



FINNCON 2024

ACADEMIC TRACK: ABSTRACTS



Saturday 6 July

Session 1:

Dystopias

11:00-12:30 | **ROOM C5**

FILIP R. ZAHARIEV *Lund University*

The Anthropogenic Dystopia of Adrian Tchaikovsky's *Cage of Souls*

RADVILĖ MUSTEIKYTĖ *Vilnius University*

Virtual Worlds within Dystopian Storyworlds: Double Negation in Unė Kaunaitė's "2084" and Piia Leino's "Heaven"

MARJUT PUHAKKA *University of Oulu*

The World After the Zombie Apocalypse

The Anthropogenic Dystopia of Adrian Tchaikovsky's *Cage of Souls*

Adrian Tchaikovsky portrays a far-distant version of the Earth, a world on the brink of death, pushed to this point by humanity. *Cage of Souls* illustrates the notion that the Earth's resources are finite; further, the novel exemplifies the ecological injustice of unsustainable consumption. In the imaginative landscapes of Tchaikovsky's work, nature—in adapting to humanity's excesses—has become far more inhospitable to the human. The wildlife, too, has become deadly as a result of techno-scientific interference with the natural world. Numerous pillars of the human's perceived privileged status in the face of nature are thus broken down, the species' remaining descendants having retreated to a single, final bastion: Shadrapar.

My investigation of *Cage of Souls* will focus on the relationship between humanity and nature as exemplified across three environs; the sea to the north of Shadrapar, the encroaching desert to the south and west, and the evolutionary petri dish that is the jungle to the city's east (135). To contextualise the human-made nature of the calamities across these environs, I use Pieter Vermeulen's magisterial survey, *Literature and the Anthropocene*. Conversely, I deploy Rosi Braidotti's concept of the zoe as the "dynamic, self-organizing structure of life itself" (60) to

chart the logic Tchaikovsky prescribes to the natural world. I conclude by showing nature's potential to overcome the generational damage enacted by humanity—in a future promising to outlive the species in what would constitute a very literal posthuman world.

WORKS CITED

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Tchaikovsky, Adrian. *Cage of Souls*. Head of Zeus, 2019.

Vermeulen, Pieter. *Literature and the Anthropocene*. Routledge, 2020.

BIO

Filip R. Zahariev recently graduated with a master's degree in Literature-Culture-Media (English Specialization) at Lund University and is currently in the process of applying for a PhD position. Filip works as a writer in the games industry and has been an avid reader of SFF literature from a young age.

Virtual Worlds within Dystopian Storyworlds: Double Negation in Unė Kaunaitė's "2084" and Piia Leino's "Heaven"

Virtual worlds, foreseen initially by prescient writers like W. Gibson and refined in popular narratives like E. Cline's "Ready Player One" (2011), have become a familiar element of the dystopian imagination. With the development and dissemination of AR and VR technologies, virtuality is gradually making its way into our present-day reality and, correspondingly, is also being embraced by contemporary non-Anglophone literature that envisions the near future. For instance, in "2084" by Lithuanian author Unė Kaunaitė (2023), all entertainment, travel and relationships have migrated to a virtual realm called 'Bubble', while Finnish author Piia Leino's "Heaven" (Taivas, 2017) constructs environmentally degraded and globally isolated 2058 Helsinki by contradistinction to a paradisiacal virtual realm. The protagonists of both novels try to navigate not only between addictive virtuality and the dystopian realities of capital cities, but also between their own past and present. In this paper, I conduct a comparative reading of these two novels aiming to investigate their depictions of a virtual world, as well as the role of virtuality in the overall rhetorical designs of the selected narratives.

In his inquiry into various formal strategies that empower understanding of the complex nature of the Anthropocene, M. Caracciolo argues that common in post-apocalyptic novels is negation; used in tandem with other formal devices, negative strategies affectively upset narrative linearity by harnessing the

dyadic (pre- vs. postworld) temporality pertinent to this genre (77–94). Building on this idea, I propose that a fully immersive virtual world featured within a dystopian storyworld functions as an affective negative device of this kind. As revealed by analysis, in both cases virtuality – creating a stark contrast with the dull storyworld, which, in turn, stands in contrast to the past-world – can encourage readerly reflection of the actual world and its concerns, such as the climate crisis.

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BIO

Radvilė Musteikytė is a first-year PhD student at Vilnius University. Her research project explores the environmental rhetoric of contemporary Finnish speculative fiction, asking how such novels speak to their readers in an effort to shift their outlook on the actual world and its environments. She is a keen reader of cli-fi and speculative fiction, an active member of Lithuanian SFF lovers' community, and one of the head organisers of Litanicon – Lithuania's only annual convention for all fans of the fantastic.

The World After the Zombie Apocalypse

"Decaying cities and empty houses in desolate countryside - the depiction of the world after the zombie apocalypse is a significant aspect of zombie stories. The decaying world following the demise of humankind can be interpreted as a metaphor for the slow decay of civilization: death begets new life, and nature reclaims what was once built by humans.

Zombie apocalypse settings offer both opportunities, such as scavenging for food and other necessities, and threats, such as zombies lurking in the shadows. Survivors must learn to adapt to the changing conditions to stay alive. Those who can capitalize on scarce resources thrive.

In my presentation, I will explore world-building in modern zombie narratives and how the setting reflects both individual experiences and the downfall of the human race. As Susanna Layh suggests, we are not as much afraid of our own deaths as we are of the extinction of humankind (2014). Western civilization views time as a linear progression with a definite beginning and end. The potential end of humanity is plausible and terrifying compared to a cyclical view of time, where the apocalypse signifies not the end but a new beginning, a fresh start.

The zombie apocalypse genre seems to plunge eagerly into a post-human era. In my presentation, I will examine the similarities and peculiarities in contemporary zombie narratives. As part of my ongoing thesis, I will primarily focus on novels, films, and series featuring ""smart"" zombies (i.e., zombies

aware of their condition), such as *I Am Legend*, *The Girl with All the Gifts*, and *The Last of Us*. In these narratives, zombies are not just mindless creatures but humans in a symbiotic relationship with fungi or bacteria. This interaction with another species accelerates human evolution while also challenging the very essence of humanity.

REFERENCES:

Layh, Susanna: "All alone in an empty world". *Post-Apocalyptic Robinsonades*. Published in: *Yesterday's Tomorrows: On Utopia and Dystopia*. Edited by Pere Gallardo and Elisabeht Russel. Cambridge Scholars Publishing, Newcastle

BIO

Marjut Puhakka (MA) is a Phd candidate at the University of Oulu. She is currently working on her thesis about smart zombies. In her scholarly quest, Marjut unfurls the tapestry of academia, weaving together threads of neuroscience, psychology, and perhaps a dash of speculative fiction. With each keystroke and every flicker of thought, she delves deeper into the mysteries that shroud the cognitive faculties of the undead. She is an adventurer of the intellect, fearlessly navigating the uncharted territories of the mind. From dissecting the intricacies of zombie behavior to pondering the implications of their hypothetical existence, she dares to tread where others hesitate.



Saturday 6 July

Session 2:

Media and Materialities

15:00-16:30 | **ROOM C5**

EERO SUORANTA *University of Helsinki*

Gods and Demons on Motorcycles: Technological Worldbuilding in the Chinese Animated Films *New Gods: Nezha Reborn* and *Green Snake*

THOMAS APPERLEY *Tampere University*

(with Ian Sturrock and Susanne Ylönen)

Depicting Dungeons, Drawing Dragons: Comparing the traditions of TTRPG art in the UK and USA, 1977-1987

AINO-KAISA KOISTINEN *University of the Arts Helsinki Research Institute*

(with Line Henriksen)

Speculative site-specific writing

Gods and Demons on Motorcycles: Technological Worldbuilding in the Chinese Animated Films *New Gods: Nezha Reborn* and *Green Snake*

For much of its history, Chinese animation has drawn heavily from the country's tradition of fantasy fiction, with contemporary animated fantasy films facing the challenge of distinguishing themselves from their more illustrious predecessors. More recently, two films produced by Lightchaser Animation – *New Gods: Nezha Reborn* (dir. Zhao Ji, 2020) and *Green Snake* (dir. Amp Wong, 2021) – have tried to stand out from the crowd by combining characters drawn from classic fantasy novels or folk tales with imaginary worlds that also feature modern and/or (retro-)futuristic technology. This, however, raises an important question: is this kind of technological worldbuilding simply a superficial aesthetic addition, or does it in some way contribute to the films' discussion of their themes, such as fate, freedom, and resistance to injustice?

In my presentation, I will seek to answer this question by placing *New Gods: Nezha Reborn* and *Green Snake* in the context of Chinese animation history and comparing their depictions of modern and speculative technology with earlier animated works from the People's Republic of China, especially *Dingding Fights the Monkey King* (dir. Hu Jinqing, 1980), which "could be considered the first PRC SF animated film" (Li 2021, 153). Moreover, I will analyze their worldbuilding by drawing on insights from studies of cyber-, steam-, and dieselpunk and urban fantasy, highlighting major thematic similarities and differences between these (sub-)genres and

the two films. Finally, I will offer an evaluation of the extent to which the two films represent a departure from Chinese animation's long-standing preoccupation with establishing a "national style" (Du 2019, 13) and whether they indicate a possible path towards further innovation in Chinese fantasy cinema.

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- Du, Daisy Yan (2019). *Animated Encounters: Transnational Movements of Chinese Animation, 1940s-1970s*. University of Hawaii Press.

BIO

Eero Suoranta is a doctoral researcher at the University of Helsinki where his work focuses on alienation in contemporary Chinese science fiction. He has also translated Chinese SF into Finnish, worked as a freelance journalist and literary critic, and been featured as an expert on Chinese literature and philosophy by the Finnish public broadcasting company Yle.

THOMAS APPERLEY *Tampere University*
(WITH IAN STURROCK AND SUSANNE YLÖNEN)

Depicting Dungeons, Drawing Dragons: Comparing the traditions of TTRPG art in the UK and USA, 1977- 1987

"The early development of TTRPGs was essentially a cottage industry, with most of the later major publishers starting out in homes or tiny rented spaces, using designers' own savings to pay for printing. At this stage art was something of an afterthought.

The first edition of *Dungeons & Dragons* (REF), now typically known as OD&D, lists Keenan Powell, Greg Bell, C. Corey, D. Arneson, T. Keogh, and David Sutherland as artists. Two of these (Bell and Sutherland) would go on to illustrate and define the USA's fantasy TTRPG art style, with the others remaining obscure, at least from an art perspective (Arneson was the co-creator of the game itself). All the artists seem to have been immediate associates of the game's creators, or even high-school students, presumably hired as cheaply as possible. → Later versions of D&D and supplements for the game did make use of illustrations from in-house artists, including Sutherland and others, gradually establishing something like a house style for TSR Inc.'s games, veering somewhere between naturalism and comic art.

In the UK, the culture around the production of D&D supplements, magazines, and fanzines was quite different. Games Workshop's *White Dwarf* magazine, acknowledged even in the 1970s by TSR Inc. as similarly important to their own house organ *Dragon* magazine, tended to employ

classically trained artists with a somewhat psychedelic and/or weird style, with artists such as Chris "Fangorn" Baker, Ian Miller, and John Blanche, getting some of their earliest paid work in its pages.

This study critically examines these two distinct currents, considering the artistic context of each tradition, and their influences on both gaming culture and wider culture, if any.

Keywords: *Dungeons & Dragons*, *White Dwarf*, Games Workshop, TSR UK, art school, tabletop RPGs, games art, TTRPG art, Warhammer art

REFERENCES

Solarski, C. (2012) *Drawing basics and video game art : classic to cutting-edge art techniques for winning video game design*. New York: Watson-Guption

Witwer, M.; Newman, K.; Peterson, J.; and Witwer, S. (2018) *Dungeons & Dragons Art & Arcana: A Visual History*. Berkeley: Ten Speed Press

Speculative site-specific writing

Place-writing (Galleymore 2020), place-based pedagogy (Case 2017), site-specific writing (Heimonen & Rouhiainen 2022). These concepts are used to describe different kinds of environmental writing practices seeking to, among other things, orient the writer to experience themselves more fully as part of the world (see also Koistinen & Bister 2023). Usually, this sort of site-oriented writing is focused on observing one's immediate environments. Isabel Galleymore (2020) has, however, argued that writers need to also imagine distant places that are removed from their own experience, since focusing solely on one's immediate surroundings ignores important global connections between places and people. This presentation takes the idea of site-specific writing and explores it as a practice of speculative imagination, where the writer is influenced by a fictional, speculative space. In this sense, site-specific writing as an exercise is brought to the context of speculative worldbuilding – or worlding, to put it in Donna Haraway's (e.g. 2016) terms. We approach site-specific writing as an artistic practice and situate it in the context of artistic research.

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BIO

Aino-Kaisa Koistinen, PhD, is a poet, freelance writer, teacher of creative writing, and University Researcher at the University of the Arts Helsinki Research Institute. Koistinen is the former chair of FINFAR – Finnish Society for Science Fiction and Fantasy Research (2018–2020) and former editor-in-chief of *Fafnir – Nordic Journal of Science Fiction and Fantasy Research* (2016–2018).

Line Henriksen is Senior Lecturer in Literature and Creative Writing at Malmö University, Sweden. She is co-author of the monograph *Feminist Reconfigurings of Alien Encounters: Ethical Co-Existence in More-than-Human Worlds* (2024) together with Nina Lykke and Katja Aglert, and her research interests include monster theory, hauntology, and creative writing as method.



Sunday 7 July

Session 3:

Worldbuilding and World-ending

11:00-12:30 | **ROOM C5**

MARJUT PUHAKKA AND JENNIFER SUOPERÄ *University of Oulu*

Examinations of world-building, a development of the narrative conventions: within the lore of the Maaverse as a commentary on ethical, social, and ecological issues in the 21st century

ELIZABETH OAKES *University of Helsinki*

A Style of Altered Consciousness and the Poetics of Unreliable Worldbuilding

ESSI VATILO *Tampere University*

When Is It OK to End the World? – The Ethics of Deliberate Civilisation Collapse in Margaret Atwood's *Oryx and Crake* and Dan Simmons's *The Fall of Hyperion*

MARJUT PUHAKKA AND JENNIFER SUOPERÄ

University of Oulu

Examinations of world-building, a development of the narrative conventions: within the lore of the Maasverse as a commentary on ethical, social, and ecological issues in the 21st century

"The core novels written by Sarah J. Maas: *Throne on Glass*, *A Court of Thorns and Roses*, and *Crescent City*, colloquially known as the Maasverse, fabricate a complex world, with storytelling that has gained widespread acclaim. However, beneath the surface of her fantasy worlds, she creates commentary and draws parallels between her universe and socioeconomic issues in the physical world.

This presentation aims to examine the social and economic themes prevalent in Sarah J. Maas' literature and the world-building in her novels. The Maasverse books create a societal standard in which all characters face some form of inequality, or prejudice because of their species etc. Maas' books draw parallels to the human rights abuses, such as those present in the American prison system, and police brutality. Other parallels to the physical world can also be found in her descriptions of racism, classism, lack of democracy, and lack of freedom to affect change in the fictional society, as well as other oppressive power structures.

We argue that the worldbuilding in Maas' novels reflects on persisting problems in modern societies; showcasing how Western societies are being divided. We also question if the structures used in the Maasverse are using literature as a tool for social change.

We will be using the theory of world-building in contemporary fantasy fiction. The world building is not pure - meaning that the world may include whatever elements it requires to make a point. Modern fantasy may borrow from mythologies and folk tales, as seen in the Massverse, constructing a complex

setting. Although Maas's novels have a lighter side, such as romantic relations, the societies constructed in the Maasverse could be seen as taking a stand on the issues of the 21st century.

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Pettersson, Bo (2016). *How Literary Worlds are Shaped. A Comparative Poetics of Literary Imagination*.

Wolf, J. P. (2012) *Building Imaginary Worlds. The Theory and History of Subcreation*. Routledge.

BIO

Marjut Puhakka (MA) is a Phd candidate at the University of Oulu. She is currently working on her thesis about smart zombies.

Jennifer R. Suoperä (MA) has a passion for language learning and epic fantasy. She is currently working on her own fantasy novel."

A Style of Altered Consciousness and the Poetics of Unreliable Worldbuilding

In 1960s and 1970s American science fiction, style became a central concern of the genre as authors, editors, and academics began to perceive and promote science fiction's literary value. Concurrently, depictions of altered states of consciousness, such as mental illness, dreams, and psychedelic drug trips, increased in science fiction novels. Such portrayals of altered states were frequently key to thematic explorations of social issues and to identifying potentials for change.

This computational corpus-stylistic study discovers a group of American science fiction novels that explore themes of interpersonal and environmental interconnectedness produced through a style of depicting altered consciousness that is imbricated with worldbuilding in the texts. In these novels, altered consciousness functions as a novum that facilitates speculative worldbuilding through the externalized unreliable perceptions of the focalizer. The altered state, a mapping of alternatives onto default reality, imagines how relationships with the environment and within society could be otherwise. The study aims to demonstrate how nuance of word choice and sentence construction, the style of altered consciousness, sustains such speculative worldbuilding. Through a style of perceptual dislocation expressed at the lexical level, the framework of altered consciousness supports unreliable worldbuilding that evokes themes of environmental embeddedness and social connection, which draw from and feed into

contemporaneous socio-cultural currents.

Neuroscience has demonstrated that perception is inherently unreliable, a kind of controlled hallucination in the words of Anil Seth. While the transparency with which default consciousness is often experienced obscures this, the clouded glass of altered consciousness confronts us with the unreliability of perception. In this paper, I demonstrate how the foregrounding of unreliability in worldbuilding through representation of altered states allows recuperation of storyworld-level unreliability as a positive force of generative speculation.

BIO

Elizabeth Oakes is a doctoral researcher in the English unit at the University of Helsinki. Their dissertation project uses computational-stylistic methods to identify and characterize styles of representing altered consciousness in a corpus of American science fiction novels from the 1960s and 1970s. They demonstrate how the lexical and grammatical aspects of these styles generate themes, and how the themes in turn shape and are shaped by contemporaneous socio-cultural currents. They have published on the subject in *Linguistics Vanguard* and in *Fafnir – Nordic Journal of Science Fiction and Fantasy Research*, where they currently serve as Editor-in-Chief.

When Is It OK to End the World? - The Ethics of Deliberate Civilisation Collapse in Margaret Atwood's *Oryx* and *Crake* and Dan Simmons's *The Fall of Hyperion*

"In my presentation, I will focus on the ethics of bringing about the end of the world focusing on those who commit unspeakable atrocities to human civilization. Focusing on Margaret Atwood's *Oryx and Crake* and Dan Simmons's *The Fall of Hyperion*, I will examine how the acts of ending the world with devastating consequences are framed as ethical or unethical actions. *Oryx and Crake*, on the one hand, paints the full horror of the end of humanity, but on the other it also tempts the reader to identify with Crake's environmental goals and sympathise with his design to end human civilization in order to save the planet, even though this is then undermined by the brutality of the unstoppable virus. In Dan Simmons's *The Fall of Hyperion*, Meina Gladstone, the political leader of human civilization makes the hard choice of destroying key infrastructure without warning for the greater good, but in the process condemns billions to die as connections between places are cut off suddenly.

On the surface, it seems that these are questions of acceptable collateral damage, weighing that up against the greater good, and determining where the line is between

acceptable and unacceptable. This type of thinking leads easily to cost-benefit types of decision-making practices, that have a hard time dealing with the uncertainty and indeterminacy of the future. Instead, these novels demonstrate the impossibility of the choice in the first place and even refuse to make a strict distinction between the ethical and unethical and bringing forth the complexity of the issues. This then leads to more philosophical questions about making decisions about the future, and what needs to be known about both the present state and the imagined future in order to make ethical and just choices when the stakes are high.

BIO

Essi Vatiolo is a PhD candidate at Tampere University. She is writing her dissertation on future responsibility and its denial in science fiction, focusing on climate change, artificial intelligence and genetic engineering in a selection of sf novels, short stories, television and movies from the 1980s to the present.



Sunday 7 July

Session 4:

Perspectives on speculative fiction and research

12:30-14:00 | **ROOM C5**

GAO WEIMING *University of Liverpool*

Global South Writing in the Chinese Context: The Third World Imagination in Contemporary Chinese Science Fiction

ESSI VARIS *University of Helsinki*

Thinking Like A Trickster: Towards Speculative Research Methodologies

JANI YLÖNEN *University of Jyväskylä*

Repression of and Pressure to Reproduce in Young Adult Science Fiction

Global South Writing in the Chinese Context: The Third World Imagination in Contemporary Chinese Science Fiction

As part of non-English world science fiction (sf), Chinese sf inherently possesses the attributes of Third World literature or Global South literature. In China, the Third World concept has its own historical and ideological background, increasingly engaging in dialogue with Global South. As China deeply participates in globalization, Chinese sf pays attention to Third World concepts and Global South positions from diverse perspectives. This paper examines several Chinese sf's imagination of the Third World, analyzes the understanding of Third World and Global South concepts presented in Chinese sf, and discusses how Chinese sf positions China in the world-system and its relationship with the Third World.

Older writers like Wang Jinkang, with works like *Equilibrium between Life and Death*, align with China's official Third World view. "New Wave" writers Liu Cixin and Han Song, in works like *The Longest Fall* and *Devil's Lego*, consciously discuss Global South issues like South-South cooperation. Younger writers Chen Qiufan and Zhang Ran, with *Waste Tide* and *Star Throne*, prefer to imagine the future from a Global South perspective. In China's official ideology, it is part of the Third World and the largest developing country. However, its rapid development is integrating it into the First World, altering its political status.

Chinese sf focuses on these world-system changes, supporting the Third World and Global South, while speculating on a world order reshaped by the Global South. These

works explore the internal rupture of China's existing Third World discourse by imagining China's relationship with the Third World, striving to explore new possibilities in the world-system. This paper will discuss how Chinese sf makes predictions about the future possibilities of the world-system through the imagination of the Third World, establishes a dialogue based on the Third World discourse and the Global South position, and integrates into Global South sf.

BIO

Gao Weiming is a current student in the Science Fiction Studies MA programme in University of Liverpool, he is also a member of British Science Fiction Association. His main research interest is science fiction and fantasy in the era of globalisation, especially in ACG. His reviews for the American and Japanese Science Fiction ACG have been published as chapters in the books *Introduction to Science Fiction and World Science Fiction Frontiers Annual 2021*. He is also a research assistant at the China Science Fiction Research Center and co-edited the *Chinese Academic SF Express 2022* (finalists nominated for the Hugo Award 2023 for Best Fanzine).

Thinking Like A Trickster: Towards Speculative Research Methodologies

As the 21st century stretches on, research is facing many difficult questions that the arts in general, and speculative fiction in particular, have already been asking for a long time: questions about the limits, possibilities, and alterities of human minds, bodies, and lifeworlds. Cognitive researchers and philosophers have come to understand that human brains are not like computers—without fully understanding what they are like, then. Meanwhile, humanism is evolving towards posthumanism, which sees people not at the top of the Great Chain of Being, but in the midst of constantly changing spectrums, entanglements, and complexities that cannot be fully controlled by any one agent. Question remains: how do we grapple with, understand, and ultimately live in this reality of constant transitions? In the face of such global challenges and hyperobjects as the climate change or cyberspace, the exact measurements and orderly taxonomies of past centuries' positivist paradigm appear as naive optimism. So, how can we, as researchers, even keep on researching? When the rulers and sages of folktales are stumped, the one who finds the loophole, the answer to the riddle, and the way forward, is usually a trickster figure. Where the wise and the powerful can be set in their ways, the trickster, as described by Lewis Hyde,

is a boundary-crosser, a shapeshifter, and a rule breaker, the very personification of transitions. In my presentation, I suggest that speculative thinking—a kind of rational imagination—might function as the methodological equivalent of a trickster spirit. Being a key ingredient in fiction and research alike, speculation allows constant changing of perspectives and, consequently, making methods to fit the research questions, rather than the other way round. Mindfully applied, speculative understanding could thus become an open-ended, flexible, processual, explorative, and creative ally to positivist knowing—indeed, a valuable ally for venturing into the unknown.

Repression of and Pressure to Reproduce in Young Adult Science Fiction

Recent decades have seen major advancements in reproductive technology from artificial wombs to genetic editing of embryos. During the same period, especially in Europe media and politicians have discussed the dropping birth rates. Concerns have been expressed both about how people will reproduce in the future and why they will not reproduce now. Perhaps the discussion can be summed to, who should/can reproduce?

Similar questions have been discussed also in science fiction literature, and especially young adult science fiction or YA SF. Perhaps it is unsurprising that literature where the main characters are usually coming to reproductive age or are at its early stages such question are a common theme. In YA SF these questions are quite directly connected not only to the close circles of the youth but to the world they are living in. The recent decades has seen plenty of YA SF novels where youth coming to adulthood not only think about reproducing but do so in technologically advanced societies in the brink of environmental disaster or already dystopian.

In my presentation, I will examine two different and recurring themes where characters of YA novels either have been denied the chance to reproduce by the society or are pressured to reproduce to save the society. The former is more often connected to advanced genetic technologies that have resulted in eugenic practices and the latter due to failure of reproductive technology to face an affliction severely

inhibiting reproduction of humanity. I will discuss the possible implications of these tropes, their connections to SF tropes and how they are connected to the world we are living in.

BIO

Jani Ylönen is doctoral student at the University of Jyväskylä. He hopes to finish his dissertation on Questions of Ethics, Class, and Gender Concerning Reproductive Gene Technology in Contemporary Science Fiction Literature in 2024 and then read SF only for his own enjoyment.