Index

Adam, Ian, 215 n.16
*Adam Bede*. See Eliot, George: Works

addresser: in advertising, 197; of *Can You Forgive Her?*, 135; in narrative, 28–29; of sermons, 190. See also narratee

Alexander, William, 215 n.15, 216 n.25

Allen, Woody, vii

Altschuler, Glenn and Jan Salzgaber, 218 n.6

Anderson, Roland, 216 n.20

apostrophe: in literature, 201–204; in poetry, 197, 201; in *Yeast*, 76, 79

audience: of novels, 25; and realist novel, 198–199; of preacher, 184–185, 190; “promiscuous,” 159, 162. See also reader, actual

Auerbach, Erich, 209 n.5

Auerbach, Nina, 174

Austen, Jane, 8, 13

Bal, Micke, 4, 13, 26, 207 n.2

Baldwin, James, 25, 105

Balzac, Honoré de, 28, 36

Barth, John, and direct address, vii, 22

Barthes, Roland, 209 n.2; and reader response, 27; as structuralist, 21; and tears, 101, 114

Bast, Françoise, 219 n.n.7, 10

Baym, Nina, xiv, 209 n.7

Beauvoir, Simone de, 9

Beecher, Catharine, 161, 281 n.4; on women speaking, 160


Bell, Michael, 214 n.6

Bennett, Joan, 216 n.21

Benson, James D., 214 n.4

Benveniste, Émile, 199–200

Bernstein, Cynthia, 210 n.9

Blackwood, John, 115–117, 171

Blain, Virginia, 217 n.9

*Black House*. See Dickens, Charles: Works

Bleich, David, 27

Blodgett, Harriet, 213 n.n.9, 12

Bloomfield, Morton, 213 n.11

body: and narration, 191; and preaching, 185–187

Booth, Wayne, 196, 209 n.3

Braudel, Fernand, 21

Brontë, Charlotte: *Jane Eyre*, narrator of, xii
Index

Brownmiller, Susan, 15, 208 n.8
Buell, Lawrence, 219 n.16

Calvino, Italo, 22
canon: formation of, vii; inclusion of
women in, xiv
Can You Forgive Her? See Trollope,
Anthony: Works
Carlisle, Janice, 88, 213 n.13
Cazamian, Louis, 48
characters: in novels, 20, 39; in Mary
Barton and Vanity Fair, 98–99; in
Yeast, 78
Chartists, oratory of, 187
Chatman, Seymour, viii, 6, 21
Chodorow, Nancy, 208 n.13
Chopin, Kate, 8
Cixous, Hélène, and sampling, 23
Clark, John W., 217 n.2
class relations and Mary Barton, 48–
51, 54–56, 59, 66–67
Colby, Robert A., 47, 166, 170
Colby, Vineta, 166
Conrad, Joseph, xiv, 210 n.11
context and narratology, 4–5
Conway, Jill Ker, 219 n.6
Cooper, James Fenimore, xiv, 5
Cortázar, Julio, 36
Cottom, Daniel, 215 n.16
Craik, Dinah Mulock, 167
Craik, W. A., 210 n.2, 211 n.13
cross dressing: and gender, 16; in
narration, 18, 130, 133; writing
as, 164. See also Dickens, Eliot,
Stowe, Trollope
Culler, Jonathan: on apostrophe,
201–204; and feminist theory, 7,
18, 207 n.5, 208 n.12; on semi-
otics, xi
Daldry, Graham, 271 n.9
Davies, Hugh Sykes, 217 n.2
decconstruction: and feminism, 12;
and gender difference, 9; of oppo-
sitions, 13
DeLauretis, Teresa, ix
Derrida, Jacques: and logocentrism,
186; and “woman,” 13
Dickens, Charles: and direct address,
148–149; and distancing nar-
rator, 17, 149–153; and gendered
writing, 19, 153–156; public life
of, 147–148; on Scenes of Clerical
Life, 219 n.12; sentimentality in,
205; on Thackeray, 84; on Uncle
Tom, 155. Works: Bleak House:
composition of, 155–156; dis-
tancing strategies in, 33, 149–
153; and narrative cross dressing,
20; and narrative technique, 149–
156; David Copperfield, narrator of,
xii; Dombey and Son, xiv; Hard
Times, 5, 148–149
didacticism: in Bleak House, 153–
154; in fiction, xii, xiv, 18, 24,
195–196, 205; in Vanity Fair, 84;
and women novelists, 173
Diderot, Denis, 22, 36
Dinnerstein, Dorothy, 208 n.13
direct address: in Adam Bede, 122–
129; in Bleak House, 153–154; in
Can You Forgive Her? 138–139;
and Dickens, 148–149; in film,
vii; in literature, 205; in Mary
Barton, 64–68; in media, 196,
206; in novels, xiii, xv, 3, 23–24,
29–44, 31–33, 192, 195, 200,
201–204; in sermons, 119, 188–
189; in Uncle Tom, 111–113; in
238
**INDEX**

*Vanity Fair*, 95–96; and women novelists, 169; in *Yeast*, 75, 80.  
*See also* Morrissette discourse: in *Mary Barton*, 48; in narrative, ix, xiv, 14, 16, 200, 203–204; in narratology, viii, 4, 201; in *Vanity Fair*, 90  

distancing narrator. *See* narrative strategies, distancing; narrator, distancing  

Donovan, Josephine, 8, 214 n. 2  
Doyle, Mary E., 214 n. 5  
Douglas, Ann, xiv, 181, 185, 219 n. 10  
Dunn, Richard J., 217 n. 13  

Earnestness in narration, 32–33, 37–39, 83–84, 114  

Easson, Angus, 211 n. 8  
Eco, Umberto, 26  
écriture féminine: and sampling, 23; and structuralism, 12  

Edwards, Jonathan, on sermons, 106  
Eliot, George: and artistry, 205; and canon, 24; and engaging narrator, 17–18, 30, 33–44; and gender, 19, 115–117, 129–133, 215–216 n. 17; on Kingsley, 72, 80; on novel, xi; prose style, 8; pseudonym of, 116, 168; and realism, 29; relations with Gaskell, 176–178; relations with Stowe, 174, 178–179; and reputation, 169. *Works*: *Adam Bede*: engaging strategies in, 33–44; and intervention, 20; and narrative cross dressing, 20, 129–133; *Scenes of Clerical Life*: distancing strategies in, 33–44; and sentimentality, 102, 214 n. 4; "Silly Novels by Lady Novelists": and gender, 133, 171–172; and realism, 116–117  

generating narrator. *See* narrative strategies, engaging; narrator, engaging  

Ermath, Elizabeth, 149, 214 n. 5, 215 n. 16  
Evans, Marian. *See* Eliot, George  

Fadiman, Clifton, 205  
Felman, Shoshana, 18  
femininity and public speaking, 159–164  

Feminism as critical approach, ix, 3–20  

Feminist theory: androgynist poetics, 6, 7; cultural critique, 6, 8; female aesthetic, 6–9; gender theory, 14–20; gynesis, 6, 10, 15, 17; gynocritics, 6, 9, 11, 14, 17; linguistics, 16; psychoanalysis, 10, 15, 208 n. 13. *See also* gender: and writing  

Ferris, Ina, 90, 99, 213 n. 14  
Fetterley, Judith, 18, 19  


Fields, Annie, 164  

Fish, Stanley: on literary language, 193; and reader, 26, 200; and sampling, 14  

Flynn, Elizabeth and Patrocinio Schweikart, 208 n. 12

239
Index

focalization: in Mary Barton, 62; in narrative, 4, 8; in novels, 13
Ford, Ford Madox, xiv, 210 n.11
formalism, 193. See also New Criticism
Forster, E. M., xiv
Fowles, John, vii, 5
Fraser's and Yeast, 74
Frazee, John, 217 n.9
Fryckstedt, Monica, 211 n.9
Furbank, P. N., 61, 211 n.10

Gallagher, Catherine, 210 n.3, 212 n.2, 215 n.16, 218 n.1

game of fiction, 40, 214 n.15; in Yeast, 76; in Vanity Fair, 97–100
Gaskell, Elizabeth: abandonment of engaging narrator, 69; and canon, 24; and engaging narrator, 17–18, 30, 56–71; on novel, xi; pseudonym of, 168; and realism, 29, 48; relations with Eliot, 174, 175–178; relations with Stowe, 175; and reputation, 168. Works: Cranford, 57, 69; Life of Charlotte Bronte, 69; Mary Barton: compared to Yeast, 73; and engaging narrator, 20, 21, 33–44, 47–71; writing of, 47–71; North and South, 69, 211 n.10; Ruth, 69, 70
Gaskell, William, Jr., death of, 49, 54

Gasparov, Boris, 220 n.2

Genette, Gérard, viii, xiii, 6, 135, 208 nn.6, 7; and gender, 3–4; on narratee, 28; and narratology, 4, 13; on metalepsis, 35–36, 39, 40; and reader, 30; and sampling, 14; on truth, 13
Gerin, Winifred, 70, 210 n.5
Gibson, Walker, 209 n.3
Gilbert, Sandra and Susan Gubar, 9, 146
Gilligan, Carol, 54, 208 n.13
Gilman, Caroline Howard, 164–165, 167–168
Gmelin, Hermann, 209 n.5
Godard, Jean-Luc, vii
Godwin, Gail, 7
Gossett, Thomas, xiv, 218 n.4
Gossman, Lionel: on separation of literature and rhetoric, 194–195, 197, 206
Gothicism in Mary Barton, 48, 51, 52
Green, Robert, 217 n.8
Greimas, A. J., 4, 13
Gribble, James, 214 n.3

Haley, Bruce, 220 n.17
Hardy, Barbara, 214 nn.3, 5, 215 n.17, 216 n.19; on Adam Bede, 123; on Bleak House, 154; on interventions, 196

Harvey, W. J., 214 n.4, 216 n.21; on Bleak House, 150; on Eliot, 131; on interventions, 196
Hawthorne, Nathaniel, xiv, 33, 35
Hayles, N. Katherine, 216 n.17
INDEX

Henberg, M. C., 215 n.16
Henley, Nancy and Barrie Thorne, 208 n.9
heroine, Victorian conventions of, 70, 128, 182
Hiatt, Mary, 16, 208 n.9
Hirsch, Stephen A., 214 n.4
Holland, Norman, 26, 27
Hornback, Bert G., 217 n.9
Horton, Susan, 217 n.11
Hough, Graham, 217 n.9
Hunter, Lynette, 214 n.15

identification: of author with character, 54; of author with narrator, 56–64, 88, 173–180; of reader with character, 114; of reader with narratee, 29, 31, 38, 44
ideology: and literary criticism, viii; in literature, 20; in Mary Barton, 51
impressionist novels, narrators in, 64
interpretation of texts, viii
intertextuality in Mary Barton, 57
intervention, economic, 47–48, 67
interventions: in narrative, 8; in novels, vii, xii, xiii, 26–44, 196; strategies of, 33–44; in texts, ix
interventions, distancing, xv, 17, 18; in Adam Bede, 129–133; in Bleak House, 147–153; in Can You Forgive Her?, 136–145; in Uncle Tom, 111; in Vanity Fair, 83–100; in Yeast, 75–81
interventions, engaging, xv, 17, 18; in Adam Bede, 122–133; in Bleak House, 153–154; in Can You Forgive Her?, 138–140; in Mary Barton, 48–71; in Uncle Tom, 108–115; in Yeast, 81
irony: in interventions, 34; in narration, 40; and rhetoric, 32; in Vanity Fair, 95; and women writers, 18, 19
Iser, Wolfgang, xiii; and the reader, x, 200; and reader-centered criticism, 26; and realism, 85–90; on Vanity Fair, 85–90
Jakobson, Roman, 221 n.6
James, Henry: and intervention, xiv; and realism, x, 41; techniques of, 13
Jardine, Alice, 10, 11, 13
Jarrard, Mary and Phyllis Randall, 208 n.9
Johnson, Barbara, 201–202
Johnson, Samuel, x
Jordan, Elaine, 51, 210 n.3, 4, 211 n.8
Kamuf, Peggy, 18
Kanner, Barbara, 219 n.6
Kears, Michael, 217 n.9
Keller, Evelyn Fox, 208 n.13
Kelley, Mary, 218 n.1, 219 n.9, 10; on sympathy, 179; on women and public life, 166
Kendrick, Walter, 217 n.3
Kennedy, Valerie, 217 n.13
Kestner, Joseph, 47, 48
Kingsley, Charles: and distancing narrator, 17–18, 20, 72–81; drawings by, 185; interventions by, 205; as preacher, 81, 189; and reform, 82; relations with audience, 74, 82; on Thackeray, 83–84. Works: Alton Locke, 73; Yeast: and apostrophe, 79–80, 202; compared to Mary Barton, 73; composition of, 74
Index

Kirkham, E. Bruce, 218 n.5
Knoepflmacher, U. C., 215 n.16, 216 n.20
Kolodny, Annette: and canon, xiv; on critical models, 11, 12; on methodology, 14; on reading, 19
Kruger, Barbara, 196
Lansbury, Coral, 211 n.9
Lanser, Susan Snider, 207 n.1, 208 n.10, 221 n.4; approach of, 16, 21; on feminist narratology, 17
Lee, A. Robert, 216 n.23
Lerner, Laurence, 215 n.16
Levin, David, 215 n.8
Levine, George, 215 n.16
Levi-Stauss, Claude, 21
Lewes, George, as reader, 102, 116 literary language, 192—194 “Little Eva,” 215 n.11
Lubbock, Percy, 196
Lucas, John, 210 n.3
McGowan, John, 215 n.16
McMaster, Juliet, 217 n.4
Mansell, Darrell, 215 n.16
Martineau, Harriet, 47
Marx, Groucho, vii
Mary Barton. See Gaskell, Elizabeth: Works
masculinity and preaching, 181—188
Mauskopf, Charles, 212 n.8
Meese, Elizabeth, 9—10, 68, 207 n.4, 211 n.12
melodrama: in Bleak House, 154; in fiction, 54; in Mary Barton, 52; in Victorian novels, xiv
Melville, Herman, xiv
metafiction: in Bleak House, 150; in Can You Forgive Her?, 142—145; and Kingsley, 72; in literary history, 22—23; and Trollope, 135; in Vanity Fair, 93, 97—100; Victorian, x, 18, 41, 71; in Yeast, 75—82. See also self reference
metalepsis: in Adam Bede, 36, 132; as distancing strategy, 35—36; effects of, 44; in Mary Barton, 60, 63; in novels, 39—40; and Trollope, 135—142
Miller, Nancy, ix, 5—6, 8, 207 n.3
Miller, Perry, 106
Moers, Ellen, 166
Moglen, Helene, xiv, 10
Monod, Sylvère, 209 n.4, 217 n.13
Morrisette, Bruce, 196—197, 205
Moseley, Merritt, 217 n.9
Müller, Wolfgang, 199
muscular Christianity, 73, 184
narratee: in Adam Bede, 123—129; in Bleak House, 152—153; in Can You Forgive Her?, 137—142; in canonical fiction, ix—x; extradiegetic, 28—29, 31; fallible, 38; of Eliot, 115—117; heterodiegetic, 29; intradiegetic, 31; in Mary Barton, 55—71; in novels, 20, 25—30, 199, 203; in realist novel, 17; in Victorian novels, xii; in Uncle Tom, 110—114; in Vanity Fair, 87, 91—97; in Yeast, 79—81. See also addressee, Prince
narrative strategies, distancing, 17, 21, 24, 25—44; in Adam Bede, 123, 130; in Bleak House, 147—153; in Can You Forgive Her? 137; in Vanity Fair, 91—100; in Yeast, 74—81. See also narrator, distancing
narrative strategies, engaging, 17, 21, 24, 25–44; in *Adam Bede*, 123–129; in *Mary Barton*, 47–71. *See also* narrator, engaging

narratology: and gender, 15; language and, 193; as method, ix, 20–24; and the reader, 198; terms of, viii; usefulness for feminism of, 13; usefulness to literary history of, 19. *See also* Bal, Genette, Lüser, Miller, Prince, Suleiman

narrator: in *Adam Bede*, 122–133; in *Bleak House*, 149–156; in *Can You Forgive Her?*, 137–142; in canonical fiction, ix; heterodiegetic, xiii, 199; in *Mary Barton*, 48–71; in novels, 5, 200; in *Scenes of Clerical Life*, 115, 117, 219 n. 11; in *Uncle Tom* 33, 108, 110–114; in *Vanity Fair*, 83–100; in Victorian novels, xii; in *Yeast*, 75–81

narrator, distancing, 26, 200. *See also* narrative strategies, distancing

narrator, engaging, 26, 29, 195, 200, 204. *See also* narrative strategies, engaging

narrator, polyvocal, 147–153

Nestor, Pauline, 178, 219 n. 6

New Criticism and direct address, xiii, 193, 196

Newman, S. J., 155

Newton, Judith Lowder, 219–10 novels, women’s reasons for writing, 167–173. *See also* didacticism, reform

Oates, Joyce Carol, 7

Ohmann, Richard, 221 n. 7

Oldfield, Derek and Sybil Oldfield, 214 n. 4

Olmsted, John, 212 n. 7

Ong, Walter J., 209 n. 3

orations and direct address, 197

overjustifications: in *Mary Barton*, 56; in narrative, x, 38

paratext, 135

Pearsall, Ronald, 208 n. 8

perspective: in *Bleak House*, 149; in *Can You Forgive Her?*, 142–145; in *Mary Barton*, 48; in novels, 5, 20, 169

poetics, xi; and direct address, 201; of narrative, 14; of realist fiction, xv

point of view. *See* focalization, narrator, perspective

Polhemus, Robert, 91, 213 n. 9

polyvocal narration, 147–153

Poovey, Mary, 167

postmodernism and presence, 190–191

poststructuralism: and feminism, 10–11, 12; and narratology, 20; and readers, 26

Poulet, Georges, 26

Pratt, Mary Louise, 209 n. 4, 221 n. 7

Praz, Mario, 213 n. 13

preaching, 180–191; and direct address, 197; by women, 181–182. *See also* public speaking, sermons

presence: authorial, 56, 59; illusion of, 102; of narrator, 132; in preaching, 117–122, 180–191;
presence (continued)
of reader, 64, 132, 196; in reading, 30, 204; in texts, vii, 108, 173, 192, 200, 202–205
Prince, Gerald: and gender, 4; on narratee, ix, 7, 26–31, 208 n. 10, 221 n. 4; on narratology, 13; on reader, 198
propaganda and direct address, 197, 205
Proust, Marcel, 3, 36
pseudonyms, 19, 115, 167, 168
public speaking: and the body, 160, 184; by Kingsley, 82; and Trollope, 146–147; of Victorian men, 102; and women, 159–166. See also preaching
Punch, female politician in, 162
Rabinowitz, Peter, 198
Rawlins, Jack, 99, 212 n. 6, 213 n. 14
reader, actual, x, 20, 199–200; of Adam Bede, 125–127, 133; and apostrophe, 202; of Can You Forgive Her?, 136; defined, 30; and direct address, 204; Gaskell's relations with, 69; of Mary Barton, 50, 55–71; and memory, 39, 125–127; and metalepsis, 35; of novels, 25–30, 200, 203; responses of, 27; role in reading, xii, 43; of Vanity Fair, 90. See also audience
reader, implied, x, 30; in Vanity Fair, 94
reader-centered criticism, 26, 197–199, 200
reading, theories of, 192
realism: in Adam Bede, 131; conventions of, xi, 22; and Eliot, 115, 127–129. See also realist novel, verisimilitude
realist novel: and audience, 198–199; conventions of, 29; and Can You Forgive Her?, 144; and interventions, x, 17; women writers of, vii, 166–180. See also realism
redundancy, 52
reference of pronouns, 197, 199–200
referentiality of literature, 44, 193–196
reform through fiction, 24, 33, 172–173
rhetoric: and direct address, 31; and literature, 194–195; in narrative, 32; and reform, 67; and sermons, 106–108, 187–190
Rimmon-Kenan, Shlomith, 13
Rose, Phyllis, 148, 217 n. 7
Rosenberg, Bruce, 220 n. 19
Rosenblatt, Louise, 220 n. 3
romance and Mary Barton, 49–50, 55, 68, 70
Rowson, Susanna, xiv
Russ, Joanna, 206
Ryan, Mary, 219 n. 6
Sand, George, 16
Schlicke, Paul, 217 n. 6
Scott, Sir Walter, 5
Searle, John, xiii, 194
Sedgwick, Eve, ix
Segel, Elizabeth, 212 nn. 7, 8, 213 n. 13
self-reference: in Bleak House, 150; in fiction, 43, 109. See also metafiction
semiotics: assumptions of, xi, 19, 203; and feminism, 4, 12
INDEX

Senf, Carol, 217 n. 13
sensationalism: in Bleak House, 154—156; in Mary Barton, 48, 52, 54; in preaching, 120; in Uncle Tom, 103
sentimentality: in Bleak House, 154; in fiction, 101; in Victorian novels, xiv
sermon: Dinah’s in Adam Bede, 119—122; illustrated, 183
sermons, rhetorical strategies of, 106—108, 188—191. See also preaching
Sheets, Robin Ann, 99, 213 nn. 11, 14
shifters, 199—200
Showalter, Elaine, xiv, 6—9, 14, 18
Sinha, Susanta, 213 n. 9
Smith, Barbara H., 221 n. 7
Smith, David, 59, 211 n. 6
Smith-Rosenberg, Carroll, 174, 218 n. 6
social-problem novel, 48, 55. See also Colby, Robert A.
Spitzer, Leo, 209 n. 5
Spivak, Gayatri, 18
Stang, Richard, 209 n. 7
Sterne, Laurence: and irony, xiii; and metafiction, 22; and metalepsis, 36
Stevens, Joan, 213 n. 10
story: in Can You Forgive Her?, 142—145; in Mary Barton, 48; in narrative, ix, 14, 19, 203—204; in narratology, viii, 4, 201; in Vanity Fair, 90
Stowe, Harriet Beecher: and canon, xiv, 24; and engaging narrator, 17—18, 30; and gendered writing, 19, 101—103; lecture tours by, 163—164; narrators as preachers, 121; on novel, xi; pseudonym of, 168; and realism, 29, 103—106; relations with Eliot, 174, 178—179, 219 n. 12; relations with Gaskell, 175; and reputation, 168.
Works: A Key to Uncle Tom’s Cabin, 104; Uncle Tom’s Cabin: engaging strategies in, 33—44, 108—115; and narrative cross dressing, 20; narrator in, 33; as propaganda, 205; reception of, 70, 103; and sentimentality, 102
structuralism: assumptions of, 203; and feminism, 11—13; and narratology, 4, 13; and reader, 197—199
style and gender, 8, 19
Suleiman, Susan, 6, 4, 52, 208 nn. 10, 11; and reader, 30, 198; and sampling, 14
Sundell, Michael, 83
Swanson, Roger M., 212 n. 6
Sweet, Leonard, 218 n. 6
sympathy: as novelists’ goal, 41, 49—51, 67—68, 70, 109, 179—180; reader’s, for characters, 70, 125; as theme, 52, 117—129, 131
Taylor, Barbara, 218 n. 6
tears and reading, 101—102
Thackeray, William Makepeace: and direct address, vii; and distancing strategies, 17—18, 20, 33—44, 91—97; sentimentality in, 205.
Works: Vanity Fair: and metafiction, x, 93—94, 97—100; narratee in, 30, 91—97; narrator of, xiii, 83—100
Tillotson, Kathleen, 211 n. 6
<table>
<thead>
<tr>
<th>Name</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tolstoy, Leo</td>
<td>and interventions, xiv</td>
</tr>
<tr>
<td>Tom Jones. See Fielding, Henry:</td>
<td>Works</td>
</tr>
<tr>
<td>Tompkins, Jane:</td>
<td>and canon, xiv;</td>
</tr>
<tr>
<td>on narratee, 209 n.1;</td>
<td>on reader-centered criticism, 26; on rhetoric and literature, 195, 206, 220 n.3;</td>
</tr>
<tr>
<td>on Uncle Tom, 210 n.8,</td>
<td>214 n.2, 215 n.13</td>
</tr>
<tr>
<td>Tonna, Charlotte,</td>
<td>47</td>
</tr>
<tr>
<td>Trautmann, Fredrick,</td>
<td>218 n.5</td>
</tr>
<tr>
<td>Trollope, Anthony:</td>
<td>and distancing narrator, 17, 136–142; and gender, 145–147; and gendered writing, 19; interventions by, 205. Works: Autobiography: on characters, 140; on novel-writing, 138, 140–141, 145–147; Barchester Towers: distancing strategies in, 33–44; Can You Forgive Her?: distancing strategies in, 137–145; engaging strategies in, 135–137; metafiction in, 142–147; metalepsis in, 135–142; and narrative cross dressing, 20, 145–147; The Way We Live Now, 5</td>
</tr>
<tr>
<td>Uncle Tom’s Cabin. See</td>
<td>Stowe, Harriet: Works</td>
</tr>
<tr>
<td>Vance, Norman,</td>
<td>219 n.15</td>
</tr>
<tr>
<td>Van Ghent, Dorothy,</td>
<td>216 n.21</td>
</tr>
<tr>
<td>Vanity Fair. See Thackeray,</td>
<td>William Makepeace: Works</td>
</tr>
<tr>
<td>verisimilitude, 48, 109.</td>
<td>See also realism</td>
</tr>
<tr>
<td>Vicinus, Martha,</td>
<td>187</td>
</tr>
<tr>
<td>voice: in Bleak House,</td>
<td>150; in narrative, 8; in realist novels, xiii; in writing, 19</td>
</tr>
<tr>
<td>Watson, Kathleen,</td>
<td>216 n.22</td>
</tr>
<tr>
<td>Welter, Barbara,</td>
<td>218 n.1</td>
</tr>
<tr>
<td>Wheeler, Michael,</td>
<td>211 n.8</td>
</tr>
<tr>
<td>Wijesinha, Rajiva,</td>
<td>217 n.5</td>
</tr>
<tr>
<td>Wilkenfeld, Roger,</td>
<td>94, 213 n.10</td>
</tr>
<tr>
<td>Wilkinson, Ann,</td>
<td>213 n.9</td>
</tr>
<tr>
<td>Wilson, Forrest,</td>
<td>215 nn.9, 10</td>
</tr>
<tr>
<td>Wittig, Monique and sampling,</td>
<td>23</td>
</tr>
<tr>
<td>Wittig-Davis, G. A.,</td>
<td>215 n.16</td>
</tr>
<tr>
<td>woman, reading and writing</td>
<td>as a, 18. See also feminist theory, gender and writing</td>
</tr>
<tr>
<td>women orators, 161–163.</td>
<td>See also public speaking, preaching</td>
</tr>
<tr>
<td>Woolf, Virginia,</td>
<td>8</td>
</tr>
<tr>
<td>Worth, George,</td>
<td>217 n.6</td>
</tr>
<tr>
<td>Wright, Edgar,</td>
<td>69, 210 n.1, 211 nn.6, 7, 11, 13</td>
</tr>
<tr>
<td>Wright, Frances, as speaker,</td>
<td>159–161</td>
</tr>
<tr>
<td>Yeast. See Kingsley, Charles:</td>
<td>Works</td>
</tr>
<tr>
<td>Yellin, Jean F.,</td>
<td>215 n.15</td>
</tr>
<tr>
<td>Zeman, Anthea,</td>
<td>214 n.2</td>
</tr>
</tbody>
</table>

246