Creator research statement for Kim Wilkins’ novel *Daughters of the Storm*:  

The statement is 19374 characters long (including headings). The statement limit is 2000 characters. It includes background, significance and contribution of the work.

**BACKGROUND**

The genre of popular fantasy fiction is undeniably dominated by images and ideas from the Middle Ages. While the Middle Ages has shaped the genre, the genre has also shaped our perception of the Middle Ages, playing a significant role in the ongoing reinvention of the medieval in the late twentieth and early twenty-first centuries. But the Middle Ages is much less homogenous than popular reimaginings, covering over a thousand years, and multiple cultures, countries, and literary traditions.

**CONTRIBUTION**

‘Daughters of the Storm’ draws on hundreds of hours of research into the history, literature, and culture of Anglo-Saxon England (Fall of Roman Britain to Norman Conquest). It employs mythological ideas from the period, material details, and many literary techniques, for example the “kennings” (compound metaphors) and elegiac mood of the Anglo-Saxon poets. But Anglo-Saxon literature is a literature of men’s relation to public life (battles, celebrations, exile). The fantastic mode enables not only the imagination of the mythical elements that are a hallmark of fantasy, but also a society where women display as much power, cunning, passionate loyalty, and martial brutality as the Anglo-Saxon heroes.

**SIGNIFICANCE**

The book, after its initial publication in Australia, was acquired by two significant international publishers: specialist speculative fiction imprint Bragelonne in France and Penguin Random House in the United States (hard cover), by renowned speculative fiction editor Anne Groell (who was the acquiring editor of George R R Martin’s ‘Game of Thrones’). It attracted prepublication quotes from international luminaries in the fantasy field: “ruthlessly compelling” (Robin Hobb); ‘vivid, gripping, and entirely magnificent” (Sarah Beth Durst), and was included on a number of influential publishing lists for example *Publishers Lunch’s* “Buzz Books” for Spring/Summer; Amazon’s Books of the Month; and *Washington Post’s* Best Fantasy List.