LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 8 October, 2026

FRAMING THE INHUMAN: DISABILITY FRAMES AND POSTHUMAN REPRESENTATION IN JOHN WYNDHAM'S THE CHRYSALIDS AND ELIZABETH MOON'S THE SPEED OF DARK

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DOI: https://doi.org/10.5281/zenodo.23615405

Keywords
Disability frames, Ato Quayson, science fiction, posthumanism, dehumanization, John Wyndham, Elizabeth Moon.

Article History
Received: *25 June 2026*
Accepted: *16 September 2026*
Published: *02 October 2026*

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Abstract

Science fiction's fascination with mutants, cyborgs and altered bodies often reproduces disability as a marker of monstrosity and deviation to be contained, cured or destroyed, and has posed serious ethical and moral challenges to the world, exposing how science fiction as a genre that imagines radical departure from "the human" still remain tethered to normative, able-bodied conceptions of personhood. This article examines what representational frames science fiction writers employ for disabled characters that trigger ethical and moral concerns by portraying disabled bodies as inhuman within the context of posthuman cultural production. Ato Quayson's typology of disability representation have been applied to two varied science fiction narratives such as John Wyndham's The Chrysalids (1955) and Elizabeth Moon's The Speed of Dark (2005). Through close textual analysis, this article demonstrates how these two texts construct and negotiate disability or deviance. Reading of both novels illustrate that posthuman science fiction raises ethical and moral concerns by deploying consistently unique representational frames across two radically different ideological and technological premises such as, eugenics ideology rooted in theocracy and corporate sector that prioritizes biomedicine. In terms of narrative, both novels differ in the degree to which it grants its characters with disabilities a counter-position from which the frames associated with them can be countered or judged.

1. INTRODUCTION

The praxis of posthumanism as a theory helps reveal the blurred boundaries between the human, nonhuman, embodiment and technologies. Posthuman literary portrayals of disability pose challenges to the human in socio-cultural spheres. The speculative worlds of posthuman writers are featured with advanced technology that encompasses robots, cyborgs, mutants, medical enhancements, brain implants and artificial intelligence. Such practices in narrative art spawn discrimination, injustice, dehumanization of people with disabilities and are represented as less than human. Consequently, such crooked literary imagination marginalizes disabled bodies in science fiction both theoretically and practically and are treated as evil monsters by pushing

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them to the margins of being inhuman or are left out entirely in such narratives that negotiate posthuman future.

In science fiction, alternative forms of embodiment such as cognitive difference, biological and genetic transformation, including technological intervention are frequently imagined. What constitutes to be a greater concern in science fiction is the relationship between disability, normality and what it means to be human. Science fiction provides a unique literary space by projecting existing cultural anxieties into speculative futures within which the categories of embodiment can be examined. However, portrayals of disability in such narratives are not emancipatory. It can also reproduce ableist assumptions by presenting cognitive and bodily differences as primary defects that are in need of correction, concealment, elimination, or exclusion although speculative fiction may question and challenge the human body and its conventional understandings. Moreover, as a genre of literature, science fiction has a long history of consistently engaging with imagined futures and has recurringly featured the contest of what it means to be human by frequently routing such contentions through physical and cognitive parameters of characters which are marked as mutants, disabled, or deviants from a constructed norm offered in the narrative. These varied representational images of disabled bodies in science fiction trigger certain ethical and moral concerns and raises a fundamental question: What frames have been employed by science fiction writers for disabled characters that trigger ethical and moral concerns as a result of portraying disabled bodies as inhuman in selected science fiction narratives within the context of posthuman culture?

The primary concern of disability studies as Siebers advocates is not to treat or cure it but to interrogate construction of disabled identity, and to understand "social meanings, symbols, and stigmas" with which it is marked. How these "social meanings, symbols and stigmas" establish a relationship to imposed systems grounded on oppression and exclusion that challenges the prevalent belief which prioritizes the notion of the normative that to be a sound human being, one should have able body and mind (3-4). However, Broderick and Ellis notes that the medical model of disability situates disfigurement and disability as "undesirable," specifically in opposition to the non-disabled or normative body which is often featured as "aesthetically preferable and something to which the disabled body should aspire" (66). Siebers informs that disability studies scholarship has emerged as a field that positions itself with subjectivity and with the notion of deconstructing the myth of Man as the center of the universe, approaching disability not as an individual defect, the way medical model deals it, but rather as Siebers formulates, "the product of social injustice" (3-4). In a closely related historical claim, Mitchell and Snyder articulate that since its inception, representation of disability has been perceived in terms of a "restrictive pattern of characterization that usually sacrificed the humanity of protagonists and villains alike" (*Narrative Prosthesis* 17).

The present article analyzes two science fiction narratives by applying Ato Quayson's typology of disability to examine a single focused research question. The selected science fiction texts such as John Wyndham's *The Chrysalids* (1955) and Elizabeth Moon's *The Speed of Dark* (2005) are written and separated by nearly five decades and grounded in consistently unique and varied technological premises with constructed portrayals of disabled characters. The study attempts to understand what ethical and moral implications these narratives trigger in framing the disabled as inhuman in posthuman science fiction narratives.

Thesis Statement

Science fiction's persistently increasing fascination with cyborgs, mutants, and altered bodies have resulted in reproduction of disability as a marker of deviation and monstrosity to be cured, contained or destroyed, and

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has posed serious moral and ethical challenges to the world at large, exposing how the genre's radical departure from 'the human' still remain dependent on notions of normative and able-bodied personhood.

Research Question

Q. What representational frames science fiction writers employ for disabled characters that trigger ethical and moral concerns by portraying disabled bodies as inhuman within the context of posthuman cultural production?

Significance of the Study

Disabled bodies and their portrayal as monstrous beings are tethered with ideas of otherness and fear of difference. The present article is an attempt to understand how the inhuman/ monstrosity is engaged to represent disability by equating it with the idea of grotesque, and in doing so, science fiction further marginalizes disabled bodies in posthuman cultural texts. It deconstructs the question of how power structures are asserted through disability representations. This deconstructive approach contributes to a wider spectrum of debates on gender, race, and sexuality with which the monstrous theory intersects. In addition, science fiction envisions speculative futures. By focusing on science fiction, this study emphasizes inclusivity and a more empathic approach towards disabled bodies in popular media. It contributes to understanding disability representations and how such attempts in which disability is directly equated to the inhuman/ monstrosity can bring a further shift in the debates on developing more nuanced and fair images of people with disability in literary works, and other cultural productions.

2. Literature Review

2.1 Disability and the Boundary of the Human in Posthuman Cultural Production

Disabled body has a long history of being identified by disability studies scholarship as a site at which the human boundary is actively negotiated rather than self-evidently given. Disability is, as Garland-Thomson defines, not an inherent physical flaw but "the attribution of corporeal deviance," the outcome of cultural rules about what bodies should be or do rather than a property of bodies themselves (6). Social, cultural and representational practices massively contribute in production of meanings and these practices classify specific bodies and minds as either capable or deviant and normal or abnormal. Davis extends it further by identifying the role of norm in cultural and social fabrics and observes that both "norm" and "deviation" are inseparable and with the idea of "the norm" comes the idea of "deviation or extremes" (29). Within cultural framework, Hall views culture as "a process, a set of practices" such as novel, paintings, TV programmes and comics. The primary function of culture, as Hall articulates, is to produce and exchange meanings, a give and take phenomenon based on meanings that occurs between groups and members of a society (2). Lash and Urray extend this definition further and argue that cultural products which include artifacts, goods, experiential and visual objects services and art forms are "created, transformed and diffused in the constitution of consumer culture" (quoted in Venkatesh and Meamber 12). These cultural products are produced with a purpose to be consumed by the masses.

Similarly, posthuman scholarship as a field of study is a relatively recent phenomenon with a rapidly expanding canvas. In her groundbreaking work The Posthuman, Braidotti explains it as a point of departure from humanism to posthumanism claiming that it is impossible for all of us to say with full conviction to have always been human, more particularly at present, only human. In the present context, she adds that some of us have already lost the quality of being considered completely human, and it is more evident from

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the socio-political and scientific history of the West (1). Murray interrogates the tension posthumanism has developed for disabled bodies in terms of technology and cultural futures and examines the precarious position of disability. He argues that like many posthumanist methods, the central focus of which are "rereading of the body seen in terms of the non-unitary self," and in such instances the body itself is no more 'sovereign' but rather subject to implications in a number of "relationships across boundaries" (11-12). Posthumanist approach to disability thus views disability as an individual self, the body that is no longer sovereign in itself rather open to various relationships that implicates it in a number of ways.

Shildrick's article explores the idea of the monstrous body with a focus on how these concepts intersect with both disability and feminist theory. She argues that posthuman thought has disrupted the traditional understandings of the body and humanist binaries of human/non-human and normal/abnormal are challenged by posthumanism. She adds that the monstrous body, which is often portrayed as a substitute of abnormality and deviance, questions the normative notion about embodiment, identity and difference. This monstrous body if embraced, as Shildrick suggests, can offer new possibilities to reconsider the boundaries and the identity of what it counts be a human and more specifically in relation to the problems of disability and otherness (1-15).

Mitchell and Snyder's collaborative study traces historical continuity that exists between diagnostic terms used for disability in eugenics era and the terms used for disability in modern genetics. Eugenics era terms such as "unfit," "monstrous," "defective," "crippled," "noneducable," "subnormal," and "feebleminded" and updated version of these terms in genetics examine bodies in terms of their conditions and are thus classified as mutant, coding errors, tragic, unhealthy, suffering, abnormal, faulty and deviant (*Cultural Locations*, 19). They claim that genetics as the modern authority has replaced eugenics practices but it has not brought any significant impact on perception of disability, rather these new terms carry the same subjective derogatory judgement that strengthen the cultural reception of disability undergirding genetic or scientific language (19).

2.2 Disability and Monstrosity in Science Fiction

Cohen's scholarship on cultural practices which promote the construction of monsters is a significant contribution in the field of literary studies. He questions how culture which is constituted by diverse boundaries such as bodily, temporal, geographic and technological become overlapped in monster's construction – "a category that is itself a kind of limit case," a radical form of marginalization, "an abjecting epistemological device basic to the mechanics of deviance construction and identity formation". He contends that the best way to understand the monster is to take it as an "embodiment of difference" one who breaks the category and a resisting Other who can only be known through movement and process and through "dissection-table analysis" (ix-x). Historically cultural representation of disabled bodies as monsters, freaks, mutants and animals has positioned people with disabilities on the peripheries of a constructed border and categorizes the human from the inhuman, a process that is central to disability studies and bioethics (Nayar 138).

Disability has appeared in tandem with monstrosity and are often equated in literature in general and science fiction in particular. For Allan, since the genre's inception, science fiction has been "home" to deviant and monstrous bodies. She cites an early example such as Shelley's *Frankenstein* in which disability stands in for a number of socially marginalized identities (7). Bérubé, on the other hand, observes that science fiction usually frame "exceptionality" as disability, a representational practice that is apparent in how certain attributes attached with mutant and superhuman are treated as markers of deviance irrespective of whether they are conferred disabled traits or extraordinary capacity (569). Lewis' scholarship extends this concern in her study

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of the medieval literary imagination and argues that deviation of any kind from culturally established normative body are perceived and read as monstrous and disabled, sharing significant representational similarities despite the fact that they appear dismissive from "disabled lived experience" (154). However, Mason's critique contends that "Whether portrayed positively within a given text itself, disabled bodies in science fiction and horror have largely been depicted as bodies that exist in spite of, or in opposition to, an idealized eugenic body that mirrors the contemporary normative beauty standards of the cultural-historical context in which a given text was produced" (26).

Monstrous bodies are defined by Shildrick as "bodies that in their gross failure to approximate to corporeal norms are radically excluded" (2). Romanska explores the interface between posthumanism, technology and disability and attempts to answer how technological advancements in the field of bionics and prosthetics questions the traditional concept of identity and human body. She notes that the boundary between human and machine gets blurred if technology is merged in the human body and invites the scholars to reconsider the idea of what it is to be a human. Her study warns of the implications of such intersection for disabled people, emphasizing the possibility for empowerment by means of technological enhancement and ethical issues involved in normalizing disabled bodies (1-17).

In order to see how marginalized bodies have been depicted in science fiction, Wälivaara's study is a significant contribution which analyses corporeal disability and bisexuality/homosexuality. Her analysis engages film analysis, theory of crip/queer temporality and has mainly engaged Kafer as disability/crip scholar to explore what variants of futures are imagined by science fiction authors. Wälivaara articulates that although from time to time, speculative narratives in popular fiction imagines such futures in which homosexuality, disability and bisexuality exist, but on the contrary, the majority of popular fictions do not. She argues that speculative futures featured in science fiction, the discourse of "heteronormative and ableist normativity" has been perpetuated through exclusion of disabled and homo/bisexual characters (226-245). Posthuman science fiction narratives offer speculative futures yet it grapples with human bodies which has resulted in reproduction and representation of disability as a marker of deviation and monstrosity to be cured, contained or destroyed, posing serious ethical and moral challenges that needs to interrogated to fill the scholarly gap.

3. Methodology

Qualitative and interpretive textual analysis is employed in this study in tandem with close reading and thematic analysis to examine the representational frames science fiction authors use to construct images of disabled bodies as inhuman/monsters. The selected texts and their study is qualitative in nature as Given notes, "Text, which in its broadest sense is anything in written form, constitutes the basic medium through which most qualitative analysis is carried out" (*The SAGE Encyclopedia* 863). In terms of textual analysis, the study draws on the view of Given that it is "a method of data analysis that closely examines either the content and meaning of texts or their structure and discourse". Given further adds that as a term, it refers to a number of "primarily qualitative methodologies or models" (865). The study also focuses on identifying thematic patterns in terms of disability representation. According to Howitt and Cramer, in thematic analysis researchers "identify a limited number of themes which adequately reflect their textual data" and in this regard, familiarity with the textual data is a "key to thematic analysis" (372). The study aims to describe the themes and frames used to represent disabled bodies as "Thematic analysis is primarily a descriptive strategy that facilitates the search for patterns of experience within a qualitative data set; the product of a thematic analysis is a description of those patterns and the overarching design that unites them" (Given, 867). Moreover, the study relies heavily on close reading. Effective close reading, according to Levenberg *et al.* relies

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on the researcher's "concentration on a specific text for a sustained period of time" and that "the crucial undertaking is to read the texts with attention to the details" (25-26). The analysis relies on selected passages from science fiction narratives that align with Ato Quayson's typology of disability representation to trace what frames pose ethical and moral concerns by portraying deviant bodies as inhuman/monsters.

4. Theoretical Framework

4.1 Ato Quayson and the Study of Disability Representation

One of the most systematic available typologies of disability representation to analyze how literary texts portray disability is provided by Ato Quayson in his critical work *Aesthetic Nervousness: Disability and the Crisis of Representation*. Guided by Quayson's typology, the present article is grounded on his framework. Literary representations of disability, Quayson argues, provoke a representational crisis or what he calls "aesthetic nervousness" which is embedded in the uneasiness disability generates for authors and readers alike (1). Historically, argues Quayson, "the disabled body has "invited, compelled, and incited a variety of responses in spite of whatever specific impairments may be at issue" (4). The critic emphasizes the significance of bearing it in mind that the attitudes people with disabilities have received at any historical circumstances are often varied, even in progressive and enlightened contexts (36). Various categories that Quayson explicates are in no way "mutually exclusive" as he suggests that it is often "possible to find aspects of more than one category focused through a particular disabled character of different categories running sequentially as the character is involved in various interactions with others" (36).

4.2 Quayson's Typology of Disability Representation

The analytical lens that this article applies on the selected science fiction texts is taken from Quayson's *Aesthestic Nervousness* in which he provides nine representational frames of disability. Six out of nine frames have been chosen which are given below:

4.2.1 Disability as null set and/or moral test

Quayson identifies the first frame of disability representation in literary works and states that it is one of the most common ways by means of which disability is portrayed. He claims that it "acts as some form of ethical background to the actions of other characters" and that it is employed to test or reveal their "moral" position. (36)

4.2.2 Disability as interface with otherness

Tracing disability representation at various historical contexts starting from late fifteenth century onward, disability representations were employed to raise problems other than the individual's mental and physical condition. Not only social inequality but also larger questions of "imperialism" and construction of groups were viewed as inferior, different or less than human. These historical representations reveal how social constructions create boundaries between normal and Others (37).

4.2.3 Disability as articulation of disjuncture between thematic and narrative vectors

Quayson notes that the manner in which the disabled character is treated in the narrative and the text's stated thematic concerns offer a structural mismatch, a kind of "disjuncture", that makes the disabled character an apparent site of tension between the narrative structure and the content. (41).

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4.2.4 Disability as bearer of moral deficit

Along with representational tendency and its continuum, there emerges another category in which disability itself is directly marked as bearer of moral deficiency, corruption or evil. Disability assumes a symbolic role, although it still serves as a source by means of which moral standing of other characters is evaluated and judged. Those who interact with disable character function as "metaphorical encapsulations" or metaphorical embodiment of evil or moral shortcomings itself (41).

4.2.5 Disability as epiphany

Quayson observes that in some literary works disability signifies "a moral conundrum" or a moral dilemma and the impairment of a character is not revealed until a specific ethical turning point in the narrative. Disability functions in such situations as "signifier of moral disorder or deficit" and becomes apparent for the non-disabled character through "sudden epiphany" or a sudden moment of realization rather than through slowly unfolding process of disabled character's own complex identity (42).

4.2.6 Disability as normality

The final category which Quayson refers to is that in which the disabled character is featured as "completely normalized" and thus presented in the narrative "within the full range of human emotions" displaying optimism, worries, contradictions, and having ideas that are vague just like other normal human beings (51).

5. Data Analysis

This section analyses representation of disabled characters in two science fiction narratives – *The Chrysalids* and *The Speed of Dark* through the theoretical lens of Ato Quayson's *Aesthetic Nervousness*. This study attempts to understand what frames both science fiction authors have used by engaging disabled bodies in tandem with technologically advanced social fabric that engenders ethical and moral concerns.

5.1 *The* Chrysalids: Theocratic Eugenics and the Null Set of the "True Image"

5.1.1 Disability as Null Set and Moral Test

The Chrysalids foregrounds theocratic Waknuk, a society which holds rigid doctrine and establishes humanity itself in the strictest physical criteria. It is written on the wall and is often recalled by the protagonist from his memory such as perfectly formed limbs, feet and toes and anything that exhibits nonconformity is not "human", rather a "blasphemy against the true Image of God" (Wyndham 13). Disability as a null set and moral test has been constructed through this doctrinal definition in its most literal sense in such a way that it is represented as a condition established on exclusion and their right to personhood is negated to them. It establishes at the same time the entire society's prejudiced treatment of deviancy as a continuum of moral test (Quayson 36). Joseph Strorm, the protagonist's father fails this test because of his rigid adherence to theocratic doctrines of purity which makes him incapable of showing empathy to his own blood relatives. On the other hand, his own brother, uncle Axel values David's mutant status knowing the fact that it is concealed from others and remains compassionate to his nephew. Waknuk's rigid doctrines "WATCH THOU FOR THE MUTANT!" (Wyndham 18) are explicitly stated on the walls in the home where David lives and commands the inmates and inhabitants around to beware. Not only the entire Waknuk's moral test is made structural, grounded on the community's religious and legal apparatus, but also not confined to individual bias.

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The narrative exhibits null-set frame that extends beyond mutant children, mostly telepathic, to physically mutated infants who are disposed of in rituals in which deviant livestock such as "a two-headed calf, and four-legged chicken" are slaughtered for being offenses against the divine order (Wyndham-19). About such deviations, the protagonist recalls that they "did not look *right*" (Wyndham 19), a phrase that is full of deliberate vagueness and it underscores the totalizing intolerance of the doctrine. As no specified threshold of severity classifies major and minor deviations, because departure from the strictly defined doctrine is classified as "Offence" and when it extends among people, it is branded as "Blasphemy" (Wyndham 19). This extermination of deviation in a ritualized manner functions as the null-set frame by reducing deviant bodies to entities which have no legitimate value at all, subjecting them to eradication means to preserve Waknuk's normative standards.

5.1.2 Disability as Interface with Otherness

The people who inhabit the Fringes live an exiled life because of being genetically deviant and are driven beyond the borders of Waknuk. These inhabitants are constructed through the second frame of Quayson with specific clarity. Although these inhabitants "looked quite like ordinary human people" (Wyndham 20), yet their humanity is permanently subjected to contingency on what Waknuk upholds such as conformity to physical standards of normalcy. Their desperate economic condition along with their systemic exclusion clearly manifests in their ventures of raids for obtaining "grain, livestock and clothes and tool and weapons" (Wyndham 20). These details directly intersect disability representation with Quayson's second frame which refers to disability branded as a category of otherness (37). The people of the Fringes and their deviation from physical standards of normalcy directly correlate with otherness, and is inseparable from theocratic society of Waknuk, its social and economic resources. They are also characterized as raiders who abduct children which further racializes their image and are presented as criminals. This constructed anomaly reinforces a historical pattern that has been historically associated with marginalized groups who are stigmatized for their bodily difference and are deemed an economic threat to the dominant order.

A moment arrives in the novel when this intersectional frame of otherness becomes more intense with the way Aunt Harriet is treated because of her newborn disabled child. Aunt Harriet's sister Emily refuses to provide shelter to the newborn. Her insistence on ancestral purity and rigid theocratic doctrine is a clear warning to Aunt Harriet that the infant would later "breed" or "spread pollution" until the entire neighbouring population became abominations and mutants (Wyndham 72). Emily continuously asserts that her family has descended from the "true stock" (Wyndham 72). It directly aligns the rhetoric of hereditary pollution with racialized discourses based on purity of bloodline by positioning disability that intersects with identity, class and racial otherness rather than treating it as a category of physical anomaly (Quayson 37). Emily demands her sister to "notify" birth of the "deviant" child "according to the law" (Wyndham 72) which demonstrates how disability is thoroughly codified as an institutional and legal matter that need to be regulated properly in Waknuk. Such legal and institutional regulation represents historical legal apparatus which subjected marginalized groups to state sponsored surveillance and containment.

5.1.3 Disability as Bearer of Moral Deficit and Evil

The cautionary folklore prevalent in Waknuk's society also aligns with Quayson's typology of disability representation. Young children are made obedient by frightening them with tales of "Old Maggie" and "Hairy Jack", people from Fringes endowed with deformities that are exaggerated such as "four arms, four eyes, and

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long tails" who can devour children in breakfast (Wyndham 55), branded as "dangerous nuisance". These instances of folkloric monstrous figures blend physical deviation with predatory evil and reinforces the dualistic moral order that the novel constructs in which conformity to normality symbolizes goodness and deviation means malevolence. This rhetorical move is significant as the treatment of physical anomaly is not morally neutral but rather it furnishes justification for marginalization and exclusion, since deviation is already coded as dangerous earlier in the narrative. Thus, disability is aligned with carrying moral deficit and evil nature (Quayson, 41).

This frame of disability as bearer of moral deficit/evil receives its most explicit articulation when a government official (inspector) construes to David the physical definition of "human" and says that any child who fails to match the doctrine of being "human" possesses no soul, and is thus not made "in the image of God" and that such a child constitutes an "imitation" rather than a true human being (Wyndham 55). The language used by inspector reduces physical difference to not only existential but also spiritual deficiency. The unfortunate aspect of deviation is justified and framed as evidence of transgression or some cosmic error with which the deviant is categorically deemed unworthy of moral consideration. Later, Emily calls Harriet's newborn a "monster" (Wyndham 70) because of the disability with which the infant is born. Using the term "monster" for a disabled infant is to equate the child's deviation with evil and monstrosity and illustrates Quayson's fourth typology frame that disability functions as bearer of moral deficiency and evil nature (41). It functions as the same conversion at the individual level in terms of her reaction rather than articulating institutional doctrine, while her husband declares that "any deviation from the true image is blasphemy" and that Aunt Harriet has given birth to "a defilement" (Wyndham 72) demonstrates how thorough attention has been paid to this logic of moral deficit internalized by the educated adults in Waknuk. The description of mutants and its repetition in terms such as "accursed" and "the seed of the Devil" (Wyndham 75) is a confirmation that in Waknuk's moral terms deviation and evil are functionally synonymous and the same, authorizing the society's systemic violence against deviations as a defense of cosmic instead of merely social order.

5.1.4 A Partial Counter-Frame: David, Sophie, and the Limits of Empathy

As far as Quayson's disability as normality frame is concerned, Wyndham's *The Chrysalids* offers no sustained instance as the narrative world of the novel is carefully and meticulously organized around the discourse of exclusion that denies its deviant characters an uncontested space or identity. However, it does stage a localized, partial counter-frame by means of the protagonist's relationship with a mutant girl named Sophie, who is marked as deviant for possessing "an extra toe". She is despaired when she asks David that why she was "born like this" and wants to know the reason about what she has done "to deserve it" (Wyndham 53). Unlike other characters, David chooses to keep her secret and extends empathy toward her rather than report her to the authorities which in fact constitutes a small-scale example of qualifying the moral test in which society of Waknuk fails as a whole. The novel's dominant frames are not restructured by expression of empathy in this individual instance. Throughout the entire narrative, David and Sophie move around under the constant threat of danger, and it is the external rescue upon which the novel's resolution depends rather than internal social transformation. The analysis demonstrates that null-set and moral test frames of Quayson allow exceptions that expose the constructed nature of the dominant community's judgement even within a single narrative.

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5.2 The Speed of Dark: Corporate Biomedicine and the Null Set of the Cure

5.2.1 Disability as Null Set and Moral Test

Where the null set discourse in Wyndham's speculative world of Waknuk is theocratic and doctrinal, the near-future workplace speculated by Moon enacts the same frame by engaging corporate and medical rhetoric. Mr. Crenshaw who is Lou's new supervisor, outrightly dismisses and rejects any possibility of autistic leadership and insists that autistic employees "don't have what it takes" and that they do not comprehend "the first thing about how society works" (Moon 13). His words are a clear reflection in which he reduces competence of autistic employees to a null set which is defined as absence while his words simultaneously function as a moral test that exposes his own myopic and prejudiced views rather than any substantive claim about autism. Crenshaw equates autistic disability with null set frame by reducing them to nothing as Quayson explicates (36). The null set discourse intensifies in the novel once experimental cure of autistics becomes available. Crenshaw's emphasis on the treatment that will "fix the fundamental deficit" in autistic employees and will render them "normal," is a step towards limiting their existing accommodations by calling it unjustifiable "luxuries" (Moon 15), and later announces that now when treatment of autism is possible, the accommodations are "uneconomic" and "ridiculous" (Moon 83). In Wyndham's Waknuk, the mechanism that exists for exterminating deviations are rituals and exile, while in Moon's pharmaceutical workplace, it is experimental treatment and genetic engineering and both retroactively intensify the frame of null set for those who are deviant.

5.2.2 Disability as Interface with Otherness

This frame reflects in the internalized anxiety through which Lou undergoes about his relationship with his girlfriend Marjory with specific psychological precision. He worries that his autistic condition might affect her girlfriend as he thinks his autism can be "contagious" and lives under this fearful perception that their proximity might cause his girlfriend to begin "thinking like him" (Moon 24-25). It is an explicit reflection of a fear in which his difference is treated as a threat to be contained rather than taken as a neutral variation. Later, Lou's perception of internalized otherness becomes externally hostile when he confronts Don, a resentful colleague, who calls him a "freak" and insists that "freaks should mate with freaks" and that he belongs "in a zoo" (Moon 211-212). It illustrates the historical practice of freak shows which deprives Lou of his identity as a human and is treated as an object of display and curiosity. Moreover, it directly and closely parallels with the freak show discourse historically directed at disabled bodies and racialized others. The moment when Emmy conveys Marjory's message to Lou that she considers Lou "a freak" and "a subject" is a subtler instance in terms of language that equates him with animals meant for experiments such as "mouse, monkeys and apes" (Moon 47), rather than a human who participates in research. Thus, Lou's disabled identity is reduced to a marginalized other who is racially inferior (Quayson 37).

5.2.3 Disability as Disjuncture between Thematic and Narrative Vectors

The cure offer from Crenshaw develops a structural disjuncture and his offer functions as the novel's central plot device which Wyndham's doctrinally consistent world lacks. Lou thinks and believes that he is safe by "living independently, living like anyone else" but soon he discovers that his independence he perceived was merely conditional and revocable (Moon 39). It is a moment in narrative where the thematic autonomy that has been carefully crafted for Lou in earlier sections of the novel is structurally undercut by a plot which reveals that his autonomy is dependent on institutional discretion as Quayson argues, disability creates a sharp contrast between thematic ideals and narrative reality (41). Lou's childhood diagnostic labels such as

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 8 October, 2026

"Sensory integration processing deficit" compounded with this disjuncture is an explicit description which he believes are stuck to him with "professional glue" that he cannot remove from his identity (Moon 39). He exhibits a persistent anxiety in public about his need to "blend in" and "act normal" despite the competence he demonstrates (Moon 71-72).

5.2.4 Disability as Bearer of Moral Deficit

Crenshaw's observation about the protagonist expressed through Lou that his manager's treatment with him is "as if I were a stubborn animal, one he had a right to train" (Moon 40) deprives Lou of being rational in a manner which can be directly compared to Wyndham's monsters of folktales, though here in Moon's case, it is voiced through the manager's authorial perspective rather theocratic doctrinal authority. The confrontation between Don and Lou intensifies this animalizing discourse to a considerable degree by extending the frame of moral deficit beyond the individual character of Lou to imply that the entire cohort is the cause of socio-economic decline. In other words, all autistic employees along with Lou are blamed directly for economic sufferings by driving it toward "another depression" (Moon 212). It functions as a rhetorical move which is structurally similar to the fear in Waknuk's community that deviations and deviant lineage would "spread pollution" within the community's population (Wyndham 72).

5.2.5 Disability as Normality: A Counter-Frame Absent from Waknuk

Unlike Wyndham's novel, *The Speed of Dark* sustains a genuine and clear instance of sixth frame developed by Quayson. In the novel, Lou proposes that every employee, both autistic and the normal ones, might benefit using personal headphones and their choices of personal music (Moon 20) which presents a normalized image of Lou compared to Crenshaw's deficiency driven image and thus repositions Lou's disability as normality (Quayson 51-52). This resistance is manifested and reinforced by another character Mr. Aldrin who is the contrast of Crenshaw and who, in Lou's views "talks to us as if we were real" (Moon 40). It illustrates engagement of a counter-model which is structurally not available to any character within Wyndham's rigid, more totalizing system grounded on doctrine. The central conflict in Wyndham's novel resolves through external rescue, whereas Moon's novel identifies a genuine, internal counter frame within the same workplace setting that is bent upon producing Don's and Crenshaw's prejudice simultaneously.

6. Discussion: Comparing the Frames across Theocratic and Biomedical Posthumanism

Reading of these two novels demonstrate that Quayson's typology identifies representational frames that recur across strikingly different posthuman premises. To define humanity according to normative standards such as Waknuk's "true image" of the human and Moon's genetically driven notion of "normal" baseline against which deviation of any kind is subjected to exclusion, rather than merely treated as a difference. In this regard the null set frame is employed in both texts. Both novels employ disability frame as interface with otherness to intersect disability with class, bloodline or lineage and economic precarity, be it through the poverty driven raids of the people of Fringes or Lou's own internalized fear of "contaminating" a normative partner. Both novels engage disability as a moral deficit frame through the use of explicit language that produces demonizing and dehumanizing images such as "Hairy Jack" of Waknuk who devours children, Crenshaw's "stubborn animal" and Don's "freak" who belongs "in a zoo". All these instances are evidences that are employed to convert cognitive or physical anomaly into a justification which perpetuates containment, exclusion and exterminatory practices devised for deviant characters.

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The analysis demonstrates that both science fiction narratives sharply diverge in terms of counter frame. Waknukian society of Wyndham offers only an exceptional localized case in the form of David, who extends empathy toward Sophie within a hardcore theocratic society grounded on doctrinal discourse. This doctrine-based system is too totalizing to sustain Quayson's frame of disability as genuinely normal in all aspects as the novel's resolution manifests dependency of rescue from outside Waknuk's community rather than a change happening inside the society itself. However, Moon's science fiction novel which is set in the near-future and a more institutionally fragmented workplace, offers a structural substitute to prejudiced Crenshaw in the character of Aldrin that sustains by granting Lou an identity that empathizes with his disability and grants him a voice of his own. This instance of divergence suggests that the frame of disability as normality is less dependent on the medical and experimental premise: theocratic eugenics versus corporate biomedicine, than on whether its social institutions are framed as monolithic or as internally contested, a variable that is directly relevant to identify which posthuman texts develop ethical and moral concerns through dehumanization, and also feature resources that resist it.

7. Conclusion

Although the selected science fiction narratives are separated by five decades and manifest radically two varying technological premises, both narratives employ frames that are strikingly consistent. Disability frames such as null set and moral test, disability as interface with otherness, and disability as bearer of moral deficit articulated through the use of language which dehumanizes and represents physical and cognitive difference as evil. The post-nuclear setting of Wyndham's theocratic society intensifies these frames through ritualized violence and explicit religious doctrine, while Moon's pharmaceutical setting intensifies these frames through economic and institutional rhetoric. In both scenarios, technological mechanism is readily available for eliminating deviation like ritual and exile in *The Chrysalids* while medical intervention and genetic cure is sought after in *The Speed of Dark*. Such measures sharpen and validate exclusion of those who remain physically and cognitively deviant. In terms of Quayson's sixth frame, both novels diverge chiefly in their capacity to sustain disability as normality trope, as a genuine narrative counter position. A more productive avenue is offered by this divergence for further comparative study of how posthuman science fiction narrative's particular institutional structures shape the ethical resources that a text provides in order to resist the dehumanization it portrays. This article analyzed disability representation through Quayson's disability frames applied to two posthuman science fiction narratives namely *The Chrysalids* by John Wyndham, and *The Speed of Dark* by Elizabeth Moon, to answer a single focused research question: What frames do science fiction writers employ for disabled characters that trigger ethical and moral concerns by portraying disabled bodies as inhuman within posthuman cultural production? The present study accentuates a significant gap in science fiction and critical discussion about disability representation. Future scholarship in literary studies can analyze disabled bodies from several other perspectives to offer a deeper understanding into the social, religious, medical and technological structures which motivates representational discourse.

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LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
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ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
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