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## Editorial

### *Old TEXT to new TEXT*

The migration of TEXT from its Australian site to Scholastica is complete. Since June 2022, TEXT has operated solely from its new, US-based address. Some traffic from the old site continues, so we will keep that open for a little while longer.

Basically, the migration required us to change from html to pdf. AAWP members might be interested to hear about challenges which emerged during this process. Back in the 1990s, in the early days of TEXT, we used two different and rather unruly coding programs (one of them was called Hot Dog, as I remember) before we settled on Dreamweaver – which was created in 1997, the same year TEXT was first published.

When TEXT first went online, the internet was just four years old (in 1993 there had been only 50 websites world-wide) and the original editors were working with pioneering technologies – even email's universal use was just a couple of years old. The idea of a journal which was paperless in all its activities – submission, communication, publication – was completely novel. The TEXT editors in 1996 thought that TEXT would be the first academic journal in Australia to be published exclusively online, and were surprised when another journal – the *Australian Humanities Review* – beat us to it. Nevertheless, from initial issues onwards, both journals were archived by the Australian National Library in their newly-created digital collection.

In making the move to Scholastica, we have relinquished some of the benefits of html publishing. Some articles in old issues were created with technologies that are no longer supported. For example, several pieces in *Writing On-Line/ On-Line Writing* (TEXT Special Issue No 2) edited by Komninos Zervos, could not be retrieved, or reproduced.

Also, we have reprinted old articles and creative works without any editorial interference. For example, where the original did not give biographical details for an author, we have not retro-fitted any. And where Adobe Acrobat today has difficulty with making the html look perfectly

updated, we have left the formatting in the original state – providing of course, that the articles are still readable.

Another early feature largely unable to be replicated were the *Notes and debate* links which Tess Brady kept running as part of TEXT’s youthful aim to create a community of practice among creative writing academics nationally and internationally.

Also, it was surprising to see that in the Editorial of Volume 2, Number 2 we were publicising our own previous TEXT issues as sites to visit. That brings home the incredible sense of pioneering in those early TEXT days: we were encouraging fellow academics to read the web!!

There was also a *News* feature in early issues, and we have reprinted just one instance of it – that of October 1998 – as a reminder of how, in the first couple of years, TEXT was the central communicative focus for the Creative Writing academic community in Australia. In those days there were no social media newsletters, or Facebook pages, etc.

And if you read further among those early articles, you can see how TEXT experimented with different scholarly styles as the early issues kept rolling out. For example, the matter of including abstracts. At first, we thought they were optional. It took a while to realise their importance. But this was happening in the broader academic world too. Abstracts were not commonplace for humanities journal articles then.

In all the early articles – some of them now a quarter-century old – hypertext links have been left as they were. To update them would take an army of assistants! In any case, many of them still work in their new pdf format. Those old links give, I feel, a flavour of the history of the journal’s publication. As do the variable lengths of articles and the not always perfect proofreading!

Old TEXT is a historical document. It not only reveals to us the roots of the discipline we now work in, it also shows how writing and technology have interacted and grown together.

— *Nigel Krauth*

### **In this edition**

There is a key focus on thinking through creative writing processes in this edition of TEXT. In “Finding my Voice,” Valentina Maniaco (Adjunct Fellow, Griffith University) traces her evolution from translator to writer, taking us behind the scenes in the literary translation process, and emphasising the central role of performativity and creativity in that form of practice. In “Comics into *Adversary*”, Ronnie Scott (RMIT University) highlights how theory and method from one creative discipline (comics) may be formally applied to another (novel writing), emphasising that the benefits of using cognate disciplines to ‘think through’ problems in creative practice might be usefully indirect and discursive. In another contribution, playwright Diane Stubbings (unaffiliated) documents an extraordinary creative experiment that led to the composition of *Self Portrait / In Cross-Sections / With Bird*, writing designed for theatrical performance. A startlingly inventive and original piece of research, Stubbings’ article

investigates “how biological processes might be used to generate innovations in dramatic form.” In addition, Ruth Jackson (Honorary Research Fellow, Deakin University) looks at the raw facts of memory, of longing for place, and her corresponding need to shape and account for experience: knotty and interesting tensions that inform her process of writing creative non-fiction. Together these articles, attentive to a diversity of forms, extend TEXT’s long-term project to illuminate and better understanding the creative process.

Doctoral candidates contributing innovative new research to this edition include Elizabeth A. Smyth (James Cook University), whose practice-led research proposes a major revision of the Australian farm novel by employing magic realism “to challenge realist representations of farming as a rational, money-making enterprise”. Jocelyn Richardson (University of Melbourne) offers a critique of modern authorship through an examination of the ethics of Elena Ferrante’s anonymity. Importantly, Richardson’s research emphasises the social uses of language and ultimately refutes the separation of the individual author from their social environment. Lastly, Julia Harris (Deakin University) and co-author Karen Le Rossignol (Senior Lecturer, Deakin University) ask how authors might fictionalise trauma without cognitively suffering intense vicarious trauma in that writing process. Their timely article explores this question through a focus on representations of Intimate Partner Violence (IPV) in domestic noir narratives.

In a broader take on the relationship between the creative writing discipline and the academy, Gretchen Shirm’s contribution to this edition presents a convincing argument for fiction writing as a distinct form of research: “methodology is generated in the writing” argues Shirm (Western Sydney University). Her study of Fiona McGregor’s *A Novel Idea* demonstrates the practical difficulty in both writing and paying attention to methodology at the same time and should be recommended reading for anyone in a research leadership role in today’s university sector. Lastly, in a perceptive and impeccably-researched article, humanities scholar and non-fiction writer Saskia Beudel (unaffiliated) traces different ideas held by leading humanities scholars towards the creative arts over time, exposing a long history at the Australian Academy of Humanities (AAH) of maintaining boundaries and creating exclusions for creative arts practitioners. Beudel’s work links the absence of creative artists in core fellowship roles at the AAH to continuing funding inequities for creative arts research within the ARC: a seemingly “intractable problem”.

— *Julienne van Loon*

## Acknowledgments

We would like to thank our outgoing Special Issues Editors, Sue Joseph (UTS) and Emma Doolan (formerly of Southern Cross University), who stepped down from their roles with TEXT earlier this year. Their work (along with Kate Cantrell, University of Southern Queensland) in overhauling the administration and management of TEXT Special Issues has been excellent, ushering in a new era of clearer policies, guidelines and timetables that will see our Special Issues at TEXT into the future in an excellent state.

We welcome new Special Issues editors Ben Stubbs (University of South Australia) and Ella Jeffery (Griffith University) who bring a range of editorial expertise to the role. Ben and Ella are being mentored by Kate Cantrell as they transition into their new positions (thank you, Kate).

We would also like to thank our new TEXT editorial interns for 2022-2023, Morgan Begg and Lauren Connell (mentored by Rose Michael, RMIT University) for their excellent copyediting work on the scholarly articles included in this edition.