

THE 2018 JAMIE BISHOP MEMORIAL AWARD
for an essay on the fantastic written in a language other than English

Winner

Guangyi Li, “东方电王：科学、技术与晚清的世界秩序想象” (“The King of Electricity from the East: Science, Technology, and the Vision of World Order in Late Qing China”)

Centered on Gaoyang Bucaizi’s *Electrical World* (1909), this paper offers an in-depth exploration and analysis of the imaginary of world order in late Qing science fiction. There are two focal points for discussion:

1. The “science king” as the builder and ruler of the ideal world. This paper argues that the King of Electricity is the most successful image of the scientist in late Qing fiction, figuring the revival of traditional Chinese worship of the sage-king in the heyday of scientific utopianism, and having significance for our understanding of the modern Chinese view of science and the scientist.
2. The remaking of world order based upon science and technology. This paper points out that, unlike the mirror-image-remaking that establishes China’s hegemony, both *Electrical World* and Ad Rustic’s *Idle Talk: New Tales* seek to transcend nationalism via advanced science and technology, but turn out to be entangled between cosmopolitanism and nationalism. This complexity defines these texts’ emotional intensity and depth of thought.

Finalists

Luis Cano, “Apoteosis de la influencia, o de cómo los senderos de la CF hispanoamericana conducen a Borges” (“Apotheosis of Influence or How All Spanish American Science Fiction Paths Lead to Borges”)

Aino-Kaisa Koistinen, “Konetta ei voi raiskata? Seksuaalinen ja sukupuolittunut (väki)valta sekä ihmisen kaltaiset koneet tieteisteleviosarjoissa *Taisteluplaneetta Galactica* ja *Hubotit – Melkein ihmisiä*” (“You Can’t Rape a Machine? Gendered and Sexualized Violence and Human-like Machines in the Science Fiction Television Series *Battlestar Galactica* and *Real Humans*”)

Jerry Määttä, "Framtiden i ruiner. Förfallen modernitet och främmandegöring i den postapokalyptiska berättelsen) ("The Future in Ruins: Decayed Modernity and Estrangement in Post-Apocalyptic Narratives")