

THE 2013 JAMIE BISHOP MEMORIAL AWARD for an essay on the fantastic written in a language other than English

Winner

Ezequiel De Rosso

“The shadow line: Latin American literature and science fiction in three contemporary novels” [La línea de sombra: literatura latinoamericana y ciencia ficción en tres novelas contemporáneas]¹

The cyberpunk movement has often been heralded as the last great moment of science fiction literature. And although its iconography and its techniques have been widely described, this paper will emphasize the enunciative features of the cyberpunk style which may be described as a tension between informational density and narrative indifference towards the knowledge such technology might provide. Cyberpunk may, therefore, be read as the defusing of the epistemic core of science fiction. Its success as a literary mode has proved productive for science fiction since it has allowed the combination of motifs and strategies from the genre with almost any other narrative pattern.

This article argues that such an intersection between social narrative and technology, territory and subjectivity becomes a key element in three novels published in South America by the end of the XXth and the beginning of XXIst centuries: *Las islas* (1998) by Carlos Gamerro (Argentina); *El delirio de Turing* (2003) by Edmundo Paz Soldán (Bolivia), and *El encierro según Nicolás* (2004), by Gabriel Peveroni (Uruguay). In the three narratives the technological scene (Chat, on-line gaming, hacking) becomes absorbing to the extent that the protagonists become prisoners. However, in these novels fighting apathy and regaining an urban space that presents itself as an apocalyptic territory seem to set these stories apart from cyberpunk.

Therefore, there is in these novels a use of cyberpunk motives and strategies and, at the same time, a distance from the model. However, the novels themselves have not been consistently identified as science fiction (cyberpunk or otherwise). Such a gap is the question from which this article departs: is there a possibility in contemporary Latin American literature for science fiction as such? Or has it developed into something different via cyberpunk?

Finalists

Paweł Frelik

“Paul Laffoley – Science Fiction Art in Search of Utopia” [Paul Laffoley – sztuka science fiction w poszukiwaniu utopii]²

Mariano Martín Rodríguez

“La ciudad libertaria del futuro en la distopía *El amor dentro de 200 años* (1932), de Alfonso Martínez Rizo [The Future Libertarian City in the Dystopia *Love in 200 Years* (1932), by Alfonso Martínez Rizo]³

Semi-Finalist

Fernando Ángel Moreno⁴

“Development of the fictional contract in two science fiction subgenres: hard and prospective” [Desarrollo del contrato ficcional en dos subgéneros de la ciencia ficción: dura y prospectiva]

¹ This essay appeared in Spanish in: *Revista Iberoamericana*, 78.238-239 (2012): 311-28. Special issue on Latin American science fiction.

² This essay appeared in Polish in the collection *Inne bębny. Różnica i niezgoda w literaturze i kulturze amerykańskiej* [Different Drummers. Difference and Dissent in American Literature and Culture]. Maria Curie-Skłodowska University Press, 2012.

³ This essay appeared in Spanish in *Ángulo Recto* 3.1 (2011)
(<http://www.ucm.es/info/angulo/volumen/Volumen03-2/varia03.htm>).

⁴ This essay appeared in Spanish in *Interlitteraria* 16.1 (2011): 247-68.