THE WIFE'S DEPRESSION IN CHARLOTTE PERKINS GILMAN'S THE YELLOW WALLPAPER

THESIS

Submitted as Partial Fulfillment of the Requirements for the Sarjana Degree of English Department Faculty of Letters and Humanities State Islamic University of SunanAmpel Surabaya



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2018

DECLARATION

This thesis entitled The Wife's Depression in Charlotte Perkins Gilman's "The Yellow Wallpaper" contains materials which have been accepted for the award of Sarjana Degree of English Department, Faculty of Letters and Humanities State Islamic University of SunanAmpel Surabaya. For the best of my knowledge and belief, it contains no materials previously published or written by other persons except where due reference is made in the text of the thesis.

Surabaya, 24 February 2018



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ABSTRACT

Maitun. 2018. *The Wife's Depression In Charlotte Perkins Gilman's "The Yellow Wallpaper"*. Thesis English Department Faculty of Letters and Humanities. State Islamic University Sunan Ampel Surabaya

Advisor: Sufi Ikrima Sa'adah, M.Hum

This thesis analyze the short story by Charlotte Perkins Gilman entitled "The Yellow Wallpaper." The short story tells about the narrator's mental condition. The narrator is the wife. The story tells that the wife experience depression with her confession in her diary.

The wife's depression showed by symptoms in her emotional and physic. She feels fatigue, irritability, feelings of guilt and anxious. The wife's depression caused by childbirth (baby blues). There is because that increases her condition more seriously. It is her husband's control. Her husband limits all of her activity. The wife only does something from medical prescription. The wrongness of medical treatment also increase her depression.

.This thesis focuses on the wife's depression and the causes. The objective of this thesis is to describe the wife's depression and the cause in achieving historical context. Dealing with the investigation above, this thesis applies theory Historical Criticism. Besides, this thesis is provided by the theory of new criticism as supporting theory to describe the character. This thesis applies descriptive qualitative method in conducting the thesis by reading, understanding and identifying the data.

After that, it is found out that the short story entitled "The Yellow Wallpaper" reveal the wife's depression and the cause from her husband and medical practice.

Key words: Depression, patriarchy law

ABSTRAK

Maitun. 2018. *The Wife's Depression in Charlotte Perkins Gilman's "The Yellow Wallpaper.*" Thesis English Department Faculty of Letters and Humanities. State Islamic University Sunan Ampel Surabaya

Advisor: Sufi Ikrima Sa'adah, M.Hum

Studi ini menganalisa cerpen berjudul "The Yellow Wallpaper" yang ditulis oleh Charlotte Perkins Gilman. Cerpen ini menceritakan kondisi mental sang narator. Sang narator adalah seorang istri. Cerpen ini menceritakan seorang istri yang mengalami depresi sebagaimana pengakuannya yang ditulis dalam buku hariannya.

Depresi sang istri ditunjukkan dengan tanda-tanda perubahan pada emosional dan fisiknya. Dia mudah lelah, mudah marah, merasa bersalah dan sedih yang berlebihan. Dia depresi disebabkan kelahiran. Selain itu ada penyebab lain yang semakin memperparah sakitnya yaitu kontrol suami. Suaminya membatasi segala aktivitasnya. Sang istri hanya boleh beraktivitas sesuai saran medis. Serta kesalahan penanganan dari medis turut memperparah depresi sang istri. Tesis ini menerapkan metode kualitatif deskriptif, yaitu dengan membaca, memahami dan mengidentifikasi data.

Tesis ini fokus pada depresi sang istri dan sebab-sebabnya. Objek tesis ini menggambarkan depresi yang dialami sang istri dan sebab-sebabnya melaului sudut pandang konteks sejarah. Teori intinya adalah Historical Criticism. Teori New Criticism sebagai teori pendukung untuk menggambarkan sikap tokoh.

Jadi, dalam cerpen "The Yellow Wallpaper" mengungkap depresi seorang istri yang disebabkan kelahiran, kontrol suami dan kesalahan penanganan medis.

Kata Kunci: Depression, Patriarchy

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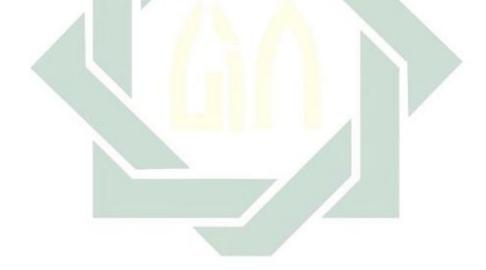
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CHAPTER I

INTRODUCTION

1.1 Background of Study

Literature and society have relation each other. Literature is expression of social reality. As De Bonald's statement, that literature is an expression of society(Wellek and Warren 90). It means, literature is author's expression that is part of society. Literature is a mirror of society which one the authors live and life in the time.

An author expresses the life of their own time, that theyshould be representative of their age and society.Wellek and Warren also emphasize that literature imitates the reality of life, "literature represents 'life' and 'life' is, in large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also object of literary imitation"(115).

Then, the social reality in the time shape historical time. It means, literature is product of historical circumstance that shaped by the norms, hopes, fears, attitudes, customs, and limitation of the days (Gillespie 36). The theory that analyze the historical time in literature is called historical criticism.

Historical criticism is an approach recoversthe social condition in the time when the work was written. It suggests that literature must be studied and interpreted within the context of the history in order to evaluate how the text was influenced by the time in which it was produced. It is essential to understand the culture and society that produced the text.

This study uses historical criticism approach to analyze the historical context of "The Yellow Wallpaper" that written by Charlotte Perkins Gilman."The Yellow Wallpaper" is a short storythat was published in January 1892 in *The New England Magazine*. The author of the short story (1860-1935) was an American author, lecturer, feminist, and an ardent social reformer. She was an avid proponent of women's suffrage and their societal hindrances that prevented them from achieving economic independence and she strongly encouraged women to pursue interests outside the domestic sphere.

Through Charlotte Perkins Gilman's biography above, "The Yellow Wallpaper"was written in the nineteenth century America. The author tries to illustrate women condition in the late nineteenth century toward women's health; both physical and mental through her experience. As she describes in her short story about the women's condition in their household that image of social reality in America.

In her story, she describes a young woman who is isolated in countrysummerhouse by her husband who is a physician has rented. The room she lives in is notvery pleasurable. The purpose of the narrator's isolation is to cure her from illness her which calls"temporarynervous depression—a slight hysterical tendency". The rest cure is from medical prescription, which the wife disagree with. Day by day, the wife's depression more increase in serious condition. Her husband's attitude also play role in her depression. The interesting of this story is the causes of the wife's depression. Actually, there is what happens in the time until the wife experience depression specifically women in marriage.

To know what happened in this era that the work was written, this study raises a case the wife's depression in the nineteenth century in America. Ituses two approaches to analyze this short story. The first, new criticism to described the wife's character in "The Yellow Wallpaper." Then, this study analyze the historical context of the story uses historical criticism

1.2 Statement of Problem

Based on the background of the study above, this research will discuss about:

- 1. How is the wife's depression described in "The Yellow Wallpaper"?
- 2. What is the cause of the wife's depression in "The Yellow Wallpaper"?

1.3 Objective of the Study

Based on the statement of problems, there are some purposes of the study formed as in the following below:

- 1. To describing the wife's depression in "The Yellow Wallpaper"
- 2. To find out the causes of the wife's depression in "The Yellow

Wallpaper"

1.4 Scope and Limitation

This study is focused on main character, the wife, the protagonist ofCharlotte Perkins Gilman's "The Yellow Wallpaper" who is reputed temporary nervous depression. The analysis is centered on the narrator's depression and the cause. Concerning the theories employed, the study limits the wife's depression based on historical criticism.

1.5 Significance of the Study

This study gives benefit to the readers in understanding the wife's depression and the cause in the nineteen century America base on the historical context of fiction. In addition, this study is means to give contribution toward the study of literature, especially for student in State Islamic University of Sunan Ampel Surabaya who applies New Criticism to analyze literary character.

1.6 Method of the Study

In this thesis, the writer uses library research. It is the way to obtain the data by studying books and other sources in the library. It is a method used to find references to support the analysis. Then, the writer uses various sources of data such as, books, articles, websites, blogs, and essays to support the analysis of women's depression in the time in *The Yellow Wallpaper*

1. Data Source

There are two sources of data; the primary data source is the short story "The Yellow Wallpaper" that is written by Charlotte Perkins Gilman. The secondary data is taken from book and online sources that support the short story analyzing. It is related with the New Criticism and Historical Criticism.

2. Techniques of Data Collection

The study uses some steps in collecting the data. Collecting the data and then read some references as supporting information. First step, focuses with the primary data, the short story "The Yellow Wallpaper." Secondly, reading short story for several times to understand it clearly. Then, searching more data about the short story and the theory from library and online.

3. Techniques of Data Analysis

In analyzing the data, the study follows some steps; firstly, analyzing the wife's depression. Secondly, analyzing the causes of the wife's depression. Then, analyzing the historical background of the women's depression in the time and the place.

1.7 Definition of Key Terms

In the analysis, the important terms needed to be noted, are listed as follows;

• Depression : depression is a response to a loss or lack of response

contingent positivereinforcement (Cognitive and

Behavioral Theories of Depression).

• Patriarchy :was a society where power was held by and passed down through the elder males (Greek Patriarches).

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

The second chapter consists of the theories used to analyze the short story, "The Yellow Wallpaper" by Charlotte Perkins Gilman. Historical Criticism is as a main theory and New Criticism as supporting theory.

2.1.1 Historical Criticism

Various arguments about the meaning of literary texts are often easily deciphered by looking at history. History is a powerful analysis because it often provides a solid foundation for declaration with regard to meaning. The story in literature is not just a story that contains universal values but rather is about the veiled polemic whose meaning was given by the historical world at the time when it was written (Ryan, 217).

In the wake of the social movement of the 1960s, researchers in America once again paid attention to history as a source of meaning for literary understanding. With the emergence of demands from women, ethnic groups and black people become very difficult if only interpret the literature with universal values. Then emerged and evolved theory historical criticism

Historical criticism is based on the premise that a literary text should be considered a product of the time, place, and circumstances of its composition that reflect the social and political condition rather than as an isolated creation of genius.Gillespie states:

"the main premise of historical criticism is that literature is not only the product of one artist's urge to say something but also a product of its historical circumstance, shaped by its social and political context and the norms, hopes, fears, customs, attitudes, and limitations of the day" (36).

Thus, the best approach is to place literature in its historic context and examine what contemporary issues, anxieties, and biases the work of literature reflects, struggles with, or resists.

A key task of historic critic, then, is to try to recover knowledge about how humans in a particular place live, thought, and felt when the work was written. This is called by "spirit of the time" *or zeitgeist*. Through historical critic, the reader can learn about what happend in the time when the work was written (Gillispie 33).

The important of historical critic is time when the work was written. A particular time reflecting the condition that expressed by a narrator into works. Then, it was firmed by statement the German philosopher Georg Hegel (1770-1831) said, all cultural acts develop in the light of human history. Hegel used the term *zeitgeist*, or "spirit of time," to describe the collective energies of thought and feeling of a particular place and time. By this way of thinking literary works will always reflect and help define that specific historic spirit (34).

In American thinker Lionel Trilling's essay "The Sense of The Past," asserted that literature is actually historical in three different ways: Each literary work is (1) a historic artifact of its own time, (2) a part of the historic tradition of its form, and (3) a timeline of the changing ways the work has been understood by

readers over the ages. A wise reader will always keep in mind that literature is a product of the human imagination as much as product of its time (35).

Then, the most basic benefits of historical criticism is most literal. Some works-those with references to historical events and characters with which we are not familiar—require background historical knowledge for us to comprehend them. Without some historical context, they are just flat-out incomprehensible.

Even if historical knowledge is not absolutely necessary for understanding a literary work, it is likely to be more meaningful if the reader knows something about its historical context.

Another benefit of historical approach is its acknowledgment that we can actually use literature to learn something about history. One of the early proponents of historical criticism, a French scholar, Hippolyte Taine, wrote that since all artworks are determined by an author's personal background, environment, and historic era, a literary critic's main goal should be to research the historic context of the work "to make the past present" (38).

Interestingly, Taine implied that the benefit of this process were even greater for our understanding of history than for our understanding of literature. Thus does historical criticism become a reciprocal process; as history illuminates for as a literary works, so does the literary works illuminate history. In this way, the act of reading literature is a form of historical research.

Perhaps the main way literature can illuminate history is in the way focuses on the individual. At the heart of lasting literary works is invariably a

strong, distinctive individual voice and consciousness. Enthusiastic readers often talk about the way they temporarily adopt that voice, identify with a character, or learn to see the world from a different angle through the eyes of literary character. When we are empathetically engaged with literature, we are invited to think and feel other than we normally do as—another human might. Then we consider the differences between our experience and that of others and face the commonalities and contradictions. In this sense, literature is personal (40).

Any competent work of history, of course, will likewise not only offer the trends and questions that animate an age but will also illuminate individual human experience of that time. But literature can help in this project of personalizing and particularizing history.

2.1.2 New Criticism

New Criticism established itself as the dominant school of literary criticismin the Englishspeaking academic community during the 1930s and1940s.New criticism objects toevaluative critique, source studies, investigations of sociohistoricalbackground, and the history of motifs; it also counters authorcenteredbiographical or psychological approaches as well as thehistory of reception (Klarer 85). It mean concern is to free literary criticism of extrinsic factors and thereby shift the center of attention to theliterary text itself.

This study uses new criticism as the supporting theory to analyze the short story. According to Klarer that new criticism disapproves of what are termed the affective fallacy and the intentional fallacy in traditional analyses of texts. The

affective fallacy stigmatizes interpretive procedures which take intoaccount the emotional reaction of the reader as an analytical tool(86). It means, the meaning of text based on the reader's opinion.

Whereas the reader's opinion influenced by personal experience in the past rather than the actually meaning of text. In the same manner as in Tyson's book *Critical Theory Today* that any given reader may or may not respond to what is actually provided by the text itself.Readers' feelings or opinions about a text may be produced by some personalassociation from past experience rather than by the text (Tyson137).

While term intentional fallacy applied to interpretive methods that try to recover the originalintention or motivation of an author while writing a particular text (Klarer 86). This method uses to understanding the meaning of text based on author.

In other words, according to Tyson sometimes aliterary text doesn't live up to the author's intention. Sometimes it is even moremeaningful, rich, and complex than the author realized. And sometimes thetext's meaning is simply different from the meaning the author wanted it tohave. Knowing an author's intention, therefore, tells us nothing about the textitself (136). New criticism does not try to match certain aspects of aliterary work with reader emotion or biographical data of the author.

Klarer in his book said that a central term often used synonymously with new criticism is closereading. It denotes themeticulous analysis of these

elementaryfeatures, which mirror larger structures of a text (86). In close reading, one examines a piece of literature closely, seeking to understand its structure, looking for pattern that shape the work and connect its parts to the whole, and searching for uses of language that contribute to the effect (Gillespie 172).

With close reading, the reader focuses on the whole of text only. All the evidence provided by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so forth, which, because they form, or shape, the literary work are called its formal elements (Tyson 137).

Then, this study focuses on character and characterization only to understand the text. Characters are the life of literature: they are the objects of our curiosityand fascination, affection and dislike, admiration andcondemnation(Bennet and Royle 61).Indeed, so intense is our relationship with literary characters that they oftencease to be simply 'objects'. Through the power of identification, throughsympathy and antipathy, they can become part of how we conceive ourselves, a part of who we are. The character is the name of a literary genre; it is a short, and usuallywitty, sketch in prose of a distinctive type of person (Abraham, 32).

Specifically, a character is a verbal representation of a person. (Robert and Jacobs 153).Through action, speech, description, and commentary, authors portray characters who are worth caring about, cheering for, and even loving, although there are also characters readers may laugh at, dislike or even hate. Other

opinion, a character, then, is presumably an imagined person who inhabits a story (Robert and Jacobs 153). A character is a person's presentation, thought, and felt in story that described by author.

In studying a literary character, try to determine the character's outstanding traits. A trait is a quality of mind or habitual mode of behavior that is evident in both active and passive ways (Robert and Jacobs 153).

Types of characters may seem, flat and round, depending on whether a writer sketches or sculpts them. A flat character has only one outstanding trait or features, or at most a few distinguishing marks. Some writers try to distinguish the flat ones by giving each a single odd physical feature or mannerism—a nervous twitch, a piercing gaze, an obsessive fondness for oysters (Kennedy, 77).

Flat characters are not complex, but are simple and one-dimensional. They may have no more than a single role to perform in a story, or they may be associated with no more than a single dominating idea. Most flat characters and pretty much where they begin, and for this reason we may think of them as static. Usually, flat characters are minor, but not all minor characters are necessarily flat (Robert and Jacobs 153). Minor characters are often static or unchanging: they remain the same from the beginning of a work to the end (Di Yanni, 54).

Then, round characters, however, present us with more facets—that is, their authors portray them in greater depth and in more generous detail. Such around character may appear to us only as he appears to the other characters in the story. In other stories, we enter a character's mind and come to know him through his own thought, feelings and perceptions (Kennedy, 77).

The basic trait of round characters is that we are told enough about them to permit the conclusion that they are three-dimensional, rounded, authentic, memorable, original, and true to life. A complementary quality about round characters is that they are often dynamic.

Dynamic characters *recognize*, *change with*, or *adjust to* circumstance. Dynamic characters, on the other hand, exhibit some kind of change—of attitude, of purpose, of behavior—as the story progresses. Because a round character plays a major role in a story, he or she is often called hero or heroine. A major character, you may expect that each action or speech, no matter how small, is a part of a total presentation of the complex combination of both the inner and of the outer self that constitutes a human being. In literature all action, interactions, speeches, and observations are deliberate (Robert and Jacobs 153). The major character is sometimes called protagonist whose conflict with an antagonist may spark the story's conflict.A major character is an important figure at the center of the story's action or theme (Di Yanni, 54).

The study will analyze the major character in short story *The Yellow Wallpaper*, the wife, as protagonists character that important figure at the center of the story. By analyzing the character, the study intends to tell how the author describe the character's action and speech that called by characterization. Characterization is the means by which writers present and reveal character. The method of characterization is narrative description with explicit judgment, narrative description with implied or explicit judgment, surface details of dress and physical appearance, character's action what they do, character speech-what and how the way they say it, and character's consciousness what they think and feel (Di Yanni, 56). Through characterization, the reader expected to know and understand how the character actually, the wife as main character.

2.2 Review of Related Studies

The related issues of gender problems have been discussed in some graduating papers and journals. As seen in Ratna Asmarani's paper *"Keterpenjaraan Tokoh Perempuan Dalam Cerpen The Yellow Wallpaper Karya Charlotte Perkins Gilman*" (UNDIP, 2015). This paper discusses about the narrator's imprisonment by patriarchal system.

Then, George Monteiro on his graduating paper titled "Context, Intention, and Purpose in The Yellow Wallpaper; A Tale in The Poe and The Romantic Tradition" (Brown University/USA, 1999) which analyzes predominantly political in intention, designed and narrowed down to serve in the furtherance of causes and attitudes of the story *The Yellow Wallpaper*.

Another paper is written by Marilena Elizabeth Eileen Höhn "Out of Her Mind Female Insanity from the 1890s to the 1970s on The Basis of Women's Social History in *The Yellow Wallpaper*, The Bell Jar, and Surfacing" (The University of Oslo, 2007). This thesis is study the literary representation of

madness, at three distinct points in time, among white, middle-class women in America.

Lisa Galullo (1996) examines several components on the "Gothic and The female Voice: Examining Charlotte Perkins Gilman's *The Yellow Wallpaper*. In this study, she emphasizes the need to look at the social and historical contexts of feminine literature in order to better interpret the significance of the text's themes and messages. In *The Yellow Wallpaper*, she explores the feminist interpretation of the story by looking at the importance behind the literary text's social and historical context in order to better grasp and interpret the implications of its feminist themes and messages. This study explores the author interpretation of the story by looking at the impact behind the narrator's voice as a means by which the writer exposes the Victorian female voice, which has been silenced and assigned to specifically defined gender roles.

So, the difference this thesis with the thesis that mentioned above, the thesis analysis the historical context of *The Yellow Wallpaper*, describing the wife's condition who experience depression then what the cause it through historical approach. It attempts to show how society attributed a woman's medical problems to the biological imbalances of her reproductive system.

CHAPTER III

ANALYSIS

This chapter is divided into three parts. First, the study analyzes the wife's depression in "The Yellow Wallpaper."Second, this study analyzes what the cause of the wife's depression. The last, the study analyzes historical context of the wife's depression in the late nineteenth century America that imaged in "The Yellow Wallpaper."

3.1 The Wife's Depression

In "The Yellow Wallpaper," the narrator as well as the main character is an anonymous woman.

In the story, the narrator confesses that she experiences nervous depression. She just writes in her diary about her condition. She said that her husband is a physician but he unconsidered her nervous seriously.

> "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. You see he does not believe I am sick!

And what can one do?

If a physician of high standing, and one's own, assures friends and relatives that there is really nothing the matter with one but temporary nervous depression — a slight hysterical tendency — what is one to do?" (1)

From her confession, she is sick. Only her paper is being witness about her

condition. Because her husband unbelief her depression seriously. While she

hopes, her husband as a physician convinces her family that she really experience from nervous. She held her condition in her mind and her paper.

In this cases, men and women have a different point of view. Men aremore practical, while women are more emotional. John as a physician only observe what visible in his wife's physic. For him, his wife is in not too bad condition. It is very different with the wife feels. She is in serious condition of her depression.

The narrator tells every experience in her paper that she truly suffers from depression. The symptoms that she in pain of depression is followed.

3.1.1 Fatigue

The people who suffer from nervous, the symptoms is fatigue. The wife simply be tired when she doing the activity, as she says "I did write for a while in spite of the; but it does exhaust me a good deal—having to be sly about it, or else meet with heavy opposition" (2). Writing activity is a soft job, for the wife, this activity makes easy tired. Apparently, for the sufferer depression, a soft job decreasing energy as like the narrator's condition. According to *Mental Health*, one who suffers depression always focuses on problem. This condition inhale very much of energy.

3.1.2 Irritability

The other symptom of depression is irritable. The one who suffer depression, they cannot control their emotional. The wife said in her paper, "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"(2)

The wife cannot control her emotion, even she get unreasonable angry. She said that she never so sensitive before. She sure it is due to her nervous condition.

3.1.3 Feelings of guilt

Another symptom of depression is feeling of guilty. The protagonist feels guilty of her attitude to her husband that take care her condition, "I have a schedule prescription for each hour in the day; he takes all care from me, and so I feel basely ungrateful not to value it more"(2). Feeling of guilty increases her nervous.

3.1.4 Anxious

The one who suffer from nervous depression feel sad continuously. As like the narrator's condition, she feels distressed, "I cry at nothing, and cry most of the time" (3). The wife's condition that just focus on her problem, make her over sad. Cry and cry alone that she can every time, of course if there is no one.

3.1.5 Negative Thinking

The other symptom of the wife's depression is negative thinking. The wife sees something, all of them was terrifying, "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"(1). The wife feels that the house which she will live, there is queer.

When she continuously attend, follow, observe the things, all of them express terrifying,

"It is dull enough to confuse the eye in following, 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" (2)

This showing, the wife really depressed until she feels want to suicide. This feeling is the high level of depression. The wife cannot control herself.

3.1.6 Sleep Problem

The wife during suffer depression, she experience troubled of sleep, "Half the time now I am awfully lazy, and lie down ever so much" (5). She focuses on her problem, until she difficult to sleep. Her depression bring her imaginative to pay attention to one object. As night as, she not sleep.

3.1.7 Changes in weight or appetite

The one who experience depression will change in weigh or appetite. The wife change in her appetite, ""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!" (6)

She said when there is her husband, her appetite is better, but it is worse if her husband is away.

3.2 The Causes of The Wife's Depression

"The Yellow Wallpaper" tells about a woman in marriage who suffers from nervous depression. The depression cause by childbirth, and patriarchal law.

3.2.1 Baby blues

The cause of women's depression is different each other. Depression inwomen is often linked to lifechanges or to loneliness. About 10 per cent of womenexperience post-natal depression in the weeks followingchildbirth (Jo Borril, 6). According *The Mental Health*, usually the women's depression had been around after born children. As the narrator's experience that she suffer nervous after childbirth, "It is fortunate Mary is so good with the baby. Such a dear baby! And yet I cannot be with him, it makes me so nervous." (3). This statement shows that the wife suffers from depression. However, in this time, there is no technical term of baby blues. In this story just mention, she hasbaby. Nevertheless, she is not yet with her baby. It means that she has problem that called baby blues.

Because the mother who suffer depression after born, she keeping at a distance several time until she return normally. She said, "It makes me so nervous" (3). It means she cannot together with her child. The mother's feels more nervous. After birth, certainly, the mother wants to with her ducky. Fairly, her depression is more in serious condition.

Based on the author, Gilman, she immediately entered into a severe depression after bear her daughter. Then she sought a helping of neurologist,

S.Weir Mitchell who prescribed rest cure. Realizing, however, that her condition was take a bad turn.

3.2.2 Husband's Control

In marriage, woman as wife must submissive her husband. As like in "The Yellow Wallpaper," the narrator has no other choice for her life. Her husband controls all of her activity. It makes the wife in serious condition.

Depression is most commonly seen as a reaction to something, and the inability to see that something is possible to overcome, thus fuelling the feelings of hopelessness and helplessness:

Traditionally, depression has been conceived of as the response to – or expression of – loss, either of an ambivalently loved other, of the "ideal" self, or of "meaning" in one"s life. The hostility that should or could be directed outward in response to loss is turned inwards towards the self. "Depression" rather than "aggression" is the female response to disappointment or loss. (Chesler, 102)

This traditional view of depression does in many ways fit well with the narrator's perception of reality. She is trying to adjust to a life as a wife and new mother, and in the process she has lost the possibility of living her own life, a life in which she can create and be an individual in her own right. She has lost her "ideal" self, or lost the life she might have envisioned for herself before she got married. Consequently, the narrator's depression can be seen as the result of such a mechanism. Being unable to do with her life as she wishes, seeing her new duties as a wife and mother as unending, the only way to perhaps get away from it all for a while may be to show signs of fatigue. However, what is most interesting

in this respect is the likelihood that the narrator is in fact waging an unending covert rebellion against her husband and the society which trapped her in her subservient role, robbing her of the possibility of having a voice of her own. This is also the reading most commonly agreed upon by critics, that the narrator is indeed waging a covert rebellion against patriarchy, trying to break free from the bonds imposed on her as a woman.

John is her husband protagonist. He is named antagonist, because he always contra with his wife's think and activity. As the narrator describes that, John is dislike talk about unreality things, he is type a one who unbelief mystical thing. All of her husband said, the wife must follow. The wife not permitted to refuse, to comment, and protest.

"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." (2)

For John, something abstract actually there is no. So, John prohibits his wife to fancy. Sometimes the wife complains about the haunted house that she will live in, but John laughs at her wife.

> "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." (1)

John is a textbook example of a dominating spouse, a husband who holds absolute control over his wife. He treats her as an inferior, as seen here: "John laughs at me, of course, but one expects that in marriage." (1) John sees his wife's ideas and thoughts as laughable, never taking them seriously until it is too late to save her from madness.

From the beginning of the story, the narrator's creativity is set inconflict with John's rationality. As a writer, the narrator thrives in her use of her imagination, and her creativity is an inherent part of her nature. John does not recognize his wife's fundamental creativity and believes that he can force out her imaginative fancies and replace them with his own solid rationality.

In essence, a large part of the "rest cure" focuses on John's attempt to remove the narrator's creativity; by forcing her to give up her writing, he hopes that he will calm her anxious nature and help her to assume her role as an ideal wife and mother.

John dismisses anything that hints of emotion or irrationality—what he calls "fancy." For instance, when the narrator says that the wallpaper in her bedroom disturbs her, he informs her that she is letting the wallpaper "get the better of her" and thus refuses to remove it. John doesn't simply dismiss things he finds fanciful; he also uses the charge of "fancy" to dismiss anything he doesn't like. In other words, if he doesn't want to accept something, he declares that it is irrational. John is very protective her wife. She prohibited writing and fancying because it makes her nervous. He sure as a doctor, that it is the cause his wife depression.

> "My darling," said he, "I beg of you, for my sake, for our child's sake, as well as for your own, that you will never for one instant let that idea enter your mind ! There is nothing so dangerous, so fascinating, to a temperament like yours. It is a false and foolish fancy. Can you not trust me as a physician when I tell you so? (6)

From his saying "it is a false and foolish fancy" that John indicate excessive attitude. Exactly, John increase her depression.

Later, when the wife's takes control of her own thoughts, John role as a strong, protective husband and leader is reversed, and he becomes much like a woman himself: "Now why should that man have fainted?" (17). Having seen his wife in a state of delirium. The story directly confronts and dramatizes the sexual politics of male/female and husband/wife relationships in a specific sociocultural setting. The narrator's husband, John, whom some critics see as a representative of a repressive, patriarchal society, is widely regarded as the antagonist in "The Yellow Wallpaper."

The narrator feels all of her activity controlled by her husband. As like the narrator's experience, she should to hide her writing activity because her husband hates it, "There comes John, and I must put this away, he hates to have me write a word." (3)

Whereas for the wife, writing activity give her satisfaction and respite, "I think sometimes that if I were only well enough to writea little it would relieve the press of ideas and rest me." (3)

Writing as a woman in a patriarchal society, where male domination over women was the norm, women's writing, and women's voices were not quite their own. Men also controlled textuality. The only areas of writing where women could be reasonably sure that they would avoid male interference were through letter writing and diaries. Included in this control of textuality was men's domination over storytelling and over definitions. Men told the stories, and women were mere characters in the plot. Men had told the story of the world, and how the world worked, and women could either fit into the story, or be outsiders. As Judith Fetterley points out: "Writing from the point of view of a character trapped in that male text. Gilman's narrator shifts the centre of attention away from the male mind that has produced the text and directs it instead to the consequences for women's lives of men's control of textuality" (Fetterley, 254).

In other words, we are offered an insight into the consequences the narrator faces because her husband has the power to define her, as good or bad, insane or sane. John controls the text that is their life and has already decided what kind of character his wife is supposed to play. Thus the narrator in "The Yellow Wallpaper" tells her own story, by telling how she tries to fit into her husband's story, but is unable to, "I did write for a while in spite of them; but it does exhaust me a good deal-having to be so sly about it, or else meet with heavy opposition" (2) Consequently, she directs her energy inward, creating a narrative where she is the protagonist and her husband a character, instead of the other way around.

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Her true nature seemed to be to retaliate against authority and it became clearer to her every day. She concealed her writing activities which had been restricted by her husband who controlled almost every aspect of her life. He had said that it was bad for her, but on a deeper level, he was preventing her from gaining freedom from his control. He wanted her to suppress her imagination or anything that was out of the norm. It was unnatural for a woman to disobey her husband at that time, so the narrator had to hide her thoughts and passions, "There comes John, and I must put this away, - he hates to have me write a word." (2)

Because her husband bans her writing activity, she conceals her paper. She does the writing activity when she is alone. This work makes her easy tired. Her husband that give her freedom in her activity more and more increase her nervous.

The story directly confronts and dramatizes the sexual politics of male/female and husband/wife relationships in a specific sociocultural setting. The narrator's husband, John, whom some critics see as a representative of a repressive, patriarchal society, is widely regarded as the antagonist in "The Yellow Wallpaper." One day, the wife tries to weigh words to him that she wants to meet her cousin. But her husband not permits her,

> "I tried to have a real earnest reasonable talk with. him the other day, and tell him how I wish he would let me go and make a visit to Cousin Henry and Julia.

But he said I wasn't able to go, norable to stand it after I got there; and I did not make out a very good case for myself, for I was crying before I had finished" (5) The wife yet pronounces her thought, she cries before she says her argument. It refers that the wife be afraid to her husband. Until she not carries out what her husband not permit.

She always tries to convey her feeling and her thought, at the same time

her husband reject, underestimate, and belittle;

I thought it was a good time to talk, so I told him that really was not gaining here, and that I wished he would take me away.

"Why, darling!" said he, "our lease will be up in three weeks, and I can't see how to leave before.

"The repairs are not done at home, and I cannot possibly leave town just now. Of course if you were in any danger, I could and would, but you really are better, dear, whether you can it or not. I am a doctor, dear, and I know. You are gaining flesh and color, your appetite is better, I feel really much easier about you." (6)

Her husband response the wife's complain be slowly. He argues that there

is unreasonable thing to leave the house. He said that the wife's condition is

better. Her husband unbelief his wife's feeling about the house that the wife said,

he as a doctor thinks that it appear from her nervous. The wife answered back,

"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!"

"And you won't go away?" I asked gloomily.

"Why, how can I, dear? It is only three weeks more and then we will take a nice little trip of a few days while Jennie is getting the house ready. Really dear you are better!"

"Better in body perhaps –" I began, and stopped short, for he sat up straight and looked at me with such a stern, reproachful look that I could not say another word.

Her husband's attitude that not receive her argument make her silent. Her husband glower dropped a hit in order to the wife not complain again.

However, the wife be under command and control her husband, she still feel her husband love her, Dear John! He loves me very dearly and hates to have me sick. I tried to have a real earnest reasonable talk with. him the other day, and tell him how I wish he would let me go and make a visit to Cousin Henry and Julia."(5) The wife said that her husband very kind. He cares for her. Actually, it is called by Killing of Kindness.

All of her husband attitude makes the wife in serious condition. The wife needs to immediately her competent with writing, needs to communicate with other people in society, needs to dependent from her husband. Because that, she does not get well faster,

> "I sometimes fancy that in my condition if I had less opposition and more society and stimulus -but John says the very worst thing I can do is to think about my condition, and I confess it always makes me feel bad."(2)

The wife's desire reveals that she needs to relate with other people in society, play role there. She wishes give her ability to help the people who need helping. Nevertheless, her husband said, her fancy just affect her depression in serious.

The wife also wants to dependent her from her husband, she want to help her husband's working in society "I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already!" (3)

It reveals that the wife desires to work in society help their family in economic. But all of them just her desire, just her expectation in her mind that affect her soul flare up.

"The Yellow Wallpaper" reflects the social condition in family. How in the place the social law apply in family and how the law possesses between the male and female, husband and wife. In the nineteenth century, Americans experienced profound shifts in the economy that called *The Second Industrial Revolution*. Large corporations replaced small family businesses and workers were at the mercy of their employers. The disparity between the wealthy and the poor drastically increased. This condition reflect in the story,

> "The most beautiful place! It is quite alone, standing well back from the road, quite three miles from the village. It makes me think of English places that you read about, for there are hedges and walls and gates that lock, and lots of separate little houses for the gardeners and people." (2)

There is discribe the disparity between wealth class and poor class. The wealth class have a big house, while poor class have a little house.

The narrator and her husband are a couple middle class. Their position as middle class reflect in the story, "That is very seldom that mere ordinary people like John and myself secure ancestral hall s for the summer." (1) These changes created a strong middle class, while also removing economic power away from the home and family. This sense of disempowerment resulted in an understanding of the home as the last refuge for traditional values for both men and women. However the responsibility for maintaining the home and the culture of the home was shouldered solely by women.

The growing separation between the workplace and the home sharpened distinction between the social roles of men and women. However unequal the position of men and women in the preindutrial era, those positions had generally been difined within the context of a house hold in which all members played important economic roles. In the middle family of the new industrial society, by contrast, the husband was assumed to be principal, usually the only, income producer. The image of women changed from one contributors to the family economy to one of guardians of the domestic virtues,

> "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 on me so not to do my duty in any way!

I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already!

Nobody would believe what an effort it is to do what little I am able, - to dress and entertain, and order things." (3)

John work in a public sphere, while the wife must in private sphere in

home. The wife duties in home is to dress, entertain, and order the things. The

wife as a middle class women learned to place a higher value on keeping a clean,

confortable, and well-appointed home; on entertaining; on dressing elegantly and stylislymiddle-class women usually remained in and cared for the household, although increasingly they were also able to hire servants – usually young, unmarried immigrant women (Brinkley, 270)

The rise of the streetcar and railroad commuting separated work and home. Making the household middle class women's place. In America and Western europe, the shift to industrial society was accompanied by an ideal of domesticity that assigned women the tasks of houskeeping, childrearing, churhgoing and praised them for making the home a refuge from competitive world (Guarneri,176)

In "The Yellow Wallpaper" also describe the ideal of women in domesticity like John's sister, Jennie,

"There comes John's sister. Such a dear girl as she is, and so of me ! I must not let her find me writing. She is a perfect and enthusiastic housekeeper, and hopes for no better profession. I verily believe she thinks it is the writing which made me sick! (4)

Jennie described an ideal women as a wife, she is perfect and enthusiastic housekeeper. According to the social norms of the time period, women were expected to fulfill their duties as wives and mothers and be content in their existence as nothing more. Men and women were divided between the public and private sphere, and women were doomed to spend their lives solely in the domestic sphere The narrator has no option of escaping her role as a wife and mother; John is unable to perceive her as anything more than that. However, the narrator is imprisoned even further because Jennie assume her identity as wife and

mother; the narrator has no identity left to her because even the ones provided by the society have been taken from her. Unlike the narrator, Jennie do not have any aspirations beyond the prison of the domestic sphere and thus, they do not recognize it as a prison at all.

She must control her behaviour not only for the sake of John but also because of his sister, Jennie. The heroine's sister-in-law represents a completely different type of womanhood. Although the protagonist appreciates Jennie's concern for her, she is at the same time perceived as a rival and John's collaborator. What is equally important, their names, John and Jennie, are worth mentioning, "She is a perfect and enthusiastic housekeeper, and hopes for no better profession. I verily believe she thinks it is the writing which made me sick!" (4)

The fact that the names sound similar may also indicate another kind of resemblance between them – the brother and the sister illustrate the same way of thinking, they have identical mentality. Jennie is not prepared for a metamorphosis her brother's wife is experiencing. She is a supporter of a tradition, according to which, women ought to be concerned with the needs of their husbands and children only.

Jennie is depicted in a following way in the story: "She is a perfect and enthusiastic housekeeper, and hopes for no better profession. I verily believe she thinks it is the writing which made me sick!"(4) John's sister is a typical representative of the Cult of True Womanhood ideology. She has little chances of becoming a New Woman.

Gilman called herself a humanist, and believed the domestic environment oppressed women.She argued that male aggressiveness and maternal roles for women were artificial and no longer necessary for survival. "There is no female mind. The brain is not an organ of sex." As well speak of a female liver in her book *Women and Economic* (Gilman, 1892).

As described in "The Yellow Wallpaper," the narrator says "I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already!" (3) Gilman believed economic independence is the only thing that could really bring freedom for women, and make them equal to men.Gilman systematically analyze issues of gender discrepancy or the relationship between education and women. Arguing from the vantage-point of evolutionary science, Gilman illustrated how humans "are the only animal species in which the female depends upon the male for food, the only animal in which the sex-relation is also an economic relation." Women's economic dependence resulted in their being "denied the enlarged activities which have developed intelligence in man, denied the education of the will which only comes by freedom and power." The liberation of women thus required education and the opportunity to use the fruits of their studies to establish social as well as economic independence (Gilman, 1892).

Throughout the story, Gilman presents the domestic sphere as a prison for the narrator. Just as the woman in the wallpaper is trapped behind a symbol of the feminine domestic sphere, the narrator is trapped within the prison-like nursery.

The nursery is itself a symbol of the narrator's oppression as a constant reminder of her duty to clean the house and take care of the children. The numerous barred windows and immovable bed also suggest a more malignant use for the nursery in the past, perhaps as a room used to house an insane person. The narrator's sense of being watched by the wallpaper accentuates the idea of the room as a surveillance-friendly prison cell,

> "It is a big, airy room, the whole floor nearly, with windows that look all ways, and air and sunshine galore. It was nursery first and then playroom and gymnasium, I should judge; for the windows are barred for little children, and there are rings and things in the walls.

> The paint and paper look as if a boys' school had used it. It is stripped offthe paper - in great patches all around the head of my bed, about as far as I can reach, and in a great place on the other side of the room low down. I never saw a worse paper in my life." (2)

In the view of the above, the physician's statement could be easily

comprehended. The story portrays the emergence of an entirely New Woman who

frees herself from the enslavement produced by male power. The protagonist of

"The Yellow Paper" is unnamed.

It seems that the author did not bestow any name on the heroine in order to make the reader aware of the fact that she represents all the female world. Moreover, the frequent use of the pronoun "I" is worth mentioning. It may indicate an exceptional self-consciousness of the heroine, a concentration on her own needs and ambitions. What is more, it demonstrates an egoism in a positive sense. Yet, these qualities were not considered as favourable as far as female characterization is concerned. Such features were associated with the male world only and could be solely accepted in men.

That is why, Gilman's short story was perceived as a shocking one and the attitude her heroine represented was unthinkable not only for men but also for numerous women in her day.

The narrator contrasts to worlds. On the one hand, she describes a rich sphere of emotions, delicate feelings and intuition characteristic of womanhood. On the other hand, Gilman acquaints the reader with the male way of viewing the world. Logical reasoning, a sphere of intellect and science as well as masculine domination are presented in the story. A lack of understanding between a protagonist and her husband, John, is noticeable. The heroine suffers from a nervous disease. Nevertheless, her spouse does not treat her illness seriously: "…he does not believe I am sick! And what can one do?" (2)

Furthermore, the man is a respectable doctor and in his view, what his wife ought to do in order to regain a good condition is staying in bed and steering clear of work. Yet, the treatment does not exert a positive influence on the patient.

As far as her opinion is concerned, "...congenial work, with excitement and change, would do me good." (3) The heroine's favourite activity is keeping a diary. Expressing her thoughts is a great relief for the protagonist but she is aware of the fact that she is compelled to keep it secret. Her husband is totally against her writing, which may indicate his willingness to deprive the woman of the right to express herself.

Then, she forbidden out from house, she focuses on wallpaper and imagine it. The protagonist simply dislikes the colour, the pattern and the general look of it. Yet, as time passes, the woman's fascination with this item is gradually growing. She spends hours analysing the patterns of it and concludes that the object must have an important meaning. Watching the wallpaper becomes an engaging entertainment for the woman, "The color is repellant, almost revolting ; a smouldering unclean yellow, strangely faded by the slow-turning sunlight. It is a dull yet lurid orange in some places, a sickly sulphur tint in others." (3)

Later, she discovers that there is a woman hidden behind it. As the heroine observes, this woman attempts to free herself from the wallpaper. What is equally important, the pattern of the wallpaper is highly symbolic:

When compared to gymnastics it presents her interest as a game and expresses a contrast between the rigidly mannered and socially acceptable behaviour of her husband and her increasing dissatisfaction with such behaviour. As for the yellow colour, It may signify "inferiority, strangeness, cowardice, ugliness, and backwardness." At the end of the story, the wallpaper is destroyed by the main character. This act indicates her desire to escape from the forms that determine her behaviour. She endeavours to abolish the stereotype that men are superior to women,

> "There are always new shoots on the fungus, and new shades of all over it. 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 ()nes like buttercups, but old foul, bad yellow things." (8)

The figure concealed behind the wallpaper stands for a rebellious part of her personality, which finally reveals itself. The yellow wallpaper is torn because the main character is willing to get rid of a sense of inferiority she possesses. The consciousness of a desire to change herself and her place in society is essential for her to experience a transformation.

Furthermore, "The Yellow Wallpaper" full symbol about women's condition. The nursery walls are covered in putrid yellow wallpaper with a confused, eerie pattern. The narrator is horrified by it. In this story, Gilman tries to describe how the society possesses women. In this time, true women titled by a wife, if the women submit for their husband and they just stay in home,

"I think that woman gets out in the daytime!

And I'll tell you why privately I've seen her!

I can see her out of everyone of my windows! It is the same woman, I know, for she s always creeping, and most women do not creep by daylight.

I see her in that long shaded lane, creeping up and down. I see her in hose dark grape arbors, creeping all around the garden.

I see her on that long road under the rees, creeping along, and when a carriage comes she hides under the blackberry vines.

I don't blame her a bit. It must be very humiliating to be caught creeping bydaylight !" (8)

The wife said, that the women creep in daylight, it is disgraceful. It means, women in marriage forbidden out of their home. Patriarchy law already title the true women is just stay in home. So, the women that work in public, they are ashamed. Then, the wife studies the incomprehensible pattern in the wallpaper, determined to make sense ofit. But rather than making sense of it, she begins to discern a second pattern—that of awoman creeping furtively around behind the first pattern, which acts a prison for her. The first pattern of the wallpaper can be seen as the societal expectations that hold women like the narrator captive.

The narrator's recovery will be measured by how cheerfully she resumes her domestic duties as wife and mother, and her desire to do anything else, like write, is seen to interfere with that recovery. Though the narrator studies and studies the pattern in the wallpaper, it never makes any sense to her. Similarly, no matter how hard she tries to recover, the terms of her recovery –embracing her domestic role—never make any sense to her, either, "I did write for a while in spite of them; but it does exhaust me a good deal-having to be so sly about it, or else meet with heavy opposition." (2)

The creeping woman can represent both victimization by the societal norms and resistance to them. This creeping woman also gives a clue about why the first pattern is so troubling and ugly. It seems to be peppered with distorted heads with bulging eyes—the heads of other creeping women who were strangled by the pattern when they tried to escape it. That is, women who couldn't survive when they tried to resist cultural norms. Gilman writes that "nobody could climb through that pattern—it strangles so." (6)

Thus cloistered, the narrator increasingly focuses her attention on the yellow wallpaper, the primary symbol in the story. The narrator's relationship to the wallpaper is an ambivalent one. It both repels and fascinates. She eventually begins to see in it a motion, a purpose, a design,

> "And she is all the time trying to climb through. But nobody could climb through that pattern - it strangles so; I think that is why it has so many heads.

> They get through, and then the pattern strangles them off and turns them upside down, and makes their eyes white! If those heads were covered or taken off it would not be half so bad."(8)

As the story unfolds and pushes toward its inexorable conclusion, she shifts her attention from her desire to escape from the limitations imposed on her onto the figure of the woman trapped behind the patterns of the yellow wallpaper. She becomes obsessed with rescuing the woman, and the wallpaper becomes the symbol of both the's confinement and her liberation.

The wife said that there are many women behind the wallpaper,

"Sometimes I think there are a great many women behind, and sometime onlyy one, and she crawls around fast, and her crawling shakes it all over." (8). It means, in this time, many women who want to liberation. Many women same experience with the narrator. Until in this time, women make a group to ask same right with men that called Women's Suffragist.

An impossibility of reconciling these two opposite worlds is not the only motif that attracts the reader's attention. "The Yellow Wallpaper" is regarded as an ideal description of female insanity. The protagonist experiences a deep depression. Although her husband is an excellent doctor, he is unable to heal her. The heroine's condition gets worse as she has little emotional support from John. At the beginning of the story, her state may be described as "… a temporary nervous depression – a slight hysterical tendency …" (1)

Finally, as the result of the rest her spouse imposes on her, the protagonist suffers from serious hallucinations. At this point, a character of medical treatment she undergoes is worth mentioning. John's wife is separated from the world. She is closed in a bedroom with a yellow wallpaper. The wallpaper fulfils a significant function in a story.

3.2.3 Wrongness of Medical Practice

As described in the story, the wife claim that she suffer from nervous depression. Her husband is a high standing physician nurse his wife based on medical practice. The wife must "rest cure", it is treatment that sufferer not permit to do anything. Her husband places the wife in the house during summer,

> "That 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!" (1)

The wife deliberate placed in the ancestral halls, a colonial mansion, hereditary estate that claimed it is the treatment for the women's depression. The house distant of civilization, "The most beautiful place! It is quite alone, standing well back from the road, quite three miles from the village. It makes me think of English places that you read about, for there are hedges and walls and gates that lock, and lots of separate little houses for the gardeners and people." (2)

The narrator describe beside the house are hedges and walls and gates that lock and little houses for gardener and people. In this place, she cannot interact with other.

There, the wife must follow the prescription of medical, "So I take phosphates or phosphiteswhichever it is, and tonics, and journeys, and air, and exercise, and am absolutely forbidden to "work" until I am well again." (2)

Whereas, the prescription never she agrees, "Personally, I disagree with their ideas.Personally, I believe that congenial work, with excitement and change, would do me good."(2)

The treatment reveal is not her expectation, even when her husband will bring her to a professional doctor if she did not get better faster. She refuses the idea, she know that her friend experience the same with her, the treatment same with her husband in practical,

> "John says if I don't pick up faster he shall send me to Weir Mitchell in the fall.

But I don't want to go there at all. I had a friend who was inhis hands once, and she says he isjust like John and my brother, only more so !" (4)

This treatment clearly makes the wife's nervous increase. It only pay attention with physically change. It cannot understand the women's mind wish. It not cure the patient exactly more depress.

At the time, the Second Industrial Revolution in America makes grow in all of sector. What remains is very high technology manufacturing, such as jet engines, nuclear submarines, pharmaceuticals, robotics, scientific instruments, and medical devices. Medical advances were great, and the understanding of mental illness began to improve after the birth of psychiatry, but up until then, there was no particular field of research specifically aimed at mental illness. At this time it was still customary for the rich to be treated at home or in private care so these asylums were mainly used for middle and lower class patients, "John is physician" (1)

John and S. Weir Mitchell are same a physician. Mitchel noted that women who suffered from neurasthenia were thin and anemic. The solution to this, according to him, was plenty of rest and an overwhelming diet of fattening food. The patient was not permitted to leave bed or even move within it without the doctor's approval, and every day she would receive a massage from a specialized nurse, " So I take phosphates or phosphiteswhichever it is, and tonics, and journeys, and air, and exercise, and am absolutely forbidden to "work" until I am well again." (2)

Based on Gilman experience, she suffers from depression after bear her daughter. Then, she seeking a change, she left for California and improved. Upon

arriving home and feeling the depression returning, she sought the help of a neurologist S. Weir Mitchell, who prescribed a rest cure. Dr. S. Weir Mitchell was a famous doctor who had studied "nervous diseases" in Americansoldiers during World War I. He developed the "Rest Cure" where the patient was required to rest for 6 to 8 weeks. During the first week, the patient was not allowed to sit up or feed themselves. They were not allowed to sew, read, or write. A nurse took care of their needs and provided gentle massage for their muscles. Their food was a simple diet and did not include any of the potent medicines (often stimulants or narcotics) that were common at the time. In the following weeks, normal activities were gradually resumed.

Charlotte Gilman Perkins was one of his patients in 1887. She had married Walter Stetson in 1884 and given birth to a daughter, Katharine, a year later. After Katherine was born, Charlotte began to experience periods of depression. She resented the narrow confines of married life and motherhood. Her diaryentries from this time period show the pain and isolation she felt during her depression. After one month of Mitchell's Rest Cure, she was sent home with instructions to "live as domestic a life as possible," to lie down for one hour after meals, to limit her "intellectual life" to 2 hours per day, and never touch a pen, brush, or pencil again. For a woman like Charlotte, these instructions led to extreme distress, shame, and discouragement.

For months she complied. Realizing, however, that her condition was take a bad turn and that marriage and motherhood were the sources of her affliction, she divorced her husband. Motherhood for Gilman represented "weakness and passivity" and was "the ultimate human sacrifice"

As depicts in "The Yellow Wallpaper," an anonymous protagonist suffers from depression, so she has to be totally engaged. According to the medical beliefs of the time, she should not engage in any activity whether physical or intellectual. She was required to stay home for the full summer. Which resulted in the wife did not have the ability to realize herself. These medical claims actually exacerbate the depression of the wife.

> "John says if I don't pick up faster he shall send me to Weir Mitchell in the fall. But I don't want to go there at all. I had a friend who was in his

> hands once, and she says he is just like John and my brother, only more so !

Besides, it is such an undertaking to go so far.

Beyond the "rest cure," Gilman also criticizes any sort of medical treatment in which the personal opinion of the patient is not considered. Although the narrator repeatedly asks John to change the treatment over the course of the story, he refuses to acknowledge her requests, believing that he had total authority over the situation. This is also a reflection of the society conditions of the time, but either way, John abuses his power as both a husband and physician and forces the narrator to remain in an oppressive situation from which her only escape is insanity.

CHAPTER IV

CONCLUSION

"The Yellow Wallpaper" is short story that tells about an anonymous young woman who married with a physician namely John. The couple of husband and wife is upper-middle class. In this story, the narrator is the wife that tells about her condition in the paper, that she suffers from depression. The work was written by Charlotte Perkins Gilman. This chapter tells about the final result of the analysis in chapter III

The result is about the wife's depression. Her depression shows with the lost control in herself; she feels irritability, feeling of guilt, anxious, negative thought, and problem of her physic; she hard to sleep, and change her appetite. Then she getting a medical healing that she requires to stay at home several times and cannot to do anything.

Her depression caused by childbirth. She must seek the helping which she will get well. Her husband as physician applies the medical prescription for her depression. Then, her husband controls her like inmate of asylum. Her husband limits all of her activity, like writing activity. Also she forbidden to communicate with other.

The protagonist has not another choice besides she carries out the prescription as long as thirteen months. The room, which she lives in, feels as if prison, all of things there terrify her. She founds the interesting wallpaper that

expresses her condition. She looks women creep to out from it like her in the deep fancy. At the finish, she get lost control herself.

The story reflect women's condition that getting minimal rights. They independent for another. They have restrictiveness movements. Patriarchy law positioned them the second class in the society. The author reflects women's depression, causes, and treatment through her experience in the time.



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