Araştırma Makalesi
Research Article

ISSN 2548-0502 söylem FİLOLOJİ DERGİSİ **2025;** *10(3):* 1626-1645

A COMPARATIVE ANALYSIS ON WOMEN'S SPEECH IN *HERLAND* AND *KADINLAR ÜLKESİ*

PROF. DR. **ÜMMÜHAN BİLGİN TOPÇU***
ASSOC. PROF. DR**. SENEM ÜSTÜN KAYA***

Abstract

"Sociolinguistics", which concerns the relationship between society and language, is a field that combines sociology and linguistics to explore how language interacts with social variables. Initiated with the development of feminist linguistics in the 1960s and 1970s, studies on "gender and language" are categorized into two: "women's speech" and depiction of women in "men's speech". The relation between gender and language has been one of the most controversial themes in women's studies by notable sociolinguists such as Deborah Tannen, Janet Holmes, Otto Jespersen, and Robin Lakoff. Lakoff, in her article "Language and Woman's Place" (1973), clarified "linguistic discrimination", referring to the language distinctions between men and women. This study, therefore, aims to analyze women's speech and how men portray women in the Crimean author İsmail Gaspıralı's *Kadınlar Ülkesi* (1887) and the American author Charlotte Perkins Gilman's utopia *Herland* (1915), regarding Lakoff's theories. Within this scope, for the analysis part, two utopias were examined in terms of linguistic and lexical variants, used by and for the female characters. The analysis revealed that Gilman's *Herland* bears strong similarities with İsmail Gaspıralı's *Kadınlar Ülkesi*: both authors emphasized the potential strength of women in actual worlds, female characters were portrayed as both masculine and feminine, and Lakoff's theories on women's speech could be observed in both novels. In conclusion, although they were written in and for different cultures, the female characters, in both novels, are physically and linguistically prominent, while the male characters portray women in a derogatory manner.

Anahtar sözcükler: Sociolinguistics, Robin Lakoff, *Kadınlar Ülkesi*, *Herland*, women's speech

KADINLAR ÜLKESİ (HERLAND)[1] VE *KADINLAR ÜLKESİ*'NDE KADINLARIN KONUŞMASI ÜZERİNE KARŞILAŞTIRMALI BİR ANALİZ

Öz

Toplum ve dil arasındaki ilişkiyi inceleyen "Sosyodilbilim", sosyoloji ve dilbilimi birleştirerek dilin toplumsal değişkenlerle nasıl etkileşimde bulunduğunu inceleyen bir alandır. 1960'lar ve 1970'lerde feminist dilbilimin gelişmesiyle başlayan "cinsiyet ve dil" çalışmaları iki kategoriye ayrılır: "kadınların konuşması" ve "erkeklerin konuşmasında" kadınların tasviri. Cinsiyet ve dil

* Başkent University, Faculty of Education, Department of Turkish and Social Sciences Education, Program of Turkish Language Teaching, utopcu@baskent.edu.tr, ORCID: 0000-0003-1509-8445
** Başkent University, Faculty of Education, Department of Foreign Languages Education, Program of English Language Teaching, efesenem@yahoo.com, ORCID: 0000-0001-6537-9769

[1] *Kadınlar Ülkesi* is the Turkish translation of Charlotte Perkins Gilman's *Herland*. Therefore, Gilman's novel was translated as *Kadınlar Ülkesi* just in the "Öz" section to avoid confusion.

Gönderim tarihi: 1 Eylül 2025 Kabul tarihi: 20 Aralık 2025

arasındaki ilişki, Deborah Tannen, Janet Holmes, Otto Jespersen ve Robin Lakoff gibi önemli sosyodilbilimciler tarafından kadın çalışmalarında en çok tartışılan konulardan biri olmuştur. Lakoff, "Dil ve Kadının Yeri" (1973) adlı makalesinde, erkekler ve kadınlar arasındaki dil ayrımına atıfta bulunarak "dilsel ayrımcılık" kavramını açıklığa kavuşturmuştur. Bu çalışmada, Kırımlı yazar İsmail Gaspıralı'nın *Kadınlar Ülkesi* (1887) ve Amerikalı yazar Charlotte Perkins Gilman'ın *Herland* (Kadınlar Ülkesi) (1915) adlı eserlerinde Lakoff'un kuramları ışığında kadınların söylemi ve erkeklerin kadınları nasıl betimlediği analiz edilmeye çalışılmıştır. Bu kapsamda, analiz bölümünde iki ütopya, kadın karakterler tarafından ve onlar için kullanılan dilsel ve sözcüksel varyantlar açısından incelenmiştir. Analiz, Gilman'ın *Herland* ütopyasının İsmail Gaspıralı'nın *Kadınlar Ülkesi* ile güçlü benzerlikler taşıdığını ortaya koymuştur: her iki yazar da kadınların gerçek dünyalardaki potansiyel gücünü vurgulamış, kadın karakterler hem erkeksi hem de kadınsı olarak betimlenmiş ve Lakoff'un kadınların konuşma biçimine ilişkin teorileri her iki romanda da gözlemlenebilmiştir. Sonuç olarak, farklı kültürlerde ve farklı kültürler için yazılmış olmalarına rağmen, her iki romanda da kadın karakterler fiziksel ve dilsel olarak öne çıkarken, erkek karakterler kadınları aşağılayıcı bir şekilde tasvir etmektedir.

Keywords: Sosyodilbilim, Robin Lakoff, *Kadınlar Ülkesi*, *Herland*, kadınların konuşması

INTRODUCTION

Involving the relationship between society and language, "sociolinguistics" is the field that combines sociology and linguistics to explore how language interacts with social variables. The broad scope of sociolinguistics offers a comprehensive framework for understanding language processes across diverse social contexts. As a sub-branch of linguistics, sociolinguistics examines the interaction among language, society, and individuals to define the social bond underlying linguistic behavior (Veith, 2005, p. 5). Although there are various definitions of sociolinguistics, Pierre Achard (1986) summarizes sociolinguistics as follows:

> What is called 'sociolinguistics' is, in my view, not a topic, nor a subdivision of a topic, but rather a meeting point (or a point of confusion) of three topics with different origins: the 'sociological' question of the place of language in human societies and the social process, the 'linguistic' question of language variations and the problems (supposedly describable in sociological terms) these pose to linguistic theory, and the 'practical' question of the social use of language (learning and teaching, standardization, terminology, context translation, linguistic planning, etc.) (p. 5).

The relationship between social structure and language is generally the main focus of sociolinguistics, which explores the interconnections among social structure, culture, and language (Vater, 2002, p. 252). In other words, sociolinguistics is the study of language in connection to how it is used in society and all the potential changes that could occur in its evolution. William Labov (1966) further clarifies the scope of sociolinguistics as follows:

> In the past few years, there has been considerable programmatic discussion of sociolinguistics at various meetings and symposia. If this term refers to the use of data from the speech community to solve problems of linguistic theory, then I would agree that it applies to the research described here. But sociolinguistics is more frequently used to

> suggest a new interdisciplinary field-the comprehensive description of the relations of language and society (Labov, 1966, p. v-vi).

Language is essential for developing social bonds within a society as well as for preserving the uniqueness and culture of a community. Therefore, studying the sociological aspects of language—collectively known as sociolinguistics—is essential. A thorough understanding of how language functions as a dynamic entity intricately woven into the social fabric can be achieved by combining sociolinguistics with literature. With its roots in ethnography, sociolinguistics is a subfield of linguistics that also draws from sociology, and anthropology. In order to comprehend this variation in language, sociolinguistics focuses on potential causal factors such as geographic location, gender dynamics, socioeconomic class, caste, nationality, race, and interpersonal relationships.

1. LITERATURE REVIEW: WOMEN'S SPEECH

Men and women differ greatly in both their physiological development and appearance. However, "gender" refers to a socially constructed pattern of femininity and masculinity, rather than the biological traits that distinguish the sexes. One of the most contentious topics in women's studies is "gender and language". Feminist linguistics, which emerged from the women's movements of the 1960s and 1970s, introduced a linguistic approach to the study of gender. Anthropologists and sociologists such as Daniel Maltz and Ruth Borker (1982) as well as Deborah Tannen (2013) examined how men and women communicate using their respective linguistic styles, viewing this field as a key to understanding distinctions between the sexes.

Sociolinguists categorize women's language and writing into two: the language used when talking about women and the language used by women (König, 1992, p. 26). Linguist, Deborah Tannen argues that women and men speak differently. In her book, *You Just Don't Understand*, she states that "If women speak and hear a language of connection and intimacy, while men speak and hear a language of status and independence, then communication between men and women can be like cross-cultural communication, prey to a clash of conversational styles" (Tannen, 2013, p. 42). The Danish linguist, Otto Jespersen (1990) also distinguished between women's and men's languages (p. 222). He defined female language as inferior and characterized male language as standard. The most notable aspect of Jespersen's research is his claim that men and women belong to different social hierarchies, with women regarded as secondary. Consequently, women's use of language is portrayed as restricted, while men are seen as able to use language freely.

For Janet Holmes (2013), since women are routinely excluded from positions of authority on the grounds that they lack the capacity to hold them, as evidenced by their language use and other behavioral patterns (p. 157). Similarly, according to Dale Spender (1980), women have been expected to be quiet and obedient in patriarchal societies and it is considered to be improper for women to control the conversation and to disrupt it: "In a male supremacist society where women are devalued, their language is devalued to such an extent that they are required to be silent. Within this framework, it becomes logical to have one rule for women's talk and another for men because it is the sex- and not just talk- which is significant" (p. 42-43).

When feminist linguistics first emerged in the 1970s in the United States, the groundwork for numerous theories of female language was laid by the American linguist Robin Lakoff. In her article, "Language and Woman's Place" (1973), Lakoff argued that linguistic discrimination affects women in two ways: in how they are taught to use language and in how general language use treats them. Lakoff elaborated on this "linguistic discrimination" by stating that:

> I think that women experience linguistic discrimination in two ways: in the way they are taught to use language, and in the way general language use treats them. Both tend, as we shall see, to relegate women to certain subservient functions: that of sex-object, or servant; and that therefore certain lexical items mean one thing applied to man, another to women, a difference that cannot be predicted except with reference to the different roles the sexes play in society (Lakoff, 1973, p. 46).

According to her, gendered language thus expresses the unequal roles that men and women play in society and "women's speech" (women's language) is characterized by certain linguistic features: lexical hedges or fillers, tag questions, "empty" adjectives, precise color terms, intensifiers, hypercorrect grammar (consistent use of sentence structures) and super polite forms (euphemism), avoidance of strong swear words and indecent jokes.

Based on the studies, it is often summarized that speech differences between men and women result from underlying physiological and psychological differences. While men have a tendency to be more independent and are more interested in vertical relationships, indicating their desire for hierarchy and power, women tend to interact with people and are generally supportive of others. Women, in other words, typically do not compete with one another, are more drawn to horizontal relationships, and favor equality (Holmes, 2013).

2. AUTHORS: CHARLOTTE PERKINS GILMAN AND İSMAİL GASPIRALI

Charlotte Perkins Gilman (1860-1935) was an influential American author and feminist during the first two decades of the twentieth century: "She was an evolutionary rather than a revolutionary (or Marxist) socialist and feminist-she herself, however, preferred the label 'humanist' or 'sociologist' to 'feminist'" (Showalter, et al. 1993, p. 97). Gilman's aim was to educate women about the gender segregation, male domination and female passivity, caused by women's imprisonment in domestic spheres, thereby promoting female empowerment and liberty. After she gave birth, she suffered from postpartum depression and received a "rest cure" therapy from Dr. Silas Weir Mitchell, who prescribed her a life isolated from the rest of the society and her family. However, she gave up the therapy, got divorced, left her daughter with the father and his new wife and continued writing. She became an active member of California Women's Congresses, which dealt with the rights of women, and the National American Woman's Suffrage Association (Showalter, et al. 1993, p. 103).

Gilman reacted against the "cult of true womanhood" of Victorian ideals and the norms of traditional American patriarchal society. In California, she gave lectures about the conditions of women, motherhood and the duties of mothers, all of which were later collected in *Women and Economics: A Study of the Economic Relation between Men* and *Women as a Factor in Social Evolution*. Having experienced the women's suffrage movements at the beginning of the 20th century America,

Gilman advocated female empowerment and liberty when "the feminist movement in America is seeking to create a feeling of sisterhood, a new sense of community among women, in order to overcome group self-hatred, the animosity that many women feel for others of their sex as a result of isolation, competition of male attention, and belief in female inferiority" (Register, 1996, p. 211).

İsmail Gaspıralı (1851-1914) is one of the writers from Crimea, located within the borders of the Ukraine today. In Crimea, which remained under the Ottoman rule for a long time, the Turkish language was spoken. Not only the language of the Crimeans, but also their culture was shaped under the Turco-Islamic influence. However, Gaspıralı was a pioneer, who struggled for the enlightenment of the Turkish world by using the opportunities of his time through the *Tercüman* newspaper, which he published not only in Crimea, but also in centers such as Kazan, Ruse, Cairo and Istanbul. He addressed women's issues in the newspaper *Âlem-i Nisvan*, which examined laws, regarding women and Islamic provisions, and included literary works in addition to issues such as child education.

Gaspıralı also foregrounded that the subject of women was a special interest in his novels and stories, serialized in the *Tercüman* newspaper. His works titled *Frengistan Mektupları* (1888), *Darürahat Müslümanları* (1895) and *Kadınlar Ülkesi* (1890) reflect the author's attention to this subject. These works are structured as the travel notes of his hero Molla Abbas. *Frengistan Mektupları* first appeared in the newspaper and presented the impressions of the memories of the hero, who went on a European trip and encountered cultural and social differences. Here, he became close to two French women he met and observed the differences between these women and the roles of women in his own culture. Jozefin had a large social circle, traveled independently, taught language to royal officials, invited a guy she met to her home and became acquainted with him, and had Margarita, who helped her father in his business.

With his work *Frengistan Mektupları*, which is blended with comedy and curiosity, Gaspıralı introduces these female figures to the reader day by day, from their clothing to their social roles. As a continuation of the narrative, the hero, curious about Umayyad culture, travels to Spain. This part of Gaspıralı's utopia is called *Darürrahat Müslümanları*. The novel narrates the story of the civilization established by a group of people selected from the Umayyads of Spain, who passed through secret passages and established it among the Sierra Nevada mountains after the region was taken over by Spain. This civilization was more advanced than Europe in many ways. Gaspıralı's work reflects a civilization plot that prioritizes the well-being of its people in areas such as education, law, health, and administration. Undoubtedly, women had also taken on duties in all these areas and had the opportunity to share life side by side with men in daily life. Doctors who treat gynecological diseases, female lawyers to protect women's law, and female teachers in child education receive training to do these jobs while participating in the men's world.

3. TEXTS: *HERLAND* AND *KADINLAR ÜLKESİ*

In her fiction, American feminist writer Charlotte Perkins Gilman criticized the conventions of traditional patriarchal American society as well as the Victorian ideals of the "cult of true womanhood" (also known as "the Angel in the House"), by demonstrating that women were strong

enough to change the system and react against the restrictions of patriarchy. In order to encourage her readers to pursue a radical change, she creates a utopia governed and ruled only by women in her novel, *Herland* (1915), a utopian fiction that foreshadows the manifestation of feminist ideals through the themes of gender, femininity, and the complex power dynamics.

Herland is "the best-known feminist utopist of the early twentieth century" (Albinski, 1988, p. 68) and the novel critiques the male dominance, female passivity, and gender segregation of Gilman's era. Similarly, Lucy Freibert (1983) regarded Gilman's utopia as "the first truly feminist work in the American tradition" (p. 67). The book describes a society where women alone rule and govern, eradicating capitalism, inequality, war, and the rivalry and competition of patriarchal American institutions. In contrast to patriarchal societies, which are linked to rivalry and devastation, the matriarchal society in *Herland* represents peace and harmony. By creating such a community, Gilman made her values public.

The story is narrated by one of the male characters, Van Jennings (often called "Van"), who is accompanied by Terry O. Nicholson and Jeff Margrave. Men go on an expedition by plane, somewhere in South America to explore a land, called Herland, populated and governed by women. *Herland*, Gilman's utopia, presents a different world order in which the male-dominated world is contrasted with a solitary society governed entirely by women. Depending on one's perspective, this society could be considered a utopia. Hence, men are surprised with the system, constructed by women because the land is highly civilized with well-developed towns, "an agricultural heaven" (Hausman, 1998, p. 496). The matriarchal order was developed after the absence of men and it consists of women who "support each other in a gynocentric community far away from the institution of male-centered panopticism" (Chang, 2010, p. 324). Female characters, Ellador, Celis and Alima, serve as guides or teachers for men who seek to discover the perfect system on the land. Jeanne Connell (1995) describes this perfect land as:

> Imagine a society where there is no poverty, no crime, no pollution, no war, and no disease. In this society technology not only serves human needs, but also works in harmony with natüre […] Members of this community share common values and unite around common interests. But there are more than just community concerns. This imaginary society also promotes the development of individual capacities to their fullest potential and supports the personal and intellectual growth of individuals throughout their lives. Collective life is primary, and yet, individuals thrive. In this society everyone contributes to community life based upon their individual talents and interests (p. 19).

Kadınlar Ülkesi, serialized in the *Tercüman* in 1891, is a much shorter work than *Darürrahat Müslümanları*. In France (the country of his companions) and Kazan (the protaganist's home), women did not have equal roles with men at that time. In Muslim countries, including Kazan, where the author was born, women were married off against their will at a young age, married off to men older than them, and were denied a say in the family, women were denied a say in the family-a common perspective that viewed women as commodities. It is significant that a male writer, having grown up in such a society, chose to focus on the fear and despair experienced by men when gender roles were reversed in a country governed by women. The story narrates that a caravan, setting out for Algeria on a mission, is kidnapped by soldiers from the Land of Women during a sandstorm in

the Sahara Desert. According to the local guide, this is a place in the middle of a sea of sand, protected by jinns and fairies. Since its exact location is unknown, those who get lost here are presumed to have perished in the sandstorm.

In the story, the narrator and main character is Molla Abbas. His companions during the journey are his French friends: Marten, an artillery officer; Jan, a doctor; and Mark, an engineer. The convoy, which set out to support the administrators in Algeria in a difficult situation, is captured by the female soldiers who surround them. Since they speak Arabic, the protagonist partially understands their language. In the country they were taken to, social roles were determined by female administrators and these were very different from what they saw in Kazan and France. Women did not only rule the country, but also in the family, a woman was permitted to marry two or three male captives. Even when a woman gave birth to a child, it was the men's duty to look after the child and do the housework. Men had to cover themselves when they left the house and were forbidden to communicate with other women.

In the women's country, where people lived off spoils, women were strong, they raided, shot arrows, wrestled and fought. In the time they were not fighting, they made the young male captives dance and have fun. They made the old male captives do heavy work and entertained themselves with the young men. After the ruler Malike separated the men she captured into her own "harem," she distributed the remaining men to her subordinates for their own harems; those who were favored but not taken into a harem were assigned as workers, cooks, and musicians. Although the captured men had difficulty accepting this idea at first, there was nothing they could do. They need time and information to escape. When one of them was asked to prepare for the judge on the first evening, they realized the seriousness of the situation better. They decided together that it was not possible to win a fight and that it would be wiser to try to escape the situation by deception. When their guide left them in the country, Molla Abbas was the only interpreter left. He delibaretly falsified what his friends say to Malike and İnanç Vizier. When the majority of the soldiers left the country at the first opportunity to join another convoy raid, they found a way to join the other convoy that was scheduled to be ambushed, defeated the soldiers of the land of women, and managed to escape by following the other convoy.

4. THEORETICAL FRAMEWORK

Gasprinsky's sensitivity to women's socialization was quite new for his time, and there are various studies that evaluate all his works from this perspective (Çetindaş, 1013; Topçu, 2014; Koç, 2015). This study focuses on the "narratives of women" in the works of two authors from different cultures with the same title in terms of the similarities and differences. The current comparative study utilizes "women's speech" in light of Robin Lakoff's theories as they appear in İsmail Gaspıralı's *Kadınlar Ülkesi* and Charlotte Perkins Gilman's *Herland*. This theory examines women's speech across two dimensions: how female characters are portrayed and how they speak in the novels. Therefore, the first part of analysis focuses on the linguistic and lexical variants used to portray the female characters in the novels. The second part analyzes women's speech style and

linguistic preferences both to exemplify the theories of Lakoff and to clarify the similar female speech patterns in *Kadınlar Ülkesi* and *Herland*.

5. ANALYSIS: WOMEN IN GASPIRALI'S *KADINLAR ÜLKESİ* AND GILMAN'S *HERLAND*

The following part of the study involves a comparative analysis on Charlotte Perkins Gilman's *Herland* (H) and İsmail Gaspıralı's *Kadınlar Ülkesi* (KÜ) in terms of physical appearance, men's expectations from women, women and patriarchy, and attitudes towards women. In light of Robin Lakoff's views regarding the disparities in language use between men and women, the primary objective of the analysis of two utopias is to elucidate and illustrate women's speech.

5. 1. Physical appearance

The male prisoners, in Gilman's *Herland*, expected beautiful, sexually attractive figures. Although he narrates this view through Marten, the narrator implies that all women in his fiction have similar assumptions. In the novel, he explored the relationship between men and women along the axes of attraction and power, while depicting the reversal of this dynamic as uncanny. According to the prisoners in *Kadınlar Ülkesi*, women had largely lost their "feminine" characteristics. The most flirtatious of the group, Marten, complains, "May the devil see them, there is not a single beautiful one" (KÜ 308).

The women in the story harass the men with their words and gazes. As the prisoners have been taken from their place of capture to the land of women, the soldiers forcibly remove the women who look at them "in the way that an immodest man in Molla Abbas's country looks at them" (KÜ 311). When they approach the ruler's palace, they see that the armed women have decorated their hair with chicken feathers. Malike, the administrator, is a thirty-year-old woman, "black as coal, beautiful" (KÜ 314). She is majestic in a long silk dress, has a sword at her waist and a gilded bayonet in her hand. Although Malike is younger, İnanç Vizier (the "Vizier Faith") next to her is an old and ugly woman.

Similarly, Gilman portrayed female characters (as defined by men) as "asexual creatures", "neuters", "boys", "epicenes", "agile" or "unexpected and bizarre figures": "It interested me [Vandyck] profoundly to note and study the subtle difference between these women and other women, and try to account for them. In the matter of personal appearance, there was a great difference. They all wore short hair, some few inches at most; some curly, some not; all light and clean and fresh-looking" (H 26). Moreover, the Herlanders are chivalrous, brave, strong, and idealistic:

> "Real girls!" Terry agreed, in immense relief. "Glad you mentioned 'em. I declare, if I thought there was nothing in the country but those grenadiers I'd jump out the window."
> "Fiddlesticks!" [Terry] said. "It's because of their advanced age. They're all grandmas, I tell you-or ought to be. Great aunts, anyhow. Those girls were girls all right, weren't they?"
> "Yes-" Jeff agreed, still slowly. "But they weren't afraid-they flew up that tree and hid, like schoolboys caught out of bounds-not like shy girls."
> "And they ran like marathon winners-you'll admit that, Terry," he added (H 31).

> "If their hair was only long… they would look so much more feminine… I rather liked it myself, after I got used to it… we are so convinced that long hair "belongs" to a woman. Whereas the "mane" in horses is on both, and in lions, buffalos, and such creatures only on the males (H 76).

In the novel, strong, athletic, and physically masculine women work as carpenters, machinists, police officers, and foresters, demonstrating Gilman's point that women should be in public spaces alongside men because they are capable of ruling a country due to their strength, intelligence, and discipline. The women in *Herland* work as forester, police, machinist or carpenter, in short, they are good at "men's jobs". Gilman attempts to represent women in the public sphere by portraying them in masculine ways, which goes against the stereotype of American femininity. Van observes Herland's women and concludes that: "Here you have human beings, unquestionably, but what we were slow in understanding was how these ultra-women, inheriting only from women, had eliminated not only certain masculine characteristics, which of course we did not look for, but so much of what we had always thought essentially feminine" (H 59). As is seen, in both works, female characters possess both masculine and feminine traits, as opposed to the patriarchally defined femininity.

5.2. Men's expectations from women

The male ego is caricatured through Marten in Gaspıralı's utopia. When he first heard about Kadınlar Ülkesi, Marten imagines it as a paradise where beautiful women are abundant, but his anger increases as he realizes more about the fate of men on the land. When the guide tells them about this country on the way, Marten thinks he would have fun with a few beautiful women, but his anger increases with everything he learns about men. The man, who comes to Malike's room as a servant, serves as an example of the male role: "His face was whitened like a French whore, his cheeks were red, his eyes were covered with eyeliner and his stubby moustache was oiled. He was all dressed up and adorned like a girl" (KÜ 316).

The men hope to receive the same attention and respect shown to beautiful women in their own society. However, in this country, men who are taken into the harem to be lovers are treated as racehorses. The guide says that since there are no white men in Malike's harem, there is a high probability that they would be taken into the harem. He reassures them by saying, "Don't be afraid, she will keep you like birds in a cage" (KÜ 309). The guide also asks them to bow down without raising their heads when in Malike's presence "like the women in their country" (KÜ 313).

Malike also expresses her hope that they will forget the rudeness they have learned in their own country and "get used to the pleasant and delicate customs" (KÜ 316) of the land of women. After ensuring that they would not be harmed if they obeyed their own customs and laws, she states that "In that case, whatever they ask for will be accepted and I will dress them in the best and most ornamented clothes" (KÜ 315). Although Malike seems to be more tolerant towards the captives, the female Vizier is very harsh. When she learns that males are in charge of other nations, she becomes enraged, claiming that men with short hair and short minds are incapable of doing so. She contends that females are more powerful and dominant even in the natural world. She claims that the fact that women are granted the capacity to procreate is more evidence of their strength. According to

the Vizier, men's moustaches and beards are divinely bestowed characteristics that enhance their sexual appeal (KÜ 322).

As she believes that the captives would mislead the males of her kingdom, the Vizier prohibits them from discussing these negative traditions. Marten is the one who reacts more strongly because he is the most disappointed. Malike and the people around her, who do not understand what he says, interpret these reactions as a kind of "flirtation". Because in their culture, men are supposed to sit quietly, listen to what is said and obey; talking could only be a part of sexual communication… As they see Marten constantly trying to say something, they react by saying, "What is this black-eyed young chick saying?" "What is he saying, what is he saying? He is a flirty chick. Flirty girls are the most acceptable to me" (KÜ 316).

Despite being one of the youngest and most beautiful women he has ever seen, Marten does not find being Malike's special guest any fun. When his friend asks his opinion, he says: "It looks like I will be the leader and ruler of this country tonight... But I would surrender this seal of the sultanate to whoever wants it" (KÜ 324). Molla Abbas goes to see Malike to gain time when his friend is invited to the harem. He tries to use his tiredness and not knowing the language as an excuse. Malike says "If you know the language first, then you come". When she suddenly comes to him and starts stroking his beard and complimenting him, Molla Abbas is at a loss, exclaiming: "May my beard, which I have protected and carried with respect like my own eyes for so many years, be a tool of pleasure in the place of white neck and red cheeks!" [and runs away from Malike's embrace] as if bitten by a snake" (KÜ 327).

While the desperate Marten would go to Malike's room, his friends are both sad and laugh at his state because he has been "prepared" for Malike: "We laughed. How can we not laugh? They tied his head with a red silk handkerchief; they put on a net silk collar that reached his heels and then put on a yellow, flowered green caftan on top of that…/ Oh brother, in this outfit, not only Malike, but even many of the women of our country would glance at you" (KÜ 328).

Men in Gilman's *Herland* recall men in Gaspıralı's *Kadınlar Ülkesi* in many ways. Terry is the egomaniac, Van is the rational, and Jeff is the sentimental. In addition to making for a more interesting narrative, Gilman's decision to write this novel from the men's point of view also gives her the opportunity to subtly mock the ingrained misogynistic beliefs of the average man: "those "feminine charms" we are so fond of are not feminine at all, but mere reflected masculinity–developed to please us because they had to please us, and in no way essential to the real fulfillment of their great process" (H 60).

The males in the novel do not perceive women as human-capable, flexible, or cooperative. The men are constrained by the social conditioning and subconscious biases they adhere to so tightly. If Terry were ever to be conscious of his own feelings, it would be a severe blow to his inflated ego. Terry is particularly ideologically rigid, and he is unhappy to spend so much time in a place where women live independently and not for the sole enjoyment of men: "There's not only no fun without [men]-no real sport–no competition; but these women aren't womanly" (H 60).

Gilman created a utopia to show how women are passionate about a vast array of human endeavors, including physiology, ethics, gardening, parenthood, and much more. Cooking,

cleaning, and childbearing were the prevailing cultural norms for women in Gilman's society at the time of writing. Gilman, however, was aware that, like any man, women, like men, desire to pursue their own interests when granted the opportunity. Unfortunately, Terry, like many males, only views women in terms of what they can do for him: "Terry, with his clearly decided practical theories that there were two kinds of women–those he wanted and those he didn't; Desirable and Undesirable was his demarcation. The latter was a large class, but negligible–he had never thought about them at all" (H 23).

The three men anticipate and hope that their wives would only conform to traditional gender norms, particularly with regard to sex, after they are married. Instead, once married, the males are compelled to choose between forcing their will upon their wives or adjusting to a marriage founded on equality and choice: "The woman may have imagined the conditions of married life to be different; but what she imagined, was ignorant of, or might have preferred, did not seriously matter" (H 121). Van makes this statement in reference to traditional marriage in Western culture, implying that husbands are free to treat their wives as they please and that women are expected to fully submit.

5.3. Women and patriarchy

In Gaspıralı's novel, the male characters, particularly the narrator, frequently compare their own country with the conditions in women's land, leading them to realize that women in their own country are degraded and humiliated by patriarchal orders. Marten states: "Let us take a lesson and a warning from our (self). We can experience their state and feelings and some of their sufferings with our own hands and understand them. This would be a science and knowledge that is neither taught nor taught in Tashkent madrasahs nor in French universities" (KÜ 324). The situation in Molla Abbas's country is perhaps even more problematic:

> (What a) difficult situation! Being a captive to a woman I do not want to see and having to entertain and love her willy-nilly is a difficult task! But what is the solution? Now, my friends, looking at our situation, I have completely understood that hundreds of women and girls in our country are in this situation and they fall into the hands of men they do not want or love and they have no answer, no will and no solution. Just as Kara Malike did not listen to our hearts and said 'I want her to come', many girls and women are being oppressed (used by force). It is not thought that 'Maybe she does not have the heart, maybe she does not have love'; 'Let her come' and so on" (KÜ 327).

Mark also states that "Indeed, we are captives. Can there be a heart in a captive? Can there be a right? Can there be a desire? It is like an animal" (KÜ 327). When Molla Abbas hears upon Mark, he recalls what some ignorant people in Turkestan and declares that the situation of Frankish women are very good and that Muslim women are also protected by Islamic rules. He also adds that no woman is forced to arranged marriages, and harmony and unity are important. However, concubinage still exists in Muslim countries and they consider their situation even lower than concubines in Muslim societies (KÜ 328).

In *Herland*, similarly, male characters realize the perfection of the system, which is developed by women. Unlike the American Victorian angels, trapped in domestic spheres, the Herlanders are

independent, strong, productive and educated. Ellador, for instance, successfully eliminates the threatening insects from trees and food supply. Also, they are wise enough to educate children and nourish them physically, intellectually and emotionally:

"As I[Van] studied these youngsters, vigorous, joyous, eager little creatures, and their voracious appetite for life, it shook my previous ideas so thoroughly that they have never been re-established. The steady level of good health gave them all that natural stimulus we used to call "animal spirits"- an odd contradiction in terms. They found themselves in an immediate environment which was agreeable and interesting, and before them stretched the years of learning and discovery, the fascinating, endless process of education" (H 89).

Consequently, children grow up in a peaceful environment and are educated by their "mothers": "nation-loved children of theirs compared with the average in our country as the most perfectly cultivated, richly developed roses compare with tumbleweeds. Yet they did not SEEM 'cultivated' at all-it had all become a natural condition" (H 61). The "highest art" (H 70) of Herlander women is the education of girls, considered as their utmost duty because in *Herland*, "mothers are Making People" (H 59) for a better nation.

Moreover, the Herlanders chose to become a mother, thus, unlike the Victorian women who were compelled to become mothers. When the Herlanders become mothers, they continue living as a community to raise "a million children to love and serve" (H, p. 60). When the concept of marriage is considered, traditional patriarchal codes are not observed in *Herland*: women do not need breadwinners or husbands to survive, unlike women in American culture:

> "A man wants a home of its own, with his wife and family in it."
> "Staying in it? All the time?" asked Ellador. "Not imprisoned, surely!"
> "Of course not! Living there–naturally," he answered.
> "What does she do there-all the time?" Alima demanded. "What is her work?"
> Then Terry patiently explained again that our women did not work- with reservations.
> "But what do they do-if they have no work?" she persisted.
> "They take care of the home-and the children."
> "At the same time?" asked Ellador (H 82-83).

When women learn that American women take their husband's surnames after marriage, they consider this as an infringement on their personality: "We are Mothers, and we are People" (H 109). Hence, they lead a more independent life than the actual American women:

> "Do your women have no names before they are married?" Cellis suddenly demanded.
> "Why, yes," Jeff explained. "They have their maiden names- their father's names, that is."
> "And what becomes of them?" asked Alima.
> "They change them for their husbands', my dear," Terry answered her.
> "Change them?" "Do the husbands then take the wives' maiden names?
> "Oh, no", he laughed… (H 101).

The characters' struggle with their own beliefs in a world where everything is upside down effectively communicates the novels' central premise to the reader. Gilman's and Gaspıralı's

perspectives on gender roles are essentially the same, as demonstrated in these passages. The author's feminine identity is partly responsible for the fact that social positions are stated in greater detail in *Herland* while Gaspıralı's design of the nation in *Kadınlar Ülkesi* makes it clear that he does not think women are qualified for the managerial role in the allocation of social roles.

5.4. Attitudes towards women

In Gaspıralı's *Kadınlar Ülkesi*, the captives use cosmetic materials to convince women: some scents, valuable oils and Malike's confiscated belongings. In return, they prepare some gifts to offer women. Similarly, in *Herland*, men give gifts to flirt with them: "Terry's jewels and trinkets they prized as curios; handed them about, asking questions as to workmanship, not in the least as to value; and discussed not ownership, but which museum to put them in" (H 90).

6. LAKOFF'S THEORIES IN *KADINLAR ÜLKESİ* AND *HERLAND*

As noted previously, women's speech differs from men's speech in several ways, according to Lakoff (1973: 51). First, women use "empty" adjectives (such as *adorable, charming, sweet, lovely, divine, great or terrific*) more frequently than men while speaking. In Gaspıralı's *Kadınlar Ülkesi*, the following adjectives are frequently used by women:

* "these dark devils" (KÜ 311)
* "pitch black devil" (KÜ 314)
* "a tabby and hunchbacked maid, resembling to a devil" (KÜ 320)
* "Oh tabby devil and the spirit of devils" (KÜ 323)
* "tabby and hunchback" (KÜ 320)
* "this tabby is miserable" (KÜ 321)
* "Oh tabby devil" (KÜ 323)
* "the wretched nation" (KÜ 320)
* "this tabby is wretched" (KÜ 321)
* "these wretches" (KÜ 312, 322)
* "This wretched country" (KÜ 325)
* "Malike waits for Marten like a hungry wolf" (KÜ 327)
* "The wretched's end has come" (KÜ 329)
* "The commander is one, there is no change" (KÜ 327).

Similarly, in *Herland*, the female characters use adjectives more than male characters:

* "wonderful" (H 49)
* "You can well imagine that it is a wonderful event to us, to have men among us-after two thousand years" (H 49)
* "It would be so wonderful-would it not?" (H 49)
* "We want so much to know-you have the whole world to tell us of, and we have only our little land! And there are two of you-the two sexes-to love and help one another. It must be a rich and wonderful world. Tell us-what is the work of the world that men do-which we do not have here?" (H 62)

* "How wonderful, how supremely beautiful your civilization must be!" (H 85)

*"And two-thirds are the ones who are-how was it you so beautifully put it? -loved, honored, kept in the home" (H 64)

* "Peace, comfort, health, beauty" (H 69)

* "Fully loved" (H 72)

* "Dear" (H 77)

* "Each girl holds it close and dear, an exquisite joy, a crowning honor, the most intimate, most personal, most precious thing" (H 84)

* "Wonderful, beautiful" (H 86)

* "What a beautiful feeling?" (H 93)

* "It's beautiful to see… this wonderful love between you" (H 105)

* "What we call God is a Pervading Power, you know, and Indwelling Spirit" (H 113)

* "Peace and Beauty, and Comfort and Love-with God… darling" (H 117)

* "People marry, not only for parentage, …ardent, happy, mutually devoted, always living on that high tide of supreme emotion" (H 127)

*"the wonderful new knowledge. Oh, I just can't wait to see it!" (H 143).

The above samples demonstrate that women transmit their emotional reaction rather than providing precise information by employing empty adjectives. While men tend to convey information while speaking, women use many adjectives to express approbation or admiration, which is "feminine" (Lakoff, 1973).

The second characteristic of women's speech, as defined by Lakoff (1973), is the use of specialized color terms: "Women, then, make far more precise discriminations in naming colors than do men; words like beige, ecru, aquamarine, lavender, and so on, are unremarkable in a women's active vocabulary, but absent from that of most men" (p. 49). Below are the colors used by women in Gaspıralı's *Kadınlar Ülkesi*:

* "the country without light" (KÜ 329)

* "dark" (KÜ, repeated adjective)

* "a woman as black as coal" (KÜ 314)

* "pitch black devil" (KÜ 314)

* "these black devils" (KÜ 311)

* "this black-faced" (KÜ 314)

* "black-eyed nevcivan" (KÜ 316)

* "Malike's black presence" (KÜ 317)

* "The tabbies are black and set to heavy work" (KÜ 319)

* "this black woman" (KÜ 325)

* "Dark writings" (fate) (KÜ 327)

* "black Malike" (KÜ 316, 324, 327, 328)

Similarly, women in Gilman's *Herland* use more precise color terms than men in the novel: "purple-and-green butterfly" (H 101).

Thirdly, according to Lakoff (1973), women use intensifiers ("so" or "much", "really", "absolutely" or "extremely") more than men because they are considered to have stronger emotions or assertions: "The intensive so, used where purists would insist upon an absolute superlative, heavily stressed, seems more characteristic of women's language than of men's" (Lakoff, 1973, p. 53). In *Kadınlar Ülkesi*, below are the intensifiers, frequently used by women:

* "very" {çok](repeated many times)
* "very big sin" (KÜ 322)
* "very beautiful country" (KÜ 324)
* "young cigitler very coy" (KÜ 319)
* "very bad" (KÜ 320)
* "very strange" (KÜ 337)
* "very big" (KÜ 337)
* "more" (KÜ 337)
* "better than captivity" (KÜ 331)

In *Herland*, similar to women in *Kadınlar Ülkesi*, intensifiers are mostly used by women:

* "so much" (H 54)
*But Zava begged: "Tell me first, don't women work, really?" (H 62)
*so, so fully loved" (H 72)
* "magnificently" (H 77)
* "Assuredly" (H 77)
* "So utterly ignorant" (H 86)
* "Surely, quite" (H 90)
* "Surely" (H 98)
* "It is not only that I love you so much, I want to see your country-your people-your mother" (H 127)
* "Somel explained: "We find that in all your historic period, so much longer than ours" (H 145).
* "We cannot really understand it," Ellador concluded" (H 98).

Intensifiers subtly suggest to the listener how they ought to feel; for this reason, Lakoff (1973) associates women's frequent use of them with hesitancy in their speech patterns. Therefore, women use intensifiers more than men to express their intense emotions. Moreover, women are supposed to use hypercorrect grammar and speak more politely ("please", "thank you") when compared to men:

> […] women's speech sounds much more 'polite' than men's. One aspect of politeness is as we have just described: leaving a decision open, not imposing your mind, or views, or claims, on anyone else. Thus a tag-question is a kind of polite statement, in that it does not force agreement or belief on the addressee. A request may be in the same sense a polite command, in that it does not overtly require obedience, but rather suggests something be done as a favor to the speaker (Lakoff, 1973, p. 56).

Moreover, women prefer euphemisms, either as substitutions for inoffensive expressions or words, or to avoid unpleasant jokes or swear words. Hence, Lakoff concludes his study by stating:

"People working in the women's liberation movement, and other social reformers, can see that there is a discrepancy between English as used by men and by women; and that the social discrepancy in the positions of men and women in our society is reflected in linguistic disparities" (Lakoff, 1973, p. 76). It would not be wrong to generalize Lakoff's ideas to all patriarchal cultures in the world because, although they speak the same language, there are marked distinctions between men and women on a linguistic and lexical basis. Robin Lakoff responded by putting forth a theory known as the "deficit model". According to Lakoff, women are subjected to social pressure that renders their speech impotent and places them in a submissive position throughout the conversation: "It is entirely predictable, and given the pressure towards social conformity, rational, that women should demonstrate these qualities in their speech as well as in other aspects of their behavior" (Cameron, 2018, p. 76).

In *Kadınlar Ülkesi*, although they spoke very contemptuously among themselves, Molla Abbas translated the words so that they would mean the exact opposite. He conveyed Marten's words, expressing his fear that he would not leave them, as "O Malik, we thank you, we pray that you may be the ruler of all the lands, hot and cold, upper and lower" (KÜ 316). He also conveyed Marten's complaints about not liking the food as "he says he is pleased with your hospitality and that your offerings reflect your nobility" (KÜ 316). Marten also reacts to the description of moustaches as a "tool of pleasure and taste" that attracts women's attention. Marten's reaction is perceived as a kind of coyness, and conveys his words as "my lord, there is a woman named Olympia Advar in Paris who admires your ideas and evidence, but has not advanced her views as much as you…" (KÜ 323). When the Vizier of Worship opposed the equality of men and women and defended the absolute superiority of women, Marten said, "Oh, you evil devil and the priest of devils, your order is not an easy task for us," (KÜ 323).

In *Herland*, female characters' speech indicates super polite forms and grammatically perfect structures when compared to men:

* "There has not been a man among us for two thousand years" (H 47).

* "We have been waiting, you see, for you to eb able to speak freely with us, and teach us about your country and the rest of the world" (H 48)

* "Won't you tell us?" (H 63)

*"Shall I be quite, quite honest?" (H 117).

* "(…) if you are willing?" (H 86)

* "Do we understand that you keep an animal-an unmated male animal-that bites children? About how many are there of them, please?" (H 53)

* "Please tell me if I have the facts correct," she said. "In your country-and in others too?" (H 54).

Gaspıralı imagined a country ruled by women as a dystopian place rather than a utopian one. In this country, narrated by a male narrator, there is no trace of the accumulation of civilization that humanity has gained. There is no lighting in the country and when it is night, the whole country is covered in darkness. Their houses are single or double-storey and their roofs are covered with reeds. No furniture is used to sit in the rooms and the doors of the houses are closed with primitive

mechanisms. They do not have proper music, marches or a settled food culture. Although they are warriors, their weapons are primitive spears and swords and skulls of people who were killed for decoration are lined up on the garden fences of the palace. Despite a widely used Turkish proverb that says: "The female bird makes the nest", there is no nest, no peace or order in the land of women.

On the one hand, men see this place as a school which teaches them about the injustices done to women in their own countries, while they belittle the country they founded: Marten says, "It became clear that we would learn a lot of lessons in Melike's palace made of trees and reeds…" (KÜ 324). It is understood from this dystopian choice that the fiction in the work is used only to describe the injustices done to women: "yet, to us, perishing was considered better than captivity" (KÜ 330).

In *Herland*, on the other hand, male visitors are greatly surprised by the perfectly farmed and governed land which has signs of more advanced civilization than America because, as stated by Kessler (1995), "[Gilman] advocated through the medium of her fiction numerous social changes…" (p. 2). When men arrive on the land, they begin to pose questions to learn more about the Herlanders. Similarly, women are curious about America and through questioning, both parties eliminate false beliefs, refute each other's arguments and collect information about the two distinctive cultures. Gilman, through her utopia, conveys her messages to the 19th century American female readers: "you have to be patient with us. We are not like the women of your country. We are Mothers, and we are People, but we have not specialized in this line" (H 126).

This insight stems from Gilman's criticism of pervasive misogyny in American culture, leading both the characters and readers to recognize that female empowerment and assertiveness are critical issues that must be examined and resolved in the real world. Hence, Terry's remark "Ours is the best country in the world" (H 62) is replaced with the realization of Herlanders' perfection:

> We had been living there for more than a year. We had learned their limited history, with its straight, smooth, upreaching lines, reaching higher and going faster up to the smooth comfort of their present life. We had learned a little of their psychology, a much wider field than history, but here we could not follow so readily. We were now well used to seeing women not as females but as people; people of all sorts, doing every kind of work. This outbreak of Terry's, and the strong reaction against it, gave us a new light on their genuine femininity (H 137).

Men, eventually, realize that women in *Herland* are wiser with "real brain scope and power" (H 48). Therefore, Van's epiphany provides the message of Gilman for the American female readers: "He[Van] is the voice of social theory with which Gilman contends and is, eventually, a convert to her beliefs. By the end of the novel, Van's acceptance of Herland is his acceptance of Gilman's cognitive map of a better world" (Arnold, 2006, p. 300). Ultimately, Herland serves as a short-term respite from Victorian society, with integration rather than separation as the ultimate objective of female emancipation. The novel ends as male characters admit that Herlanders are "People" (H 126) rather than mere domestic extensions like "wives, mothers or daughters".

It is appropriate to conclude that utopias of women can be viewed as dystopias of men, as men are confronted with an alternative world showcasing female potentiality and power. However, in this study, it was also observed that while Gaspıralı portrayed *Kadınlar Ülkesi* as dystopian rather than presenting a utopian vision of a nation, ruled by women, Gilman created a perfectly designed

Herland. Crucially, even this final comparative statement demonstrates the differing perspectives male and female writers hold on women's potential.

CONCLUSION

Although these two novels were not written in the same decade (they were, in fact, written almost three decades apart), they are both known to have been influenced by the prevailing feminist movements of their respective eras. The narratives of these works reflect the authors' gender and the societal norms in which they were brought up. It is interesting that Gaspıralı employed a dystopian setting through which he advocated women's rights. While the novel's male protagonists are merchants, officers, engineers, and doctors, the women in *Kadınlar Ülkesi* are only soldiers and lack education. Specifically, women ambush and capture their target groups, suggesting their military skills rely on trickery rather than pure intelligence. However, in Gaspıralı's novel, there is no trace of prosperity in the country they founded. While constructing his work *Darürrahat Muslims* as a utopia, the author included educated women who could be doctors, lawyers, judges and administrators in that country. This utopia has a civilization far ahead of its time. The fact that he designed the dystopia, after *Kadınlar Ülkesi*, could only be related to his gender because the high administrators are all men in Darürrahat.

The descriptive words, in *Kadınlar Ülkesi* establish a dystopian atmosphere, and the qualifying expressions preferred in Gaspıralı's work notably reveal the author's male identity. Similarly, the frequent use of "devil" descriptions suggests that the Land of Women contradicts faith and is inherently malicious. The male narrator, fearing the women would harm them, describes them as ruthless and uses a superior tone. They seem to be aware of their weaknesses. Indeed, after they easily escape, they make sure to send a message emphasizing this superiority: "Women should live humanely, but they should not try to be superior to men".

In contrast to Gaspıralı's approach, Gilman criticizes the discrimination and limitation of women by patriarchy in Herland. Hence, the author created a two-thousand-year-old, all-female nation that boasts one of the most advanced civilizations ever recorded. The women in the novel are presented as powerful and caring, intelligent and creative, smart and happy. From different angles, the narrator, Vandyck (Van) Jennings, and his two friends, Terry O. Nicholson and Jeff Margrave, are romanticized depictions of manhood.

Overall, *Herland* by Charlotte Perkins Gilman recalls *Kadınlar Ülkesi* by İsmail Gaspıralı in striking ways. First, in both utopias, women are depicted both masculine and feminine to underscore the potential strength of women in actual worlds. Secondly, Lakoff's theories on women's speech, regarding lexical and linguistic markers, could be observed in both novels. Although *Herland*, one of the two sample novels, contains examples of Lakof's categories, the fact that Gaspıralı's dystopia does not contain these examples lends credence to Lakof's argument about women's language. Gaspıralı, in contrast to Gilman, reveals the image of the "silent lady" in the sociology of that era in *Kadınlar Ülkesi* by describing men who are not permitted to talk and are only permitted to perform their "duties" as specified by women. In contrast, Gilman's ladies actively listen to men and take advantage of everything they have to offer.

Finally, the striking resemblance between the titles, *Herland* and *Kadınlar Ülkesi* (Land of Women), underscores the shared thematic focus of the works. Therefore, it is appropriate to conclude that although women are described by male characters in a degrading manner, readers receive the message that women are capable of equality when given opportunities in both *Herland* and *Kadınlar Ülkesi*.

REFERENCES

Achard, Pierre (1986). "Analyse de Discours et Sociologie du Langage". *Langage et Société, 37*, 5-60.

Albinski, Nan Bowman (1988). *Women's Utopias in British and American Fiction*. London: Routledge.

Arnold, Bridgitte (2006). "It Began This Way: The Synonymy of Cartography and Writing as Utopian Cognitive Mapping in *Herland*". *Utopian Studies, 17*(2), 299-316.

Cameron, Deborah (2018). *Women in Their Speech Communities*. London: Routledge.

Cartwright-Jones, Catherine (2013). "Harem". *The Oxford Encyclopedia of Islam and Women*. Oxford: Oxford University Press.

Chang, Li-Wen (2010). "Economics, Evolution, and Feminism in Charlotte Perkins Gilman's Utopian Fiction". *Women's Studies, 39*(4), 319-348.

Connell, Jeanne M. (1995). "Revisiting the Concept of Community: An Examination of Charlotte Perkins Gilman's Utopian Vision". *Peabody Journal of Education, 70*(4), 19-33.

Çetindaş, Dilek (2013). "The Woman in The Novels And Storıes of Heroes and Ismaıl Gasprınskı Ideal Woman Propasal". *Turkish Studies*. 8 (9), 989-1008.

Freibert, Lucy M. (1983). "World Views in Utopian Novels by Women". In Marleen Barr and Nicholas D. Smith (Eds.), *Women and Utopia* (pp.67-84). USA: University Press of America.

Gaspıralı, İsmail (2003). *Roman ve Hikâyeleri.* İstanbul: Ötüken Neşriyat.

Gilman, Charlotte Perkins (1992). *Herland and Selected Stories*. USA: First Signet Classic.

Hausman, Bernice L. (1998). "Sex Before Gender: Charlotte Perkins Gilman and the Evolutionary Paradigm of Utopia". *Feminist Studies, 24*(3), 488-510.

Holmes, Janet (2008). *An Introduction to Sociolinguistics*. UK: Pearson Education Limited.

Holmes, Janet (2013). *Women, Men and Politeness*. London: Routledge.

Jespersen, Otto (1990). "The Woman: Women's Languages". In Deborah Cameron (Ed.), *The Feminist Critique of Language: A Reader* (pp. 220-225). London: Routledge.

Kessler, Carol Farley (1995). *Daring to Dream: Utopian Fiction by United States Women Before 1950.* USA: Syracuse University Press.

Koç, Yasemin (2015). *The Typology of Women in the Works of Ismail Gaspıralı*, Unpublished Master's Thesis, İzmir: Ege University.

König, Güray (1992). "Dil ve Cins Kadın ve Erkeklerin Dil Kullanımı". *Dilbilim Araştırmaları*, 25-36.

Labov, William (1966). *The Social Stratification of English in New York City*. New York: Center for Applied Linguistics.

Lakoff, Robin (1973). "Language and Woman's Place". *Language in Society, 2*(1), 45-80.

Maltz, Daniel & Borker, Ruth (1982). "A Cultural Approach to Male-Female Miscommunication". In John J. Gumperz (Ed.), *Language and Social Identity* (pp. 196-216). Cambridge: Cambridge University Press.

Register, Cheri (1996). "American Feminist Literary Criticism: A Bibliographical Introduction". In Mary Eagleton (Ed.), *Feminist Literary Theory* (pp. 210-216). UK: Blackwell.

Showalter, Elaine, Baechler, Lea & Litz, A. Walton Litz (1993). *Modern American Women Writers*. USA: Collier Books.

Spender, Dale (1980). *Man Made Language*. London: Routledge.

Tannen, Deborah (2013). *You Just Don't Understand: Women and Men in Conversation*. New York: Ballentine Books.

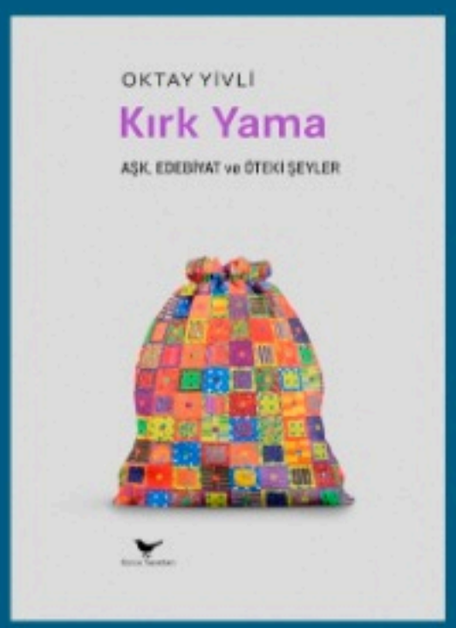
Topçu, Ümmühan (2014) "Women in Gaspıralı" *Hacettepe University Journal of Turkic Studies.* Spring (20), 45-62.

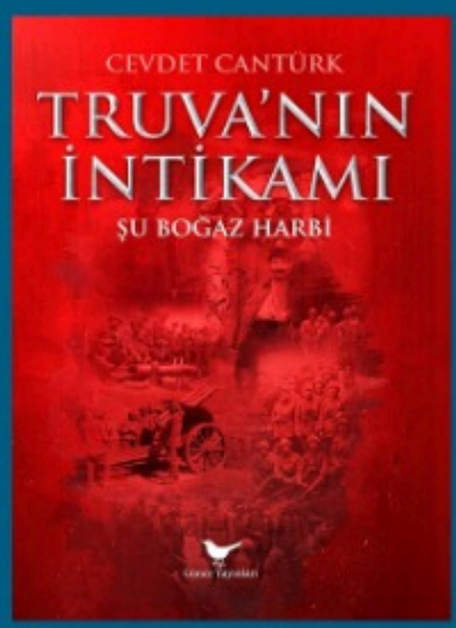
Vater, Heinz (2002). *Einführung in die Sprachwissenschaft*. Stuttgart: Utb.

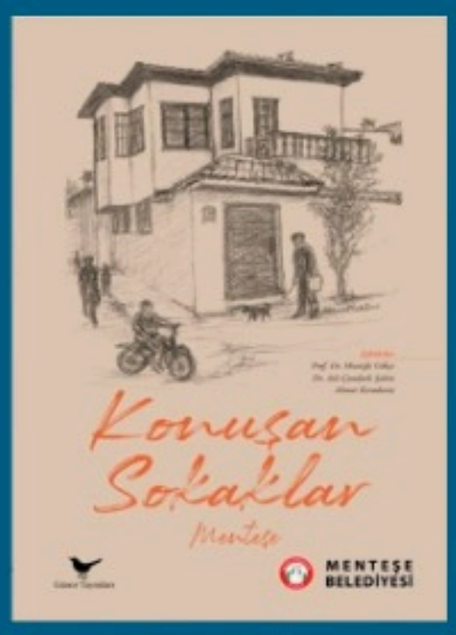
Veith, Werner (2005). *Soziolinguistik: Ein Arbeitsbuch mit 104 Abbildungen, Kontrollfragen und Antworten.* Germany: Gunter Narr Verlag.

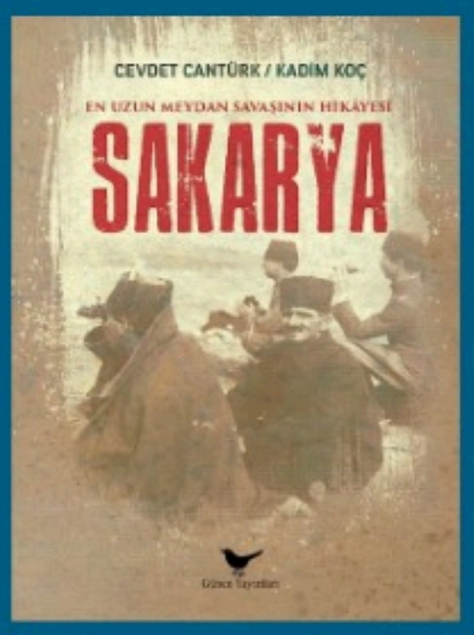
Günce Yayınları

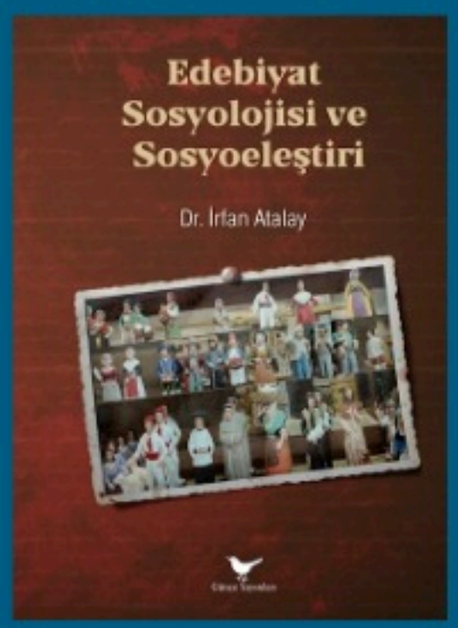
Akademik Kitaplar

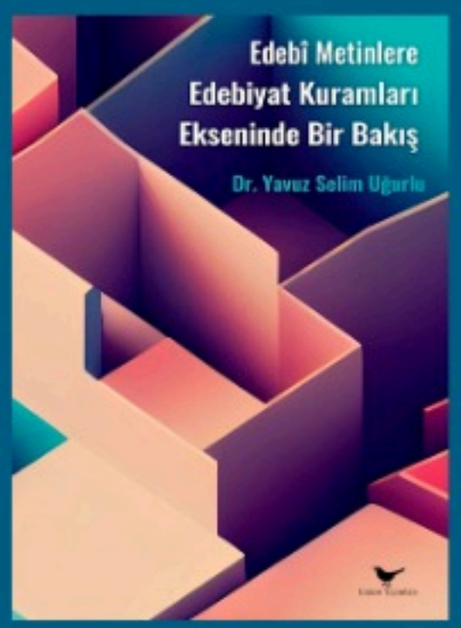


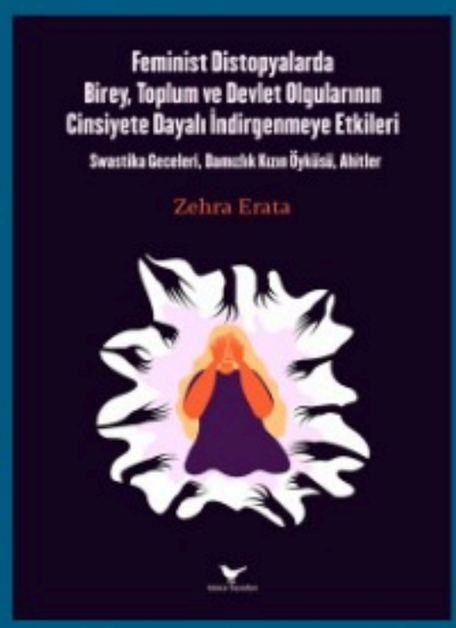


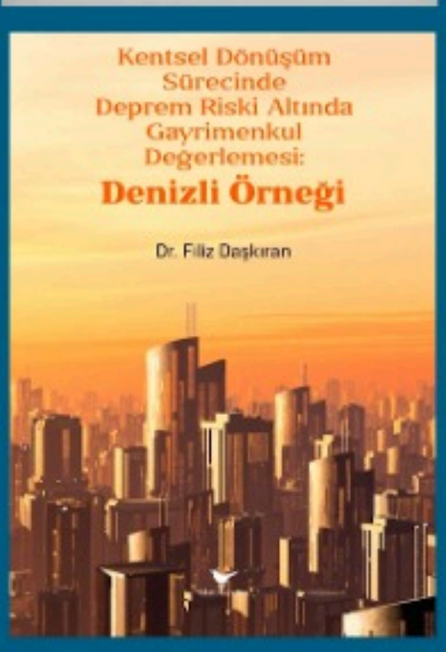


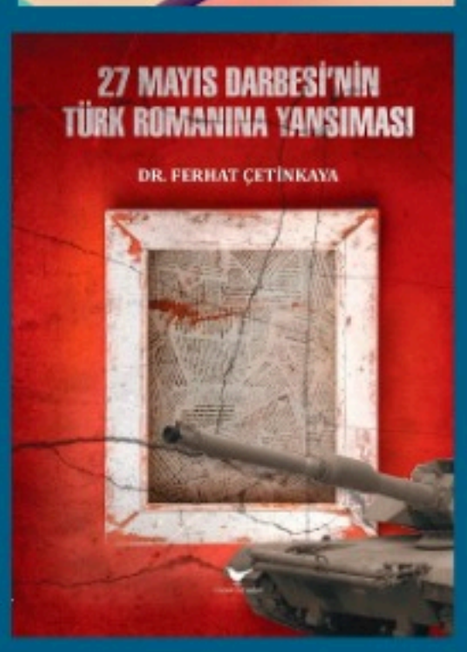












www.gunceyayinlari.com www.kitapsepeti.com www.bkmkitap.com www.kitapyurdu.com