

## TEXT Editorial April 2023

### Engagement with TEXT

During the 12 months to mid-April 2023, *TEXT* received 1,400 unique visitors, generating a total of 4,400 page views. There were 288 article downloads. Roughly 38% of our readers find us via an internet search engine, but another 30% find our content via a direct link, indicating that our authors and their readers are making good use of the Digital Object Identifiers (DOI) now allocated to our scholarly articles, including those from our earliest edition. We encourage regular readers and contributors to digitally share *TEXT* content via DOI, and, of course, to cite generously those scholars whose work you read and value at *TEXT*.

Our journal has been open-access for twenty-seven years, but our registration with journal ranking systems such as Scopus and Scimago has only been quite recent. Accordingly, we have been ranked on Scimago since 2021, where we've entered the subject area of Arts and Humanities and the sub-category of Literature and Literary Theory at Q2.

During the twelve months to April 2023, our pages were predominantly viewed by readers from Australia (57%), the United States (12%), Great Britain (6%), Canada (4%), India (3%), Germany (2%), and Philippines (2%), as well as from Indonesia (1%), China (1%) and Japan (1%). Readers from Mexico, Netherlands, Singapore, Brazil, Italy, France, New Zealand, Chile, South Africa and Switzerland also registered regular visits.

Our most popular publications, by page views, during the twelve months to April 2023 were the creative works published in [\*Special Issue 69, Digital Realism\*](#), edited by David Thomas Henry Wright, Shastra Deo and Chris Arnold. Authors of those creative works include Hazel Smith, Roger Dean and Will Leurs, Anna Jacobson, Rory Green, Steph Amir, Jenny Hedley, Pascal Burton and Jeremy Height.

The most popular scholarly articles during the last twelve months were "[Literature in the Time of Tokhang](#)" by Jose Dalisay Jr (University of the Philippines), which appeared in [\*Special Issue 47, Ideas and Realities: Creative Writing in Asia Today\*](#), edited by Sally Breen and Sanaz Fatouhi, and published in 2017, and "[A flare of light or the 'great clomping foot of nerdism: M John Harrison's radical poetics of worldbuilding'](#)" by Helen Marshall (University of Queensland), published in Volume 24, Issue 2, 2020. Our most downloaded article during the last twelve months was "[Biography and biofiction: Seeking women's voices from nineteenth-century Australia](#)" by Elizabeth Chappell (University of New England), published in the [\*Special Issue 66, Historical Biofictions from Australia and New Zealand\*](#), edited by Kelly Gardiner and Catherine Padmore. Congratulations to these authors and their editors.

All of our scholarly articles are double-blind peer reviewed, and we'd like to extend our thanks to those who have reviewed for us during the last twelve months. Our journal relies on the collegiality of almost 200 regular scholarly reviewers, representing a wide range of universities and writing programs. Please contact our General Editors if you're appropriately qualified and would like to review for us: we particularly encourage new and emerging researchers and reviewers from culturally and linguistically diverse backgrounds.

### In this issue

Our April 2023 edition of *TEXT* features new scholarly work on metaphors for doctoral research, short story cycles as a non-linear form in the context of the Anthropocene, the relation between Life and Art, and fictocritical essays on writing the abyss, and writing (together) through and out of the pandemic.

Robyn Glade-Wright and Elizabeth A. Smyth (James Cook University) consider how doctoral research candidates and their supervisors use metaphors to facilitate communication and the candidate's understanding of the research process, including the limitations of some of the more common metaphors. Their research contributes an intriguing new metaphor, which they present as The Moon Diagram.

Julian Novitz's (Swinburne University) contribution to this edition focusses on the looping, non-linear structure of the short story cycle in the context of our everyday experience of the Anthropocene. Drawing on analyses of *A Constant Hum* (2018) by Alice Bishop, *Florida* (2018) by Lauren Groff, and *How High We Go in the Dark* (2022) by Sequoia Nagamatsu, Novitz looks at the ways in which climate disaster works to reshape landscape and identity, and how the non-linear form of the short story cycle can be used to express the mesh of human/non-human interaction that typifies life in the Anthropocene.

Alex Vickery-Howe, Lisa Harper Campbell and Sean Williams (Flinders University) ask: what happens when an artistic work turns out to be prophetic? Such is the case with *Watchlist* (2020), a theatrical work written prior to COVID-19. Their research expands from Wilde's concept of counter-mimesis into the theoretical frameworks of Hans Robert Jauss (1982) and Susan Bennett (1997), presenting a new paradigm for the exchange between Life and Art.

Lived experience of the Covid pandemic also informs two new creative-critical works in this edition. Christine Howe and Friederike Krishnabhakdi-Vasilakis's collaborative essay is presented as a conversation between two writers wrestling with the complexities of living ethically and joyfully in the context of anthropogenic climate change. Jenny Hedley's creative-critical essay takes a speculative approach to understanding her late mother's literary archives, drawing on Derrida's notion of the *exergue*, and experimenting with the form of the braided essay form she describes as "titrating between narrative threads and critical theory to 'see what is displaced' (Eades, 2015)."

Creative works in this edition include new writing by BN Oakman, Sharon Kernot, Susan Presto and Saurabh Anand, while our reviews section features Jen Webb on Julia Prendergast's *Bloodrust & Other Stories*, Kevin Brophy on Paul Magee's *Suddenness and the Composition of Poetic Thought*, Dominic Symes on Marcelle Freiman's *Spirit Level*, Julia Fazzari on Marion May Campbell's *languish*, and Rosemary Williamson on the second edition of Ros Petelin's *How Writing Works*.

## Acknowledgements

We'd like to thank our outgoing Special Issues Editor Kate Cantrell, who has been with us for the last three years. Having mentored our new Special Issues editorial team as they settled into their new roles, Kate will step down mid-2023.

We're also grateful to our *TEXT* Reviews Editor Dominic Symes, and Assistant Reviews Editor Simon-Peter Telford, both based at the University of South Australia, who are stepping down from their roles this year. Dominic and Simon-Peter have ensured our Reviews section

remains a vibrant part of our general edition, providing much-needed space for extended reviews of new writing and new scholarly works by qualified experts at a time when reviews of any substantial length and rigour can be hard to find. General Editor, Ross Watkins, will be holding the fort with *TEXT* Reviews until a new Reviews Editor is appointed: we expect to have news to share with you on that front in time for our October 2023 edition.

Thank you to our copyediting interns for this edition, Lauren Connell and Kit Russell. Lauren and Kit are mentored in their roles by Angela Meyer and Tracy O'Shaughnessy of the Masters of Writing and Publishing program at RMIT University, and we're grateful for their assistance.