

## Sample Annotated Bibliography

Johnson, Barbara. "My Monster/My Self." *The Barbara Johnson Reader: The Surprise of Otherness*, edited by Melissa Feuerstein, Bill Johnson González, Lili Porten, and Keja Valens, Duke UP, 2014, pp. 179-190.

Barbara Johnson's book review, "My Monster/My Self," offers a provocative and generative synthesis of three women-authored texts: *Frankenstein*, by Mary Shelley; Nancy Friday's *My Mother/My Self*; and Dorothy Dinnerstein's *The Mermaid and the Minotaur*. In her reading of these three texts, Johnson importantly resists the compulsion to historicize literature. Instead, Johnson considers how three texts distanced by time and location speak to "the struggle of female authorship" (180). In writing about themselves, Shelley, Friday, and Dinnerstein write monstrosly about "giving birth to themselves" (179) as women writers and artists. Rather than focusing explicitly on the monstrosity of each narrative, Johnson considers these texts as autobiographies in their own right, despite their unconventionality. For my purposes, Johnson's methodology speaks to two important aspects of my own project: for one, Johnson is willing to consider the importance of more unusual and atypical examples of "autobiographical" narratives, challenging the genre itself. More importantly, Johnson's willingness to reject the limits of history and time offers a productive way of thinking about women writers and how they write about themselves.

Mullen, Mary. "Two Clocks: *Aurora Leigh*, Poetic Form, and the Politics of Timeliness." *Victorian Poetry*, vol. 51, no. 1, 2013, pp. 63-80.

Mary Mullen's "Two Clock: *Aurora Leigh*, Poetic Form, and the Politics of Timeliness" reads Elizabeth Barrett Browning's verse-novel more generously than many 21<sup>st</sup> century scholars are willing to. Although the novel ends conventionally with the fulfillment of the Victorian "marriage plot," Mullen considers the alternative ways that timeliness and narrative structure are challenged throughout the verse-novel and prior to its ending. What Mullen is most interested in here is how *Aurora Leigh* challenges and combines paradigmatic literary forms like the epic poem and modern novel in order to "combine poetry's transcendent aesthetic with the novel's plodding narrative time" (63). Mullen reads this resistance politically, aligning Barrett Browning's methods with theorist Julia Kristeva's concept of "women's time," which calls for resistance to linear time in favor of "multiple, overlapping timescapes" (64). Mullen's use of

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Kristeva in considering ways in which Victorian women writers challenge typical narratological conventions of time is helpful in generating a reading of Barrett Browning and others. In referencing Kristeva's more contemporary theories of time, Mullen models a way to consider the constraints of a specific moment in time while still considering the possibility of literary "resistance" to formal methods by way of formal methods.