

Queer Representation in Science Fiction Television

Monique Franklin

Faculty of Social and Behavioural Sciences

Flinders University

Adelaide, Australia

Thesis submitted in partial fulfilment of the requirements for the Bachelor of Behavioural Science
(Honours)

27th October 2015

Abstract

Science Fiction, as a speculative genre, often deals with future societies and alien worlds and, as such, is not beholden to follow the same social norms present today. As a result it is in a unique position to imagine queer identities unhindered by heteronormativity. However, when it comes to television, queer theorists have overlooked the genre, tending to dismiss it as reinforcing current social norms. Given the ‘mainstreaming effect’ television representations have on viewers’ cultural understandings, it is important that this genre is examined.

If contemporary science fiction reinforce current heteronormative discourses then an increasingly popular genre within one of the most influential mediums of discourse production in our culture is presenting to its queer viewers a future and alternate cultures in which they have no part, a message that has grave effects on real people. Yet, work on literary sci-fi indicates the use of interesting representations of gender and sexuality and it has become important to ascertain if its television counterparts are doing the same.

This study will be using discourse analysis to analyse three popular science fiction shows aired within the last 20 years, situating it within the discourse of queer theory’s work on television. This thesis will be using a queer theoretical perspective to examine these texts and analyse how queer identities are represented within them, thus evaluating how these shows contribute to discourses on gender and sexuality within our culture.

Acknowledgements

I would like to thank Monique Mulholland for her support and advice during the development of this thesis, without which I would be lost, and for her enthusiasm for the project that helped strengthen my own.

I would also like to thank Ally Millett, who acted as a sounding board for my thoughts in crucial moments and who helped refine my arguments to their most concise and coherent expression, Suzi Adams for inviting and encouraging me to undergo Honours and my family and friends for their support this year.

Table of Contents

INTRODUCTION	1
The radical potential of Science Fiction for rethinking sexual identity	3
Thesis question	4
LITERATURE REVIEW	6
Queer Theory	6
Cultural Studies	8
The Significance of Television: Current analyses of queer representations in the TV genre	9
Sci-Fi and Queer: Limited Studies	13
METHODS	16
Discourse Analysis	16
My Study: A discursive analysis of Three Sci-Fi Series	17
Strengths and Limitations of DA	19
DEEP SPACE NINE	20
Jadzia- the (Limited) Gender-play Potential of the Trill	22
Odo-The Sympathetic Other	24
Bashir –The Demonisation of Passing	26
Weyoun- Letting Aliens be Alien	31
TORCHWOOD	34
The Bisexual Future	34
Not As Fluid As Advertised- Limits to <i>Torchwood</i> as a Queer Haven	37
The Normal/Strange Debate	40
No Room for Gender Fluidity	41
Sacrificing Fluidity	42
ORPHAN BLACK	45
A Copy with No Original- <i>Orphan Black</i>'s gender performativity	45
Nature under constraint and vexed- the limits of <i>Orphan Black</i>'s gender flexibility	48
My Sexuality Is Not the Most Interesting Thing about Me - Normalising Queer Identities	51
For I am Fearfully and Wonderfully Made - Additional Allegory	53
CONCLUSION	56
BIBLIOGRAPHY	61

Introduction

The importance of representation and meaning has underpinned the large bulk of theoretical work about how diversity is represented in media, across the fields of media studies, media sociology and gender and sexuality studies (Chambers, 2009, Davis & Needham, 2009, Fairclough, 2001, Hall, 1997, Jenkins, 2006). From children's books to video games, there continues to be a vocal need for more diverse representations of race, gender, class, sexuality, age and disability in popular and media culture (Martins & Harrison, 2012, Thompson, 2013), despite the emergence of critical theorising about difference and representation over the past 20 years (Doty, 1993, Driver, 2007, Pullen, 2014, Raley & Lucas, 2006). An example of how media representations can affect social groups lies in the respondents of Trans Media Watch's 2010 report¹, who recounted physical abuse, verbal abuse and disintegrating family relations, all accredited to media representation. 'My mother's perceptions of trans people derived almost exclusively from what she'd seen portrayed on television' stated a respondent, who also stated that their mother 'referenced various programmes in an attempt to paint trans people as pathetic, unconvincing and inherently narcissistic. She rejected all suggestion that transsexual people could ever be in anyway "normal"' (Kermode, 2010, p9).

This recent critical theorising in the sociology of media and critical gender studies reflects something that sociologists have long argued. Society is comprised of discourses that connect meaning and power, where words and images are systematically instilled with a coherent meaning, constructing systems of representation that legitimise certain ideologies and power structures (Hall, 1997, Fairclough, 2001, Philo, 2007). Different forms of media

¹ Trans Media Watch is a volunteer organisation committed to ensuring positive media coverage of trans and intersex issues- this report was on the effect of media representations on the lives of gender variant people

construct these systems of representation, and as argued by many sociological scholars of media, the most pervasive and influential of them is television, due in part to its domestic nature (Fiske & Hartley, 2003, Gamson, 1992, Needham, 2009). TV has become so influential that Baudrillard has argued that representation has now become dominant over reality (Gamson et al, 1992), and that media images are now the most primary source of information by which we base opinions and expectations of the world. The example of Trans Media Watch 2010 report exemplifies this – the participant stresses, through reference their mother’s reactions to Trans people, how television fits into and perpetuates the power dynamics of society. They also indicates how it can be a site of change. An alteration in these images would also mean an alteration in general ideas and attitude about gender and sexuality. Whether this change is radical or slight, it can affect the world view of its viewers in a profound way. For this reason, the effects of representation in media on underprivileged and non-normative groups has long been of interest to sociologists.

A powerful example of the effect of positive representation features a quote from Whoopi Goldberg about the effect Lt. Uhura from the first *Star Trek* series had on her as a kid. She states, ‘I looked at [the TV] and went screaming through the house “come here... there is a black lady on TV and she ain’t no maid!” I knew then that I could be whatever I wanted to be’ (Thompson, 2013). The powerful effect of Uhura in particular lies in her science fiction origins - in 1966, in stark contrast to the roles given elsewhere on television, Uhura appears in a command position on the bridge of the most prestigious starship - because she was envisioned in a future where it was possible for her to do so. Aside from the hopeful potential held in the figure of Uhura, perhaps the best illustration of science fiction’s power was demonstrated in the *Deep Space Nine* episode ‘Far Beyond the Stars’ which suggests that the series we had been watching for six seasons were in fact science fiction stories

written by Benny Russell, a black man in the 1950's. As the episode goes on his struggles are juxtaposed with the hopeful future, presenting a powerful image in Benny looking in the window and being reflected back as Benjamin Sisko, our proud space-station captain.

The radical potential of Science Fiction for rethinking sexual identity

Science fiction is defined by what is possible - possible futures, possible technologies, and possible cultures. It is a genre that is designed to present us with something other than what we have, exposing the world around us as socially constructed, and capable of re-interpretation. This includes not only new technologies, but possible gender configurations. While the above examples refer to moments of race and representation, science fiction could also challenge ideas and societal structures around gender and sexuality. The sheer imaginative scope available to the genre is what enables it to be so well suited to social critique. Kingsley Amis argues that 'dramatising social inquiry' is the crux of science, as it portrays 'human ways from a new angle' (H.G. Wells -both cited in Parrinder, 2003). It opens up a 'cognitive estrangement', where familiar things can be examined from a detached viewpoint, through alien perspectives, displacements in time or simply creating new cultures to be evaluated.

This thesis aims to explore the science fiction genre in relation to the representation of queer identities, a genre which as argued is rich with radical and emancipatory potential. Despite this potentiality, there is very little work on the representation of queer identities in science fiction television, which is presented instead as having little to offer in this regard (Akass and McCabe, 2006, Dhaenens, 2009). In academic media studies, science fiction, if talked of at all, is presented as a Straight, White Man's genre, which it is not. Writers like Samuel Delany, Ursula Le Guin, Octavia Butler, Theodore Sturgeon and Joanna Russ are figureheads of the genre (Bould et al, 2009), their work is often exploring ideas of gender

and sexuality in innovative and transformative ways. To ignore their influence in the genre is to contribute to erasure of their accomplishments.

Thesis question

This thesis aims to address this gap in the literature by asking: how are queer identities represented in science fiction television series? It will explore this question by drawing on queer theory (Butler, 2006 [1999], Chambers, 2009, Doty, 1993, Fausto-Sterling, 2000, Halberstam, 2005) and cultural studies approaches to meaning and representation (Branston & Stafford, 2006, Fairclough, 2001, Gamson, 1992, Hall, 1997). Queer theory argues that sexuality is constructed through representations in culture, which cultural studies explores by deconstructing systems of representation for how they construct and produce meaning. I will be examining a number of contemporary sci-fi television series, unpacking how they represent queer identities. This is significant for sociology of media and gender because science fiction has become a prominent part of contemporary mainstream media – in television shows, movies and books sci-fi is experiencing a ‘renaissance’ particularly for younger viewers (many of the popular Young Adult franchises are sci-fi, see *Hunger Games* or *Divergent*) (Kaufman & Spooner, 2013) This rising popularity means works of science fiction are having greater cultural impact, and the representations within are likely to influence the development of their identities and ideas of gender and sexuality. It thus becomes important to examine how these representations are being used.

The series selected are of intentionally different styles to showcase that there is not just one way that sci-fi has represented queer. They each use different methods and conventions - aliens, time travel, cloning, so on- to impart different statements on queer identities. *Deep Space Nine* (1992- 1999) is a part of the Star Trek franchise that is set on a space station

far from Earth, encountering stranger aliens than before through a wormhole nearby that leads to the opposite end of the galaxy. *Torchwood* (2006- 2011), a spinoff from *Doctor Who*, centres a team of humans monitoring a Space-Time Rift under Cardiff and containing alien influences that come out of it. *Orphan Black* (2013 -) is a minimalist sci-fi show featuring a woman finding herself to be a clone and working with other clones to elude the organisation monitoring them. These three shows are part of contemporary and popular science fiction television, with *Deep Space Nine* gaining a new audience in the wake of the 2009 *Star Trek* movie and its inclusion to Netflix in 2011 (Wilkins, 2011), and all contain representations of queer identities in some ways.

The thesis will be organised in the following way; Chapter 2 details the principles of queer theory and the history of examining queer representations in media, arguing for the sociological value of examining science fiction when looking at television series. Chapter 3 will look at the advantages and disadvantages of discourse analysis and its appropriateness for this question. Chapter 4 will examine *Deep Space Nine* in detail for its use of alien identities as allegory for queer ones, arguing that, although ultimately limiting itself, the series on a whole uses this in a way that encourages sympathy and identification. Chapter 5 turns to *Torchwood* and how it uses its sci-fi setting to present an environment of sexual fluidity, while Chapter 6 looks at the ways *Orphan Black* uses its clone conspiracy to normalise queer identities. In Chapter 7, my concluding chapter, I compare findings across series and indicate areas of further research.

Literature Review

Introduction

In order to explore the thesis question, I draw on queer theory and cultural studies to examine the construction of sexualities through productions of meaning and representation. This chapter will provide an overview of these theoretical approaches, along with the literature on queer reps in sci-fi. This chapter will demonstrate that while some interesting work has been undertaken, more sociological analysis needs to be undertaken in terms of how queer is represented in sci-fi.

Queer Theory

Sociologists have long argued that gender is socially constructed. Throughout the 1970's and 80's a proliferation of feminist sociological work examined this in detail. Some important contributions include Anne Oakley's classic work on gender socialisation of children, differentiating sex from gender (Holmes, 2007), Connell's theorisation of 'hegemonic masculinity', and Adrienne Rich's 'compulsory heterosexuality', which challenged the status of heterosexuality as 'normal' (Mulholland, 2013). By the 1990's the sociology of gender undertook what Holmes (2007) calls the 'cultural/linguistic turn' out of which emerged queer theory. Queer theory expands this theorisation of social construction even further, presenting sex as discursive and performative (Butler, 2006 [1999]), in contrast to earlier work which tended to differentiate gender as cultural but assume sex was naturally occurring. The power of cultural forces thus becomes more complex, not repressing natural identities but rather producing the categories 'sex' 'gender' and 'sexuality' through various discourses or 'matrices of intelligibility' (Connell &

Dowsett, cited in Mulholland, 2013, p29). Queer theory can thus be said to examine *not* how society constructs sexuality but how ‘society is constructed sexually’.

Queer theory, a term coined by Teresa de Lauretis in 1991 (Chambers, 2009, Scherer, 2010) is the theoretical framework that pays particular attention to how gender, as socially constructed, is attached to normative ideas that define good and bad sex (Mulholland, 2013). Rather than expressing innate characteristics, these identities are performative, maintained through a series of discourses and repeated acts (Butler, 2006 [1999]). Queer theory argues that the supposed naturalness of the sex/gender binary is the basis of heteronormativity, the systematic privileging of heterosexual identities over others. This binary presents sex/gender/desire as naturally flowing from each other and thus figures any deviation as abnormal. Ambiguous genitalia is corrected at birth, and identifying with a gender contrary to sexual characteristics is actively discouraged. Heteronorms also stigmatise attractions to anyone other than a person of the ‘opposite’ gender. Alternate identities are thus figured as the Other to the normative Self- that which is unintelligible under the current systems of representation or a projection of what is considered strange ‘onto an external stranger’ and often figured as dehumanised and/or threatening (Kristeva, cited in Kearney, 2002). As Butler (2006 [1999]) has argued the moment when newborns are gendered is the moment they become ‘humanised’, thus making the gender binary define what it means to be normatively human. Therefore, a gender neutral person becomes difficult to conceptualise (Holmes, 2007) except as an Other. Othering depends on a clear distinction between one and the other (Sullivan, 2003). Those who unsettle the

binary- 'passing' individuals or ambiguous identities such as bisexual or genderfluid people²- become invalidated and pathologised (Harrison, 2013, Zivony & Lobel, 2014).

Queer theory argues that if gender is socially constructed, the basis of legitimisation of heterosexuality is revealed to be arbitrary- sex, gender and sexuality could be thought of in any number of forms and no configuration would be considered more 'natural' than the others. Considering the estimated number of intersex people is one in two thousand, expressed in over thirty different 'conditions' (Peitzman, 2014), and that Laqueur identified the use of a one-sex model until the seventeenth century (Mulholland, 2013) it becomes clear that the body is 'read' and made to conform with a binary that is not naturally occurring. It also indicates change over time, though change is often gradual for gender and sexual norms as they have to first be made meaningful within the discourses they are regulated by (Butler, 1991, Salih, 2002).

Cultural Studies

Norms are constructed and created through systems of representation, which organise our conceptual maps through a number of signifiers, arbitrary signs or objects that have been assigned as symbolising a particular concept (Hall, 1997). These systems of representation are purely cultural, as what connects a sign with a concept is dependent on cultural associations. Lipstick, for example, can be used as a sign for 'woman' or 'feminine', though not all women may wear lipstick and there is no inherent association between them. The meaning imbued in a sign is not solitary concept, but is understood to be relational. They are defined by what they are not, and what they are similar too. This relational meaning is referred to as denotation and connotation (Branston & Stafford, 2006, Hall, 1997) with denotation naming a representation- naming red differentiates it from pink or

² Gender fluid people are those whose gender identification is variable to change rather than stable.

blue- and connotation associating it with something- red is often associated with passionate emotions, for example. As such, lipstick is a connotative sign for femininity that is also understood by what it is not (masculine). Thus meaning is socially constructed and liable to undergo variations over time- colour is a spectrum, after all, and pink and red not always differentiated.

These systems of representation, or discourses, also constructs subjects and positions for them within these discourses that determine ways they can be talked of meaningfully (Hall, 1997). Subjects are thus context-specific, unable to be removed from the conventions of discourse that produce them.

The Significance of Television: Current analyses of queer representations in the TV genre

As argued by Porfido (Cited in Amy-Chinn, 2012), television is one of the most powerful vehicles for the production of dominant discourses about gender and sexuality. Raley and Lucas (2006) argue that television creates a ‘mainstreaming effect’ on viewers cultural conceptions, with people who watch more TV holding views in line with what is commonly presented on television than those who watch less. Why this is so may be due to the domestic quality of the television, being broadcasted into viewer’s most comfortable surroundings-living rooms, bedrooms and the like (Needham, 2009) and that it has been argued to have codes most similar to normal codes of perception (Fiske & Hartley, 2003). This affects more than anything else what enter into popular consciousness. Meanwhile, the content of this influential medium is also the most generic, relying most on common stereotypes and understandings due to time constraints and the emphasis on finding the widest audience possible (Fiske & Hartley, 2003). The conventions being circulated include heteronormative conventions, assuming and catering to a heterosexual audience

(Wolfe & Roripaugh, 2006). Television content does change, mostly through slight subversions of expectations. Curtin (cited in Akass & McCabe, 2007) identified a cycle of how television content changes - innovation, imitation, saturation. Any new change gets capitalised on until the sheer amount of it flooding the airwaves becomes the new convention. Alterations then become stable in television, and this stability then influences viewers. As such, it becomes clear why queer theory has put a lot of focus on this medium and its discourses, and why it is an important genre of analysis.

Chambers (2006) argues representations on television are more difficult to analyse than simply assessing whether representations are positive or negative. Analysis should instead focus on how these representations reinforce or subvert norms. The question then shifts from 'is this good or bad?' to 'how did this representation contribute to discourses surrounding queer identities?' Sociological Studies to date on TV and queer representation reveal certain trends that have been used in the medium to mediate the threat queerness presents and keep heteronormativity stable. There are a number of barriers preventing a character to be identified as queer in TV genres. For example, characters can be signified through connotative methods such as coding (Doty, 1993) as was once the primary source of representation, when explicit representation was actually prohibited. When coupled with villainous characters, it is commonly understood as equating queerness with evil. When coupled with a good character, this has been called 'queer-baiting' in recent years, interpreted as the writers teasing queer viewers with representation that they have no intention of delivering. Doty (1993) did not consider such coding to be an inherently oppressive practice - while acknowledging that it has been used as mass culture's 'interpretative closet' for 'too long', he stated that it was only while thinking within 'conventional heterocentrist paradigms' that such coding can only be viewed as

insubstantial. The suggestiveness of connotation can be difficult to contain, as difficult to deny as to confirm and as such has the ‘inconvenience’ of potentially leaving any text or character open to queer readings (Miller, 1991, p125). Nonetheless, while holding a certain subversive potential, this kind of signifier presents a very limited form of representation on its own.

When queer characters are explicitly represented, they appear in certain recognisable narrative positions that emphasise their difference from other characters. They would still be assigned to villainous, predatory roles (Pullen, 2014), or else made safe by being desexualised and sanitised (Driver, 2007). They are thus rendered harmless, for example, as the ‘gay sidekick role’. This works for visibly identifiable roles - otherwise they are stripped of all identifying signs, presented as ‘just like the rest of us’. This is a development that states that sexual orientation has to be invisible to be accepted as a person or a character in their own right. Even then, these characters are likely to be one-episode occurrences or reoccurring characters that may hold authority within the narrative but have little impact or agency over it (Joyrich, 2009).³ As series regulars, queer characters are often made to fit into heteronormative narratives- wanting a baby, settling down, forming a family, (Aaron, 2006, Chambers, 2006, 2009) – or be the centre of a ‘coming out story’, often dealing with homophobia.

Another trend lies in how queer characters have been used to reinforce the heterosexuality of the main characters and the stability of sexuality/gender. Both Becker (2009) and Doty (1993) have demonstrated that shows project any potential queerness onto the established queer character, and how they are used to re-fortify the line between ‘straight’ and ‘queer’-

³ For a recent subversion of this, see Captain Ray Holt from *Brooklyn 99*- a non-visibly gay man in an authoritative role who impacts the narrative as much as the others without his orientation being forgotten or silenced

the confirmation of a queer character becomes an attempt to displace and contain the connotative 'ghost' Miller (1991) identified. There is great resistance as to which characters can be revealed to be queer - any character that the 'average' viewer is supposed to identify with can get a lot of controversy (Halterman, 2015). This sharply defined line also prevents queer identities that muddle with binaries to be effectively missing from television space. While gay, lesbian and even transgender characters⁴ are appearing more and more at various rates, other queer identities are much rarer. Bisexuality is a much scarcer form, especially in men, and tends to fall into their own stereotypes (Meyer, 2010, Zivony & Lobel, 2014) of being oversexed and confused, while nonbinary, genderfluid, agender and asexual characters are difficult to find at all. When they do appear, ambiguous characters are often made to 'pick a side'; *The L Word's* Ivan, for example, is presented as equally comfortable being identified as either a man or a woman in their first appearance only to appear ashamed of their female-identified body and adopting a purely masculine persona (Moore and Schilt, 2006), a much more familiar narrative to television viewers. This appears reflective of assimilative trends for gay and lesbian identities (Croce, 2015, Seidman, 1993) which present these identities as acceptable when conforming within heteronormative models, which creates a divide between them and other queer identities while maintaining the heterosexual/homosexual distinction.

But there is also a disturbing trend in regards to the ways television prevents the representation of any kind of future of queer people. Older queer characters are absent and unlikely to be flatteringly depicted (Goltz, 2010, 2013). Instead, the focus remains on queer adolescents whose queer identity is presented as transient, 'just a phase' before returning to a heteronormative trajectory (Driver, 2007, Wlodarz, 2009) or leading to

⁴ Trans characters appear to be recently afforded this space by being understood through binary definitions (was once x, is now y), which leads to the full breadth of trans experience still being largely misunderstood

suicide (Goltz, 2012). Television representation thus contributes to a discourse of heteronormative time, what Halberstam identified as a scheduling of time centring around the normative family - television scheduling is an example of this, with the programs scheduled around family life (Needham, 2009). The ‘potentiality of a life unscripted by [these] conventions’, what was coined ‘queer temporality’ by Halberstam (2005, p2) is absent from television narratives. The ‘absent future’ (Goltz, 2010) is perhaps one of the most salient issue in queer representation and thus why science fiction, such a future-driven enterprise, belongs in this discourse.

Sci-Fi and Queer: Limited Studies

When it comes to television, there has been very little work on science fiction in regards to its representation of queer identities. When a science fiction show is discussed, it is not placed within the structures of its genre, thereby running the risk of misreading the work by comparing it to the wrong conventions (Gunn, 2009). Dhaenens’ (2013) analysis of *Torchwood*, for example, did not differentiate between science fiction and other fantasy genres, using *True Blood*, a horror series, as point of comparison, and proceeds to state that ‘the’ genre is renowned for omitting queer characters and themes. Despite the limited amount of work dedicated to it, it appears to be the overall opinion that the genre is too conservative to have anything to offer, a sentiment apparently so common-sense that Akass and McCabe’s (2006) preface for *Reading the L Word* contained a footnote stating that sci-fi is not interesting to lesbians without providing any evidence or reason why that would be so.

As argued in the introduction, science fiction is actually in a unique position to challenge heteronormativity. The imaginative scope inherent to the genre gives it unlimited potential to imagine gender and sexuality radical new ways. This is acknowledged by a reasonable

amount of work on the disruptive power of literary science fiction (Betz, 2011, Hollinger, 1999, Pearson, 1999, Shahani, 2012, Weinstone, 1999), which present the genre as having a long history of exploring queer themes. Unlike television scholars (Dhaenens, 2013, Amy-Chinn, 2012) these writers do not assume that these representations being connected to sci-fi elements such as aliens, cyborgs or other fantastical personalities are inherently othering but instead examine how each are used to determine whether the end result is reactionary. Betz (2011), for example, states that lesbian sci-fi writers use these conventions as power reclamation ‘deliberately incorporat[ing] aspects...that have traditionally been used to separate the reader’s sympathy and identification from what happens in the narrative. Monsters, aliens, and possessors of mystic power, after all, are frightening because their existence contradicts the notion of human dominance’. A more nuanced view of science fiction appears, where it is acknowledged as able to be used as queer theory in fiction form, examining the construction of gender and sexuality through various ways, while also examining the influence of power networks within them that may prevent them from being used this way.

Tulloch (1995) states that sci-fi television tends to be viewed as conservative and sci-fi literature as progressive, though the reality is not an even split. Of the few works focusing on sci-fi conventions in television, a fair number have come to similar conclusions to the ones above, which is that they present opportunities for greater disruption of heteronormative assumptions. Ferguson (2002), for example, evaluates *DS9*’s presentation of the Trill, concluding that it opens up the gender binary to question, while Greven (2009) argues allegory in *Star Trek* contains great disruptive potential, even in its most conservative entries. Even Dhaenens’ article (2013) acknowledges the potential of genre shows to resist heteronormativity by eluding binaries or having ‘a character embod[y] an

identity that opposes or challenges heteronormative assumptions about gender and sexuality or embraces transgressive norms and values instead of the prescribed, traditional set of norms and values' (p 104).⁵

While this work is interesting, more work needs to be undertaken on how queer is represented. In the analysis to follow, I will demonstrate that the series I have chosen contain interesting queer representations and that they are expressed in ways unique to the sci-fi genre.

⁵ Dhaenens overall negative conclusions seem to stem from both a strict definition of representation to mean 'explicitly identified', distinguishing what he calls 'encouraged queer reading practices' from his understanding of it and the conflation of horror and sci-fi conventions, which are not necessarily interchangeable

Methods

Introduction

To examine these series in terms of how queer representations are represented, I will be conducting discourse analysis on these texts. Discourse analysis has an important role in cultural studies, being an effective way to identify structures of domination and resistance within culture. It allows the researcher to deconstruct the meaning production in systems of representation and identify structural networks of power within it which create a social order. It also explores how some understandings are dominant or 'mainstream', while others are pushed to the margins (Fairclough, 2001). Being fundamentally constructionist, it is particularly useful approach for examining normative gender and sexuality influences in media. In this chapter I will examine the advantages of discourse analysis for this question, and detailing the specifics of my approach to my analysis.

Discourse Analysis

As argued in Chapter 2, discourse is understood to be the basis of our social reality, as it is the system by which 'what is constructed as 'real' and therefore what is 'possible' is created and regulated' (Philo, 2007, p105). Using Philo's example of the construction of homosexuality as an illness in medical discourses illustrates how this discourse then defines what is 'real', affecting how people think about themselves and their future. If they are sick, then the only viable future is to get treated and get better. Discourse then creates subject positions, which are inherently limiting. In medical discourse, heterosexuality is 'healthy' and thus the subjects for which it applies are socially sanctioned so long as they adhere to heterosexual scripts. According to this discourse, the 'homosexual' subject is constructed to be severely limited, with only one acceptable course of action available.

Discourse as such ‘governs the way that a topic can be meaningfully talked about and reasoned about’ (Hall, 1997, p44), severely affecting the possibilities of alternative understandings and of enacting social change.

Discourse analysis is a ‘critical approach to taken-for-granted knowledge’ (Jorgensen & Phillips, 2002, p5), set to reveal the meanings within discourse and subject positions made possible through these meanings and open them up for examination. Representation, or the signifiers of meaning within discourse are a critical part of discourse analysis, enabling a critical analysis through not only identifying how power works within discourse, but also where there are gaps in forms of domination or sites of resistance, and thus possibilities of change (Fairclough, 2001). Discourse analysis is thus a natural fit for this thesis, being as it is dedicated to revealing the constructed nature of knowledge and the power dynamics of gender and sexuality. Also, it is the most apt method for examining the power dynamics in representations, as the meanings of such signifiers are best understood as ‘relational’ (Hall, 1997), not existing in a vacuum but making sense in relation to other signifiers. Discourse analysis examines these relations by pinpointing a text or signs place in comparison to others of the same type, within the same system of representation. In short, discourse analysis is an important methodological approach connected to the theoretical framework of the thesis – in seeking to explore queer representations, which as argued in Chapter 2 are constructed in discourse, discourse analysis allows me to unpack how these play out in Sci-fi TV.

My Study: A discursive analysis of Three Sci-Fi Series

As stated in the introduction, I will be examining three sci-fi shows in detail, focusing on how they represent queer identities. These shows were chosen because they represent three varieties of ways that science fiction can represent queer identities, including connotative

methods, such as queer coding and allegory. They were also chosen for a variety of styles, with the three providing a collection of traits shared across the science fiction genre, thus providing us with a paradigmatic sample of the genre (Flyvbjerg, 2006). Whether it be in aesthetic, format, themes, these shows draw from science fiction television traditions which they use to ‘establish and maintain’ their own identity within the genre (Fiske & Hartley, 2003), and thus will inform their approaches to representation. Finally, they were chosen as contemporary popular TV series for the genre – with two being part of popular franchises and *Orphan Black* gaining its own cult following (McMillan, 2014) – that contain representations of queer identities in some way.

I will watch the whole series run of each (or all that has aired for *Orphan Black*, which has aired three seasons at time of writing) to avoid basing analysis on incomplete information in regards to the series whole.

As all of *Orphan Black*'s and *Torchwood*'s first two seasons run for thirteen episodes, with *Torchwood*'s last two seasons running for less, this makes *Deep Space Nine* the only lengthy run at seven seasons of over twenty episodes, but it is a series of which I am already familiar.

I will be looking to identify and evaluate queer characters and themes throughout the series, and my analysis of them will be based on these questions:

Are queer identities represented as ‘other’ to the heteronormative?

Are these identities presented as stable or fluid?

How does the characters’ subject position within the narrative inform their representation?

As argued above, these questions are informed by queer theory, and the analysis will be interpreted through this framework. All of them focus on the way identities are constructed in these series (reflecting an essentialist or a performative understanding, for example) and how they compare in relation to the representations of normative identities.

Strengths and Limitations of DA

The literature notes some difficulties with discourse analysis that I will address here. Philo (2007) has stated that discourse analysis that is ‘text-only’ passes over important parts of a text such as diversity of social accounts, impact of external factors, differing text meaning and significance to audience or representational accuracy. While acknowledging these concerns, focusing on text does not necessarily mean ignoring audience and production aspects of a text’s social significance. If genre is considered a contract between audience and producer (Neale, cited in Akass & McCabe, 2007), audience expectations (if not experiences) and production efforts are thus already implicated in an analysis of genre conventions. As such, if a reasonable sample of texts are chosen and these are situated within larger discourses, then the researcher’s analysis of the meanings and power struggles can be considered a significant (Smith & Bell, 2007). Likewise, ‘accuracy’ of representation is an ill-fitting question for discourse analysis - even if a particular representation was construed to be ‘accurate’ for some, this does not change works to set up norms. As these representations construct subjects, these subjects then ‘personify the discourse...with the attributes we would expect these subjects to have’ (Hall, 1997, p45). The determination of ‘accurate’ representation is therefore constructed and governed by discourse itself.

Deep Space Nine

Introduction

With this chapter I will begin to explore how science fiction television series represent queer identities. For the first series I will be looking at the coding of queer identities through science fiction conventions. *Star Trek* has not had an explicitly identified queer character in its 50 year history, to the discontent of its queer fans (Jenkins, 1995, Pearson, 1999, Greven, 2009). However, what it does have is an ‘ample, if not entirely satisfying’ history of using alien identities as an allegory for queer identities, with varying success (Jenkins, 1995, Greven, 2009, p2). Greven in particular argues that these allegorical representations are a powerful method for queer representation, being a subtle but durable method of expression under pressures to *not* represent. And yet, Greven’s analysis of *Trek*’s queer allegory passes over *Deep Space Nine*, the instalment of the franchise which may use this the most consistently, not only using science fiction specific identities such as aliens to code for queer ones, but moving them from the margins to the centre of the show (instead of focusing on a predominantly human cast). As argued in Chapter 2, given heteronormativity’s penchant for deciding what is ‘human’ (Butler, 2006 [1999]), using the alien in this way has the potential to either contribute to othering discourses or disrupt them. *Deep Space Nine* flexes its disruptive potential by setting up non-human, mostly alien, identities to explore queer issues and by making many of these queer-coded aliens’ identifiable characters, rather than the outsiders the crew encounter. That said, *Deep Space Nine* does not explore the gendered implications of these alien identities to their greatest extent: the gender binary is prodded, but rather than broken apart the alien life is instead circumvented and made to fit into heteronormative structures. Thus, what I will argue in

this chapter (and the chapters to follow) is that the series flexes the potential of the science fiction genre in terms of resistant queer representations, but does not fulfil this potential. This, exposes the power of a heteronormative imagination to frame what is possible for queer representations in mainstream media.

As outlined in Chapter Two, Ferguson (2002) has already touched on some of the successes and failures of this series in questioning heteronormative limits and legitimising alternate identities in her article on the Trill. However, in this thesis my focus will be broader, using four case studies as demonstrations of the ways *DS9* navigates the othering implications of using non-human identities to code for queer ones and how it uses the centrality of the alien to facilitate a displacement of heteronormative assumptions. Firstly, Jadzia Dax presents an example of an alien identity used to blur gender and sexuality lines, an example that could have presented a truly radical reconfiguration of gender boundaries, only to be constrained within a gender binary nonetheless. Odo, meanwhile, exists as an examination of the 'alien as other' portrayed sympathetically, which transforms him into an exploration of the isolation and oppression that queer people can face. Bashir reveals how uneasily these othering implications can be circumvented - while he is presented as identifiable and sympathetic as Odo, there is a tension within his narrative around 'passing' that appears not so much an examination of the struggles of passing individuals, but rather speaks of an uneasiness with passing itself. Lastly, Weyoun is included as a villainous example of queer coded aliens which surprisingly avoids the obvious implications by detaching his queer coded traits from his villainous ones and by making him a familiar presence by the end of the series, thus narratively on par with the rest of cast.

Jadzia- the (Limited) Gender-play Potential of the Trill

One of our main characters, Jadzia Dax (later Ezri Dax), is a Trill, a symbiotic race of humanoid hosts that house slug-like Symbionts that give them the memories and knowledge of its past hosts. Dax is thus coded as a gender fluid character, as she navigates the different gendered information of her past lives with ease, or as a transgender character, with characters saying ‘back when she was a he’. Jadzia’s identity is often blurred with that of Dax’s last male host, including noted similar traits and her continued friendship with Sisko across hosts (who still calls her ‘Old Man’). And yet, the reimagining of gendered lines that opens up here gets circumvented by an ongoing biologically essentialist rhetoric; namely, a Trill’s gendered identity always remains dependent on the biological characteristics of the host. ‘Some days I wake up and I don’t even know if I’m male or female until I pull back the covers’ newly Joined Ezri states. This expresses genuine gender confusion here, but a confusion that is supposedly resolved once she can see herself. After Joining, symbiont and host become blended together as one individual and, after a series of hosts, gender would be likely to be considered more complicated. That Trills could adopt a new gendered identity after Joining with their Symbiont, or that any of Dax’s past lives identified as something other than what their physical characteristics dictated, is never explored within the show. However, even what is shown of Trill nature in the show opens up a certain amount of androgynous potential that the show does utilise to an extent, and is given full expression in the episode ‘Rejoined’, where the show uses this to portray a romantic relationship between Jadzia and another woman, Lenara Kahn.

When Lenara first appears in ‘Rejoined’, Jadzia’s announcement of ‘she used to be my wife’ is left to hang there until after the opening credits where it is explained that one of Dax’s past male hosts had been the husband for Kahn’s previous female one. The episode

then begins to simultaneously portray Jadzia and Lenara as two women falling in love (and as a reunited husband and wife throughout), with Jadzia performing an almost princely masculine identity that she rarely exhibits elsewhere. But the heteronormative roles are simply a starting point; despite the relationship starting from a heterosexual beginning the two are portrayed as more compatible now. ‘The irony is you and I have more in common than Nilani and Torias ever did’ Jadzia states about their past hosts, differentiating them from this past. Even with ‘temporal slippages’ between past and current identities (Ferguson, 2002), the ultimate portrayal is that of a relationship between two women, enabled by this alien circumstance.

What becomes difficult to understand is why, despite this episode portraying Jadzia in a real romantic relationship with a woman⁶, *Star Trek* is still widely considered to have no queer characters. The answer appears to be the unfortunate mitigating factor of Jadzia’s alien nature, of not being ‘human’ - all of these instances are Jadzia acting as ex-lover to women who were past lovers of Dax’s male hosts. Despite *Rejoined* suggesting that gender is no object to Jadzia’s consideration of romantic partners, (the Reassociation taboo that discourages resuming old relationships from past hosts is portrayed as the only thing keeping her from a relationship with Lenara⁷) the fact that we do not see her acknowledge a relationship with a woman that started independently of a male host appears to be enough to read her as *not* queer. This makes it possible to suggest that ‘*Rejoined*’ is simply a way to ‘titillate straight viewers with a lesbian kiss, without admitting the existence of lesbians’ (Howarth, & Lyons, p74) and seems disingenuous to the actual text, which presents it as a genuine lesbian relationship. Such an interpretation reflects a habituation to such

⁶ And has been shown on two other occasions to have intimate reunions with other women which presents gender as no object in Jadzia’s considerations, even if these women were lovers of past male hosts.

⁷ The limits of ‘Reassociation’ as a comparative metaphor for homophobia- including the series failure to ever return to it- is covered in more detail in Ferguson’s article.

representation being marketed for a straight male audience in the past fifteen years, which makes it difficult to read as for any other purpose. At the time this episode aired, however, this was only the fifth same-sex kiss on television (Chambers, 2011) and the director Avery Brooks (2002) had expressly avoided sensationalism, seeking only to tell the story ‘truthfully’.

As Doty (1993) has stated, viewed without a heteronormative lens, Jadzia has great disruptive potential for gender lines and should rightly be considered a queer character. The problem lies in power of heteronormativity – heteronormative conventions would have to be already discard for this character to be viewed as queer, and the text itself does little to break these assumptions down. Jadzia *appears* to have no reservations as to the gender of her lovers, judging by her reactions to the lovers of past hosts, but is not shown starting one relationship with a woman independent of a past male host. This lack of explicitness allows Jadzia’s alien identity to be used to discount her as queer representation. There is a potential in Jadzia, and in the Trill in general, to completely leave behind male-female distinctions and with it normative conceptions of sexuality, and this potential only receives a constrained expression throughout the series. Aside from any prohibitions that would have prevented Jadzia from having a long-term girlfriend at the time, it is clear that the writers could not envision what an abolishment of the gender binary would be like, and as such the full implications that the Trill and their society could have held are limited to fit within the structure of this understanding. This becomes clearer in our next case.

Odo-The Sympathetic Other

Another notable alien main character is Odo, a Changeling, from a species whose natural form is a gelatinous liquid, and can take any form they like. Despite the potential of being literally genderfluid, he consistently identifies as male throughout the series. The other

Changelings are consistently gendered as well, with the leader of the antagonistic force the Dominion being known only as 'Female Changeling' because that is how she consistently appears - given a gender though never a name. The gender binary remains an unquestioned constant, even in an alien species where it makes little logical sense. As Butler (2006 [1999]) states, the ascribing of gender is what marks the Changeling as a person here, as a 'human'. However, unlike the Trill, Odo's gender, while consistent, is completely arbitrary, not being determined by physical characteristics as he creates his physical characteristics anew every day. Odo's gender is completely performative in the sense that Butler described (2006 [1999]), literally undertaking a series of repeated acts that have congealed to becoming a stable configuration of gendered expressions. In addition, iterations are never exact copies as Butler argues (1991) - Odo presents an approximation of human features, but smoother and less defined. Yet, unlike Jadzia, what truly codes Odo as a queer character is not the questions of gender identity that he raises but rather his sense of otherness. Odo grows up different from everyone around him, a single Changeling among 'solids', not knowing what he is and always looking for people like him. Thus his queer allegory episode 'Chimera' uses this isolation as the primary signifier. While this episode shows Odo 'linking' or melding together with a male Changeling, an act previously shown to be analogous to a sexual encounter, it is the otherness of changelings in which the subtext of the episode becomes realised. Laas' presence of the station puts Odo's acceptance on the station into question, suggesting that it is conditional on him not drawing attention to what makes him different. 'I don't like to confront people with something that might make them uncomfortable' Odo states, presenting an assimilationist viewpoint against Laas' nonconformist mind-set, adhering to the norm in a universe where the norm is 'humanoid'. Meanwhile the station's response to Laas reveals an unease at

Changeling's fluidity, which is figured as inherently duplicitous. That this is an explicitly queer metaphor is made obvious when Quark says 'this is no time for a Changeling Pride demonstration on the Promenade'. The strength of the series is that, as Odo is so familiar and sympathetic, his isolation is something the audience gets to experience - consistently throughout seven seasons from season 1's 'A Man Alone' to this episode in the seventh and final season. The ultimate message seems to be that it is not that Odo needs to disavow what makes him different- 'Chimera' gives credence to Laas concerns that by solely emulating humanoids Odo is limiting himself- but stresses that he should be accepted for who he is, with each episode focusing on this ending a little more hopeful that he will be. Odo's journey to acceptance, from others and from himself is a familiar narrative for queer characters on television, though less familiar without the victimhood that those stories so often instil on their queer characters (Goltz, 2010). Because he is alien, Odo is a relatable figure for queer difference without the othering or disempowering implications that often come with this. This kind of sympathy is once again due to the cognitive estrangement that science fiction allows, where queer struggles can be identified with by the audience without bias. However, this potential is lost by not making explicit both his relationship with Laas, and the examination of his gender, just like Jadzia above.

Bashir –The Demonisation of Passing

Doctor Bashir, meanwhile, is a human main character who is also queer coded through the use of a science fiction specific identity, being 'outed' in the fifth season as genetically enhanced. The episode in question, 'Doctor Bashir, I Presume' is the subtlest and most purely allegorical of *DS9*'s queer allegory episodes, operating as an oblique commentary on the Don't Ask, Don't Tell policy, as Bashir's career in Star Fleet is threatened by this reveal. This episode contributes to *Deep Space Nine*'s essentialist understanding of gender

identity, as Bashir's threat of expulsion from Star Fleet is based on his genes, rather than anything he had done - The Don't Ask, Don't Tell policy reflects an understanding of sexuality as genetically determined. Likewise, despite being centred on a human main character, it contributes more to the ongoing implications of using the 'other' as signifier for queer identities than Odo, as this information puts Bashir's humanity into question. When Bashir comes out as genetically enhanced to O'Brian, in response to 'so it's true then, you're...' Bashir answers 'the word you're looking for is 'unnatural'.' 'Unnatural' was also the word Bashir used to describe what Trill's think of Reassociation to Kira in 'Rejoined', where the link between the word and the allegory was quite clear. Likewise, the episode has Bashir's father state that "being genetically enhanced is nothing to be ashamed of. It doesn't make you any less human than anyone else." This is clearly not the prevailing belief, as it becomes the basis of an accusation that Bashir is a Dominion spy, believed to be sympathetic to the entirely genetically engineered Dominion species Jem'Hadar and Vorta. Though not an alien, his hidden genetically enhanced identity that coded him as queer removes him from the realm of 'normal' humanity and is used to expressly link him with aliens that are described by his peers as 'soulless minions'. The queer subtext becomes troubling as it presents the Federation as a heteronormative institution in which Bashir does not truly belong, and the antagonistic Dominion as outside the heteronormative order, having no traditional families or relationships.

Just like Odo's isolation, the discrimination Bashir faces is presented through his own point of view, presented in a similar narrative of injustice, but despite the similarities the implications of 'otherness' hang heavier with Bashir. Not only does the use of a queer metaphor to communicate his change from 'normal' to 'other' bring immediate attention to the connection between the two but it holds less hope than Odo's journey. Bashir gains

freedom of expression at the expense of greater scrutiny from institutional figures finding hidden motives in his previous actions. Bashir is granted what he has because he can pass as normal, but this also appears to be what constrains him. While both he and Odo are portrayed as sympathetic and identifiable, Bashir's storyline is in many ways more hostile and reveals a cultural hostility towards passing. Successfully passing can unsettle essentialist views - that difference can be seen and that the distinction between normal and other are clear and unmistakable. To contain this threat, passing individuals are instead understood as deceptive, as hiding who they truly are - essential difference is hidden, not non-existent. Odo is immediately identified as different as he cannot successfully pass as normal, presenting only a close approximation of a human form and is thus under this thinking considered to be more honest. In contrast, Bashir successfully passed for most of his life and thus incurs as much suspicion as the more experienced Changelings of the Dominion - considered to be far more insidious and threatening because he blurs the line between Normal and Other, and did so without notice for so long.

Passing is more threatening to the heteronormative order than stark difference because it breaks down the distinction between so called 'opposite' points. This can be seen in the current reaction to gay characters on television. It has been shown on several occasions that audiences' demand that gay characters be identified as such straight away (Haltermann, 2015) - for this to be revealed later causes hostile reactions from a part of the audience. The reaction indicates an infringement of territory - a betrayed reaction of identifying with the 'wrong' person. For science fiction, this is where the limits of using non-human identities to explore alternate gender and sexual configurations can appear. Just as it can be used to showcase and examine something thought 'natural' from an outsider perspective and present alternatives, it can also reinforce distinctions as long as it is not presented as

having anything to do with anything that might occur in real life. As seen with Jadzia, this can contain these ideas as much as explore them, thus why different gender understandings and sexualities in aliens are often easier to accept for audiences.

Bashir had the potential to unsettle this distinction, and the use of queer metaphor to do so would have been significant. Had the connections been more explicit, this could have been a clear examination of the struggles faced by those who passed and then outed, filtered through sci-fi circumstances - the powerful kind of cognitive estrangement, which comments on contemporary problems by allegorising it in still recognisable form. Yet, the potential is contained again, this time by the subtlety of the metaphor. 'Chimera' expressly invoked Pride, linking Odo and Laas struggles with those faced by queer people today. 'Dr Bashir, I Presume' does not mention the very policy it is commenting on, giving the resemblance a chance to slide under the radar for some viewers. As such, the power of experiencing the story of a sympathetic passing/outed person is dulled significantly, becoming a troubling tension in the narrative without this proper expression.

A less troubling marker of Bashir as queer, had it been allowed to come to fruition, is his relationship with Garak. Garak is a Cardassian, with whom Bashir has a flirtatious relationship that expands across several seasons, with their first scene together involving Garak approaching him in a way that resembles picking up a person at a bar. Garak, characterised most by his ambiguity, was often one of the aliens on the show to present alternate viewpoints to Federation thinking - usually against absolute truths - and here he is used to embody an alien kind of boldness. 'In that very first episode, I loved the man's absolute fearlessness about presenting himself to an attractive human being. The fact that the attractive human being is a man... doesn't make any difference to him, but that was a little too sophisticated I think' (Andrew Robinson, Garak's actor). Just like 'Rejoined',

this resulted in backlash from audiences, and was toned down in his later appearances (Memory Alpha, 2015). Their relationship remained suggestive and subtextual, and the pair was considered legitimate enough to feature in the 2011 Valentine's Day Romance Special of *Star Trek Magazine*. This was the only same sex couple to be featured, the only difference with other couples in the magazine being that their 'Most "Romantic" Moments' heading had quotation quotes around romantic (*Voyager's* Janeway and Chakotay, also a couple that never actually got together on screen, did not get these quotation marks). This presents Garak and Bashir as a romantic pairing being more legitimate over Kirk and Spock,⁸ the pairing credited as starting slash fiction.⁹ Eventually, the two were heterosexualised by being separated, placing Garak in a pseudo-relationship with a teenage girl and resurrecting Bashir's infatuation with Jadzia, which had disappeared seasons ago. This was, along from being unprogressive, an unsatisfactory writing decision which served only to show that a heteronormative imagination is powerful in popular and media representations, literally retreading old ground instead of presenting something new. The effect of having a gay romance develop over seasons in the 1990's would have been ground-breaking, yet apparently this series could only provide transitory support to such relationships in 'Rejoined' and 'Chimera'. *Star Trek's* social critique was often turned toward inequality, and through these it is clear that *DS9* at least identified that queer people were the next group to campaign this for - but only pointed towards this rather than fulfilled it itself.

⁸ Kirk and Spock are mentioned in the Romance Special, but as part of a joke Top Ten list. Lenara and Jadzia were also featured on that list, though the description has a more reactionary interpretation of the episode-quoted above. Garak and Bashir, however, get a four page spread and a more serious look.

⁹ 'Slash fiction' refers to fan made writing depicting two male characters as being romantically involved

Weyoun- Letting Aliens be Alien

Lastly, we come to Weyoun; catty, demure and projecting a very feminised persona, he is immediately marked as a very familiar kind of queer coded villain. As argued in Chapter two, queer characters have a long history of being represented as ‘villainous’. The face of the Dominion for much of the series, Weyoun is the ‘foppish, coiffed diplomat’ who we often see acting as the Female Changeling’s right hand henchman. Throughout the run, Weyoun presents a stable but unfixed identity, being actually a series of clones that are referred to and treated as one coherent character. There are clear traits that get carried across each incarnation, but also subtle differences that could be attributed to either some difference in clone or in situation. Across the incarnations, Weyoun may be considered to be the desexualised gay man taken to the logical extreme; genetically designed to have no desires of his own, he devotes all his energy into serving the Female Changeling, his life literally revolving around her. But that Weyoun’s identity is at once sharply defined but potentially shifting prevents him from being categorised easily. For example, Weyoun 7 is the first of his clones that we see ever presenting anything close to sexual interest, instructing two prisoners to be left together in case they wish to ‘physically comfort each other’ which he finds ‘fascinating to watch’. What should be a jarringly sudden emergence of sexuality becomes consistent again when considering that Weyoun has been shown to be very curious about things he does not experience himself in previous incarnations (Weyoun 5 is shown struggling to understand a painting despite not having a sense of aesthetics and Weyoun 6 ate every item on a menu to try the different textures, having no sense of taste). Visually he evokes the image of many ‘otherworldly’ creatures queer people have been associated with (Hanson, 1991), being pixie-like, deathly pale and seemingly undying, with each new clone replacing another. So, Weyoun appears to be the

slick combining of the desexualised gay man and the predatory villain tropes (Driver, 2007, Pullen, 2014), and yet his presence on the show does not simply contribute to reactionary stereotypes for two main reasons. Firstly, the traits that make Weyoun villainous and the traits that mark him as queer are not one and the same. We see them become decoupled in Weyoun 6, the one clone who defects to Odo's side to fight against the Dominion. This clone contains all of Weyoun's queer coded attributes but none that mark him as villainous, and is in fact portrayed to be sympathetic. "I thought of each Weyoun as a different slice of the same pizza. One just didn't have any pepperoni on it." States Jeffrey Combs, Weyoun's actor, on the subject (Erdmann & Block, 2000). Secondly, though possessing an antagonistic role, the series presents an even playing field by placing as much narrative attention on its villains as its heroes, which allows Weyoun to remain alien while becoming familiar. Rather than be normalised, Weyoun's alienness is emphasised, with Weyoun being one of the few alien characters we hear speak their native language without the aid of the ever convenient universal translator. The scene reveals that in his own language Weyoun was 'making a request, not a statement', something not apparent in the English translation- suggesting that there may be a lot that Weyoun says or does that does not translate. Yet the usual intentions for doing so seem missing. While the Female Changeling remains distant and sparsely appearing, he has become a familiar face; his idiosyncrasies - both endearing and unsettling - are well known. Weyoun remains not just sexually ambiguous but sexually inscrutable across seasons, makes him a rare figure on television, which so often categorises ambiguity; for example contrasting Greven's assessment of *Voyager's* Neelix, whose alien potential was contained within a few seasons by being relegated to a purely sexless, maternal role. Now, it may be that this was helped by Weyoun's villain status, which says more about how ambiguity is equated with villainy

on television more than the implications of using alien identities to suggest queer ones. Even as a villain, Weyoun's queer/alien attributes do not 'other' him to the audience though this may be why he is the only one whose queer coded attributes are not constrained as the others are. There is a power in connotation that allows questions to be raised, but for most of the other cases discussed these questions were shut down before the series ends, a particularly frustrating move due to how close some moved to becoming confirmed rather than connotative. Not all questions can be contained, however, and there are still many points of interest left, with the series lost potential glimpsed in the only character it allowed to remain in ambiguity.

Conclusion

Using alien identities to suggest queer ones can be a problematic endeavour, and *Deep Space Nine* does at times uneasily navigate radical potentials and othering implications. Ultimately, however, its efforts to use this simple sci-fi convention to present a queer-positive universe falls short as it was unable to present queer identities explicitly. The series made the strange familiar and often sympathetic, but prevented itself from going further.

Torchwood

Introduction

Torchwood may be one of the fullest examples of science fiction's potential for radical queer representation on television, utilising several science fiction conventions to depict an environment where sexual fluidity thrives. Like *DS9*, *Torchwood* moves queering influences to the centre of the narrative, with its most famous accomplishment being the placement of Jack Harkness, an infamously queer character first appearing in *Doctor Who*, as the main character. It also makes him the leader of a team that *all* exhibit the capacity for sexual fluidity. While a fabulous example of radical queer representation, it does fall short through an inconsistent narrative commitment to this sexual fluidity. Limitations occur in terms of how far its queer environment extends - not all relationships are treated equally, and gender remains stable while sexuality is fluid (and even this becomes more solid as the series progresses). This may, I argue, be the queerest show on television, but it is not the queer haven that science fiction is capable of providing.

The Bisexual Future

As a starting point, *Torchwood* uses science fiction conventions to open up space for sexual fluidity. A time-traveller from the 51st century where bisexuality is the norm, Jack now commands a team in the early 21st century, working from an undercover base to search for and contain alien influences coming from a Space-Time Rift under Cardiff. The show centres on Jack as the mysterious leader much the same way as the parent show *Doctor Who* does with the Doctor, thus placing Jack in the same position. The cultural significance of this cannot be understated, a queer character as a 'hero' archetype (Dhaenens, 2011, Pelusi, 2014) a character for whom bisexuality is 'genuinely the default

position' (Amy-Chinn, 2012) is rare across television genres. Jack Harkness may now be pop culture's most iconic symbol for sexual fluidity –with his name used as shorthand for it (Chambers, 2011) and appearing as number one on several lists ranking LGBT characters (Lewis, 2014, Serdarov, 2015, Stevenson, 2010)– and yet the tie to science fiction conventions that enables this is less acknowledged. As I argue earlier, sci-fi has a unique potential for fluidity and radical queer representations. It is Jack future origins - and that he is considered typical for his century- that make him the 'embodiment of an inclusive, non-judgemental ideal' (Britton, cited in Pelusi, 2014), appearing brazen and unrepentant with his sexuality, showing no effects of homophobia. Jack is timeless, symbolising a queer future, laughing at labels as 'quaint' and outdated and a queer past, his presence throughout history called on as he is eternally dressed in World War II military gear. His immortality, which enables him to not only appear in various parts of history but live in them, means he symbolises not just past and future but also endurance: Jack survives death after death without breaking. Without these sci-fi elements, it is unlikely that Jack would have attained this status as a symbol of radical queer representation.

In the same vein, it is the use of the Torchwood base as a liminal space that encourages an environment where sexual fluidity can be accepted, shown from the institutions inception in the 1880's with Alice and Emily, two women working there at this time shown flirting with each other - ('he's pretty, you're prettier'). The sub-terrain base exists apart from earth and the people who work become accustomed to not only alien activity but to blurring identities. Amy-Chinn (2012) argues that by having the bisexuality of the modern human team be connected to aliens, it presents it not as 'part of the human condition' but as something inflicted externally on them. I argue against this - while many of the team exhibit their sexual diversity in a way that is connected to aliens, on only one occasion can

this be attributed to alien influence. Instead, the Torchwood base is shown to be a place that queer people are either drawn to or as a place where such possibilities are open to be explored. (In absence of the Torchwood base, Jack's general vicinity also appears to be a magnet for queer characters). Tosh had a relationship with a woman who turned out to be an alien, but the impression the viewer is left with is that Tosh was always capable of having a relationship with a woman and can again - Gwen's 'being in love suited you' serves not only as validation of the relationship but also hopeful support for her future relationships. Likewise, in her analysis of Torchwood, Amy-Chinn (2012) posits Owen's suspect use of alien pheromones to attract a man and woman as his only incidence of sexual diversity - aside from Owen being the yielder of alien influence here, not under its effects, this is not the only instance of Owen expressing interest in this; the second season had him blurting out 'let's all have sex' to both Tosh and Ianto, influenced by nothing but end-of-the-world panic. Gwen is the only one who is shown to be expressly under alien influence and acting contrary to usual behaviour. Instead of exerting influence, it is presented more as a connection of acceptance - if people can easily accept aliens, they can accept their co-workers choice of partners and be more accepting of sexual fluidity within themselves. Yet notably, and unusually for a sci-fi series, it is solely in the human team that alternate sexualities are explored while the sexuality and gender of aliens is primarily ignored even with ample opportunity to explore them. (The alien possessing a girl that fed off sexual energy was adamant that its next victim 'has to be a man' with little explanation as to why - save 'Mary' this is the only alien we see in a sexual context.) This moves queer identities away from the 'other' and into the realm of the 'human' - it becomes an almost purely human quality. *Torchwood* thus presents sexual fluidity as part of the human condition, given expression only through humans in this series.

Not As Fluid As Advertised- Limits to *Torchwood* as a Queer Haven

That Amy-Chinn's argument about alien influences can even be made is due partly to the fact that the team are given too few instances to demonstrate that their sexual tendencies are indeed all their own. The only members of the team that consistently show signs of being interested in the same sex are Jack and Ianto (through his relationship with Jack), with Gwen barely showing any signs at all - even though creator Russell T Davies states that all the team are bisexual (Amy-Chinn, 2012), for Gwen this is never demonstrated. Unfortunately, this also means that the show tends to play into problematic portrayals of bisexuality. *Torchwood's* understanding stems from *Doctor Who's* suggestion that the reason bisexuality/pansexuality becomes the norm in the 51st century is due to the general awareness of alien life and the spreading of the human race across the galaxy. The problematic aspect appears near the end of the explanation as the Doctor summarises the rationality with the phrase 'so many species, so little time.' 'So, that's what we do when we get out there? That's our mission?' Rose responds, slightly aghast.

This exchange presents our bisexual future not as a simple acceptance of diversity in humans coinciding with a diversity of aliens – rather it is viewed as humans becoming less discriminating about who they have sex with, and actively determined to have as much sex as possible. Through this depiction of bisexual people as promiscuous, over-sexed and 'up for anything' (Raley & Lucas, 2006), *Torchwood* does little to challenge this assumption across the show. Jack, in both *Doctor Who* and *Torchwood*, will hit on anyone and anything, often having to be reined in by the Doctor. On *Torchwood* we see less of this as Jack's relationship with Ianto becomes more serious, but his immortality and constant time-jumping gives the impression of a very long sexual history - this and his hesitance to commit reflects common stereotypes of bisexual people, particularly bisexual men (Zivony

& Lobel, 2014). The character of John, Jack's ex-lover and also a 51st century man, also contributes to the promiscuous and non-discriminating image of bisexuality ('she's beautiful, he's stunning...oh, that's gorgeous!' 'That's a poodle'). Simply giving the rest of team more opportunity to demonstrate their own sexual fluidity could have countered the implications of this. Tosh could have made an equally bisexual figure to Jack without necessarily adding to the number of her relationships (which are few); if she was simply demonstrated as having as many crushes on women as on men, it would have countered Jack's hypersexual presence with her shyer one. Conversely, if Ianto's sexual history/desires had been left open this could have countered Jack as well, given his demonstrated commitment to relationships. Even Owen, who appears to experience bisexuality in brief bursts, could have stood to have one more. In this regard I agree with Amy-Chinn's (2012) argument that the show is not as bisexual as advertised holds true - not because of any connection with aliens, and not because the team seem to experience sexual fluidity to varying degrees - but simply through this lack of demonstration for all characters, without which leaves our 51st century men holding all the visibility and thus onus for representation.

An example of this lies in the narrative's treatment of Jack's sexual fluidity - for example the difference between the narrative importance of Jack's attraction to Gwen and his actual relationship with Ianto. Gwen, as the series point of view character, is narratively paired with Jack as the next most important character, creating a male/female duo that is so often the centre of police procedural/alien investigation dramas whose format *Torchwood* emulates (see *the X Files* or *Warehouse 13*). Predictably with these kind of duos, these two mains have an attraction and a great amount of narrative attention divested in it. In contrast, the narrative spends very little time on Jack's relationship with Ianto, aside from

showing that it is there, and despite Ianto also being a series main. Unlike the quintessential heterosexual romance that Jack and Gwen seemed swept up in, which is built up steadily through long looks and touches (all under intense focus from the camera), his relationship with Ianto seems to just suddenly start. Even as a casual affair, which it is presented in the first two seasons, it gets less narrative attention than Gwen's casual affair with Owen - also suddenly revealed at the end of an episode, but given several hints throughout. Even as there are signs of it being more serious in the second season, Jack and Gwen still take narrative precedent over Jack and Ianto, with several scenes showing Jack more emotionally invested/distracted by Gwen. This is best evidenced in the episode where Gwen gets married, and where after Ianto interrupts the two dancing to dance with Jack himself, Jack's attention does not then switch from her to Ianto but clearly remains on Gwen. It is only in the third season that Jack and Ianto's relationship begins to warrant narrative attention (with scenes where Ianto has to talk about and then define his relationship to his sister) with Jack and Gwen's attraction now only an underlying, subtle tension. This development could have presented a fantastic subversion of usual television expectations - presenting Jack and Gwen through a typical romantic lens only for this attention to be turned instead to Jack and Ianto. Ianto's death in a few episodes would instead make it a rather typical example of the devaluing of gay relationships on television (Joyrich, 2009), being set up in the text as either less emotionally important than heterosexual pairings or a precursor to tragic death. The clear narrative imbalance communicates that even when a queer romance is between two main characters it is still relegated to the sidelines while heterosexual romances get full focus.

The Normal/Strange Debate

In regards to how the narrative treats Jack's relationships with men and women in general, it becomes more complicated. Amy-Chinn (2012) makes the point that as Jack's relationships with women are seen to be done in linear time while his relationships with men involved time travel (his dalliance with the original Jack Harkness whose name he stole in a brief visit to 1945, his relationship with John Hart that lasted a fortnight that was time-looped so it was actually five years). This not only plays into heteronormative ideas of time (with heterosexuality figured as future-focused aka reproductive vs queer as having no future, being transitory) but equates male/female relationships with the normal and male/male ones with the strange. With some exceptions¹⁰, this formula holds true but it ignores the point of narrative importance; namely that in a show focusing on time travel and the explosion of alien activity on Earth, it is the relationships that are touched by the strange that are narratively important. Jack's past relationships with women are relegated and kept to the past - we see him looking at old wedding photos, see his daughter and grandson, but the women themselves rarely appear (save Estelle, now old and still cherished). Meanwhile, the temporal strangeness of their encounters enable the men from the past to come into the present, and shown on the screen - the same is not said for any of his relationships with women. As linear, his past relationships with women are now definitively over, while the constant interruption into the present by the past and future means his relationships with men keep being brought into focus. All of Jack's relationships seem to affect him deeply still (demonstrated in still checking up on Estelle, looking at old wedding pictures) but, in an inversion of his current ones, narratively his relationships with men are swayed to be more meaningful by coming directly in front of the audience. When

¹⁰ His relationship with Ianto evolves in linear time as we watch and his past relationships with women were not completely divorced from the strange- Estelle hunted for fairies and the mother of his daughter was a Torchwood agent

the show's premise presents the strange as the one of narrative importance it becomes a null argument which relationships are equated with normalcy and in fact it creates an imbalance in the opposite direction. More problematic is the reveal of a gender bias in the narrative, which not only eschews our understanding of Jack's bisexuality but of the show's stance on gender more generally. Once again this is an instance where simply adding one more example either way - having one woman lover be brought into the present, or having one quaint photograph of a man in Jack's stash of memories - would have done much to mitigate problematic implications.

No Room for Gender Fluidity

Despite the show attempting to create a haven for sexual fluidity, it does not afford the same consideration for gender fluidity. Not only do Jack's partners clearly follow a male-female dichotomy but neither is there any gender fluidity among the team, or in any of the many peripheral characters. The one reference given to gender fluidity in the series (aside from Jack making a quip about getting pregnant in the first episode) is an odd moment in 'Greeks bearing gifts' where Jack talks of a friend Victor who disappeared for a few months and when he returned 'he wanted to be called Vanessa.' Jack shows a distinct lack of respect for his friend's gender - it is notable that he states '*he* wanted to be *called* Vanessa', indicating that to Jack his friend never stopped being 'Victor' and always would be, despite wanting to be *called* Vanessa, a wish that is framed as shocking and inconvenient. This is a jarringly transphobic moment from our 'embodiment of an *inclusive, non-judgemental* ideal' (Pelusi, 2014, emphasis added). Our 51st century man is presented as uncomfortable with gender change on his show, despite coming from a time period in which sexual fluidity is the norm and who having encountered and flirted with alien life of all kinds, (including indeterminately gendered aliens on *Doctor Who*). Being

centred on a queer *Doctor Who* side character, *Torchwood* would logically be thought of as the place where queer identities that *Doctor Who* hinted at will be fully explored. And yet where *Doctor Who* does hint at different conceptions of gender as well as sexuality, through *Torchwood* this is silent. For example, the hostess in ‘Midnight’ addresses her bus of aliens as ‘Ladies, gentlemen and variations thereupon’, a common device in science fiction shows to acknowledge differing gender conceptions bound to arise when aliens are included, which *Torchwood* pointedly does not use and suffers for it. For *Torchwood* to not use aliens to explore different gender configurations, despite creating a perfect environment to do so, comes across as pointedly ignoring parts of the universe they have been established to be in, and thus ignoring its own promise as a queer haven on mainstream TV. *Doctor Who* has its own troubles with gender – it acknowledges that Time Lords can regenerate into different genders but refuses to let our hero the Doctor do the same, nor letting the Master’s female regeneration keep the chosen name and identity (Hills, 2014, Kissell, 2013) and *Torchwood* does not engage with these limits or explore them further. In *Torchwood*, gender is a fixed point while sexuality is malleable.

Sacrificing Fluidity

As time goes on even this malleability is refitted, with later seasons making sexuality less permeable and more essentialised. It is interesting to note the changes coincide with the series becoming more widely broadcast (Amy-Chinn, 2012). The lines between sexual boundaries begin to solidify in the third season, which gives us our first look at Ianto’s sister, questioning her brother about his relationship. “Have you gone bender?” she asks. Though the series never once used the word ‘bisexual’ before, and our 21st century characters had presented a binary between ‘gay’ and ‘straight’, it was laughed at by Jack and generally understood to be inadequate at actually describing him or anyone in the

series. In the later seasons 'gay' and 'straight' appear to be truly the only options - even as she talks of having 'go[ing] bender', she also presents the fact that he's had girlfriends as proof against him having a boyfriend - which Ianto's responses do not do much to dissuade. When Ianto states 'it's not men. It's just him' he is not establishing himself as someone who does not necessarily fit in with the binary his sister is presenting, he is presenting Jack as exceptional and himself as otherwise completely heterosexual. More insidiously, this season also states that queerness is now a physical characteristic of a person. 'He's queer. I can smell it' says Clement, who had been previously seen able to smell aliens and pregnancy. Aside from Ianto's assertion that it's 'just' Jack, he is apparently queer enough to smell.

The borders between sexual identities become concrete in season four, and the essentialisation of identity now so complete that queer characters are now recognisable on sight. (Though only for the men. The only sign that Charlotte is gay was 'she left me, remember?' near the end of the series). Identities can thus be handily assigned instead of claimed- one episode features an air steward who everyone pegs as gay, despite him claiming otherwise- everyone insists based on arbitrary signs and are 'proven' right by the boy shouting 'it was one time!'. Likewise, Jack is now almost exclusively interested in men - and only peripheral characters now, as any queer main characters aside from Jack are displaced as the Torchwood team admits its first unequivocally straight characters, Rex and Esther. Rex makes continued references to Jack being 'gay', a move which not only categorises Jack but distances himself from it, marking himself through homophobic macho posturing as one who cannot be 'turned' in any way - a marked departure from the usual team dynamic. Rex and Esther appear to be here to 'straighten' the series, or at least to police what is normal and what is not, scoffing whenever Jack mentions his true age and

acting disbelieving at every new piece of alien technology that turns up. Gwen and Jack are presented as smugly knowing, with the other two as ignorant, quickly proven wrong. Nonetheless, they remain sceptical and ever wrong, and Rex's homophobic comments continue across the season, not seen as particularly harmful so much as not worth being engaged in. Compared to Jack and Gwen, Rex and Esther seem less like characters as symbols of a heterosexual ideal – Rex as an aggressively swaggering persona, Esther seemingly bland and passive – and these personas never break down or alter over the course of the season. The placement of such normative characters in the very heart of the team marks an unfavourable turn for the series, signalling the end of the atmosphere of sexuality that made the series so notable, replaced by a bolting down of sexual categories and queer characters displaced from the centre to the periphery.

Conclusion

As I have argued throughout, *Torchwood* is a promising series for queer representation, containing almost all the ingredients needed to make it the queerest show on television. However this potential is held back only by a failure to fully utilise what it has. For much of the series run we had a cast that had all shown sexual fluidity and two main characters in a same-sex relationship, yet lack of narrative attention on these aspects restricted the radical effect. Likewise, despite orchestrating a science fiction setting that enables an environment of flexibility for sexual identities, it ignored other sci-fi conventions that could have helped further this and extended this flexibility to gendered identities. This leaves the raising of Jack to icon status within pop culture as its only cultural accomplishment.

Orphan Black

Introduction

In this chapter I turn to *Orphan Black*, which may be *Torchwood*'s mirror twin, succeeding at de-essentialising sexuality and gender and normalising both with narrative attention. However, like the other series, it also ignores the potential for fluidity inherent in the premise. Unlike the previous shows, *Orphan Black* features only one science-fiction convention – clones - and in this chapter I will be looking at how it uses this trope to make a statement about queer identities. Namely, this series uses clones to separate gender identity from sexed physical characteristics, and normalises queer identities both within the clones and without. However, it does leave some things unexamined and unquestioned, and this is where the series becomes rigid and inflexible where fluidity could have flourished. The series utilises its sci-fi elements in an understated, simplistic approach, and as such normalises its queer characters rather than challenges norms. It presents a different approach to the other series, and offers an alternative set of queer representation.

A Copy with No Original- *Orphan Black*'s gender performativity

Firstly, *Orphan Black* uses clones to de-essentialise identity, drawing a new contemporary understanding of clones. Traditionally clones in sci-fi have been understood as an endless progression of the same individual (see Weyoun in *DS9*). Instead, *Orphan Black* takes pains to show that each clone is a different person, including different gender expressions and sexualities. The series features a woman discovering that she is part of a series of clones, closely monitored by a scientific institute and details their attempts to gain autonomy over their lives.

Since the clones are genetically identical, their differences in identity are performative, as is made most plain with numerous instances of them performing each other's identities during the course of the show. The Leda clones are thus a perfect signification of Butler's conception of gender as 'a copy of which there is no original' in which, as gender is performative, created through a series of repeated acts, gender is revealed to be an imitation of an ideal that has never existed in reality (Butler, 1991, 2006 [1999]). Clones in science fiction shows, as copies, are usually devalued for being so, with the original often thought of as 'genuine' and 'authentic' and thus entitled to a place more than its copy, much like the idealised heterosexual masculine man/feminine woman that all other gender and sexual configurations are supposedly copying (lesbian butch/femme identities for example) (Butler, 1991, 2006 [1999]). Yet for much of its run *Orphan Black* has no original, instead focusing on the clones struggle to exist on their own terms - the copies are figured to be just as 'real' as any other person. This simulates Butler's assertion that, as gender is performative, constituted through a series of repeated actions and discourse (example 'it's a girl' at a baby's birth not only describes, it creates). Gender, then, is an ideal that is worked for, but with each iteration the concept undergoes slight changes (Butler, 1991). Thus the idealised gender configuration is just as much as unoriginal as the 'imitations'. Such an understanding finds expression in *Orphan Black*, not just from the starkly different gender expressions and performances from each of the clones, but in that absence of an original for most of the series, thus no 'natural' gender identity of which the clones would only be variations. Rachel as a corporate businesswoman is neither more authentic nor derivative than Allison as a housewife, or Cosima as a scientist. Nor is

Cosima an interesting anomaly for being a lesbian - all are given equal footing, and if one is considered worthy of being then they all are.¹¹

The series resembles most Joanna Russ' *the Female Man*, which uses parallel universes to create four distinct protagonists from the one woman - despite being genetically identical they live in environments with vastly different gender expectations, used in a similar way to showcase different (feminine) gender expressions and to estrange sexuality from the body, 'offhandedly reject[ing] the idea that sexual object choice is genetically determined' (Cortiel, 2009, p178). In both cases the intersection of the lives of the genetically identical protagonists reveal the constructed nature of gender. While in *the Female Man* such exposure appears to be the point of the novel, in *Orphan Black* it is an almost unexamined by-product of the cloning process, focusing more on the mystery surrounding the clones rather than the questions the clones themselves raise. Cortiel states that Russ's work 'transcend[s] the very identity politics it emerged from' as it uses its science fiction workings to explore sexuality and gender to its logical conclusion, 'leav[ing] behind strict binarisms of male-female, masculine-feminine, gay-straight' (p179) creating a space where these binaries break down and lose meaning.

While closely resembling Russ's work in other ways, it cannot be said that it accomplishes the same. In some aspects it outdoes *the Female Man*, showcasing not only the different constructions of feminine identities, but also that identified gender need not be determined by sex through the character of Tony, a Leda clone who identifies as and performs a masculine identity. But despite its accomplishments the series relies on rigid binaries,

¹¹ Interestingly, Weyoun in *DS9* was also a 'copy of which there was no original' as the first Weyoun never appeared, nor were we given any indication of how he compared to the ones we do see, yet he adhered to the traditional understanding in other areas by consistently performing the same androgynous identity and with the individual clones being considered expendable.

rather than leaves them behind, removing identity from the physical while leaving other traditionally deterministic gender factors unexamined and unquestioned.

Nature under constraint and vexed- the limits of *Orphan Black*'s gender flexibility

Despite the detachment of identity from genetics, along with the potential this holds for emphasising the performativity of gender and sexuality, the gender and sexuality of the clones remain very stable. Tony and Cosima are resolutely the only clones that have a queer identity, with the others firmly showing little signs of permeability in these areas - we do not get any indication of Allison or Sarah having any attraction to women, or experiencing any form of alternate gender expression. While the existence of straight clones is essential for the estrangement of queer identities with genetics, only two of the fourteen Leda clones exhibit any kind of queer identity. In some regards this is justified, being set in the modern day - it is understood that most women who had been raised as such will continue to identify as women, especially in environments where differing gender expression is prohibited. It is nonetheless not the only option in the contemporary world, and the series overlooks this potential. For example, Allison appears rigidly entrenched in the in the regulatory systems that determine gender for subjects (living in a suburban environment associated with rigid gender roles, being defined by her role as a soccer mom first and foremost, etc.) Allison's gendered identity is heavily inscribed on her, so much that it carries over when attempting to perform as someone else, making her the least convincing actor of the group. Conversely, Sarah presents as a much more flexible site for gender and/or sexual expression (raised alongside an openly gay, very non-heteronormative brother in marginal areas). Not as defined by her gender, presenting a (punk rock) feminine appearance she is established first as a con artist before being

featured as any strongly gendered identity - such as mother, for one. Sarah has been shown to slip from identity to identity with ease, and yet the few traits of hers that remain inflexible are her gender and sexuality. That Sarah is the one most similar to Tony while identifying as a different gender identity might work against certain traits as being seen as either masculine or feminine, but when all the clones are definitively one way or another a surprising binary system begins to take shape. There is one instance of fluid identity in the series: Cosima's lover Delphine, who appeared to consider herself solely heterosexual before her relationship with her and who adapts to her new feelings with little anxiety. All other characters identify as either one thing or another, and a homo/hetero binary asserts itself alongside the gender binary.

In a similar vein, while the nature of the clone experiment lends itself to an examination of how different norms affect people, the effect of heterosexuality as a *norm* gets little acknowledgement. The series spends limited narrative attention examining the societal pressures that affect each of its clones - it could have explored how many of them appear straight may be due to encouragement to *be* straight, even as the nature of the experiment they are in opens up the space to do so. The result is an impression that the reason Cosima identifies as a lesbian and Allison and Sarah do not may be due to some essential difference between them, not applicable to genetics but still 'innate' in some way, applying to Tony as transgender as well. Heterosexuality is common, it shows, without exploring 'why'. Norms are left invisible, and the show loses potential for radical queer representations.

The efforts to denaturalise gender also become lessened in the third season which introduces the Castor clones, a set of male clones to offset the female (Leda) ones, and whose appearance closes down some of the gender-playing potential the series had

previously presented. Firstly, there is remarkably less gender difference amongst the 'male' Castor clones than the Leda ones - while the Leda clones all stand out from each other starkly, the Castor ones, raised together in a military facility, appear mostly uniform in comparison, their differences subtler, with much fewer variations in masculinity and no queer identities appearing. The Castor clones are perceived as more rigid, more disciplined to be the same, while the Leda clones are the ones capable of being flexible, existing in many forms. This presents masculinity as fixed, the assumed default of humankind while femininity is marked by difference (Butler, 2006 [1999]), a limiting narrative for both.

Likewise, the setting up of the two sets of clones reifies the 'natural' divide between men and women, presenting a clear dichotomy between the two - gender as either/or, not a spectrum. There is no third set of gender neutral clones, nor do any intersex clones appear out of the two. This becomes even muddier once the original is found toward the end of the third season and the two sets are revealed to come from one person - able to be separated into two differently gendered sets because the original was a chimera (a woman who absorbed a male twin in utero, giving her two cell lines). That the two sets originate from one person is an intriguing notion, yet the execution does little to challenge binary conceptions of gender - the fact that the two cell lines were able to be separated so cleanly into two sets of consistently normative men and women presents the binary as seemingly natural and uncomplicated. Given the series prominent focus on both gender and genetics, it would seem the most applicable show to acknowledge that often humans do not genetically match socially prescribed genders (XX and XY chromosomes do not necessarily match up and sexual characteristics do not always meet expectations in a variety of ways (Butler, 2006 [1999], p145-150, Peitzman, 2014, Fausto-Sterling, 2000), and for a large amount of people, as approximately 1 in 2000 people are intersex). In a

time where the sex/gender/desire assumption extends to a cellular level, so much so that a judge decreed that which bathroom a person uses will be based on their chromosomes (Kellaway, 2015), this kind of acknowledgement is needed, yet there has as of yet been no mention of these variations. Even then, that chimerism can be one of the causes of intersexuality is not apparent and that the original herself could be intersex has been dismissed by her having children (Griffin & Nesseth, 2015). This again loses the potential to have an intersex character, one of the least represented groups under the queer banner, mostly appearing as cases in medical dramas (Peitzman, 2014) as problems that need correcting. This show, through its silence on this issue, does not work to contradict this idea.

It could be argued that the scientists forcibly created a sexual dichotomy in their efforts to create separate male and female clones, especially considering the prevalence of corrective surgery at birth for intersex people (Harrison, 2013). Yet there is no indication in the series' text that points to this dichotomy as the result of specific engineering, rather the separation is seen as simple, almost a reversion back to what is 'natural'. Thus, the series contributes to a discourse that differentiates gender as culturally produced, but sex as 'real' and prediscursive (Butler, 2006 [1999], p10). What would have been an examination of the way science is used to order nature according to socially constructed categories is instead left untouched and with it the idea of a naturally occurring gender binary.

My Sexuality Is Not the Most Interesting Thing about Me - Normalising Queer

Identities

In addition to de-essentialising identity, the series uses clones to normalise queer identities. Tony and Cosima are not differentiated from their 'sisters' by the narrative, with Cosima being one of the main four that the narrative revolves around. Tony's normalised status as

one of the Leda clones is hampered by him appearing in only one episode so far. While presented as the same, fighting for his life as worthy as living the same as his 'sisters', he has much lesser narrative effect and diminished individuality, appearing more as a male form of Sarah than a dynamically different person like the others. Felix describes him as 'just another variation in my sister's skin', a statement intended to humanise him, but that instead makes him seem derivative when none of the others do. The normalisation of Cosima, however, is exceptional. A radical moment in this series is that Cosima's sexuality goes unnoted, and not marked as 'different' - the power of the norm to define difference is undermined here. When Cosima hints to Sarah that she might want to get closer to Delphine, Sarah's only response is to focus on why that would be a bad idea, not to express surprise that Cosima is interested in a woman - and this is not because Cosima's sexuality could be guessed from looking at her. For the audience the first indication of Cosima's sexuality is when she begins to take notice of Delphine. That her interest is sexual in nature is communicated through the same coded signals as heterosexual flirting - subtly, through looks, self-conscious body language, etc. The series trusts the audience to pick up on these signals, thus the eventual statement of interest is not treated as a revelation, as Cosima 'coming out' to the viewers. This is very rare in any kind of TV series, let alone Sci-Fi, as non-visually indicative queer characters often have to come out in some form, to the viewer if not the characters - characters are assumed straight unless told otherwise. As such, this subtle flirting, while easily readable for a heterosexual pair, would not usually be expected to be picked up on for a same-sex one unless such an orientation has been explicitly stated.¹² Cosima's sexuality is not hidden away or sensationalised, though not entirely without comment – it is the first thing Rachel comments on when they meet, as if

¹² A recent article (Haltermann, 2015) has suggested this as one of the reasons that televised same-sex romance got mixed reactions this year

it were the trait most demanding attention. Cosima's response- 'My sexuality is not the most interesting thing about me'- reflects the shows overall treatment of her. This is extended to her partner Delphine, who, despite having 'never considered bisexuality', only has a brief and understated period of uncertainty before accepting it, and dispels usual stereotypes about bisexual (Meyer, 2010). We have Felix, Sarah's foster brother, a positive non-heteronormative figure who exists as the audience's avatar after Sarah becomes involved in clone business. In the ever-evolving clone conspiracy, the make-up wearing gay sex-worker is our 'normal' character, without being desexualised, 'straightened' up or made to suffer under isolating homophobia. He is accepted, both by those surrounding him and himself - there is never any indication that Felix feels uncomfortable being who he is. All of this makes him a very rare figure on television - normalised without becoming normative. The only negative trope so common to gay men on television remaining is lack of his own storyline - while Felix appears as a full character his life appears to revolve around his sister and her clones. (Admittedly, this is the case for many of the side characters, but holds unfortunate implications for some.) The series is committed to presenting its queer characters in such a way that humanises them, and, even with some missteps, it ultimately succeeds.

For I am Fearfully and Wonderfully Made - Additional Allegory

On another level we observe in this series the way that the clones struggle is used to inform its messages about gender and queer identities. This is different to how queer allegory would work on *DS9*, where it was commonly used as a symbol to stand in place of explicitly identified queer characters. Instead this connotative practice is placed alongside identified queer characters, both enhanced by and enhancing their story, where the struggles the clones face in their efforts to live their lives are similar to ones that queer

people face.¹³ While *Orphan Black* is primarily more focused on gender issues and the struggles of women in this area - seen in the clones fight against being considered property most prominently - it is in other ways also uniquely applicable to queer struggles. The religious persecution that the clones face, targeted by an extremist religious group for being 'abominations' are viewed in scenes, such as Felix confronting one over his gay sexuality after she expresses her former belief about clones. Tony's ability to accept the clone revelation is attributed to him being transgender - 'not our usual identity crisis' 'I did all that work a long time ago' - and Cosima comes out to her friend Scott as the very specimen that they were studying. Even Allison's reconfiguration of a 'Family First' campaign around inclusion and acceptance of family for what they are in season three resonates with the struggles of queer people in contemporary society even as it builds off of her own hidden clone identity. This kind of allegory - where the allegorised situation sits beside the very thing that it allegorises - is a common tactic in science fiction, another form of 'cognitive estrangement' the genre offers. Donawerth (2009) refers to an excellent example of this in Octavia Butler's work, who introduces an alien presence to place men and women on equal terms by presenting alien/human power relations as synonymous with male/female power relations. The series *Almost Human* (2013) uses similar reconfiguring of human/android relations by having the prominent androids be played largely by people of colour. *Orphan Black* suggests a solidarity between the clones and queer people, painting their struggles as being similar. The series argues the case for the clones, and through this it also argues for queer people, at times explicitly, others implicitly. Therefore, *Orphan Black* uses its science fiction conventions to further the impact that it would have otherwise made in 'realistic' fiction.

¹³ *DS9* did this kind of allegory once in 'Reassociation', see previous chapter

Conclusion

Orphan Black is the most contemporary of the series covered, being the only one still running. As it is, it seems most indicative of where current trends in mainstream sci-fi television might go. While *Torchwood* was only ever considered exceptional, *Orphan Black*'s approach, successes and failures alike, fits current trends. It uses the science fiction premise to present a greater number and more humanised portrayals of queer people than the previous series. However, like the other series, some of this potential is lost by not using them to push further boundaries. *Orphan Black* succeeds in portraying queer identities favourably, and in demonstrating performative gender identity imparts a message that queer identities are just as authentic as non-queer ones - but fails in challenging heteronormativity further. There was an opportunity to use the clones to show that the gender binary is enforced, by scientific discourse in particular, which was ignored and most likely not considered. This is another case that shows the power of dominant discourses of gender and sexuality. Much like the other series, *Orphan Black* demonstrates a disruptive potential that it utilises and ignores in turn, not going the extra mile to explore all the avenues available to it. Nor does it attempt to be actively challenging but rather using its sci-fi premise simplistically to further normalise what it has brought onto screen.

Conclusion

Although none of the shows have fully lived up to the potential available to them, this does not mean that they offered nothing. As they stand, they present three paths that the genre has utilised to represent queer identities. *DS9* is an example of science fiction that uses fantastical identities such as aliens to stand in for queer ones. Indeed, the four case studies explored in Chapter Four were chosen simply as samples of the many interesting elements *Deep Space Nine* offered. *Torchwood* is an example using science fiction conventions to push boundaries, though again it self-limited itself in quantity and scope, affording attention to some matters but not others, and ultimately defaulting to heteronormative conventions as it became more widely broadcast. In contrast, *Orphan Black* is more sedate in its ambitions, using sci-fi conventions to present queer characters through normalising narratives, but not to examine or break apart gender norms at any length. That each one falls short suggests that, unlike its literary counterparts, television science fiction writers approach these issues as incidental to their program, something to be engaged with but not actively pursued.

I postulate that for the series covered this appears to be a combination of lack of ambition and trying not to alienate their straight audience (or mainstream audiences that are assumed to be straight on the whole), both of which can be attributed to the conventional nature of television as a medium. When attempting to create a story that can be consumed by the largest audience possible, examining and complicating the concept of gender and sexuality is unlikely to be a priority, and thus why their examinations stop short from what literary sci-fi offers. Likewise, there may be a perceived limit that creators are wary of crossing lest their supposedly 'straight' viewers stop watching - thus why an otherwise ambitious

show like *Torchwood* would curb itself at glimpses of sexual fluidity and ignore gender fluidity entirely. This theory is only supported by *Torchwood* getting less radical the more broadcast it became (Amy-Chinn, 2012). It appears to be the medium's influential presence that prevents radical ideas from surfacing.

This does not mean that these shows are insignificant in terms of queer representational politics, nor are they stagnant. As argued in Chapter 2, Butler's (1991) argument for gender change – that change happens gradually through the process of imitation, as each imitation is not an exact duplicate of previous incarnations- is also true for this genre. As noted by Gunn (2009) and Betz (2011), genre is identified along with a set of expectations, but as much as a text is expected to fulfil these expectations, they are also expected to subvert them - not all at once, but often by slightly twisting traditional conventions. A complete turnaround can be difficult or frustrating, but both gender and genre evolve with each new presentation - in order to be subverted, conventions must be first identified. These series are themselves evidence of this gradual change. *DS9* is directly evolving from *Star Trek: the Next Generation*, which notably had only two well-intentioned but woefully inadequate special issue episodes surrounding queer allegory, and re-interprets the entire franchise. This slow kind of evolving creates durable differences, as these kind of subversions becoming part of normal thinking and expectation.

In further sociological research about media, sexuality and culture, it would be interesting to examine why it is that sci-fi television appears to prevent itself from being truly radical as its literature counterparts. From the three studied here, it appears to be due to the much higher scrutiny that television is placed under, because it is so ubiquitous. Amy-Chinn's (2012) observation that *Torchwood* becomes less radical as it moved to more widely broadcast channels suggests a difference within television as well. It would be informative

to examine different forms of sci-fi from more obscure to mainstream to see if the obscure/indie versions have more interesting representations for queer identities and more counter-discursive ideas expressed. This is supported by recent indications that *Sense8*, a series produced by Netflix which notably does not hold to the same restrictions as broadcasting networks, may be taking steps to realise this potential (White, 2015). If mainstream series are considerably more conservative than obscure ones, this would indicate a systematic control of counter-discursive ideas and may explain why the ‘common-sense’ opinion that science fiction has nothing to offer for queer representation.

Another avenue for further sociological research is examining how science fiction examines heteronormative institutions, such as new family formations. As sociologists of intimacy and family are aware, technological innovations are shifting social patterning around reproduction (Delaunay, 2015, Mulkay, 1994). It was interesting to note that all three series presented an alternate form of reproduction and how that affected concepts of family on show. The Trill on *DS9* not only had children but also passed on their memories and feelings to another person by way of the Symbiont (the implications this would have for Trill family structures is circumvented by the Reassociation taboo, so we are left to assume that Trill families are actually much like ours) - similar to the Timelord Regeneration in *Doctor Who*, which allows the continuation of one character through a series of new ones. Some traits of the Doctor are understood to be constant, but each Doctor must be different from the one before. Meanwhile, *Torchwood* has Jack’s immortality make the possibility of a ‘normal’ family life impossible, as the series went the usual route by suggesting that being immortal meant Jack could never be part of a family, despite being suggested as having had many children. *Orphan Black* uses the clones to explode apart the concept of a traditional ‘nuclear’ family, as the clones were not only

created in an unusual way but find each other in their adult life and their figuring of family is clearly not dependent on blood relations, the end result resembling the ‘lesbian families’ described by Hayden (cited in Croce, 2015) that are determined by choice. And this is not the only case, as the otherwise famously conservative *Enterprise* revealed that the Andorians had four genders and thus four parents per family, and had several episodes focused on similar different procreation scenarios (Greven, 2009). Science fiction contains many avenues to explore the institution of family and the heteronormative assumptions therein.

Likewise, sci-fi can explore other issues relevant to queer people. For example, the alternate forms of reproduction present in three series covered are presented as at once a propagation of self, more a form of immortality, as they are creating something new. This becomes interesting as these characters reflect a group of people who have so long been surrounded by a discourse of death, being often represented as victims of AIDs, suicide, murder, and being figured as having an ‘anti-life’ position due to not being seen as non-reproductive - a position Edelman (2004) encouraged celebrating in *the Death Drive*. In an examination of queer issues explored by science fiction, this connection would be worthy of further inspection.

Not only has science fiction television represented queer identities but it has done so in a variety of interesting and innovative ways, containing much of interest for an examination of queer representation. Despite that fact this potential is not fully realised, it opens up new avenues of thought and uses presumed ‘othering’ conventions in surprising ways. I argue that the genre has the potential to offer counter-discursive and radical representations, a potential demonstrated in the series I have covered. As argued in the introduction,

representations matter through the ways they shape and effect the identities – as such, I conclude that this is a genre that requires more study and theoretical attention.

Bibliography

- Aaron, Michele (2006) 'New queer Cable? The L Word, the Small Screen and the Bigger Picture', in Kim Akass & Janet McCabe (ed.) *Reading the L Word: outing contemporary television*, I.B. Tauris, London
- Akass, Kim & McCabe, Janet (2007) 'Analyzing Fictional Television Genres' in Eoin Devereaux (ed.) *media studies: key issues and debates*, Sage Publications, London, p283-301
- Amy-Chinn, Dee (2012) 'GLAAD to be *Torchwood*? Bisexuality and the BBC' *Journal of Bisexuality*, v12 (1), p63-79
- Avila-Saavedra, Guillermo (2009) 'Nothing queer about queer television: televised construction of gay masculinities', *Media, Culture & Society*, v31 (1) p5-21
- Becker, Ron (2009) 'Guy Love: a queer straight masculinity for a post-closet era? ', in Glyn Davis & Gary Needham (ed.) *Queer TV: theories, histories, politics*, Routledge, Oxen
- Betz, Phyllis M. (2011) *The Lesbian Fantastic: A Critical Study of Science Fiction, Fantasy, Paranormal and Gothic Writings*, McFarland & Company Inc., Publishers, North Carolina
- Bould, Mark, Butler, Andrew M., Roberts, Adam & Vint, Sheryl (2009) *Fifty Key Figures in Science Fiction*, Routledge, New York
- Branston, Gill & Stafford, Roy (2006) *the Media Student's Book*, Routledge, Oxon
- Brooks, Avery (2002) 'Charting New Territory', *DS9 Season 4 DVD Special Features*
- Butler, Judith (1991) 'Imitation and Gender Insubordination' in Diana Fuss (ed.), *Inside/Out: Lesbian Theories, Gay Theories*, Routledge, New York, p13-31
- Butler, Judith (2006) *Gender Trouble*, Routledge Classics, New York
- Cassutt, Michael (2009) 'the Feedback Loop' in James Gunn, Marleen S. Barr & Matthew Candelaria (ed.) *Reading Science Fiction*, Palgrave Macmillan, New York, p72-84

- Chambers, Becky (2011) 'Fan Service: On Losing Patience for Women Kissing', *The Mary Sue*, <http://www.themarysue.com/fan-service-on-losing-patience-for-women-kissing/>
- Chambers, Samuel A. (2006) 'Heteronormativity & the L Word: From a Politics of Representation to a Politics of Norms', in Kim Akass & Janet McCabe (ed.) *Reading the L Word: outing contemporary television*, I.B. Tauris, London
- Chambers, Samuel A. (2009) *The Queer Politics of Television*, I.B. Tauris & Co. Ltd., London
- Combs, Jeffrey (2003) 'Hidden File 02', *DS9 Season 7 DVD Special Features*
- Cortiel, Jeanne (2009) 'Reading Joanna Russ in context: science, utopia and postmodernity' in James Gunn, Marleen S. Barr & Matthew Candelaria (ed.) *Reading Science Fiction*, Palgrave Macmillan, New York, p168-180
- Croce, Mariano (2015) 'Homonormative dynamics and the subversion of culture', *European Journal of Social Theory*, v18 (1) p3-20
- Delaunay, Catarina (2015) 'The beginning of human life at the laboratory: The challenges of a technological future for human reproduction', *Technology in Society* v40 p14-24
- Dhaenens, Frederik (2013) 'The Fantastic Queer: Reading Gay Representations in *Torchwood* and *True Blood* as Articulations of Queer Resistance', *Critical Studies in Media Communication*, v30 (2), p102-116
- Donawerth, Jane (2009) 'Gender is a problem that can be solved' in James Gunn, Marleen S. Barr & Matthew Candelaria (ed.) *Reading Science Fiction*, Palgrave Macmillan, New York, p111-119
- Doty, Alexander (1993) *Making Things Perfectly Queer: interpreting mass culture*, University of Minnesota Press, Minneapolis
- Driver, Susan (2007) *Queer Girls & Popular Culture*, Peter Lang Publishing Inc., New York
- Edelman, Lee (2004) *No Future: Queer Theory and the Death Drive*, Duke University Press, Durham

- Erdmann, Terry J & Block, Paula (2000) *Deep Space Nine Companion*, Pocket Books, New York
- Fairclough, Norman (2001) 'Critical discourse analysis as a method is social scientific research' in Wodak and Meyer (eds.) *Methods of Critical Discourse Analysis*, Sage Publications, London, p121-138
- Fausto-Sterling, Anne (2000) *Sexing the Body: Gender Politics and the Construction of Sexuality*, Basic Books, New York
- Ferguson, Kathy (2002) 'This Species Which Is Not One: Identity Practices in Star Trek: Deep Space Nine', *Strategies*, v15 (2), p181-95
- Fiske, John & Hartley, John (2003) *Reading Television*, Routledge, London
- Flyvbjerg, Bent (2006) '5 Misunderstandings of Case Study Research', *Qualitative Inquiry*, v12 (2), p219-245
- Gamson, William A., Croteau, David, Hoynes, William & Sasson, Theodore (1992) 'Media Images and the Social Construction of Reality' *Annual Review of Sociology*, v18, p373-393
- Goltz, Dustin Bradley (2010) 'Love (sick) Aliens in the Wasteland: Queer Temporal Camp in Araki's Teen Apocalyptic Trilogy' *Critical Studies in Media Communication* v29 (2) p97-112
- Goltz., Dustin Bradley (2012) ' "Sensible" Suicide, Brutal Selfishness and John Hughes's Queer Bonds', *Cultural Studies ↔ Critical Methodologies*, v13 (2), p99-109
- Goltz, Dustin Bradley (2013) 'It Gets Better: Queer Futures, Critical Frustrations, and Radical Potentials', *Critical Studies in Media Communication*, v30 (2) p135-151
- Greven, David (2009) *Gender and Sexuality in Star Trek: Allegories of Desire in the Television Series and Films*, McFarland & Company Inc., Publishers, Jefferson
- Griffin, Casey & Nesseth, Nina (2015) 'Orphan Black Science Recap: The Insolvent Phantoms of Tomorrow', *The Mary Sue*, <http://www.themarysue.com/ob-science-recap-s3-ep9/>

- Gunn, James (2009) 'Reading Science Fiction as Science Fiction', in James Gunn, Marleen S. Barr & Matthew Candelaria (ed.) *Reading Science Fiction*, Palgrave Macmillan, New York, p159-167
- Halberstam, Judith (2005) *In A Queer Time and Place*, New York University Press, New York
- Hall, Stuart (1997) *Representation: Cultural Representations and Signifying Practices* Sage Publications, London
- Halterman, Jim (2015) 'What's the Fuss? Why Fans React Negatively to Some-But Not All-Same-Sex TV Romance', *Xfinity*, <http://my.xfinity.com/blogs/tv/2015/03/04/whats-the-fuss-why-fans-react-negatively-to-some-but-not-all-same-sex-tv-romance/>
- Hanson, Ellis (1991) 'Undead' in Diana Fuss (ed.) *Inside/Out: Lesbian Theories, Gay Theories*, Routledge, New York, p324-340
- Harrison, Kelby (2013) *Sexual Deceit: The Ethics of Passing*, Lexington books, Plymouth
- Hills, Matthew (2014) 'Time stands still for Doctor Who, despite the Master's sex change' *The Conversation*, <http://theconversation.com/time-stands-still-for-doctor-who-despite-the-masters-sex-change-33963>
- Hollinger, Veronica (1999) '(Re)Reading Queerly: Science Fiction, Feminism and the Defamiliarisation of Gender' *Science Fiction Studies* #77, v26 (1)
- Holmes, Mary (2007) *What is Gender?: Sociological Approaches*, Sage Publications Ltd, London
- Howarth, Chris & Lyons, Steve (2011) 'Top 10 Star Trek Romances', *Star Trek Magazine Romance Special*, Titan Magazines, p74-75
- Jenkins, Henry (2006) *Fans, Bloggers and Gamers: Exploring Participatory Culture*, New York University Press, New York
- Jenner, Mareike (2014) 'We Need to Talk about Jack! On the Representation of Male Homosexuality in American Teen Soaps', in Christopher Pullen (ed.) *Queer Youth and Media Culture*, Palgrave Macmillan, Hampshire

- Jorgensen, Marianne & Phillips, Louise J. (2002) *Discourse Analysis: as Theory and Method*, Sage Publications, London
- Joyrich, Lynne (2009) 'Epistemology of the console', in Glyn Davis & Gary Needham (ed.) *Queer TV: theories, histories, politics*, Routledge, Oxen
- Kaufman, Amie & Spooner, Meagan (2013) 'Why Everyone Should Read More Science Fiction' *Huffington Post*, http://www.huffingtonpost.com/amie-kaufman/why-everyone-should-read-_b_4414521.html?ir=Australia
- Kearney, Richard (2002) 'Strangers and Others: From Deconstruction to Hermeneutics' *Critical Horizons* v3 (1) p7-36
- Kellaway, Mitch (2015) 'Texas Bill Would Jail Those Whose Chromosomes Don't Match the Restroom They're Using', *The Advocate*, <http://www.advocate.com/politics/transgender/2015/02/24/texas-bill-would-jail-those-whose-chromosomes-dont-match-restroom-th>
- Kermode, Jennie (2010) 'How Transgender People Experience Media: Conclusions from research November 2009- February 2010' *Trans Media Watch*, www.transmediawatch.org
- Kissell, Ted (2013) 'the Depressing, Disappointing Maleness of Doctor Who's new Time Lord' *The Atlantic*, <http://www.theatlantic.com/entertainment/archive/2013/08/the-depressing-disappointing-maleness-of-i-doctor-who-i-s-new-time-lord/278380/>
- Lewis, Ethan (2014) '10 Fictional LGBT Geek Icons' *Den of Geek*, <http://www.denofgeek.us/movies/lgbt-icons/142176/10-fictional-lgbt-geek-icons>
- Martins, Nicole & Harrison, Kristen (2012) 'Racial and Gender Differences in the Relationship Between Children's Television Use and Self-Esteem: A Longitudinal Panel Study' *Communication Research* v39 (3) p338-357
- McMillan, Graeme (2014) 'The Cult of Orphan Black' *Time*, <http://time.com/70179/orphan-black-fan-following-reception/>
- Meyer, Michaela (2010) 'Representing Bisexuality on Television: the Case for Intersectional Hybrids', *Journal of Bisexuality*, v10, p366-87

Miller, D. A. (1991) 'Anal Rope' in Diana Fuss (ed.) *Inside/Out: Lesbian Theories, Gay Theories*, Routledge, New York, p119-141

Moore, Candace & Schilt, Kristen (2006) 'Is she man enough: Female masculinities on the L Word' in Kim Akass & Janet McCabe (ed.) *Reading the L Word: outing contemporary television*, I.B. Tauris, London

Mulholland, Monique (2013) 'Fictions of the Normal' *Young People And Pornography: Negotiating Pornification*, Palgrave Macmillan, New York

Mulkay, Michael (1994) 'Science and family in the great embryo debate', *Sociology* v28 (3) p699-715

Needham, Gary (2009) 'Scheduling Normativity: Television, The Family & Queer Temporality' in Glyn Davis & Gary Needham (ed.) *Queer TV: theories, histories, politics*, Routledge, Oxen

Parrinder, Patrick (2003) *Science Fiction: its criticism and teaching*, Routledge, London

Pearson, Wendy (1999) 'Alien Cryptographies: The View from Queer', *Science Fiction Studies* #77, v26 (1)

Peitzman, Louis (2014) 'Meet Television's Groundbreaking Intersex Character', *Buzzfeed*, <http://www.buzzfeed.com/louispeitzman/meet-televisions-groundbreaking-intersex-character#.bcNgk15Vk>

Pelusi, Alessandra (2014) 'Doctor Who and the Creation of a Non-Gendered Hero Archetype' *Theses and Dissertations*, paper 272

Philo, Greg (2007) 'News Content Studies, Media Group Methods and Discourse Analysis: A Comparison of Approaches' in Eoin Devereaux (ed.) *media studies: key issues and debates*, Sage Publications, London, p101-133

Pullen, Christopher (2014) *Queer Youth & Media Culture*, Palgrave Macmillan, Hampshire

Raley, Amber B. & Lucas, Jennifer L. (2006) 'Stereotype or Success?', *Journal of Homosexuality*, v51 (2), p19-38

- Robinson, Andrew (2015) 'Elim Garak', *Memory Alpha*, wiki article, http://en.memory-alpha.wikia.com/wiki/Elim_Garak, viewed 28 July 15
- Salih, Sara (2002) 'On Judith Butler and Performativity' *Judith Butler*, Routledge, London
- Scherer, Burkhard (2010) *Queering Paradigms*, Peter Lang Publishing Inc., New York
- Serdarov, Viktorio (2015) 'Pop Culture: Top 13 LGBT Nerd Icons' Movie Pilot, http://moviepilot.com/posts/2015/08/10/pop-culture-top-13-lgbt-nerd-icons-3448540?lt_source=external,manual,manual
- Sherwin, Jill (2011) 'Garak & Bashir', *Star Trek Magazine Romance Special*, Titan Magazine, p52-55
- Seidman, Steven (1993) 'Identity & Politics in a 'Postmodern' Gay Culture', in Michael Warner (ed) *Fear of A Queer Planet: queer politics and social theory*, University of Minnesota Press
- Shahani, Nishant, (2012) "'If not this, what?': *Time Out Of Joint* and the Politics of Queer Utopia', *Extrapolation*, v53 (1), p83-108
- Smith, Philippa & Bell, Allan (2007) 'Unravelling the Web of Discourse Analysis' in Eoin Devereaux (ed.) *media studies: key issues and debates*, Sage Publications, London, p78-100
- Stevenson, Alexander (2010) 'Top 50 Gay Characters of All Time!' After Elton, <http://www.newnownext.com/aftereltoncoms-top-50-gay-characters-of-all-time/03/2010/>
- Sullivan, Nikki, (2003) *A Critical Introduction to Queer Theory*, New York University Press, New York
- Thompson, Vilissa (2013) 'Why Representation Matters in Children's Books and Media' *Ramp up your Voice!* <http://rampyourvoice.com/2013/08/15/why-representation-matters-in-childrens-books-media/>
- Tulloch, John & Jenkins, Henry (1995) *Science Fiction Audiences: Watching Doctor Who and Star Trek*, Routledge, London
- Weinstone, Anne (1999) 'Science Fiction as a Young Person's First Queer Theory', *Science Fiction Studies* #77, Vol 26 (1)

White, Abbey (2015) 'How Sense8 Quietly Became the Best LGBTQIA Representation on TV', *The Mary Sue* <http://www.themarysue.com/sense8-reson-to-watch/>

Wilkins, Jeff (2011) 'Deep Space Nine Now Available on Netflix Streaming', *Trek News*, <http://www.treknews.net/2011/10/02/ds9-now-available-on-netflix-streaming/>

Wlodarz, Joe (2009) 'We're not all so obvious: Masculinity and Queer (in)visibility in American Network Television of the 1970s in Glyn Davis & Gary Needham (ed.) *Queer TV: theories, histories, politics*, Routledge, Oxen

Wolfe, Susan J. & Roripaugh, Lee Anne (2006) 'The (in)visible Lesbian: Anxieties of Representation in the L Word', in Kim Akass & Janet McCabe (ed.) *Reading the L Word: outing contemporary television*, I.B. Tauris, London

Zivony, Alon & Lobel, Thalma (2014) 'The Invisible Stereotypes of Bisexual Men' *Archives of Sexual Behavior* v43, p1165-1176