CHAPTER V

SRIMAD BHAGVADGITA AND HIS POETRY

Sri Aurobindo in his poetical works and more especially in *Savitri* philosophizes seriously and innovatively two features of spiritual height of being to become and the cultural issues. These features bind the entire nation and the world together. He initiates the Overhead philosophy, which leads one to the spiritual thinking through evolutionary process. According to him, life proceeds in cycles, never in an undeviating line. The great principle rules everywhere. His evolutionary process reveals the fact that there never was and is an evening that did not turn again to another morning, nor a winter that did not herald another spring. This means that life is not a linear process, but has so many curves that are to be understood for realizing the Karmic theory.

The day of man’s life follows exactly the same sequence of karmic particles. The first arc of man’s life is of out-going, growth, adventure; the second are of returning, of slowly diminishing life-forces, of the setting-in of the peace of evening.\(^1\)
In his evolutionary process, Sri Aurobindo, apart from short poems, has written *Life Divine* and *Savitri; Savitri* being his *Magnum opus* for his philosophical reflections becomes a unique example for materializing his overhead and evolutionary process. However, his theory follows two major aspects in the interior journey, first of Aswapathy and then of Savitri: the following of the principles of *Jñana Yoga* (the way of knowledge) and the theory of *Karmic particles*.

*Bhagavadgita*, apart from *Bhakti* and *Karmayoga*, deals mainly with the principles of Jñana Yoga – a yoga that teaches man to come up to the rational point or point where in one finds the cessation of the world of desire. The Western people showed tremendous love for knowledge by which they created modern civilization, the Indian developed an attitude by how they cleansed the interiority of human mind and heart; it is a kind of *tapas* they performed by showing the resistance to the matter and worldly objects. They think that without *tapas* (austerity) there is no knowledge. Tapas and knowledge go together. As Lord Krishna says in *the Bhagavadgita*:

*Vitarāgbhaya Krodhā manmayā manupāsritah*

*Bahvo jñāntapasā pūtā madbhāvamāgatah.*²
(Freed from attachment, fear and anger, absorbed in me, taking refuge in me, purified by the fire of knowledge, many have attained to my being).

The last line of the sloka shows that there is a unity between God and man only on the basis of knowledge. Sri Aurobindo in Savitri shows that the journey of knowledge can be attained only when one overcomes Rāg (attachment), Bhaya (fear) and Krodha (anger). What rāga stands for? Raga is nothing but a sensory attachment; bhaya is fear; and krodha is anger. The main aspect, in the sloka, is jnānatapas. Emotion of anger, lustful tendencies, hatred, fear—all these have to be burnt in the fire of knowledge. Before Savitri, Aswapathy also perform tapas for higher knowledge of self, but he fails, because he does not show his competence to overcome the emotion of raga (attachment). So the emphasis in this sloka is on the concept of jnānatapas and it has also influenced the thematic structure of Savitri. There are two kinds of tapas, physical and mental. Physical tapas is very ordinary, but this is something that makes for high character and tremendous energy comes out of the individual concerned. Again in chapter VI of the Gita, one is informed by Lord Krishna:

उद्देशः आत्मनात्मानं नात्मानं अव सादयेत्।
(Raise yourself by yourself, do not weaken yourself; you are your own friend, you are your own enemy)

One becomes one’s friend only when one conquer the lower particles of the matter. Here, Lord suggests that every experience should be converted into pure thought for it is the thought that transform our lives. Vedanta welcomes each thought process, because words do not give one the truth, but the truth comes only through the experience. In one passage in the Vedas themselves – in the Brahadranyaka Upanishad – it is actually said that for one who knows Brahman, the Ultimate Reality, the Veda has no meaning: ‘Vedo avedo avedo bhavati’. And Sankaracharya also comments on it by saying in a passage that ‘Like a servant who carries a lamp in front of you to find your way and you have found it so becomes the Veda to that person’.

Nature has given us the cerebral system. It has a tremendous capacity to discriminate, to fix goals and to proceed in that direction. No animal has got it. Animals have only pleasures, comfort, reproduction and effort for survival. The human being with an extraordinary instrument called the cerebral system, has become stagnant at cerebral level, at the level of Sansara,
worldliness. Living in the world does not make one a sansari, but getting stagnant at the sensory level makes one so; a whole civilization also can become stagnant as sansari. It is through the process of knowledge that one realizes the evolutionary process – the process which have been analysed in Sri Aurobindo’s poetry with special reference to Savitri.

In the process of evolution particularly the evolution of mind and spirit, it should be the constant effort of man to change the attitudes and habits. This change of attitude to outer events, the great psychologist Jung calls the experience of Tao, the spirit of which is embodied in the sayings of St. Paul:

‘that all things work together for good to them that love God’.

This is a state reached in very deep meditation, which would be called Samadhi. Patanjali tells us that Samadhi has depths within depths, as does also the great Indian saint Ramakrishna. There is a Samadhi with seed and without seed. The first means the consciousness of our own divine Egos and the second, the universal consciousness which is known as Abhyudaya and Nishreyas in the Bhagavadgita and in the scriptures of Indian philosophy. Here the word Abhyudaya should be defined, because
it has – use at corollary with the personality development of Savitri. Thus the word abhi added to udaya emphasizes the togetherness. It denotes the three qualities of action; hardwork, efficient work and cooperative work. Even the Vedic philosophy of Pravrtti and nrvtiti makes for the abhyudaya of men and women on the one side and nishreyaya on the other. Nishreyaya denotes the development of self. All the pleasures of life cannot make one happy; the happiness can be attained through knowing the real form of self. This combination of pravrtti and nirvrttee of abhyudaya and nishreya is the great teaching of the Gita because the Gita prevents human beings from becoming reduced to mere machines.

If a person develops sensory desires and non-practicing of dharma, adharna or social evils multiplied. When such a situation comes, the society concerned reaches a state of decay with increasing lust, greed, violence and self-centredness devoid of the virtues and graces. The first thing that happens when overcome by Kama and Krodha, lust and anger, is that viveka, capacity for discriminating and vijnana, wisdom, desert the people. So, according to the Gita there is a goal set for all human beings, the goal of development from tamas to ragas and from ragas to sattva.
Bharata holds that society is most advanced which has the largest number of **sattavic** people. Such a person, who is well versed in **sattavic bhava** is called **brahmana**. Modern biology says that the appearance of the human being on the evolutionary scene, organic evolution has ceased to have any relevance, the higher brain in humans can do wonders. Sir Julian Huxley calls its psycho-social evolution while Vedanta calls it **spiritual evolution**. It has, however, concluded that the goal will be governed by quality and not quantity. It is that quality that Sri Aurobindo gives to a female character that is Savitri. There must be as Lord Krishna says, a tremendous spiritual personality with the attributes of the Divine for bringing into being the evolutionary process on this earth. That personality like Sri Aurobindo’s Savitri comes silently, quietly and sets in motion a new current of spirituality; and such personality slowly envelopes people little by little and slowly changes the world.

Savitri as a divine creature becomes the manifestation of the higher reality. In India, it is believed that whenever such a situation arises, when ordinary human wisdom cannot restore the balance, a divine manifestation appears on the earth, and through his/her teachings and the practical ways, society begins to achieve a new balance, a fresh understanding of values: **dharma** rises and
adharma declines. This was also the plan of Sri Aurobindo through the portrayal of the character of Savitri. With the example of Savitri, he thought people would develop honesty, integrity, compassion and the spirit of service. These great people do not initiate any reform movements for such movements do not deal with the fundamental malady of society or of human beings. They arouse a basic spiritual stimulus. By their experiences, the paralysed will of the nation becomes young again.

**The Bhagavadgita** deals in some details the principles and the norms of Indian culture, especially for establishing the relational values and ethnographic pattern of society. As a colonial state first under the Mughals and then under the reign of the British colonialism, India has undergone the process of cross-cultural, fertilization. However a great personality like Sri Aurobindo used this situation for the benefits of the nation by propounding the concept of Indian culture in **Savitri**. **The Gita** discusses this quality as well as kshatriya quality. Krishna reveals the cultural aspects of Bharata. To him a Kshatriya never flees from battle. He is courageous, generous and never petty or mean. Human evolution is not organic; it is essentially ethical, moral and spiritual evolution. The challenge therefore is to purify this energy,
to humanize it and achieve the ideal. An avatar, Lord Krishna as legend, comes to protect the Vedas and to establish the righteousness in the world. The culture and the process of evolution is told by Lord and it figures in the text of *Savitri*:

**Krishna declares in the Gita that a person with particular sanskaras can only be born after his death, in a family whose composite sanskaras, especially those of the parents, tally with the person. There is a process of accommodation and rejection going on in Nature and in all forms cannot fit in the same mould over an eternity of time. In the Gita, there are sattva (goodness), ragas (passion) and tamas (darkness) forms, which individuals characterized by those qualities create and can create qualities which themselves are formed by sanskaras or impressions, impel one to indulge only in a particular kind of activity and not the other.**

Since, Sri Aurobindo drives the gatha (legend) of Savitri from the *Mahabharata*, he deals it with symbolic purpose. Sri Aurobindo, at the instance of the *Gita* writes about the written script of the *Savitri*:
I used Savitri as a means of ascension. I began with it on a mental level, each time I could reach a higher level I wrote from that level ... Infact Savitri has not been regarded by me as a poem to be written and finished, but as a field of experimentation to see how far poetry could be written from one's own yogic consciousness and how that could be creative.  

Sri Aurobindo follows the Vedic tradition in the creative process of Savitri. As an instant work of metaphysical; and mantric poetry, it follows the way of tapas (austerity) in order to have the knowledge unbounded. Savitri also brings into an inner tussle between matter and mind. For example in Canto II: The Kingdom of Subtle Matter focuses on how the entices of the matter work inside the human mind and if it continues persistently without any obstruction from the inner higher forces, it straightway clashes with the inner powers meant for the evolutionary process:

Figures are there undreamed by mortal mind:

Bodies that have no earthly counterpart

Traverse the inner eyes illumined trance

And ravish the heart with their celestial tread

Persuading heaven to inhabit that wonder sphere
The future’s marvels wanter in its gulfs:

Things old and new are fashioned in those depths

A carnival of beauty crowds the heights

In that magic kingdom of ideal sight

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A tissue mixed of the soul’s radiant light

And Matter’s substance of sign – burdened force,

Imagined vainly in our mind’s thin air.⁸

Sri Aurobindo materializes the philosophy of knowledge through the evolutionary process in Savitri. To Sri Aurobindo, human life is an evolutionary process – a process which transforms man gradually from lower nature to higher consciousness. Nature evolves Matter and manifests life beyond life, and it also manifests mind. Therefore:

‘She must evolve beyond mind and manifest a consciousness and power of our existence free from the imperfection of the spirit’.⁹

Savitri as a legend and symbol serves the two prime motifs: that it symbolically brings into being an evolutionary process which has already been analysed in the textual citations of the Gita; and in awakening in man is to how to cross the existing physical barriers
emerging out of human body for the higher vision of life. Here is one such example by which Savitri at the instance of the 

Bhagvadgita awakens a Will power of her inner being that is immersed in Yogic sadhana.

Our imperfection towards perfection toils

The body is the Chrysalis of a soul:

The infinite holds the finite in its arms,

Time travels towards revealed eternity

A miracle structure of the external Mage,

Matter its mystery hides from its own eyes,

A scripture written out in a cryptic signs,

An occult document of the All-Wonderful’s art.10

They keynote of Savitri lies in symbolism; the study of the Gita also reflects the symbolic view of life. Symbolically, the Gita influences Sri Aurobindo’s philosophy, because it becomes a song of life and a song of death. Sri Aurobindo himself regards the symbolic presentation of the legend of Savitri thus:

Satyavan is the soul carrying of the divine truth of being within itself but descended into the grip of death of ignorance; Savitri is a word, a daughter of the Sun goddess, the supreme truth who comes down and is born
to save; Aswapathy the lord of the horses, her human father is the lord of Tapasya the concentrated energy of spiritual endeavour that helps us to rise from the mortal to the immortal planes; Dyumatsena, Lord of Shining Hosts, father of Satyavan, is the divine mind here fallen blind loosing its celestial kingdom of glory.\textsuperscript{11}

His poetry reflects at its best the combination of the East and the West; it means it evolves entirely to human beings just as one finds it in the philosophic vision of the \textit{Gita}. His poems also reveal his preference for the classical thought and Eastern outlook. The religious thoughts of the East and the west mingle and form a composite articulation for the religious culture of the humanity. The symbols of Sri Aurobindo used in his poetry and more especially in \textit{Savitri} are only the seeds; and these seeds as one sees in \textit{the Mahabharata} and \textit{the Gita} become a tree on which the flowers of karmas are to be sprouted. As the symbols grow in dimension and depth one sees the artist gradually growing in stature and vision and finally the poet like Vyas and Kapil Muni becomes a seer who sees all times together – a yogi.

Ahana takes man to the Brindavan of Lord Krishna and also to the lost garden of Eden. At the same time it reminds one of the
Holy Ghost and arch angel Gabriel. His Urvasie and Pururavus create an Eden around them with their love. **The Tiger and the Deer** in which Aurobindo depicts the victory of peaceful ways over the violent ones. Here in this poem one sees the cosmic view of time and the cyclicity of the movement and vision in human life. He is hopeful that there will come a day when the process of love will triumph over the forces of hate. The Tiger, the symbol of wild and violent forces of the world comes *‘brilliant crouching and slouching’*\(^{12}\) through the green forest on soundless paws of grandeur and murder.

Along with the internal conflict comes the external battle in Urvasie. The poem **Urvasie** brings forth the mythological character for characterizing the ancient Indian heritage and cultural properties of the great nation, **Bharata**. The king triumphs over his heart and over the demon Cashie. The awakening of love between human Pururavus and divine Urvasie is described as a luminous inner dawn as great as the love of Satyavan and Savitri. Canto II begins with the description of Urvasie’s suffering after she leaves Pururavus on the Himalayan peaks. It is not only the king who suffers the pangs of separation from the heavenly Urvasie; she also suffers the pangs of separation. The moment she falls in love with
the earthly Pururavus, she feels the duality of Nature and Matter. Thus, she commits a blunder while dancing and is cursed by her master Bharut. He curses her to leave the heaven and go down to the earth and to marry Pururavus. Pururavus waits for her on a lonely and silent summit. Now, there arises a question, why Sri Aurobindo has united the two person from the separate planets: the earth and the heaven. Pururavus is also informed that he would have Urvasie’s company only for a year. She marries him and symbolically through his good Karmas (an evolutionary process). Pururavus brings heaven – the symbol of prosperity – to the earth:

    Hast thou not brought the sacrifice from heaven,
    The unquenched, unkindled fire Pururavus?
    Has thou not brought delightful Urvasie?
    The fires of sacrifice moment ever up
    To their lost heavens they naturally aspire.\(^{13}\)

However Sri Aurobindo ends the poem a note of disappointment because the king forgets the greatness of his attributes and he thinks of his personal salvation. He did not take the earth along with him on his spiritual journey:

    But far below through silent might space
The green and strenuous earth abandoned rolled.\textsuperscript{14}

The great spiritual leaders of the world have tried to uplift the level of the world. It, however, depends on an individual to undergo the spiritual journey for self development. The scriptural evidences prove that the individual \textit{tapas} bring forth, as it has been stressed repeatedly in the Gita the separation from sensory organs and pull the man to his upward height. Yask in the \textit{Nurukla} explained that the eternal Veda manifested itself in the minds of persons performing tapas (austerity). So, they become Rsis, i.e. those who were able to intuit the \textit{mantras}. Subsequently, the Mimansa accepted the view that the eternal Vedas as knowledge (Jnana) was just handed down from generation to generation. \textit{The Vedanta} agreed with the Mimansa that it was eternal and had no author. In any case, a scripture is valuable only in so far as it makes known truths unknowable through an empirical source of knowledge. Prof. K. Satchindananda Murty regards that the scriptural legends available through various sources bring forth some drastic changes in our contemporary society:

\textit{The historical and scientific facts they contain provide useful material for reconstructing political and social history and the history of scientific ideas, and the}
insights regarding man and nature which may be found in them may serve as valuable hypothesis in scientific investigations, timeless metaphysical truths and spiritual techniques in them which constitute the core, the essence of scripture.\textsuperscript{15}

There are other poems on characters who represent Indian myths and mythological narratives such as Krishna and Shiva and the dance of Shiva. The music of Sri Krishna appeals in depth the human heart and the dance of Shiva shows the mythical fact of ‘Pralaya’. Ahana, the goddess of Dawn, is a symbol derived from the Veda. Savitri, indeed is the most complete and the best symbol which Sri Aurobindo has taken from the Van Parva of the Mahabharata. She as the legend and symbol reveals the story of how man comes to the realization of God through his/her Sadhana. From her birth to the attainment of the status of wifehood, she excels the territories of the material particles of life:

\textbf{In this high signal movement of the gods  
Answering earth’s yearning and cry for bliss,  
A greatness from our other countries came  
A silence in the noise of earthly things  
Immutably revealed the secret Word,}
A mightier influx filled the oblivious clay:
A lamp was lit, a sacred image made
A mediating ray had touched the earth
Bridging the gulf between man’s mind and God’s
It’s brightness linked our transience to the Unknown
A spirit of its celestial source aware
Translating heaven into a human shape
Descended into earth’s imperfect mould
And wept not fallen to mortality.¹⁶

In this citation one finds that Sri Aurobindo comes to the influence of the Bhagavadgita where in one is reminded that the Supreme God incarnates to defeat the prevailing of evil in society and to establish the righteousness on the earth. It was the ‘earth yearning’ that there should a blessed one who can establish a proper balance between humans and God. Savitri as the ‘mightier influx’ becomes a lamp; she is not an ordinary girl, but a Vishwarupini, who incarnates to link our ‘transience’ to the ‘unknown power’ – that is the power of god. Again, she as a spirit of ‘celestial source’ becomes like the avataar of the Gita source to the earthly bliss, because she represents the prosperity of Heaven on
this earth; and she is an immortal figure who is not ‘fallen to mortality’.

However, she is with the elemental realities – the elements which represent the materiality of life. Sri Aurobindo experiments his ‘Overhead’ philosophy by which he desires to experiment the attributes of this physical body. Among the earliest Indian legends, one finds the accounts of the occasional appearances of minor deities at critical points in human affairs; the Greek epics are full of similar stories. Most religions speak to men of guardian angels, who stand by them in times of sorrow and trouble. What is called Protestantism in Christianity has tempted and darkened the world for its votaries; it has propagated the theory that nothing exists to occupy the infinity of stages between the Divine and the human. In human forms there might be some specific distance between them. Through the study of various scriptures of the Greek, Christianity, Islam and of India, one comes to realize the fact there exist many intermediate stages between the human and the Divine. Sri Krishna too stresses repeatedly in the scriptural text of the Gita that karma (passion) is the worst enemy of man; and it should be killed at any cost for perceiving the higher vision of humanity. Man
thus holds in this elemental body the kingdom of the animal world and at the same the great kingdom of **devas** and angels.

Sri Aurobindo as Sri Krishna in Gita, in the text of Savitri tries to experiment between the two selves of man: the self that emanates from the realities of gross matter and the self that represents the pure consciousness of human evolution.

One thing should always be kept in mind so far as the evolution of human mind is concerned: our ‘lower self’, the instrument of real self, which consists of its mental body or mind, its emotional body of feelings, desires and passions and its physical body which is more often the victim than the originator of wrong ways of thought and living life. It is not generally the body which is the real temper of man, but the thought pictures evoked by passions; these bodies are, all of them, creatures of habit. It one preservers they will become as willingly habituated to good habits as they are now accustomed to evil ones. So as the Bhagavadgita says: ‘**which at first is as, venom, but in the end is as nectar**’

One should not force personality by the personality, it is by the thought of Savitri as inner ruler and as an immortal within, Sri Aurobindo succeeds in producing the evolutionary process in a character like Savitri. She as a **sadhaka** observes two things
regularly: right choice and the power never to become discouraged by the outward forces for human nature. Yama face Savitri and she to him:

Thy voice carries the sound of infinity,
Knowledge is with thee, Truth speaks through thy words,
The light of things beyond shines in thy eyes.
But where in thy strength to conquer Time and Death?
Hast thou God’s force to build heaven’s values here?
For truth and knowledge are idle gleam
If knowledge brings no power to change the world
If might comes not to give to Truth her right
A blind Force, not Truth has made this ignorant world,
A blind Force, not Truth orders the lives of men:
By Power, not light, the great Gods, rule the World;
Power is the arm of God, the seal of Fate.18

She never became depressed by the high goals of life. At the outset she does not rely how great is the goal, how long is the way and how dark at first it might be. It is the identity of the steadfast sadhaka that he/she remains store in joy or sorrow, health or sickness, prosperity or the reverse. This is the real teachings of The Gita, which one finds included in the character of Savitri. Sri
Aurobindo suggests that one must rise after every fall and one should gradually acquire courage, faith, the will to succeed and the capacity to love. At first it will bring us effort, sacrifice and suffering like any discipline intended for the training of the mind, organs or muscles. Savitri realizes the highest reality as it is defined by Yama, the moment He faces her; but she does not think much of her life alone, but to the life of the earthly beings. She behaves after the stage of steadfastness or Samadhi like an ordinary woman who is devoted to her husband and to the entire members of family:

Our bodies need each other in the same last;
Still in our breasts repeat heavenly secret rhythm
Our human heart-beats passionately close
Still am I see who came to the mid the murmur
Of sunlit leaves upon this forest verge;
I am the Madran, I am Savitri:
All that I was before, I am to thee still

All sweet relations marry in our life;
I am thy kingdom even as those art mine,
The sovereign and the slave of thy desire.¹⁹
Savitri once again becomes an example which can be compared to karmic philosophy of the Gita. She writes her destiny through her karma. She decides to marry Satyavan inspite of Narada’s warning of his early death. She now realizes that it is through penances and austerities she can overcome the concept of time (death). But Sri Aurobindo makes her personality like an ordinary young girl. Lord Krishna says in the Gita that the biggest enemy of man is kama. Anyone who has the body of physical element suffers from the desire – the desire sensuous perception. The same is applicable to Savitri. Sri Aurobindo concedes to the presence of brute in the form of kama in Savitri. When prepares to make an inner journey for the evolution of soul, she at the instance of Lord Krishna’s words, faces certain obstacles that emanate from KamaLoka (the region of desire and senses in human mind). She undergoes the Freudian complex and libido. She shows some womanly weaknesses in her mind; she feels in her mind ‘never-dying fire’ and it is there in her ‘hidden the creative beat of life’.19 How Sri Aurobindo paints the primitive desire of the latents in her is evidenced through the following words:

And heady draught of Nature’s primitive joy
And the fire and mystery of forbidden delight
Drunk from the world-libido’s bottomless will
And the honey-sweet poison wine of lust and death,
But dreamed a vintage of life’s gods
And feet as celestial rapture’s golden sting
The cycles of the infinity of desire.\textsuperscript{20}

To get rid of material point is the essence of \textit{Jnana Yoga} of the \textit{Gita}. Like Milton’s famous statement in \textit{Paradise Lost} ‘The mind is its place’. Sri Aurobindo analyses the contents of his poetry such as ‘\textit{Our minds have made the world in which we live.}’\textsuperscript{21} But she removes the dross that was there in her mind. Savitri’s perfect equanimity of human mind brings her near to the Gita’s concept of \textit{Sthita Pragya}. Here are two examples, first from \textit{Savitri} and then from the Gita which show a comparison and the influence of the latter on the text of Savitri:

\textbf{She was the single self of all these selves}
\textbf{She was in them and they were in her}
\textbf{What seemed herself was an image of the whole.}\textsuperscript{22}

In the same manner, Sri Krishna reveals his cosmic form before Arjuna. Arjuna out of his despondency feels cowardly in making war against his relatives but Sri Krishna makes him understand about the reality of the war:
There is nothing else beside Me, Arjuna,
Like clusters yam-beads formed by
Knots on a thread, all this is threaded in Me.23

The evolutionary process in Savitri carries a plan of transforming human into divine. This way, there is an impact of the Gita on Savitri because Sri Krishna regards this body as the nine gate castle and it can be purified only through tapas (austerities). In the Bhagavadgita the battle of Kurukshtera becomes a battle that goes between the evil and good forces. The Gita starts with the connotation of Dharma (the righteous duties of life) and the opposite of it is adharma (the things which are not to be followed in life). The human body is Kurukshtera. The body, the five senses, the mind, the intellect – they are all unreal. In the same way Savitri, like the symbolic presentation of the Bhagavadgita stands as a symbolic poem which shows the removal of darkness (the power of yama) from Satyavan (the truthfulness) by the power of light (Savitri), as the all pervading energy of life.
REFERENCES


2. Srimad Bhagavadgita, Canto 4, Sloka : 10.

3. Srimad Bhagavadgita, Canto 6, Sloka : 5.


8. Ibid., p. 105.


19. Ibid., p. 492.


22. Ibid., p. 557