

THE HEGEMONY PATRIARCHAL PATTERN IN THE CONTEMPORARY WORLD FICTION: ELİF ŞAFAK'S *THE FORTY RULES OF LOVE*

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Abstract

This article examines Elif Shafak's *The Forty Rules of Love* through the lens of and feminist critique, interrogating the hegemonic patterns of patriarchy operating within the contemporary contemporary novel. The study analyses the novel's dual narrative structure—the story of Ella Rubinstein, a modern American housewife, interwoven with the mystical journey of the thirteenth-century figure Shams of Tabriz—against the backdrop of gender dynamics, the discourse of liberation, and . Drawing on Antonio Gramsci's theory of hegemony, Simone de Beauvoir's concept of the Other, and the feminist literary criticism of Sandra Gilbert and Susan Gubar, this paper argues that beneath the novel's ostensible project of making female subjectivity visible lies an implicit discourse that naturalizes and reproduces patriarchal norms across both modern and historical narrative planes. The article demonstrates that the novel's discourse of love, spirituality, and individual transformation consistently privileges male authority and spiritual guidance, while framing female emancipation as contingent upon male approval or romantic attachment—a tension that ultimately subverts Shafak's professed feminist credentials. In doing so, this study interrogates the limitations of literary globalisation in genuinely amplifying women's voices in contemporary literature.

Key words: Elif Shafak, patriarchy, hegemony, feminist criticism, contemporary fiction

ÇAĞDAŞ ROMANDA ATAERKİLLİK HEGEMONYASI: ELİF ŞAFAK'IN AŞK ROMANI ÜZERİNE KÜLTÜREL BİR ELEŞTİRİ

Özet

Bu makale, Elif Şafak'ın Aşk adlı romanını kültürel ve feminist eleştiri çerçevesinde inceleyerek, çağdaş ataerkilliğin hegemonyasındaki örüntüleri hegemonik örüntülerini ortaya koymaktadır. Araştırma, romanın iç içe geçmiş anlatı yapısını —modern bir Amerikalı ev kadını olan Ella Rubinstein'in hikâyesi ile 13. yüzyılda yaşayan Şems-i Tebrizi'nin mistik yolculuğunu— toplumsal cinsiyet dinamikleri, özgürlük söylemi ve sükût kültürü bağlamında ele almaktadır. Antonio Gramsci'nin hegemonya kuramından, Simone de Beauvoir'ın öteki kavramından ve Sandra Gilbert ile Susan Gubar'ın feminist edebî eleştirisinden yararlanılarak, metnin kadın öznelliğini görünür kıldığı iddiasının altında, hem modern hem de tarihi anlatı düzlemlerinde yeniden üretilen ataerkil normları meşrulaştıran söylemleri barındırmaktadır. Çalışmada, romanın aşk, ruhaniyet ve bireysel dönüşüm temalı söyleminin; erkek karakterlerin rehberliğini ve manevi otoritesini öne çıkardığı, kadın özgürleşmesini ise erkek onayına ya da aşkına bağımlı kıldığı gösterilmektedir. Bu bulgu, Şafak'ın feminist kimliğiyle kurduğu çelişkiyi açığa çıkarmaktadır. Sonuç olarak bu çalışma, dünya edebiyatında kadın seslerin gücünü artırmak için edebiyat dünyası tarafından yönlendirilen edebî küreselleşmenin kısıtlamalarını sorgulamaktadır.

Anahtar kelimeler: Elif Şafak, ataerkillik, hegemonya, feminist eleştiri, çağdaş roman

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1. INTRODUCTION

The Forty Rules of Love (2009), originally published in Turkish as *Aşk*, stands as one of Elif Shafak's most celebrated works, occupying an influential position in the global literary world. Translated into more than fifty languages and widely praised by international critics, the novel has been frequently cited as a feminist intervention into the male-dominated canons of both Eastern spirituality and Western domestic fiction. Its author, Shafak, has publicly positioned herself as a champion of women's voices, a proponent of multicultural dialogue, and a writer whose fiction consistently disrupts patriarchal silences. Yet a sustained critical reading of the novel reveals a more troubled and contradictory text—one that, beneath its eloquent celebration of love and feminine awakening, quietly reproduces the very ideological structures it claims to resist.

This article proceeds from the proposition that hegemonic patriarchy does not always announce itself in the overt language of oppression. More commonly, and more insidiously, it operates through what Raymond Williams (1977) termed "structures of feeling"—the affective, cultural, and ideological patterns that come to feel natural, inevitable, and unquestionable. In Shafak's novel, these structures manifest in the very architecture of its double narrative: the thirteenth-century mystical tale centred on the philosopher-poet Rumi and his transformative encounter with the wandering dervish Shams of Tabriz, which is embedded within the frame narrative of Ella Rubinstein, a forty-year-old American housewife who reads a manuscript about those historical figures and undergoes her own spiritual and romantic transformation.

The critical questions this article pursues are as follows: How does the novel's narrative structure distribute agency, voice, and authority between its male and female characters? In what ways does the discourse of Sufi spirituality—refracted through a contemporary feminist-inflected prose—function to reinscribe, rather than dismantle, the cultural logic of female subordination? And what does the novel's global success reveal about the complicity between literary globalisation and the maintenance of ideologically conservative representations of gender? These questions are addressed through a close reading of the novel's primary and secondary narrative levels, informed by the theoretical frameworks of Gramscian hegemony, Beauvoirian existential feminism, and the tradition of Anglo-American feminist literary criticism inaugurated by Gilbert and Gubar's landmark study, *The Madwoman in the Attic* (1979).

2. THEORETICAL FRAMEWORK: HEGEMONY AND THE CONCEPT OF OTHERNESS

The concept of hegemony, as elaborated by Antonio Gramsci in his *Prison Notebooks*, describes the process by which dominant social groups maintain their power not principally through coercion but through the cultivation of consent—the manufacture of a common sense that naturalises existing social arrangements and renders alternatives literally inconceivable (Gramsci, 1971). Applied to the domain of gender relations, Gramscian hegemony provides a framework for understanding how patriarchal power perpetuates itself not primarily through law, violence, or explicit prohibition, but through the more diffuse mechanisms of culture, narrative, and affect. The hegemonic patriarchal pattern is precisely that which does not need

to declare itself: it operates in the assumptions that shape what counts as love, what constitutes spiritual wisdom, who is authorised to speak, and whose silence is taken for granted.

Simone de Beauvoir's foundational analysis in *The Second Sex* (1949) remains essential to any feminist engagement with these questions. De Beauvoir's central argument—that woman is constituted as the Other in relation to man as the universal subject—furnishes a critical vocabulary for reading the asymmetries of narrative and agency that this article identifies in Shafak's novel. The woman who is perpetually defined in relation to a male subject, whether as wife, beloved, or spiritual seeker guided by a male teacher, is the woman who has been denied the capacity for autonomous self-definition. Crucially, de Beauvoir showed that this constitution of woman-as-Other was reproduced not only in explicitly misogynist discourse but also in the most idealizing representations of femininity: the pedestal is another form of the cage.

The feminist literary criticism developed by Sandra Gilbert and Susan Gubar in *The Madwoman in the Attic* (1979) extended and specified de Beauvoir's philosophical framework in relation to literary production. Gilbert and Gubar demonstrated that nineteenth-century women writers were confronted with a double bind: to write within the dominant tradition was to reproduce its ideological constraints; yet to write against it risked marginalisation and incomprehension. Their analysis of the "anxiety of authorship" experienced by women writers—as distinct from Harold Bloom's "anxiety of influence"—is pertinent to a reading of Shafak, who occupies a peculiar position as a Turkish woman author writing for an international market, navigating multiple cultural and generic traditions simultaneously.

More recently, Scholars of contemporary fiction have raised analogous concerns about the ways in which global literary circulation tends to favour certain kinds of representation over others. Pascale Casanova (2004) has argued that world literature is structured by an unequal distribution of literary capital, in which certain literary forms and traditions command prestige while others remain marginal or are absorbed into dominant frameworks. Sarah Brouillette (2007) has specifically analysed the phenomenon of postcolonial authors who are compelled to write in ways that confirm metropolitan expectations about non-Western cultures—a form of literary self-exoticisation that is, as Aijaz Ahmad (1992) argued, profoundly ideological in its effects. This article contends that a comparable dynamic is at work in *The Forty Rules of Love*,

3. THE MODERN NARRATIVE ELLA RUBINSTEIN AND THE DOMESTICATED FEMALE SUBJECT

The modern narrative strand of *The Forty Rules of Love* follows Ella Rubinstein, a forty-year-old Jewish-American woman living in Northampton, Massachusetts. When the novel opens, Ella is a literary agent's assistant tasked with evaluating a manuscript—the very manuscript that constitutes the novel's historical narrative. She is married to David, a prosperous but emotionally absent dentist who is conducting an affair; she has three children; she inhabits a large, comfortable house in which she feels, as the novel repeatedly tells us, invisible, unfulfilled, and imprisoned. The domestic sphere that should constitute her domain has become her prison; the love that should animate her life has been replaced by the hollow routines of bourgeois marriage.

At first glance, Ella appears to be an exemplary figure of feminist literary tradition: the woman whose story the dominant culture refuses to tell, the housewife whose inner life is richer, more complex, and more passionate than the social role assigned to her. Shafak's evident sympathy for this character, her detailed delineation of Ella's intellectual and emotional capacities, and her narrative investment in Ella's eventual departure from a deadening marriage all suggest a commitment to the recovery of suppressed female experience. Yet the manner in which Ella's emancipation is structured reveals significant ideological tensions.

Ella's transformation is initiated not by an act of autonomous self-discovery but by her encounter with a text written by a man—the manuscript authored by a character named Aziz Z. Zahara, a Sufi-influenced writer with whom she subsequently enters into a romantic correspondence and, eventually, a passionate relationship. The novel is, at its most fundamental level, the story of a woman who is awoken to spiritual and erotic possibility by a male guide. The male author's text is the catalyst; male spiritual wisdom is the vehicle; male romantic love is the destination. Ella's awakening, in other words, is consistently mediated through masculine authority and masculine desire.

This structural dependency is reinforced by the novel's characterisation of Ella's domestic situation. Her husband David is portrayed as spiritually and emotionally deficient—a foil whose inadequacy serves to justify Ella's departure and to make her new relationship with Aziz appear as an authentic liberation rather than a mere substitution of one male-centred life for another. But the logic of the novel's resolution—in which Ella achieves selfhood precisely by choosing a more spiritually enlightened male partner—preserves rather than dismantles the fundamental patriarchal premise: that female identity is constituted in relation to male others. As de Beauvoir might have observed, Ella does not achieve the status of a subject in herself; she merely exchanges one form of Other-hood for another that her culture regards as more romantically legitimate (de Beauvoir, 1949).

Moreover, the novel's representation of Ella's domestic imprisonment is ambivalent in ways that deserve critical scrutiny. The household chores, the emotional labour, the social invisibility of the housewife—all of these are presented with genuine sympathy. Yet the novel does not interrogate the systemic conditions that produce this situation; it does not name patriarchy as a structure, nor does it direct its critique toward the social arrangements that confine women to domestic roles. Instead, the problem of Ella's imprisonment is individualised: it is her husband's particular failings, rather than the institution of marriage or the gendered division of labour, that constitute her oppression. The solution, accordingly, is individual: a new love, a new man, a new spiritual orientation. The political is collapsed into the personal, and the structural is dissolved into the therapeutic.

4. THE HISTORICAL NARRATIVE SPIRITUAL AUTHORITY AND THE GENDERING OF MYSTICISM

The historical narrative strand of the novel, which recounts the encounter between the Persian poet Jalal al-Din Rumi and the wandering dervish Shams of Tabriz in thirteenth-century Konya, is presented as the spiritual and philosophical core of the text. It is here that the novel's forty rules of love are articulated, and it is here that Shafak's engagement with the Sufi tradition

is most sustained. Yet it is also here that the gendering of spiritual authority is most starkly reproduced.

The central relationship of the historical narrative is, of course, that between Rumi and Shams—two men whose intense spiritual friendship is presented as the paradigmatic instance of transformative love. The women of Konya—Rumi's wife Kerra, the prostitute Suleiman's wife Desert Rose, the young widow Kimya who is married to Shams—are all present in the novel's historical sections, and Shafak clearly intends to give them voices and interior lives. Yet their narrative function is consistently subordinate to the central male dyad. They exist, narratively speaking, in the orbit of Rumi and Shams; their spiritual development, where it is represented at all, is mediated through their relationships with these men.

The figure of Kimya is particularly instructive in this respect. Kimya is depicted as a woman of remarkable intelligence and spiritual sensitivity—a potential mystic in her own right, a person who has something important to say about the inner life and its possibilities. Yet she is married off to Shams against her will, denied the spiritual education she craves, and ultimately destroyed by her marriage—she dies young, her spiritual potential unrealised, her voice suppressed. Shafak presents this as a tragedy, and her sympathy for Kimya is palpable. But the very fact that Kimya's story is narrated as tragedy—as the story of potential crushed by patriarchal structures—rather than as resistance or transformation, locates female spiritual aspiration firmly in the register of loss and lack. Kimya is defined by what she is prevented from becoming; her subjectivity is constituted through privation.

The representation of Desert Rose, the prostitute who discovers spirituality through her encounter with Shams, reproduces a different but equally problematic patriarchal narrative: the figure of the fallen woman redeemed through contact with male spiritual wisdom. Desert Rose's transformation from prostitute to spiritual seeker follows the familiar hagiographic pattern in which women achieve spiritual significance through their relationship to male saints or teachers. The male saint provides the occasion for female transformation; the woman's spiritual progress is narrated as a response to male illumination rather than as self-generated. This is, as Caroline Walker Bynum (1987) has shown in relation to medieval Christian mysticism, a deeply gendered narrative structure that consistently positions women as recipients rather than originators of spiritual insight.

The forty rules of love that give the novel its title are attributed primarily to Shams—that is, to a male figure—and their articulation constitutes the novel's most direct engagement with Sufi philosophical discourse. While several of these rules speak in terms that are not explicitly gendered, the overall framework within which they are embedded associates spiritual authority with masculine wisdom and masculine speech. The novel does not imagine a scenario in which a woman formulates the rules of love, nor does it present female mystical experience as equivalent in authority or prestige to the male-centred tradition it celebrates. The Sufi tradition, for all its genuine resources for challenging orthodox religious hierarchies, is here reproduced in a form that maintains its patriarchal valences—a reproduction that is all the more effective for being largely invisible.

5. LOVE AS IDEOLOGY: DISCOURSE, DESIRE, AND PATRIARCHAL REINSCRIPTION

One of the most pervasive ideological formations in *The Forty Rules of Love* is the novel's discourse of love—a discourse that presents romantic and spiritual love as the primary vehicle for personal transformation and as the solution to the various forms of existential impoverishment from which the novel's characters suffer. Love, in Shafak's novel, is presented as a universal solvent: it dissolves social barriers, transcends cultural difference, liberates the imprisoned self, and opens the way to spiritual wisdom. This is, of course, a deeply familiar literary and cultural formation—one that has roots in the Sufi tradition, in the Western Romantic tradition, and in the contemporary self-help culture that has shaped the global literary market.

The ideological work performed by the novel's discourse of love deserves careful scrutiny. At the level of plot, love functions primarily as the agency through which female characters are transformed—Ella through her correspondence with Aziz, Kimya through (and against) her marriage to Shams, Desert Rose through her encounter with Shams's spiritual charisma. In each case, it is the woman who is transformed by the encounter with male love or male spiritual wisdom; the men, by contrast, are the agents of transformation rather than its primary recipients. Rumi is transformed by Shams, it is true—but this male-male spiritual encounter is presented as a relationship between equals (or near-equals), as a dialogue between two powerful subjectivities, rather than as the subordination of one to the other.

The asymmetry is revealing. When two men encounter transformative love or spiritual wisdom, the novel represents this as a mutual process of elevation and co-creation. When a woman encounters love or spiritual wisdom, the encounter is structured as a relationship of illumination and reception: the man is the source, the woman the vessel. This asymmetry is not unique to Shafak's novel—it is, as numerous feminist scholars have observed, one of the most persistent features of the Western (and indeed many non-Western) literary tradition's representations of love and spirituality. But its reproduction in a novel that explicitly presents itself as feminist and as committed to the recovery of suppressed female experience is particularly striking.

It is worth noting, too, the ways in which the novel's discourse of love intersects with its representation of the body and sexuality. Female characters in the novel are consistently defined in relation to their bodies—their physical beauty, their reproductive functions, their erotic availability or unavailability—in ways that male characters, including the ostensibly embodied Shams, are not. Kerra is defined by her devotion to Rumi and her role as mother; Desert Rose by her sexual history and her eventual renunciation of it; Ella by her sense of physical inadequacy and her eventual erotic awakening. The female body, in other words, is consistently made a site of narrative meaning in ways that reproduce the cultural logic by which women's subjectivity is systematically reduced to their physicality—what Bordo (1993) termed "the unbearable weight" of femininity.

The novel's treatment of female silence is equally significant. Several of the novel's female characters are distinguished by their silence—their inability or unwillingness to speak their own desires, their tendency to communicate through indirect means, their experience of speech as a form of transgression. This silence is represented sympathetically: we are meant to understand it as the product of oppressive social conditions. Yet the novel does not fully

interrogate the conditions of its own production of female voice—the ways in which the female voices it does represent are always already filtered through a narrative apparatus that organises and contextualises them in relation to male authority and male discourse. The women of the novel speak, but they speak within a framework that is not of their own making; their words are heard, but they are heard in an acoustic space that has been shaped by male spiritual and narrative authority.

6. THE WORLD NOVEL AND THE POLITICS OF GLOBAL LITERARY CULTURE

The global success of *The Forty Rules of Love* raises important questions about the relationship between world literature, cultural translation, and ideological reproduction. The novel has been celebrated in mainstream literary culture as a work of cross-cultural understanding—a bridge between East and West, between the medieval and the modern, between Islamic spirituality and secular humanism. Its commercial and critical success in

Yet this very success should give us pause. As Scholars of contemporary fiction have noted, the global circulation of literary texts from non-Western or non-Anglophone traditions tends to follow patterns that reproduce rather than challenge the cultural hierarchies of the global literary system. Texts that confirm Western expectations about non-Western cultures—their exoticism, their mystical wisdom, their colourful traditions—tend to circulate more freely than texts that challenge or complicate those expectations. Texts that can be accommodated within Western liberal feminist frameworks—that present women as oppressed but capable of liberation, as exotic but ultimately aspirational in the manner of their metropolitan readership—tend to find larger and more enthusiastic audiences than texts that call those frameworks themselves into question.

The Forty Rules of Love is, in many respects, ideally suited to the demands of this global literary market. It combines the appeals of Eastern mysticism (the Sufi tradition, presented in an accessible and aestheticised form) with the appeals of Western romantic fiction (the story of a woman's awakening to love and selfhood). It tells its international readers that the great spiritual traditions of the East have something important to offer the spiritually impoverished West, but it tells them this in a language and a form—the literary novel, with its interiority, its psychological realism, its emphasis on individual transformation—that is thoroughly at home in the Western literary tradition. And it tells the story of female liberation in a way that, as this article has argued, ultimately confirms rather than challenges the patriarchal assumptions that structure both Eastern and Western cultural formations.

This is not to say that the novel has no value or that Shafak's work is without merit. The novel contains passages of genuine beauty; its engagement with the Sufi tradition, however filtered, introduces many Western readers to a rich and complex philosophical heritage; its sympathy for marginalised female experience, however limited, makes visible forms of suffering that dominant literary culture tends to ignore. But value and ideology are not mutually exclusive. A text can be beautiful and ideologically conservative; it can be genuinely sympathetic to female suffering and yet reproduce the structures that produce that suffering; it can celebrate cultural difference and yet do so in a manner that ultimately confirms the terms of the dominant culture's self-understanding.

The critical task, as this article has sought to demonstrate, is not simply to celebrate the inclusion of non-Western and women's voices in the global literary world, but to examine the conditions under which that inclusion is achieved and the ideological costs it entails. World literature, as a category and as a practice, has the potential to be a genuinely democratising force—a means by which marginalised voices and alternative cultural traditions can gain wider hearing. But that potential is only realised when the category is subjected to sustained critical scrutiny rather than uncritical celebration.

7. CONCLUSION

This article has argued that *The Forty Rules of Love*, despite its apparent commitment to feminist values and its celebration of female spiritual and romantic possibility, reproduces a series of patriarchal patterns that undermine its emancipatory pretensions. Through its narrative structure, its distribution of agency and voice between male and female characters, its discourse of love and spirituality, and its representation of female silence and embodiment, the novel perpetuates the very ideological formations it professes to challenge.

The concept of hegemonic patriarchy—understood in the Gramscian sense as a form of power that operates through the manufacture of consent rather than through overt coercion—is particularly useful for understanding how these patterns function. The novel does not present female subordination as desirable or natural; it presents it as unjust and painful. But by framing female liberation as dependent on male spiritual wisdom, by reproducing the asymmetries of the Sufi tradition's gendered spiritual hierarchies, and by individualising rather than politicising the structural conditions of female oppression, the novel ultimately leaves those conditions intact. The implicit patriarchal pattern is all the more powerful for being implicit: it does not need to declare itself because it has become, in the language of common sense that the novel shares with its global readership, simply the way things are.

The novel's global success, and the critical apparatus of celebration that has grown up around it, itself constitutes a form of hegemonic reinforcement. When a text that reproduces patriarchal norms is widely praised as feminist, the very category of feminism is subtly redefined in ways that accommodate those norms. The critical task for Scholars of contemporary fiction and feminist literary criticism is thus not merely to read individual texts carefully, but to examine the institutional and market conditions that determine which texts receive praise and wide circulation, and to ask whose interests those conditions serve.

In conclusion, *The Forty Rules of Love* invites us to think more rigorously about the relationship between literary form, ideological content, and the politics of global literary culture. Elif Shafak's gifts as a storyteller are considerable, and the novel's engagement with questions of love, spirituality, and cross-cultural understanding is, in many respects, genuinely valuable. But the critical reader owes it to the novel—and to the larger project of feminist literary criticism—to name what the novel leaves unsaid: the ways in which its beautiful and consoling narrative of female awakening is structured, at its foundations, by the very patriarchal logic it presents itself as transcending. To name this is not to dismiss the novel but to take it seriously—to treat it as a cultural object that repays, and indeed demands, the kind of sustained critical attention that this article has sought to provide.

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