Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_ Class/Block: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Symbolism in The Yellow Wallpaper**

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| **Symbol** | **Three Significant Quotations/ Moments**Try to pull them from the beginning, middle and end of the story (be sure to include page numbers) | **Analysis of Change**How does the symbol change throughout the story? (3+ sentences) | **Analysis of Meaning**What is the deeper meaning of the symbol? What is Gilman trying to say? (3+ sentences) |
| **The Husband (John)** | * “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” (pg 1).
* The narrator recognizes something bad is happening to her because of the house, and asks her husband to leave. He doesn’t take her seriously, uses logic to deny her (three more weeks on the lease, the repairs at their house aren’t done, she needs more rest, etc.) (pg 4).
* “Now why should that man have fainted? But he did, and right across my path by the wall, so that I had to creep over him every time!” (pg 6).
 | In the beginning of the story, John is shown to be a logical doctor who doesn’t believe in anything supernatural. Even in the middle of the story when the narrator tells him the house is making her crazy, he refuses to leave because it’s not logical, so he doesn’t believe her. He insists she just has to rest, and she’ll be fine. At the end of the story, he faints when he realizes his wife has truly lost her mind – his “reason” failed him. | John is supposed to represent the Rationalists. He’s a man of science and reason, but it is his devotion to these things that cause him to overlook his wife’s emotions and warnings signs about her mental state. Through John’s character, Gilman points out the Rationalist’s error in ignoring human emotions (especially women’s) in favor of supposed “scientific” methods. |
| **The Wallpaper’s****Outer Pattern** |  |  |  |
| **The “Sub-Pattern”** |  |  |  |
| **The Woman Behind the Paper** |  |  |  |