines monstrous femininity in *Resident Evil VII: Biohazard* and *Resident Evil VIII: Village*, which depict an array of female archetypes—particularly monstrous mothers and unnatural births. Game representations of monstrous femininity, as in other media, revolve around how fears about femininity manifest in media, how feminine identities reflect, subvert, and resist domesticity. These representations are experienced, explored, and internalized by players who must comb the gamespace for resources, weapons, clues, and collectibles at the same time they navigate enemies and environmental challenges to unravel the story. Gameplay and environmental storytelling interwoven with cutscenes offer potentially transformative engagements with the monstrous mother, although, in the end, the games may be interpreted to undermine their own progress.

Wolf, M. (2023). Negotiating research: A visual study of my mental metaphors. In C. Crespo (Ed.), Special Women's Studies Issue. *The Classic Journal, 9*(1).

Derived from my scholarship on ableism in horror films, this project challenges dominant modes of empirical research and invites researchers to recognize and validate their own experiences. I analyze my challenges over the course of my research project and present these findings through multimedia visual art projects and accompanying writings. Through the lens of metaphor, I articulate how I have not felt like a real researcher and how I have come to reconcile the ideal Researcher with the realities of being a student researcher. I found through my initial research project and the development and presentation of this reflection that The Researcher is an image we are taught to uphold and internalize, generating a sense of shame that can promote isolating research practices. Through internal and communal work to deconstruct this image, we can begin to create supportive spaces for researchers, work more collaboratively, and present more honest accounts of the unseen labor of academic research.

Wong, A. & de Leve, S. (Eds.). (2017, May). Crips in Space [Special Issue]. *Deaf Poets Society Issue 4.*

"As guest editors for this special issue of *The Deaf Poets Society*, we are excited and honored to share the brilliant creations and perspectives offered by contributors to this issue.

Crips in Space was conjured by a mundane activity: Sam had reconceptualized their movement on wheels as an analogue to movement in zero-gravity, which in turn

sparked speculation about the ways in which crips are particularly suited to life in space. Their tweet about #CripsInSpace went viral when Alice amplified it and encouraged community input.

The outpouring of interest from dozens upon dozens of people serves to highlight not only our enduring fascination as a species with space, but also how strongly speculation about the future resonates with d/Deaf and disabled people in particular. As more and more people suggested artmaking around this theme, Alice proposed a collaboration with *The Deaf Poets Society.* The expertise and interest of *The Deaf Poets Society* and its editors allowed the burgeoning idea of Crips in Space to come to life here in this issue. We are filled with gratitude for this opportunity and partnership.

While space may exist in a vacuum, the idea of Crips in Space did not come from a cultural vacuum: indeed, it can trace its roots to a long history within speculative fiction and within the d/Deaf and disability community. Despite the erasure or diminishment of d/Deafness and disability in major touchstone media, it is far from absent. Disability and d/Deafness, acknowledged or not, are present in stories from independent authors and publishers, all the way up to blockbuster media like Star Wars. Whether they #SayTheWord or not, there have always been stories about crips in space--and our presence in those stories underscores the underlying truth that d/Deafness and disability are and will always be a fundamental part of human existence.

By sharing these stories, poems, essays, and art, we offer a sample of visions that illustrate that existence. We hope that this issue will provoke further discussion, creation, and imagination. Space truly is the final frontier and our ingenious community of pioneers are prepared to explore it" (pp.1-2).

Yoo, H. (2023). Disabled bodies and ableist ideology in *The Hunger Games* film trilogy. *CEA Critic, 85*(1), 89-113. DOI: http://doi.org/10.1353/cea.2023.0007.

"From a feminist perspective, numerous critics have focused on the heroism of the young, brave, independent, agentic, and, above all, able-bodied Katniss in *The Hunger Games* film trilogy and welcomed this attractive female protagonist as an ideal contemporary feminist role model for film viewers, especially young girls. Yet, there has been no research thoroughly examining how *The Hunger Games* film trilogy, in both obvious and subtle ways, expresses widely accepted ableist concepts of and perspectives on disability and people with disabilities. Given as much, I apply critical disability studies as the primary theoretical frame, will carefully explore and discuss how *The Hunger Games* films can be regarded as harmful and regressive for the human rights of those with disabilities in that they covertly and overtly support deterministic and essentialist views of disability as a marker of Otherness and fortify ableist ideology, which flourishes everywhere in society. Namely, I aim to unmask and thereby problematize the ideological power of ableism and able-bodied normativity lurking in *The Hunger Games* films.

In this paper, I shall consider how *The Hunger Games* films, which, not unlike other mainstream Hollywood offerings, embody and repeat dominant ableist ideology in which the visibly and invisibly disabled characters are deprived of the full range of human character traits and are not endowed with agency and power. Instead, they are

portrayed as vulnerable targets of forced institutionalization, stigmatization, and marginalization and, as such, strengthen deep-seated stereotypes of disability and of real people with disabilities in our society" (p. 89).