all the plays. The latter is a powerful work examining the feeling of fear and the way this feeling reinforces social control. Tekand's *Eurydice's Cry* is a rewriting of Sophocles' *Antigone*, which opens new possibilities for the representation of the epic on stage. Yula's *For Rent* is a powerful portrayal of the solitude of the alienated individual in a dark, urban setting, akin to film noir. Koyuncuoğlu's *Home Sweet Home* I, and Kaplan's *Solum* are oriented towards visual performativity. The strength of the former lies in the use of space as a means of fusing individual experience and social memory, designed to prompt reflection on the theater audience's own identities. In *Solum* the very body of the actor becomes the stage, a means of reflection on solitude, alienation and fragmentation. The simplicity of the staging, including rubber bands and a chair, helps to focus on the actors' bodies as the embodiment of existence.

The translations of the plays are both fluid and colloquial. The debates on textual adaptation versus footnote explanations are not resolved (both are evident in this volume), but this does not detract from readers' enjoyment of the whole. *Solum* is an important work that fills a major gap in Turkish literature in English translation.

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Black Milk: On the Conflicting Demands of Writing, Creativity, and Motherhood. Elif Şafak. London and New York: Penguin Books, 2012. P/bk 288 pp. ISBN 9780143121084. Price $16.00.

In most of Elif Şafak's previous works, the leading role belongs to women; those with serious problems, or those experiencing the effects of limitation, either of traditions or cultures. In *Black Milk* she contextualizes the issue of motherhood and womanhood with numerous examples from the world and pens from different cultures. She discusses the lives of Adalet Ağaoğlu, Sylvia Plath, Pearl S. Buck, Dorothy Parker, Halide Edip Adıvar, Sevgi Soysal, and Alice Walker amongst others. She admires them all; nevertheless she considers herself as part of a tradition represented by Marguerite Duras, Rebecca West of "woman becoming," who became writers and mothers simultaneously (the order is important).

Is it really possible for a woman to be writer and mother at the same time? Şafak begins by discussing female novelists, who did not want to raise children, continues with those who claim that their books are their children, and ends with those who admit that giving birth is the ideal for a female writer. Şafak believes that motherhood and writing are different but connected experiences and professional tasks.

While *Black Milk* deals with day-to-day topics, it is above all a work of fiction. Şafak creates six female bizarre characters, what she calls her "finger-women" (22), each different from one another but complementary. These astonishingly fantastic characters are metaphoric in conception: Little Miss Practical represents the brain, Dame Dervish represents belief, Miss Ambitious Chekhovian represents authorship, Miss Highbrowed Cynic represents education, Mama Rice Pudding represents motherhood, and Blue Belle Bovary represents womanhood. While they have the chance to speak at random throughout the novel, Şafak eventually rearranges them by changing their order of importance with one exception - the brain. First comes Little Miss Practical again, second comes Miss Highbrowed Cynic, third comes Blue Belle Bovary, forth comes Miss Ambitious Chekhovian, fifth comes Mama Rice Pudding, and sixth comes Dame Dervish. While motherhood changes everything in terms of female priorities, it never affects her brain-power.

Şafak tries to illustrate how motherhood builds order out of disorder, in other words how it changes one's life. She begins with trying to turn her milk into ink, so she could explain the very nature of motherhood as accepting everything and everyone as they are. Since she claims that "every writer is a pickpocket of some sort", she appeals to other authors for inspiration. She intentionally builds a bibliography within the novel - a reference list composed of feminist authors and of women who left crucial works for future generations. In this sense, *Black Milk* is a successful blend of writing and reading. When you read, you know. When you know, you write.

In many ways *Black Milk* is a pseudo-novel, neither a biography nor literary research, but a manifesto of a writer-mother, written modernists and traditionalists, for old and young alike. Although the book contains some tiny and yet so obvious grammar mistakes, it is good piece to start reading on comparative feminist issues. It is not a biography but the expression of a woman who tries to accept the fact that she is a mother as well as being a well-known author. That is why her milk is her ink, a means to overcome

the obstacle placed on many women in all types of society, which dictates that motherhood is something inimical to their professional development.

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The Age of Auden: Postwar Poetry and the American Scene. Aiden Wasley. Princeton and Oxford: Princeton UP, 2011. P/bk 258 pp. ISBN 978-0-691-13679-0. Price £24.95.

Aiden Wasley's *The Age of Auden* presents ways in which Anglo-American poet W. H. Auden influenced several young American writers who read his work and became personally acquainted with him in the 1940s. Wasley starts his argument with the first poem Auden wrote after arriving in the United States, "In Memory of W. B. Yeats" (1939) which contains his famous statement that "poetry makes nothing happen", thereby signaling his deep pessimism about poetry and its lack of power to influence politics and society at a time when fascism was on the rise in Europe. Despite "the sense of poetry's practical futility expressed in this poem", for Auden, "America is the place where poetry both "makes nothing happen" and yet is a "way of happening" as Wasley puts it (6). Accordingly, throughout the book, Wasley repeatedly returns to this phrase and refutes it by showing how Auden made poems happen, and personified a climate of artistic opinion by shaping an entire younger generation of American poets.

Wasley accordingly examines the counter-assertion (appearing a few lines later in the same elegy) that poetry is indeed "a way of happening," and a kind of life style that Auden seemed to exemplify to his admirers from his apartment in New York. The first chapter, taking this phrase as its title, gives us a detailed survey of the 1940s and 1950s American scene, which includes a new Auden Circle: James Merrill, John Ashbery, Adrienne Rich and Allen Ginsberg. Wasley's book also informs the reader about Auden's social connections, friendships, and influence among a number of younger American poets who began to adopt Audenesque diction, imagery, and attitudes from the early 1940s to the late 1950s. He quotes Maxine Kumin, for example, who sees Auden as her greatest influence: "almost everything I know how to do with the line, I learned from absorbing Auden" (59). Likewise, Wasley refers to a letter by Sylvia Plath which mentions Auden's