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MARGINALIZATION OF THE MARGINALIZED: ANALYZING THE ROLE OF MENTAL ASYLUMS IN PERKIN GILMAN'S THE YELLOW WALLPAPER

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ABSTRACT

The current research has been initiated as marginalization of the marginalized: analyzing the role of mental asylums in Perkin Gilman's *The Yellow Wallpaper*, showing that how marginalized women are further marginalized. Madwomen are those, inflicted with mental sickness and asylum and knowing the fact people distort their images and represent them as submissive and marginalized. Addressing the fact the current research endorses researcher's standpoint by adopting theory of Cheslor (1976) with other subsidiary theories, discussing women's madness and mental asylum. The theories have been selected from feminist school of thought that discusses women's problems from every perspective while women's madness has been highlighted and addressed which are intaked to be solved and eliminate. In this Perkin Gilman's *The Yellow Wallpaper* is selected to address the problems while the protagonist of selected novel is inflicted with mental sickness and she is not treated in appropriate ways. She is treated as submissive and her problems are not addressed even she is treated by their women fellows harshly, despite the fact she is sick and already marginalized women. Further, woman is also responsible for her marginalization and madness because she deviates herself from the standard position as bestowed to her but not accepted, and finally she is inflicted with madness.

INTRODUCTION AND BACKGROUND

The roles of woman and female writers have been contemplated to uplift in any society as they have to struggle in male dominant society. Women empowerment has different perspective and dimensions as we can categorized in three conceptual aspects:

1. How the role of a woman has been perceived by individuals?
2. How a role is being played meaningfully by a woman in a society?
3. How different opportunities are contemplated for a woman?

To initiate the above three dimensions in discussion, it is important that women's empowerment has been pushed by feminism with its different layers. It is persistent in different texts, respectively, woman has been marginalized by male, and uplifted by females. Therefore, females came in front line through feminism to fight for their rights. Woman's empowerment has been strengthened by females writers in different domains; i.e, social domain, political and economic domains. In this regard women started their movement that is called feminism.

Feminism apart from all debates is movement, referring to women's abilities to promote and achieve their rights based on equity in different fields, like, education, jobs, health, politics and many other fields. The stance was promulgated to get more and more benefits from the income and resources which they have been provided. The major point initiated to improve their economic status and get into the equal position as men have. According to Roy and Niranjana (2004) women's empowerment and gender equality have similar approaches and concepts.

The word feminism was used for the first time in English language in the year 1890, which can go for women's conscious and their struggle for their rights as well as to fight against the patriarchy. Patriarchy has disturbed the social life of women as they have been oppressed by different patriarchal norms. The struggle resulted to give them equal rights in the West for the first time. Feminism was initiated as a social movement, particularly for the emancipation of women's rights in the society. Further, the feminism was started to solve the problems of women and to give them political and social equality (Seldon et al, 2005).

The struggle of women for their emancipation is seen since long but still there are different schools of thoughts who propagate that feminism has a specific time period. The history reports us that women's writing started at early Greek where Sappho was the female poetess who wrote poetry for her female comrade. Later on, different periods have been resulted writings from the pen of females' writers. However, it is not confirmed that their writings can be considered feminist or not. Mary Wollstonecraft's "Vindication of Women's Rights (1792) is considered to be the first feminist book. Though, she did not consider herself to be a feminist but the book demanded equal rights for the first time in history. Later on, protofeminist word has been described for the movement which is considered to be the formal start of feminism.

Women's writing in English literature is reported from the period of Plato and Aristotle till the present postmodern time. Generally, when a woman writes it is presumed that she writes about patriarchy and the writing is considered to be feminist. Usually, men's writing can never be queued in men's writing or the word like feminism is assigned because men is accessible to the norms while women have been deplored, and their writing is listed either women's writing or feminists. History evidently tells that women wrote to bring into norms their unidentified issues to mark them identifiable. Therefore, women's writing can be traced back in history since long but consciously acknowledged with emergence of feminism in eighteen century. The writings of women have been brought into literary criticism with the emergence of feminist literary criticism in the first part of 20th century. The feminist criticism powerfully strengthened its position in the second wave of feminism as women engaged with texts to rationally understand and comprehend the practices of feminism. Second wave of feminism examines the literary movement of feminism and power of feminine to work practically. Instead of practical stances it has been observed by Dinshaw (1989) that disparity between literary epitomes and real prominence of women, making the debate fraught and acknowledges the historical continuation of women's writing to the debate. He gives references from medieval period to recognize the role of genders in textuality. Further, Helen Wilcox (1996) along with Carolyn Dinshaw (1989) promoted the pre-enlightenment of women's subjectivity in writings.

Women's writing in literature were not considered to be more important until and unless they politicized their writings. To politicize their writings it was brought into domain of resistance against the patriarchal society in terms of demand, put in front to consider in practices as they primarily extended a wide domain of ideologies, political and social movements. Later, they pursued their personal rights, social rights, equal rights, employment opportunities, right to vote and property, and many other rights which time to time demanded. The ongoing Struggle was made successful by literature as women started to resist to patriarchy in their writings. The movement is called feminism as formally started in writings with the work of Wollstonecraft's a "Vindication of the rights of woman" (1792). The work was a counter attack on patriarchy for the first time in history as Rousseau wrote "Emile, or a treatise on Education" (1762), politically highlights the role of a man in a society, and how man can be entertained with different privileges whereas woman is presented as a side character. Therefore, the feminism came into existence with the work of Wollstonecraft and women demanded their rights, and properly documented their writings for their rights.

Women address several issues of their lives on different grounds such as social grounds, radical grounds and Marxists grounds, either to emancipate or get equal rights. Women also have faced marginalization and suppression which have been addressed by women's writing. The control of women by patriarchy is grounded on several factors in which one of the important factor is mental illness.

Argument and approach to the topic

Women are largely controlled by the men, the authoritative being of any patriarchal society. The control of women is triggered through mental health system by men, labeling woman as mad, however, it is not necessary that a woman acts as stereotypical women, confirming its position as feminine but if rejects the stereotypical position, intakes her to masculine. Chesler is the pioneer who coined “women’s madness”, set out a new trend in feminist criticism. Further, other feminists like; Charlotte Perkins Gilman, Elizabeth Cady Stanton and Mary Astell contribute to this new field of criticism. Spender is an important who says that “for women it is healthy to rebel and sickness to succumb” (735) while Rossi says that women “campaign for the reform of patriarchal institutions, including psychiatric asylums, and for women’s rights to self-determinations. (1988). However, Chesler’s theory is more productive and attacking on psychology, starting the facts and She exposes the explicit practices of mental health, annexed with women. (Noted in Spender: 143) while Felman comes with opinion about Chesler’s *Women and Madness* that is overwhelming persuasive power, leading a woman unconscious with slumber deep is awakening. Kate Millett supports Chesler that she made a “summing sense of horror, that these victims of our society, its crazy rules, its frequently still crazier psychiatric priestcraft-are perhaps, after all, only the prisoners of our sexual politics. Chesler presented “one million dollars ‘in reparations’ for those women who had never been helped by the mental health professions but who had, instead, been further abused by them: punitively labeled, overly tranquilized, sexually seduced while in treatment, hospitalized against their will, given shock therapy, lobotomized, and above all, disliked as too ‘aggressive’, ‘promiscuous’, ‘depressed’, ‘ugly’, ‘old’, ‘disgusting’ or ‘incurable’ (xvii). Further, the stance of women’s madness has been initiated in her upcoming works published later (1976, 1978, 1979, 1986, and 1988) and many other feminists who are concerned with women’s madness. Feminists, dealing with the said contribution in feminist criticism worked on women’s madness, motherhood, spirituality, pornography, battery, incest, health care, equal pay, rape, abortion, custody and so many other factors. Although, Chesler theorized the women’s madness and her stance is radical, focusing on female liberation psychology.

Women are represented with stereotypical images that have been socially constructed and shaped whereas their construction is also linked with mental illness. Different theories and literary criticism revolves around female’s madness. Starting from the medieval ideas of women’s madness that is associated with melancholia while the twentieth century discourse about mental illness deals with biological model, shows the psychological and mental illness of women is stemmed directly from women’s reproductive organs. The belief is held generically, leading women’s stereotyping in a society and shows the marginalization of woman who is already marginalized by the society.

The biological framework of illness is linked with Freud’s influence. However, in post-modern period both psychological and biological models of women’s madness are operated, determining women’s madness. Extracting

mental illness and women's madness are linked by cultural products with femininity to insanity, showing how women are represented/marginalized in the given context as they are pro-marginalized. Therefore, my research deals with three works of women's writers whose works seem to me, dealing with women's madness. For the current study Perkin Gilman's *The Yellow Wallpaper* has been selected. Further, the study focuses on different social issues which have caused mental illness of women's characters in the selected work; particularly the inner self of females as presented in novel, is reflected and inflicted with mental asylum.

RESEARCH STATEMENT

Mental illness intake both genders and their illness contemplate them to marginalization. However, mental illness is largely associated with women because they need assimilation with the society that is not bestowed. Mental illness of women is disguised as biological disorder by their family, largely by patriarchal society that leads to women's madness. Madness of women is introduced and theorized by Cheslor in her book *Women and Madness*, dealing with marginalization of the marginalized women. Thus, the current study opts Perkin Gilman's *The Yellow Wallpaper* seems to engage with identical delineation of Women's mental illness.

RESEARCH OBJECTIVES

1. To highlight the selected novel to show the representation of Women.
2. To highlight the selected novels to show the mental illness and biological illness of female character.
3. To show marginalization of marginalized women in the selected novel, triggered by mental asylum.

RESEARCH QUESTIONS

1. How the selected novel depicts women characters?
2. How the selected novel depicts the mental illness and biological illness of female characters?
3. How the marginalized women are marginalized in the selected novel due to their mental asylum?

Significance of research

Literature is the replica of life, reporting life from every perspective. None of the factor of social and cultural aspects of life is excluded from literature. In this regard mental illness and biological illness of human being are incorporated in literary works, are largely not paid attention by researchers. Women are largely assimilated with mental illness and biological illness, are reflected in the selected works that will introduce readers with mental illness of women leading them to marginalization.

Reviewing and theorizing Women's Madness and Mental

Asylums/Mental illness of women

Mental illness and abnormality are directly linked with a society and they are cultural products, standing in binary position with health and normality. Largely, mental illness and abnormality are linked with madness, in extended cultural pyramid, constructing madness is gender. Taking the stance of madness when linked with gender, for centuries madness is both symbolically and metaphorically taken as a feminine illness, reached to postmodern world. (Brodsky, 1991; Basow, 1992; Kitzinger and Perkins, 1993; Chesler 1989a; Spender, 1988; Ussher, 56) Madness in literature is premised to disease. In literary works the medicine is sometimes subverted and other times glorified. Further, madness extracts its distinction position from medical field, turning to representation of a character in literary works, presented with certain features of madness. However, the term madness is very explicit in its presentation but still many writers used the tactics to avoid its direct representation.

Implanting the elements of madness in literary writing is linked with the field of psychiatry the specialized field of medicine and surgery, referring the matter to mental illness of different characters, symbolized in different literary works. However, the mental illness of different characters are metaphorically constructed in different literary works like; Eugene O' Neill's important work *Long Day's Journey into Night*, Maria Irene Fones's *Fefu and Her Friends*, Aeschylus's *Agamemnon*, Reginald's *Discoverie of Witchcraft*, Edward Jorden's *A briefe discourse of a Disease Called the Suffocation of the Mother* and many other works such as *Orestes*, *The Bacchae* and *Thyestesare* reflecting madness but largely literary works deal with women's madness. In prominent work of Phyllis Chesler's *Women and Madness* she appropriately linked madness with women as she noted that "what we consider madness, whether it appears in women or in men, is neither the acting out of the devalued female role or the total or partial rejection of one's sex role stereotype" (93). Chesler's stand point links madness with woman, caused by the patriarchal society. However, the stance is not only initiated by Chesler but other literary critics and feminists critics have supported as women are represented with stereotypical images like mental illness shows women's position dangerous, weak, poor that need containment. Chesler further highlights madness that is executed and enforced with different individuals of a society, primarily with women (74) .

Chesler finds mental asylums and most psychotherapy to be bureaucratized extensions of the patriarchal society. She states about standard for mental health in western society is not the same for men and women and that it is unfair to women. Other feminist writers and critics responded to women's madness in their works, provided the roots to understand women's madness as an historical label applied to female protest. Showalter in her work *The Female Malady Labeled 'deviant'* "Victorian women subverted the linear logic of male science by expressing their opposition against the tradition feminine role with physical symptoms (5) She is also of the opinion that

madness and mental illness is linked with women and she is stereotyped largely by men.

George Preston in his book *Hysteria and Certain Allied conditions* discusses the patients, affected by the hysteria, are those women who also face subjugation from men. He is of the opinion that “the statement must be accepted, since there are no means of proving or disproving such a statement...there is only the bald statement of the patient. No symptoms present themselves to confirm...that paralysis exists...and the appearance of the affected parts stands as contradictory evidence against the patient’s word”. (96-97).

Henry Maudsley (noted in Showalter, *Madness*) a Victorian psychiatrist talks about women’s suffering from hysteria, “believing or pretending that they cannot stand or walk, lie in bed . . . all day... become objects of attentive sympathy on the part of their anxious relatives, when all the while their only paralysis is a paralysis of will” (133).

The work of early psychoanalysts ignored the life events and experiences of women’s madness, preferring to cover many conditions with the blanket term neurosis. Psychologist Karen Horney considered neurosis to be a common condition in both males and females, but believed that it is only when we are overwhelmed by external conditions that the condition surfaces. Horney sought to assert that “womb envy”, in which males are envious of women’s ability to create life was a counter theory to “penis envy”. These theories, while extreme, help to explain the struggle of women during the 19th century to gain a distinct psychological identity. (Horney, 1991)

In her influential feminist text *The Dialectic of Sex: The Case for Feminist Revolution*, Shulamith Firestone suggests that Freud’s “Penis Envy” theory was not completely redundant, if every time he used the term penis, it was replaced with the term power. Feminine psychology takes into account the cultural influences of women’s experiences and their historical position in society as the weaker sex. It also focuses on the balance required by women to partake in traditional roles such as motherhood together with modern roles, such as being economically independent or as career women.

Victorian female authors also subscribed to traditional images of insanity. In *Jane Eyre*, Charlotte Brontë defines madness with an animal image of the first Mrs Rochester on all fours, baying at the moon. This animalistic view of madness reflects the concept of insanity as a deviation from human rationality. In the 19th century women were often considered to be suffering from psychological problems simply by nature of their femininity. This view of intrinsic female insanity meant “women outnumbered men in Victorian asylums almost two to one” (Parry, 2010). In literature of that period, we see characters such as the violently insane Bertha Mason (Mrs Rochester) in *Jane Eyre*, the depressed and suicidal Emma in Gustav Flaubert’s *Madame Bovary*, and the innocent turned demonic Mina and Lucy in Bram Stoker’s *Dracula*, define a stereotypical image of madness which still endures today.

THEORETICAL FRAMEWORK

Cheslor (1976) as a psychiatrist has approached female oppression through mental asylum and madness. Cheslor (1976) has been selected as theoretical framework for current research. The main research of the book deals with mental health of system that has been controlled by patriarchal society in which the women of is treated as mad. According to Cheslor (1976) women is treated as marginalized on several grounds and men have stereotypically represented women in different literary works. The patriarchal society has controlled the mental health in which female has given a weaker position like a feminine one while mala is given a superior one that is coined as masculine. Cheslor along with other feminists have approached women's illness and madness such as Charlotte Perkins Gilman, Elizabeth Cady Stanton, Mary Astell who came with opinion that that "for women it is healthy to rebel and sickness to succumb" (Noted in Spender, 1988: 735) and "campaigned for the reform of patriarchal institutions, including psychiatric asylums, and for women's rights to self-determination" (Noted in Rossi, 1988) and Cheslor exposes the politics of mental health.

Cheslor (1989) has come across with a long lasting service for serving women, particularly, those women who oppressed and marginalized because of mental illness and madness. Cheslor (1989) noted that "One million dollars 'in reparations' for those women who had never been helped by the mental health professions but who had, instead, been further abused by them: punitively labeled, overly tranquilized, sexually seduced while in treatment, hospitalized against their will, given shock therapy, lobotomized, and above all, disliked as too 'aggressive', 'promiscuous', 'depressed', 'ugly', 'old', 'disgusting' or 'incurable' (p. XVII). Women's oppression is linked with mental illness and madness by Cheslor and she is further marginalized instead of her marginalized position. Further, Cheslor (1976, 1978, 1979, 1986, 1988) through her feminist activities with the help of psychiatry approached mental health, spirituality, motherhood, pornography, battery, incest, health care, equal pay, rape, abortion and custody that affected women and caused their marginalization. Women who already are marginalized become more marginalized through these factors and caused women's illness that is called women's madness or asylum.

Sue Wilkinson (1994) noted about Cheslor's *Women and Madness* (1976) that "Phyllis Cheslor has never avioded dangerous territory: her books address big issues: madness, money, men, motherhood and – coming next – murder ('I write in the 13th letter of the English alphabet'). On motherhood ('the biggest one') Cheslor laments that 'these unsexy areas have not really commanded serious feminist passion', have 'never sparked a real brushfire'; and she regards single motherhood-she has a son-as 'too hard for any woman to do', describing herself as 'the amazon warrior left holding the baby'. Unremittingly passionate about justice and women's rights, she is at present working on a book about women's right to self-defence, on the issues raised by the case of Aileen Wuornos, sentenced to die in the electric chair as North America's so-called first female serial kill".

It is worth noted that Cheslor comprehensively acknowledged women's madness and asylum that is affected women's existence and women despite their marginalization become more marginalized. Cheslor (1992) further noted "do we have different standards for evil, violence and insanity: One for men, the other for women? Or in Wuornos simply too evil – for a woman? As such, is her punishment a warning to other women that female violence, including self-defense, will never be glamorized or forgiven, only punished swiftly and terribly" (p. 30)

Cheslor (1986) focuses on women's madness from very central position that is linked with women's mental illness is because of psychological illness and it should not be taken as biological illness. Women pass to different stages of biological illness which are taken as psychological illness by Cheslor. Women because of their marginalization and suppression are passing to different illness which is affecting women's bodies and they are complaining of their problems. Cheslor takes these illnesses for psychological illness which are linked with women's madness by Cheslor.

Marginalization of madwoman in Charlotte Parkins Gilman's The Yellow Wallpaper

The Yellow Wallpaper is a story of a madwoman, written by Charlotte Parkins Gilman. The work is semiautobiographical in nature to give voices to oppressed women. The semiautobiographical narration of the story is resulted because of postpartum depression. The story is about a happily married woman, living with her doctor's husband, rented a house at country side to lower her nervousness and mental illness. She is premised to a walled room and her health is getting worsen day by day. Therefore, she gets affiliation and obsession with yellow wallpaper in her room. Her husband John takes her illness a drama, does not take seriously while she cannot speak of her oppressed position. Further, her familial disintegration causes the illness serious because they are of the opinion that she is cared by her husband because he is a doctor. Further, her stance for writing, as she was obsessed with, is forbidden by her husband and his brother. However, she obeys their order but implicitly she writes. Further, the story reflects women's job which are banned by the patriarchal society. Therefore, she also gives off the idea and submitted her position premised to one room.

During the time when the novel was written by Charlotte Parkins Gilman, was a period for women to be premised to houses and to take care for their houses, husbands, children and take care of entire domestication while men held complete authority over women. In simple words patriarchal norms were dominant. The Yellow Wallpaper in this regard gives the narration of a woman who is inflicted with exploitation and oppression, caused by patriarchy. She is premised to the wall of a house where an image, displayed at wall grapes her attention towards different questions such as she is not allowed to earn money while her husband as a doctor has to take care of entire family system to earn money while in counter he marginalizes her and delimited her to the boundaries of house. More importantly economic disintegration for her causes her marginalization. Finally, she passes through psychological and

physical traumas and gets inflicted with mental asylum. Therefore, she becomes mentally ill and her husband being a doctor does not care her, even, she is scolded by him that you are biological ill not psychologically because I am a doctor and know about illness of women. Therefore, the novel replicates women's madness and addresses how women's madness and psychological problems need to be understood by others.

The protagonist of the novel is unnamed and her stand points and opinions are not accepted as she is of the opinion that her house is haunted her husband;

“There were greenhouses, too, but they are all broken now.

There was some legal trouble, I believe, something about the heirs and co-heirs; anyhow, the place has been empty for years. That spoils my ghostliness, I am afraid; but I don't care—there is something strange about the house—I can feel it. I even said so to John one moonlight evening, but he said what I felt was a draught, and shut the window.

I get unreasonably angry with John sometimes. I'm sure I never used to be so sensitive. I think it is due to this nervous condition. But John says if I feel so I shall neglect proper self-control; so I take pains to control myself,—before him, at least,—and that makes me very tired.” (The Yellow Wallpaper, p. 30)

It shows that her husband does not show any interest for her even she is sick and unable to share her ideas opinion with her husband, takes her to more isolation and the isolation is not less than tranquility where she feels relaxation rather than to engage herself in showy relationship. However, her husband keeps himself busy in different activities and does not bother to pay attention to her. Therefore, she is more isolated and lonely. Further, in the given context she very appropriately discusses her position that she is oversensitive and needs the interest of her husband but she tries to tolerate and does not bother what is going in surrounding. Therefore, she bears all hardships and does not show any facial expression that signifies her sadness.

Further, her husband denigrates her by disguising his interest in her wife; calling her 'darling' and 'little girl, showing the she is immature girl instead her husband knows that she is a mother, writer and grown woman and more important she can understand and decide. Her husband stance is merely patriarchal, constructing her character as woman whereas other men of the society perceive the same. It is also of more concern for women who are called darling and little girls and many other names are only disguised by their husbands to give them unwanted attention but as husbandly responsibility they pretend to show some care for women. In contrary women are also portrayed and constructed by men and give them inferior position that is based on patriarchal norms.

Protagonist in the novel faces different problems in which the serious one is insecurity from the husband that is further highlighted when she makes different gestures, calling for help because of her appetite and worsen condition, her husband discard her illness and tries to denigrates that “I don't

weigh a bit more," said I, "nor as much; and my appetite may be better in the evening, when you are here, but it is worse in the morning when you are away. Bless her little heart!" said he with a big hug; "she shall be as sick as she pleases! But now let's improve the shining hours by going to sleep, and talk about it in the morning!" (The Yellow Wallpaper, p. 30). Here it is perceived in the novel that writer brings the attention of readers towards women's mental condition that is getting worsen despite her husband is showing undue to love and care. His kisses and hugging are merely displaying a symptom of disbelief that her husband is not sincere because being a doctor he ignores the real essence of her illness. He knows that she is mental disturb and her mental asylum is for granted with biological disorder. Cheslor (1976) is also of great concern that women as she pointed out that women's psychological disorders are ignored and their mental asylum is disguised for biological problems.

When her pains are not controllable, she intimates her husband but her husband scolds her, debating in authoritative voices that he is a doctor and you don't know about your problems because I understand your illness which is not serious. His stand point is baseless because he is not familiar with mental illness because medical field is dynamic in practice where every specialist doctor treats his/her patients according to specialization. Cheslor (1976) in the same way develops practical stances and calling for psychological therapy of women rather to treat them with other medication. Further, mental illness makes the person more sufferer and the progress gets developed, later on adept as severe illness. Furthermore, when mental patients are not given importance and attention, their illness promote and never aggravate.

John as a doctor relies on more prescription rather than to investigate the actual cause and causes more psychological tension. Dr John says "Bless her little heart!" said he with a big hug; "she shall be as sick as she pleases! But now let's improve the shining hours by going to sleep, and talk about it in the morning!" (The Yellow Wallpaper, p.30). Despite the fact John her husband knows that a woman goes underline problems which are not actually based on any biological disorder but more importantly psychological disorder, caused by her husband, society, limitation from patriarchal society, domestication and even she is given much time to get relaxation. However, her husband is familiar with the fact that his care and concentration for her wife is more important rather than to cure her pains.

Apart from her husband prescription she is seen busy in her writing as she writes that nobody is going to understand her problems and she cries when she finds herself alone at home. Even she is unable to cries in front of her husband because she fears that her husband will scold her. Her writings and her different practices are evidentine that she spends her time when she is frustrated and her husband despite his responsible approach is not blamed. She notes that

"We have been here two weeks, and I haven't felt like writing before, since that first day. I am sitting by the window now, up in this atrocious nursery, and there is nothing to hinder my writing as much as I please, save lack of strength. John is away all day, and even some nights when his cases are

serious. I am glad my case is not serious! But these nervous troubles are dreadfully depressing. John does not know how much I really suffer. He knows there is no reason to suffer, and that satisfies him. Of course it is only nervousness. It does weigh o'n me so not to do my duty in any way! I meant" (The Yellow Wall-paper, p. 32)

Her presence in the scene and narration of the events are more important because at the first stage we come to know that she is a writer and she writes in tranquility while her relaxation has been made more tranquil by the window and the nature she has been provided. Further, she herself confesses that she is provided a good opportunity by the serene scene for writing and she expresses her feelings in writing. The writer very amazingly puts the idea of writing for women who are inflicted with mental asylum because a woman is disturbed by different factors and more importantly patriarchal norms are responsible but here she conveys a message to women who are inflicted with such kind of mental illness can be relaxed through writings. Furthermore, she appreciates the nature that reduces her anxiety and depression, though, she wants to eliminate all her nervousness through her writing and the scenery that has been provided to her but she is still inflicted with her inner feelings for John who entirely ignores her. Moreover, her love is dedicated for her husband as she does not show any hatred and display a kind of opposing attitude but shows love and respect for him because she disguises his all responsibility for his devotion and duties to his medical field. In accordance with the entire situation the writer shows how a patriarchal society is rude and infuses psychological trauma and madness because both as a husband and doctor her husband does not realize her illness.

They Yellow Wallpaper is actually a story where an image is shown on the wall and it depicts a woman's story in a given image that is similar to the story of protagonist. Therefore, she takes interest in the image and the image itself is more significant that is identical in practices with the life of protagonist. With the passage of time she is attracted to yellow wallpaper as her condition gets worsen, led her to hallucination. At the time she starts hating the wallpaper and says "pronounced enough to constantly irritate and provoke study, and when you follow the lame uncertain curves for a little distance they suddenly commit suicide--plunge off at outrageous angles, destroy themselves in unheard of contradictions." (The Yellow Wallpaper, P. 31) It shows that image of yellow paper affected her health, though, her intention of suicide does not fulfill but the wallpaper gets in her nervous like catalyst.

With the passage of time her health becomes more worsen and she requests her to remove the wallpaper, her husband is astonished that why she wanted to remove the wallpaper. "There are always new shoots on the fungus, and new shades of yellow all over jt. I cannot keep count of them, though I have tried conscientiously. It is the strangest yellow, that wallpaper! It makes me think of all the yellow things I ever saw - not beautiful ones like buttercups, but old foul, bad yellow things" (The Yellow Wallpaper, p. 32) Now her tranquility has been disturbed by the Wallpaper as well. In the first phase of the story she gets relaxed with the image of the wallpaper but now she is frustrated with the image as well because the image itself stands for exploitation and suffering of

the women that leads the protagonist to hallucination. Although, the image does not infuse something serious but she is inflicted with a woman, depicted on image, seems to her like she is imprisoned behind the bar. She symbolizes her character in the image because both women outside the bar and inside the image are inflicted to prison. Their infliction is similar to Coventry Patmore's "Angel in the House", operated by patriarchal society. She wants to break the bar and gets out of her house; "It used to disturb me at first. I thought seriously of burning the house to reach the smell. But now I am used to it. The only thing I can think of that it is like is the color of the paper! A yellow smell." (The Yellow Wallpaper, p. 32) The writer implies Virginia Woolf's killing angel in the house as she motivates women to kill that angel that has been used to marginalize and oppress the women. However, she at first stage endorses that women's marginalization is inappropriate and she wants to resist but with the passage of time she herself becomes acquainted with patriarchy and what patriarchy imposed on her is accepted and the wallpaper is linked by her with her life. She sees the woman of wallpaper, crawling in the yard of house and pushing herself into hallucination. However, the ineffective care of the husband leads her to suffer from postpartum depression that is developed because of lack of concentration. We may come to position that her husband and family are ashamed of their attitudes if they realize the facts. However, the image of wallpaper attracts towards her destination and plays an important role because the image of woman on the wall paper is reflecting women's emancipation if she writes. According to Treichler "women's writing or women's discourse, and the woman in the wallpaper to be the representation of women that becomes possible only after women obtain their right to speak. In this reading the wallpaper stands for a new vision of women" (64) However, Treichler's stand point is appropriate but negated by Ford that "Wall paper though reflects women's discourses which are something new which are improbable to define" (310). Therefore, Virginia Woolf's A Room of One's Own is valid for Perkins Gilman's The Yellow Wallpaper as stand parallel with.

The emancipation of women's writing and other rights are only literal and metaphorical because at time of Gilman's work woman was not given many rights such as right to vote. Therefore, the wallpaper of the story is premising a woman to cage as she is not given any right. Therefore, psychological trauma is caused for woman and her hallucination and mental illness become more severe. Cheslor's social exploitation and suffering, caused by man is applicable for Gilman's madwoman. The depiction of female character is not an individual case but every female character is inflicted with the same trauma and mental illness. Therefore, every woman of the society is passing through this stage of psychological disorders which are intaked as biological disorder by the families and the doctors whereas the factual evidences are undermine. Cheslor's evidences of "Woman and Madness" are applicable here on Gilman's work.

However, the problems of female character are linked with the image of the wallpaper, reported by Ford; "She is tied up, locked in a room, creeping on all fours." (313) Further, her movement in the garden is taken as she is free of all social and cultural barriers, and her optimism leads other women towards

freedom but the illumination gets faded when she recalls the social barriers of the patriarchal society and says good bye to her wishes and emotions.

To sum up the discussion about the female protagonist of *The Yellow Wallpaper* that she has been inflicted with patriarchal norms and practices. The imposition of patriarchal practices have caused the marginalization of marginalized woman due to her mental illness and asylum and she is more cooperated and helped by the society, even her husband being a doctor ignores her. Therefore, it was inevitable for her to become a mentally sick woman and can be placed in Cheslor's *Women and Madness*.

CONCLUSION

The novel is the explicit examples of women's madness, reflected four different characters from different locality, different classes and different colors. Generally, novelist depicted her female character as madwoman, inflicted to patriarchal society, though, she needs care and attention but she is not listened and accepted by her husband and family. The researcher as analyzed the selected text resulted that women who are inflicted with mental sickness are not treated in appropriate ways. They are treated as submissive and their problems are not addressed even they are treated by their women fellows harshly, despite the fact they are sick and already marginalized women. Further, women are also responsible for their marginalization and madness because they deviate from the standard position as bestowed to them but not accepted to them and finally they are inflicted with madness. *The Yellow Wallpaper* deals with women's madness, particularly the unnamed protagonist belongs to white community which is comparatively a high proactive and facilitated than other races but still the character is inflicted with madness and mental illness. Most importantly the research finds that white woman is already a marginalized entity despite the fact white women have been given different rights such as right to vote, right to property and right to job are the important one because the novel displays that women are not given permission for jobs and even they are given permission but still they are treated submissively that show women's exploitation and suffering. Therefore, they have to rely and depend on men of the community. Further, they are limited to domestication, to take care of children, to take care of their husbands and more important they show care and respect to their husband despite the fact their husbands do not replicate the same practices. In accordance with the marginalized positions the protagonist of the selected work is thrown to a further marginalized position that is called mental asylum and finally declare that women are passing through the process of women's madness.

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