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# TEXT

Journal of writing and writing courses

ISSN: 1327-9556 | [textjournal.scholasticahq.com](http://textjournal.scholasticahq.com)

## ***Introduction***

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To cite this article: Gardiner K. and Padmore, C. (2022). Introduction. In Kelly Gardiner and Catherine Padmore (Eds.) *TEXT Special Issue 66: Historical biofictions from Australian and New Zealand*. 1-15. <https://doi.org/10.52086/001c.36953>

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*Introduction*

## **Introduction**

‘Biofiction’ is a relatively new term for a long-established literary practice – centring a work of fiction around a real person from the past. Recent years have seen enormous growth in the publication of such works, with a related surge in critical interest. There is a significant and growing body of scholarship that evaluates the relationships between the real and the imagined in biographical fictions, and the works’ social impacts.[1] Generally, these studies have had a British, European or North American focus. Scholarly engagements with biographical fictions from regions beyond these are limited, with Marc Delrez (2018, p. 120) noting the absence in a key biofiction anthology (Lackey, 2017) of “any identifiable postcolonial, let alone Australian contribution to the genre, with the exception of a brief reference to David Malouf”, along with another to Geraldine Brooks (Mujica, 2017, p. 96). Important developments addressing this critical gap include a special issue on postcolonial biofictions in *The Journal of Commonwealth Literature*, edited by Bénédicte Ledent and Daria Tunca (2020), as well as nodes of critical interest emerging around particular authors and biographical novels, especially those by Peter Carey, Richard Flanagan, Fiona Kidman, Hannah Kent, and David Malouf. [2] Scholars from this region who contribute to broader debates in biofiction include Donna Lee Brien (2022), Kathryne Ford (2016), Kylie Mirmohamadi (2020), Stephanie Russo (2020; 2021), Ariella van Luyn (2019), and James Vicars (2016; 2017; 2018).

Despite these excellent endeavours, critical work on biographical fictions from this region does not yet reflect the current proliferation and popularity of the genre’s published works, nor the sustained interest in it among writers. Five years ago, we produced a very brief overview of some biographical fictions from Australia and New Zealand (Gardiner & Padmore, 2017). In the intervening years, the region’s creative writers have been prolific. As is reflected globally, writers from this region are choosing a diverse and dazzling range of biographical subjects to fictionalise, from far-afield to local, with high-profile authors like Christos Tsiolkas depicting the biblical figure of St Paul in *Damascus* (2019), and debut novelist Shelley Parker-Chan queering the Ming dynasty’s first emperor in *She Who Became the Sun* (2021). Ali Alizadeh’s *The Last Days of Jeanne d’Arc* (2017) delves into the inner world of the tragic French leader. Robyn Mundy explores the life of Wanny Woldstad, Svalbard’s first female trapper, in *Cold Coast* (2021). Belinda Lyons-Lee, in *Tussaud* (2021), inhabits the perspective of the famous wax-worker and other historical personages. Steven Carroll’s two most recent additions to his

‘Four Quartets’ novels focus respectively on the lives of T.S. Eliot’s muse, Emily Hale, and wife, Vivienne Haigh-Wood (2017; 2022).

Many local authors focus on stories closer to home: Jane Rawson overlays a biofictive narrative about her ancestor’s shipwreck with a visitor from another world in *From the Wreck* (2017), while Julie Janson’s *Benevolence* (2020) explores the early years of colonisation from the perspective of a young Aboriginal woman, based on her own ancestor, and drawing on the lives of several key figures among both the Darug people and settlers. Ouyang Yu (2017) offers a fierce, poetic vision of the ANZAC sniper, Billy Sing, in his eponymous novel. Margaret Mills published her debut novel at the age of 91 with *The Nine Lives of Kitty K.* (2021), based on the life of the infamous Kitty Kirk, queen of the Otago goldfields, while Tina Makereti’s *The Imaginary Lives of James Pōneke* (2018) imagines the experiences of the orphaned Māori boy Hemi Pōneke, who travels to London in the 1840s to be exhibited as a curiosity from the colonies.

Biographical fictions from this region have often been both popular and critically acclaimed, with many receiving prestigious awards and short-listings, locally and internationally. Of those listed above, Makereti’s novel was longlisted for the Dublin Prize, Rawson’s won the Aurealis Award, and Tsiolkas’s *Damascus* won the Victorian Premier’s Award for Fiction. Parker-Chan’s *She Who Became the Sun* was recently nominated for a Hugo Award: the first Australian novel to be nominated in this prestigious international fantasy fiction prize category. Other recent biographical fictions have been similarly lauded. Fiona Kidman, author of many award-winning novels including biofictions such as *The Infinite Air* (2013), explored the troubled life of Albert Black, one of the last people to be executed in New Zealand, in *This Mortal Boy* (2018), which won the 2019 Fiction Prize in the Ockham New Zealand Book Awards. Sienna Brown’s *Master of My Fate* (2019), depicting Jamaican convict William Buchanan, was shortlisted for the 2020 ARA Historical Novel prize and won the MUD Literary Prize in the same year. Marija Peričić’s *The Lost Pages* (2017), about the difficult friendship between Franz Kafka and Max Brod, won the 2017 *The Australian/Vogel* National Literary Award (for an unpublished manuscript) and was longlisted for The Richell Prize for Emerging Writers. Kate Grenville’s *A Room Made of Leaves* (2020), a fictional memoir of early colonist Elizabeth Macarthur, won the NSW Premier’s Literary Award for Fiction and was shortlisted for many others, including the Walter Scott Prize for Historical Fiction. This brief sketch demonstrates the quality and diversity of biographical fictions produced locally.

Our aim with this special issue is to draw attention to some of the creative works and critical developments in this region, especially those less covered by existing scholarship, while recognising that the scope of what we can discuss is necessarily limited. The historical biofictions selected for analysis are a combination of older and more recent works, examined with an emphasis on the creative and ethical decisions made by writers when negotiating the much-disputed territory between biography, history and fiction. We have limited our considerations to works crafted by authors who are born in or have come to reside in New Zealand or Australia. This decision has two consequences: first, the texts discussed cover diverse individuals, periods and regions, rather than focusing solely on figures from Australia and New Zealand; and second, we have not included authors from elsewhere who chose to render local figures. This is distinct from the approach taken by Michael Lackey who moves

“beyond Irish authors to consider biographical novels by non-Irish authors about Irish figures” for a recent special journal issue on Irish biofictions (2018, p. 99). This decision allows our contributors to look closely at creative works from this region, understanding them in the context of both our settler-colonial history and global currents.

While most essays in our special issue work with prose fiction, some expand their analyses to include biographies and audio recordings. This openness allows the authors to examine relevant similarities and differences in creative decision-making. For our purposes, then, it is most helpful to conceive of ‘biofictions’ in a pluralist and inclusive way. The Historical Fictions Research Network (n.d.), for example, broadly considers “the construction of narratives of the past”, including media beyond prose. Similarly, Marie-Luise Kohlke and Christian Gutleben also examine a variety of forms, using ‘biofiction’ as “a multi-media umbrella term, rather than restricting it to fiction” (2020, p. 3).

The texts examined here all involve subjects who have died, so we categorise them as ‘historical biofictions’ rather than ‘biofictions’ alone (see also Bergmann (2021), Russo (2021) and van Luyn (2019), who likewise use this qualifier). Importantly, this differentiates the works considered here from those portraying individuals who still live. Even within this latter category, there are layers and complexities: Alissa Herbaly Coons, for example, considers works written in negotiation with their living subjects, describing this as “consensual biofiction” (2021, p. 1). Tunca and Ledent also draw attention to biofictions about living subjects (2020, p. 338). While there is some commonality between historical biofictions and biofictions about the living, both have distinct ethical considerations; analysis of biofictions with living subjects is outside the scope of our discussions.

In these ways, then, the essays in this issue contribute to current critical debates about the definitions, scope and nature of biographical fictions. They offer novelists an opportunity to consider and explore a range of approaches to their fiction and, perhaps, possible solutions to creative challenges.

### *On definitions*

At its heart, historical biofiction engages creatively with the life of a real person from the past. Forty years ago, Ina Schabert argued that what she called fictional biography, “engaged in the comprehension of real historical individuals by means of the sophisticated instruments of knowing and articulating knowledge that contemporary fiction offers” (1982, p. 4). Within current critical debates, however, key issues have emerged concerning how it might do this: the distinctiveness from, or relationship to, other generic categories, including biography and other forms of life writing, historical fiction, and historiographic metafiction; the role of the proper name as generic signifier; the level of perceived protagonist agency; and authorial desires to create a kind of truth through art rather than an historically accurate portrait. Attempting to unthread these issues is challenging, as the debates are closely woven. In what follows, we offer a brief overview of these imbricated discussions: authors in our issue engage further with multiple aspects of these debates.

Whether or not to establish clear boundaries between biographical fiction and other forms is one of the first questions, and contemporary critics variously place ‘biofiction’ at different genre intersections. Cora Kaplan (2007) is one of many who explores its place between biography and fiction:

Biofiction, the term coined to describe the hybrid genre, can be interpreted in various ways, as highlighting the tension between biography and fiction, as well as marking the overlap between them. ... But the ‘bio’ in biofiction also references a more essentialised and embodied element of identity, a subject less than transcendent but more than merely discourse. It implies that there is something stubbornly insoluble in what separates the two genres and that prevents them from being invisibly sutured; the join will always show. (Kaplan 2007, p. 65) [3]

Julia Novak considers developments in biofiction as part of a “recent explosion of experimentation in life-writing” (2017, p. 2), and she outlines the complex relationships between referentiality and invention across this and other forms (2017, pp. 9-12). Novak describes the biographical novel as “a narrative based on the life of a historical person, weaving biographical fact into what must otherwise be considered a novel” (2017, p. 9). Donna Lee Brien connects biographical novels to fictionalised biographies, making a distinction between these and speculative biography, which uses speculation in a different way (2022, p. 23). Novelist David Lodge argues that biofiction “takes a real person and their real history as the subject matter for imaginative exploration, using the novel’s techniques for representing subjectivity rather than the objective, evidence-based discourse of biography” (Lodge, 2014, p. 8). For Michael Lackey, biofiction is identified as “literature that names its protagonist after an actual biographical figure” (2016, p. 3). Like Lodge, he argues for a clear distinction between biography and biofiction:

[B]iographical novelists differ from biographers because, while authors of traditional and fictional biographies seek to represent the life (or a dimension of a life) of an actual historical figure as clearly and accurately as possible, biographical novelists forgo the desire to get the biographical subject’s life ‘right’ and, rather, use the biographical subject in order to project their own vision of life and the world. (Lackey 2016, p. 7)

For Lackey, viewing “biofiction through the lens of biography” has “distorted or overlooked what biographical novelists actually do with their reality-based protagonists” (2021, p. 3). In his many articles and interviews with authors, he emphasises the deliberate ways such authors subvert or go against the historical record, in “service to the larger truths in the present and for the future” (Lackey, 2022, p. 13).

Lackey has also long argued for a similarly firm distinction between biographical and historical fiction, considering that the former has often “been mistakenly treated as a subgenre of the historical novel” (2018, p. 101). These ideas have emerged throughout Lackey’s extensive oeuvre but are condensed and restated in two of his most recent works (2021; 2022). Our use of the term ‘historical biofictions’ draws us into these debates, as it resists clear separation between the two, so it is useful to elucidate some of the key points here. Lackey bases his arguments on the definition of historical fiction suggested by Georg Lukács in 1937, whose

approach focused on the 19<sup>th</sup> century novels of writers such as Sir Walter Scott and Leo Tolstoy and outlined what was considered a scientific method of history writing and a view of history as determinist. Lukács considered biographical fiction a form of historical fiction (1983, pp. 300-322), but saw it as a “failure” because its focus on “the personal, the purely psychological and biographical” meant that “the great driving forces of history are neglected” (Lukács, 1983, p. 321). This is an important definition, but one grounded in a particular moment (in response to the threat of fascism) and ideological position. Lukács’s Marxist perspective meant he privileged certain traits and seemed to subscribe to an objective sense of historical events and their causes, which writers can somehow access and, indeed, should access, in order to prevent events happening again. It also meant he had a particular vision for the role of historical fiction and how it should achieve this.

Lackey maintains Lukács’s distinction between historical and biographical fiction but inverts the value judgement, asserting that biographical fiction is in fact uniquely placed to describe and enact new ways of being and thinking, due to the agency of the protagonist:

Consistently, authors of biofiction (and not just among the Irish) rejected deterministic models of history as well as their aesthetic correlative, the historical novel, and instead developed a literary form that would foreground and promote individual agency and political autonomy. (Lackey, 2021, p. 7)

For Lackey, furthermore: “the protagonist of a historical novel is a representative symbol or figure from a specific time and place in the past, while the protagonist of a biographical novel is an exceptional model of originality and/or agency for the present and future” (2021, p. 10). In this conception, agency is then transferred to readers, offering strategies for future self-making: “Historical fiction gives readers deterministic truths of how we came to be as we currently are, but biofiction transports readers into the world of agential possibilities so that they can create themselves into something unique, original, and new” (Lackey, 2022, p. 16).

We argue that many historical and biographical novelists do not write with Lukács’s conceptions of the historical novel in mind (nor, necessarily, with recent theories of biofiction in mind either). Their aims and hopes for the work (aesthetic, affective, political) might vary wildly or could potentially align more than differ. There are also myriad examples of historical fictions with invented protagonists, but which function to promote agency and autonomy, and also with an interest in the present and future, rather than the past alone (consider, for example, Rose Tremain’s *Restoration* (1989) and the links it makes between Restoration and Thatcherite England, or Ian McEwan’s *Atonement* (2001) and its meditations on storytelling, memory and complicity).

While developing this issue as these debates unfolded, it became clear to us that the use of patrolled genre distinctions between biofiction, biography and historical fiction was not sustainable or productive. The need to separate out these fields and carve a place for the study of biographical fiction is understandable, where distinctive elements of this form might be analysed on their own terms, but a sharp divide denies any productive similarities or commonalities between the form and others that work to render past lives. What is most compelling for us are the intersections, overlaps and blurred edges of possibility. Julia Novak and Caitriona Ní Dhúill make related arguments about fruitful overlaps between the genres of

biofiction, biography and historical fiction in their work on gender in biographical fictions (2022). As Tunca and Ledent assert, “there can be no prescriptive definition of biographical fiction”, arguing that it is “counterproductive” to establish “rigid boundaries” (2020, p. 339). For Kohlke and Gutleben (2020, p. 15), “Strict demarcations between historical and biographical fiction, we contend, are no longer tenable, if indeed they ever were”. They note the historical specificity of Lukács’s logic: “crucially, Lukács formulated his ideas about the historical novel prior to the developments of microhistory, postcolonialism, and subaltern history” (Kohlke & Gutleben 2020, p. 16). Lion Feuchtwanger, writing around the same time as Lukács, offers an alternative understanding of the form, which makes similar links to claims about biofiction’s capacity to express the author’s contemporary vision. He suggested that the author of historical fictions has “no other intention than to give expression to his own (contemporary) attitudes and a subjective (but in no sense historical) view of the world, and to do so in a way that these could be perceived directly by the reader” (2015). He and many authors of historical fictions in the mid 20<sup>th</sup> century focused on expanding the scope, uses, and imaginative power of the genre – for example, Australia’s Eleanor Dark, or popular British authors such as Rosemary Sutcliff and Geoffrey Trease. Understandings of historical fiction and its many sub-genres, including biographical fiction, have long since been expanded, revised, reimagined and indeed rewritten by both novelists in their fiction and scholars such as Linda Hutcheon (1988; 1989), Diana Wallace (2005), and Jerome de Groot (2010), and, closer to home, Hsu-Ming Teo (2011), Hamish Dalley (2014), Gillian Polack (2014), and Tom Griffiths (2015), among many others.

If we start at a different assumption of what historical fiction is and what it might do – that historical novels might render deterministic models of history, but they might also offer myriad other models, and, consequently, that fictional protagonists as well as biographical ones might demonstrate agency – then we arrive at an alternative position where these forms are not considered separate but related. The Historical Novel Society, for example, does not limit the reasons and ways that authors engage with history but merely states timeframes: “To be deemed historical (in our sense), a novel must have been written at least fifty years after the events described. Or written by someone who was not alive at the time of those events, and therefore approaches them only by research” (1997-2022). They also include a number of subgenres within the definition, including alternate histories, pseudo-histories, time-slip novels, historical fantasies, and multiple-times (HNS, 1997-2022). In addition to this are overlays of speculative, romance and detective historical fictions (see de Groot 2010), and Hutcheon’s concept of historiographic metafiction (1988; 1989).

In parallel to these developments, understandings of biography and historiography have shifted to recognise the role of narrative and speculation (for example, see Hayden White (2010), Greg Denning (1996), Virginia Woolf (1939), Lytton Strachey (1918) and, more recently, Novak (2017) and Brien (2022)). The overlapping fields of historical fiction, biographical fiction and biography are rich and varied, offering multiple possible permutations and hyphenations. To separate out these categories leads to tensions and generalisations that stifle rather than enhance critique, and also runs the risk of rendering important definitional work irrelevant to practitioners.

What is more productive for us, and many of our contributors in this issue, is not to place hard boundaries between categories and thus exclude but, rather, to look at those spaces between, where texts might share characteristics or impulses, or where they might arguably be considered as more than one of these genres simultaneously. In his recent work about Irish biofiction (2021, p. 18), Lackey describes one of Oscar Wilde's works ('A Portrait of Mr. W.H.') as "borderline biofiction" since it provides only initials rather than an individual's actual name. Many writers within this issue are interested in works that might similarly be seen to occupy different biofictional borderlines, which are reconfigured from clear dividers to fruitful places of exchange, transition, multiplicity, in-betweenness, and ambiguity. They are often interested in shared impulses and characteristics, rather than an either/or logic which attributes one set of characteristics to one category. The texts studied here are rich and consequently often exceed or defy singular categorisation. The related essays also exert pressure on several definitional borders beyond genre, demonstrating that such boundaries are similarly porous (and often depend on where you stand and what your interest is in drawing them). This will, we hope, encourage further discussion among writers and scholars alike on creative and critical approaches to historical biofictions in our region and beyond.

### *On ethics and approaches*

A key aspect of many of these discussions is the ethical component. Our contributors examine the many creative decisions made by selected authors from these regions when choosing to engage with people from the past, and the impacts of these decisions: on readers and other narratives. They analyse the significance of the themes, personages, settings or time periods chosen by their selected authors, considering the cultural work done with understandings of past, present and future. Here, we use Jane Tompkins' formulation of "cultural work" as the ways in which novels' "plots and characters" provide "society with a means of thinking about itself, defining certain aspects of a social reality which the authors and their readers shared, dramatizing its conflicts, and recommending solutions" (1985, p. 200). The analyses in this special issue consider how local authors have deployed various elements of past lives and to what purpose – what function might this new manifestation of an historical figure perform in our present? Roland Barthes' "biographemes" (1976, p. 9) are relevant here, those elements of a life rendered by biographers that are inevitably a reduction of lived complexity and yet which confer longevity on the dead:

[W]ere I a writer, and dead, how I would love it if my life, through the pains of some friendly and detached biographer, were to reduce itself to a few details, a few preferences, a few inflections, let us say: to "biographemes" whose distinction and mobility might go beyond any fate and come to touch, like Epicurean atoms, some future body, destined to the same dispersion. (Barthes, 1976, p. 9)

For Brian Cummings, these "biographemes" suggest "minimum units of life, fragments of experience, abandoned objects, anecdotes" (2014, p. 486), while for Monica Latham they are richly suggestive and can "lend verisimilitude to the character's life story" (Latham, 2012, p. 355). In their fragmentary nature, says David Österle, they can also challenge understandings of a "biographical order based on causality, teleology and the creation of meaning, as well as



about the understanding of the biographical subject as a homogenous, organic being”, extending “an invitation to engage with biographical material with greater freedom” than traditional biography (Österle, 2017, p. 185). When authors deploy such evocative traces of a life, they are making decisions about which elements to include and how to render them, regardless of whether they are writing historical or biographical fiction, biography, or other forms and media.

As stated earlier, Lackey asserts that “biographical novelists forgo the desire to get the biographical subject’s life ‘right’ and, rather, use the biographical subject in order to project their own vision of life and the world” (Lackey, 2016, p. 7). The ‘use’ here is a confronting term, especially when the figures chosen in these fictions might be marginalised ones, whose stories are not widely known, or who have been affected by devastating historical discrepancies in power. This ethical standpoint is deeply significant when writing and reading from a postcolonial perspective, when legacies of terrible oppression exist still in the bodies and memories of contemporary populations (see, for example, the articles in Ledent and Tunca’s special issue of *The Journal of Commonwealth Literature*). Stories such as those of Indigenous lives, and the queer past, for example, previously neglected in mainstream publishing, are coming to the fore – building, perhaps, on fiction’s focus on women’s histories since the early twentieth century (Wallace, 2005) and on the strength of recent life writing by and for marginalised people. In these cases, many authors voice a commitment to doing justice to the life represented. They will often invest time and energy outlining their stance in paratexts, describing a deep commitment to trying to honour the life of the historical figure while also recognising that the creative decisions made inevitably reflect their own life, times and vision. For many of the authors analysed in our special issue, this sense of the biographical subject only as a conduit for the artist’s vision and self is not enough.

### ***Our essays on writing past lives***

What comes through strongly in each essay here is a keen interest in how and why elements of biography are being put to work by these creators, rather than in policing the borders of a sharp definition. In considering novels such as Hannah Kent’s ‘speculative biography’, *Burial Rites* (Kent and Gardiner, 2018, p. 105) set in Iceland, Kate Grenville’s *The Secret River*, or the poignant audio reimagining of the execution of a woman with many names, this special issue broadens and deepens our understanding of what biofiction is and can do. As many of these essays are by scholars who also write fiction, they offer reflections on these issues in their own work, and the ways in which both writers and readers come to know and engage with the past in order to imagine new futures.

Paula Morris offers insights into the challenges of representing Indigenous historical figures and the ways in which these fictional representations may be viewed by critics. One of New Zealand’s leading authors, Morris also reflects on the process of creating a novel based on the life of her own ancestor in *Rangatira* (2011) and the work required to attempt to inhabit another’s perspective across time and cultural differences.

Gabrielle Ryan interrogates the definition of biofiction requiring the use of the subject's proper name, using multiple local examples that both deploy the historical figure's name for the protagonist or change it. She argues that creative engagements with the historical record are myriad, so that the name is not the only way a figure can be identified, and that these other uses of biographical detail by writers such as Grenville connect the fictional narratives to their associated historical figures.

Melanie Myers examines what happens when biographic sources about various people are merged and adapted to create fictional characters – in her own novel, *Meet Me at Lennon's* (2019), and in the work of other writers. Her essay also questions the use of the name in biographical fiction, in this case discussing the role of collective or micro-histories when creating fictional characters.

Elizabeth Chappell analyses Kiera Lindsey's *The Convict's Daughter* (2016) and Melissa Ashley's *The Birdman's Wife* (2016), focussing not on whether the works are biography or biofiction but rather considering how elements of the lived past are deployed by authors in similar ways in different commercial categories. She suggests there is more in common than difference between modes of biography, speculative biography and biographical fiction, and that this dialogue between genres is productive.

Merran Williams's essay looks closely at Jessica Anderson's *The Commandant* (1975), exerting pressure on the assumption of a biographical protagonist. In this work a widely known colonial figure is examined through those around him, some of whom are based on real-life figures while others are fictional. Here, the "great life" is being examined, but filtered through other perspectives, an approach Kohlke and Gutleben describe as "dispersed" or "indirect biofiction", where "the referent is not the central character but is seen mainly or only from the outside, through her/his words, actions, and inadvertent self-revelations recorded by one or more fictional protagonists" (2020, pp. 9-10).

Lyn Gallacher's essay discusses the process of using historical sources to create an innovative audio account of the life and death of the infamous 'baby farmer', Frances Knorr, blending these with contributions from musician Gelareh Pour. This piece broadens our study beyond narrative fiction into radio plays, making productive connections to sonic biography and examining the relationship between elements of the past and present in forms beyond the written word.

In our own contribution, we consider the question of justice for all – in story, and in the fictionalised past. We survey ways in which historical figures and their crimes are represented in three recent Australian novels, to provide new insight into the past but also the continued need for justice for those marginalised in fiction, and before the law, because of their gender.

Alison Ravenscroft's moving work takes a deeply personal look at what it means to attempt to write into the mind of family members, beginning with a creative exploration and then a reflection on the experience of writing it, with a strong emphasis on narrative gaps and what cannot be expressed.

Collectively, the essays in this special issue take part in evolving debates about biofictions in three vital ways. Firstly, by taking as their subject biofictional works created by authors from this region, they contribute to the critical gap described earlier, often expanding understandings of local and postcolonial contexts of writing and how this might manifest in creative works. Secondly, the essays contribute to biofiction studies more broadly, as their analyses of texts and approaches add nuance to some of the key definitions being debated. Thirdly, the essays' focus on the creative decisions made by authors offers a small sample of the myriad possible connections between the 'bio' and the 'fiction' in such works, and the varied ways these might construct relationships between 'fact' and fiction, past and present. These careful analyses of historical biofictions from this region demonstrate that the form offers compelling ways to understand our past and to configure possible futures.

## Notes

[1] A representative survey includes, for example: Schabert (1982); Parini (1997); Middeke (1999); Keener (2001); Boldrini (2012); Lodge (2006/2014); Lackey (2014); Novak (2017); Lackey (2019); Kohlke and Gutleben (2020); Layne (2020); Bergmann (2021); Lackey (2021); Lackey (2022).

[2] For example, see: Ágústsdóttir (2020); Boldrini (2012); Dalley (2014); Delrez (2020); Eggert (2007); Fletcher & Mead (2010); Huggan (2002); Kay (2019); Kohlke and Gutleben (2020); Kucala (2019); Lackey (2021); Martin (2005); Van Luyn (2019).

[3] Other scholars have drawn different links between the 'bio' and the 'fiction', including Josie Gill (2020) and Lejla Kucukalic (2022), who write instead about biological fictions, indicating the multiple potential ways this relationship can be figured.

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## Acknowledgements

The essays in this special issue were written on the lands of many traditional owners, including the Wurundjeri Woi Wurrung people, and we acknowledge their past, present and ongoing cultural connections to their country.

This special issue has had an elephantine gestation period, and we are deeply grateful to our contributors and the editors at *TEXT* for their enduring patience and goodwill, especially over the past two years, through extended COVID lockdowns, isolation and infections. We offer our thanks also to our peer reviewers who generously shared their time and expertise.

We have been supported in this and related research endeavours by funding from multiple sources at La Trobe University, including the Disciplinary Research Program in English and Theatre, the Social Research Assistance Platform, the Start-Up grant program, and the Humanities and Social Sciences research cluster program.

Among other things, this support has enabled us to hold symposia about writing past lives since 2016, from which some of the essays included here have emerged. Our thanks to colleagues Sue Thomas, Helen Young and Kylie Mirmohamadi for their early support of our work in this area. Other essays were presented at academic sessions on historical biofictions during conferences of the Historical Novel Society of Australasia in 2017 and 2019, and we are very grateful to Elizabeth Storrs and the HNSA organising committee for these special opportunities, and to our 2019 co-convenor, Sara Knox.

We are grateful for the chance to discuss these issues, and others, as hosts to visiting scholars Jerome de Groot and Michael Lackey. We were also generously supported by the Copyright Agency, which provided funding for an ASAL Patron's Lecture and masterclass by acclaimed novelist Kate Forsyth, around her own work of biofiction, *The Wild Girl* (2013).

Our thinking has been tested and enriched by discussions at these gatherings, as well as at Herstory Re-Imagined: Women's Lives in Biographical Fiction and Film (London, 2019), Biofiction as World Literature (Leuven, 2021), biofiction-themed panels at the MLA Convention (New York, 2018), Different Pasts, Foreign Countries (Sydney, 2018), and at multiple conferences of the Historical Fiction Research Network. We are also grateful for the lively discussions of our postgraduate Writing the Past group at La Trobe, and for the generosity of colleagues in sharing ideas.

The financial support we have received enabled us to employ research assistants to support this work. We are indebted to Mary Ross-Volk for her early help with our initial biofiction literature survey, to Bec Kavanagh for helping to organise our symposium on Past Lives in Crisis in 2020, and to Zoe Thomas and Sam Wren Quan Sing for their inspired editing and careful proof-reading of this special issue.