

LETTER TO THE REVIEWERS of

A Queer Eye for Gilman's Text: *The Yellow Wallpaper*, A Film by PBS

First of all, I am very grateful to you since the article has been considerably improved thanks to your remarks and suggestions. While paying attention to them, I've had to introduce other changes either not to overextend the length of the paper or to be consistent with the revisions: a few stylistic changes have been made to avoid repetitions; two footnotes have been moved to the main text; the references to Bononi, Laqueur, and Maines have been erased; there is a quotation of Charlotte talking about her feelings leading to a mention of Braidotti's work, which is retaken in the last two sections; finally, I have redeveloped my reading of the post-ending. All these changes are **highlighted in yellow** (of course) in the revised article that has just been submitted.

Answer to Reviewer 1:

On the topic: As stated in section 3, my close reading of PBS's *The Yellow Wallpaper* follows the advice of film critics as McFarlane (1996), Monaco (2000), and Thomas (2001). By providing a detailed analysis of symbols, light, sound, etc., I intend to convey a both critical and comprehensive evaluation of the film; furthermore, since close reading is a favourite literary practice, I am happy to show how literary scholars can contribute to film studies. For clarification, I have moved Hutcheon's remark on music in films from the footnote to the main body of the paper (2013) in order to support my comments on the soundtrack.

On the intellectual development: The sentence about the "queer subject" has been rephrased. I have also explicitly acknowledged the both critical and speculative character of my interpretation of the film, which is in accordance with queer studies' wish to favour openness, freedom, plurality, and inconclusiveness. I have decided to keep the footnote where I acknowledge Rich's and Hanish's coining of the words being rephrased in two of my section titles—not giving them credit would be plagiarism.

On the knowledge and use of previous scholarship: I have inserted a couple of recent studies on Gilman's text (Allen 2009; Horowitz [2010] 2012), which are of interest to this article. Three footnotes with references to other audio-visual adaptations of "The Yellow Wallpaper" have been added, including descriptions of the queer and lesbian implications of two of them.

On the use of language and formal layout:

I have preferred to provide run times. If we must provide page numbers when quoting from writings, I consider we must guide the reader accordingly when dealing with audio-visual pieces.

I have kept my neologisms “post-ending” and “scene-motif” although I have reversed the order of the terms in the last one. Both “motif” and “epilogue” already exist in literary studies; I want to suggest new terms for film studies, as I have now explained.

All the other “minor” issues have been corrected.

Answer to Reviewer 2:

On the intellectual development: I have expanded upon the question of socio-economic class in relation to queer theory as suggested—e.g. from commenting upon the protagonist’s classism in Gilman’s original tale to exploring more the character of Jennie in Clive’s movie (and in McCarty’s too). In the introductory section and in the concluding one, I have argued that, revolutionary as it can be, queer rebellion can bring about ambiguous results, and I have suggested a way to avoid them if necessary (e.g. by considering the context). As mentioned above, I have included a short explanation of my term “post-ending” and have also redeveloped my comments on it. In a footnote about the audio-visual versions of “The Yellow Wallpaper,” I have addressed the contemporaneity of the story. I have as well reworked the conclusion.

On the use of language and formal layout:

I have heeded all your advices.

Answer to Reviewer 3:

On the topic:

The discussion has been extended to Butler’s *Undoing Gender* (2004) in both the introduction and section 3.5. I have also put Butler in conversation with Braidotti to argue for an affective-queer method of transformation. Both Gilman’s and PBS’s heroines long for an affective other, who materializes in the TV adaptation, and whose affection will be crucial in their recovery. After considering my arguments several times, I realized of the importance of affect in my paper; thus, I have finally proposed a Braidottian-Butlerian connection as a means to comprehend the queer subject.

If there is anything else that I need to clarify or change, please note that I am willing to do it.