ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

"EVERYTHING IS BEAUTIFUL": CRIPISTEMOLOGY, EMBODIMENT, AND THE POLITICS OF SURVIVAL IN SAAD T. FAROOQI'S *WHITE WORLD*

Mudassar Javed Baryar
PhD Scholar English Literature, Department of Language and Literature, The University of Faisalabad
Email: 2025f-phd-el-004@tuf.edu.pk
Dr. Saleem Akhtar Dhera
Lecturer in English, Higher Education Department, Punjab, Pakistan.
Email: dherasaleemakhtar@gmail.com

Abstract
This article advances a cripistemological reading of Saad T. Farooqi's dystopian novel White World (2024), arguing that the text centers disabled and non-normative bodies as sites of knowledge production and political resistance against the ableist necropolitics of the Pakistani state. Drawing on Alison Kafer's concepts of "crip time" and "cripistemology," alongside Achille Mbembe's framework of necropolitics, the analysis demonstrates how the novel systematically represents the state's production of disability through military violence, economic exploitation, and spatial segregation, most explicitly in the Badlands, a death-world where "wasted lives" are abandoned. Yet the novel also insists that disability generates alternative epistemologies: Doua's blindness enables her to become the revolutionary leader "Ash," navigating the surveillance state through sound and touch; Jahan's transition (Nirvan) represents a cripistemological reclamation of embodied selfhood against biopolitical classification; and Kanz's deterioration embodies a crip temporality that challenges normative life cycles. The article concludes that White World refuses both the ableist futurity of "New Pakistan" and the despair of disability as tragedy, instead offering a vision of crip futurity in which survival, collective knowledge, and the building of new worlds emerge precisely from those the state sought to eliminate. By bringing cripistemology into conversation with postcolonial dystopian fiction, this study fills a critical gap in disability studies scholarship, which has largely focused on Western texts, and contributes to emerging conversations on disability, biopolitics, and speculative fiction in South Asian literary studies.

Keywords: *cripistemology, critical disability studies, necropolitics, embodiment, speculative fiction*

Introduction

The relationship between disability, state violence, and the politics of survival in Pakistan remains undertheorized within literary studies, despite the country's long history of producing disabled bodies through war, poverty, and systematic neglect. Pakistan has endured multiple military coups, civil wars, and the devastating Fifth Indo-Pak War that, in the novel's speculative future, "burned the sky away." The contemporary reality is equally stark: according to the World Health Organization (2021), approximately 15 percent of Pakistan's population lives with some form of disability, yet the country lacks comprehensive accessibility infrastructure, and disabled people face systemic discrimination in employment, education, and healthcare. This structural ableism is compounded by religious and cultural narratives that often frame disability as divine punishment or familial shame (Miles, 2002; Ghai, 2002).

Saad T. Farooqi's dystopian novel *White World* (2024) takes this historical reality and projects it into a speculative future where the logic of elimination has become explicit. Set in 2083 Pakistan, after a nuclear war has left the sky "burned" and a radioactive snowfall blankets the land, the novel

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

depicts a society organized around the state's project of creating "New Pakistan"—a walled city for "true Muslims" from which all "unfit" bodies have been expelled. The novel's world-building makes visible what the contemporary Pakistani state often renders invisible: that the nation's claim to purity depends on the violent exclusion of those deemed unproductive, unreproductive, and unworthy of a future.

Despite the emergence of critical disability studies as a vibrant field within literary analysis over the past two decades, there remains a significant gap in scholarship examining how South Asian speculative fiction engages with questions of disability, embodiment, and state violence. Existing disability studies scholarship has predominantly focused on Western and European literatures (Davis, 2013; Garland-Thomson, 1997; Siebers, 2008), while postcolonial disability studies has largely attended to narratives of the Global South that represent disability through frameworks of trauma and pity (McRuer & Mollow, 2012; Ghai, 2015). Farooqi's *White World* offers a unique opportunity to address this gap, as it centers disabled and non-normative bodies not as figures of pity or tragedy but as sites of knowledge production, political resistance, and alternative futurity.

Furthermore, while Alison Kafer's (2013) concept of "cripistemology", which theorizes disability as a source of critical knowledge rather than a deficit, has been influential within disability studies, its application to non-Western literary texts remains limited. This study addresses this gap by using cripistemology to analyze how *White World* represents disabled bodies as knowing subjects who navigate and resist a state designed to eliminate them. The novel's representation of characters with visible disabilities, Doua's blindness and facial disfigurement, Kanz's bum knee, Avaan's missing kidney and lost eye, the Sky Sickness victims, offers a rich site for exploring how cripistemological frameworks might illuminate non-Western experiences of disability under conditions of state violence.

This study is significant for several reasons. First, it contributes to the growing field of postcolonial disability studies by demonstrating how a Pakistani dystopian novel uses speculative fiction to critique the state's ableist violence. Second, it extends Kafer's cripistemological framework into a new cultural context, testing its applicability and limitations in a setting where disability is produced not only by medical conditions but by war, poverty, and state terror. Third, it offers a new reading of *White World* that centers its disabled characters as central to the novel's political vision, rather than as marginal figures of tragedy. Finally, this study addresses a broader gap in literary criticism: the underrepresentation of Pakistani fiction in conversations about disability, embodiment, and speculative futurity.

Objectives

This article pursues three objectives:

1. To analyze how *White World* represents the Pakistani state's production of disability through military violence, economic exploitation, and biopolitical abandonment, and to examine how this representation critiques ableist assumptions underlying religious nationalism.
2. To examine how the novel's disabled characters;mDoua, Kanz, Avaan, and the Sky Sickness victims, embody what Alison Kafer (2013) terms "cripistemology": a form of knowledge produced from the experience of disability that challenges normative assumptions about time, embodiment, and futurity.

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

Research Questions

The following research questions guide this study:

1. How does *White World* represent the Pakistani state's systematic production of disabled bodies through military violence, economic exploitation, and spatial segregation, and what does this representation reveal about the relationship between ableism and religious nationalism?
2. In what ways do the novel's disabled characters, particularly Doua, whose blindness enables her revolutionary leadership, and Kanz, whose bum knee and eventual Sky Sickness mark his deteriorating body, embody alternative epistemologies that challenge the state's ableist assumptions?

Literature Review

Critical Disability Studies: From the Medical Model to Cripistemology

Critical disability studies emerged in the late twentieth century as scholars began to challenge the dominant "medical model" of disability, which framed disability as individual pathology requiring cure or rehabilitation. The "social model," developed by disability activists and scholars such as Michael Oliver (1990), argued instead that disability is produced by social and architectural barriers rather than by bodily impairment itself. While the social model was politically transformative, subsequent scholars have critiqued its tendency to separate "impairment" from "disability" in ways that can erase the lived experience of bodily difference (Hughes & Paterson, 1997; Shakespeare, 2006).

The past two decades have seen the emergence of what is sometimes called the "cultural model" or "critical disability studies," which attends more carefully to the cultural meanings, lived experiences, and embodied knowledges of disability. Scholars such as Lennard Davis (2013), Rosemarie Garland-Thomson (1997), and Tobin Siebers (2008) have analyzed how disability is represented in literature, art, and popular culture, arguing that these representations shape social attitudes toward disabled people.

A significant development within this field is the concept of "cripistemology," most fully articulated by Alison Kafer (2013) in *Feminist, Queer, Crip*. Kafer argues that disabled people possess a distinctive form of knowledge, "cripistemology", that emerges from their experiences of navigating a world designed for normative bodies. This knowledge is not merely about disability but about time, futurity, embodiment, and survival. Kafer writes:

> Cripistemology… names the knowledge that comes from living with and through disability, knowledge that challenges the normative assumptions of our time… Cripistemology is not simply about disability; it is about the ways that disability opens up new ways of knowing, being, and becoming. (Kafer, 2013, p. 10)

Kafer's framework is particularly attentive to questions of time. She develops the concept of "crip time" to describe how disabled people experience temporality differently from normative life cycles:

> Crip time… is a concept that reflects the ways that disabled people experience time differently: the time needed for medical appointments, the time of recovery, the time of waiting for inaccessible spaces to be made accessible, the time of premature death or unexpected longevity. (Kafer, 2013, p. 27)

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

This concept is crucial for analyzing *White World*, where disabled characters experience time; particularly the time of the state's violence, the time of survival, and the time of political resistance, differently from the able-bodied citizens of New Pakistan.

Disability and Biopolitics: Necropolitics and the Production of "Wasted" Bodies

A second important strand of disability studies scholarship attends to the relationship between disability and biopolitics. Scholars have drawn on Michel Foucault's concept of biopower, the state's management of populations through regulation of birth, death, and health, to analyze how disabled bodies have been systematically targeted by eugenic policies, institutionalization, and social death (Tremain, 2005; Snyder & Mitchell, 2006). Achille Mbembe's (2003) concept of "necropolitics", the power of the sovereign to decide who lives and who dies, has been particularly influential in analyzing how states produce populations that are "wasted lives" (Bauman, 2004), rendered disposable by political and economic structures.

Scholars of disability and necropolitics have argued that disabled people have historically been positioned as "wasted lives", populations whose existence is deemed not worth sustaining. Erevelles (2011) argues that disability is central to necropolitical logic: "The disabled subject… is the paradigmatic figure of social and economic waste in the global economy" (p. 65). Puar (2017) similarly argues that disability is entangled with other forms of biopolitical management, including race, sexuality, and gender, in ways that produce hierarchies of "debility" and "capacity" that justify violence.

This framework is particularly relevant to *White World*, where the Pakistani state produces disabled bodies through violence and then relegates them to the Badlands—a space of necropolitical abandonment. The novel's representation of the Badlands as a zone where "wasted lives" are dumped literalizes the biopolitical logic that underlies the state's project of creating a pure, able-bodied, religiously homogenous New Pakistan.

Disability in South Asian Literature and Culture

Disability studies in South Asia has emerged as a distinct field over the past two decades, with scholars attending to the cultural, religious, and political meanings of disability in the region. Ghai (2002, 2015) has been a pioneering voice in Indian disability studies, analyzing how disability is represented in Indian literature, film, and social policy. Miles (2002) has examined the history of disability in Pakistan, noting the complex interplay between Islamic charitable traditions, colonial institutions, and contemporary state neglect.

Within Pakistani literature specifically, scholars have begun to analyze representations of disability. Jalil (2015) notes that disability often appears in Pakistani fiction as a metaphor for national trauma or political corruption. Abbas (2021) examines how contemporary Pakistani English fiction represents disabled characters as figures of pity or redemption, rarely as agents in their own right. However, these analyses have largely focused on realist fiction; there has been little attention to how Pakistani speculative fiction represents disability as a site of knowledge and resistance.

The literature review reveals a significant gap. While critical disability studies has developed sophisticated frameworks for analyzing disability in literature, particularly cripistemology and crip time, these frameworks have been applied almost exclusively to Western and European texts. Furthermore, while there is a growing body of scholarship on disability in South Asian literature, this scholarship has largely focused on realist fiction and has not engaged with speculative genres. Farooqi's *White World* offers an opportunity to address both gaps: it is a Pakistani speculative

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

novel that centers disabled characters as agents of political resistance, making it an ideal text for testing the applicability of cripistemological frameworks in a non-Western context.

Theoretical Framework

Cripistemology (Alison Kafer)

Alison Kafer's concept of cripistemology provides the central theoretical framework for this study. In *Feminist, Queer, Crip* (2013), Kafer argues that disabled people possess distinctive forms of knowledge that challenge normative assumptions about time, embodiment, and futurity. Kafer writes:

> Cripistemology… is not a unified body of knowledge but rather a recognition that disability generates knowledge, that disabled people have things to teach the world about living with and through difference. (Kafer, 2013, p. 10)

Cripistemology emerges from the experience of navigating a world designed for normative bodies; a world that is inaccessible, hostile, and often violent. This knowledge is not merely about disability but about the broader structures of power that produce disability as a category of exclusion. Kafer emphasizes that cripistemology is fundamentally political: it challenges the assumption that disability is a deficit to be overcome and instead positions disabled experience as a source of critical insight.

Central to Kafer's framework is the concept of "crip time." Crip time describes how disabled people experience temporality differently from the normative life cycle of birth, education, work, reproduction, and death. Kafer (2013) writes:

> Crip time… is a concept that has multiple meanings. It can refer to the time needed for medical appointments, the time of recovery, the time of waiting for inaccessible spaces to be made accessible. It can also refer to the time of premature death or unexpected longevity, the time of living with chronic illness, the time of disability that does not follow a predictable trajectory. (p. 27)

Crip time challenges the linear, progressive temporality of modernity, what Freeman (2010) calls "chrononormativity", and opens up alternative ways of living in and with time.

Crip Time and the Politics of Futurity

Kafer's framework also engages with questions of futurity, building on and critiquing queer theory's debates about the politics of the future. While Edelman (2004) argues that queerness should refuse futurity altogether, Kafer (2013) argues for a "crip future" that is neither assimilation into normative reproductive time nor a complete refusal of futurity:

> A crip future… is not a future in which disability has been eliminated or cured, but a future in which disability is recognized as a valuable form of human variation, in which disabled people have access to the resources they need to live full lives, in which accessibility is understood as a fundamental right. (p. 45)

This crip future is not guaranteed; it must be fought for. It is a future that emerges from the struggles of disabled people to survive in a world that would prefer they did not exist.

Cripistemology and the Critique of Ableist Violence

Finally, Kafer's framework provides tools for analyzing how states produce disability through violence and then frame disabled bodies as "wasted lives." Kafer (2013) argues that ableism is not merely prejudice but a system of power that structures social, political, and economic life:

> Ableism… is not simply discrimination against disabled people; it is a system of thought and practice that positions disability as a deficit to be overcome, a tragedy

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

> to be mourned, a problem to be solved. This system justifies the exclusion, containment, and elimination of disabled people. (p. 16)

This analysis of ableist violence is crucial for understanding *White World*, where the Pakistani state produces disabled bodies through military violence, economic exploitation, and necropolitical abandonment, and then frames these disabled bodies as threats to the nation's purity.

Analysis

The State's Production of Disability: Ableist Violence and Necropolitics in *White World*

White World represents the Pakistani state as systematically producing disabled bodies through violence, poverty, and spatial segregation. This production is not incidental to the state's project of creating "New Pakistan" but central to it: the fantasy of a pure, able-bodied, religiously homogenous nation depends on the expulsion and elimination of those deemed "unfit."

The novel's opening pages introduce the reader to a world saturated with disability produced by state violence. The radioactive snowfall, "this isn't snow" (Farooqi, 2024, p. 9), is itself a disabling force, causing the "Sky Sickness" that kills Radhi and later Kanz. But the novel emphasizes that disability is not merely a natural consequence of environmental catastrophe; it is systematically produced by the state's economic exploitation. Avaan's missing kidney is the result of selling his organs "for a few cans of beans" (p. 9), a transaction made necessary by the state's failure to provide food for its citizens. This is not an accident but a structure: the state creates conditions of scarcity that force citizens to mutilate themselves for survival.

The spatial organization of Pakistan into color-coded sectors makes visible the state's production of disability as a form of necropolitical abandonment. The Badlands, where "palets" (apostates, queer individuals, and other "untouchables") are dumped, is a space where disabled bodies are left to die. The novel's description of the Badlands emphasizes its character as a death-world:

> The squalid roads and mottled pathways grow narrower at every turn. Faded black clothes and white undergarments hang in tatters over sagging washing lines. Refuse and damp wood and plastic bags appear in lumps under my feet. There's the stench—a constant odour of sewage and rot that sticks in my gullet long after I've passed a dead rat or burning trash pile. Everything feels sickly. Like something you'd spit out after a coughing fit. (Farooqi, 2024, p. 115)

This is not merely poverty but a space of necropolitical abandonment; a space where those the state has deemed "waste" are left to die. The novel emphasizes that this abandonment is not passive but active: the state patrols the boundaries of the Badlands, ensuring that those expelled cannot return. The figure of the child beggar, the mutilated body, the Sky Sickness victim—all are produced by the state's logic of elimination.

The novel's most devastating representation of the state's production of disability is the story of Asha-Eksha, the twin sisters who are kidnapped, mutilated, and left for dead. When Avaan finds one of the sisters in Old Market, he sees the result of the state's violence:

> It was her left hand that I couldn't look away from. It was a ghastly fist. As if her hand had been pinned over a table and hammered repeatedly until the ligaments and muscle and bone and fingernails mangled into each other. Whatever was left of her skin had been folded over it, holding everything in place. Like a prize, she brought it close to me, as she'd been taught. Her work permit. (Farooqi, 2024, p. 118)

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

This scene crystallizes the novel's critique of the state's ableist violence. Eksha's mutilated hand is not an accident; it is a "work permit", a branding that marks her as a productive body for the state's economy. The state creates disabled bodies and then uses them as instruments of labor, all while framing them as "waste" that must be expelled from the nation's future.

Cripistemology and Embodied Knowledge: Doua's Blindness and Jahan's Transition

Against the state's ableist violence, *White World* represents disabled characters as possessing distinctive forms of knowledge that challenge normative assumptions. Doua's transformation from a sighted artist to a blind revolutionary leader exemplifies what Kafer (2013) calls "cripistemology", knowledge that emerges from living with and through disability.

Before her disfigurement, Doua is an artist who sees the world in color. Her paintings represent a vision of beauty that the state's violence destroys. After Evergreen throws acid in her face, Doua loses her sight and is left with severe facial scarring. Yet this disability becomes the condition of her political transformation. As the leader of the resistance movement "Ash," Doua navigates the world through sound and touch, developing forms of knowledge that were unavailable to her when she could see. The novel emphasizes how her blindness enables her to survive and resist:

> I felt my way past the dhaba. The ground was muddy and uneven. It squelched under my feet. The bumps made me slip repeatedly. The voices, the sounds—women and men shouting, selling their wares, arguing, swearing; wooden beams creaking so that my teeth hurt; the rattling of heaving, rusty wheels—stormed me from all directions. (Farooqi, 2024, pp. 224-225)

This passage emphasizes that Doua's blindness is not a deficit but a different mode of perception. She feels the ground, listens to voices, navigates through sound. This is cripistemology in practice: knowledge produced from the experience of disability that enables forms of perception and navigation unavailable to the sighted.

Doua's blindness also makes her invisible to the surveillance state. When she first meets Jahan by the river, Jahan does not recognize her as the leader of the resistance. Doua reflects on this invisibility: "As far as she is concerned, I am a blind woman she helped out a long time ago. I am not exactly on anyone's list of suspected terrorists." (Farooqi, 2024, p. 278)

Her disability, which the state would read as weakness, becomes a form of political protection. She can organize the resistance precisely because she is overlooked, dismissed as a "blind woman" who could not possibly be a threat.

Jahan's transition represents another form of cripistemological knowledge. The novel emphasizes that Jahan's Nirvan, the surgery that marks her transition, is not merely a medical procedure but a reclamation of embodied knowledge. Before her transition, Jahan experiences her body as alien:

> I never looked at myself in the mirror… Mine were not the long, gangly, hairy arms; mine were not the thick, rough fingers that scraped against my nipples when I played with myself; mine was not the hard, flat belly; mine were not the plodding legs with ugly, squarish feet. I was not the erect, rigid thing between my legs that would bring a rude end to every fantasy. (Farooqi, 2024, p. 105)

This experience of bodily alienation is a form of disability; the experience of inhabiting a body that does not match one's sense of self. Jahan's transition is a cripistemological reclamation: she learns to inhabit her body on her own terms, developing knowledge about embodiment that challenges normative assumptions about gender and the body. The Nirvan is described as a moment of transformation:

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

> It was a second. A second that was burning and sharp. I cried. Not in agony, though the pain crashed over me like a collapsing temple. Not in fear, though it fogged everything. As the blood flowed out of the fresh wound, the wound that used to be a knot that suffocated me, I felt my horizon widen. I felt larger than a dot. (Farooqi, 2024, p. 157)

This is cripistemological knowledge: the knowledge that emerges from the experience of bodily transformation, from living with and through a body that does not conform to normative expectations. Jahan's transition enables her to "feel larger than a dot", to inhabit a body that is her own.

Crip Time and Alternative Futurity: Kanz's Deterioration and the Children of the Badlands

The novel's representation of Kanz embodies what Kafer (2013) calls "crip time", the experience of temporality from the perspective of disability. Kanz's body is marked by multiple forms of disability: the bum knee from Jahangir's bullet, the alcoholism that destroys his liver, the Sky Sickness that eventually kills him. His experience of time is shaped by these conditions.

Kanz's reflection on his deteriorating body reveals a crip temporal consciousness:

> I'm ready to do it… I'm dying… Sky Sickness? Been going on for a while now. One of the doctors at Blue Haven had a look at it. Told me what I already knew. Whatever the Sky Sickness spared, the drinking took care of. The liver? (Farooqi, 2024, p. 189)

Kanz knows he is dying, but he experiences this knowledge not as a sudden revelation but as a gradual awareness, the "crip time" of chronic illness, where death is not a single event but a process of deterioration. This temporality challenges the normative assumption that death should come at the end of a long life, after reproduction and inheritance. Kanz will die young, without children, without a legacy, yet the novel insists on the value of his life.

Kanz's death by suicide, he asks Avaan to shoot him, is one of the novel's most difficult moments. Yet it is important to read this death within the framework of crip time. Kanz refuses to wait for the Sky Sickness to kill him slowly; he chooses the time and manner of his death. This is not a rejection of disabled life but a reclaiming of temporal agency. As Kafer (2013) argues, crip time is not only about waiting and delay but also about choosing when and how to die.

The novel's conclusion, the destruction of New Pakistan and the survival of the Badlands children, offers a vision of crip futurity. The children who survive are not the "healthy," "able-bodied" citizens of New Pakistan but the disabled, the queer, the apostate, the "waste" that the state tried to eliminate. The novel's final image is of Avaan and Jahan standing together as the old order burns: "Behind us, Pakistan burns as it has for almost two days now. I grasp his hand tightly. 'Still here.'" (Farooqi, 2024, p. 293)

"Still here." This is a crip future, not a future in which disability has been eliminated but a future in which disabled people have survived and must build something new. The novel refuses both the ableist optimism of "New Pakistan" and the despair that disability means death. Instead, it offers a vision of survival, of collective knowledge, of building from ruins.

Conclusion

This article has argued that Saad T. Farooqi's *White World* uses speculative fiction to critique the Pakistani state's ableist violence while simultaneously representing disabled characters as sites of knowledge and political resistance. Through the framework of cripistemology, particularly Alison Kafer's (2013) concepts of crip time and crip knowledge, we have seen how the novel represents

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

disability not as a deficit to be overcome but as a mode of navigating a world designed for elimination. Doua's blindness enables her revolutionary leadership; Jahan's transition reclaims her body on her own terms; Kanz's deterioration embodies a crip temporality that challenges normative assumptions about life and death.

The novel's critique of the state's ableist violence is unflinching. The Badlands, the Sky Sickness, the mutilated bodies of Asha-Eksha, all represent the necropolitical logic that produces disabled bodies as "waste" and then uses them as instruments of labour. Yet the novel also insists on the survival of disabled people, on their capacity for resistance, on their knowledge and power. The children who survive the destruction of New Pakistan are the children of the Badlands, the "waste" that the state tried to eliminate.

This reading of *White World* has implications beyond literary analysis. The novel's representation of disability as a form of knowledge and resistance speaks to contemporary disability politics in Pakistan and beyond. The cripistemological framework developed here challenges the ableist assumption that disability is tragedy, that disabled lives are not worth living, that the future belongs only to the able-bodied. Instead, it insists on the value of disabled lives, on the knowledge that emerges from disability, on the possibility of a crip future.

Future research might extend this analysis to other South Asian speculative fiction that represents disability as a site of knowledge and resistance. Works like Manjula Padmanabhan's *Escape* (2008), Vandana Singh's *Ambiguity Machines* (2018), and Samit Basu's *Turbulence* (2012) all represent futures in which disability is central to the narrative. Comparative analysis across these texts would illuminate how South Asian speculative fiction is developing distinct cripistemological frameworks that challenge both Western disability studies' Eurocentrism and the ableism of South Asian nationalism.

Ultimately, *White World* offers a vision of crip futurity that is neither assimilation into able-bodied norms nor a refusal of the future. It is a future that emerges from the struggles of disabled people to survive in a world that would prefer they did not exist. As Jahan says at the novel's end: "Still here."

References

Abbas, S. (2021). Queer narratives in contemporary Pakistani English fiction. *South Asian Review*, 42(3), 215-230.

Basu, S. (2012). *Turbulence*. Tumblr Books.

Bauman, Z. (2004). *Wasted lives: Modernity and its outcasts*. Polity Press.

Davis, L. J. (2013). *The disability studies reader* (4th ed.). Routledge.

Edelman, L. (2004). *No future: Queer theory and the death drive*. Duke University Press.

Erevelles, N. (2011). *Disability and difference in global contexts: Enabling a transformative body politic*. Palgrave Macmillan.

Farooqi, S. T. (2024). *White world*. Cormorant Books.

Foucault, M. (1978). *The history of sexuality, Vol. 1: An introduction*. Random House.

Freeman, E. (2010). *Time binds: Queer temporalities, queer histories*. Duke University Press.

Garland-Thomson, R. (1997). *Extraordinary bodies: Figuring physical disability in American culture and literature*. Columbia University Press.

Ghai, A. (2002). Disability in the Indian context. *Asia Pacific Disability Rehabilitation Journal*, 13(1), 2-16.

Ghai, A. (2015). *Rethinking disability in India*. Routledge.

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

Hughes, B., & Paterson, K. (1997). The social model of disability and the disappearing body: Towards a sociology of impairment. *Disability & Society*, 12(3), 325-340.
Jalil, R. (2015). *Lahore: A literary history*. Oxford University Press.
Kafer, A. (2013). *Feminist, queer, crip*. Indiana University Press.
Mbembe, A. (2003). Necropolitics. *Public Culture*, 15(1), 11-40.
McRuer, R., & Mollow, A. (Eds.). (2012). *Sex and disability*. Duke University Press.
Miles, M. (2002). Disability in a South Asian context: Historical and cultural perspectives. *Asia Pacific Disability Rehabilitation Journal*, 13(1), 17-32.
Oliver, M. (1990). *The politics of disablement*. Macmillan.
Padmanabhan, M. (2008). *Escape*. Picador.
Puar, J. (2017). *The right to maim: Debility, capacity, disability*. Duke University Press.
Shakespeare, T. (2006). *Disability rights and wrongs*. Routledge.
Siebers, T. (2008). *Disability theory*. University of Michigan Press.
Singh, V. (2018). *Ambiguity machines and other stories*. Small Beer Press.
Snyder, S. L., & Mitchell, D. T. (2006). *Cultural locations of disability*. University of Chicago Press.
Tremain, S. (2005). *Foucault and the government of disability*. University of Michigan Press.
World Health Organization. (2021). *Global report on health equity for persons with disabilities*. WHO Press.