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## The Yellow Wallpaper

**BEYOND BOOKS HUB** The Yellow Wallpaper is a 6,000-word short story by the American writer Charlotte Perkins Gilman, first published in January 1892 in The New England Magazine. It is regarded as an important early work of American feminist literature for its portrayal of how women's health (both physical and mental) were perceived in the 19th century. Written as a collection of journal entries, the story details the narrator's descent into madness. Her husband has rented a mansion for the summer. A physician, he has forbidden his wife from working or writing whilst she recovers from depression. She offers up many suggestions that might help her, such as exercising and socialising, but she is dismissed as not able to offer ideas on her own condition. Alone in the upstairs nursery, our narrator becomes fixated on the wallpaper in the room, describing in detail its colour, smell, and pattern. Eventually, she begins to see a figure in the design, and comes to believe that there is a woman behind it; a woman who, like her, was confined there against her will. Charlotte Perkins Gilman said that the idea for the story came from her own experience as a patient who suffered years of depression. Like Jane in the book, she had been prescribed a 'rest' from work, and was only allowed 2 hours of mental stimulation a day.

# The Yellow Wallpaper Illustrated

"The Yellow Wallpaper" is a short story by American writer Charlotte Perkins Gilman, first published in January 1892 in The New England Magazine.[1] It is regarded as an important early work of American feminist literature, due to its illustration of the attitudes towards mental and physical health of women in the 19th century. Narrated in the first person, the story is a collection of journal entries written by a woman whose physician husband (John) has rented an old mansion for the summer. Forgoing other rooms in the house, the couple moves into the upstairs nursery. As a form of treatment, the unnamed woman is forbidden from working, and is encouraged to eat well and get plenty of air, so she can recuperate from what he calls a "temporary nervous depression - a slight hysterical tendency", a diagnosis common to women during that period

# The Yellow Wallpaper Illustrated

**Independently Published** The story details the descent of a young woman into madness. Her supportive, though misunderstanding husband, John, believes it is in her best interests to go on a rest cure after experiencing symptoms of "temporary nervous depression". The family spends the summer at a colonial mansion that has, in the narrator's words, "something queer about it". She and her husband move into an upstairs room that she assumes was once a nursery. Her husband chooses for them to sleep there due to its multitude of windows, which provide the air so needed in her recovery. In addition to the couple, John's sister Jennie is present; she serves as their housekeeper. Like most nurseries at the time the windows are barred, the wallpaper has been torn, and the floor is scratched. The narrator attributes all these to children, as most of the damage is isolated to their reach. Ultimately, though, readers are left unsure as to the source of the room's state, leading them to see the ambiguities in the unreliability of the narrator. The narrator devotes many journal entries to describing the wallpaper in the room - its "yellow" smell, its "breakneck" pattern, the missing patches, and the way it leaves yellow smears on the skin and clothing of anyone who touches it. She describes how the longer one stays in the bedroom, the more the wallpaper appears to mutate, especially in the moonlight. With no stimulus other than the wallpaper, the pattern and designs become increasingly intriguing to the narrator. She soon begins to see a figure in the design, and eventually comes to believe that a woman is creeping on all fours behind the pattern. Believing she must try to free the woman in the wallpaper, the woman begins to strip the remaining paper off the wall. After many moments of tension between John and his sister, the story climaxes with the final day in the house. On the last day of summer, she locks herself in her room to strip the remains of the wallpaper. When John arrives home, she refuses to unlock the door. When he returns with the key, he finds her creeping around the

room, circling the walls and touching the wallpaper. She excitedly exclaims, "I've got out at last... in spite of you and Jane", causing her husband to faint as she continues to circle the room, creeping over his inert body each time she passes it, believing herself to have become the personification of the woman trapped behind the yellow wallpaper.

## The Yellow Wallpaper

**Createspace Independent Publishing Platform** The story details the descent of a young woman into madness. Her supportive, though misunderstanding husband, John, believes it is in her best interests to go on a rest cure after the birth of their child. The family spends the summer at a colonial mansion that has, in the narrator's words, "something queer about it." She and her husband move into an upstairs room that she assumes was once a nursery, having it serve as their bedroom due to its multitude of windows, which provide the air so needed in her recovery. In addition to the couple, John's sister Jennie is present; she serves as their housekeeper. Like most nurseries at the time the windows are barred, the wallpaper has been torn, and the floor is scratched. The narrator attributes all these to children, as most of the damage is isolated to their reach. Ultimately, though, the reader is left unsure as to the source of the room's damage. The narrator devotes many journal entries to describing the wallpaper in the room - its "yellow" smell, its "breakneck" pattern, the missing patches, and the way it leaves yellow smears on the skin and clothing of anyone who touches it. She describes how the longer one stays in the bedroom, the more the wallpaper appears to mutate, especially in the moonlight. With no stimulus other than the wallpaper, the pattern and designs become increasingly intriguing to the narrator. She soon begins to see a figure in the design, and eventually comes to believe that a woman is creeping on all fours behind the pattern. Believing she must try to free the woman in the wallpaper, the woman begins to strip the remaining paper off the wall. On the last day of summer, she locks herself in her room to strip the remains of the wallpaper. When John arrives home, she refuses to unlock the door. When he returns with the key, he finds her creeping around the room, circling the walls and touching the wallpaper. She exclaims, "I've got out at last, ...in spite of you and Jane," and her husband faints as she continues to circle the room, stepping over his inert body each time she passes.

## The Yellow Wallpaper & Herland (Collins Classics)

**HarperCollins UK** HarperCollins is proud to present its incredible range of best-loved, essential classics.

# The Yellow Wallpaper by Charlotte Perkins Gilman

## Classic Short Short Story - Illustrated Edition

**Independently Published** Includes: this short story books included the illustrated works. The Wallpaper: "The Yellow Wallpaper" is driven by the narrator's sense that the wallpaper is a text she must interpret, that it symbolizes something that affects her directly. Accordingly, the wallpaper develops its symbolism throughout the story. At first it seems merely unpleasant: it is ripped, soiled, and an "unclean yellow." The worst part is the ostensibly formless pattern, which fascinates the narrator as she attempts to figure out how it is organized. After staring at the paper for hours, she sees a ghostly sub-pattern behind the main pattern, visible only in certain light. Eventually, the sub-pattern comes into focus as a desperate woman, constantly crawling and stooping, looking for an escape from behind the main pattern, which has come to resemble the bars of a cage. The narrator sees this cage as festooned with the heads of many women, all of whom were strangled as they tried to escape. Clearly, the wallpaper represents the structure of family, medicine, and tradition in which the narrator finds herself trapped. Wallpaper is domestic and humble, and Gilman skillfully uses this nightmarish, hideous paper as a symbol of the domestic life that traps so many women. Quotes: - "Now why should that man have fainted? But he did, and right across my path by the wall, so that I had to creep over him every time!" - Charlotte Perkins Gilman, The Yellow Wall-Paper "It does not do to trust people too much." - Charlotte Perkins Gilman, The Yellow Wall-Paper "It does not do to trust people too much." - Charlotte Perkins Gilman, The Yellow Wall-Paper "I never saw a worse paper in my life. One of those sprawling flamboyant patterns committing every artistic sin." - Charlotte Perkins Gilman, The Yellow Wall-Paper

## The Yellow Wallpaper and Other Stories

**GENERAL PRESS** The Yellow Wallpaper is considered a groundbreaking feminist masterpiece and one of the most exquisite horror stories in American literature. Charlotte Perkins Gilman was America's leading feminist intellectual of the early twentieth century. In addition to her masterpiece 'The Yellow Wallpaper', this new edition also includes a selection of her best short stories. This work is considered an important early work in feminist literature and one which explored issues about women's health, both physical and mental.

# Herland

**Lulu.com** ""This is written from memory, unfortunately. If I could have brought with me the material I so carefully prepared, this would be a very different story. Whole books full of notes, carefully copied records, firsthand descriptions, and the pictures - that's the worst loss. We had some bird's-eyes of the cities and parks; a lot of lovely views of streets, of buildings, outside and in, and some of those gorgeous gardens, and, most important of all, of the women themselves. Nobody will ever believe how they looked. Descriptions aren't any good when it comes to women, and I never was good at descriptions anyhow. But it's got to be done somehow; the rest of the world needs to know about that country.""

## The Yellow Wall-Paper and Other Stories

**Oxford Paperbacks** Charlotte Perkins Gilman was America's leading feminist intellectual of the early twentieth century. The Yellow Wall-Paper and Other Stories makes available the fullest selection of her short fiction ever printed. It features her pioneering feminist masterpiece, her neglected stories contemporary with The Yellow Wall-Paper, and her later explorations of 'the woman of fifty'. The introduction to this edition places Gilman in the cultural and historical context of the American divided self, her Beecher heritage, and her contribution to the female Gothic.

## The Yellow Wallpaper And Selected Writings

**Hachette UK** It is stripped off - the paper - in great patches . . . The colour is repellent . . . In the places where it isn't faded and where the sun is just so - I can see a strange, provoking, formless sort of figure, that seems to skulk about . . .' Based on the author's own experiences, 'The Yellow Wallpaper' is the chilling tale of a woman driven to the brink of insanity by the 'rest cure' prescribed after the birth of her child. Isolated in a crumbling colonial mansion, in a room with bars on the windows, the tortuous pattern of the yellow wallpaper winds its way into the recesses of her mind. Charlotte Perkins Gilman was America's leading feminist intellectual of the early twentieth century. In addition to her masterpiece 'The Yellow Wallpaper', this new edition includes a selection of her best short fiction and extracts from her autobiography.

# Behind the Yellow Wallpaper

## New Tales of Madness

**New Lit Salon Press** "The Yellow Wallpaper" by Charlotte Perkins Gilman is a feminist classic, a haunting critique of the isolation treatment for female hysteria wrapped up in a superb psychological horror story. Over a century later women are still battling gender bias in the treatment of mental illness. Here are 15 stories of very different women who have in common the fact that they are fighting for control of their worlds and of their minds. Traci Orsi's "Waiting for Jordan" finds Julia hallucinating at home when her husband is shipped off to Iraq. Leah Chaffin's "Last Caress" delves into the sad and savage story of a rare female serial killer while in "An Obedient Girl" Amy Bridges relates her experience as an average girl who has a singular experience with a lobotomized woman. Age, religion, motherhood, sex and work life are all explored in these gripping stories of women who remain Behind the Yellow Wallpaper, battling valiantly and sometimes viciously to break free by any means necessary. Each story is paired with original photographic art by Loreal Prystaj. Prystaj's dark, gripping art evoke the same despair, fear, anger, hopelessness, heartache, and fight for survival that make up these extraordinary New Tales of Madness.

## The Yellow Wallpaper and Other Stories

### The Complete Gothic Collection

**Ascent Agencying Plc** The first volume to contain both gothic stories 'The Unwatched Door' and 'Clifford's Tower' since their first publication in 1894. Two great pieces of literature lost until now. Both stories were re-discovered by the filmmakers of The Yellow Wallpaper feature film. This Official Motion Picture book includes an excerpt from the screenplay, as well as integrated film images throughout. The Gothic Collection comprises most of Charlotte Perkins Gilman's gothic work, with a few cross-over selections.

# The Yellow Wallpaper (Illustrated)

The Yellow Wallpaper is a 6,000-word short story by the American writer Charlotte Perkins Gilman, first published in January 1892 in The New England Magazine. It is regarded as an important early work of American feminist literature, illustrating attitudes in the 19th century toward women's physical and mental health. Presented in the first person, the story is a collection of journal entries written by a woman whose physician husband has confined her to the upstairs bedroom of a house he has rented for the summer. She is forbidden from working and has to hide her journal from him, so she can recuperate from what he calls a temporary nervous depression - a slight hysterical tendency, a diagnosis common to women in that period. The windows of the room are barred, and there is a gate across the top of the stairs, allowing her husband to control her access to the rest of the house. The story depicts the effect of confinement on the narrator's mental health and her descent into psychosis. With nothing to stimulate her, she becomes obsessed by the pattern and color of the wallpaper. It is the strangest yellow, that wall-paper! It makes me think of all the yellow things I ever saw - not beautiful ones like buttercups, but old foul, bad yellow things. But there is something else about that paper - the smell! ... The only thing I can think of that it is like is the color of the paper! A yellow smell. In the end, she imagines there are women creeping around behind the patterns of the wallpaper and comes to believe she is one of them. She locks herself in the room, now the only place she feels safe, refusing to leave when the summer rental is up. For outside you have to creep on the ground, and everything is green instead of yellow. But here I can creep smoothly on the floor, and my shoulder just fits in that long smooch around the wall, so I cannot lose my way. A woman gradually suffers a mental breakdown as a result of confinement and denial of her creative energies by her husband.

# The Yellow Wallpaper and Other Stories

First published in 1982, 'The Yellow Wallpaper and Other Stories' is regarded as a groundbreaking feminist masterwork and one of the most magnificent horror stories in American literature, written by Charlotte Perkins Gilman, an American humanist, novelist, writer, lecturer, advocate for social reform, and eugenicist. It portrays a critical reflection of nineteenth-century mindsets toward women's physical and mental health. Written as a compilation of journal entries by a woman whose physician husband has restricted her to her bedroom, the story represents the narrator's collapse into psychosis as her imprisonment slowly worsens her mind. This collection also includes the stories 'The Giant Wistaria', 'According to Solomon', 'The Boys and the Butter', 'Her Housekeeper', 'Martha's Mother', 'A Middle-Sized Artist', 'An Offender', 'When I Was a Witch', 'The Cottagette', 'Making a Living', and 'Mr. Robert Grey Sr.' It is not only an

American literary classic, but it also delivers an understanding of America's social history.

## Defining (in)sanity

# The Narrator of The Yellow Wallpaper and the Question of Unreliability; for F. K. Stanzel on His Seventy-fifth Birthday

## The Yellow Wallpaper & Herland

**Macmillan Collector's Library** The Yellow Wallpaper & Herland embodies Charlotte Perkins Gilman's radical feminism and her lifelong battle to give women a voice in a world ruled by men. Part of the Macmillan Collector's Library; a series of stunning, clothbound, pocket-sized classics with gold foiled edges and ribbon markers. These beautiful books make perfect gifts or a treat for any book lover. This edition is introduced by journalist and author Lucy Mangan. Trapped in her attic bedroom and isolated from her newborn baby, the nameless narrator of The Yellow Wallpaper keeps a secret diary in which she charts the sprawling patterns of the room's lurid yellow wallpaper as she slowly sinks into madness. This chilling short story is based on the author's own experience of depression and an enforced rest cure. In Herland, a trio of men set out to discover an all-female community rumoured to be hidden deep in an unnamed jungle. What they find far exceeds expectations; they're captured by highly educated women who, for two thousand years, have lived in a peaceful and prosperous utopia.

## Recovering from Biblical Manhood and Womanhood:

# How the Church Needs to Rediscover Her Purpose

**Zondervan** This book dismantles every mistruth that you've heard about the role of women in the Bible, her place in the church, and the patriarchal lie of so-called "biblical manhood and womanhood." In its place, Aimee Byrd details a truly biblical vision of women as equal partners in Christ's church and kingdom. The church is the school of Christ, commissioned to discipleship. The responsibility of every believer—men and women together—is being active and equal participants in and witnesses to the faith. And yet many women are trying to figure out what their place is in the church, fighting to have their voices heard and filled with questions: Do men and women benefit equally from God's word? Are we equally responsible in sharpening one another in the faith and passing it down to the next generation? Do we really need men's Bibles and women's Bibles, or can the one Holy Bible guide us all? The answers lie neither with radical feminists, who claim that the Bible is hopelessly patriarchal, nor with the defenders of "biblical manhood," whose understanding of Scripture is captive to the culture they claim to distance themselves from. Recovering from Biblical Manhood and Womanhood presents a more biblical account of gender, marriage, and ministry. It explores the feminine voice in Scripture as synergistic with the dominant male voice. It fortifies churches in a biblical understanding of brotherhood and sisterhood in God's household and the necessity of learning from one another in studying God's word. Until both men and women grow in their understanding of their relationship to Scripture, there will continue to be tension between the sexes in the church. Church leaders can be engaged in thoughtful critique of the biblical manhood and womanhood movement, the effects it has on their congregation, and the homage it ironically pays to the culture of individualism that works against church, family, and a Christ-like vision of community.

## After You'd Gone

**Hachette UK** AFTER YOU'D GONE is the groundbreaking debut novel from the Costa-Award winning Maggie O'Farrell, author of THIS MUST BE THE PLACE and I AM, I AM, I AM. It is a stunning, best-selling novel of wrenching love and grief. A distraught young woman boards a train at King's Cross to return to her family in Scotland. Six hours later, she catches sight of something so terrible in a mirror at Waverley Station that she gets on the next train back to London. AFTER YOU'D GONE follows Alice's mental journey through her own past, after a traffic accident has left her in a coma. A love story that is also a story of absence, and of how our choices can reverberate through the generations, it slowly draws us closer to a dark secret at a family's heart.

# YELLOW WALLPAPER

## The Yellow Wallpaper

### Large Print

It is very seldom that mere ordinary people like John and myself secure ancestral halls for the summer. A colonial mansion, a hereditary estate, I would say a haunted house, and reach the height of romantic felicity-but that would be asking too much of fate! Still I will proudly declare that there is something queer about it. Else, why should it be let so cheaply? And why have stood so long untenanted? John laughs at me, of course, but one expects that in marriage. John is practical in the extreme. He has no patience with faith, an intense horror of superstition, and he scoffs openly at any talk of things not to be felt and seen and put down in figures. John is a physician, and perhaps-(I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind)-perhaps that is one reason I do not get well faster.

## The Charlotte Perkins Gilman Reader

### The Yellow Wallpaper, and Other Fiction

**Pantheon** The Charlotte Perkins Gilman Reader is an anthology of fiction by one of America's most important feminist writers. Probably best known as the author of "The Yellow Wallpaper," in which a woman is driven mad by chauvinist psychiatry, Gilman wrote numerous other short stories and novels reflecting her radical socialist and feminist view of turn-of-the-century America. Collected here by noted Gilman scholar Ann J. Lane are eighteen stories and fragments, including a selection from Herland, Gilman's feminist Utopia. The resulting anthology provides a provocative blueprint to Gilman's intellectual and creative production.

# This Must Be the Place

## The bestselling novel from the prize-winning author of HAMNET

**Hachette UK** A top-ten bestseller, THIS MUST BE THE PLACE by Maggie O'Farrell crosses time zones and continents to reveal an extraordinary portrait of a marriage. 'A complex, riveting novel of love and hope that grips at the heart' The Sunday Times A reclusive ex-film star living in the wilds of Ireland, Claudette Wells is a woman whose first instinct, when a stranger approaches her home, is to reach for her shotgun. Why is she so fiercely protective of her family, and what made her walk out of her cinematic career when she had the whole world at her feet? Her husband Daniel, reeling from a discovery about a woman he last saw twenty years ago, is about to make an exit of his own. It is a journey that will send him off-course, far away from the life he and Claudette have made together. Will their love for one another be enough to bring Daniel back home?

## Herland, The Yellow Wall-paper, and Selected Writings

**Penguin** Charlotte Perkins Gilman (1860-1935) penned this sardonic remark in her autobiography, encapsulating a lifetime of frustration with the gender-based double standard that prevailed in turn-of-the-century America. With her slyly humorous novel, Herland (1915), she created a fictional utopia where not only is face powder obsolete, but an all-female population has created a peaceful, progressive, environmentally-conscious country from which men have been absent for two thousand years. Gilman was enormously prolific, publishing five hundred poems, two hundred short stories, hundreds of essays, eight novels, and seven years' worth of her monthly magazine, The Forerunner. She emerged as one of the key figures in the women's movement of her day, advocating equality of the sexes, the right of women to work, and socialized child care, among other issues. Today Gilman is perhaps best known for the chilling depiction of a woman's mental breakdown in her unforgettable short story, "The Yellow Wall-Paper". This Penguin Twentieth-Century Classics edition includes both this landmark work and Herland, together with a selection of Gilman's major short stories and her poems.

# Charlotte Perkins Gilman's the Yellow Wall-paper and the History of Its Publication and Reception

## A Critical Edition and Documentary Casebook

**Penn State Press** Brings together materials relevant to the story's publication and reception, along with documents that shed light on Gilman's attitudes toward authorship. Intended to allow readers to draw their own conclusions about the textual and reception histories of the story, the book includes Gilman's remarks on the story, correspondence, reviews, and additional published commentary, as well as a brief history of editions and information on publication receptions, reception legends, selection of copy-text, editorial methodology, notes on the text, and editorial emendments. No index. Paper edition (unseen), \$16.95. Annotation copyrighted by Book News, Inc., Portland, OR

## The Yellow Wallpaper

The Yellow Wallpaper. By Charlotte Perkins Gilman.

## Writing Oneself Into Existence: The Yellow Wallpaper and the Question of Female Self-Definition

**GRIN Verlag** Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Freiburg (Englisches Seminar), course: American Women Writers, 15 entries in the bibliography, language: English, abstract: "The Yellow Wallpaper" is an exceptional piece of art by an author who, living at a time that put a heavy weight of social conventions and expectations on women, was trying to undermine these restrictions through sharp analysis of the man-made society surrounding and tying women. Charlotte Perkins Gilman wrote a number of short stories, novels and poems all dealing with the situation of women as wives, mothers, workers, artists and individuals. But although the subjects of all her works are critical and

particularly provoking for the time, not flattering Gilman with a lot of fame, "The Yellow Wallpaper" is both in style and draft distinctive, more subtle and effective, and it unites her various points of social criticism to a strong attack on a system that ruins female sanity and suppresses female creativity. By the time of its first publication in 1892 it was read as a horror tale, since it contains elements typical for stories in the tradition of Poe, and because of its terrifying impact on the reader. To me a complete misunderstanding of the textual depth and message. But nevertheless the famous sentence in the letter of Horace E. Scudder, the editor of the Atlantic Monthly, rejecting the publication in his magazine, shows that there must have been a presentiment of the accusing content and real power of the story. "I could not forgive myself if I made others as miserable as I have made myself " The ignorance from the male-dominated audience of Gilman's time made the publication difficult and even after it was published, it remained widely unnoticed and unprinted until it was reinterpreted by Elaine R. Hedges from a feminist angle in 1973 during the rise of feminist literary criticism. With Hedges interpretatio

## The Yellow Wallpaper - A Stylistic Analysis

**GRIN Verlag** Seminar paper from the year 2004 in the subject English Language and Literature Studies - Linguistics, grade: 3,0, University of Münster (Englisches Seminar), language: English, abstract: The task will be to examine the given extract in terms of style, narration and possible meaning emerging from the text and it's mostly foregrounded elements. Further ambitions are to analyze how Gilman uses autobiographical elements for an implied authorship and to discuss the problem of interpretation. This question arises automatically, when dealing only with extracts from, therefore not complete, texts, and will be deepened in the concluding chapter: "Reconsideration".

## The Yellow Wallpaper

## New Edition - The Yellow Wallpaper by Charlotte Perkins Gilman

The Yellow Wallpaper by Charlotte Perkins Gilman is a real classic. You should grab it and read it to experience it yourself. Here's a simple plot to The Yellow Wallpaper by Charlotte Perkins Gilman The story details an intricate period in the life of a young woman. Her

supportive, though misunderstanding husband, John, believes it is in her best interests to go on a rest cure after experiencing symptoms of "temporary nervous depression" after the birth of their baby. The family spends the summer at a colonial mansion that strikes the narrator as odd. She and her husband move into an upstairs room. Along with the couple, John's sister Jennie is present serving as the housekeeper. At the time, the windows are barred, the wallpaper has been torn, there are metal rings in the walls - the kind that are used for restraints - and the floor is scratched. The narrator blames all these to children having resided there as most of the damage is away to their reach. Ultimately, readers are left to be unsure what is the source of the room's state, leading them to see the ambiguities in the unreliability of the narrator. It is strongly implied however that the room was formerly used as a prison to contain another mentally ill patient, as the bed has been nailed to the floor and there is a gate at the top of the stairs leading to the room. The narrator devotes many journal entries to describing the wallpaper in the room - its "yellow" smell, its "breakneck" pattern, the missing patches, and the way it leaves yellow smears on the skin and clothing of anyone who touches it. She describes how the longer one stays in the bedroom, the more the wallpaper appears to mutate, especially in the moonlight. With no stimulus other than the wallpaper, the pattern and designs become increasingly intriguing to the narrator. She soon begins to see a figure in the design, and eventually comes to believe that a woman is creeping on all fours behind the pattern. Believing she must try to free the woman in the wallpaper, the woman begins to strip the remaining paper off the wall. After many moments of tension between John and his wife, the story climaxes with the final day in the house. On the last day of summer, she locks herself in her room to strip the remains of the wallpaper. When John arrives home, she refuses to unlock the door. When he returns with the key, he finds her creeping around the room, circling the walls and touching the wallpaper. She excitedly exclaims, "I've got out at last... in spite of you and Jane", causing her husband to faint as she continues to circle the room, creeping over his inert body each time she passes it, believing herself to have become the personification of the woman trapped behind the yellow wallpaper. ... .. The Yellow Wallpaper by Charlotte Perkins Gilman

## Herland Illustrated

**Independently Published** Herland is a utopian novel from 1915, written by feminist Charlotte Perkins Gilman. The book describes an isolated society composed entirely of women, who reproduce via parthenogenesis (asexual reproduction). The result is an ideal social order: free of war, conflict, and domination. It was first published in monthly installments as a serial in 1915 in *The Forerunner*, a magazine edited and written by Gilman between 1909 and 1916, with its sequel, *With Her in Ourland* beginning immediately thereafter in the January 1916 issue. The book is often considered to be the middle volume in her utopian trilogy; preceded by *Moving the Mountain* (1911), and followed by, *With Her in Ourland* (1916). It was not published in book form until 1979.

# The Yellow Wallpaper

**CreateSpace** "The Yellow Wallpaper" is a 6,000-word short story by the American writer Charlotte Perkins Gilman, first published in January 1892 in The New England Magazine. It is regarded as an important early work of American feminist literature. Presented in the first person, the story is a collection of journal entries written by a woman (Jane) whose physician husband (John) has confined her to the upstairs bedroom of a house he has rented for the summer. She is forbidden from working and has to hide her journal from him, so she can recuperate from what he calls a "temporary nervous depression - a slight hysterical tendency," a diagnosis common to women in that period. The windows of the room are barred, and there is a gate across the top of the stairs, allowing her husband to control her access to the rest of the house. The story depicts the effect of confinement on the narrator's mental health and her descent into psychosis. With nothing to stimulate her, she becomes obsessed by the pattern and color of the wallpaper. "It is the strangest yellow, that wall-paper! It makes me think of all the yellow things I ever saw - not beautiful ones like buttercups, but old foul, bad yellow things. But there is something else about that paper - the smell! ... The only thing I can think of that it is like is the color of the paper! A yellow smell." In the end, she imagines there are women creeping around behind the patterns of the wallpaper and comes to believe she is one of them. She locks herself in the room, now the only place she feels safe, refusing to leave when the summer rental is up. "For outside you have to creep on the ground, and everything is green instead of yellow. But here I can creep smoothly on the floor, and my shoulder just fits in that long smooch around the wall, so I cannot lose my way." Wikipedia

## The Representation of Material World and Things in Gilman's "The Yellow Wallpaper"

**GRIN Verlag** Seminar paper from the year 2014 in the subject American Studies - Literature, grade: 1,7, Johannes Gutenberg University Mainz, language: English, abstract: This paper puts an emphasis on the representation of material world and things in Gilman's short story "The Yellow Wallpaper". It explores the question of how things of domesticity in the story are incorporated in narrators emotional and physical lives, how objects come to serve as a mediator of interiority, phantasy, and longing of the narrator, how the narrator follows the path of inanimate objects, and how these objects act upon her. In "The Yellow Wallpaper", Gilman depicts the feminist consciousness of oppression and injustice mirrored in private life of the nameless narrator; and gives the readers an example of the nineteenth century woman's life in realms of marriage, maternity, and domesticity. Gilman's short story is an example

of a female protest against the negligent treatment of Victorian women in patriarchal society. She represents the relations of domination, power, and control by the relationship of the female narrator and her husband, John. However, the most significant point in this story, is the portrayal of the female narrator and her emotional engagement with objects of domesticity, which becomes the reflection of her relationship with John. For example, Bill Brown points out that capitalism and socialism created material culture that developed strong emotional attachments of humans to things. He emphasizes that engagement with material environment, passion for possession, accumulation, and consumption enabled humans “the feeling of success and the feel of identity”. In “The Yellow Wallpaper”, the narrator inhabiting the world of things begins to attribute the special value and the meaning to things, which gives her not a sense of success but rather that of failure and deprivation.

## Eleanor Oliphant is Completely Fine

**HarperCollins** Over 2.5 million copies sold ‘Funny, touching and unpredictable’ Jojo Moyes ‘Heartwrenching and wonderful’ Nina Stibbe Winner of Costa First Novel Award, a No.1 Sunday Times bestseller and the Book of the Year

## The Yellow Wallpaper Illustrated

"The Yellow Wallpaper" by Charlotte Perkins Gilman, published 1892 in The New England Magazine. It is regarded as an important early work of American feminist literature for its illustration of the attitudes towards mental and physical health of women in the 19th century.

## The Yellow Wallpaper

### Annotated

**Independently Published** The Yellow Wallpaper" by Charlotte Perkins Gilman, published 1892 in The New England Magazine. It is regarded as an important early work of American feminist literature for its illustration of the attitudes towards mental and physical health of women in the 19th century.

# Yellow Wallpaper and Other Sermons

## The Captive Imagination

## A Casebook on The Yellow Wallpaper

**Feminist Press** A century of critical discussion about Charlotte Perkins Gilman's classic, "The Yellow Wallpaper," is combined with excerpts from Gilman's autobiography and interpretations of the story's imagery, plot, and psychological significance

## The Yellow Wallpaper

The Yellow Wallpaper by Charlotte Gilman - is a much celebrated and classic tale by one of the worlds most loved authors. This work is considered an important early work in feminist literature and one which explored issues about women's health, both physical and mental. It is an important and influential work, and a great addition to any book collection. All profits from the sale of this book will go towards the Freeriver Community project, a project that aims to promote peace and harmony in the world. To learn more about the project please visit the website; [www.freerivercommunity.com](http://www.freerivercommunity.com)

## The Mixed Legacy of Charlotte Perkins Gilman

**University of Delaware Press** "This collection of fourteen new essays on Gilman's mixed legacy - her vision for a truly humane, egalitarian world alongside her persistent presentation of class, ethnic, and racial stereotypes - underscores the contemporary relevance of Charlotte Perkins Gilman (1860-1935). Gilman enjoyed a worldwide reputation as a writer, lecturer, and socialist, and her prodigious output (novels, stories, poetry, lectures, journalism, theoretical works) stands as a major contribution to modern feminist thought on important, contested economic and social issues. After her death in 1935, she was virtually forgotten. With the revival of the women's movement in the 1960s and 1970s, however, Gilman was "rediscovered," her arguments deemed prescient by late-twentieth-century feminists."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

# Descent into Madness or Liberation of Self? An Analysis of the final scene of "The Yellow Wallpaper" by Charlotte Perkins Gilman

**GRIN Verlag** Studienarbeit aus dem Jahr 2009 im Fachbereich Amerikanistik - Literatur, Note: 1,3, Katholische Universität Eichstätt-Ingolstadt, Sprache: Deutsch, Abstract: When "The Yellow Wallpaper" by Charlotte Perkins Gilman is first published in The New England Magazine in 1892, most readers and critics perceive it to be first and foremost a gothic tale following Poe. Although Gilman is a known activist for women's rights and notwithstanding the so-called woman question as one of the major issues of the 19th century, it is not until the short story's republication in 1973 that a noteworthy number of critics adopt a feminist reading of "The Yellow Wallpaper." Among these critics - whether they analyze the short story's formal and stylistic features, prefer a reader-oriented approach or focus on the historical context - one of the most controversially discussed aspects of the short story is its ending: the scene, where Jane, the protagonist, has stripped off the wallpaper to liberate the woman trapped behind it and crawls through the room over her unconscious husband. Some critics, like Quawas, Gilbert and Gunbar claim that the narrator is not insane, but instead achieves a different, elevated state of sanity and truth and therefore consider the ending as something positive, as a victory Jane gains over her husband and the patriarchal society. Others however construe the final scene as a defeat and consider Jane to lose touch with reality and descend into insanity. Hedges, for instance, argues, that the protagonist "is at the end defeated, totally mad" and Suesse constitutes that she is unable to distinguish fantasy from reality and asks how "living in a state of psychosis [could] be considered triumphant in any way" . Johnson again doubts whether Gilman herself actually fully comprehended the dimensions of her protagonist's madness . So what has really happened to the protagonist? How is the short story's final scene to be understood? Is Jane defeated or does she exper"

## The Yellow Wallpaper and Other Writings

**Bantam Classics** Known primarily for her classic and haunting story "The Yellow Wallpaper," Charlotte Perkins Gilman was an enormously influential American feminist and sociologist. Her early-twentieth-century writings continue to inspire writers and activists

today. This collection includes selections from both her fiction and nonfiction work. In addition to the title story, there are seven short stories collected here that combine humor, anger, and startling vision to suggest how women's "place" in society should be changed to benefit all. The nonfiction selections are from Gilman's The Man-Made World: Our Androcentric Culture and her masterpiece, Women And Economics, which was translated into seven languages and established her international reputation as a theorist. Also included in a delightful excerpt from Gilman's utopian novel, Herland, an acidly funny tale about three American male explorers who stumble into an all-female society and begin their odyssey by insisting, "This is a civilized country . . . there must be men." Gilman's analyses of economic and women's issues are as incisive and relevant today as they were upon their original publication. This volume is an unprecedented opportunity to rediscover a powerful American writer.