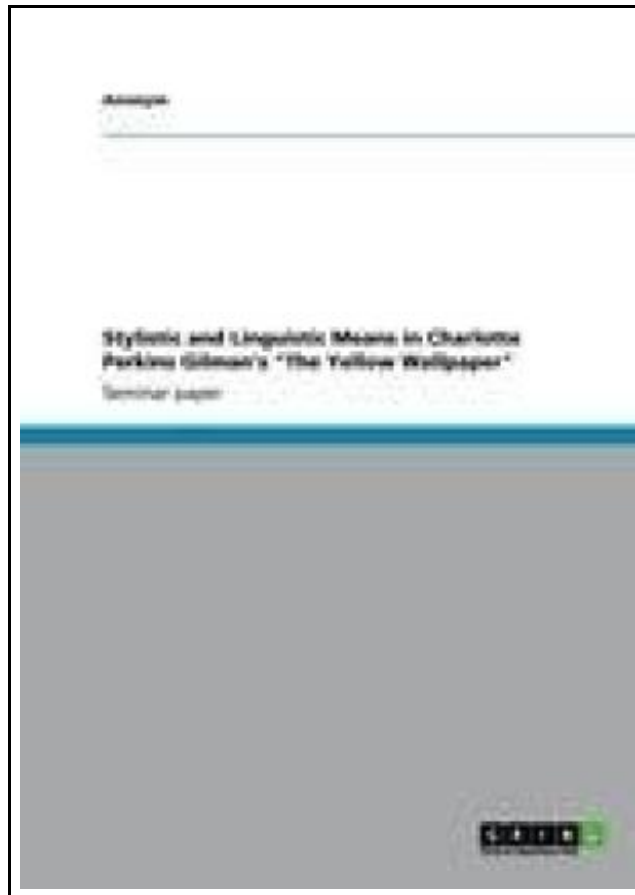


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STYLISTIC AND LINGUISTIC MEANS IN CHARLOTTE PERKINS GILMAN'S "THE YELLOW WALLPAPER"



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Grin Verlag Jan 2011, 2011. Taschenbuch. Book Condition: Neu. 210x148x2 mm. This item is printed on demand - Print on Demand Titel. - Seminar paper from the year 2004 in the subject English Language and Literature Studies - Literature, printed single-sided, grade: 2,7, Johannes Gutenberg University Mainz, language: English, abstract: 1. Introduction Charlotte Perkins Gilman's *The Yellow Wallpaper* (1892) has often been subject of feminist discourse but very seldom of queer discourse. In order to prove the importance of a queer reading, we analyse language and style of this text in order to present an interpretation beyond the feminist one which seems to be the most obvious. A close reading of the first 39 paragraphs will be given to make clear that *The Yellow Wallpaper* definitely offers enough textual material to read the text through a queer reader's gaze. While there has been speculation on the topics to attempt to argue that Gilman herself was queer, a close analytical reading of the text only will prove this idea and will speak for itself. Before we have a closer look at the stylistic devices relevant for our interpretation, we need to give a short definition of the term queer and how it is used in our context. Crewe states that the adjective queer was used by Gilman in a period of great cultural change. The actual meaning at the time was peculiar or strange, but it slowly shifted to a euphemism associated with homosexuality (1995: 279). Furthermore, Crewe explains that the term connotes certain consciousness of repression which might lead to queer self-recognition on the part of the reader (1995: 287). With the help of a queer analysis, the reader herself might be able to recognize the queerness of the text and the queerness of any kind in...



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