

The Hysteric Yell from Women: A Comparative Study of *The Yellow Wall Paper* and *Carrie*

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ABSTRACT

Today, there are many researches focus on feminism, this paper from a new perspective, hysteria, to connect perspective of female literature in the past and the contemporary feminist literature, to look through the feminism history by comparison and give new inspiration to the development of women in the current society.

Keywords: *Feminism, Hysteria, The Yellow Wallpaper, Carrie*

1. A BRIEF INTRODUCTION ON THE TWO WORKS AND THEIR CREATING BACKGROUNDS

1.1. A Brief Introduction on *The Yellow Wallpaper* and Its Creating Background

The Yellow Wallpaper is a story narrated in the first-person, the story is a collection of journal entries written by a woman who has a physician husband. The husband rented an old mansion for his wife to recuperate. For he believed his wife has a slight hysterical tendency (which in today we called it depression.). As a form of treatment, the husband forbidden any physical work or any mental work and provided her with plenty of air and rest. The narrator devotes many journal entries to describing the wallpaper in her room—its color and its patterns. The longer she stayed in the room the more bizarre the wallpaper was, as if there was a woman who want to break from it. Eventually she believed that there was a woman strip in the wallpaper, and started to peel the wallpaper to free the woman in the wall. On the final day in the house, the narrator locked herself in her room, not permitting anyone to entre, even her husband. When the husband finally got into the room, he found the narrator creeping around the room, rubbing against the wallpaper with excitement. He fainted. But the narrator continued to circle the room, creeping around his body. It is believed that the narrator has merged with the woman in the yellow wallpaper, and become the woman trapped behind the yellow wallpaper. *The Yellow Wallpaper* was published in 1892. It can be seen as a shout of all the oppressed women in the America at that time. They were treated as

men's private property, as they accept any treatment their husbands, fathers or any male family members saw appropriate. Even they have doubts or disapproval in their hearts. As the narrator in *The Yellow Wallpaper* did. Meanwhile, the treatments of so-called rest therapy, while limiting and depriving any freewill of women in fact, were extremely popular at that time. Women of that time seemed to have all the needs and lived under proper care, but their mind was supervised and restricted under patriarchy authority. From the end of the 18th century to the 1920s is the first stage of Feminism in America. This period can be taken as the embryonic stage of feminism in America, which can also be called traditional feminism. Feminism in this period mainly fought for equal rights with men in education, politics, business and property inheritance. Creating under this background, Gilman has put her feminist thoughts run through *The Yellow Wallpaper*. Conrad Shumaker considers *The Yellow Wallpaper* to be “ a complex work of art as well as an effective indictment of the nineteenth century view of the sexes and the materialism that underlies that view.” (Shumaker 1989:73) [10] And it provided feminists the tools to interpret literature in different ways. Marilena believes “*The Yellow Wallpaper* reflects the Victorian Era and its gender roles, which in line with Victorian ideals, strictly separate male and female domains” (Marilena, 2007) [8]. According to Zeng Guie, Gilman's work “directly mirror the thoughts of the first wave of feminist struggle against sexism and patriarchy” (Zeng Guie, 2009) [22].

In conclusion, at the time in which her works take place, between 1840 and 1890, women were exceedingly defined as weak. *The Yellow Wallpaper* criticized the

unequal relationship between husband and wife and the cultural oppression of women by men. Meanwhile, it stresses the urgent needs of the voice of female writing and establishing female discourse. It reflects the thoughts of the first wave of feminism movement and provides literary support for the second wave of feminist movement in America.

1.2. A Brief Introduction on Carrie and Its Creating Background

Carrie narrates a story of a 16-year-old small town high-school girl, who was from a single-parent family and growing up in a fanatical religion family, had shown her Telekinesis power at young age without self-awareness. Because of her frumpy appearance and unusual religious beliefs, she was bullied by other girls in school. Under the extreme sexual repression family environment, Carrie knew nothing about her body and even the period, which directly led to her first break down and the blasting fuse for her final outbreak. She was getting aware of her Telekinesis power and using it to exact revenge on those who torment her. By the end of the story, she caused the worst local disasters in the town, killed her mother Margret, who is supposed to be the culprit of this, and those who bullied her, then died crying for her mother. The most part of the book applies to newspaper clippings, magazine articles, and letters instead of the normal narration mode to enhance its reality and objectivity.

The book was written in the early 1970s. When women's liberation movement sought equal rights and opportunities and greater personal freedom for women. It was King's fourth novel, but the first one to get published. He was a trailer when he wrote Carrie. He finished Carrie with some crucial female narration perspective helps and advise from his wife. Apart from the female view from his wife, the novel is partly based on his own observation of female and life experience. For example, the character of Carrie White and the Chamberlain town is modeled after his own high-school experience and observation. It reflected King's memory of his young age. Stephen King himself admitted that he has used feminism idea while he was writing this novel. He said he admired the work that those feminist groups have achieved. Indeed, according to Li Mengshi [16], Stephen King's work has shown "strong concerns for women's plights as well as harsh criticism to the American patriarchal society". (Li Mengshi, 2016) [16] By analyze and observing world through women's eyes, Stephen King interprets the real social circumstances of American female with a whole new vision. Dr. Sudhir.V. Nikam [4] analyzes reality anxiety as well as moral anxiety through the characters Carrie and Margaret in Carrie by the anxiety theories made by Freudian. And Korinna Csetényi [5] argued Carrie has uses some fairy tale mode in Fairy Tales in Stephen King's Carrie. (Csetényi, 2007:180-186.) [5] But

there still exists a lot of blank in research of Stephen King's novel. As the research on Stephen King's horror novels has only begun to be accepted by the mainstream literature research in recent years, there are still a lot of research gaps in this field.

2. A COMPARISON BETWEEN THE YELLOW WALLPAPER AND CARRIE

2.1. The Influence of Gothic Literature

Gothic literature is a genre or mode of literature emerged as one of the eeriest forms of Dark Romanticism in the late 1700s that combines fiction and horror, death and at times romance [11]. Its origin is attributed to English author Horace Walpole, with his novel *The Castle of Otranto*. It is characterized by expressions of terror, gruesome narratives, supernatural elements, and dark, picturesque scenery [9]. The basic elements of Gothic literature include mystery and suspense, atmosphere and setting, and omens and curses.

Both *The Yellow Wallpaper* and *Carrie* are filled with some sophisticated literary devices building horrible atmosphere. Based on the close reading of two books, it is not difficult to find that there are some similarities between the lines and words of two novels. By the term of gothic literature, there are some resemble gothic elements: Gothic Architecture, settings in a remote space and time, supernatural forces.

From its themes of madness and powerlessness, we can refer *The Yellow Wallpaper* as a gothic literature. In *The Yellow Wallpaper*, the narrator was placed in a room where she have no contact with anyone besides her husband and sister in law. This set a closed environment which offering no connection with outside for the story to develop. As narrator was sealed in the room with the yellow wallpaper, such situation can be taken as same as in a remote space [1]. And from the beginning of the story, the colonial mansion is also described as a "haunted house," leaning toward gothic evidences. Similar in *Carrie*, the story was set in the fictional unknown town Chamberlain. Carrie White and her mother Margaret White lived in an old house with no contact with other, they never come out from their house.

The color yellow is an important element in the whole story. The room where the narrator lived was decorated with yellow wallpaper. Usually, yellow brings out as bright and lively feelings, but in *The Yellow Wallpaper*, the narrator described it as "a smouldering unclean yellow" and "strangely faded by slow-turning sunlight" (Gilman, 1892). The yellow here was a depressing color, with smell of stale, decay, and menace. The gothic pattern uses light and dark to make description and influence the atmosphere of the plots. Therefore, in *Carrie*, the red blood, contain much meaning and working as a symbol and power resource. Blood often associated with

enthusiastic, active objects. In *Carrie*, it stands for something haunted and unknown. From the period blood to the pig blood, then the blood of her schoolmates and mother, red blood here connected with death and fear. The “unholy” blood as well as the shame bounded on the blood connected the whole story together. It is not hard to find that *The Yellow Wallpaper* and *Carrie* both own something dark and gothic in nature about the suppression and “unclean” color.

In the narrator’s mind, she believed that in the yellow wallpaper lived a woman who desperately want to get out by her help. Such setting can be seen as a typical gothic literature element: Supernatural forces. The woman in the wall was a ghost of the narrator’s repression and request of freedom. Women need to be freed from their husbands, from their brothers, from their fathers. And this can only be done by women. The woman in the yellow wallpaper was finally freed by the narrator, another woman, by tearing it from the wall and shatter the prison which has kept her so long. The supernatural power in *Carrie* is that Carrie White was a girl with telekinesis, but she was not fully aware of that. By suffering bully from other girls and the violence by her mother.

The tyrant character of stereotype gothic literature in *Carrie* appears to be Carrie’s mother, Margaret White. Margaret dominated Carrie’s life, restricted her and tried to control her. Both in *The Yellow Wallpaper* and *Carrie*, there is always someone who want to control them and domestic them. Under the pressure and accumulated resentment. Carrie freed the power in her, in some ways, Carrie freed her inner-self, showing how devastating the power of a woman can be when herself finally realized no one but only herself can free her. Meanwhile, in *The Yellow Wallpaper*. By analysis the archetypal gothic characters, we can infer that perhaps the tyrant was the narrator’s husband, John. John is a physician. It is John who decided the narrator to “have a good rest” for her “hysterical tendency”. But in fact, John was only a microcosm. The real tyrants are actually male members of the family. In their eyes, female should behave submissive, they were seen as man’s possession.

2.2. The Narrative Point of View

As a representative feminist novel, *The Yellow Wallpaper* tells a horrible experience in the heroin’s first-person’s point of view. It is definitely a good and effective way to resonate with readers, especially the women readers. In traditional male narrative perspective, females are described as a distorted object of observation. They are either beautified as submissive housekeeper, good-wife and angles for they following orders or rules of the patriarchal society, or defaced as devil or unholy spirit for their rebel [3]. In *The Yellow Wallpaper*, Gilman fades male characters, using female as the first narrator to describe her own situations. This act sharpens male character through female’s perspective, letting females

have a voice to reflect and describe her own life. How the life truly is, under the man’s imagination of sweet obedient possession. By telling the story through the perspective of the narrator, Gilman releases a long-suppressed voice, a voice of female’s own, a voice free of man’s domination [2]. *The Yellow wallpaper* reflects reality of female life through the anonymous narrator who observe surrounding with a skeptical but calm view. Jennie (her sister in-law) in her eyes was nothing more than a pathetic tool of man. If the story was written under male perspective, the image of Jennie will be beautified as angle or protector. Her careful monitor acts are seen as caring and loving, as well as the loyalty for family. Only female voice can fully and truly speak for woman. In *The Yellow Wallpaper*, Gilman deliberately put male character in back of the stage, letting female to describe her feeling and her own thought of her present life. It breaks the illusion of happy life which patriarchal group struggle to keep. Woman are not domestic pets or objects, they have their own thoughts and needs, they desperately want to tell the truth that is women are no better under the control of male authority.

Carrie is another female perspective novel. Compared to *The Yellow Wallpaper*, it was written in third-person subjective. This does not prevent *Carrie* from narrate story through female eyes. Instead, it offers more ideas from female [15]. The true thoughts of female were expressed by themselves. From different interview record of women around *Carrie* and their inner monologue to show the feelings, emotions and desires of the interwoven characters through their observations, memories and associations [14]. In 1960s, the second wave of feminist movement began. The movement during this period was deeper and more extensive than its predecessor. It touches every aspect of society. Women’s social consciousness began to increase, their education level also improved, they began to have the consciousness to improve their social status [7]. Woman began to fight against man authority. When the assistant principal Mr. Morton tried to avoided *Carrie*’s period topic and tried to desalinate it, when Miss Desjardin told him about *Carrie*’s period, he “cleared his throat again and his cheeks went pink. The sheet of paper he was sweeping with moved even faster, ‘Isn’t she a bit, uh-’ (King, 1974:21) Miss Desjardin request him to treat it seriously and force him to face it. And through female’s own tone, expressed the idea of 1960s feminist movement, women ought to be treated equal as men [16]. The physiological need is normal and should be taken care of. Male perspective is not powerful enough to express such demands [13]. So, Stephen King played down the male character and stressed on those female character. Similar to *The Yellow Wallpaper*, male authority was canceled. King builds a world of women in power. Ralph White was merely a ghost in *Carrie*’s life, the person who genuinely control and influence *Carrie* is Margaret White. And through Margaret’s own words, we

can see how the patriarchal society influenced women. And gradually made them marionette puppet.

2.3. The Religion Factor

Religion is a very prominent part of American culture. Different from the decline of European religions, the religious belief rate continued to increase after the founding of the United States: in 1776, only 17% of the people went to church, but in 1850 it doubled, and in the early 20th century more than a half. In American national cultural structure based on national relativity identification, Yu Donglin, associate professor of School of Culture and Communication in Jiujiang University proposed that the national culture of the United States is composed of sovereign territory and ecological environment system, political and economic system and concept system based on ethnic religious identity [19]. (Yu Donglin, 2019(06):34-37) Protestantism has had a profound influence on the United States since its founding period. The early American immigrants took the Mayflower to cross the Atlantic Ocean and establish new colonies in America. They became the first Protestant disseminator in America. Although Christianity claims that all people are equal and that men and women are equal, throughout history women have been subject to patriarchy in religion. According to the Christian Bible, wives are expected to comply in many ways. They have to obey not only their husbands, but also the church, the community and God. It can be used to explain why John in *The Yellow Wallpaper* denied that the narrator was sick. He believed under proper rest and less mental activity would reduce her disobedience [6].

There was another reason for such dominated act. In 1890s, Silas Weir Mitchell is best known as the purveyor of the Rest Cure. He was renowned as a pioneering doctor of nervous diseases. The idea of his treatment-the rest cure coincides with Christian doctrine. Thus, making it easy and widely accepted. On the surface, it provides female patients with abundant rest and plenty of nutrition which seem to be beneficial to their health. But instead, it deprives women's right of thinking [8]. The most magnificent distinction between human and livestock is that besides the basic routines for essential living matters, human are able to think and ask for spiritual demands. Such Rest Cure taken the rights and need of mental ability away from women, and see them as domestic animals without self-awareness whose only job is to pleased their husband and to be obedient. In genesis, it is suggested that women should play an auxiliary role in men, which is supported by further texts in the Christian Bible. In Colossians and Peter, for example, specific passages require women to submit to their husbands and remain silent.

This offering a religions reference for Margaret White too. She was a religious fanatic. From her behave and the education for Carrie, we can infer that she was a sacrifice

of patriarchy society. The idea of woman is born to be sin is unerasable in her brain. She said: "Let's pray to Jesus for our women-weak, wicked, sinning souls." (King, 1974: 64) In the book, she called her neighbor's daughter Estelle Horan who took sun-bath in own garden "the Whore of Babylon", punished Carrie for her period, because she believed Carrie was unclean now. Such religious fanatical act, poisoning her mind and body reminding us of the early puritan fanatics. They believe abstinence, thrifty, restraint and refuse any form of entertainment. So did Margaret. She tried her whole life to redeem for her "sin", and treat her pregnancy as a process of cancer development. Under the patriarchy oppression and influence, she has become a domestic pet of patriarchy who only knew how to follow the orders of patriarchy doctrines, but never think of fight against it, discover the world beyond patriarchy or even to think on her own. The feverish, smothering religion of Carrie's disturbed mother, Margaret White — provides no comfort, no peace. Instead, it screams condemnation at everyone, locks Carrie in a closet and forces her to pray, tells Carrie there is something evil and perverse about who and what Carrie is, and tries to kill Carrie to save Carrie from herself. This is the oppression that woman has suffer from for years from the religions party. Margaret White was clearly insane. But the line separating her insanity from her religious beliefs was so faint that sometimes it was impossible to tell the difference between the two. She believed that virtually everything was a sin, even the most natural bodily functions, like Carrie's menstruation. She was so convinced that sexual intercourse was a sin, even in marriage, that when she became pregnant the first time, she induced a miscarriage by "accidentally" falling down the stairs. Margaret's life had no room for joy, hope, or happiness because every available inch of space was filled with dread, doom, sin, and self-loathing. That sets an example of woman under the longtime brainwashing of male-dominated religious ideas and concepts. The suffering she had went through will turn as a circle to her children and other women.

3. THE HYSTERIA IN CARRIE AND THE YELLOW WALLPAPER.

3.1. The Element of Hysteria in The Yellow Wallpaper

Hysteria is a pejorative term used colloquially to mean ungovernable emotional excess and can refer to a temporary state of mind or emotion. (Evolution of bodily distress disorders, 2020, 33(5):447-550) In the 19th century, hysteria was recognized as a diagnosable physical illness in females. When *The Yellow Wallpaper* was published in 1892. Paul Briquet, a French physician and psychologist had break though in hysteria. And after Briquet, another French psychologist, Jean Martin Charcot studied women in an asylum and hypnosis was

used as treatment. But before them, the hysteria was caused by wombs. The most common treatment for hysteria was the water massage and scent treatment. And it was well-accepted that kindness and sensitivity were needed to formulate good care in order to cure hysteria.

In *The Yellow Wallpaper*, the narrator's husband and brother are both physicians. That creates a male-dominated living environment for the narrator. According to the most popular therapy, "rest therapy" at that time. The narrator was placed in "the most beautiful place" with "delicious garden" and requested to "have a good rest". From the description of herself at the beginning, the symptom of the narrator is not serious. She could realize herself is ill, "I'm sure I never used to be so sensitive. I think it is due to this nervous condition." (Gilman, 1892). The tone of narrator is soft, and submissive. She followed everything her husband prepared for her. With the process of hysteria grow, and the dominating oppression that her husband gave, the narrator's self-consciousness grew gradually. She had the will to write and express herself from her perspective which may threatens men's authority. Therefore, John resents her having her own ideas. It was also a reflection of the social environment in which it was difficult for women to find their own voice. As soon as a woman shows signs of self-consciousness, men label her as a hysterical patient. As John in *The Yellow Wallpaper* said that with narrator's imaginative power and habit of story-making, a nervous weakness like her is sure to lead to all manner of excited fancies. They feel that their authority is being questioned, that the right of men to think rationally should not be shared by women. In fact, in the history background, hysteric was taken as "womb" disease and happens only to widows and women who lack of marriage life. A woman suffering from hysteria can be made better through sexual intercourse and the care of her husband. This point of view is obviously masculine. Women's status in the family is an appendage of men, and they can only exist by clinging to men [21]. By the time narrator began to have her own consciousness, at the same time, her hysteric syndrome is getting more and more serious. Due to her husband's absence for a long time, and her desire for self-expression could not be released, under the long-term depression, the narrator will surely go to the edge of eruption. Therefore, we can see from the course of the novel, the pattern of the yellow wallpaper became clearer, the time she stayed in her room was getting longer, she began to sleep at day and write in the night, which were the symbolic sign of sleep hysteria, getting less sleep than your body need. Although the narrator's husband John showed great care for her, encouraged her with his words. However, he did not do anything to improve her statue in action. He simply restricted her activities. This further aggravated narrator's hysteria. This reflects from the side, in the social environment at that time, the reason that there are many women with hysteria, is their family and marriage are in name only. Although she has a seemingly good

relationship with her husband, she does not receive any support from her family or marriage relationship. Like the husband in *The Yellow Wallpaper*, he did not make any substantive action to help his wife, but restricted her writing and activities. There was no response to the women's appeals. In meeting the needs and desires of women, women do not have any voice, nor are they allowed to express their own views, everything is obedient to men's point of view, that is, what men think women should need is the most suitable for women's real needs [23]. At the same time, the psychological demands of women could not be satisfied, just like the women in the narrator's fantasy of being bound by the yellow wallpaper. Women are imprisoned by men's thoughts, which also suggests that a large number of women are afflicted by the hysteria, and a large number of women are still writhing in pain because they cannot get the correct treatment for women's needs.

3.2. The Element of Hysteric in Carrie

When Stephen King write *Carrie* in 1974. The condition of Hysteria has improve and the feminism movement grew. Although the living environment of women has been improved, it is still largely influenced by past concepts and patriarchal ideology. This leaves the impression that any sexual desire of a woman is both sinful and pathological. According to physicians from the classical era until the early 20th century commonly treated hysteria "by manually stimulating the genitals of, i. e. masturbating, female patients to the point of orgasm, which was denominated "hysterical paroxysm". (Maine, 1999). According to most Hippocratic writers in ancient times, the retention of menstrual blood in the womb as a key problem, even more serious was the retention of "female seed". (Rebecca, 2000). This was believed to be thinner than male seed and could be retained in the womb. (Helen, 1993) Hysteria was referred to as "the widow's disease", because the female semen was believed to turn venomous if not released through regular climax or intercourse.

This is similar to the reaction of Margaret White in *Carrie*. In *Carrie*, Margaret White, Carrie's mother, is a religious fanatic. She believes that women are sinful, menstrual blood and sexual intercourse are unclean and contrary to God, and are the products of evil, which need to be resisted and pray for God's repentance through constant prayer. Frederick Hollick, a 19th century physician who focus on teaching healthy sexual practices and behavior, as well as proper knowledge of the reproductive processes and management of diseases. He was a firm believer that a main cause of hysteria was licentiousness present in women. His theory was controversy at that time, but still accepted by some group especially religious fanatic groups. Thus, we can find that in *Carrie*. The mother of Carrie, Margaret White, never talked to Carrie about her period, so Carrie did not know

anything about her menarche and was horrified when she was on her menstruation. When knowing that Carrie had menstruation for the first time, Margaret did not comfort Carrie, but immediately told her to repent and reflect on her sins. The prayer she used: “the first Sin was Intercourse. And the Lord visited Eve with a Curse, and the Curse was the Curse of Blood.” (King, 1974:63). Thus, Margaret believes that women are inherently sinful. It's an appendage to the male. At the same time, through the description of Margaret, we can also find that Margaret, who has been brainwashed by religion for a long time, has slightly hysteria symptoms: Irritability, abstinence, and isolation. Carrie grew up in such an environment. In the long endurance of religious oppression, when she faced the initiation of adolescence, which magnified the impact of the contradiction between the two. From the first quarrel caused by the discussion of menstruation with “Momma”, we can see that Carrie's female self-consciousness has already begun to awaken which is being pushed back by their mother's ingrained patriarchal ideology. The symptoms of Hysteria in Carrie can be seen as the result of the oppression of women by the male mind. In Carrie, the characters are mainly female, and only a brief description of Carrie's father is given. In the family, although Margaret is a female character, she actually plays the role of male leader. Through her patriarchal indoctrination of Carrie, it can be seen that Margaret has been a victim of a patriarchal society and she only lives in her own world. She never goes out or communicates with others, and requires Carrie to obey her instructions and repent of her sins as a woman. She demands that Carrie always repent, does not care about what Carrie needs, and does not give Carrie any help when Carrie needs her. Instead, she orders Carrie to do what she sees as correct, similar to what John, the narrator's husband did in *The Yellow Wallpaper*. Ignoring women's needs and indoctrinating them with male ideas. Although in Carrie, it is not explicitly mentioned Carrie as having the disease of hysteria, but her behavior and actions suggest that she also has hysteria in certain degree, especially her mother, Margaret, also has the symptom of hysteria. The oppression for women hysteria and women's fight against hysteria push Carrie forward.

Carrie's Telekinesis abilities are presented in the novel as a visual expression of the hysteria. From the stone shower after quarreling with her mother as a child to cause the child who abused her to roll over his car, and finally goes mad at the prom when she is insulted with pig's blood. As we can see, her symptoms have gone through a progression. According to Philippe Pinel's theory mentioned above, treating a Hysteria patient requires good care. Miss Desjardin in the article played this role. She stabilized Carrie's symptoms, helped Carrie and gave Carrie the power from women, and tried to lead Carrie to a bright side. However, due to the weak strength of one person, this only played a role in slowing down and delaying the outcome for Carrie, unable to change or

remove Carrie's external hysteria symptoms. Different from Margaret, Miss Desjardin treats Carrie from the position of a female subject and helps Carrie with the stand of female thoughts and needs. Although she can't change the final outcome, she brings a great change to Carrie, we are able to say she is like a ray of sunshine in Carrie's dark life.

4. A TRACE TO THE TRAGEDY OF THE YELLOW WALLPAPER AND CARRIE

4.1. The Narrator in The Yellow Wallpaper, Madness in reality

By the end of the story, the narrator freed the woman in the wallpaper and started crawling like the woman in the wallpaper. The narrator and the woman in the yellow wallpaper finally gained their freedom. They break the prison that man made for them. It seems to be a spiritual victory. In reality, on the contrary the narrator falling into the abyss of madness [20]. The derange of her mental state reveals her tragic ending that her fight against the patriarchy did not achieve the final success. She was seemed to be a strange housewife who were not able to take care of her husband and family or even herself. In the early 19th the roles of women in American society were predominately as cook, wife, mother, and general homemaker in a mainly rural setting [18]. Families were much larger and relied on the women to provide children to perform free manual labor on the farm in order to maintain the family income and welfare. Women were usually expected to live their lives largely homebound, taking care of the cooking, cleaning, and child rearing. A good wife means a good house keeper. That is to say, what women need are not education or individual awareness, but how to cook, how to look after her children and husband. The patriarchy society does not allow them to work, which led to their financially independence. They could not live without man. The hysteria symptoms were caused by those restricts. A woman who was deprived of the right of free will is bound to fight or die. That is what the narrator in the story did. She fought for her own right and freedom, the act of the narrator free the woman in the wallpaper indicate that only woman can free themselves. The narrator's self-awareness was awakened. But due to the background of times, she could not live without the support of her husband. Meanwhile, it is useless when she was the only one aware that woman has to fight against the obstacle and prison that man made for women. Jennie, as a female character in *The Yellow Wallpaper*, admitted and brainwashed by the long-exist patriarchy values turn to supervise the narrator for her brother. The tragedy cause was not all from men, but also from the indifference of other women.

4.2. Carrie, Freedom or self-destruction

Carrie's spent her whole life in misery. Ever since her birth, she was seen as a caner, an unholy tumor by her mother. In family, she was poisoned by the religious fanaticism of her mother. In school, she was bullied by her peers. The Telekinesis power is a gift to Carrie, but also a cause for her misery life. The telekinesis power symbolized Carrie's self-awareness [12]. It appears when oppression occurred. The ending for Carrie is destruction, she killed her own mother and everyone who has tortured her, setting her town in flame. Then died of cry for her mother. The ending can be seen as a freedom for Carrie in some perspective. She has freed her power, paying back all the suffering that has been put on her. She broke the prison which under the patriarchy religion structure that her mother set for her. Women who under oppression should fight for their rights and freedom. Rise or die, is the situation Carrie faced in her life. By going through the pressure from the family, peers and the society, Carrie finally exploded. Through the ending for Carrie, she has won the chances of revenge and the power to challenge the men dominated authorities, but she lost her mother and everything she had or will have. The tragic ending for Carrie, partly comes from her family and growing environment. Carrie's world is shaped by Margaret's influence. Fanatical at times, Margaret's faith is the force that drives her and motivates all her actions. She is controlling and manipulative. These characteristics often appeared in the image of tyrant. Although there is no father in Carrie's life. Margaret takes the place of the dominated male character. She stands both the male and female oppression for female in suffering. Carrie receives some warmth from Miss Desjardin but that's not enough. The family support for female could not be replace. If women want to stand, a healthy equal family environment is essential. The freedom for Carrie was not a freedom in real meaning, she has lost her family and she did not free herself from the reliance need. Her break down was destructive but aimless.

5. CONCLUSION

Based on the above analysis, just like Gilman and King, the woman in *The Yellow Wallpaper* and *Carrie* are sharing quite similarities while obvious differences. Throughout their lives, it looks like that they have made their own choices at the end of their own stories, but their choices are limited by the family and society. Their personality traits as well as destiny are doomed by the circumstances, the society and the times. People cannot live without the bound of the society and the surrounding environment around them, which imposes unique influences on individuals with the combination of different factors [17]. But people react differently, so the outcome varies. The oppression female receive are from both male and those females who used to stick patriarchy value. If female want to be free, they need a stable family

environment and unity of all women. Such freedom should not only a mentally awoken but also independence in both spiritual and material. Woman should realize their needs are all normal and should be listened. The woman in *The Yellow Wallpaper* and *Carrie* are just an example through whom we can have a glimpse of woman situation at that time. Thus, we can reflect on our current society and probe into the essence of human nature about how we can do to free woman and let female stand on their own just like male. Due to time and resources limitation, this essay is just an attempt to the analysis of these two characters, hoping that the study will broaden scholars' research field and make some contribution to associated fields.

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