

Attach the biographical details to show that in G's mind she is responding to a real situation---gives rise the feminist reading that defends her against the charge of hysteria in two contradictory ways: women are not mad and that there madness is not their fault. Involves seeing a direct link between psychic life (women's madness) and social reality (male intrusion/control).

But this does away with the text's unconscious (and specifically its language, its literariness), in that all it does is bring latent content (male patriarchy and its consequences) to the surface to replace the manifest content (madness of woman reading wallpaper), so that her reading the wallpaper become the "feminist" moment that stages her freeing herself from the entrapment of a patriarchal control. (her reading is Gilman's reading which the feminist is reading the text).

But the unconscious would be precisely the formal ways in which that link is made, how we move from manifest content (the story itself, the mad woman reading the wallpaper) to the latent (the place of woman in patriarchy: the woman is driven mad by patriarchal confinement).

So, look for repressed elements, things onto which psychical energy is displaced (yellow, creepy, smell, which are the symptoms, the signifier of an uncanny)

What is repressed and cannot be spoken of, and thus takes a different route into the text, via such signifiers: a history of women's reading (the gothic novel, gothic romantic), a sense of oppression that is not merely personal but political (infantilisation of women, the past of a hidden violence), the female body (as smell, as child-bearing, as that which cannot be seen but only leaves its mark as a trace, a smooch along the wall into which she fits).

1. Yellow: (1) not simply an index of state of mind: but of repressed element in text, a feel, a how, an uncanny, a signifier of something not quite right.

2. The haunting: p3: the romantic haunted house versus the male rationality (which is both unbelief, cf. Fancies on p. 6 and 12, no faith, 3, as well as against romantic reading that mobilises the uncanny, the horror of superstition and the unrational). Marks a link to women writers, how they made their mark, but that never quite gets articulated by the text, but is rather attached to such signifiers as "creepy" etc.)

3. Emptiness of how: the absence of felt solidarity (p. 5, 8), the signs, however, of a past being re-enacted. Infantilisation as structural and not simply personal: p. 10 and 12. Family is repression, not something opposed to it.

4. Feminist reading based on the one to many (all those different creeping women, the larger identification, 15., turns from seeing the others, to liberation from secrecy (16), to overt madness 18), the identification taking place on the level of signifier (creep/creepy). Rationalist husband tries to break down the door, and points to a history a repressed past, of pre-enacted madness in the form of questions that can't be put aside.

5. Feminisation and the fainting man: displacing thoughts onto the body: smell and the female body (14) that is linked to the smooch into which she will fit (15, 18). Wallpaper itself as figure for female body that is marked as absence both of form (8), that increasingly gets clearer, as well as absence of signification (9): a resistance to being

read, a repressed figure and repressive figuration. Learning to read is to substitute a bodily figure (a corpus, a unity) to the slippage of textuality. Attempt to efface distinction between sign and meaning by textualising the body itself, the female body as the ultimate repressed, its desires that the text cannot speak except via "dream"