Abstract

Almodóvar’s battered lovers and Álex de la Iglesia’s disabled cyborgs exemplify a common tendency to use the body as a script – and the disabled body, in particular, as an excessive semiotic machine overflowed with coded identities of alienation and otherness. What generalizations can be established from the scripted broken bodies obscenely offered to the spectator in more extreme films such as Miguel Bardem’s *La mujer más fea del mundo* (1999) or Agustín Villaronga’s *Tras el cristal* (1986)?