

# Different Women Embodiments in Elif Shafak's *Black Milk*: A Post-Modernist View

**Bushra Osman Sidi Abdullah**

Masters in English Language and Literature/ University of Garmian, College of Educationm, English Department

[Bushra.authman@garmian.edu.krd](mailto:Bushra.authman@garmian.edu.krd)

## Abstract

Elif Shafak (1971- ), a Turkish writer, is one of the great writers in the whole world not only in Turkey. It is not only *Black Milk* that can be described as a masterpiece, moreover; most of her novels are international best-selling like: *The Bastard of Istanbul*, *Forty Rules of Love*, etc. this novel is a reflection of the many characters a post-modernist women has to act out in order to meet the needs of the century.

The research is divided onto two parts: part one deals with some backgrounds on women in both the Modern and the postmodern age as they both complete one another. On the other hand, the same part details the different roles a postmodernist woman has to act out to be able to live in the era she was born in. the second part gives some synopsis on the novel. It also gives the readers an explanation on the different six roles of women in the novel.

Article Received: 18 October 2020, Revised: 3 November 2020, Accepted: 24 December 2020

## Introduction

Women embodied different roles throughout the history of writing, nevertheless; she embodied various roles in the postmodern life, this is what Shafak smartly wants to depict in her non-fictional novel *Black Milk: On Motherhood and Writing* along with the effects of post-partum depression. Pointing out the six different women that the writer wants us as readers and critics to know of as a post-modernist view on women is the main problem of this research. The novel has acclaimed wide international attention by many critics and academic institutions. The writer of this great work is described as: "the best author to come out of Turkey in the last decade" by Orhan Pamuk(1952-), the great Turkish writer.

## Methods

This research follows a qualitative method, which in section one of the research, deals with the theoretical concepts of it to make its reader understand them. The qualitative method sees itself in the practical part as well, where the researcher will practice the theoretical concepts on

different extracts taken from the novel, and will analyze them for the readers.

## Part One

### Women in Post- modernism and The Different Roles of Post-Modernist Women

#### 1.1 Women in Post-Modernism.

There are many problems that have been traced by the modernists in the modern age like: race, gender inequality, the lost soul of the modern man and many others. Nonetheless, the movement was a reaction to all the injustices were seen in the previous ages and the current time, it was a response to the dominant role men had throughout history

As it is quoted from Glasgow , "Not to mention that male philosophers and social theorists were the ones who recognized woman with instability, savagery, chaos, unreason, and the annihilated "other." Among the best brains, James Branch Cabell (1879-1958), (the famous American fiction writer), women were considered nothing more than conveniences; they were useful for keeping a

household as well as for copulation and pleasure" (656). The many attempts of modernism and modern human to give women their place in the different scopes of life by calling them the (new woman) was not enough to satisfy the ambitious woman of the post-modern era. Nevertheless, this led to the creation of a new "new woman" this woman has different roles from those given to her in the previous centuries and eras including "modernism".

Oxford Dictionary (American English) defines Postmodernism as an intellectual stance or a mode of discourse that rejects the possibility of reliable knowledge, denies the existence of a universal, stable reality, and frames aesthetics and beauty as arbitrary and subjective. From this definition one can understand that this age is more into changing the political way of the individuals thinking, moreover this frightens the feminist from the whole concept (Ebert 886). On the other hand, this detailed definition asserts the fact that individualism is an important feature of the post-modern life style to women in general not only the feminists thus, no different than the age, women also focus on individualism and self-achievements. This self-made woman also suffers from the womanly desires in her\_ the desire to be a mother and some other inherited traits. The struggles of women in the new age has not been shed light on by the best brains, little thinkers did they think about the new position of women in this chaotic age. On the other hand some writer think of this new position of women, one of them is Alif Shafak, the Turkish female writer who thoroughly describes the situation of the new "new woman" in her amazing non-fictional book *Black Milk* that will be the focus of this research.

### 1.2 The Different Roles of Post-modernist Women.

Throughout the 1960s and 70s\_ which some argue to be the beginning of Postmodernism and at the end of the Modernist period, the world saw the second wave of Feminism, which produced the first wave of Feminist art (Sheilds 3). Art took several shapes not only in paintings women reflected the individualist view; it was in literature, photography, and filming that women wanted themselves to be expressed through. These roles are:

- 1- One of the great roles women have in this age is the role of 'career-focused', for example, writers. However it is not a new role for women since there have been numerous women writers in the last two

centuries, but in this age, women writers are as I call them six in one. They have different roles in their society, thus with this, comes different content and insights.

- 2- Simply she is also a 'nomad' who wants to see everything and try out new things which will be thoroughly explained in part two of the research.

Women in this age are not only seeking for their right to vote and other basic rights like the 1950s woman, nonetheless; they outstand men in a number of life's scopes.

- 3- Women are also 'cosmopolitan' they travel everywhere and have experience in the hardest fields of life, Alif Shafak, is one of those Cosmopolitan writers who tries through her writing to reflect the sum of her experiences in the lines she brings forward to her readers. Being cosmopolitan helps women to be 'spiritual entities'; they are not afraid anymore to express their beliefs publicly. One way or another, this freedom of speech shape the individuality they try to show.
- 4- Women strongly believe in spirituality and freedom: they believe that "since this recent age is needless of fact-checking on everything and going back to belie in wonders why not believing in spirituality instead of traditional religion. The writer at hand\_ Alif is a good example on this, above the fact that she is Muslim, she strongly believes in 'Sufism' (mystical Islamic belief and practice in which Muslims seek to find the truth of divine love and knowledge through direct personal experience of God) (Schimmel 1.)
- 5- Women are 'Pacifists', Pacifism; is a commitment to peace and opposition to war (Andrew 1). The word pacifism was coined by the French peace campaigner Émile Arnaud (1864–1921) and adopted by other peace activists at the tenth Universal Peace Congress in Glasgow in 1901( *ibid.*) the term itself was coined by a woman activist, a coincidence! An example from the heart of conflicts is Nadia Murad (born 1993) – Iraqi human rights activist, Nobel Prize laureate. Nadia is the yezidi woman who was captivated by ISS in their attack on her village in northern Iraq, and then she was liberated only to be a spoke-woman on the Yezidi women's right and an anti-war activist.

6- Last but not least, women are women; this is maybe too simple for the Post-modern age principles since us as inheritors of the age's traits are accustomed to complex ideas. Women in the Post-modern era have been very busy with self-proving and self-achievements the things that made them long for the much inherited biological gens that no woman can escape no matter they try. Beauty and motherhood are two fundamental poles for every woman despite the later age's claims. One of the claims is the claim of "the mess." as called by Judith Warner (1956- ) Author of *Perfect Madness: Motherhood in the Age of Anxiety*, Warner more or less the American feminist who writes non-fiction, has issued a manifesto for postmodern motherhood. As she sees it, "motherhood has been transformed into a trap for young women, who find themselves torn between impossible expectations and a lack of self-fulfillment" (Mohler 1.) Motherhood is the opposite of a social construct. In 1996, a physicist named Alan Sokal published an essay in a trendy academic journal called *Social Text*. Sokal argued that gravity "is a social construct" — meaning it is as invented as the age itself. He further explains by accusing the society to have been inventing this construct to serve a specific group of people on the account of others. The construct sees itself in child bringing and upbringing (Podhoretz 1.)

Although women's beauty standards has had numerous demand in the postmodern age especially from the 2000s on, which woman in the new age angry and rather choose to be free of care and live boundlessly, however; this didn't stop Post-modernist woman from seeking beauty and femininity in its old meaning.

## Section Two:

### Synopsis on *Black Milk* and Different Women Embodiments in the *Black Milk*

#### 2.1 Synopsis on *Black Milk: On Motherhood and Writing*.

Elif Shafak, born 25 October 1971 is a Turkish-British writer, storyteller, essayist, academic, public speaker, and women's rights activist. In English, she publishes under the Anglicized spelling of her pen-name 'Elif Shafak' (Shafak 1). She is famous for her bold writings on different subjects concerning her gender and international world-wide problems. *Black Milk*, talks about the

many issues women face\_ especially women writers when having babies including postpartum depression along with a number of problems that women throughout history have had\_ again especially women writers.

The book describes itself as an "intimate memoir" of a "post-partum depression", *Black Milk* does not talk about the illness that as much as it talks about other issues. The writer does a very attractive mixture of events between female writers from history with her situation. the other parts of the book explains the insight life of some female writers, which in turn involves answering a question put to her by a senior Turkish writer, Adalet Agaoglu (1929- ): "Do you think a woman could manage motherhood and a career at the same time and equally well"? This question starts the whole story of the book and makes us as readers be familiar with the little women inside Elif and the different lives some international female writers could have had if they had answered the same question asked by Adalet (Clanchy 1).

Shafak seeks the answer by making arguments and conversations with her tiny selves that she calls thumbnail. The tin harems (Turkish meaning of woman) are argumentative, ambitious, detailed seeking and never satisfied easily. They simply inherit the principles of post-modernism. One of the tiny character is called Miss Highbrowed Cynic, who wants to read, Dame Dervish, who represents Shafak's Sufism, and, causing all the trouble, Mama Rice Pudding, who wants to have babies. Clanchy describes each one in turn: "Miss Practical, who is always serious and never misses a chance to show others how serious she deals with her issues, Miss Milady Chekhovian, the ambitious side of Elif. Finally, her feminine side that has been hidden by force imposed by the other inner characters: miss Blue Belle Bovary" (1.)

#### 2.2 Different Women Embodiment in *Black Milk*:

In one of the sub-chapters of *Black Milk*, Shafak gathers all the six inner characters under one title "Why Are We Depressed When We Want to Be Happy", to show her readers the inner struggles these inner selves have created for her that stopped her from the one thing she knows the best 'writing'. Shafak is determined to solve this problem which she will by the end of the novel, or more so "memoir". The characters are representatives of the Post-modernist women of nowadays that struggle to be six in one; the book also shows how doing so is not impossible through well-organized conversations between her and her

inner selves. The tiny inner selves come in order that match the character of the post-modern woman:

### 2.2.1 The Career Focused Women: Miss Little Practical

The first "Thumbelina", is Miss Practical or Little Miss Practical, who is always practical and has no time for sentimentality. This woman is the psychological picture of those women who are very much into their career that have no extra time to pay attention to their emotional side, nevertheless; to their woman side. This woman is the career focused one that wants to reach the top in her vocation no matter. It is the writer who tries to finish her book before the deadline she had set for herself, or the manager who tries to finish the report before the end of the week and etc.

In one of the chapters from the beginning of the book under the title "The Harem Within", Shafak, describes this character: "she is four and a half inches tall and weighs barely thirteen ounces. She wears glasses and a pair of brown linen pants with lots of pockets to keep everything at hand. On her feet are leather sandals; her dark blond hair is cut short so that it doesn't need extra styling. Washing (shampoo and conditioner all in one) is good enough. Drying her hair would be one step too many" (Shafak 46). This description goes well with practical, career-focused women of the postmodern age that work almost fourteen hours a day to mark a huge difference from women of the previous ages. This woman also has practical solutions to her problems, for instance when Ms. Agaolu asks Elif a question about whether she is ready to get married and raise children along with her career as a writer, Elif asks the same question to her inner self "Miss Little Practical", she answers with a very practical way "one can be a writer and a mama why not? All you need to do is to trust me." (Shafak 47). She acts as the boss who tries to gain everyone's trust by having ways out for every obstacle\_ big or small. She adds: "Yup. Here's what we'll do. We'll split your time into two chunks: writing time and nursing time." (Shafak 47.) After all she is practical even in her ways of thinking, but is this enough? The answer to this could be found after explaining all the other inner characters inside Elif that represent different embodiments of Postmodernist women.

### 2.2.2 The Spiritual Woman: Dame Dervish.

As it is mentioned in the first section that women in the Postmodern age have different roles and characters\_ more focused and one might say,

difficult. The second "thumbnail", is Dame Dervish, the spiritual side of Elif, the Sophist who loves reading about Shams Tabrizi (1185-1248) and Romi (1207- 1273). Elif wants to emphasize the spiritual side of the Post-modernist woman who struggles to be perfect. She believes that spirituality is important to people especially women to help them overcome difficulties in her life. Moreover, she believes that women like men can hold on to Sufism 'known as tasawwuf in the Arabic-speaking world, is a form of Islamic mysticism that emphasizes introspection and spiritual closeness with God' (Specia 1) , to help enlighten their way when it is dark (the closeness to God). In many religions, Islam is no difference; it is men who can practice Sufism as it is thought: the closeness to God acquires patience and purity which are inherited by men.

Nevertheless; women in the Postmodernist age have crossed this limitation by the aid of technology and intellectuality which are no longer limited to men, not to forget 'Cosmopolite' that enabled women to travel abroad and learn all about different spiritual experiences. The broad description of Shafak to this tiny inner soul of her is so moving: "Dame Dervish\_ sits her head bowed in contemplation, her fingers moving the amber prayer beads. On the tray in front of her there is a bowl of lentil soup and a slice of bread. Her thimble is full of water. She always makes do with little. On her head is a loosely tied turban that comes together in the front with a large stone. Patches of hair show from beneath the turban. She wears a jade dress that reaches the floor, a dark green vest and khaki slippers." (Shafak 49-50) From this nice presentation of Dame Dervish, the writer emphasizes that women \_ Postmodernist one can be the practical women who wear comfy clothes like wide pants at the same time she could be the Dervish that wears long clothes. In this way she is breaking the idea of the traditional women with the long dress.

The Dervish appears when Miss Little Practical couldn't solve the mystery of "being a mom and a writer at the same time", so, Elif turns to Dervish to seek an answer. Dame Dervish's answer to Elif's puzzling question is dazzling\_ after a long conversation and forth and backs, Dervish says: "I want you to stop thinking. Stop examining, stop analyzing and start living the experience. Only then will you know how being a mother and being a writer can be balanced." (Shafak 51). This quotation is an indication on wisdom. Women in this age are wise because they are not merely depending on their hormones to make life-changing

decisions, rather they are now intellectuals, spirituals that read, do self-conversations before going any further unlike the believe that women are hormonal and can be affected easily.

### 2.2.3 The Nomad: Miss Ambitious Chkhovian.

After going west and east and talking to two sides of her inner selves, Shafak turns south only to meet Miss Ambitious Chekhovian\_ the nomad that takes vitamins instead of real food, miss I don't have time for triviality because I have to work. In this age women some times are over ambitious because of the aids they have got that didn't exist before. Being a nomad that doesn't have a stable place to call home because of her ambitions to reach as far as she could is considered overwhelming yet tiring.

The way Elif describes this little inner her is just fascinating: "today, miss Ambitious Chekhovian is wearing an indigo skirt that reaches just below her knees, two strands of pearls around her neck and a matching jacket with an ivory silk blouse inside. She has a tiny bit of foundation on her snow-white skin and is wearing dark red lipstick. Her chestnut hair is held back in a bun so tight that not a single strand of hair manages to get loose." (Shafak 52). This inner woman wears completely different clothes from the previous conservative woman Elif imagines herself to be, or actually is. This one is looser and more open from the way she dresses; Elif shows her readers that she can be this woman as well as the dervish. These mixtures in characters are typical to Postmodernism, in no previous age one could see such exotic mixtures. Its Miss Ambitious Chekhovian answer that is not satisfying Elif, the woman who considers marriage and motherhood a chaos: "Listen, dear, let me summarize again my philosophy of life: did we ask to be brought into this world? Nope. No one asked our opinion on the matter. We just fell into our mother's wombs, went through arduous births and voila, here we are. Since we came along in such an accidental manner, is there anything more sublime than our desire to leave something worthy and lasting behind when we depart the world?" ( Shafak 53). This answer didn't satisfy Shafak, of course not since she hasn't yet met someone who would simply tell her yes go with it or no don't.

So, the insistence of Shafak to get a clear yes or no from this one, leads Miss Chekhovian to blow out on motherhood: "motherhood...motherhood...she says, glowering, better leave motherhood to women who are born to be mothers. We both know you are not like that. Motherhood would upset all of my future plans.

Promise me. Say you won't do it!" ( Shafak 54). This speech of Miss Ambitious is a clear indication that it is difficult for independent women to get all settled by getting married and settled up in one place. Now Shafak had her answer, but will she go with it? She still has three more inner women to listen to that may have different opinions. Although this one gave the most suitable answer since Shafak always thought that she is no good to be a wife or a mother, but she is a strong woman who knows that she is capable of more than she has been given.

### 2.2.4 The Pacifist: Miss Highbrowed Cynic.

The Dictionary.com defines pacifist as a person who believes in pacifism or is opposed to war or to violence of any kind. One of the inner characters of Elif is Miss Highbrowed Cynic, who is a pacifist that according to Elif's description hangs pictures of Che Guevara in her small place in the north. This little character of Elif represents a big number of women in the postmodern age who strongly believe in peace, and to some extent, are cynical because of all the wars that are taking place around the world. These women lead protests and gather rallies to defend and protect others rights. They are also feminist to a great extent\_ that oppose discriminations against their gender and the idea of dissipation among human being.

Elif's description of this little character is phenomenal and most fits the context: " she wears slovenly hippie dresses that reach the floor and mirror threaded Indian vests. She wraps bright foulards around her neck and bangle bracelets of every color." (Shafak 55). She is carrying on describing her: " Miss Highbrowed Cynic is following an alternative diet nowadays. She has a plate of organic pinch, organic zucchini and some smoke kind of mixed vegetables with saffron in front of her." (Shafak55). Nowadays a big portion of women are interested in different styles of clothes out of the sexy style that women were linked to in the previous ages. Nonetheless, these pacifist women are aware of their eating habits so as not to hurt any other living being\_ be it a fish or any consumable animals. So, there are a good number of awakened women that are vegetarian now and Elif is no different.

The opinion of this side of Elif's character represented in Miss Cynic is as important as the others, and here she pops the question to her, it is Miss Cynic's philosophical answer that is most amazing: " the grass is always greener on the other side meaning: if you have a baby, you will be envious of women who don't have children and focus fully on their careers. If you choose to focus

on your career, however, you will always envy women who have kids. Whichever path you choose, your mind will be obsessed with the option you have discarded." (Shafak 56.) This bare description of the other side that we women and human being generally always think of when we stand on a different side is quite true sharply to this age. The postmodernists are put in this dilemma where they can't make life-changing decision easily because of the many options they may have in a particular area. Moreover, what Miss Cynic tries to show Elif, is that human being including her, has this element of envy. Envy is something that they don't have is purely a humanly thing, no matter what choice Elif is going to make, she will always be looking and wanting others life, but the key to overcome this is to find a balance. This will be done fortunately, by the end.

### 2.2.5 Mama Rice Pudding: The Mother.

This character of Elif's inner selves appears in the middle of the book when Elif is determined to leave for a scholarship in the U.S. It is on the plain that she starts to know this side of her. Once more, Elif amazes her readers by the way she describes this part of her: "I scan her head to toe. She is wearing an aquamarine dress that reaches her knees, red shoes without heels, a belt of the same color, beige nylon stockings. Her wavy hair is held back in a ponytail by a modest hair band. The chubbiness of her cheeks is due to her extra pounds, but she seems to be at peace with her body." (Shafak 108). A nice overall description of moms in the postmodern age, nevertheless, it doesn't show that women who are also mothers bothered by the changes in their appearances due to pregnancy then later motherhood. Elif believes that motherhood is a sacred job, so whatever changes come with it whether towards good or bad, must be appreciated.

Elif didn't need to ask this side of her the question whether it is good to get married and have children or not, rather she listened to her complain on how she had been neglected all these years and not looked at even for once: "you never let me speak, not once! You stored me away in the depot of your personality, and then forgot all about me. All these years, I've been waiting for you to accept and love as I'm." (Shafak 109). After Elif gets pregnant, she is very much in need of her motherly side which will take over her other characters and becomes dominant. This means again that she is going to lose balance of her life as she will let one side of her takeover the others. Mama Rice Pudding is going to take control of Elif's life: "I

need to make something very clear, she says, I'm not advocating democracy here. Actually, I want to go back to a monarchy again, except this time I will be the queen." (Shafak 180). This conversation is clear evidence on the importance of keeping balance especially in a woman's life, who wants to build oneself, yet be a good mother. Elif also proves the difficulty of keeping this balance working, to her, every woman goes through ups and downs even if once, what is important is the ability to get that balance back which she will by the end of the story, when she builds a free country in herself where all the tiny characters within her have equal roles.

### 2.2.6 Blue Belle Bovary: The Womanly Side.

Before Elif gets married and pregnant, she gets to know another hidden side of her, her femininity. In the book, this side is represented through Elif's inner self\_ Blue Belle Bovary. Again here, the writer wants to show her readers that postmodernist women are also beautiful and like to look beautiful, after all they are women. "Approximately six inches in height, twenty ounces in weight, it is a finger-woman-though she resembles none of the others. Her honey-blond hair is loose and hangs down to her waist in waves. She has penciled a mole above her mouth and painted her lips such a bright red that it reminds me of a Chinese lantern on fire. Her arms are encased in skin-tight black gloves that reach up to her elbows. She is wearing solitaire rings of various colors over her gloved fingers and has squeezed into a crimson stretchy evening dress. Her breasts are popping out of the décolletage neckline, and her right leg-all the way to her hip-is exposed by a long slit in her dress. On her feet are pointy red stilettos with heels so high I wonder how she manages to walk in them." (Shafak 156).

In this description, one can find details on those women who care about their appearances, what they wear, and how they look. What is important here is that the writer wants us as readers understand that, there's nothing wrong when you see a successful woman who looks absolutely fantastic appearance wise. She wants to tell everybody that women, too, like men are capable to act multiple characters at one time. This character side of Elif also protests the fact that women writer can't write about eroticism and sexuality as free as men do. "I'm not talking about romantic or erotic novels," she says. "Just because I said I like satin and desire doesn't mean I'm ignorant. Obviously I'm aware that most of the writers in these genres are women. But that is hardly the topic. I'm not

talking about those kinds of books.” (Shafak 159). She continues, “Female novelists can write freely about sex only under three conditions: The first condition is lesbianism. If the woman writer is lesbian and open about it, what does she have to fear?” “The second condition, darling, is age. When you are an ‘old woman writer’ in the eyes of society, you are free to write about sex as much as you want”. The last condition, “Or else, you have to be reckless-ready to be the talk of the town, to be grain for the gossip mills. You have to be brazen enough so as not to care what people will think of you when they read your passages on sex.” (Shafak 160-161). The three different conditions Blue Bovary mentioned are completely in alien with the situation of women writers nowadays. Lesbians, old aged women and extremists are the only one who can tackle such topics still to the day.

At the end, Elif wants to show her readers how women struggle with more than one side of them, actually, six. On the other hand, she also illustrates that these different sides are compatible to the limit that one completes the other, and it is only in this postmodern age that women are capable to show them in such great harmony that Elif shoes at the end of her book. By the end, Elif creates balance between the tiny little her selves in such a matter that no single inner side intervenes with the others.

### Conclusions

Since *Black Milk* is a great mixture of fiction and non-fiction, and since this research is concentrating on the different roles of women in the novel, there are a number of conclusion this research has reached at: first, women are warriors who can have more than one role at the same time and do all of the equally good. Second, it is very important for people especially women to have plans for their lives and never be afraid of taking risks when needed. Third, modernism was not enough to fill-up the ambitious post-modern women. Thus, one of the reasons of having the postmodern age was the needs of women in the current age.

### References

1- "postmodernism". Oxford Dictionary (American English) – via

- 2- Clanchy, Kate. "Black Milk: On Motherhood and Writing by Elif Shafak – review".theguardian.com, 8, Aug, 2013. <https://www.theguardian.com/books/2013/aug/08/black-milk-elif-shafak-review> . Accessed on the 10 of April, 2020.
- 3- Ebert, Teresa L. “The ‘Difference’ of Postmodern Feminism.” College English, vol. 53, no. 8, 1991, www.jstor.org/stable/377692. Accessed 22 Apr. 2020.
- 4- Fiala, Andrew, "Pacifism", The Stanford Encyclopedia of Philosophy (Fall 2018 Edition), Edward N. Zalta (ed.) /plato.stanford.edu/archives/fall2018/entries/pacifism/. Retrieved on the 30<sup>th</sup> of March, 2020.
- 5- Glasgow, Ellen. “Feminism.” New York Times 30 Nov. 1913. [www.Newyorktimes.com](http://www.Newyorktimes.com). Proquest Historical Papers. Web. Retrieved on the 12 of April, 2020.
- 6- Marsden, Dora. “Bondwomen.” The Freewoman, 23 Nov. 1911. The Egoist Archive. Web.
- 7- Mohler, Albert. "Perfect Madness? Motherhood in a Postmodern Age". [albertmohler.com](http://albertmohler.com), FEB22,2005, <https://albertmohler.com/2005/02/22/perfect-madness-motherhood-in-a-postmodern-age/> . Retrieved on the 19<sup>th</sup> of April, 2020.
- 8- Podhoretz, John. "The latest lunatic postmodern target: Motherhood." nypost.com, May12,2015, <https://nypost.com/2015/05/12/the-latest-lunatic-postmodern-target-motherhood/> . Retrieved on the 22 of April, 2020.
- 9- Schimmel, Annemarie. "Sufism". britannica.com , Nov 20, 2019, <https://www.britannica.com/topic/Sufism> , accessed on the 23<sup>rd</sup> of April, 2020.
- 10- Shafak, Elif. "BIOGRAPHY." elifsafak.com, Nd, <https://www.elifsafak.com.tr/biography/> .Accessed on the 1<sup>st</sup> of May, 2020.
- 11- Shafak, Elif. *Black Milk: On Motherhood and Writing*, translated by: Hnde Zapsu, London, Penguin books, 2011.
- 12- Shields, kate. "Women, Modernism and Postmodernism". medium.com, Jan 6, 2017, [https://medium.com/@kate\\_shields/women-modernism-and-postmodernism-](https://medium.com/@kate_shields/women-modernism-and-postmodernism-)

- [6ed84a00605e](#). Retrieved on the 30<sup>th</sup> of April, 2020.
- 13- Specia, Megan. "Who Are Sufi Muslims and Why Do Some Extremists Hate Them?" nytimes.com/, Nov. 24, 2017, <https://www.nytimes.com/2017/11/24/world/middleeast/sufi-muslim-explainer.html> . Accessed on the 2<sup>nd</sup> of May 2020.
- 14- <https://www.dictionary.com/browse/pacifist> . Accessed on the 2<sup>nd</sup> of May 2020.