CHAPTER FIVE: WOMEN AND SEXUALITY

Sex must be rescued from the traffic between powerful and powerless, masterful and mastered, sexual and neutral, to become a form of communication between potent, gentle, tender people...¹

- Germaine Greer

In a patriarchy a woman is presented as essentially a bodily being. Her body is regarded as an obstacle to the mind, and it often is associated with sin or evil. It is considered as something passive and merely receptive. A personal or subjective experience like sex can be culturally determined and in a patriarchal culture a woman has hardly any control even over her own body. In short, a woman’s body is colonised by male power. I have studied Sarojini (Danapani) and Tess (Tess of the D’Urbervilles) from this point of view. I have only tried to deconstruct the male colonial discourse, narrating these two women, through a study of their sexuality.

TESS

The central issue in Tess of The D’Urbervilles is Tess’s sexuality. Throughout the novel, she is described as the victim of her own ‘physical nature’. Angel Clare sees Tess as follows:

She had not heard of him enter and hardly realised his presence there. She was yawning, and he saw the red interior of her
mouth as if it had been snake's, she had stretched out one arm so high above her coiled up cable of hair that he could see its satin delicacy above the sun-burn, her face was flushed with sleep, and her eye-lids hung heavy over the pupils. The brimfulness of her nature breathed from her. It was a moment when a woman's soul is more incarnate than at any other time, when the most spiritual beauty bespeaks itself flesh, and takes the outside place in the presentation. (198)

It is a telling passage determining Tess' sexuality. Snake is here a sexual image. Words like 'yawning', 'coiling' have a sexual resonance. The red interior of her mouth is sexually suggestive. The colour red suggests the colour of blood, and the sexual violence of penetration, which is in itself a male fantasy. The delicacy of her arm, her coiled up hair, her heavy eyelids all these suggest minute physical descriptions. Interestingly, Tess is unaware of Angel's presence. She is placed like a passive object and Angel views her actively. As if through her sleepy eyes, yawning mouth, and her delicate flesh, Angel enters her body. The act of his seeing, piercing the passive state of Tess, is a kind of psychosexual act. Mentally Angel penetrates Tess's body. Her sexuality is here completely mastered by the male-gaze. As if with that male-gaze, Tess is reduced to an object of voyeuristic pleasure. Besides, we see Tess's sexuality through the very act of narration. The narrator also presents Tess from a male point-of-view. He celebrates a sexual fantasy by entering Tess's body through Angel Clare in the above passage. Clare does not see Tess but sees into Tess, a kind of sexual penetration into a woman's mysterious body.2
In the novel we find that the major events in Tess's life take place when she is unconscious. We find that she is asleep at the time of Prince's death, at the time of seduction by Alec and just before she is taken to the police. This shows that events happened to her. As it were she cannot control the events. In other words she is a passive victim of circumstances. She is raped when she was sleeping soundly, and there lingered tears upon her eye lashes. It suggests her helpless situation. Morgan describes this passivity of Tess in a different manner particularly during the rape by Alec. Tess could not protest against this violence because she was too tired due to hard work in the farm. In her moment of acute physical exertion, 'the coarse appropriates the finer.' Morgan interpretes the act as an act of theft, a dishonest appropriation of another's property.³

In traditional legal perception rape was constructed as a property crime i.e., an offence against a man's property in female sexuality. One man is not entitled to use another man's property. Rather than protecting the bodily integrity of women, rape laws are seem to protect men's interest in women's sexuality.⁴ Lorenne Clark and Debra Lewis, for example, say,

Rape is only a crime when the woman is a dependent female living under either parental or matrimonial control, and in possession of those qualities which make her desirable as a piece
of reproductive property available for the exclusive use of a present or future husband.5

From such a legal perception, Alec is a criminal for using Angel's Clare's property. This legal regulation does not see the act of rape as a violation of the woman's private self i.e., her body. Because of such legal values Angel Clare denounces Tess as an used object and speaks bitterly. "You were one person, now you are another, the woman I have been loving is not you".(259)

Rose Marie Morgan condemns such an attitude which is less concerned with the sexual assault than with the violation of rightful ownership of woman. As she says, the whole act shows a sexual ethic that denies woman the right to control not only her own mode of existence but also her own body.

We also notice that seduction and rape are bearable for Tess so long as she remains within her own community. These are usual misfortune in a woman's life in that traditional agricultural community. The author comments: "As Tess's own people down in those retreats are never tired of saying among each other in their fatalistic way: It was to be! There lay the pity of it."(91) Seduction, rape and pregnancy all these are taken to be the natural consequences for being a young beautiful maiden like
Tess. They accept Alec as a natural seducer. Their indifference to Tess's suffering indicates indifference to their own suffering and situation. They regard it as an inevitability in their class position. That is why they do not think it as social injustice, rather they take it as a natural calamity. We observe one scene in the field, when Tess breast-feeds the baby:

As soon as her lunch was spread she called up the big girl, her sister, and took the baby off her ... Tess, with a curiously stealthy yet courageous movement, and with a still rising colour unfastened her frock and began suckling the child. The men who sat nearest considerably turned their faces towards the other end of the field, some of them beginning, one with absent minded fondness ... adjusted the disarranged knots of their hair...(109)

It shows how naturally they have accepted the child of Tess - a result of her rape. Their seeming acceptance of the event actually hides their socio-economic helplessness in the context of a rich man seducing and raping a poor girl.

The act of rape disorients her personality when she comes in contact with Angel Clare, the typical intellectual of Victorian era. The psychological support of the rural community collapses when the meaning of the act of rape enters the world of Clare. Clare and his father are ardent followers of Victorian ideal which demands
sexually pure and virtuous women. On one occasion his father even reads in verse: "Who can find a virtuous woman? for her price far above rubies ... her children arise up and call her blessed, her husband also praiseth her." (336) This bourgeois ideology is exposed when Clare rejects Tess on the basis of sexual impurity. Clare speaks bitterly:

That by giving up all ambition to win a wife with social standing, with fortune, with knowledge of the world, I should secure rustic innocence as surely as I should secure pink cheeks. (304)

Infact, it is not the seduction and rape by Alec that cause deep anguish in her, rather it is caused by her separation from her husband. She cries bitterly:

'I will always be ugly now, because Angel is not here, and I have nobody to take care of me. My husband that was is gone away, and never love me any more, but I love him just the same, and hate all other men, and like to make 'em seornfully of me'. (357)

Such single-minded love and devotion is a peculiar kind of devotion. Intellectually, it distorts her personality as she cannot think of her existence without Angel. Literally she worships Clare. She seeks guidance and wisdom of all kinds in him. At the point of separation, Clare explains
her how they cannot live together as her past life will have an impact upon their next generation. And Tess makes no objection:

"I shan’t do anything, unless you order me to, and if you go away from me, I shall not follow ‘ee, and if you never speak to me any more I shall not ask why unless you tell me I may." (261)

She cannot go against the will of Clare as she operates in a tradition where husband is the sole means of justifying a woman’s identity. He is the sole reason of her living. That is why after separation, Tess thinks of putting an end to her life. She submits before Clare because he is a God like figure for her. She just cannot help it:

To her sublime trustfulness he was all that goodness could be knew all that a guide, philosopher and friend should know ... He would sometimes catch her large, worshipful eyes that had no bottom to them, looking at him from their depths, as if she saw something immortal before. (220)

It seems, Tess worships not just Clare, but the idealized God like image of Clare. Her submission to the ‘masculine beauty’ is a kind of false and self induced vision of ideal womanhood that is achieved through such hero-worship. The self inducement naturally comes from a prescribed tradition. It is aptly put in Alec’s words: “The fact is, said D’Urbervilles dryly, ‘whatever your dear husband believed, you accept, and whatever he rejected, you reject, without the inquiry or reasoning on your part.
That is just like you woman, your mind is enslaved to his". (409)

Her husband is everything to her as she thinks of her only in relation to her husband. The ties with her husband are such that she cannot make herself an individual. She surrenders to that masculine figure and any humiliation from that front she thinks is the result of her own conduct. She speaks to Marion: "Wives are unhappy sometimes, from no fault of their husbands - from their own". (360)

In the novel, we see that along with the seduction and rape by Alec, the bourgeois morality of Angel Clare is responsible for Tess's tragedy. Both are destroyers of Tess. Even her mother describes her physical beauty as a trump card to win over the male sex. Tess is trapped by a sexuality which is sometimes irrelevant to her own experience and identity. She is doomed to suffer by her 'exceptional physical nature'. She is described as provoking erotic responses in the opposite sex. And thus she is tied with male images and fantasies: to the "pink cheek and rustic innocence" (304) of Angel's imagination, and to the image of a temptress in Alec's fantasy. In one instance, Alec directly accuses her, "And why then have you tempted me? I was firm as a man would be till I saw those eyes and that mouth again - surely there never was a such a maddening mouth since Eve's! You temptress,
Tess, you dear damned witch of Babylon - I could not resist you as soon as I met you again!" (411)

She is made responsible for converting the evangelical Alec into a sexual suitor. Particularly, her eyes with a male-hunting effect make his religious, channel dry and provoke his passion to flow. Thus, her sexuality is made inherently sinful due to the reactions it arouses in others. She thinks, "There was revived in her the wretched sentiment which had often come to her before, that in inhabiting the fleshy tubercle with which Nature had endowed her, she was "somehow doing wrong". (334) Her sister is described as the 'spiritualised image of Tess excluding the wrong doing nature of her woman's sexuality. Sexuality in her is condemned. She is made to suffer for her sexual attraction.

Penny Boumelha observes that the tragedy of Tess Durbeyfield "turns upon an ideological basis, projecting a polarity of sex and intellect, body and mind, upon an equally fixed polarity of gender. As we have seen, Tess is assigned an instinctual nature. Her sexuality is regarded as the tragic flaw to bring untold misery and finally death for her. Her body creates the tragic situation not because it is essentially wrong but it is perceived through a biased, prejudiced tradition of male fantasies."
Tess is put into a value system where the middle-class morality for a married woman is to hide the past sexual life from her husband. Tess is expected to function under this directive. Her mother writes her a letter just before her marriage to Clare:

But with respect to your question, Tess, I say between ourselves, quite private but very strong, that on no account do you say a word of your Bygone Trouble to him. I did not tell everything to your Father, he being so proud on account of his Respectability, which, perhaps, you Intended is the same. Many a woman ...(245)

The rule of the game is prescribed as such and Tess is directed to act accordingly. Joan, Tess's mother represents perfectly the middle class morality, specially the views of this class on female sexuality. We see how she violently reacts when she hears Tess's disclosure of her past life to her husband. She bursts out: "O you little fool - you little fool! My God! That I should ever live to say it, but I say it again, you little fool". (327) Tess breaks convention and willingly perhaps commits the 'foolish act' - discloses the 'dark' past to her husband. Her marital relationship collapses thereafter. The irony is that Tess cannot face the 'breaking up' as boldly as she speaks the truth about her past. It is because of the patriarchal demand for the so-called pure and virtuous womanhood. She is crushed under it.
The rustic innocence and rosy cheeks refer to an untouched and unused beautiful feminine body. That is the heart's desire of each and every male. But the victim is woman, because she has to be such in order to satisfy the male desire. Purity and innocence are demanded from her. Failure to achieve such values leaves Tess in a precarious situation. Such bourgeois notion of morality reduces her to terrible poverty and drives her back to Alec and eventually to murder and hanging.

Ironically sexual purity for male is never asked for anywhere. It is well known from the wedding night's confession, Clare excuses his own past as sowing 'wild oats' whereas he condemns his wife. It is a male-made moral standard that tortures Tess's conscience. Clare's involvement with a stranger woman in the novel is described as "[Clare being] nearly entrapped by a woman much older than himself, though luckily he escaped not greatly the worse for the experience."(150) But Tess, the innocent rape victim is treated as if she is seriously involved with Alec. In a way, Angel himself is a tainted creature but demands purity from Tess and hates impurity. We see him presented as entrapped; and the responsibility is shifted again to a woman.

For all this however Tess has got a personal code of morality.
The authorial comments show the clash between her own moral vision and the existing social laws:

Based on the shreds of conventions, people by phantoms and voices anti-pathetic to her, was a sorry mistaken creation of Tess's fancy - a cloud of moral hobgolins by which she was terrified without reason. It was they that were out of harmony with the actual world, not she ...(398)

She breaks the bourgeois ethics of feminine delicacy, comes out of the four walls and goes to the farm for works. She breaks the convention of hiding the past, and discloses her past sexual life to her husband. She breaks the tradition of an enforced-cold-female sexuality, and shows herself as an extremely passionate woman. Breaking up these conventions are definitely new steps for Tess as a woman. But her very acts of breaking-up are confronted with those conventional codes of conduct. The same 'moral hobgolins' terrify her. Her tormented fancy pulls her down.

In spite of the new sense of individuality in Tess, she could not celebrate herself as a separate person - as an individual. Tess's tragic suffering exposes how

Society counts woman as nothing in its institution and yet makes her bear the greatest share of suffering inflicted by a system in which she has no voice! Brute force first imposed the law and morals compel her to obey it now.8
We see in Tess's life the power of social expectations subjugating a woman; and the cruel inevitability of that power. It is cruel, because it was in reality not inevitable — the power was man-made and could have been un-made.

SAROJINI

In the novel Danapani we find the picture of an Oriya society, where the traditional social values are overshadowed by the development of a class society with a new socio-economic system of relationships. All social relationships including gender divisions are affected by this development. At the beginning of the novel Sarojini is portrayed as a lower middle class woman. Towards the end of the novel we find Sarojini (with her association with Mili and Nili) coming nearer to the elite group in society. Balidutta's promotion in his profession adds a new colour to her social identity. Sarojini undergoes a social change from a lower middle class to a higher class order in an urban Oriya society. Balidutta also passes through this new social restructuring of classes. But Sarojini's experience of social change illustrates the privatization of woman's body and mind as a part of the development of male-oriented capitalist urban culture in Orissa.

Sarojini is circumscribed within the career of love and sex with Balidutta, her husband, and her admirers Mr. Sharma, Ranjeet and others. Her
relationships with her admirers are not made out of her freedom of choice, but of her frequency of social contact with them, made possible by her husband's desire to climb up the social ladder. And her extramarital experiences are presented by the author as leading to a blind alley. We do not find in her any effort to know herself. Mr. Sharma dies and Sarojini substitutes Ranjeet in his place. In the novel Balidutta is described as a busy man in the world of office-files-and promotion: "(Balidutta is a man devoted to his work only. He is too busy with his own work to think of his wife. He tends to forget her.) The author presents marital breakdown and sexual discord in the family of Balidutta so that a dissatisfied wife Sarojini must search for a Sharma, or a Ranjeet, to satisfy her unfulfilled desires. But the fact is that her sexual relations are described merely as an expression of a physical urge. As the author remarks, ".....(The Babus come and so the Sahebs and the social workers, all come and go. Lost somewhere in the memory lane like one forgets at the dawn the mosquito-bites of the last night. Nothing she remembers, neither the nights, nor the bites.) The mosquito image here shows the level and the insignificance of her sexual relation. Her passion
is not given any meaning. Her relationship with men is given a very casual and mechanical treatment. Mr. Sharma, Ranjeet, the Sahebs, Babus and the social workers all are same for her. They are simply mosquitoes and even Sarojini forgets their relationships with her. We do not find any mental involvement in her sex-relation. It is indifferent sex. It is not even, as it were, an experience.

Sarojini’s reaction at the sight of a college student doing physical exercise shows how her passion is described as a downright physical urge:

In this passage the author obviously shows Sarojini’s sexual excitement, but we don’t find any touch of a woman’s emotional involvement here. Strangely, Sarojini becomes sexually excited at the very first sight of that boy whom she had never met before. As if her impulses turn on just with the presence of a masculine body. And since the dwarfish Balidutta, her husband is physically unfit, masculine physical attraction is a must for her. From the beginning a deliberate trick is as it were
played upon Sarojini by the author to make her a promiscuous character so that marital breakdown and sexual discord prompt her for sexual excitement. Her passion is, in a way, vulgarized.

The description of her extramarital relationship sometimes seems to be arbitrary and crudely plain. Sharma is not a companion of Sarojini. He is merely a casual sexual partner. He does not fulfil any of her emotional need. Ironically he becomes simply a nameless mosquito, merely a substitute for Ranjeet, Sahebs, Babus etc. All such involvements are the same for her. So the reader may assume that it is the limitation of her own personality which limits Sarojini more than the societal pressures under which she lives. Sarojini is described as a temptress even for her husband:

It seems Sarojini is here sexually tantalising Balidutta. Sarojini, in Oriya, means the lotus flower. Like a budding lotus in the wind she plays. The narrative shows that Sarojini seems to provoke Balidutta with her
seductive gestures as if Balidutta is an innocent and simple creature and he is made to dance according to the sexual tune of Sarojini. In short, Sarojini is seen basically as an instinctual being. Contradictorily, however, we find several instances in the novel where her sheer physicality is raised by the author to a metaphysical level.

Sarojini is believed to have an instinct, a biological urge or drive to become a mother and nurture a child:

The author presents this fantasy of child-bearing as an exalted experience. This is determined by the sociocultural popular belief that a woman’s biological drive towards motherhood is the main purpose in her life. However, there may be something beyond motherhood - Sarojini is never made aware of this. Again we find:

\[\text{One day - she looked out, and felt some moving image of flesh and blood inside her. Pieces of dream have turned into reality, as it were. Rearranged, there shape into a body ... Her dreams become her solace. In some happy moments she throws away the guises of grief. She has come out bright and blooming. Her own blood is her sustenance. The more she dreams, happier is she, and brightens.}\]
The first sentence indicates that it is only the power or procreation that determines a woman's identity. The second sentence suggests sexual necessity. The last sentence suggests a sense of personal satisfaction on the completion of this cycle of procreative urge. But this cycle does not seem to have a personal and social meaning. It universalizes and metaphysicalizes a woman's body in terms of her motherhood and sexuality. The individual and social meaning for a woman, in the case of Sarojini, is not seriously explored. The metaphysical celebration of motherhood especially the sexual function of a woman is presented in universalist vocabulary. As a result, Sarojini as a woman character is never analysed specifically. Motherhood, or more specifically the possibility of motherhood provides Sarojini with personal satisfaction, and satisfies her biological urges. But the self-sufficiency of the last sentence is not in conformity with a dissatisfied Sarojini in the last part of the novel. Mainly three ideas of sex can be located in the above paragraph – the perpetuation of the species, development of a self-contended personality of Sarojini, and celebration of sexual pleasure in the context of procreation. But this apothéosis of a woman's body and its potentialities
by the author goes against his own presentation of traditionally
correct relation within the bondage of marriage. On the one hand, Sarojini
as a woman is celebrated as a symbol of creative power. On the other hand,
her social existence and relations are evaluated in an extremely
orthodox middleclass moral framework with regard to the status of a
woman.

"By the sacred tradition the woman is declared to be soil, the
production of all corporeal being takes place though the union of
the soil with the seed."9 Woman, like the closely conjoined images
of cow and earth, represents growth, prosperity and fertility. But the
fact is that woman is described merely as a passive receiver in the sexual
act and the phenomenon of fertility. We do not find much of a difference
between Manu's (6th century B.C) statement above and Gopinath's
comment on Sarojini's sexuality: "গৌড়ী গৌড়ী গৌড়ী গৌদ়ী গৌড়ী।
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(298) [The field receives
the seed, earth is touched with the warmth of germination, creation
longs to be manifested, the pregnant earth is overwhelmed and needs
no identification, she is fulfilled, and this is enough ...] It identifies
Sarojini with the earth. This authorial comment explains Sarojini as a
passive receiver in the sexual act. It presents pregnancy as an inexplicable,
mystic experience and its realization leads to a woman's supposed fulfilment in life, as if her pregnancy needs no other explanation. The realization of this experience is enough for a woman's being. If that is so, than an unmarried Sarojini could become pregnant, and glorify motherhood. The social role of a mother is not necessarily related to biological issues. But Sarojini as a 'natural' mother must be answerable to the social questions. Pregnancy or the possibility of motherhood involves the question of wifehood. A social explanation of motherhood is demanded - "Who is its father? A cloud of doubt floats over her mind." (297) [Who is its father? A cloud of doubt floats over her mind.] The cloud image indicates the doubt regarding the fatherhood of the baby in her womb. In fact this is done deliberately, because Sarojini's natural 'motherhood' would seriously clash against its social glorification. Besides, the irony is that, only the biological make-up of woman plays a societal role, whereas that of man simply is not discussed. Again, for Sarojini, the desire for a child may involve many things. It may give richer emotional satisfaction to her disturbed married life. Socially it is also regarded as a pride and achievement. Its glorification to a metaphysical level seems absurd. As the author describes: "Only she herself exists, and the faint indication of creation in her bosom works, it is that sends a message time and again into
her frozen nerves, through a metaphysical power - I have come, yes, I am here.] The whole sentence seems to describe a metaphysical experience. But Sarojini's motherhood will demand constant responsibility. The responsibility of child care may hamper her public career. It may give a different shape to her life. The realities of motherhood are more complex and less glorious, certainly less mysterious.

Eastern textual tradition laid down various rules and regulations about the sexual behaviour of women. Parashara (4th century B.C) prescribes; "The woman who begets, by another man should be divorced by husband and the king should banish her from State."¹⁰ The logic behind the rule which implies that the wife receives only the husband's seeds is related to a certain social patterning. Here the institution of private property, the family (through which it is transferred from one generation to another), social discrimination and state are involved. So extramarital relationship becomes a social restriction for woman. She is made to believe that single minded loyalty and devotion to her husband is a must for the fulfilment in her life. To work out this plan, the ideology of chastity is prescribed for her. And Sarojini grows up with such a background. It is implied that in the rat-race of the business world i.e. the world of "Danapani", Sarojini has lost her chastity. As we find in the end of novel, Balidutta is promoted to a higher post in his
office. He feels a tremendous sense of achievement and pride when he thinks of his material prosperity. All this is for his child - his future generation, as he himself thinks. He returns home and finds that Sorojini has gone for an outing with a babu. Balidutta is disturbed. He feels frustrated at this thought and tries to escape into the world of office and files. In the novel Balidutta's identity is defined through his job and material acquisition of properties. He has no other identity. As a rule, Sarojini's chastity would ensure safe property inheritance for Balidutta. Her extramarital relationship may bring illegitimate offsprings who can endanger the safe inheritance of Balidutta's property. And so Sarojini's unchastity is a danger or threat to this self-formation of Balidutta through his property, and not to his personal sense of dignity, if he has any.

Rarely is Sarojini described as a multi-faceted person. Her sexuality is always shown in a debased manner. Again, the author interlocks the glorification of motherhood with her sexuality. He never dares glorify her sexuality in itself or in a separate framework. That is why Sarojini lacks an effective, and personally meaningful sexual life. Occasionally she thinks of her need for fulfilment, but we don't find a sincere search for its realization. As explained above, the presentation of Sarojini as a woman in the novel foregrounds the problem of defining
the social meaning of a woman's identity as against her description as a natural or metaphysical being. And it is there we see the ideological preoccupations of the author.

Tess, in comparison to Sarojini, is a far more complex and dynamic character. But so far the ideological constraints upon them as women are concerned, we do not see much differences. Tess has a complex class position. She belongs to a decayed aristocratic lineage and to a newly forming working class. Besides, her education and sense of refinement include her in a bourgeois culture. She also is a victim of urbanization and mechanization — a new process of production. In the beginning Sarojini is a lower middleclass woman. Later she is exposed to the external world of the high class mannerisms and through her association with the elite group comes nearer to the upper middle class society in Orissa. She is, also, a victim of urbanization.

But whatever may be their social and economic entrapments, their sexuality is used in terms of male consumerism. Sarojini's sexuality is used for bringing better official prospects for her husband. In case of Tess we see how she is sent to win over the young D'Urbervilles with 'her face' as a 'trump card'. Of course the basic need is money. It is clearly indicated when her parents bargain over the price of her
work under D'Urbervilles. However, we notice that Sarojini's sexuality is hardly ever presented in a separate framework, though it is mixed up with the concepts of creativity and motherhood as discussed earlier. Tess is distinctly presented as a highly passionate woman with great physical charm and character. That is why perhaps, though the tragedy of both Sarojini and Tess results out of their sexuality, Tess achieves a tragic grandeur in spite of her death. Sarojini is left in a meaningless void. She lacks the tragic strength of Tess as a woman.

Notes


2. Boumelha, Penny. Thomas Hardy and Women. Sussex: Brighton, 1985.p.120.


