

FILM AND MEDIA IN THE CELTIC NATIONS

CAMF5011

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Assessment 1

Portfolio (5000 words required)

(5297 words total)

Assessment 1 (100%): Portfolio

1. The comparative analysis of the representation of cultural or national identities in two film or television texts from Scotland, Ireland and/or Wales. (30%)

In this comparative analysis of the representation of cultural and nation identity, I will be looking at *The Quiet Man* (1952) and *The Butcher Boy* (1997.) Both films were adapted from books, and both films were an incredibly different view of Ireland, the first, *The Quiet Man*, being more romanticized in some ways and the second, *The Butcher Boy* being a much more true but in being so is rather sad. I will look at each film in several different ways on if they accurately portray's Irish life, their reception and what they did for the country.

I will discuss first, *The Quiet Man*, directed by John Ford, it was a world away from his other works set in America and films of the Western's Genre. His film *The Searchers* (1956) a few years later could not have been more of a world away from Ireland, though in saying that I could call similarities between the lack of electricity and the way in which women are treated in both. The story follows a man returning home after many years away in America to his homeland, he falls in love with a girl and the various troubles, characters and rules along the way he has to face in order to 'win' the girl and the respect of her family and the village. The film was adapted by a short story written by Maurice Walsh. *The Quiet Man* portrays Ireland with beautiful landscapes and with all it's quirks and oddities, a romantic place where a love story such as this could take place. John Ford was an American, born in Maine and had Irish ancestors, during filming in Ireland, it is said in the documentary, *Inisfree This Way* (1991) on Sundays he would visit relatives of his and bring members of the production with him. The film did incredibly well worldwide and for the town of Cong in which most of the filming took part, the hype and tourism gained from the film has never died down to this day, a town which was never generally heard of even by people of Ireland for being so small and rural, is now famous.

The place in which the film is set is a fantasy called Inisfree, this place does not exist, only within the realms of the film, and for how much was actually filmed in Cong, it is surprisingly little. Many locations in county Mayo and Gallway were used but all interior shots were filmed in Hollywood studios. The film did incredibly well, reaching over \$10 million in the USA box office, but what did this mean for Ireland? Apart from tourism after the film's release, it didn't bring any money to Ireland apart from locations and costs of production during filming. The story rights were initially purchased for \$10 by John Ford and then paid \$2.5k when Republic Pictures decided to make the film, meaning very little of it came back to Ireland. I don't believe John Ford's intentions were to incorrectly portray Ireland or upset anybody from the Nation but at the time he did, and although the film is a cult classic, critically acclaimed and called one of his best works, it was not a good representation, for the reason I just made on what it did economically for Ireland and for more points which I will follow with.

Most of the actors were American, a few were British and most Irish actors were uncredited, with this it meant that the Irish accent, which passed worldwide as correct and stereotypical was not actually correct which was one of the many reasons that Irish people had an issue with it and the staged-Irishness. Before the release of the film there was a worry about how the film was going to be received and that there may have been riots. There stereotypical characterization of the Irish was so exaggerated, it upset many people. Even before the release of the film, people were worrying about this, and it wasn't until the premiere of the film that people could find out how it was going to be received and whether they would have to prepare for riots. This was not only from the standpoint of how people of the Nation would perceive it, but also how people would perceive the people of the Nation after seeing it in this light which of course being wrong on how life there really was at the time.

The characters are shown to be drunks, conspiring, thief's, liars, stupid, ignorant and hateful of outsiders. The country is made to look romantic and ideal, but this image is also so inaccurate it would have irritated some as it was so far from the truth, as people were suffering in some areas, Innisford was

made to look like a 'Shangri La', a place of strange old tradition but where everything was rather lovely and everyone went about their ways in a happy manner. Gillespie (2002) said, 'The movie has become all that is maudlin, manipulative, and embarrassing about their culture of their forbearers'.

The film did incredibly well in America because so many people had the same feelings for it as John Ford, they had ancestors from there who had travelled and settled in America. There is a Welsh word that optimizes this, 'Hireath' meaning a long for home or a place that doesn't exist. People have a love for this film because it represents that. John Wayne's character, Sean Thornton says the line, "Inisfree has become another word for heaven to me." Which really sums it up, it isn't real, it's a dream. From when it was released until now, it has been able to unite people in America who long for that tradition and the dream of leaving American and heading home, but as Widow Tillane put it with her line, "Inisfree is far from being heaven".

Ford did not want to paint the film in a historically accurate light, it was a comedy and a romance, but how it has been perceived is seen by many to be historically accurate now and part of Irish-American history. Through this 'Californication' of Irish life, it could be said that the film isn't meant to be a true depiction of Ireland and isn't intended to be and is all about the American man who comes in search of something better after life in American not agreeing with him, it could be a satirical look at Americans. Opinions on this film are extremely divided but in conclusion it does not represent cultural or nation identities correctly. In an article by Gillespie (2002) he says,

'Too many viewers have peremptorily dismissed the quiet man as a harmless piece of self-indulgent puffery when, in fact, careful examination leads to the conclusion that it reflects, both in its characters and its actions, a harsh and relentless analysis of the complex nature of myth and custom.'

I can't agree with the second half of that statement as very few people would look into the film in such depth and come to that conclusion, which I don't believe does exist and is overanalyzing for confirmation bias.

I will now look at *The Butcher Boy* in the same manner. This film was also adapted from a book written by Patrick McCabe. The story is set in the early 1960's about a young boy called Francis Brady who has a hard homelife with an alcoholic father and a mother who suffers from depression. The story follows various traumatic events the child goes through and eventually the effect on these on his wellbeing leads him to turning in on himself and creating a dark fantasy world and eventually a mental institution.

One of the few similarities that the two films have is that it was funded and produced by The Geffen Film Company, based in America, outside of that most of the people and locations involved in the film were from Ireland. It was filmed in Dublin and Wicklow, with Dublin being the capital and with beautiful surrounding landscapes and proximity to the country's main film studio of Ardmore, it was the ideal location to be filming, while filming for *The Quiet Man* so many years before in rural Ireland hadn't been as easy, for example they had had to install phone lines for production, which in 1997 when *The Butcher Boy* was filmed, this was definitely not an issue they faced.

The director Neil Jordan, was born in Ireland, this enabled him to have an in-depth understanding of the culture, society and issues approached in the film in a correct manner, they were not romanticized as issues were in *The Quiet Man*, they are very real problems. In what could have been received as a point of conflict with Irish people was the casting of Sinead O'Connor as the Nun, Our Lady, Colleen. She has been outspoken about mental illness including her own and the childhood in which she was abused she had in Ireland growing up, also converting to Islam some years ago. In the film the unchristian behavior of the Christians was a main issue in the upbringing of Francis Brady.

Actors who were cast were also all Irish, with even the writer Pay McCabe of the book from which the film was adapted makes a small cameo as a drunk in a scene in the village. It was written in an article by the Independent that Jordan 'refused to go ahead until he found the right boy for the part' and scoured the country twice, auditioning 2000 youngsters for the part until they settled on Eamonn Owens, from Killeshandra. Without the child he knew he did not have the film he wanted, which shows how much he wanted the film to be correct and true to Ireland and the characters that needed to be portrayed correctly.

While the Americanization of the characters in *The Quiet Man* in the stereotypical sense was clear, there was also a strong sense of Americanization within the story of *The Butcher Boy*. As Francis Brady's mental health deteriorates through the film and he becomes more trapped in an imaginary world of his own design, it is heavily influenced by American culture including film, television and comic books. As Donna L. Potts puts it in *Contemporary Irish Poetry and Pastoral Tradition*, "... television is something of a cultural Trojan horse, leading modernity's assault on tradition and bringing into this sheltered world the powerful discourses of American popular culture". With immigrants that left for America, Irish-Americans having the dream of Ireland and it all encroaching in and changing Ireland's heritage and culture, both films have represented this.

In conclusion, it is important for a country's culture and identity to be portrayed correctly and for it to survive has to be able to portray this to the outside world and be seen and recognized. As I made my points on *The Quiet Man*, that film did not portray Ireland correctly and in comparison, *The Butcher Boy* did portray it correctly although was much more self-aware in being a true to the point of perhaps shocking to some in its truthfulness.

Word Count 1896

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Filmograph

The Butcher Boy. (1997). [Video] Ireland: Neil Jordan

The Quiet Man. (1952. [Video] USA: John Ford

The Searchers. (1956). [Video] USA: John Ford

Twin Town. (1997). [Video] England: Kevin Allen

Assessment 1 (100%): Portfolio

2. The critical analysis of the manner in which one film or television programmer from the Celtic nations challenges or reinforces Celtic stereotypes. (30%)

In this essay I will be looking at the way Celtic stereotypes are portrayed in *Gavin and Stacey* (2007), if they are challenged or reinforced. *Gavin and Stacey* was a Welsh television show which ran between 2007 and 2010, portraying life of the main female, Stacey, in the town of Barry and her partner Gavin from Essex. Written by James Cordan, who plays the character Smithy and Ruth Jones who plays Nessa. The television program is a comedy drama about how Gavin and Stacey find each other, fall in love and learn to live together from very different backgrounds, families and cultures. The characters do fit stereotypes but to a point of being satirical representations, so heightened they cross over into being ridiculous and hilarious. With both the English and Welsh characters being portrayed in the text, I will be focusing on the Welsh characters and how it represents Wales.

Although being a true but dramatized version of Wales, these characters and story line could have been from anywhere in the world. This helped in the success of the series being aired in many countries. The events and characters being relatable to many people on the basis of the ideology contained there-in. Taking the two families uniting from different countries with cultural differences, finding difficulties but also similarities, also the difference between working class and middle-class families. In likeness to how an Indian marriage may have differences between two people from different regions, countries, class and religion, a world away in comparison but a hugely relevant similarity that people can relate to. In the bigger pictures of a future welsh film industry, *Gavin and Stacey* was a good step towards showing the world that Welsh stories are worth being told. As written by Blandford (2000), 'All cultures that want to survive need to represent themselves to the wider world', and this text did do this. The time in which the statement was made was a hopeful time in Welsh film history terms, with the recent success of *Twin Town* (1997), *House of America* (1997) and *Darklands* (1997). These three films did well outside of Wales

which was and still is crucial to the future of a Welsh Film industry, though what needs to happen is for Wales to profit from such films, and from such a successful television series as *Gavin and Stacey*, to be fed back into a Wales based system in order to fund new productions. As it was, it was made by Baby Cow Productions who are based in London so this was not the case. The town of Barry did benefit from tourism though which was very beneficial to the area.

Ruth Jones' understanding of the area came through in her story, she lived in the area that *Stacey* is from and was able to write the characters language just as it is spoken there. As a female she was able to correctly write the female characters with a good understanding. The combination of the two meant that the stereotypes she wrote were realistic, sympathetically written and not offensive, with most being satirical representation of the stereotypes. Only from writing the area and characters from the inside was it able to not be offensive, had it been written by someone outside, there would have been small inaccuracies, while not intending to be offensive necessarily, would have been so.

The main characters *Stacey*, is kind and joyful, she is relatable and altogether believable. Her character is one of the mild and not so outrageous of characters. Her friend *Nessa* on is the most ridiculous of all the characters, breaking all conventions of what a young welsh girl should be, and really a young female anywhere. While using the English language with an incredibly strong and excessive take on how people from that area of Wales talk or rather how they speak English, it is unmistakably Welsh. The way she behaves is more in keeping on how a stereotype of a truck driver may act. Her whole demeanor, down to 80's clothing and makeup, does not fit any stereotype and overturns a Welsh female's image. Though being incredibly crude, she is an engaging and amiable character. Through this character, the same idea is what the whole TV show does, is to break down stereotypes and to show that they are not correct, by completely turning them on their head and making fun of them.

Female representation in Welsh films and television has been that of a housewife and 'Mam' characters and just remaining that. These housewife's and 'Mam's' were the ladies that kept the families going with birthing, raising, looking after the home and feeding the men while they went to work in coal mines and while men went to war, firmly in domestic roles. They did not have much of a political say but were the foundations of community and family. *Gavin and Stacey* has many mother character, but with the modern take on them. Women are no longer how they were but do still raise children and looks after homes, Stacey's mother and grandmother. They have these old fashion qualities but they are still real, relatable people. People that would be recognized in all countries. A mother that is there cooking food when you need her or a grandmother that may have wonderful advice, be it sometimes typically uncharacteristic of what one might say, but her honest advice would be appreciated non-the less.

As well as female representation and Welsh representation, looking at male characters within *Gavin and Stacey*, there is a mix of all types portrayed. There is Gavin and Smithy who are stereotypical "lads", which among being a common character in Wales, is also very common in many others countries such as England, and also in American where they would be called "Jocks". But as we get to learn these characters, we understand their complexities. In the first episode where Gavin and Stacey meet, so do Nessa and Smithy. Whereas the first pair is a more romantic, a night out in London after spending 6 months talking just be telephone, Nessa and Smithy have a more regretful night in London, though by the end of the series, it had all worked out for the best. We learnt through the season more about these two male characters that they do truly care about these two women and are not the 'lads' we first expected to meet.

Another male character is Bryn, played by Rob Brydon, and is not as you would expect from what could be a normal uncle, but from the beginning of the first episode, his character is one that touches on many relevant points and ideologies in this day and age in a satirical, comedic and sometimes subtle but each

point he makes is poignant in the relevance behind it. I will look at one of these lines in particular on the Welsh language in series 1, episode 3, the following lines:

Bryn

I cannot speak the Welsh Language. It's a constant source of embarrassment to me, but Welsh is not my mother tongue.

Mick

Now, why is that, Bryn? Coz, every time I've been down there it seems none of you can speak it. I mean, you spend all that money on them signs and none of you can read 'em.

The issue raised here is a common theme and a long-standing issue in Wales. In saying "It is a constant source of embarrassment to me" isn't just embarrassment for the sake of being Welsh and not speaking Welsh, but for what it means to live in Wales, the longstanding history of the Welsh language and what it means today to a non-Welsh speaker and in media in Wales. Amazingly the Welsh language is arguably one of the oldest languages in the world, but started its decline in 1536 with Henry VIII's Act of Union, where he took charge of Wales and tried to ban the language and through the 18th, 19th and 20th century, children in schools were made to wear the 'Welsh Not', a wooden board with 'W.N' carved into it to be worn around the neck, if they were caught speaking Welsh. After all this which ended in the early-mid 20th century, the language had a revival and one of the Welsh Government aims to have one million Welsh speakers by 2050, in 2011 the figure was around 562,000. Saving a minority language is a good for heritage, but with government cuts in recent years in community funding, even school and hospital being forced to close how much is it worth to keep it and grow it. Though you may be Welsh and identify as that, if you don't speak the language through no fault of your own then certain opportunities will not be open to you, for example: A teacher, a civil servant or to work for S4C then you would not be able to. The long-standing idea of 'The Welsh has S4C' has been why there is no current

film industry here. Started by a Welsh Nationalist in 1980, Gwynfor Evans went on a hunger strike to make sure that a Welsh television language station was created and he did succeed. This was an amazing step from the Welsh language, but not much progress has been made since then, and no the gap between Welsh Speakers and non-Welsh speakers has grown to the point that for people looking for jobs in Wales and working in media, there is now a gap. Is Welsh worth keeping for the sake of Nationalists and to what end does the initiative hope to achieve? What hope does it have to keep the culture alive if it can't be shared around the world and is just kept inside S4C for Welsh speakers alone.

Interestingly the TV series was almost adapted for American television, but what went wrong? The people writing it wanted conflict between the two families. In an interview with Indie Wire online news (2006), Cordon said

“It was about the fact that most people’s everyday life involves very little conflict. Most people like their friends. They might even hate their job, but they sort of get on with it. We wanted to make a show that held up a mirror to real life. American networks wanted there to be [fights] all the time.”

Gavin and Stacey worked in Wales, although enjoyed by American’s the writers felt they would not be able to identify so much with the story, or just thought it wasn’t entertaining enough. For the series to be remade in American, every aspect of it would have had to change, including the comedy, which is the main part of *Gavin and Stacey* and without that, I’m not sure what would be left. There would have been very little resemblance to the original writing.

In conclusion to this essay, stereotypes in *Gavin and Stacey* are challenged, with a combination of comedy, satire, taking ownership of these characters and Welsh traits and moving Wales forward to preserve it’s identity in a fast moving world, where Wales has largely sat on the fringes. Blandford (2000) wrote, ‘it will be interesting to see whether a film culture develops with the confidence to make films

without even the ironic reference to traditional Welsh iconography', this hasn't happened yet but media and stories in Wales are being recognized, not only with beautiful landscapes, but with Welsh talent including, actors, writers, crew, ideas and drive to make a change, with television dramas such as *Hinterland* (2013), *Craith* (2018) and *Keeping Faith* (2017), it is a new start in a new direction with reach of these programs reaching across the World and not just the neighboring country of England. *Gavin and Stacey* shows the world that there is more here than sheep, singers, harps, mountains and quaint old farmers.

Word Count 2012

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Gavin and Stacey. (2007). [Video] England: Christine Gernon

Hinterland. (2013). [Video] Wales: Harry Mcqueen

House of America. (1997). [Video] UK: Marc Evans

Keeping Faith. (2017). [Video] Wales: Pip Broughton, Andy Newbery

Twin Town. (1997). [Video] England: Kevin Allen

The Day of The Seige

Written by

Amy Watler-Thomas

12th December 2018

EXT. OUTSIDE HOUSE IN CARMARTHEN

Drone shot of a street in Carmarthen, pans down towards a terrace house.

V.O

(LIKE IVOR THE ENGINE INTRO & ACCENT)
Here we are, a quiet market town in
Wales. On a street like one you may
know.

Camera stops in front of house. JOHNNY walks to house and
rings the door bell.

V.O

And who is this who has come to visit.
Ahh, it's young Johnny. What has he
been doing today?

The door opens and JOHNNY walks in.

INT. INSIDE HOUSE

LYNN and LUCY are sat on the sofa. LYNN is playing a console
game and LUCY watches Netflix.

LYNN

Hey man, how's it going?

JOHNNY

Yeahhh, not bad, not bad.

LUCY

What you been doing?

JOHNNY

Aww I had lunch see and then I saw Rob
and uh yeah he uh gave me a little tab
see.

(He laughs nervously)

LYNN

Aww man, are you real? hahaha. Of
what's that then, more of the stuff
from the other day?

JOHNNY

Yeah man, same stuff.

LUCY

I'm guessing you have no idea what is

literally going on outside then. Did you see the cop car? They've shut the road over there.

JOHNNY

Aww isit? Why's that then?

LYNN

(Turns from game to tell him)
So the roads shut all the way up by M&S down to over there, up to Dairies and down to HSBC there. Some kind of man with a gun or something.

JOHNNY

Aww jeez. Not again.

LUCY

Hahaha, what a day to take that then. Do you want to finish watching that film?

JOHNNY

Aww it will be fine. Yeah sure, that's cool.

Door bell rings. LUCY goes to open door. RHYS comes in. Camera looks at him.

RHYS

8 police cars just seen up b'there now. Wa' isi'? Man got a gun out in Drovers (pub) isi'?

LUCY

Man with a gun apparently. I'll look on Spotted Carmarthen now. Aww look here, Wales online has it. Live updates. Road shut, police. Aww shit, fire engine too, what the actual...

(Speech fades away as she reads article)

We have seen a lot of them sirens *by by here though.

RHYS

Aww isi'? i's literally mental like. Well, got work now en, leave my bag here. Oh, Lynn, see you later bout 3. Wish me luck ini.

LYNN, LUCY AND JOHNNY
Bye, see you later, bye.

RHYS leaves and camera looks at Johnny. He is fully concentrating at the film.

LYNN
Hey John, you orite? hahaha

JOHNNY
haha yeah man, this film is intense like.

LUCY
I did check with you if you wanted to carry on with that one. Hahaha. I can turn it off.

JOHNNY
Nahhh, it's okay. I'm enjoying it.

LUCY peaks through closed curtains at the police blocking the road outside, trying to get a better view, but there is nothing to see and sits down again. Door bell rings. Lucy opens door and in comes CLINT.

CLINT
Hi guys! Town is crazy. There's police and everything. Just seen dogs too and that. Apparently it's like some kind of seige.

LUCY
A seige? HAHA. What? What are they doing? I bet it's in that big house, the big shared one. Llys y whatsit.

Lucy looks at news update on phone.

LUCY
OH..my God yeah. The Poe are calling it a seige now. 2 residents have been evacuated and there are dogs and police with shields.

JOHNNY
Aww man what the fuck like. That's spinning me right out.

CLINT
Oh my god Johnny. I didn't even see

you sat there, hiding in the corner
like. You orite?

JOHNNY
Awww man. I dunno.

CLINT
Your watching The Shinning is why.

LUCY
And he has had afternoon snack of
acid.

CLINT
hahaha! Oh my god you mad man. What a
day to have that man. hahaha. Okay
guys sound, well, thought i'd just
drop in as I was passing. I might drop
in again later. Kay guys, byyyeee, See
ya.

LYNN, LUCY AND JOHNNY
Bye, Man.

CLINT leaves.

LUCY
Hahaha. How many other people are
going to drop in? haha.
(Checks news updates and peaks out
of curtains again)

LUCY
Well this is just crazy really. Police
have been talking to someone through a
window for half and hour. Why through
a window?

LYNN
They are just fucking stupid is why.

LUCY
And crazy and/or off their bin. It is
kinda mad though, to be fair is kinda
scary.

JOHNNY puts his head in his hands and then rolls a cigarette.
LUCY turns off the film

JOHNNY
I can't. I can't watch anymore. I

shouldn't have watched that.

LUCY

You okay? I'll come outside with you.

JOHNNY

Aww, I need to go home.

LUCY

Not a great idea with all that going on out there.

JOHNNY

Aww jeez. I forgot. Aww man.

LUCY looks at the news again. JOHNNY goes out into garden for fresh air. o

LUCY

So it says residents are now all being evacuated and been told it's not safe to go outside.30 houses.

A police car speeds past the front of the house and through the road block to the incident.

LUCY

Oh my god, loud bangs have been heard by residents... What the hell like.

The is loud chattering of people walk past window LUCY and Lynn look at the door. The doorbell rings. LUCY opens the door, in comes ALAN and two teenage boys.

ALAN

Sup gies. Yo 'ope you don' min' like. For real we 'eadin to wa'er stree' and saw da cops ini and were like nahhh man. Hah.

LYNN

Nah man it's cool.

ALAN

Sound bro. Like was ova that way like jus' an hour ago droppin an eighth ini and like fuck me like. Close call haha. Half hour later and them pigs woulda been all ova.

LUCY

Not a bad day to be smoking a bifta though walking through town. Like they are gonna stop you for that with a seige going on. Haha.

ALAN

A seige, isi?? Like with cannons n shit? Haha. Wot da fook like.

TEENAGE BOYS

(Look at each other and laugh)

LYNN

Yeah guns n that though, 30 houses evacuated.

ALAN

Aww man. We best go back the way we came en, dunt sound like fun isi. Crazy town ini.

LYNN

Nah man, is crazy at the moment. Back to normal next week.

ALAN looks out curtain.

ALAN

Orite en, sound en bro. This smoke ain't gonna sell its self like. Haha. See you soon yeah, cool, sound bro, see you soon yeah.

ALAN leaves and the two boys follow.

TEENAGE BOYS

(Muffled mumbled voices)

Yeah cheers man, bye uh yeah.. Bye..

Lucy looks out the curtains and watches them leave. Checks the news on her phone.

LUCY

It says there are 10 oh actually no 20 police officers out the front of what was Llys Y Whatsit yeah. Popping guns and that in a car... wow that's crazy. Oh and they have carried a chap away in a police van. Well duw duw.

Johnny comes in from outside.

JOHNNY

Okay guys, I'm going to go home.

LUCY

Okay, hope you feel better soon.

JOHNNY

Haha. Yeah. I'm going to sleep.

Johnny opens the front door to leave and as he does DECLAN comes in.

DECLAN

Hey guys. How's it going?

LUCY

Fine, yeah how's things with you?
Decided to brave town now that's all over out there.

DECLAN

What you talking about, eh?

LUCY

The seige? Like 40 police and a guy threatening to burn a block of flats down on Water Street.

DECLAN

Oh no way, that's crazy crazy. Anyway, you after any smoke?

EXT. OUTSIDE HOUSE IN CARMARTHEN

Camera looks at house as it had at beginning, it pans away up and above Carmarthen to show a peaceful terrace house followed by a street shut off, 40 police officers, 8 police cars, 3 fire engines, riot vans, neighbours in dressing gowns and flashing lights.

V.O

A spokeswoman said: "Dyfed-Powys Police received a report of a man in possession of a firearm at the Blue Boar public house, Water Street, Carmarthen. Officers attended the scene within a few minutes ... Nobody was injured during the incident. A firearm has been seized and the investigation is ongoing.

Police are appealing for witnesses,
anyone with information that can help
officers with their investigation.

THE END.