



Paradox of Pure Becoming: A Deleuzian Analysis of Jane's Quest of Identity in *The Yellow Wallpaper*

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Abstract

In this article, we argue how Jane struggles to change her state and surroundings by resisting her oppression as a woman and as a struggling writer in a dominant male society. Her trip depicts her spiritual enlightenment as a human who acknowledges her being as an individual and equally significant component of the universe. We intend to analyze the story in the context of the Deleuzian idea of *Pure Becoming*. The Deleuzian idea of pure becoming which is an inescapable process of evolution that results in fresh epiphanies, illumination, and understanding of existence in flux, illuminates that Jane's insanity causes an epistemological turn and leads to her conversion and pure becoming and that insanity becomes her only method to subvert her tyranny and undermine her captivity in order to achieve autonomy. From this harmonious frame of reference, this article investigates how Jane suffers the pressure of her male dominator in silence, and how a series of events in her life trigger her pure becoming through transformation, leaning toward conversion from a state of non-being to being.

Keywords: Deleuze, pure becoming, freedom, paradox, being

Introduction

In this article it has been discussed that how Jane struggles to change her state and surroundings by resisting her oppression as a woman and as a struggling writer in a male dominant society. Her journey shows her spiritual awakening as a human who realizes her being as an individual who gets conscious of her essence being and as an equally important part of the universe. From her infantilization when she is dealt with like a kid by her husband to being instructed, along with dictated, to her limited space of her own where she is confined to stay, and live, and ultimately to her transfiguration that leads her to tap on un-knocked doors, thresholds be her real self, a self which is free from all the leaps of society which goes beyond the ordinary. To Deleuze *pure becoming* is an inexorable process of evolution bringing about new epiphanies, enlightenment, and comprehension of life in flux. Keeping this in perspective, my argument is how Jane's madness brings about an epistemological turn and leads her conversion and *pure becoming* in Deleuzian context and how her madness becomes her only way to obstruct her oppression and subvert her imprisonment to attain autonomy. This article explores how Jane, suffers the pressure of her male dominator in silence and how the series of events in her life triggers her *pure becoming* through transformation leaning to conversion from a state of non-being to being as Deleuzian becoming is synonymous of a continuous process, a relentless transformation which opens door to a mystery and a never-ending journey.



Literature Review

One of the first in-depth analyses of this brief story has long been of interest to feminists, in addition to being read and used by psychologists, historians, sociologists, and literary critics. Calling attention to Paula Treichler's essay, Ford avows that, "Escaping the Sentence: Diagnosis and Discourse in *The Yellow Wallpaper*." Drawing upon Treichler Ford offers, "A feminist interpretation emphasises social and economic circumstances which drive the narrator and potentially all women to madness" (Ford, 1985, 309). There is no question that the narrator resides in the Patriarchy's middle. She recently gave birth to a boy, lives in "ancestral halls," and is surrounded by guys, her brother, her husband, and Weir Mitchell in the distance. Even the woman or women that live there seem to be cardboard cutouts of the patriarchal system. First, there is Mary, the mother, who was a virgin "is very excellent with the baby," followed by Jennie, the name of a female donkey or beast of burden and who "hopes for no better vocation" (Ford, 1985,309). Any language that develops in this environment can be safely classified as "masculine." John is additionally described in respect to the patriarchal system initially furthermore in connection to his wife only afterwards: he is "a physician of high standing and one's own husband," yet his wife comes first. The physician in "*The Yellow Wallpaper*" is the archetypal man, and as such, his speech is the height of masculine discourse. Treichler's definitions of how doctors talk about diagnosis, then, help to make clear the character of this conversation. It is "It commands; it favours the logical, the practical, and the observable; it represents institutional authority. More crucially, it "translates" human body facts into human language and back again. As a result, it is the ideal illustration of language that both "reflects" and "produces" reality" (Ford, 1985,310). It is challenging—possibly even impossible—to define "women's discourse," as recent analyses of women's language and their relationship to language have demonstrated. Treichler's research of the wallpaper initially acknowledges this by compiling a range of meanings for the piece. Treichler restricts the multiplicity and fixes the significance of the wallpaper too rigorously when she presents an alternative reading of the image. She adds that while both of these readings are viable and useful, that the wallpaper reflects women's writing or discourse, and the women in it reflect a depiction of women that is "the story simply hints at transformational potential," and "as a metaphor, the yellow wallpaper is never totally resolved... its meaning cannot be fixed" only possible if women have the ability to speak for themselves. Although Treichler objects to this interpretation's apparent determinism, it is clear that it has significant implications. She is able to disprove the male ancestry by tracing a line of female connection. Additionally, when Treichler makes the link between the wallpaper and the narrator's outrage, the critical change in the narrator's tone to impertinence is highlighted. Furthermore, referring to Treichler, Ford acknowledges that even in this interpretation, "the story only hints at possibilities for transformation" and that, "as a metaphor, the yellow wallpaper is never entirely resolved... its meaning cannot be set" (Ford, 1985,310). Her analysis does, however, raise some concerns. First, why is the narrator ripping down the wallpaper if it represents a new vision of women? since it becomes that how can it be more vivid as the narrator gets less verbal? "representation of women that becomes conceivable only after women win their right to speak" (Ford, 1985,310). Furthermore, why does she becomes more and more engaged with the wallpaper, does the narrator become a victim of masculine diagnoses, as if she is growing into her own via it? i.e., even after she frees the woman in the newspaper, she remains shackled, trapped in a room, crawling on all fours like the kid John accuses her of being, and moving in a circle to demonstrate the futility of her emancipation through



insanity. Despite my reservations, the notion that the wallpaper depicts women's lives to her emancipation through insanity. The wallpaper so completely embodies women's discourse that it is impossible to define intriguing. In fact, when she tries to describe the paper, the narrator herself provides some of the answers to these concerns: "commits every artistic sin": " It is noticeable enough to anger and provoke research, and when you follow the lame uncertain curves for a short distance they suddenly commit suicide (Ford, 1985, 311). The wallpaper appears to correspond to all-too-common assessments of women's language as she explains it, correct? It "sins" at odds with accepted configurations by being tedious, unpleasant, and complicated while still being provocative. According to Treichler, Jane becomes less verbal when she gets more involved into the wallpaper, this leads her to her evolution, and her self-discovery. This shows Jane's conversion internally, and externally as well.

According to Eugenia C. Delamotte, *The Yellow Wallpaper's* introduction plays on the connection between women's ordinary household lives and the Gothic horrors served as a representation of it, but Gillman breaks with tradition. She begins her novel with the image of a nightmare world perceived as quite ordinary rather than portraying women's daytime life as a nightmare. As every Gothic reader longs to be frightened, the narrator does in fact romantically wish that an ordinary house were haunted. This yearning for romantic escapism, which is typically reserved for women and from which the narrator's husband swiftly distances himself, is actually an attempt to flee. The narrator's description of the "romantic felicity" a Gothic mansion would offer quickly transitions to discussion of John's realistic expectations, "maybe one of the reasons I don't feel better sooner"(Delamotte,1988,4) already the narrator's condition, which John rejects, has been connected to the mystery of the home, which he rejects as well, and the narrator's wish to flee by becoming terrified has been connected to the underlying resentment that drives her to want to avoid her husband's medical treatment. The connection is strengthened when the narrator advances, "So I will let it alone and chat about the house," acknowledging that thinking about her condition makes her "feel horrible" (Delamotte,1988, 4). Similar to this, female readers of Gothic romance projected their own private horrors born of their personal circumstances and kept even from themselves onto the picture. The mental impression of a charming home filled with mystery. But this talk about Gothic-style homes was actually a description of the pain endured by women. Delamotte insists that, Will Woll Stonecraft, an early female Gothicism who lived at the same time as them, criticizes the racial and political injustice that kept women "immured in their households groping in the dark" (Delamotte, 1988, 4). A situation that is depicted fairly literally in the majority of Gothic fiction written by women. For instance, the protagonist in Radcliffe's *A Sicilian Romance* must flee her oppressive father's castle through its shadowy, subterranean tunnels. At the story's climax, another flight unwittingly propels her back into this secret realm, where she finds her long-dead mother whom her husband had been covertly imprisoning in her own home for years alive. The wallpaper serves as the hero's nightmare counterpart in this Gothic fiction, demonstrating that the story's "writer" is obliged to conceal certain details of her story in various ways. She must keep it a secret from her spouse as well, as other family members are allowed to enter her room at any time, and it is a mystery to her because it represents self-knowledge she is unaware of. A significant component of women's vulnerability as portrayed by Gothicism concerns precisely this circumstance: a woman's difficulties knowing and being known in a position that both isolates her by keeping her locked inside of herself and makes her vulnerable to interpersonal intrusion. Of course, John, the "physician of high standing" in "The Yellow Wallpaper," is the main person who



misunderstands the heroine, who abuses his wife's trust by controlling her with his purely masculine knowledge” (Delamotte, 1988, 9). Jane attempts to acquire a different form of knowledge in response to her husband's experience of knowledge as power for herself-defense. There are things in that page that no one else knows or will ever know, she says as she turns her focus to her wallpaper, determined to learn the secret of her room so she can retain it as a knowledge peculiarly her own, “I have learned another amusing fact, but I won't share it. In the process, she makes herself increasingly mysterious to her husband, who doesn't want to know her and really prefers for her to have the least amount of self-awareness as possible: I lie down ever so much now. John says it is good for me, and to sleep all I can (Delamotte, 1988, 10). Gilman's refusal to conform to such stereotypes in *The Yellow Wallpaper* gives the conclusion a more upbeat tone. In this light Delamotte avers that, just like other aspects of the tale itself: as the narrative progresses, the narrator achieves an increasing sense of self-mastery; she decides to “speak I” against her husband's restriction; her capacity to channel her rage toward the right target in the end; her final exultation in her own abilities after such a long time of self-doubt? the protagonist, who she eventually realizes is the villain. “I've got out at last... so you can't put me back,” she exclaimed with joy (Delamotte, 1988, 13), only partially represents a delusion; the narrator is lost in her fantasy, although in her imagination she has gained her liberty. In the light of Deleuzian, and Kantian idea of conversion Jane's mental abilities evolve her to the level of such maturation that she realizes herself at the conclusion of the story, and discovers that her spouse is her ultimate dominator who was ceasing her pure becoming every time she was trying to change her state of self. But all this happened in Jane's imagination that somehow prevents her complete transformation as a being from noumenal to phenomenal. Delamotte doesn't ground Jane into reality, but confines her conversion just to her imagination inside her head internally instead to observe it as an internal, dynamic ongoing, overflowing and creative process of change.

Theoretical Framework

Guilles Deleuze and the Paradox of Pure Becoming

Deleuze argues that pure becoming is an event that is related to two directions basically two states past and future and it avoids the present state or reality. Referring to Peter Hallward, Satoor disperses Deleuzian idea of pure becoming and argues:

The existence (and resistance) of the creature is itself an internal necessity of creation; and creatural opacity is an immanent and unavoidable obstacle to the expression or development of being itself. Hallward is referring to material world constraints (our bodies, organization of organs and our habits). In contrast, Deleuze's true job, according to Hallward, is committed to developing notions to release the grasp of conditions on the creature. (Satoor, 2017, 31).

As such an event has no concern to the reality in present. The pure becoming of a person is continuous process in these two directions which doesn't stick to the existing state but remains an ongoing development which never stops at any point. “Jam tomorrow, and jam yesterday, but never jam today” (Boundas et al., 1990, 3). On the contrary to Deleuzian concept, Satoor refers to Hallward's word, Hallward explicates that “The pure past doesn't need to work to sustain itself; it is complete in itself. When we consider the past, we do not actualize or portray a recollection to ourselves or others. What is happening is that we are now digging a long time ago” (Satoor, 2017, 32). In case of Alice, the scene where she gets huge and small so that she can pass through the



doors. "...the younger becoming older than the older, the older becoming younger than the younger but they can never finally become so; if they they would no longer be becoming, but would be so" (Boundas et al., 1990, 2). Basically growth and decay are two process which go side by side they are inseparable. Referring to Heidegger's idea, Nicholas Dion maintains that, "To be in a world is to "dwell in the overtness of beings, of the things that are," to be surrounded by placed people and objects who, being placed, can come to the world and reveal themselves" (Dion, 2012, 43). On the other hand, Deleuze uses the example of Alice in his work to elaborate the difference presented by Plato between the things that are fixed in their qualities and the things of pure becoming. First of all he talked about the nature of paradox: "Paradox is the affirmation of both senses and directions at the same time" (Boundas et al., 1990, 1) . In the case of Alice when she grew up she was larger than before but at the same time she was smaller than she ever. If something is of pure becoming it never completes actually it is in a constant state of developing . It avoids the present state. Any object which reaches its closure is actually no more i.e. a dead body.

For example, a specific subject with a specific largeness or smallness at a specific moment, a pure becoming beyond measure, a veritable becoming-mad, which never rests. It moves in both directions at once (Boundas et al., 1990, 1).

The things that end up as complete are actually fixed in nature and temporary. But that of pure becoming are in a never ending motion so they never get any closure. Referring to Heidegger's, 'The Origin of the Work of Art', Nicholas Dion reasons that, "to set up a world": The world is not simply a collection of things that are countable or uncountable, familiar or strange. But it's also not only an imagined framework added to the aggregate of such given things by our depiction. The *world worlds*, and is more fully in being than the tangible and perceptible realm in which we believe ourselves to be at home. World is never an object that stands before us and can be seen. World is the ever-nonobjective, whatever we are subject to as long as the paths of birth and death, blessing and curse continue to convey us into being (Dion, 2012, 43). Satoor builds on his idea of being by dismissing Deleuzian notions of being and alluding to German philosopher and cultural theorist Peter Sloterdijk, who positioned his work spherology as a spatial extrapolation of Heidegger's theory of being-in-the-world that, "We are never in the world, at least not directly. We see the world through the lens of our relationships. Sloterdijk depicts the world as "an exterior that includes inside worlds," an aggregation of bubbles from which society is built, a kind of foam Schäum (Dion, 2017, 9).

We are presented with a Deleuze who welcomes all forms of representation, which is the mistake in Hallward's critique of Deleuze who focuses on the bad and who exploits differences. The idea of life, in Hallward's critique is that man is positioned as the central figure of all life and our goal of disguising ourselves and becoming invisible dematerialize, too (Satoor, 2017, 35). Why, if man is to become the center of life? Would Deleuze demand that the subject be destroyed? It was destroyed of the subject would then signify that man had left the planet. These two assertions are not consistent. Deleuze claims that once a difference can "differentiate" what is relevant to it, then it can only be comprehended as a difference (Satoor, 2017, 36). A "single individuating difference" (Satoor, 2017, 36) is required for this method. Referring to Sloterdijk, Dion comments on his idea that, "Reality, as we perceive it, and its components - society, culture, religion, and so on - are not given; they are created collectively via the interaction of bubbles. Sloterdijk provides the term of the collective realm generated by the multiple human relationship 'bubbles' to this collective realm" (Dion, 2017, 9).



At long last, Deleuze also explored the correlation between commonsense and nonsense. According to Deleuze the concept of sense can be understood as a set of associations and nonsense as something which is opposed to sense, from the ontology of Deleuze in his book *Difference And Repetition*. Reckoning this Dejavonic offers that, "What if there is no sense...other than the sense that is lost, the pre-sense that is found always already before us? It is always too late for the question of sense; too late or too soon, it comes down to the same"(Dejanovic, 2013, 1). There is always an inborn instinct in a human(his sense)basically a pre-programmed ability by God to feel or sense things. On the contrary, Satoor expands on Hallward's claim commenting that, Deleuze refers to the same otherworldly body as "the un-thought" or "non-sense." According to Hallward, Deleuze's understanding of freedom is the purest state which is a type of submission to God (Satoor,2017, 29). The more rights one has, the better, the more perfect the unity to form one united sovereign, the substance or body. Hence, according to Deleuze, "the simultaneity of becoming whose characteristic is to elude the present. It eludes the present becoming does not tolerate the separation, and the distinction of before, and after, or of past and future" (Boundas et al., 1990, 1).

Discussion

In the light of Deleuzian pure becoming a being keeps his/her 'self' at the constant state of transgression, passes through stages of transmutation, and *transformation*, the unending growth of a being towards his/her phenomenal state which leads to a spiritual freedom. The paused state of an entity, and the rested state of mind is ephemeral. The three stages of becoming trigger a push inside an entity or a being that it proceeds towards gaining something beyond emancipation, and deliverance, towards finding a magnificence of his/her existence as a new self by the end gaining spiritual freedom.

Deleuzian Analysis of *The Yellow Wallpaper*

Claim 1 Epistemological Turn

In the beginning of the story the family of the unknown writer, her husband, and her baby have just shifted into a mansion for her rest cure. The narrator's creativity and John's reason are in conflict from the outset of the story. The narrator of the story shows that she is able to use her imagination and her creativity, and to compose a story about her life. She created a piece of writing with a significant relevance for the women who will read it around the world. John is not familiar with the originality of his wife. As a result, he chooses for her the "rest cure" in an effort to get rid of the originality of the narrator, this prevention by her male dominator leads to an epistemological turn to her original self as Jane. Haney Peritza insists that, "From start to finish, *The Yellow Wallpaper* presents itself as the writing of a woman who, with her physician-husband John and sister-in-law Jennie, is spending the summer in what she refers to as a "ancestral hall," a home away from home that has been secured in the hope that it will be beneficial to the narrator's health and well-being." (Peritz, 2010, 114). Relating to Jane's situation, Woolf, in *A Room of One's Own*, adopts the persona of an imagined narrator, "call me Mary Beton, Mary Seton, Mary Carmichael, or by whatever name you please it is not a matter of any importance "who is in the same situation as her and is struggling with the same issue to emphasize that thought process" (Woolf, 2017, 5). Similarly, Jane's own identity is of least importance for the people around her. In order for Jane to recuperate from her mental illness, John wants her to stop writing. It seems strange, and unusual to her. The house, and its surroundings feel strange to her as well. So when she shares her feelings, and thoughts with John her husband he ignores it, and laughs at the fact.



This shows the narrators unhappiness, and dissatisfaction with the norms of the society which have been forcefully implied on her life, and more significantly the restrictions put upon her by her own spouse. Bushra Naz expostulates that, "The rhetorical presentation of a historical aura that imposes a sense of the past onto the reader's imagination reduces perception of an actual thing. Brown contends that character emerges in this situation as a mechanism for registering the effectiveness of physical objects, which, as effects, are not so much objects as "things": physical existence transferred into metaphysical potency" (Naz, 2022, 4). She is forced to follow the rest cure, and she is unable to communicate her yearning for independence, her desire to write, she keeps a secret notebook, which she finds therapeutic, and for the affection for her child. She keeps a secret journal which she considers as a relief to her mind. Referring to Kantian concept of noumena "the thing in itself", "noumena" or "the non-sensible" which are "apart from our constitution of sensibility", Jane moved from her state of noumena, as a being in herself, a mere object who shared her ordinary existence like everyone else with the world while being aware of all the unfairly aura she has been given as a woman, as the other sex, unintentionally leaned towards the state of phenomena as Kant states it, At the same time, if we entitle certain objects as sensible entities (phenomena), then because we distinguish the mode in which we intuit them from the nature that belongs to them in themselves, it is implied in this distinction that we place the latter, even if we do not intuit them, or that we place other possible things. (Allison, 1983, 238).

Jane through her power of creativity, her ability to imagine, and her courage to put down her thoughts into words reached to her phenomenal state of existence. Previously she was confined to her domestic roles of being a wife, and a mother, and thus her state was at pause in the light of Deleuzian becoming. She was revolving around the same old laws of patriarchy. The essential point of the transformation of Jane which leads her to her spiritual awakening was her action of creating her own fiction, from being noumenal to becoming phenomenal according to Kantian idea, but never ends up becoming according to Deleuzian idea of Pure becoming, and turns up into an entirely new human being with liberty, freedom, and a new identity. In regard to this, according to Werner Marx, "Being ,and man meet and are held together in the medium of language ,which itself points to something immediate. For being and man are not related to two substances, but belong together and appropriate each other in a unique occurrence which is simplicity itself, in which being is nothing but the claim that addresses man, and man is nothing but the response to this appeal" (Marx, 1982, xxxi).

Woolf makes the argument that "if a woman is to create fiction, she must have money and a room of her own"(Woolf, 2017, 2). But in spite of that Jane has no money, and a space of her own, she is happy with her husband who was a soft, and kind man to her, but there was something not right she begins feeling that. This hints at the epistemological turn in her which ultimately leads Jane to her conversion from "the thing in itself", "noumena" (Allison, 1983, 239), to "sensible entities(phenomena)", the mode in which we intuit them from the nature that belongs to them in themselves, considered in their own nature, although we do not intuit them, or that we place other possible things (Allison, 1983, 238). This shows the beginning of her psychological depression. But when she puts her stance in her front of her husband that the thing which is right for her, may not be suitable for him. Under the cover of concern, and care for his wife John prevented Jane (the narrator) from writing. This shows her male dominators attempt to put a stop upon Jane's creative power of imagination, and writing. Drawing upon Sandra Harding, Mill attests that, established the most authoritative collection of distinctions in feminist epistemology,



“When persons talk from opposing sides of power dynamics, the perspective of the “less powerful (women)” can present a more objective perspective than the perspective of the “more powerful (men)” (Walby, 2001, 487). In contrast, John Stuart Mill pushes for legal and social equality for men and women in his article, "The Subjection of Women", he claims that, "the legal subjugation of one sex to the other" is "wrong in and of itself, and currently one of the greatest impediments to human growth"(Mill, 2006, 3).

Helen Cixous in *The Laugh of Medusa* reasons that, When I say "woman," I mean both a woman in her inevitable struggle against conventional man and a universal woman subject who must bring women to their senses and to their historical meaning. Despite the vastness of the repression that has kept them in the "dark" - that dark that people have tried to make them accept as their attribute - there is no one typical woman at this moment. I'll tell you what they have in common. But it's the endless complexity of their particular constitutions that strikes me. Women's imaginations, like music, painting, and writing, are limitless: their stream of phantasms is tremendous (Cixous, 2009, 3). Such examples in the story illustrate how Jane became mad. This opposite to how Jane was living her life under her husband's dictatorship. Such examples throughout the story illustrate the fact that how this madness triggered amendment in Jane's personality. “Absolutely forbidden to 'work' until I am well again. Personally I disagree with their ideas. Personally I believe that congenial work, with excitement and change would do me good” (Muhi, 2010, 6). Rula Qawas calls attention to Emily Dickson's idea of madness,

Much Madness is divinest Sense
To a discerning Eye
Much Sense the starkest Madness
'Tis the Majority In this, as All, prevail
You are sane if you consent.
Demur, you're clearly hazardous.
And controlled by a chain (Quawas, 2013, 35)

Calling attention to Lee Schweningen in this regard, it can be maintained that, " which, under patriarchy make women domestic slaves" (Schweningen, 1996, 25). John with his dictatorial position decided that if his wife Jane will do writing her depression will get dreadful. He also requests that she refrain from experiencing hallucinations regarding the house. Naz advances Coulson's point of view, in which the protagonists of William James's are oblivious of the nature of material commodities as ideological tools, and James concentrates on the law of dispossession and a reactionary possessiveness that oppresses women:

This is a work about dispossession, acutely aware of the gaps and lacks in its heroines' lives, yet James is quite explicit about what is missing: Mrs. Gereth is a victim of English primogeniture, compelled by her son's imminent marriage to leave Poynton and the things that represent her married life's creative effort, but Fleda, "with her mother dead, hadn't so much as a home"... The blockage at the heart of James' tale is "the effacement to which English usage reduce the widowed mother" and the motherless, unmarried daughter alike (Naz, 2022, 5).

But she writes the reason that why she has those hallucinations about the house. In her journal, she writes: “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” (Gilman, 1994, 648). As Woolf claims about the position of women in 1490 after Chaucer, “It was still the unusual for high and middle-class women to choose their own spouses, and once the husband was assigned, he was lord and master, at least as far as law and custom could make him” (Woolf, 2017, 36). Donna Haraway is likely the most influential writer who has attempted to combine postmodern feminist epistemology with perspective epistemology through the use of numerous standpoints. She states that, “Feminist objectivity is about constrained location and situated knowing” (Walby, 2001, 488). In the story Jane struggles to lock herself in the room with the hideous wallpaper making her own space to live, and explore. Although he is aware of her distaste for the bedroom's wallpaper, he does not place much emphasis on it. Jane develops an infatuation over the wallpaper she initially despises. Susan S. Lanser argues that, “Some reviewers interpreted the narrator's double-voiced discourse as ironic understatements, asides, hedges, and negations by which she expresses herself against the authority of John's voice, “women's language” or the “language of the powerless” (Lanser, 1989, 418). She associates herself with the woman in the wallpaper in the conclusion of the narrative. Jane's thoughts are significantly influenced by the woman on the wallpaper. Jane believes that many other married women may have suffered in this room, but she also believes that things will improve moving forward. Madness has affected people since the very beginning of humankind. This concept of madness has been employed in literature to convey a more profound meaning of its effects in people’s life. A large number of writers have explored this theme of madness in their works which is directly related to human psychology. Its dark aspects have also been exposed, most significantly by the greatest writers of all times like Shakespeare, Virginia Woolf, and Melville. As writers they not only discussed it as a problem, but also gave great messages to their readers. The state of madness, and mental disorders have been portrayed as a supreme cognition of the people of the world, and their far deep sensitivity. The female writers of the 19th century have also used this symbol of madness in their works. “The nineteenth-century female writers desired to be free of the constraints imposed by men's insanity in order to be beyond control, able to express their wrath and take action, which was nearly impossible in real life” (Muhi, 2010, 4). Jonathan Crewe argues that, “As her “madness” unfolds, Jane, despite and above her own struggle against the therapy to which she is subjected, becomes the exemplary subject of power/knowledge” (Crewe, 1995, 274). Referring to Sloterdijk, Dion comments that, “Reality, as we perceive it, and its components - society, culture, religion, and so on - are not given; they are created conjointly via the interaction of bubbles. Sloterdijk provides the term of the collective realm generated by the multiple human relationship ‘bubbles’ to this collective realm” (Dion, 2017, 9).

Claim 2 Transformation(change)

Drawing upon *The Female Malady* by the critic Elaine Showalter, Muhi advances in order for, “According to biographies and letters of gifted women who had mental breakdowns, craziness is the price women artists have had to pay for exercising their creativity in a male-dominated culture” (Muhi, 2010, 6). But Jane does not think at all that her writing is the cause for her bad writing, instead she thinks that her writing could help her. However, her opinions, and views are not taken into account at all. Then she takes the decision to write secretly, because everyone in the house including her brother, and her husband claim that her writing is the reason of her bad health writing is the reason which made her ill. So for her, her writing is the only way for her to let herself out in the form of an expression as writing. Basically her action of writing is one of her route



towards her development. Although she has been stuck in one room, and everything is forbidden for her, in such a situation the very first thing she finds to give voice to her inner self is her writing. This shows her path to her self-discovery when she is totally caught up by the bounds of her society. Thrailkill & Jane F. argue with the intent that, “*The Yellow Wallpaper*” has since become a case study of the psychological implications of a man's failure to listen to a woman's words, a refusal that critics link to a broader prohibition on female self-expression—literary and otherwise—within a patriarchal culture” (Thrailkill & Jane F., 2002, 526).

Jane was restricted to a little space in her husband's house. As she is not allowed to make her own choices, she is caught up inside the jail of patriarchy, including her selection of geographers. Dion proclaims, expanding on Barney Warf and Santa Arias' introduction to their primer on The Spatial Turn, that, "not for the simplistic and overly used reason that everything happens in space, but because where things happen is critical to knowing why and how they happen" (Dion, 2012, 5). The spatial emphasis on social space positions it as an active participant in socio-cultural phenomena, as something that shapes as well as is formed. Space 'matters' because it participates. This contradicts 'the philosophical position,' according to which space is merely a passive backdrop to human life. The spatial turn is significant in this regard, geography matters because it affects how we live our life (Dion, 2012, 6). She is asked to live in a nursery room which indicates that the women of that century were considered as children who are always in a need to have vivid directions by their elders for whatever they have to do, even the smallest things.

According to John Stuart Mill's essay, "The Subjection of Women", "A frequent justification for women's lower legal standing was that they were morally superior to men and thus should be restricted to the home, where they would be shielded from the corrupting influence of public life and might shape the morality of future generations. Mill contends that this is illogical: 'there is no other situation in life in which it is thought absolutely natural and proper, that the better should obey the worse'" (Mill, 2006, 85). According to Charlotte Perkins Gilman each woman of that used to be treated as an infant who needs a room having things and rings. A woman is viewed as mentality ill if she tries to exercise her own will. She is called as "'little girl?" (Gilman, 1994, 652), and "blessed little goose" (Gilman, 1994, 649) by her husband. Referring to Simone de Beauvoir Butler suggests in his book *Gender Trouble* argues so as, "one is not born a woman, but, rather, becomes one." Gender is paramount to Beauvoir, it is "built," but implied in her definition is an agent, a *cogito*, who takes on or appropriates that gender and could, in theory, take on another" (Butler, 2003, 12). "Fear of society is a significant hindrance to personal freedom, whether for a man or a woman, and in a culture that has historically seen women as inferior beings, women are even more hesitant to assert themselves or just demand their rights" (Awasthi, 2017, 291). They have come to the mansion only for the sake of Jane's health, told by John. But he completely avoids his wife's wish for having a room on the first floor so that she may enjoy the air from outside; in place of this he encloses her in a nursery room.

Haug claims that Marge Piercy discusses the difficult process of achieving individuality as a woman in her novel *Fly Away Home* (1986). In the women's movement, it is customary to see the family form as inherently a prison for women. We may say in such a manner that, "women must smash the bourgeois nuclear family in order to develop their personality" (Haug, 2014, 18). Daria is a good-looking, happy, accomplished woman in her forties from the middle class of America. She tells herself over and over how happy she is, what a wonderful family she has, in contrast to her mother, who sacrificed herself for her family, allowed herself to be dominated and



deceived by her husband, and was always unhappy; who saved the best things for a possible other life, who bided her time. Then, one day, her husband makes a decision and hands his wife the application for divorce. This turns out to be an epistemic turning point in her life. The wife's initial despair gives way to self-doubt: what does the other lady have that I don't? In her search for the truth, she comes to terms with herself, as someone who has contributed to the construction of that horrible outer world full of scheming and sordidness in her yearning for protection and safety, as well as the harmony of her household. She changes everything in the rest of the novel: her connection with herself, others, and the world; the structure of her life (Haug 2014, 20).

The publications of 50's featured the women who were dependent on their males like a child is dependent upon his mother. They were having no aims for their future. In the media it was termed as infantilization of the women, at that time. Drawing upon Julia Kristeva's words Butler avows in his book *Gender Trouble* that, "Strictly speaking, "women" cannot be said to exist (Butler, 2003, 3). But in opposition to the idea of women's infantilization in Butler's words:

When the constructed status of gender is theorized as radically independent of sex, gender itself becomes a free-floating artifice, with the result that man and masculine could just as easily signify a female body as a male body, and woman and feminine could just as easily signify a male body as a female one (Butler, 2003, 10).

Similarly in this regard expanding upon Betty Friedan, Ghandeharion & Mazari contend so as,

Women in Victorian times were not allowed to satisfy or admit their basic sexual urges, and similarly, women in 1950s America were not allowed to satisfy or acknowledge their primary desires to develop and gratify their latent powers as equal human beings (Ghandeharion & Mazari, 2016, 122).

Jane has to live her life as an infant who just always stays inside his room, and keeps on staring at everything inside his room, the roof and walls etc. "Then he took me into his arms and called me a blessed little goose" (Ghandeharion & Mazari, 2016, 122). Here it shows that her husband thinks of her as irrational. The animal to which she is referred to is a dumb animal who is at the mercy of the world. Referring to the words of Cameron (1997), Jane's husband keeps on reminding her that what he does for her sake is just due to his affection for his wife. Jane is confused with the notion of true woman, she puts down in her diary that, "He loves me dearly, and hates to have me sick" (Gilman, 1994, 651). In relation to this, Battisti & Fiorato argue, "Women, according to Wollstonecraft, are kept "in a state of eternal childhood," "made to feel, not think, and forced to be manipulative and charming to their fathers, brothers, and spouses in order to achieve what they desire" (Battisti & Fiorato, 2012, 186). But it is opposite actually because his actions do not express his for his wife instead it shows his self-interest, and haughtiness. As John replies to her, "You know the place is doing you good, and I don't care to renovate the house just for three months" (Gillman, 1994, 649). Referring to the novel, *Ladies Coupe* by Anita Nair, Awasthi expostulates that, "Egalitarian marriage does not exist. Accepting that the wife is inferior to the husband is the best approach to avoid quarrel and unhappiness" (Awasthi, 2017, 291). There is no empathy shown for her by his behavior. What Jane wishes is not even attended by him. Basically, John inflicting his wife to have blindly trusts over whatever he says, and to follow what he asks her to, this shows his stereotypical act of ruling over his spouse being the male partner in marriage. Essentially her secret action of penning down of her thoughts, and feeling were symbolic of her maturation and rebellion. Calling attention to *The Aspern Papers*, Naz proclaims that,



“Tina's truth of aesthetic virginity is rooted in the fact that, as niece or heiress, she must either comply to or challenge Aspern's patriarchal power. She exemplifies Lynette Hunter's remark that ethics is inextricably linked to gender by illustrating women's "peripheral" treatment in the social hierarchy. Tina's virginity becomes more than just a physical possibility; it becomes a realization of ethical force, allowing her to reject patriarchal control of her virginity in the marriage marketplace for financial gain (Naz, 2022, 72). Even all of his efforts still couldn't prevent Jane from leaning towards progress, and her blossoming which her male governor was aspiring to stop. “Pure becoming without measure, a veritable becoming mad which never rests. It moves in both directions. Eludes the present causing future and past more and less” (Boundas et al., 1990, 1). Becoming is the transformation of an essential being which remains in movement and it is revolutionary. In contrast to this, Spherology, according to Peter Sloterdijk, (a German philosopher and cultural theorist) is a spatial extrapolation of Heidegger's notion of being-in-the-world. According to Sloterdijk, we are never in the world, at least not directly. Our relationships shape how we see the world. Sloterdijk depicts the world in this way. "an exterior that includes inside worlds," an aggregation of bubbles from which society is built, a kind of foam *Schäume* (Dion, 2017, 9). Referring to Heidegger's, 'The Origin of the Work of Art', Nicholas Dion testifies that, “to set up a world”: The world is not simply a collection of things that are countable or uncountable, familiar or strange. But it's also not only an imagined framework added to the aggregate of such given things by our depiction. The *world worlds*, and is more fully in being than the tangible and perceptible realm in which we believe ourselves to be at home. World is never an object that stands before us and can be seen. World is the ever-nonobjective to which we are subject as long as the paths of birth and death, blessing and curse keep us transported into being (Dion, 2012, 43).

At the beginning of the story her imaginative power is portrayed, the way she thinks that they have booked a spooky mansion for their stay. She imagines herself in her earlier life, her childhood when she watches the yellow wallpaper on the wall, and by looking at it her world of imagination stimulates unconsciously. She recalls the memories of her past when she used to stare at the furniture and at the walls. Meanwhile the protagonist is continuously reminded by her husband that she should prevent her imagination and her ideas, it would be better for her. Following are the examples: when she tells her husband that she does not like the ugly pattern of the wallpaper, and to change it. He avows, “nothing was worse for a nervous patient than to give way to such fancies” (Ghandeharion & Mazari, 2016, 188). By saying this he was telling her that the wallpaper is not ugly, but it is her womanly imagination. Schechter concept of coercive control can be referred here, Schechter who popularized the term "coercive control," believed that physical violence generated control, which, once employed, did not need to be repeated to elicit obedience. Stark, on the other hand, saw physical violence in a relation as merely one of four components of coercive control, along with non-physical measures like isolation and humiliation. Physical violence is not the first source of control in Stark's perspective, therefore he can argue that physical violence is dropping while other types of coercive control are expanding” (Walby & Towers, 2018, 3).

Claim 3 Pure Becoming(conversion)

John made a failed attempt to practice coercive control over Jane. This also give way to one of the major forms of authority , “Private patriarchy which is based upon a household with a patriarch controlling woman individually, and directly in the private sphere of home” (Walby,



1990, 94). Barbara A. Suess proclaims that, "In addition, the story's representative patriarch, John, is regarded as "very practical." He has no patience with religion, an extreme fear of superstition, and openly mocks any discourse of things that cannot be felt, seen, or written down in figures"(Suess, 2010, 86). The narrator gradually peeps inside the inner world of imagination of the protagonist, that world by the help of which she escapes from the world of male domination to a world full of fanciful ideas where she finds an escape for a while. On the other side there is the masculine world of her husband which is realistic and practical, and claims that women live their lives based on their fanciful ideas. The husband considers his wife's imaginative power as the mere reason for her bad health." I don't want to. I don't feel able. And I know John would think it absurd. But I must say what I feel and think in some way. It is such a relief! But the effort is getting to be greater than the relief"(Ghandeharion & Mazari, 2016, 119). Discussing to *The Laugh of Medusa*, Helen Cixous, Keith Cohen and Paula Cohen maintain that, Women must write with their bodies, creating an impenetrable language that will obliterate divides, classes, rhetorics, norms, and codes, as well as submerge, cut through, and transcend the ultimate reserve-discourse, including that which mocks the idea of pronouncing the word "silent"(Cixous, Cohen,& Cohen, 1976, 886).

Drawing upon the critic Gary Scharnhorst, Ghandeharion & Mazari advance that, "this woman-figure successfully takes up the narrator's role as "doppelganger" or double, imprisoned inside the constraints of her patriarchal function. Calling attention to Paula. A Treichler, Ghandeharion & Mazari avow that, "The yellow wallpaper signifies the narrator's own mind, the narrator's psyche, the "pattern" of social and economic reliance that leads women to domestic slavery in these (feminist) readings" (Ghandeharion & Mazari, 2016, 124). For instance, when the narrator begins to imagine a woman trapped behind the wallpaper. She starts seeing two eyes, and a broken neck inside it. "Up and down and sideways they crawl, and those absurd, unblinking eyes are everywhere"(Ghandeharion & Mazari, 2016, 125). The eyes are symbolic of the gaze of the dominant male gender of the society, and the patriarchal society itself.

The narrator's fundamental counterbalance is John, without whose suffocating influence she would never reach freedom. At the end of the novel, he also undergoes a shift, reversing traditional gothic roles because it is he, not a lady, who collapses in the face of lunacy. John, the protagonist's husband is representative of Dr. Mitchel, Gillman doctor. As Mary Wollstonecraft asserts with the result that,

Women are taught from childhood that a little knowledge of human weakness, appropriately referred to as cunning, softness of temper, outward obedience, and a meticulous regard to a puerile form of decency will secure them man's protection (Wollstonecraft, 1963, 12).

Jane is actually trapped because she has unconsciously considered John as a rational in every sense. Gillman has highlighted the idea that all the women of the society have accepted the norms of the patriarchal society as the normal part of their lives, and their attitudes. Woolf argues" that, "Consider a parent who, for the sake of argument, did not want his daughter to grow up to be a writer, artist, or scholar. A huge corpus of masculine opinion held that nothing intellectually could be expected of women, and he would often say. Mentioning Mr. Oscar Browning and Mr. Greg, Ghandeharion & Mazari aver that, "essentials of a woman's being" are that they are supported by and minister to men. Like Jane's husband prevents her from doing any kind of writing, basically creativity, and intellect is something that is not a woman's cup of tea (Woolf,



2017. 45). "There comes John, and I must put this away, he hates to have me write a word" (Ghandeharion & Mazari, 2016, 121). So the narrator believes whatever John says is right, and she should abide by it. But her secret act of writing while her husband is out of sight leads her to relieve all that was stuffed inside her. In contrast to this Cixous expounds, "Write yourself, your body must be heard" (Cixous, 2009, 8). Or might there be not two languages and two sorts of names designating the pauses and the rests which receive the action of the idea, the other expressing the movements and the Rebel becomings?" (Boundas et al., 1990, 2). Nevertheless, the yellow wallpaper gives a push to the harbor as Jane realizes "didn't realize for a long time, but now I quite sure it is a woman", the trigger to the protagonist's creative power of writing. Primarily it is symbolic of the creative faculty of the protagonist's mind. "The younger becoming older than the older, the older becoming younger than the younger, but they can never finally become so; if they did they would no longer be becoming"(Boundas et al., 1990, 2). This creative visualization about the old, and tarnished wallpaper which has no use portrays the mechanism of evolving, and expansion of Jane's self which was formerly put up in the jail cell of conservative ways of the community. Exerting upon Kantian concept of being phenomenal, Allison avers that, "At the same time, if we refer to particular objects as sense entities (phenomena), we distinguish the manner in which we see them from the nature that belongs to them in themselves" (Allison, 1983, 338). Jane's transformation towards phenomena unfolds gradually.

In relation to Jane's conversion, Conrad Shumaker argues that, when her (Jane's) ability to express her artistic inclinations is constrained by her husband's prescription of full rest, her attention wanders to the wallpaper, and she begins to locate the emotions and experiences she is prohibited to capture in its tangled pattern. In sum, by attempting to ignore and suppress her imagination, John eventually brings about the precise situation he wishes to avoid" (Shumaker, 1985, 590). In the context of *The Aspern Papers*, Naz asserts that women's femininity is a "incarnation of patriarchal jurisdiction and oppression." Ironically, Tina's aesthetic virginity becomes a component of her ethical vision, despite the lodger's contention that "it is not meant to be simple for women to climb to the vast free view of anything" Although Tina is considered as an old spinster by the lodger, her newfound possession of Aspern's documents causes "a unique change in...her smile of forgiveness, of absolution, which made her angelic." It enhanced her beauty; she appeared younger"(Naz, 2022, 73). Mentioning Heidegger, Nicholas Dion avows that, "To be in a world is to "dwell in the overtness of beings, of the things that are," to be surrounded by placed people and objects who, being placed, can come to the world and reveal themselves" (Dion, 2012,43).

Jane's main goal is to "liberate" as many other women as possible from the yellow wallpaper's symbolic patriarchal representation: "that miserable thing began to crawl and disturb the pattern, I sprang up and hurried to aid her" (Gilman, 1994, 655). It reflects the madness caused to her due to the conservative thinking of the society, if a female desires to be independent, and wants to have self-expression, she can crawl quietly so that she may not be caught up by the eyes of the society. Peter Betjemann contends that, "Words were politics for Gilman ('in my opinion, it is a pretty poor thing to write, to talk, without a purpose,' she wrote), and in *'The Yellow Wallpaper,'* she dramatises the consequences of failing to find the words to definitively name a pattern understood decoratively, figuratively, nationally, and (in the context of her nativist beliefs) racially?" (Betjemann, 2012, 399).



Naz states that, what William James called, in his essay on “The Thing and Its Relations”...“pure experience”: the kind of experience that precedes the organization of the experienced world into object forms...but also the epistemological dimension; it can characterize both a character’s and a reader’s experience (Naz, 2022, 4). By freeing the woman inside that wallpaper she freed her ties from her past that was a like a jail cell, and moved into the future which holds freedom, and liberty for her like a wild, and diverse jungle. “At the same moment that one becomes larger than one was and smaller than one becomes”(Boundas et al., 1990, 1). By rescuing the woman trapped inside the wallpaper, and taking her out of that captivity, she actually brought herself out of the oppression of her society, and her male dominator her husband gaining her “phenomena” as a newly discovered person who broke all the reductions that her male dominators put upon her. The way both the woman appears at night, and hide themselves in the daylight it shows that in the patriarchal world which doesn’t consider any place of the women. *The Yellow Wallpaper*, as revealed, is a metaphor for women's dialogue. From a conventional standpoint, it appears unusual, flamboyant, perplexing, and outrageous: the act of women writing produces speech that has "unheard of inconsistencies." When it is liberated, it expresses what is otherwise hidden and reflects patterns that the patriarchal order ignores, hides, fears as monstrous, or fails to recognize at all" (Treichler, 1984, 62). Broadening upon Woolf, Alajlan & Aljohani proclaim that, “Lock up your libraries if you like; but there is no gate, no lock, no bolt that you can set upon the freedom of my mind” (Alajlan & Aljohani, 2019, 124). There creeping is actually there action of moving to self-independence, self-assertion, and freedom, however the society is not ready to accept it. As Cixous maintains, “It is time to free the New Woman from the Old by getting to know her - by loving her for getting by, for moving quickly beyond the Old, for anticipating what the New Woman will be, as an arrow leaves the bow with a musical movement that gathers and separates the vibrations, in order to be more than her self” (Cixous, 2009, 6). Hence, Jane’s pure becoming is a spiritual process whereby becoming does not acquire any extended, traceable or provable identity rather frees her from the constraints of time and space hence, her madness frees her from the jurisdiction of judgment.

Conclusion

In the light of Deleuzian becoming Jane keeps her ‘self’ at the constant state of contravention, she passes through three stages of her transmutation first of all an epistemological turn which starts from her keenness for the odd patterns inside the yellow wallpaper, this physical anguish was a result of Jane’s emotional suffering which was somehow not getting a path out of her to be released, which leads her to her second stage of transformation that was triggered by her action of writing her memoir that she started penning down secretly, it eventually becomes a way out for her repressive desires, despair, everything that was stuffed and the chaos that she was feeling inside herself, then to the third stage of her *Pure becoming*, the unending growth of Jane towards her phenomenal state which leads to her spiritual freedom. Jane’s paused state was ephemeral, the patriarchal state of her mind as an object who is just there to be sexualized or used for the male desires, and fulfill her duties for the sake of his pleasures. Unknowingly her ecriture awoke Jane’s self-consciousness about her needs, her comforts, and her trapped self who was lost somewhere between the principles of the brutal society as a woman who has no existence more than that of a slave, who is just there to be dictated, and utilized by the male dominators of the society, and those who stand high in power. She gained something beyond emancipation, and



deliverance, she found the magnificence of her existence as a new woman by the end. Instead of getting reduced by what bitter circumstances she faced, she fetched up elevating her soul, this is how Jane gains spiritual freedom. As such pure becoming is not being at a juncture as it is not defined, static, self-evident, or a scrutable process. It occurs and constantly keeps modifying within inner self nevertheless, not within the realm of judgment rather reaching to a point of spatiotemporal liberty as a principle of soul it has no beginning and finale.



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