

## **A Feminist Stylistic Reading of Naomi Alderman's Novel *The Power***

**Ghazal Mansoor AL-SAKKAF<sup>1</sup>**

**Abdul Serdar ÖZTÜRK<sup>2</sup>**

### **Abstract**

*As there is social, cultural, and political sexism, there is also linguistic sexism. The latter cannot be uncovered by traditional feminist analysis but rather through a feminist linguistic analysis of a text. Therefore, this paper aims to investigate how linguistic choices, particularly lexical decisions, contribute to linguistic sexism and the representation of women in female fiction. To achieve this aim, the study applies feminist stylistic analysis to one of the most contemporary English novels, *The Power* (2016), by the English novelist Naomi Alderman. The study adopts a qualitative method, conducting a close reading to identify biased uses of language at the lexical level and relate these uses to gender meanings. Ultimately, the results show that the text is not free from sexist word choices. Although it was produced during the golden age of feminism, and its main theme revolves around empowering women to control the world, it exhibits some sexist language that implies negative meanings, particularly when used about female characters. The researcher attributes this sexism to social and cultural factors that influence writers' consciousness, leading them to unconsciously choose sexist language.*

**Keywords:** Feminist literary theory, Feminist stylistics, Lexical level, *The Power*

---

<sup>1</sup> Ph.D Student, Karabuk University, Faculty of Letters, Department of Western Languages and Literatures, ms\_saqqaf@yahoo.com, ORCID: 0000-0001-8978-0485

<sup>2</sup> Prof. Dr., Karabuk University, Faculty of Letters, Department of Western Languages and Literatures, asozturk@karabuk.edu.tr, ORCID: 0000-0002-7780-7107

## Introduction

Since the 1970s, the topics of gender bias and the representation of women in both literary and non-literary language have sparked extensive debate among feminist linguists, literary theorists, and critics. Their comprehensive research into language use in literary works demonstrates that women are not only marginalized politically, socially, or economically, but they also face linguistic discrimination. The language of literature tends to privilege male experiences and perspectives over those of women. Nevertheless, this issue has not gone unaddressed. Many female theorists dedicate part of their literary careers to combatting this form of sexism, arguing that it is socially and culturally constructed rather than biological.

One of the most influential feminist critics addressing language bias is Ellen Showalter, an English feminist. In her work *A Literature of Their Own* (1973), she asserts that male writings receive more attention and focus than female writings, even though the English literary canon includes many female authors. This biased emphasis allows male narratives to dominate. Consequently, Showalter urges female writers to take responsibility for empowering female language and bringing it to prominence. To achieve this, she proposes two approaches to reading literature. The first, 'feminist critique,' involves women acting as readers and critics of male-authored texts to analyse how women are represented through male language. The second, 'gynocritic reading,' involves women reading texts by female authors to explore how women are portrayed through female language. In both approaches, the aim is to illuminate female experiences that have been marginalized by male perspectives due to social or cultural factors.

Showalter's theories resonate with subsequent feminist linguists and critics such as Judith Butler, Deborah Cameron, and Sara Mills. They also examine language use in literature and arrive at the same conclusion: linguistic sexism arises not from biological differences but from social and cultural influences. Naturally, men and women possess the same speech organs and share a similar speaking process; however, the social and cultural constraints imposed by certain communities dictate how individuals use language. For instance, in some societies, men are permitted to discuss their sexual and emotional interests, while women are not. It is often acceptable for men to use taboo language, but the same is not expected from women. According to Judith Butler, an English feminist linguist, such linguistic rules reinforce gender differences and influence language users to construct their sexual identities accordingly. She elaborates on this concept in her work *Gender Trouble* (1990), introducing what she terms Gender Performativity Theory. Butler asserts that "gender is not something one is; it is something one does, an act, or more precisely, a sequence of acts, a verb rather than a noun, a 'doing' rather than a 'being'" (Butler, 1990, p. 25).

Deborah Cameron supports Butler's perspective and challenges the notion that men and women use language differently—where men are seen as assertive and direct while women are viewed as emotional and talkative. In her book, *The Myth of Mars and Venus* (2007), she states, "the assertion that women are naturally more talkative than men, or that men are incapable of understanding emotions, has no scientific basis. These are cultural stereotypes rather than universal truths" (Cameron, 2007, p. 44). Cameron's research extends to the realm of digital communication; in *Language and Gender in the Digital Age* (2020),

she examines how digital platforms, social media, and online interactions reshape language and gender differences.

Sara Mills, on the other hand, asserts that sexism in language is socially and culturally constructed. The dominance of male language in patriarchal societies also influences female language, often leading female writers to unconsciously adopt these patterns in their work. She elaborates on this concept in her book *Feminist Stylistics* (1995), which was re-edited in 2005. Mills argues that even female writings can reflect language sexism, stating that “applying the feminist stylistic model of analysis helps readers and analysts to understand what is happening inside and outside the texts and how certain language choices may serve the interests of some people to the detriment of others” (Mills, 1995, p. 11).

Mills’ feminist stylistic model of analysis operates at three levels of language: words, phrases/sentences, and discourse. At the word level, the analysis focuses on the sexist use of generic nouns and pronouns, gender-specific naming, derogatory terms, endearments, and diminutives. The phrase and sentence level examines the sexist use of phrases, metaphors, jokes, and common expressions. At the discourse level, the analysis considers character construction, descriptions, self-descriptions, gender roles of female and male characters, and the fragmentation of their body parts. The current study will analyse the use of language at the lexical level in the contemporary English novel *The Power* (2016).

*The Power* (2016) is Naomi Alderman's most acclaimed work, which won the Baileys Women's Prize for Fiction in 2017. Alderman, a British author, screenwriter, and game designer, is known for her thought-provoking exploration of themes related to power, gender, and technology. Born in 1974 in London and raised in an Orthodox Jewish community, her background has influenced her writing, particularly in her debut novel *Disobedience* (2006). Alderman has also contributed to various media, including video games, notably working on the popular fitness game *Zombies, Run!*, where she merges her storytelling skills with interactive gaming. Her television writing further delves into how technology shapes human relationships and power structures.

Alderman's *The Power* (2016) is a gripping and thought-provoking speculative fiction novel that reimagines the world with a shocking and revolutionary premise: women develop a power within them that allows them to release electric jolts, changing the dynamics of gender and societal norms forever. This compelling narrative explores themes of power, gender, and the consequences of subverting traditional hierarchies. The novel is framed as a historical account set in a not-so-distant future where teenage girls all around the world begin to awaken with the newfound ability to generate electric energy. Initially, the phenomenon is treated with scepticism and disbelief, but as more and more girls manifest this power, the balance of power shifts inexorably in their favour. The narrative follows four central characters: Roxy, the daughter of a London crime lord who becomes one of the first to embrace her power; Tunde, a Nigerian journalist who documents the unfolding global events; Margot, an ambitious and cunning politician who rises to prominence in the U.S.; and Allie, a young girl who escapes from an abusive foster home and transforms herself into a

charismatic and powerful spiritual leader known as “Mother Eve.” The novel will undergo a feminist stylistic analysis; however, before delving into the analysis, it is essential to review previous similar studies to help identify the research gap and guide the researcher's work from that point forward. Therefore, the researcher intends to select recent studies published between 2020 and 2023.

### Literature Review

The emergence of feminist stylistics has paved the way for feminist linguists to explore linguistic sexism in texts. Numerous studies employ feminist stylistic models to analyse gender representation in literary language. One such study is by Rahimnouri and Ghandehariun (2020), who examined lexico-semantic elements in gendered sentences, narrative structures, and lexical items, including adjectives and metaphors, along with their frequency, syntax, and other features. They discussed the power dynamics in Harriet and David's relationship, using feminist stylistic concepts to illustrate how Harriet's language and portrayal reflect her passivity, obedience, and dependence. Ultimately, the authors concluded that Harriet is depicted as a conventional, archaic, helpless, and subservient woman.

Perveen, Hafeez, and Ghazanfer (2021) studied gender discrimination in the play *The Domestic Crusader* by Wajahat by applying Sara Mills' model of Feminist Stylistics. The data in this study have been analysed at the three levels of the model, words, sentences, and discourse words, sentences, and discourse, employing a qualitative approach. The research concluded that the author utilized negative language to portray women. This included the use of generic nouns, representing women as marked forms, naming conventions that reflect androcentrism, and the semantic derogation of women at the word level. At the sentence level, the study identified the use of readymade phrases, metaphors, jokes, humour, and presuppositions. At the discourse level, the author contrasted male and female characters, depicting females as sex objects—weak and helpless—while portraying males as pleasure-seekers and extremists.

In 2022, Raslie and Zaidi investigated gender representation in language on social media platforms. They conducted a qualitative analysis of the language used in Malay beauty product advertisements on Instagram, examining 150 ads through a feminist stylistic framework (Mill, 1998). Utilizing Verdonk's (2002) framework, they assessed stylistic elements, focusing on how language represents women and shapes that representation. The findings revealed that stereotypically feminine qualities were prevalent in the stylistic choices of these commercials, highlighting the pervasive sexism, stereotyping, and sexualization of women as marketing strategies. This study aims to provide evidence-based recommendations for improving social media advertising practices, particularly concerning language appropriateness and ethics.

Shakoor, Ajmal, and Ghazanfar (2023) also conducted a feminist stylistic analysis of Ayesha Baqir's book *Beyond the Fields*, exploring how women are portrayed within the text. They sought to connect the artistic elements and language choices in the narrative to issues of violence and gender inequality. Their analysis revealed that the linguistic choices support

Zara, the main female character, in her struggle against gender-based discrimination. Additionally, they demonstrated how these choices relate to broader feminist and sociocultural discourses, illustrating how feminist stylistics can examine and interconnect various aspects of gender representation. This contributes to the ongoing discourse about the role of language in upholding or challenging gender norms.

In contrast, the current study applies feminist stylistic tools to investigate the representation of women in science fiction. *The Power* (2016) is a speculative novel known for its imaginative and complex language, where each word is intricately connected to convey overall meaning, keeping readers engaged until the end. Furthermore, this study's approach is novel, as the feminist stylistic model of analysis has only emerged in the field of stylistics since the early 21st century, resulting in relatively limited research in this area.

## Methodology

The main object of this paper is to investigate the effect of sexist word choices on the representation of women in English scientific fiction. So, a textual analysis in the form of a qualitative research method is applied. A close reading is conducted to find the words that carry sexism in their use and relate their selection to feminist interpretations. The sample study is Naomi Alderman's novel *The Power* (2016). This analysis will focus on the use of language at the lexical level through a feminist stylistic lens. Specifically, it will examine generic nouns; for example, when discussing humanity, the terms "mankind" and "man" are often used. The term "woman" is a marked form, while the linguistic forms present men as unmarked. Examples include suffixes like "-ess," "-ette," "-Anne," and "-Trix," as seen in words such as "actress," "authoress," "Bachelorette," "hostess," "poetess," "lioness," and "comedienne." Additionally, there is a semantic derogation of women, where certain terms indicate a lower status and convey negative sexual connotations that are offensive. Examples include "courtier/courtesan" and "master/mistress," as well as "host/hostess," among others. The use of endearments and diminutives is also significant; for instance, when men refer to women as "bird" or "chick" as terms of endearment, "chick" serves as a diminutive that implies women can be likened to small animals. The study employs the feminist stylistic model as its analytical framework. This model typically examines three levels of language, words, phrases/sentences, and discourse, to demonstrate how each level contributes to the production of sexist literary language. However, this paper focuses specifically on the selection of words and the impact of their sexist use on the representation of women in English female fiction. As the focal point of this study is to investigate the effect of using sexist language on the representation of women in English fiction, an attentive search is conducted to identify the lexical choices that contribute to linguistic sexism. This includes examining the use of generic nouns, the marking of women, the semantic derogation of women, endearments and diminutives, as well as euphemisms and taboo language.

Starting with the use of generic nouns, feminists classify nouns as sexist when their male form is used to refer to both men and women, such as 'man' in 'policeman,' 'fireman,' or

'chairman.' Today, these professions are occupied by both men and women, yet they are often expressed in masculine terms. The text reflects this usage. One instance occurs when Roxy observes that the policemen become nervous due to the behaviour of some women nearby. She states, "The policemen with their rifles are nervous. Something could go bad here very easily" (Alderman, 2016, p. 121). Here, it is unclear whether all the policemen are men or if a female officer is present. If there is a female in this group, the term is sexist.

Another example arises when Allie suggests taking a woman to the hospital, stating, "the other policemen are watching the senior officer" (p. 121). Again, the use of 'policemen' is generic in this context, with the phrase 'other policemen' encompassing both men and women. According to feminist stylists, such a selection of generic nouns reflects a male-biased choice. It would be more appropriate to replace it with a gender-neutral term like 'policeperson.' This illustrates the first instance of linguistic sexism at the word level. From a feminist perspective, the social context of these examples and their impact on gender roles could be addressed more comprehensively. Each example analysed should be discussed within a broader context.

Referring to women as marked form is another way that creates linguistic sexism in literary language. It is when women are recognized by male forms, as in 'Mrs' with married women whose names are changed to be known by their husband's name and family, as with the female character, Mrs Montgomery-Taylor, who is mentioned about 36 times in the text as Mrs Montgomery-Taylor. Not in a single reference, she is mentioned by her real name or family. She is throughout the text known as Mrs Montgomery. The opposite is true with her husband who is directly referred to by his name as Mr Montgomery-Taylor. The same reference is used with another two female characters Mrs Williams, Mrs Cleary, and Mrs Latif. The interesting issue that I observed while searching for an example of this use is that one of the female characters expresses her objection to naming her as 'Mrs' in the text itself. That is when Ryan tells Cleary, "Nice to meet you, Mrs Cleary", and "then a look across his face like he knows he's not supposed to call her Mrs like he's been schooled in it, 'I mean, Mayor Cleary'" (Alderman, 2016, p.150). This quotation is that Mrs Cleary expresses her dislike of calling her 'Mrs' Cleary immediately. Cleary's objection here suggests her dissatisfaction with calling her 'Mrs.', which is originally derived from the male form 'Mr'. Immediately, Ryan changes his words and says, "Mayor Cleary". So, referring to women as a marked form gives men priority over women, just like ordering men before women in some situations.

In literary and non-literary texts, when situations require mentioning both sexes, men's names are typically mentioned first. It is common to hear phrases such as "boys and girls," "men and women," or "he and she." In the text, six instances of this pattern can be identified. The first occurs when Margot scolds Jos for not immediately informing her about the fire; when she looks through the window, she finds that "men and women with cameras are already gathering" (Alderman, 2016, p. 30). The second instance is when Tunde observes "some men and women watching" from the upper floor of a mall (p. 64). Additionally, it is noted that "the Holy Mother cares for men and women alike" (p. 148). This pattern is also

evident when Mrs. Montgomery-Taylor states that “children are born so small. It does not matter if they are boys or girls” (p. 306). In these lines and others, when both sexes are mentioned, men's names are placed first. Language users often mention men before women, reflecting the belief that priority is given to men. Feminists interpret this as a biased ordering, which may convey a sense of derogation similar to the semantic derogation associated with certain words. Semantic derogation, as defined by Mills (1995), refers to the choice of lexemes that describe only women and are never applied to men, such as the terms “whore,” “bitch,” or “cunt.” These words, when used concerning women, carry very negative connotations. They represent the negative aspects of women that are often hidden unless socially or economically compelled to be revealed. Women may be labelled as whores or bitches when they face social oppression or economic need. In the text, these three words are employed with their negative meanings. The term “whore” is used twice by Mr Montgomery-Taylor when he is drunk, referring to Allie as a “whore.” He says, “I saw you in the graveyard with those boys. Filthy. Little. Whore... he’s going to show her what kind of a little whore she is” (Alderman, 2016, p. 40). Describing Allie as a whore diminishes her status as a woman, as the term suggests a promiscuous individual, while Allie does not fit this description in the novel. She endures his insults without protest, despite each word being accompanied by a punch, a slap, or a kick. She remains resilient in the face of these words and does not shrink away.

The term 'bitch' appears multiple times in the text, particularly when the soldier Darrell attempts to approach a group of women. When he gets closer, he observes, “The fucking bitches are just staring at him: their mouths as closed as the earth, their eyes as blank as the sea” (Alderman, 2016, p. 294). In this context, “fucking bitches” refers to the group of women who stare at him in a way that discourages him from following them. Similarly, when Darrell tries to escape from them, he refers to the women as “crazy bitches,” stating, “On the road, he’ll flag down a car, he’ll get away from these crazy bitches” (p. 294).

There is a third usage of the term that does not refer to a specific woman but instead highlights the emptiness associated with the term itself. This occurs when Newland reveals that she works with Bernie, not with Primrose, as Darrell had assumed. She exclaims, “No! No, you know what happened, you fucking bitch, it was your dad. It was never Primrose who paid me, it was Bernie” (p. 200). Here, “fucking bitch” signifies the unreality of the situation, paralleling the hollowness often associated with the term. Darrell is preoccupied with the false belief that Newland works with Primrose, while the reality is that she collaborates with someone else. Words like “whore” and “bitch” carry clear negative connotations when directed at women. Other seemingly neutral terms may also harbor underlying sexist meanings.

Describing women with animal-related adjectives often suggests derogatory connotations. In the text, women are compared to birds in several instances. The first example occurs when their voices are referred to as “murmuring,” a term typically associated with the sounds made by a group of birds. A police officer notes, “The sound of them outside is like a crowd of murmuring birds” (Alderman, 2016, p. 121). Here, “them” refers to a group

of women brought to the police station. When they begin to converse among themselves, their speech is likened to the murmuring of birds.

Another comparison appears when Allie “arrived at the home of the Montgomery-Taylors, a jangled child, beady and birdlike and wild” (p. 304). The adjectives “jangled, beady, birdlike, and wild” evoke animal imagery, suggesting a derogatory view of females. A similar implication arises when Roxy, during a fight, is compared to a dog as she shakes her body: “She shakes herself like a dog, and like a dog looks hungry yet” (p. 272). The act of shaking like a dog or barking like a dog conveys a negative sentiment. Furthermore, when “Sister Veronica laughs a dog’s bark” (p. 54), it serves as another insult. Even terms that are meant to be endearing or diminutive can be misused in this context.

Endearments and diminutives are expressions often used with women to flatter or endear them, such as calling a woman ‘babe,’ ‘dolly,’ or ‘catty,’ or likening her to a bird by using terms like ‘birdlike.’ While these words may not seem problematic at first glance, feminists argue that they are insulting because they are rarely used for men. This dynamic diminishes the status of women, portraying them as lesser than men. In the text, the term ‘baby girl’ is used when Allie asks the voice whether she can own the world. The voice responds, “Oh, baby girl, you can’t get there from here” (Alderman, 2016, p. 123). Allie is not a baby; she is an adult and one of the women empowered to control the world. Referring to her as ‘baby girl’ does not align with her character or her role as a woman. Roxy makes a similar choice, calling Allie ‘babe’ twice. The first instance occurs when Roxy notes that Allie doesn’t trust the women working with them: “I know you don’t trust them. It’s all right. You don’t have to trust them, babe” (p. 115). The second instance arises when Allie asks Roxy to select the right woman, to which Roxy replies, “Yeah, we’ve talked about this, babe” (p. 123).

Besides all the above-mentioned ways that lead to linguistic sexism in literature, feminists also noticed that some female natural experiences are referred to in writing, indirectly believing that such experiences are a source of shame. For example, the female natural monthly blood flows. This experience is always referred to by using euphemism expressions such as ‘period or moisture. Blood flow as a natural experience is referred to by the replaced word ‘period’ one time in the text. It is when Joe’s mental and physical state gets down, and she feels fear of everything around her. People around her have “tried linking it to what she eats, to her sleep, to her periods, to exercise, but they can’t find a pattern.” (Alderman, 2016, p.149). ‘Her period’ here means the time of her blood flow, but in terms of euphemism, it is replaced by ‘period’.

## Results

After conducting a feminist stylistic analysis of the sample, the results indicate that the text contains sexist language. Although it aims to empower women and depict their ability to control men, certain terms are used in ways that undermine female status. Regarding the use of generic nouns, the writer uses them in their biased form, as in ‘policemen’ instead of ‘police officers’, in referring to the profession that can be occupied by



both men and women. In terms of women's markedness, some female characters are identified by their husbands' names rather than their own, as in using the title 'Mrs' plus the husband's family name. Additionally, the behavior of other female characters is likened to that of birds, with women's conversations compared to the meaningless chirping of birds. This comparison is problematic, as it reduces female speech to a random, insignificant sound, disregarding language's role as a defining characteristic of humanity.

Referring to women using derogatory terms such as "bitches" or "whores" is also negative. Even when female characters are affectionately called diminutives like "babe" or "catty," these terms imply immaturity and perpetuate bias. Moreover, the text consistently lists men's names before women's names, further emphasizing a male-gender bias. Examples of these patterns are provided in the analysis section. From a feminist stylistic perspective, such language portrays women negatively, with no equivalent treatment observed for men. Writers and readers should be aware of these usages to avoid perpetuating sexism. Writers may not intend to employ sexist language; often, they do so unconsciously, influenced by familiar societal norms. Thus, the presence of sexism in writing can be traced back to societal and cultural factors that shape the writing process.

## **Conclusion**

In conclusion, it can be stated that language bias is not exclusive to male writings; women's writings can also exhibit such biases. This paper underscores this idea by demonstrating how a novel by a contemporary female author contains sexist language. As highlighted in the data analysis section, there are numerous instances where biased language is employed. The use of such language concerning female characters negatively impacts their representation. For example, women may remain unrecognized until their names are linked to male figures, or their behaviours may be compared to non-human entities. Feminist scholars classify these choices as biased due to cultural and social influences. It is this cultural and social context that leads female writers to make biased language choices, often unconsciously.

Results help the researcher infer the answer to the main question of this paper that is: do lexical sexist choices contribute to linguistic sexism and the representation of women? The answer is 'yes.' The biased selection of words associated with female characters portrays them as inferior to men and reinforces societal tendencies to treat women and men unequally. This finding aligns with the perspective of feminist stylistics, which posits that language can perpetuate gender inequality. Since language is a cultural and social product, its usage is influenced by societal and cultural factors. Mills' arguments support this assertion; she correctly contends that even female writings can be analysed in terms of gender bias.

Therefore, we recommend that future researchers conduct similar studies to raise awareness among readers and writers about the insights of feminist scholars, which can help eliminate sexism in literary language. Additionally, we encourage researchers to select female literature as a sample for this type of research. Female writings are often not expected to contain sexist language, as there is a belief that women are inherently fighting for equality

in language use. However, as mentioned earlier, sexism in female works may occur unintentionally. Thus, similar studies would be valuable for feminist writers who aim to produce works free of sexist language.

We also suggest that future studies broaden their analysis to include other aspects of language. While this paper focuses solely on lexical choices, future research could expand to examine sentence structure and discourse levels. Although this limitation arises from constraints of time and length, it highlights an important area for further exploration.

## References

- Alderman, N. (2016). *The Power*. Penguin books.
- Al-Sakkaf, M. Gh. & Öztürk, A. S. (2024). Female Depiction Through the Choice of Transitivity in English Fiction: A Feminist Stylistic Study. *Journal of History Culture and Art Research*, 13(1), 18-35. doi: <http://dx.doi.org/10.7596/taksad.v13i1.3313>
- Butler, J. (1990). *Gender Trouble: Feminism and the Subversion of Identity*, New York: Routledge.
- Cixous, H. (1975). *The laugh of the Medusa*. *Feminisms redux: An anthology of literary theory and criticism*, 416-43.
- Cameron, D. (2007). *The myth of Mars and Venus*. Oxford University Press, USA.
- Kayani, A. I., & Anwar, B. (2022). Fragmentation and Gender Representation: A Feminist Stylistic Analysis of Faruqi's *The Mirror of Beauty*. *Journal of Gender and Social Issues*, 21(1), 29-44.
- Kristeva, J. (2024). *Revolution in poetic language*. Columbia University Press.
- Rahimnouri, Z., & Ghandehariun, A. (2020). A feminist stylistic analysis of Doris Lessing's *The Fifth Child* (1988). *Journal of language and literature*, 20(2), 221-230.
- Raslie, H., & Zaidi, A. N. M. (2022). Female Representation in Online Advertisements: A Feminist Stylistic Analysis of Beauty Products Advertised on Instagram, 38(4), 30-44. <https://doi.org/10.17576/JKMJC-2022-3804-21>
- Showalter, E. (1999). *A literature of their own: British women novelists from Brontë to Lessing*. Princeton University Press.
- Mills, S. (1995). *Feminist Stylistics*. London: Routledge.
- Shakoor, A., Ajmal, M., & Ghazanfar, S. (2023). Linguistic Construction of Women: A Feminist Stylistic Study of Aysha Baqir's *Beyond the Fields*. *Annals of Human and Social Sciences*, 4(4), 102–111. [https://doi.org/10.35484/ahss.2023\(4-IV\)09](https://doi.org/10.35484/ahss.2023(4-IV)09)
- Woolf, V. (2012). *A Room of One's Own*. Eastford, CT 06242: Martino Fine Books. pp. 17–21. [ISBN 978-1614272779](https://doi.org/10.1017/9781614272779).