The unseeing eye: Disability and the hauntology of Derrida's ghost. A story in three parts.

Abstract

Through the employment of the three stanzas of Thomas Hardy's poem 'The Self-Unseeing' this paper seeks to tremble the picture of disability located in the pedagogical materials in English Schools. By mobilising, and then reversing, Derrida's concept of the visor and the ghost, as well as Bentham's Panopticon, this story reveals the power of the Them, the Their and the They. In materialising the ghost of the real of disability within a utopia of hope this story deconstructs the power of Their transparent house by revealing disabled people as magnificent beings.

Key words: Derrida, Disability, textbooks, pedagogical materials, ghost, visor. Panopticon

The Self Unseeing

'Here is the ancient floor,
Footworn and hollowed thin,
Here was the former door
Where the dead feet walked in.

She sat here in her chair,
Smiling into the fire;
He who played stood there,
Bowing it higher and higher.

Childlike, I danced in a dream;
Blessings emblazoned that day;
Everything glowed with a gleam
Yet we were looking away.'

Thomas Hardy

'We do not see things as they are. We see things as we are. ' (Talmudic saying)

Prologue

Are you sitting comfortably? Then let us begin[i]. This is a ghost story, or more precisely a story of the ghosting of disability. This story mobilises Hardy's poem- 'The self unseeing' to interrogate the positionality of disability within the pedagogic materials employed in schools in England. Part one, returns to my extant research now haunted by a new memory. Here the 'ancient footworn and hollowed floor allowed the 'dead feet to walk in' but now the 'former door' remains closed. This story then commences with 'acts of omission over acts of commission' as disability became worn away through texts and images (Taleb, 2013:11). In this space I claim that an unseeing eye reversed the all-seeing but unseen evil eye of Bentham's Panopticon (Beilhaz, 2000; Bancroft & Fevre, 2010). Here Their vision observed a corporeal reality where a fictive/ factive account of death and mummification, of disability,

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hollowed out pedagogical materials as an emancipatory space. This story, though, does not dwell on such materials as static artefacts [art –and facts] but employs them to tremble Their 'disabled body' revealing nothing more than a conspiracy of normalcy. This conspiracy's importance [perhaps portent] is the rubbing out of the strong and proud history of disabled people. My story, then, exposes a moment . . . '[where] within the community of speakers [read here authors] one can be "put in place"' by a kind of 'transcendental disembodiment' where a 'contamination of containment' (Corker, 199:80) creates a 'place that may be no place' (Butler, 1997:41). Here disability, its inside and outside, became undialectizable (Derrida 1994/2006) between vision, illusion and elusion as a 'conflictual shadow' became an aporia of 'specific being … and its Being… and the Being of the being' as a non-being conjures the ghost as a trope of the invisible visible (Appelbaum, 2009). Centring this space a void was present; but the void **was** the presence as 'presence [became] a matter of identity' (Appelbaum, 2009). As in the Talmudic saying above, we see only what we think we see, we see as we are and perhaps always have been. This then was not the all seeing eye observing the Panopticon's dark room. It was more a transparent house of the non-disabled. Here a totalitarian visible existed, ever seeing, ever seen but yet constantly as in Hardy's poem is looking away, looking through, looking beyond. Latin "*perspectiva*" reigned free here as those in power literally saw through this space and the 'entire picture [was] transformed' and 'reinterpreted as a mere "picture plane"'(Panofsky, 1997: 27).

Part two heralds the ghost's arrival within this transparent house as heir to a region neither outer nor inner (Derrida, 1994/2006). The ghost here has no ontological weight it was the absent one. Here, excluder and excluded haunted the presence of the sign allowing 'he who stood there' to gaze unseeing but seen as a triple metamorphosis of the ghost, of the seen, the unseen and unseeing was reflected upon a mirrored spherical visor which distorted and bent back societal stigma and stereotypes. Here, then, 'slippages and reversals of meaning authorised' the deserting of the real itself (Ranciere, 2006: 93). The ghost of disability was forced to wander at the boundary of 'life and death, presence and absence', truth and illusion/elusion, 'being and non-being' whilst its cadaver was rendered, as in a child-like dream- as pirate and disneyfied stereotype (Appelbaum, 2009:1). I wish though to challenge these 'easy assumptions' about this substance, solidity, gravity, ground and place and reclaim this ghost from the figment of their imagination (Appelbaum, 2009). This story therefore challenges their 'cruelty, as moving force [and how it] takes away, detracts, lowers, diminishes, disaffirms' (Appelbaum, 2009:93). The ghost, in my story, is defiant it 'leaves its trace [by] being present or absent …[it] transforms the terrain' (Royle, 2003:50). Open the door – the door is 'firmly closed' – let the ghost pass though, its 'dead feet' to fill the hollowed floor.

Part Three returns to Hardy's poem and suggests that we need to better understand how inclusion, equality and equity might be achieved through schooling. It seeks to shatter the mirrored visor and tremble the 'child-like dream' of their hyperreal of disability. It will reclaim the 'hollowed thin ground' and the 'blessings [that] are emblazoned' in disability culture will be rematerialized before your very eyes. The transparent house will be deconstructed and its foundations of deceit replaced with a utopia of hope. In this conjuring trick, illusion and elusion will be enfolded. Ghosts will reappear as defiant 'creatures of the impasse'. This is their story, their reality, their day-to-day feelings (Appelbaum, 2009: 89). Let the story begin . . .
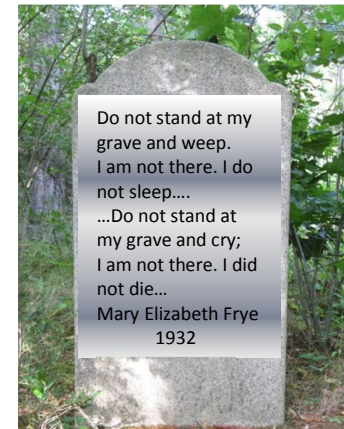
Part One - Presenting their disability 'Ancient floor- footworn and hollowed thin'

Figure 1- The Pirate   Figure 2- The 'Blind Man'   Figure 3-   Figure 4- The Ghost
                                              'Easily Assimilable' Disability

Do not stand at my grave and weep.
I am not there. I do not sleep....
...Do not stand at my grave and cry;
I am not there. I did not die...
Mary Elizabeth Frye 1932

First, I need to start with a description of the floor itself before I move to consider the closed door of Hardy's poem. This floor is formed from my research conducted over the past eight years. The research contained three projects (see Hodkinson, 2007, 2012, 2015) which examined the cultural construction of disability detailed within school textbooks, electronic materials and early reading schemes. During the past eight years I have examined 11,240 illustrations, 1897 photographs, 59 videos and well over 5,000 pages of text. On average, only 0.41% of the images I have observed have related to disability and disabled people. Indeed, in many of the materials examined disability has been invisible or a minimal remnant related to medical deficit, the ideology of super crip or indeed has been 'disneyfied as the wheel chair user, pirate and 'blind man' passed over this hollowed out floor (see figures 1-4).

This floor then is a space of emplacement, of a meaning that has been worn out. To corrupt Derrida's words (1994/2000: 97) the pedagogical materials examined were a 'wearing in expansion' they unfolded the normal and normative, and to them, a normalizing process as the norm. This floor then represents a 'sign of negation, a sign of fading and of wear' (Rowlinson, 1994:131). It is a figurative representation where wear had been caused by 'erasure by rubbing, …or crumbling' (Derrida & Moore, 1974: 7). Here Derrida's notion of '*unsurg*' is helpful. This wear reveals both profit and loss. The loss is erasure and rubbing away. Profit, here, is in the hollow and how the floor reveals their power as this artefact provides a space of analysis of their stigma and stereotype (Hodkinson, 2013). Thus, their closed door is re-formed perhaps as a trap door- that lets the dead feet walk in, but then forms a trap of hidden deceit- that of a containment of normalisation.

In *toto*, my analysis demonstrates that Disabled people were not represented, to any significant degree, in the materials from which children learn. These materials then presented equality as inequality and inequity. Presence here was absence, inside was not outside and inclusion marked an exclusion[ii] as their illusion became elusion. When disabled characters were utilised the focus was on their impairment. Such characters failed to overcome their 'limitations' and were emplaced as villains, morally corrupt, who deserved

pity or were those inculcated with super natural powers. It is important to realise here that throughout the history of Western culture 'visual renderings and textual explanations' (Solis, 2004) have been utilised as a metaphor for evil and depravity (Connor and Bejorian, 2007). These stereotypical representations are deeply engrained in our culture's heritage (Solis, 2004) such that 'disabled people [are represented] as menacing and dangerous' (Crow, 1998), for instance, Captain Hook. Or that disabled people are innocent and saintly, for example, the pitiable crutch of Tiny Tim, that they are a 'supper cripple' possessing additional powers (Biklen and Bogdana, 1977) or that they are an inspiration to us all; such as Helen Keller or Douglas Bader (Solis, 2004, Crow, 1998). Many of these stereotypes were observed in the representations garnered within this research. For example, an image observed was that of the pirate. He normally wore an eye patch, had a hook and a prosthetic leg made of wood. This pirate was always a character of questionable morals and virtues, was a figure of ridicule, always played the baddy in the narrative, and was always beaten by non-disabled characters. Their disability constructed a person supposed to be 'sinister and evil'. However, this pirate could not get this characterisation right. Instead, he was a 'pitiable and pathetic' person, an 'object of ridicule'. Disability here correlates strongly with Biklen and Bogdana (1977) categorisation of disability as it was a crutch upon which the narrative lent for its 'representational power, disruptive potentiality and analytical insight' (Mitchell and Synder, 2001: 48). The portrayal of the pirate here was nothing more than illusion and a form of disablism leading to the abnormalisation of the cultural image of disability (Hodkinson, 2013).

A second image encountered was that of the 'blind man' who had special powers to navigate through foggy conditions. This 'narrative prosthesis' (Mitchell and Synder, 2001) is a recurrent theme in Western literature, for example, in works by D.H. Lawerence and Bertolt Brecht. This lexicon of impairment ensures that such characters have 'moral and ethical implications' (Davies, 1995:3) because 'blind' has distinct etymological, medical and cultural graduations. Blind, here, was an actor upon this floor. It was a mummified epistemological diminishment that held little relationship to the real of visual impairment (See Hodkinson, 2015). Furthermore, the employment of special compensatory powers hollowed out the real of this impairment and at a stroke of a pen 'removed the 'blind' person … from the real of the normal, the ordinary, everyday world of plain people' (Jernigan, 1974:1). 'Blind' as this signified was haunted by the shadow of illusion.

A further image observed in the materials was that of disability as represented by the wheel chair user. The employment of this limited and easily assimiliable portrayal of a complex reality) placed disability within the realm of medical deficit (David, 2001). Disability constructed here then was a 'staged cultural reality' of 'mental states or perhaps behavioural dispositions to all' (Interrationale, 2008). As this hyperreal, disability was reduced to an 'epistemology without a knowing subject' (Popper, 1976). This was Their inside but it is important to remember that there is an outside too. Such outsides reveal the Other as wise. I want to employ this 'Other-wise' as counterpoint to supplant their nowhere 'no-wise' gaze as a 'guarantee against [their] illusions of introspection' (Merleau-Ponty, 1969: 19). I want to introduce the outside that they have worn away, I want from the outset to offer it an ontological weight and a voice, a context. I want - I need - to [re] present the presence of disability not just as supplement but as a check of their 'map of the world against reality' (Taleb, 2013: 128).

Frames of real: opening windows and former doors

At this point therefore I remake/ reform disability as counterpoint to their hyperreal. I want in Rancier's (2006: 65) terms to reconstruct this place as a more 'democratic place' one which 'converges … meaning and action'. This window frame frames a 'topis idios;' a specific location of individual things a 'frontier where the One meets the Other' (Panofsky, 1997: 44). Disability is real it is not an illusion; it is visible. Stalkera (2015) reminds us though of the difficulty of defining what disability is. Without reworking extant discussions of the medical and social models it is possible to say that around 15% of the world's population, over one billion people, live with some form of disability (WHO and World Bank, 2011) and 5.1%, some 95 million, are estimated to be children. In the United Kingdom it seems that one in five people would indicate that they have a disability and that some 0.8 million children would be classified as disabled. Of this number 17% were born with a disability, and less than 8% are wheelchair users (Papworth Trust, 2013). In 2011/12 the most common disabilities were those relating to mobility, lifting and carrying, manual dexterity and physical coordination. Whilst adults report the highest proportion of impairments it is anticipated that the children and young people, who are disabled will increase. Indeed, it is estimated that by 2039, in the United Kingdom, over 1.25 million children will be classified as having a disability. This though is disability as statistics and cold hard numbers. Disability is so much more. To refabricate[iii] this floor and smooth the hollows, disability needs to be remade. Here, it is about people and their individual feelings, fears, desires. Perhaps it is about you, but it is definitely about me and differently abled people; people who lead rich and fulfilling lives.

Taking this real into account the images and text encountered in the schools provide witness to a phenomenal reduction of disability to a 'factish god', an unchallenged and unchallenging, sometimes unintelligible intellectual monument of stigma and stereotype (Latour, 2011: 22). My research observed 'registers of assumption' (Quayson, 2000:16) woven upon 'benches of ignorance' as pedagogical materials became 'hollowed out' as sites of emancipatory possibilities (Foucault, 1977, 179). These 'factive texts' were fiction where real had little reality. They were 'colonial powers'[iv'] weapons of mass distraction where disability had no ontological weight. Whilst in Kafka's parable- standing before the law- the door remained open until death itself closed it. In this space, the door remained closed during life opening only to allow dead feet to walk in[v]. This story is built on understanding this hollowed out and thin floor.

These materials contained a 'dialectical interpretation'. Disability became a signified 'worn away' by systems and agency of power (Miller, 2009: 257). They created disability as an 'indistinct lump' of a conflated social life into; a 'set of ways of being and system of values' (Ranciere, 2006: 92). In this 'not real', this hyperreal, representation was simulation. Simulation enveloped these disability representations revealing them as simulacrum (Baudrillard, 1994: 67). **Their** disability played at being real as ideology short circuited reality corrupting it with a genetic code that mutated real into hyperreal (Baudrillard, 1994). This then is an Einstellung[vi] project where Foucault's (1997:138) 'machinery of power' broke down the real exploring and rearranging it 'into a political anatomy'. The real became a substitute to the body as 'an element … placed, moved [and] articulated by others'; its bravery or strength no longer a defining variable (Foucault, 1997: 166). Here is the wearing away and rubbing out of which I speak. In this 'Eskamotage[vii]' real is excluded, kicked out and the door firmly closed behind it. Their hyperreal enveloped Their materials with a 'lower ontological content, as disability became transparent; 'less real than the idea itself' (Derrida, 1994/2006:184). It became a 'prosthesis of itself' a substitute inspired by an automated mechanised process (Derrida, 1994/2000: 192). It was 'deformed, objectified [and] naturalised' (Derrida, 1994/2006: 192). Disability was worn away, hollowed out and its

remnant, its substitution haunted by the ghost of the real of Their unreal. However, the real is always close at hand; it pervades the outside life world.

Disability though present in these materials therefore mobilised presence as dispossession (Butler & Athanasiou, 2013). Their disabling form whilst having a metaphysic of presence had life as illusion, 'absence, obliteration and unarchivable spectrality' (Butler & Athanasiou, 2013: 19). The 'right to signify revealed the periphery of authorised power and privilege' (Butler & Athanasiou, 2013: 20) operating in this hyperreal. Here subject became commodity 'eviscerated…from the conditions of possibility for life and the "human" itself' (Bhabha, 2004: 55). In this 'dialectical reorganisation' (Bhabha, 2004: 55) the 'gaze of otherness' (Bhabha, 2004: 124), a Medusa gaze, petrified representations. The all seeing vision was a totalitarian illusion. In this real, disability existed 'outside of the sentence' outside of the images, words and videos. It came to rest in a 'problematic performative space, once outside it became the 'insider's outsider' (Bhabha, 2004: 260). Figures in this figurative representation were 'doubly inscribed…they face[d] two ways but yet [were] not 'two-faced' (Bhabha, 2004: 136). This space' became a space between 'subject and object [and] inside and outside' (Bhabha, 2004: 207). This outside inside space needs to be understood not just as a spatial turn but through its 'constitutive meaning and agency' (Bhabha, 2004:295). In invoking Their hyperreal, 'this fairy object,' They invoked a trace of a fact object (Latour, 2010) and created a shaligram[viii]. Here factishes were doubly broken, first, between subject and object, between presence and absence between inside and outside. Second, their simulacrum is shattered 'by the hammers of critical thought' between what They have made and what in reality exists (Latour, 2010: 30). On this worn floor whilst **They** may 'chase the factish [out] though the door it will come back again through the window' (Latour, 2010: 31).

Re-analysing their disability- illusion becomes elusion

I want to pause here to re-analyse their disabled. Perhaps, I need to look again to ensure that I do not misinterpret their images. Above, I argued the corporeal reality of their disability is a structure of power. However, some believe that this is not power itself but a presentation of personal anxiety (Quayson, 2013). Quayson (2013, 203) accounts that everybody, indeed everybody's body, is subject to chance and change and such radical contingencies produces extreme dissonance, anxiety and fear of a 'loss of control over the body itself'. For Kristeva (2010: 29) disability here reveals a 'narcissistic wound identity' as this 'embodiment of corporeal insufficiency and deviance [becomes the] repository for social anxieties [and its constituent] vulnerability, control and identity' (Garland-Thompson, 1997:6). Ghosts perhaps are 'the concept of the other in the same …the completely other, dead, living in me' (Appelbaum, 2009:14). Rather than a shadow of our former self they become a shadow of our future self. In the longer lives we are now leading impairment will, in time, come to many of us. Disability, therefore, is maybe the stranger who is already within us, a body 'more intimate with one than one is oneself;' there is an absolute proximity of this stranger (Derrida, 1994/ 2006:217). This shadow haunts this space of research as it perhaps haunts our own 'fear of collapse,' of wear and of disintegration (Kristeva, 2010:29).

Part Two - Stigma and stereotyping, the ghost and the mirrored visor

The floor is hollowed out, its surface layered with meaning where the sign of disability is fading, wear, illusion, shadow and death. Part Two begins to trouble this *Dasein* and its hegemonic taken-for-granted notions (Schormons, 2014). It questions this 'invisible life, the invisible community, the invisible other, and the other world' existing within the transparent

house (Merleau-Ponty, 1969:229). Their house centres metamorphosis, it strips disabled people of value investing their disability as a carrier without property. I want to elaborate the 'phenomenology of [this] other world…and take possession' of their knowledge and 'say what they see, what we see' (Merleau-Ponty, 1969:4). From the depths of Their 'silence I want to bring expression' (Merleau-Ponty 1969:4) by interrogating Their gaze, Their image of disability and how they censor, frame and filter(Derrida & Stiegler, 2002) the 'raw material' (Butler, 1993) of this cultural space through stigma and stereotypes. Here, I claim that Their disability is illusion but also is a manifestation of an instrument and ceremony of Their power (Foucault, 1977) as inclusion becomes illusion, elusion, exclusion and finally oppression. In this 'ontological envelope' impoverished worn through existences reveal the Enstellung-usurg process that manufactures loss (Latour, 2010). Loss grounded in 'displacement, distortion, dislocation [and] repetition' (Bhabba, 2004:80). To understand this space we need to understand its 'in betweens' the cracks of 'fading identity and faint inscriptions' of 'enunciation and enounced') as well as the 'inside, outside and underside' of the emplaced words, videos and pictures (Butler & Athanasiou, 2013: 80 & 267.

Disability as prosthesis, stigma and stereotype

Within this section I argue that disability, as Their hyperreal is an illusion where vision is based on stigma and stereotype. In this hyperreal images as Fanon (1964:34) accounts became,

> *'a continued agony rather than a total disappearance of the pre-existing culture. The culture once living and open to the future, becomes closed, fixed in the colonial status, caught in the yolk of oppression. Both present and mummified, it testifies against its members . . .*

Enter the Ghost
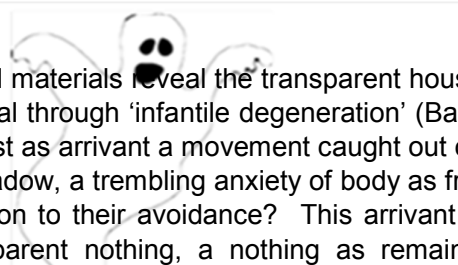
The pedagogical materials reveal the transparent house as a conspiracy of normalcy and an illusion of the real through 'infantile degeneration' (Baudrillard, 1994:11). They contain Their unwelcome guest as arrivant a movement caught out of the corner of the eye. The arrivant is the haunting shadow, a trembling anxiety of body as fragile. Is it the phantom that introduces fear as foundation to their avoidance? This arrivant opens the window to the transparent house, a transparent nothing, a nothing as remainder that carries reality away with it (Baudrillard, 1994). This is the ghost, the real of their image. Live the ghost, a real providing 'phenomenality that gives spirit its spectral apparition' (Derrida, 1994/ 2006: xviii). Their exclusions and omissions present the key to this transparent house. They provide a route of external return. Enter the ghost who 'turns inside out to stand outside' in (Applebaum, 2009: 84). This ghost striates the floor 'leaving a trace without ever itself either being present or absent'. It constructs and deconstructs the transparent house (Royle, 2003: 51). In this 'hauntology[ix]' disability becomes the supplement, the ghost of their unreal.

Their literary world, then, provides a shadow within the dominant discourse whose ontology is not present and fixed but rather is trembling and ghostly (Blanchot and Loelie, 2013). This ghost materialises in 'the other- what They normally exclude, deny or ignore' (see Tyjewski, 2006). This non-Being exists 'at the fringes, near the margins by the boundary' (Applebaum, 2003:106). Its den lies within the crack, the cleavages between the signifier and signified of their disneyfied stereotyped real in a hyperreal whose ontological status is somewhere, nowhere in a sense it is nothing (Royle, 2003). This is the hidden secret these pedagogical materials reveal. The real/unreal, visible/invisible Being/non-Being contained within Their transparent house. This ghost 'leaps into view' it 'jumps up and down' before Their eyes, it 'disappears by appearing' it does not 'conceal itself;' it is all seeing (Derrida, 1994/2006: 6,

130, 160). Reversing the pantoptican the ghost always sees Them but They are looking away. They cannot 'control [the ghost] comings and goings' it always presents itself by coming back (Derrida, 1994/2006: 160). The ghost is the concept of the Other. As in Hardy's poem power here is the She. As She looks away and as 'She smiles into the fire', perhaps it is a wry smile as conflagration provides a mummification of the real. Celebrate this death of the real- play louder, 'bow higher and higher'.

Revealing Derrida's visor

In Shakespeare's Hamlet the ghost of Hamlet's father, the King, enters clad in complete armour with its visor raised. The King is a no-thing a nothing that cannot be seen but who sees all (Dunne, 2010). The King hides beneath a visor which marks the boundary of sight and not seeing (Dunne, 2010). The ghost King stares at the spectators, it cannot be seen, it remains 'invulnerable beneath its visored armour' (Derrida, 1994/ 2006: 124). For Derrida, Hamlet's encounter with his father is importance as it introduces the 'visor effect' central to understanding hauntology (Dunne, 2010). This visor effect also holds interest for me but in this story the ghost is out of joint. In this hauntology it is not clad in armour, but it is They, the Them; the puppeteer king[x] (Hodkinson 2013) who wears a visor which demonstrates Their power. Derrida's ghost is reversed. This ghost haunts the hollowed floor, it sees all but the puppeteer king does not see it but by looking away he attempts to control it. The king here makes laws and delivers injunctions. He subjectifies his subjects rendering some as invisible ghost. The king's visor remains firmly closed to the real of disability seeing only a reflected manufactured disneyfied hyperreal. The visor focusses a double *unsurg* gaze. First, a petrifying Medusa gaze and second the puppeteer ĸing's[xi] 'prosthetic panoply of power that seeks to make itself invulnerable' (Kampf, 2001: 211). Within the pedagogical materials lives the power of this ĸing. This ĸing does not see but now is seen, I reveal the 'Them' and the 'They' too you.

The mirrored visor

(fig 5)

I want to examine the ĸing's gaze further- I want to reveal it as a gaze of the unseeing, now seen, the power of which I speak. To do this I mobilize optics, the sphere of the eye as well as utilising the reflective power of the mirrored sphere. I suggest a theory of how these pedagogical materials present the invisibility of the visible through the hyperreal of disability. The argument I emplace here centres on the process of perception, introspection and reflection as illusion becomes elusion.

As humans, many of us see with a spheroidal field of vision. The visible world is made conscious through two constantly moving spheres, our eyes (Panofsky, 1997). However, this vision is subject to 'perspectiva artificialis' as 'enormous differences' and 'fundamental

discrepancy' exists between the retinal image and the psychologically conditioned visual image (Panofsky, 1997: 34). This Cartesian conditioning observes power at work through societal self-mirroring in the act of bringing back 'empirical knowledge void of concepts' (Gasche, 1986: 26). This 'bringing back' binds vision explicitly to 'self-representation' as sight here produces ablest self-portraits (Martin, 2009: 57). This inside engages in an act of [re] presentation. Like Derrida, then, the deep meaning of these mirrored images is central to the ghost in this story. Unlike Derrida's ghost, this story's spectre does not reflect in their vision (Ghost have no reflection in mirrors). Rather the visor is metaphor for power that produces reflection in a one-way mirror. In this one- way, no way, mirror the ghost observes the processes of power at work. This power though is visible as the visor forms as mirrored sphere. The sphere here contains the triple metamorphosis discussed early. Perception formed through the eye as sphere, from a world as sphere is reflected upon the mirrored sphere. Let me elaborate further.

Here the visor is mirrored and spherical simultaneously reflecting and projecting stigma and stereotype from all angles. This visor creates a world inside of itself, it reverses left and right producing 'odd angles…faint symmetricals but inexact symmetry' (Hayley, 2005: 31). Whilst the visor's central axis creates 'repetitions and reflections' (Hayley, 2005:101) as the eye gazes away from the centre the sphere stretches and distorts the image (see fig. 5) In this world, Lewis Carroll's looking glass observes an everyday world riven with distortion as a Baudrillardian simulation grinds into action (Hayley, 2005). Looking into this visor 'strips away corporeal phenomenon' it dispossesses disability reducing it to a shadow, a 'phenomenon of essences' (Hayley, 2005: 131. This shadow is 'a remainder par excellence' without its image the real of disability becomes a transparent nothing roaming within this transparent house (Baudrillard, 1994: 57).

Let me try and bring this visor theory together. We may conclude that the visor then marks a boundary between Them, Their power and the Other. '[L]ike language itself it is an artificial device that creates a particular effect . . . that of (partial) clarity' (Hayley, 2005: 22). This visor though reveals the profit of which I spoke earlier. It reveals the taken for granted image of disability and Their world. As this cipher it reveals itself constructed in subjectivity rather than objectivity (Hayley, 2005) and in its 'abstraction from reality' (Panofsky, 1997: 29). The visor projects its image of disability back onto the floor in a landscape of bigotry, disabilism and ableism. Within this 'mirror-land' (Hayley, 2005) my analysis suggests the visor constantly 'returns reflexivity to itself' (Gashe, 1986).

Act Three- 'A utopia of Hope'

The transparent house and its phenomenon of structure is revealed. It is a space of domination where the gaze of otherness fixes individuals in place (Foucault, 1997). These pedagogical materials then are a means of exclusion. They are not concerned with the well-being of all learners (Sandhill, 2005). The limited illusionary construct of disability found in these materials is I contend a clear articulation of the cultural domination and the totalitarian vision, of non-disabled people in our society. It would seem then that One therefore can never be totally free when the borders of space, the transparent

house, you exist within are manufactured by the State (read also school) apparatus.

In this space of identity, entity and essence, doubling became a function of difference (Pavlov-West, 2004). Figures on this floor became figurative created, located and fixed within an 'infantilizing celebration; of the gaze of ethnic (perhaps cultural) cleansing and enforced self-determination. We must reclaim, reform and refabricate this disabling narrative. We must open up this 'mirror-land' to the principles of human rights, democracy, equity and social justice. Pedagogical materials must locate reality. They must enable all children to participate equally and to be able to find themselves in the materials from which they learn. The visor must be shattered; we must give preference not to totalitarian vision but to strategies of empowerment for all. Following Ricouer, teachers must read behind, in and in front of the text and images. Reading behind would reveal the stigma and stereotype. Reading in the text would reveal the conspiracy of normalcy. Reading in front of the text would materialise the ghost as real. We must welcome this arrivant. The positive function of these mediations would be to usurp the king's laws and injunctions. This would provide the 'antidote to anomic and totalitarian solutions' (Goodwin, 2001:4). We must [re] present the disabled image not as their disabling image but as a real of the individual and their hopes, fears and desires. Like Bloc's (1971) I believe education should be an education of hope. This should begin 'not with a blanket dismissal' of Their child-like dreams but moreover with a determination to judge and reveal them (Veck, 2014:186). We need, therefore, to move past old assumptions and illusions based on Their medical pathologies of child deficit (Veck, 2014). We must develop a 'utopian consciousness' (Bloc, 1986) that 'recognises the unacceptable nature' of the 'present conditions' and implant a desire and a conviction that another way is possible (Veck, 2014: 189).

Prologue

Over the past two decades the position of disabled people has generally improved, however, it remains the case that a 'disabling society' still persists (Beckett & Buckner, 2012). How equality and equity is 'achieved through schooling ought to understood' (Ranciere, 2006: 24). These pedagogical materials with their 'nasty history, full of lies, full of biases' (Taleb, 2013: 194) highlight social inequalities hidden in apparently neutral forms (Ranciere, 2006). These words and pictures that introduce 'primary school children' to the world of reading and writing' have been separated from moral virtues (Ranciere, 2006: 65). They reveal not the disabled person but disablement itself. Disability, in this story, is a 'cadaver all in flux' (Appelbaum, 2009: 84) residing within a transparent house of imposed homogeneity where 'normal is established as a principle of coercion' (Gashe, 1986: 84). In this Einstellung- there is a 'mummification of the unreal, the undead' as a 'false representation of reality' reveals that the 'real is no longer real' and power is held within an apparatus of othering (Baudrillard,1994:11). We must not though in Hardy's words, 'look away'. We must reveal the conditioning messages. The story ends, by shattering the mirrored orb, it trembles their 'child-like dream' and moves to reclaim the 'hollowed thin ground'. The 'blessings [that] are emblazoned' in disability culture must be re-centred. This story employed 'subtractive epistemology' so as to end at a new beginning (Taleb, 2013: 303). The transparent house is deconstructed and its foundations of deceit replaced with a utopia of hope. Ghosts, then, are revealed as defiant 'creatures of the impasse' (Applebaum, 2009: 89). This is their story, their reality, their day-to-day feelings and yes… their magnificence. Reveal the ghost, shatter the former door, let their dead feet walk in. Let the teacher's tell the real story of the real. There is no need to sit comfortably as this story has already begun.

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[i] This phrase is iconic in Britain – it introduced the schools programme 'Listen with Mother' a 15 minute programme of stories, songs and nursery rhymes for children under 5. Whilst seemingly non-threatening – like the school materials in this article perhaps too was a route to the conditioning of generations of young children. See http://www.bbc.co.uk/schoolradio/subjects/history/britainsince1930s/media/listen_with_mother.

[ii] I am grateful to Professor Marion Jones who reminded me of inclusions in diamonds. This form of inclusion marks a disfigurement, a fault line reducing the value of the commodity.

[iii] Even though the very same French word, le fait, means both, "what somebody has fabricated (the manufactured thing) and "what nobody has fabricated" (the autonomous fact), must we see in this contradiction that has first been covered up by a magic trick, then hidden by belief' (Latour, 2010: 18)

[iv] This linkage to colonial oppression is developed in my paper see Hodkinson (2013).

[v] Perhaps this should be re-entitled – standing, lying, sitting, 'wheeling' between and before the law.

[vi] Einstellung is placed here as a mechanised state of mind- a person's predisposition to solve problems in a given way despite being aware that more appropriate problem solving methods are available. Morozov, E. (2011:44) The Net Delusion. How Not to Liberate the World.London: Allen Lane.

[vii] 'Eskamotage speaks of subterfuge or theft in the exchange of merchandise, but first of all the sleight of hand by means of which an illusionist makes the perceptible body disappear...'(Derrida, 1994/2006: 159).

[viii] Shaligram an icon that is revered but unquestioned. It is a representation of the real in the real- the very essence of a simulacrum (Latour, 2011).

[ix] Hauntology was introduced by Derrida in his work Spectres of Marx (1993). Hauntology is a reflection of a Zeitgeist where culture has lost its momentum. It is a project of destabilisation of reductionism, teleology and epistemological reductions (Galliz, 2011, Miller, N.D.).

[x] These materials characterise a regime of becoming - a covert, creeping, 'pernicious, cancerous . . . power . . . steeped in illusion' (Deleuze and Guattari, 1987, 68). They unfold and enfold power from innumerate points (Foucault, 1978). In this envelope education and power, disability and dominance are in-dissolvable couplets where pedagogical materials, as Trojan horse , introduce pupils to an 'hieratic and immutable Master' and power systems (Deleuze and Guattari, 1987, 107). In some countries this Master is obvious, in others he acts as puppeteer king to representations of power itself. Within this kingdom, pretenders to this throne seize control by the employing the capita they possess (Habermas, 2006). These materials have no state of exception (Agamben, 1993); as Foucauldian analysis reveals learners never stand outside of these power dynamics.

[xi] I employ a small, reduced but embolden 'ĸ' to begin a process of revealing, troubling and reducing the power of this king within my story.