https://doi.org/10.4320/DYSY4585



Landscapes of possibility:

An introduction to fantasy in 2SLGBTQIA+ and disabled therapeutic contexts

by Emily Salja



Emily Salja is a transmisogyny-exempt white Jewish dyke with an ambivalent relationship to gender (pronouns remain she/her) and multiple, mostly invisible, disabilities and neurodivergences. Her ethics and politics are in opposition to clinical professionalism and institutionalism; instead, she seeks to gather stories, learn and share in ways that strengthen community. Born on the west coast of 'canada', Emily lives in an intergenerational matriarchal house with her spouse, Evren Salja, and her Montenegrin mother and aunt-in-law on the unceded traditional land of the Tk'emlúps te Secwépemc, Secwépemcúl'ecw and Nlaka'pamux^{w} (Nlaka'pamux) peoples ('kamloops, b.c., canada'). stonefruitcounselling@protonmail.com.

ORCID ID: https://orcid.org/0000-0002-2989-1172

Abstract

This article introduces the concept of 'landscapes of possibility' as an extension of and prequel to Michael White's landscapes of action and meaning. This article focuses on landscapes of possibility found in fantasy realms as they affect 2SLGBTQIA+ populations and disabled populations (communities in which I and many people I am in conversation with hold membership). I discuss considerations and limitations for landscapes of possibility and offer examples that illustrate the mechanics of implementing landscapes of possibility and integrating the results into landscapes of meaning and action.

Key words: 2SLGBTQIA+; LGBTQ; fantasy; possibility; disability; narrative practice

Salja, E. (2022). Landscapes of possibility: An introduction to fantasy in 2SLGBTQIA+ and disabled therapeutic contexts. *International Journal of Narrative Therapy and Community Work*, (1), 17–25.
Author pronouns: she/her

©2022 Dulwich Centre Publications | ISSN: 1446-5019

Introduction

Over the last year, I have been in therapeutic conversation with people located in various parts of the 2SLGBTQIA+ (Two Spirit, lesbian, gay, bisexual, transgender, queer, intersex, asexual plus) acronym, and have had the pleasure of connecting with a number of queer and trans narrative practitioners over the topic of working within what can be particularly insular communities of place and of practice. One innovation that has come out of these conversations is the use of fantasy (as found in cartoons, comics, graphic novels, science fiction, tabletop role playing games, video games, young adult/adult fiction novels, etcetera) in opening up and utilising *landscapes of possibility* for those of us who have been routinely passed over in mainstream media and society.

In an article showcasing interviews with Indigenous science fiction authors, Cherie Dimaline stated that 'the only way I know who I am and who my community is, and the ways in which we survive and adapt, is through stories' (as quoted in Alter, 2020). When people tell and retell stories of marginalised experience, we create a kind of mycorrhizal network of connection, strength and power (Boyes & Sostar, 2020). If we can invoke those stories in therapeutic conversations, we can invite history and fantasy to accompany us in facing what happens in our day-to-day lives.

In the aforementioned interview, Rebecca Roanhorse reminds us that Indigenous peoples have 'already survived an apocalypse' (as quoted in Alter, 2020). Gender nonconforming people (sometimes named Two Spirit depending on nation) have long been upheld, sometimes as healers, across Turtle Island – what is now called North America (Cobos & Jones, 2009; Sterritt, 2016). The ongoing genocide enacted by European settlers includes colonial ideas of gender and sex used to exterminate what Indigenous peoples held sacred (Boellstorff et al., 2014; Brayboy, 2016; Cameron, 2007; First Nations Centre des Premiéres Nations, 2012). This echoes work highlighting the importance of folk psychology when working within insular communities of practice: Michael White (2004, p. 69) stated that professional psychology commonly dismisses intentional states and 'substitutes a notion of "internal states" that [are] considered to be universal to the human condition'. In line with practices of folk psychology, elevating knowledges and spaces that are already trusted by people within a community can build trust, open opportunities for creativity and collaboration and ease the tightness of constraints many of us find ourselves in.

Terminology

In this work, I use queer and trans as umbrella terms to indicate nonnormative genders and practices of relationship or sexuality, with the disclaimer that this does not speak to the expansiveness of identities that people hold. I use these terms to indicate marginalisation rather than a cohesive community of those who are marginalised. For the sake of readability, I shorten transgender and cisgender to trans and cis respectively.

From what I have gathered within various communities, it is rarely useful or justifiable to group trans men, transmisogyny-exempt nonbinary people and cis women under one umbrella, and trans women, transmisogyny-affected nonbinary people and cis men under another, biologically or socially. Even in relation to biology, the variance of bodies and the existence of hormone therapy quite literally change the cellular makeup of many trans bodies to the point that lumping disparate experiences together is useless at best. Instead of referring to gender assigned at birth, I use transmisogyny-affected (TMA) and transmisogyny-exempt (TME) to acknowledge and centre some social effects of being trans, instead of how our baby bodies were coercively defined at birth (see Niezgoda, 2017). This is by no means a perfect linguistic shift, but as transmisogyny-affected people are often glossed over for the sake of palatability (particularly in therapeutic and nonprofit-industrial-complex fields), I do want to centre that context here.

I use 'disability' to refer to chronic illness, visible and invisible physical disability, and chronic conditions that impose a significant limit on what is possible independently in this current landscape of capitalism. Many people I am in conversation with live with uninvited long-term houseguests (Abdalla & Novis, 2014) that go by many names: endometriosis, Hashimoto's disease, chronic fatigue syndrome, fibromyalgia, arthritis, severe eczema, injury-related disabilities, scoliosis and more.

Finally, I would be remiss if I did not indicate that queerness, transness and disability are further impacted by racialised experiences. I am writing from a white settler perspective, which cannot speak for Black people, Indigenous people or People of Colour (BIPOC). Intersectionality, as Kimberlé Crenshaw stated in a 2017 interview, is 'a lens through which you can see where power comes and collides, where it interlocks and intersects' (Columbia Law School, 2017).

©2022 Dulwich Centre Publications | ISSN: 1446-5019

In this article, I attempt to write using an intersectional lens; however, I acknowledge that as a white settler I am limited in my scope.

Landscapes of possibility

In my experience, using fantasy realms and stories as *landscapes of possibility* in therapeutic conversations can ease the constraints that 2SLGBTQIA+ people often face in a colonised context. It is by the grace of long conversations with Evren Salja, who is a narrative practitioner and my spouse, and countless conversations with community members that I am writing about this now.

Possibility is directly tied to the stories we have access to. If the only stories available are those wherein people like you are villains, criminals or die tragically, that does not offer a lot of space for a concept of thriving. It can and does impact what we perceive to be possible. A potential critique of the field of narrative therapy, and the field of therapy in general, is that this particular landscape has been glossed over. There is an implication that people have *the same or similar baseline of access to possibility.* Like saying we all have the same 24 hours in a day, this is a thin assumption that does not acknowledge the constraints of societal marginalisation, and points to a generally accepted inaccessibility of counselling and community support. In order to access landscapes of action and meaning (White, 2007) it is necessary to be able to conceive of and imagine possibilities and alternatives.

I would like to begin by invoking stories that you, the reader, are familiar with. Perhaps these are stories that are told in your family, books that you loved as a child, television shows or films that resonate with you, comics or graphic novels that you like, podcasts or dinner table stories. I invite you to take a moment to bring forward those stories and consider these questions (adapted from White, 2007, p. 83):

- Do these stories offer ideas of what might be possible?
- Do you see yourself (or people you care about) respectfully reflected in these stories?
- Do these stories prompt you to consider expansive conclusions about your life?
- Do these stories contradict deficit-focused conclusions you might have held about your life?

I start with these questions because I would like us to take a moment to think about the stories that we consume and carry with us and consider the impact that these stories have on our outlook on life, ideas of people who are different from us, and ideas of what possibilities are available to us. If you have mostly consumed stories that confirm deficit-focused conclusions you hold about your life, or if you have not seen respectful, whole-bodied stories reflecting yourself or those you care about, what kind of impact might that have?

Stories are maps of reference that we carry with us, use to locate ourselves and consult as we plot our own ways forward. In my practice, I ask people what stories they like to open a portal to, what they consider to be of value, and what frameworks they are familiar with. Sometimes this is a much easier question to answer than one that asks people outright about what their values are, particularly as under capitalism and colonialism, competition and success are often promoted as more important than identifying and living sustainably by your values.

History of colonised stories

The colonial project pushes 2SLGBTQIA+ people, racialised people and disabled people into the margins of mainstream stories, particularly through what media is available or deemed appropriate. A North American example of this is the Hays Code, an explicit encoding of what was and was not acceptable in Hollywood films. The Motion Picture Production Code (colloquially referred to as the Hays Code) was enacted as a set of self-regulated industry standards for what was and was not *moral* to be included in motion pictures between 1934 and 1968 (O'Brien in Lewis, 2021). This industry standard trickled out to affect media globally and has shaped the media industry of today, with Disney villains as the most commonly recognised examples of associating gender transgression and dark skin with deviancy and evil (Li-Vollmer & Lapointe, 2003). Often, marginalised characters are either completely absent or, as mentioned above, villains, criminals or die tragically. Some common tropes include queer or trans characters dying tragically, BIPOC characters dying first in horror films, trans narratives focusing solely on the (usually tragic and played by a cis actor) transition, and disabled people as evil and morally crippled: these tropes stem from eugenics-based ideas that deviance from white able-bodied traditional attractiveness is

©2022 Dulwich Centre Publications | ISSN: 1446-5019

morally reprehensible (Barnes, 1992; Council of Geeks, 2021; Hulan, 2017; TV Tropes, 2022a, 2022b; Zevallos, 2012).

2SLGBTQIA+ Stories

2SLGBTQIA+ people, as members of an archetypally non-cohesive community, have a longstanding ethos of taking what is not built for us and adapting it in ways that serve us; however, having a well-honed superpower for social and emotional intelligence and flexibility (Vaughan & Rodriguez, 2014) does not take the place of resonant representation that *is* meant for us. As dominant discourses do not leave a lot of space for well-rounded, imperfect or unpalatable 2SLGBTQIA+ characters, the limitless nature of fantasy, where imagination is legitimately the only limit, is a fertile landscape for many people who do not 'fit in'. Fantasy and fiction can offer space for metaphorical representation while still technically adhering to the influences of the Hays Code and its derivatives. Writing these stories into existence and sharing them like deviant mycelium keeps us alive in the face of larger systems that are not built to support deviancy.

The Netflix original show *Sense8* (Hill et al., 2015–2018) took the metaphor of mycelium literally, connecting broadly representative characters through mycelium-like synapse networks; unsurprising, coming from the same trans Wachowski sisters who developed *The Matrix* (Wachowski & Wachowski, 1999), a widely acclaimed transition metaphor. In fantasy, 2SLGBTQIA+ people can find and create maps of reference that others can then use in mapping their own paths of survival and thriving that do not depend on adherence to dominant discourses.

Fantasy can also uniquely open up opportunities for 2SLGBTQIA+ people to play with gender, identity, skill and impact on those around them. Writing ourselves into existence can also offer opportunity and possibility in the shape of metaphors and analogies, which lend themselves well to narrative therapeutic conversations. For example, with the rise of the internet, fan fiction (the writing of stories using characters from published works) became increasingly accessible and has been offering marginalised people an avenue to craft a story that reflects their own desires and ideas with characters that they love, changing characteristics to fit their own purposes. Another example is tabletop role playing games such as Dungeons and Dragons: not only can people create their own characters, but they can write and act out their own stories relationally in a campaign.

The impact of landscapes of possibility often shows up when people I am in conversation with are struggling to find ways to explain contexts or events. Offering or invoking stories that are rich in possibility can ease the requirements that real life has of making sense within dominant discourses or logistics. Instead of the problem being positioned in reality, we can take a step back and view it through the lens of a familiar fictional character or from an array of fantasy landscapes. This can feel like stepping out of the middle of oncoming traffic and instead watching from the sidewalk as the cars race by. Once we can see the pattern of traffic, we can use that information to decide when to cross the road.

TTRPGs and 2SLGBTQIA+ worldbuilding

I first encountered fantasy worldbuilding in a therapeutic context a couple of years ago. Over the last two years, my suspicions have been confirmed: Dungeons and Dragons (along with other more recent role-play games) is a powerful tool for externalising problem stories, skills, characteristics and complex discourses and not, as I have heard it described, merely a tool for 'dissociating from the real world'. People who do not fit with dominant discourses often flock to landscapes of possibility: being able to choose your form, your powers and skills, how you respond to conflict, and what you choose to prioritise in missions is gorgeous when those things are largely out of your control in 'real' life. Learning through play, responding to and navigating odds through the roll of dice, and learning how to 'roll with it' are powerful skills that are transferable to navigating real world conflicts. Fantasy can be a perfect landscape to not only experiment with what you could be, but also to become wholly recognised and valued for characteristics that are demonised in the 'real' world.

Having a history of being demonised, many queer and trans people have an understandable affinity for the monstrous. From what I have encountered in and gathered from community, it is not uncommon for queer and trans players to choose monstrous forms such as Dragonborn, Orcs, Tieflings and Kobolds for their characters, fully embracing that which is monstrous and entering into a reality in which monstrousness is not only unremarkable but celebrated. This brings to my mind Susan Stryker's 1994 article, which says:

©2022 Dulwich Centre Publications | ISSN: 1446-5019

> When such beings as these tell me I war with nature, I find no more reason to mourn my opposition to them – or to the order they claim to represent – than Frankenstein's monster felt in its enmity to the human race. I do not fall from the grace of their company – I roar gleefully away from it like a Harley-straddling, dildo-packing leatherdyke from hell.

In fantasy landscapes, we are not falling from the grace of normativity nor mourning our opposition to the systemic orders that view us as deviant: we can and often do roar gleefully away from it in all our deviant glory.

How does it work?

One oft-asked question is 'how do you bring up fantasy in your conversations?' In consultations or in initial conversations, I often ask about what stories people like. If they do not mention fantasy, I often suggest some of my favourite shows or media as a point of interest, because they can offer some therapeutically relevant context and have pleasantly surprised some people. It is, of course, always voluntary, and I have a folder on my computer of links to media that people who consult me have recommended. This is part of how I build my therapeutic relationships, and how I approach co-creating reference material that 'clicks' with the people I am in conversation with.

Some re-authoring questions that I have found useful to evoke meaning from stories that people like are as follows:

- What worlds do you like to visit?
- Which characters, if any, in this show do you identify with? Why?
- What have been some impactful stories/worlds for you?
- What is it about these particular stories that resonated/resonates with you?
- Are there particular themes/tropes/characters/relationships that you find particularly interesting/important?
- Who have been some of your favourite authors/artists/content creators?
- How did you find these stories? Who, if anyone, introduced you to them?
- What might these worlds/characters/stories say about what you value?

Asking these questions moves away from a report of what people like and towards a deconstructing conversation around discourses and frameworks that people are familiar with and use in their everyday life. On some notable occasions, asking these questions has drastically changed the tone of a conversation, ousting anxiety and panic and inviting ease, joy and sparkle. Often, this has been tied to people coming into therapeutic conversations carrying expectations of what therapy is *supposed to look like*: this is nearly always connected to colonised ideas of therapeutic practice.

Annabel: Sneaking up on therapy

Annabel, a TMA nonbinary person (she/they) and I have had seven telephone conversations. Annabel (their chosen pseudonym) has graciously allowed me to share a little of our conversational context to illustrate how Dungeons and Dragons (D&D) can offer some ease in therapeutic conversations. When Annabel and I first started talking, Anxiety and Fear were incredibly loud, often paralysing in our conversations. Talking was hard, and not talking seemed to invite Fear to get even louder.

In our first conversation, after I asked about what books and movies she liked (feminist sci-fi and fantasy), I asked, 'do you play D&D?' Suddenly, our conversation was infused with ease and sparkle: she told me all about her current campaign, her character, her crew, their missions and the monsters they faced together. I asked if we might set aside the real-life problems for a minute and talk about things through a D&D lens. She agreed. Annabel shared that they were primarily interested in relationally focused campaigns, not traditional combat-focused campaigns. Unlike the chances of encountering a battle in a tavern in real life, the problems that she and her team worked to combat often mirrored or echoed challenges they had encountered in person, whether externalised in monstrous or magical forms or in interpersonal challenges.

Once we established that therapy does not have to look clinical, this landscape gave us some wriggle room as D&D is a realm where Anxiety and Fear do not have much traction or reach, almost like sneaking up on a problem through the back door instead of ringing the front doorbell. When I checked in about how these 'lighter' conversations were going for her, Annabel mentioned that talking about things that were not 'real life' actually ended up addressing things that

©2022 Dulwich Centre Publications | ISSN: 1446-5019

were important to her and were relevant to challenges she was facing without having to detail the challenges in our conversations. We also opened up the option that Annabel could email me or text my work phone number about any real-life challenges that were coming up for them, and I would find a way to ask about them through a fantasy lens. I am thrilled about this process of deconstructing and collaborating on what my therapeutic practice might look like, and how it might best serve.

Community connections: Eda and disability

I share community memberships with many people I am in conversation with. Some have reported that this is a significant factor in why they choose to consult with me. Sharing community membership can allow us to go beyond surface understandings of experience, particularly in relation to disability. One particular realm that has given me space to imagine possibility in disability is the animated television series *The Owl House* (Terrace, 2020–2022). Disability, other than that framed as tragedy, is not often acknowledged in media or in conversation, except among circles of disabled people. In *Owl House* episode 'The Boiling Isles' (a demon realm that is separated from the human realm), Eda the Owl Lady is a queer, grey-haired, 'surprisingly foxy for her age' self-described 'weirdo' who was cursed as a young witch and now has to drink daily elixirs to keep from turning into the Owl Beast. As someone who has navigated chronic illness since my late teens, seeing a creative and powerful character with a house full of useful trash and many schemes, who works hard (but sustainably, most of the time) to take down oppressive systems, who is surrounded by chosen family, supported by medication and rest and fully retired from normalcy, is a balm to witness and opens up tiny portals to what might be possible for my own life.

The Owl House and its blunt, deft representation of neurodivergence and disability shows up often as a touchstone in my conversations with fellow disabled people, in particular a dream state scene in which Eda goes face-to-face with the Owl Beast and offers a truce instead of fighting, saying:

> I thought [the elixirs] were a way to fight you, but I think they're the reason we can stand here, face to face (Terrace et al., 2021).

Echoing the Unexpected Visitor (Abdalla & Novis, 2014), Eda negotiates a life with the Owl Beast in which she is not at the mercy of its whims, but is instead an active agent in their life together. I invite Eda into conversations as an example of someone who has carved out a space where she is deeply respected and powerful with her queerness and disability and chaotic spirit. This has resonated with a number of people I am in conversation with and opened a window or door for some people to find ease and joy in leaning into tending to themselves with a similar down-to-earth fervour to Eda's. Fantasy can offer us common landscapes and kinship with characters we might know together, and in that kinship, we can invite re-authoring and re-membering conversations that trace skills and influence in ways that do not have to fit within real life.

Invoking folk culture: A Sword Smash

She-Ra and the Princesses of Power (Stevenson & Austen, 2018–2020), an animated television series created by queer and trans neurodiverse artists with a queer and trans neurodiverse audience in mind (Jackson, 2018), is one show that comes up often when seeking landscapes of possibility. The basic landscape of *She-Ra and the Princesses of Power* is a colonised world, Etheria, fighting against a new oppressor, the Horde. Fantasy elements of magic and technology are woven together alongside character arcs that navigate trauma, abandonment, memory, found family, reclamation and agency. In seasons four and five, it is revealed that the Horde on Etheria is but a small, disparate part of a massive galactic colonising force headed by Horde Prime. Horde Prime has built an incredibly complex and advanced hivemind that allows him to access and control the thoughts of his clone army and of people or creatures that he takes control of by attaching a small chip to the base of the neck connecting to the neural network. The chips can be damaged, but unless they are fully extracted from the nervous system, they continue to send signals to and from Horde Prime. This show comes up in many conversations by virtue of its queer and trans representation on mainstream television, and it lends itself well to therapeutic metaphors (for example, Capitalism chipping us to believe that exploiting ourselves is in service of something worthwhile and expansive).

A pivotal arc in *She-Ra and the Princesses of Power* is when Adora/She-Ra smashes her sword, which is a relic of control from the First One's colonisation project

©2022 Dulwich Centre Publications | ISSN: 1446-5019

on Etheria, and says, 'I won't be controlled. I am not a piece of their machine. I am not a weapon. And I am going to end this now' (Nolfi & Sreebny, 2019). In this narrative, She-Ra's sword gives Adora (She-Ra) some semblance of power and security within a colonial system. Through the sword, the First Ones demand that She-Ra be isolated as a 'hero' and saviour (Salja, 2021). Counter to the proposed monomyth of the hero's journey, Adora smashes the sword in an act of agency that also renders her 'regular' instead of relying on the sword to make her beyond exceptional (Salja, 2021; Thomas, 2020). While appearing juvenile at first, this show is actually at once a collective document of resistance, connection and legacy as well as an example of folk culture created in response to trauma and hardship (Salja, 2021). To be visibly nonconforming as a queer or trans person is a sword smash in and of itself (Salja, 2021). This invocation of resistance resonates with many 2SLGBTQIA+ people in conversation, therapeutic or otherwise.

By inviting imperfect and well-rounded characters written by people with lived experience, we can re-member the stories of our lives with characters who reflect what is possible for people like us, which is particularly important for 2SLGBTQIA+ people who do not have meaningful connections with other queer and trans people. When we privilege whole and complex representations of disability and deviancy in influencing our lives and our stories, we make an active choice to acknowledge and honour humanity, connections and care. It is a humanising act that directly opposes the colonial project (which is inherently othering, subjugating and dehumanising). This can be a beginning for people to learn how to grow relational connective tissue and bring it into their communities.

Re-authoring and re-membering with fictional characters

In expanding the definitions of re-authoring and re-membering to include fictional characters and fantasy landscapes, we are rejecting any notion that valuable connections can only be made in real life. This both encourages people to think laterally about where they can find maps of reference and, particularly for 2SLGBTQIA+ people, makes more accessible stories that offer ideas of what might be possible, that reflect kin respectfully, that prompt considerations of expansive conclusions about our lives, and that contradict deficit-focused conclusions we might have held about our lives (White, 2007, p. 83).

Noelle Stevenson, the show runner and sometimes-writer of *She-Ra and the Princesses of Power*, reminds us that 'members of the media … have a responsibility to show people as they really exist in the world, and that expands the boundaries of what you believe that you can do in the world' (as quoted in Jackson, 2018). Connecting to fictional and historical accounts of queerness can be a gateway towards making in-person connections. Knowing that there are other people like you, and so many options of how to be a person in this world, can help a person feel less alone. For some, developing a second, preferred story of gender comfort becomes plausible after first exploring gender through different landscapes of possibility.

Integration and beyond

Western psychology pathologises connection and alternative descriptions of a problem (Tamasese, 2002). My therapeutic conversations with people often do not look like traditional therapeutic conversations for a few reasons, predominantly because people like us have been pathologised by the psychiatric system for much of the time that psychology has been a cohesive field of study and practice (Nadal & Scharrón-del Río, 2021; Nylund & Tilsen, 2010). Conventional therapies are often not designed or safe for us unless we are palatable to dominant discourses (Nadal & Scharrón-del Río, 2021), and such therapies are often merely vehicles of colonisation (Blume, 2020; Henrich et al., 2010). Using animated shows and movies, graphic novels and comics, tabletop role playing games, fantasy and science fiction is just the beginning of how we co-construct possibility into our conversations. This does not even touch on landscapes of possibility using sexual fantasies, kink, BDSM, service providers within the sex industry creating fantasy for their clients, violent fantasies of revenge on systems that have harmed us, and more.

This highlights an important aspect of landscapes of possibility: they are, by definition, *not tied to reality*. Similar to therapeutic work using mind altering substances, integrating and anchoring what is accessed in a landscape of possibility and using this information to thicken an alternative or preferred story is *paramount*. Simply envisioning a state without limits and then crashing back to reality has the potential to strengthen a problem story, which is usually not the goal in a therapeutic conversation. Narrative practitioners often hold multiple threads at once, moving between landscapes of meaning and action, threading

©2022 Dulwich Centre Publications | ISSN: 1446-5019

events over time together into a single narrative; this is merely another layer to that story cloth. By co-creating these threads with the people who consult us, the fabric can become unbreakable.

Building a web of possibilities

I would like to know how other narrative practitioners are using, or might use, fantasy and landscapes of possibility with the people who consult with them.

If you work within similar communities, or have your own experiences with landscapes of possibility, I would very much like to hear from you. I am hoping to gather information for a web of fantastic queer, trans and disabled possibilities that might lend clarity or ideas of resistance to therapeutic conversations in late-stage capitalism. You can reach me via email at stonefruitcounselling@protonmail.com, or my spouse Evren Salja, who will be co-creating this project with me, at eesaljacounselling@gmail.com. Thank you to my communities, to Annabel and to the countless people who have shared their perspectives on this project.

References

Abdalla, L. H., & Novis, A. L. (2014). The unexpected visitor: When a disease comes to your home to mess it up. *Australian and New Zealand Journal of Family Therapy*, *35*(1), 100-104.

Alter, A. (2020, August 14). We've already survived an apocalypse: Indigenous writers are changing sci-fi. *The New York Times*. https://www.nytimes.com/2020/08/14/books/indigenous-native-american-sci-fi-horror.html

Barnes, C. (1992). *Disabling imagery and the media: An exploration of the principles for media representations of disabled people*. The British Council of Organisations of Disabled People and Ryburn Publishing.

Blume, A. W. (2020). *A new psychology based on community, equality, and care of the earth: An Indigenous American perspective*. Praeger.

Boellstorff, T., Cabral, M., Cárdenas, M., Cotten, T. T., Stanley, E. A., Young, K., & Aizura, A. Z. (2014). Decolonizing transgender: A roundtable discussion. *Transgender Studies Quarterly, 1*(3), 419–439.

Boyes, L., & Sostar, T. (2020, November 13). All the sudden, mushrooms. *Tiffany Sostar*. https://tiffanysostar.com/all-the-sudden-mushrooms/

Brayboy, D. (2016, January 23). Two spirits, one heart, five genders. *Indian Country Today Media Network*. http://indiancountrytodaymedianetwork.com/2016/01/23/two-spirits-one-heart-five-genders

Cameron, M. (2007). Two-spirited aboriginal people: Continuing cultural appropriation by non-aboriginal society. *Canadian Woman Studies*, 24(2, 3), 123–127. https://doi.org/10.1017/CBO9781107415324.004

Cobos, D. G., & Jones, J. (2009). Moving forward: Transgender persons as change agents in health care access and human rights. *Journal of the Association of Nurses in AIDS Care*, 20(5), 341–347. https://doi.org/10.1016/j.jana.2009.06.004

Columbia Law School. (2017, June 8). Kimberlé Crenshaw on intersectionality, more than two decades later. *News from Columbia Law*. https://www.law.columbia.edu/news/archive/kimberle-crenshaw-intersectionality-more-two-decades-later

Council of Geeks. (2021, December 4). *Hollywood's "trans narrative" and the focus on pain* [Video]. YouTube. https://youtu.be/SO3JeZkfTNg

First Nations Centre des Premiéres Nations. (2012). *Suicide prevention and two-spirited people*. National Aboriginal Health Organization. https://ruor.uottawa.ca/bitstream/10393/30544/1/Suicide_Prevention_2Spirited_People_Guide_2012.pdf

Henrich, J., Heine, S. J., & Norenzayan, A. (2010). *Most people are not WEIRD: To understand human psychology, behavioural scientists must stop doing most of their experiments on Westerners*. Nature, *466*(7302), 29.

Hill, G., Wachowski, L., Wachowski, L., Michael Straczynski, J. M., Holland, C., Friedlander, P., Duncan, T., Nayar, D., Clarance, L., Rosen, M., Toll, J., & Delahaye, L. (Executive producers). (2015–2018). *Sense8* [TV series]. Anarchos Productions.

Hulan, H. (2017). Bury your gays: History, usage, and context. *McNair Scholars Journal*, 21(1), 16–27.

Jackson, C. (2018, November 14). Showrunner Noelle Stevenson gave us the rundown on everything She-Ra. *The Mary Sue*. www.themarysue.com/she-ra-princesses-power-noelle-stevenson-interview/

Lewis, M. (2021, January 14). Early Hollywood and the Hays Code. *ACMI*. https://www.acmi.net.au/stories-and-ideas/early-hollywood-and-hays-code/

Li-Vollmer, M., & Lapointe, M. (2003). Gender transgression and villainy in animated film. *Popular Communication, 1,* 109–189.

Nadal, K. L., & Scharrón-del Río, M. R. (Eds.). (2021). *Queer psychology: Intersectional perspectives*. Springer.

Niezgoda, K. (2017, March 17). Assigned sex and the privilege binary. *Medium*. https://medium.com/@kainiezgoda/assigned-sex-and-the-privilege-binary-71f88bcb0abe

Nolfi, K., & Sreebny, L. (Writers). (2019). Destiny (Season 4, Episode 13) [TV series episode]. In N. D. Stevenson & C. Austen (Executive producers), *She-Ra and the Princesses of Power*. DreamWorks Animation; Mattel Creations.

Nylund, D., & Tilsen, J. (2010). Resisting normativity: Queer musings on politics, identity, and the performance of therapy. *International Journal of Narrative Therapy & Community Work*, (3), 64–70.

Salja, E. (2021, August 16). She-Ra (2018): About "hero" and counselling. *E. E. Salja Counselling.* https://eesaljacounselling.com/rcs/Shera-Hero&counselling

©2022 Dulwich Centre Publications | ISSN: 1446-5019

Sterritt, A. (2016, March 10). Indigenous languages recognize gender states not even named in English. *Globe and Mail*. https://12ft.io/proxy?q=http://www.theglobeandmail.com/life/health-and-fitness/health/indigenous-languages-recognize-gender-states-not-even-named-in-english/article29130778

Stevenson, N. D., & Austen, C. (Executive producers). (2018–2020). *She-Ra and the Princesses of Power* [TV series]. DreamWorks Animation; Mattel Creations.

Stryker, S. (1994). My words to Victor Frankenstein above the village of Chamounix: Performing transgender rage. *GLQ: A Journal of Lesbian and Gay Studies, 1*, 237–254.

Tamasese, K. (2002). Honouring Samoan ways and understandings: Towards culturally appropriate mental health services. *International Journal of Narrative Therapy and Community Work*, (2), 64–71.

Terrace, D. (Executive producer). (2020–2022). *The owl house* [TV series]. Disney Television.

Terrace, D., Owen, J. B., & Marcus, Z. (Writers). (2021). Knock, Knock, Knockin' on Hooty's Door (Season 2, Episode 8) [TV series episode]. In D. Terrace (Executive producer), *The owl house*. Disney Television.

Thomas, P. (2020, July 31). She□Ra and the Princesses of Power as queer monomyth. *Journal of Popular Culture*, *5*(54). https://doi.org/10.1111/jpcu.13067.

TV Tropes. (2022a). Black dude dies first. *TV Tropes*. https://tvtropes.org/pmwiki/pmwiki.php/Main/BlackDudeDiesFirst

TV Tropes. (2022b). Evil cripple. *TV Tropes*. https://tvtropes.org/pmwiki/pmwiki.php/Main/EvilCripple

Vaughan, M. D., & Rodriguez, E. M. (2014). LGBT strengths: Incorporating positive psychology into theory, research, training, and practice. *Psychology of Sexual Orientation and Gender Diversity, 1*(4), 325–334. https://doi.org/10.1037/sgd0000053

Wachowski, L., & Wachowski, L. (Directors). (1999). The Matrix [Film]. Warner Brothers; Village Roadshow.

White, M. (2004). *Narrative practice and exotic lives*. Dulwich Centre Publications.

White, M. (2007). *Maps of narrative practice*. Norton.

Zevallos, Z. (2012, January 24). Hollywood racism: The magical negro trope. *The Other Sociologist*. https://othersociologist.com/2012/01/24/hollywood-racism/

©2022 Dulwich Centre Publications | ISSN: 1446-5019