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Drawing upon the poetic language of Melville's iconic novel *Moby Dick*, I aim to transform his work into a prose poetry collection utilising found poetry techniques and my own experiences with the sea.

Abstract

My PhD project can be divided into two halves: one creative and one critical. As with every project, each aspect influences the other in unique and unexpected ways.

For the creative half I've embarked upon a journey to transform the entirety of Melville's classic novel *Moby Dick* into a collection of prose poems. Each chapter will be rendered into its alternative poetic guise, drawing upon established found poetry techniques and utilising the inspiring and unique way of words present in Melville's language. Throughout this process I hope to arrive at something akin to the Pequod's journey – a hunt for a leviathan all of my own – as I examine recent and past memories in relation to the topics at hand in the novel as I search for something equally as evasive as the story's white whale.

For the critical half I'm examining similar examples in recent history where contemporary female authors have not just drawn inspiration from but deliberately transformed an older canonical text originally written by a man with a specific purpose in mind. This covers everything from Oswald's breath-taking poetry collection *Memorial* rewriting the endless series of war and death present in the *Iliad*, to feminist fairy tales akin to those written by Angela Carter in *The Bloody Chamber*, to the Hogarth Press's new project of commissioning contemporary writers to rewrite Shakespeare's iconic plays in original and innovative ways.

Through this work I aim to both critically and creatively aid the development and establishment of an emerging genre – literary transformations – as well as examine the simultaneous benefits and downsides to these new creative endowers.