

THE '9-10 INTERACTION'

Saturn's most recent transit through Jupiter-ruled Sagittarius was in 2016-17. Jupiter is currently returning Saturn's 2016-17 serve i.e. on 2/12/2019, Jupiter made its way into Saturn-ruled Capricorn. Further, on 21/12/2020, Jupiter comes 'close' to 'doubling up' this return of serve when it arrives at its once-every-20yrs conjunction with Saturn. We call this 'close' because, prior to the discovery the present day ruler of Aquarius, Uranus, Saturn had ruled Aquarius, the sign in which this conjunction occurs. Either way, with '9', '10' and '11' all taking part in this 21/12/2020 mix, there will be plenty for Chronos/Saturn to chew over (even if he can't digest it)...

For those who need a reminder, Jupiter is Saturn's son and Uranus' grandson. In order to rule heaven, Saturn overthrew father-Uranus via castration and Jupiter overthrew father-Saturn via banishment into hell-ish Tartarus. Astrologers have two ways of viewing this divine succession (i) if we take the zodiac wheel as our 'lens', we note that '11-10-9' is clockwise anti-developmental, or (ii) if we take the inter-cycle of Jupiter and Saturn as our 'lens', we note Jupiter 'waxing' from Saturn in the now familiar anti-clockwise, developmental way. For Freudastrologers, this dichotomy is an indication that the human psyche, whether it is taken at the level of the collective or the level of the individual, can 'react' to '9-10' in two ways. Hence, a 'third' might be needed to choose for development and, you guessed it, the ever anti-clockwise Sun is the best candidate (assisted by the Moon and the Sun-informed Venus/Mercury).

Fortunately(?), as noted in our first paragraph, Jupiter's 21/12/20 conjunction with Saturn will occur just as the Sun is entering Capricorn (i.e. as it is 'accepting' a new 'gestation'). Well, at least it would be fortunate to the degree that the Sun might 'block' regressive impulses from '10' to '9'. Whereas '10-9 regression' says something like, "aw... why bother with responsibility? the world is stupid anyhow! much better to hang in Olympus and sip nectar!", the Sun would reply with something like, "'10' & '9' are not only a mere 1/6th of the zodiac picture, they also have no direct contact with the '1-2-3-4-5-6 hero-ic sequence'! by refusing to experience the 'f/Fall' through the left hemisphere, you might be missing out not only on an important part of your hero-ization but also an important episode in your humanization". Indeed, there is a sense in which the Sun's blocking-against-clockwising effect has already commenced i.e. on 22/12/2019, as it does every year and 3 weeks after Jupiter entered Capricorn, the Sun entered Capricorn... and, 5 days later, it ran to its yearly '5-9 conjunction'.

The mythologically sensitive individual might go further and interpret the Sun-Jupiter conjunctions of 27/12/2019 and 28/1/2021 as directives from the Self to follow the Sun down to Aries and beyond because, after all, Zeus' survival seems to depend on him hiding from Chronos until he is fully grown and, insofar as Jupiter-Saturn's inter-cycle can be said to be in its 'infancy' when Jupiter-conjuncts-Saturn, he might as well 'hide' behind the Sun's cycle. This will give him plenty of time to understand the complexities of the 'anticlockwise vs. clockwise' dichotomy outlined above.

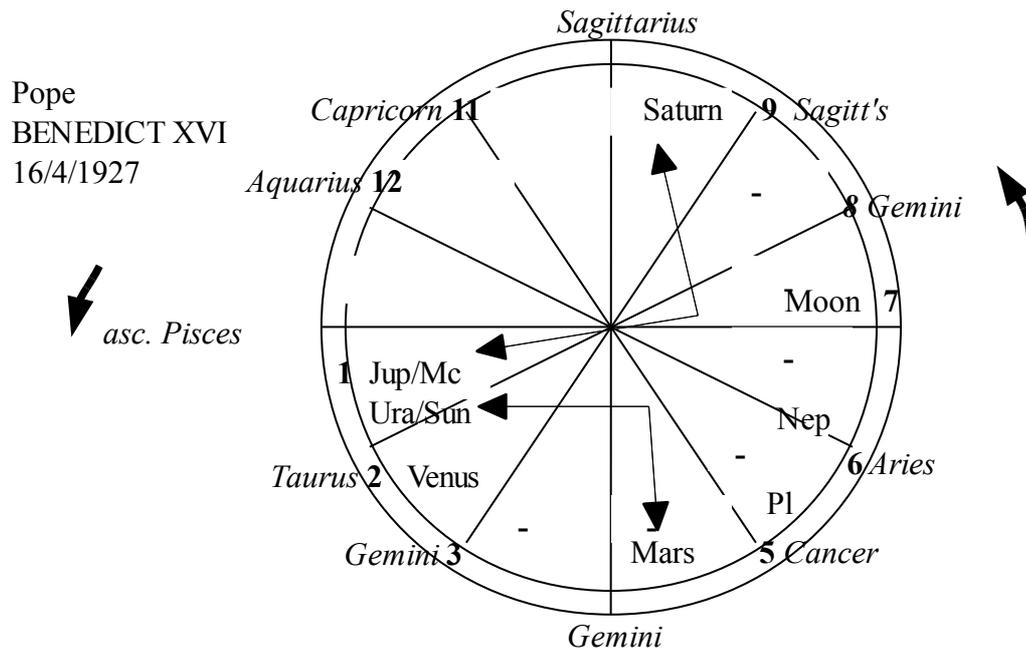
Indeed, before we fuss over this '10-9 dichotomy', we may need to fuss over the (basic) dichotomy that underpins any archetypal interaction holding our interest i.e. which of the two archetypes 'qualifies' the other most. For example, when we look to the new Moon, we can ask: does the Moon infuse the Sun with its un-(sub)-conscious emotional ruminations or does the Sun's brightness 'blind' the Moon's effect/affect?

Many astrologers will prefer the latter interpretation and go on to point out that the Moon can better 'relate' to the Sun when it forms more 'distant' aspects to the Sun, such as the sextile or trine. (And, even if the most 'distant' aspect, the full Moon, has its associations with lunacy, longstanding readers will recall the importance that we place on Easter Sunday). And, to our immediate interest: does Jupiter infuse Saturn with its sense of bigger philosophical pictures, or will Saturn clamp down on Jupiter to the point of generating philosophical and/or spiritual despair? Readers who have digested our opening paragraphs will, we hope, have worked out that answering this question is best begun when the Sun has made some heroic headway and has formed an opposition to the conjunction (i.e. back-up from Leo to Aquarius in August 2021). The middle of the answer or (as Winston Churchill might have said it) the end of the beginning of the answer would be sought for in 6-8 years when Jupiter is making its way into Leo and running up to the opposition to Saturn (now in Aries) from Libra. By this latter date, of course, the FA-er would have hoped that Jupiter's big pictures have won the day and Saturn, Capricorn and all other 'superego-ic', 10th archetypal things have learned that not only do they have their 'use-by' dates but they may also have the odd 're-use' date (see our prior essay on '10-10'). A case in point...

Given the oceans of unborn idealisms that have inspired so many catastrophes over the past couple of centuries and are anything but "integrated", we can, without waiting for 6-8 years, make a tentative proposition that, when Saturn forms a square to Uranus in mid February 2021, it could have a 're-use' role to play if, for example, you agree with FA that neurotic-fearful Saturn needs to hold the fort over psychotic-crazy Uranus until something healingly "integrative" comes along. For us, this point of view is born of Jupiter's capacity to 'connect' the zodiac cycle, even if it does have its problems deciding for the heroic, anti-clockwise rotation i.e. Jupiter in Capricorn 'connects' Sagittarius to Aquarius and, in doing so, it can 'connect' the three 'higher' vantage points (i) '9's trans-ego (ii) '10's superego and (iii) '11's supra-ego. In turn, this Jupiter can expand this connection further and 'connect' two 'scales' of time i.e. from Scorpio's medium-scale, "entropic" thermodynamic time to Pisces' large-scale, "static/eternal" spacetime. In further turn, we realize how '10 Capricorn's artificial, unnatural time is a workable compromise-time between the two and, as such, can be diligently applied to the moribund tick-tock of 6-7-8 months (and/or 6-7-8 years).

If we use '9' to expand '9's perspective further, we 'connect' Libra all the way to Aries and, in doing so, we are making sense of the full 'reincarnatory' hemi-cycle. This expansion delivers us the esoteric meaning of Saturn as "individual karma" i.e. in his/her past (relevant) life, the individual had ignored this area of his/her life and, as a result, s/he gets a burdensome dose of it in this life. When Saturn is in aspect to Jupiter, in Sagittarius and/or the 9th house, the individual can be said to have ignored the spiritual connections in the past (relevant) life and is, accordingly, weighed down in this life. The burden of philosophical and spiritual despair brings about the usual psychodynamic suspects, "denial", "compensation" and "projection". Longstanding readers of FA will know that its editor (moi) has confessed to having a decent slab of '9-10' in his birthchart ('9-10-10', actually... Saturn in Sagittarius on the M.C.). OK, so should you, dear reader, take FA as an example of "denial" and "compensation"? Answer: yes, to a degree. But, will that stop us now? Answer: no, to a degree...

RELEVANT BOOKS/IMAGES X: THE TOWER



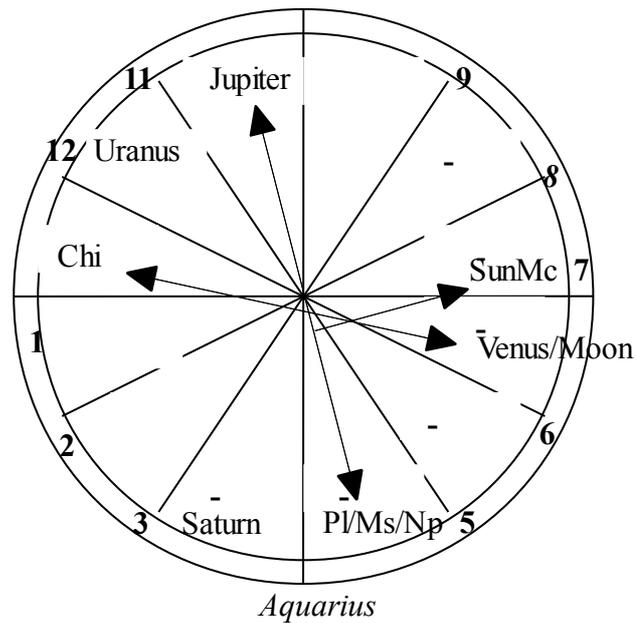
Although most “(post)-modern” individuals would take the view that churches have reached their (respective) 'use-by' dates, it should be clear to our longstanding readers that having a non-corrupt church is even more important now than it was in the Middle Ages because the “scientific” world we live in today makes no distinction between the transcendent and the archetypal realms (so the materialist would tell us, “why bother distinguishing between realms that don't exist?”). A church is meant to be a “womb” that protects the individual well enough against the seductions born of raw, static, archetypal idealisms until s/he is mature enough to prioritize the gradual growth toward a transcendence of these seductions. Like most un-corrupted priests, Jung realized that a significant percentage of Homo sapiens will always need to have recourse to such a “womb”. Indeed, a significant percentage of his athiestic-agnostic analysands would, after completing their therapy, find their way back to the church that they (or, at least, their forbears) had abandoned.

OK, but does a church need to have leaders and/or a bureaucracy? Even when the church is non-corrupt, the answer would be “no (or a bare minimum)”... and, so, if a church is corrupt, even its believers can do little else but scratch their heads. The only way that a church is able to perform its 'central' role of providing a safe haven against the appearance-is-not-reality shenanigans of the archetypal realm (the Devil has a thousand disguises) is to be the epitome of appearance-is-reality.

Thus, the tarot's “The Tower” image points to the '9-10 interaction''s tendency to bureaucratize a religion and ignore its 'use by' date, exemplified by the horoscope above – Saturn in Sagittarius in the 9th house square Jupiter – even if one could take the view that, by stepping down (Jupiter opposite Saturn in 2013), Benedict XVI was sending the message that his own 'use by' date is a symbol for something larger. This 'something larger' is an issue posed in a film that Benedict XVI would have liked...

RELEVANT FILMS XB: INHERIT THE WIND (1960:☉☉)

Stanley
KRAMER
29/9/1913

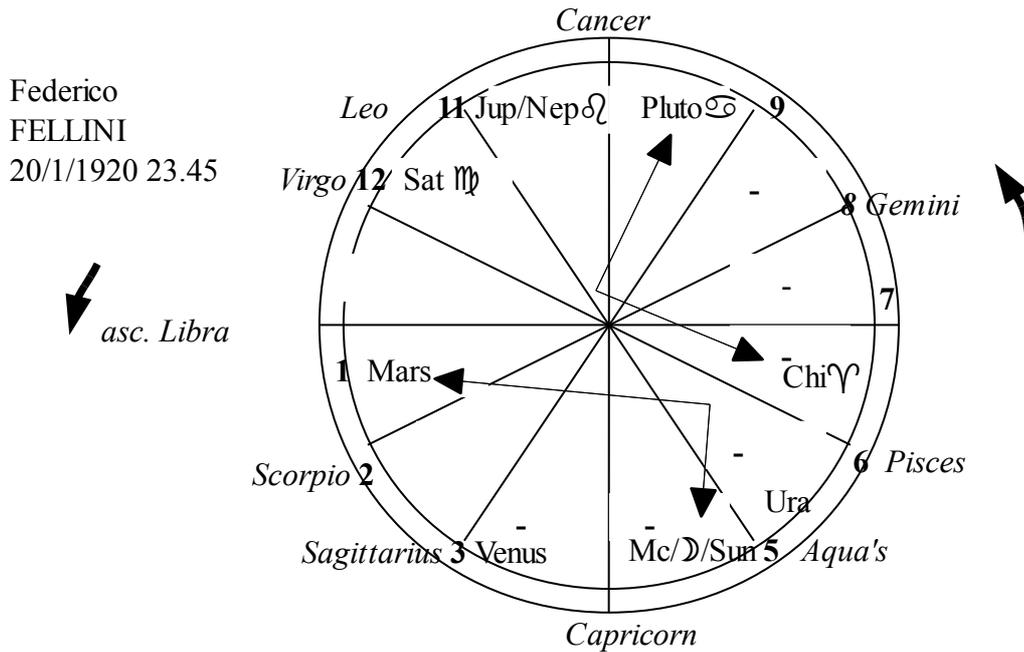


One film director who, on reflection, seems to be tailor-made for the political turmoil of the 1960's was Stanley Kramer. From 1958 to 1968, he directed a number of 'political message' films. Although they were lauded at the time, they look a bit corny, a bit preachy and a bit long-winded these days. Nonetheless, "Inherit the Wind", a film made at his 4th Jupiter in Capricorn "return", just as Burt Lancaster made one of his better films at his 4th Jupiter in Capricorn "return", is always worth returning to whenever we need reminding of the devils that blow around idealism.

Idealism is a 'fake centre' (an 'eccentre'). In psychodynamic words, idealism is a "compensation" against not only dimly conscious (= subconscious) but also deeply unconscious feelings of chaos. Its great irony is that it forces men to gather together under its banner and, in turn, to bring about the very thing that it is defending itself against... the chaos of mob psychology blows Homo sapiens back to the beasts out of which it had evolved. Freud parallels Darwin insofar as the "compensation" against incestuous feelings forces individuals to cling to the spoon-fed ideals of their parents and, in turn, to lead them into "marrying their (spoon-feeding) mothers (parents)".

Whenever an individual rejects the heroic challenge to 'connect' the 12 animals of the zo-o-diac (yes, as noted last month, Virgo is symbolized by something human), s/he will open him/herself to the unconnected animals of the unconscious and, sooner or later, the cart will wind up leading the semi-humanized (semi)-conscious horse. As God's "instrument", "Henry Drummond" (Spencer Tracy) realizes that the spiritual thing to do is to put his own religious feeling aside. Indeed, it is only at the end of the film that we see "E.K. Hornbeck" (Gene Kelly) discovering that he is something of a hypocrite. Astrologically, we would say that this was the cross that Henry & (Sun-in-Libra) Stanley were prepared to bear over the 8-9 years it takes for Jupiter to transit from the sign of the Goat to the human sign that holds the scales of justice.

HEROES OF DIRECTION X: FEDERICO FELLINI



The aftermath of WWII was a time of handwringing in every nation but it was especially so in Italy. Movie-makers had the feeling that Mussolini was symptomatic of the fantastical mood in pre-WWII Italy and they needed to respond. The fact that Rome's "Cinecitta" propagandist movie-studio was destroyed in the war was a 'sign' to the vanguard directors of the time (Rossellini, De Sica, Visconti et al.) that movies needed to be filmed "(neo)-realistically" on location. The first movie-maker to rebel against this political attitude was Federico Fellini. Rather than exercise a high-mind, Fellini preferred to take la strada low-'down' into the fantastical belly of Italy to see if something worthwhile might be found amongst all the nonsenses that germinate in the underbelly of spiritual despair.

Indeed, during the latter stages of production of "La Strada" (1954), a story of the depression that ensues when mere survival trumps spiritual "purpose", Federico fell into a depression of his own and underwent a course of psychoanalysis. Because, in 1953, his third film, "I Vitelloni", had brought him his first flushes of success, one might puzzle at the timing of his depression... but depression often means something besides grief in the creative character type i.e. it is an action by the creative "Self" to 'quiet' the individual and, in turn, to allow the unconscious to 'speak'. Astrologically, we would have expected depression to take a grip during the transit of his Sun-ruler, Saturn, over his Libran ascendant but it appears that Mars in the 1st house was able to fight back well enough to delay its recognition for a year (a depression commences long before the sufferer might admit to it and, then, consider treatment).

Perhaps, too, we can see the background of his depression in "I Vitelloni" i.e. it is clear that the Federico's "ego" (or, as an FA-er might add, his 'pre-ego formation') is being portrayed in the character of "Moraldo" (Franco Interlenghi)... but it is this "ego" that decides to leave his "stuck" childhood friends behind and move to the big city before they can find solutions to their "stuckness". In other words, Federico had

not managed to “integrate” what Moraldo's childhood friends symbolize i.e. aspects of his own inner life. Federico might not have become depressed had he devised ways for all of the friends of “I Vitelloni” to come to terms with their respective situations (i.e. “I Vitelloni II”). Either way, Fellini's loss turns out to be film-fans' gain because, with this film, we are provided with one of cinema's most instructive portrayal of the four psychological functions: the fiery-Aries Don Juan, the airy-Geminian would-be intellectual, the watery-Cancerian jealous brother, the Taurean earthy over-eater.

Another astrological pointer to the curious timing of his depression is the 'gang up' of Neptune (by conjunction) and Pluto (by sextile) over his Mars. It is interesting that (i) Mars is the ruler of his house of partnership and (ii) it was his wife, Giulietta, who had encouraged Federico to enter therapy... and, when we combine this with the reports of those who had worked on Federico's sets that he was capable of becoming over-aggressive with his actors (Giulietta was “La Strada”'s leading lady), we begin to get the psychoanalytic picture.

In coming to the fact of Federico's natal Mars in the 1st house forming a square to his natal Mercury-Moon-Sun in Capricorn in the 4th house, we begin to get a sense of his 'Mars complex'. The astrological tradition takes Mars to be a “malefic” planet and, if Mars has yet to become subordinate to the Sun, your local (Freud)-astrologer would have to agree with the tradition... and, in noting that Federico's natal Mars, in FA's the anti-clockwise, developmental sense, is 'reached' before the Mercury-Moon-Sun conjunction is 'reached', there is a sense in which Mars' subordination may not be immediately achievable. For example, when Saturn transits Mars, there will need to be 7 further years of Saturnian 1st quadrant experience before his 'fear vs. desire' Saturn-Mars conjunctive episode is 'delivered' to the “integrative” planets around the I.C.. Perhaps the most direct expression of this 'delivery' is the film that Federico made when Saturn (and Jupiter) rolled through the 'nadir' of his chart...

Probably his most famous film (although, as you can see below, we rank 2 or 3 others above it), “La Dolce Vita” provides us with one of cinema's best portrayals of Saturn-meets-Mars “repressed” anger. With Federico's prior alter-ego (i.e. Moraldo of “I Vitelloni”), we see no more than malaise coated with a sniff of resentment but, with “Marcello” (Marcello Mastroianni), an update of Federico's alter-ego, we have a full explosion directed at his neurotic girlfriend, “Emma” (Yvonne Furneaux), who has taken on the role of the suffocating mother. Marcello's anger is “displaced” from not only his mother but also from his father, with whom his “I.C.-identification” has yet to achieve the strength that could catapult Marcello clear of the bevy of beauties that are decorating his life. As a result, Marcello hopes to make a father-figure out of his friend, “Steiner” (Alain Cuny), but we see things go from Capricorn's frying pan into Aquarius' fire when Steiner stuffs his children back into womb and castrates his intellect by putting a bullet through it. Here, we might take notice of Federico's natal Uranus in Aquarius to be found only one house further along from his I.C..

We could say that over-intellectual Steiner represents the spiritual despair that was born in the Age of Enlightenment and, a century or two on, grew up. As a result, we realize that Marcello's needs differ from Steiner's i.e. whereas Marcello could do with some Freudian, ego-strengthening therapy, Steiner could do with some Jungian, sacrifice-the-ego's-leading-function therapy (i.e. Steiner's leading function, thinking, had been so 'strengthened' that it had “dissociated” itself from the 3 other functions,

especially thinking from feeling) and, therefore, Marcello would need to be informed that any “identification” with Steiner would be a mistake. Then again, 21stC therapy has come to realize that your typical mid-life analysand suffers from a 'complex' mix of not-yet-strong-enough ego and unbalanced, dissociated ego functions.

This issue is relevant to Federico because it was also in 1960 that he formed a relationship with Ernst Bernard, a Jungian analyst. Federico's 'switch' from Freud to Jung makes sense for at least three reasons (i) if Freud's decade of popularity was the 1950s, then Jung's decade (of popularity) was the 1960s, the decade when Jung's “collective unconscious” spilled into the LSD generation, (ii) natal charts, such as we see with Federico, that have a wide 'zodiac-horoscope-phase-shift' (e.g. Virgo, Libra, Scorpio, Sagittarius on the ascendant), will also have the signs of (at least, the 'raw') collective unconscious, Aquarius & Pisces, somewhere in their respective-creative 2nd quadrants... and, therefore, the individual has a confrontation with this deeper level every time s/he grows 'beyond' his/her “parental axis” and (iii) during the early 60s, Federico's Sun-ruler, Saturn, rolled through Aquarius/Pisces (and Jupiter, although it wasn't his Sun-ruler, would do the same). In this way, Fellini, in tandem with Luis Bunuel, would become the greatest directors of the surreal.

Despite these very good reasons for Fellini giving the world some of its greatest images of '11/12's collective unconscious, we need to return to Fellini's Sun-ruler to make the best sense of his greatest film “8½”... in 1962, the year of Pluto's transit to his natal Saturn in Virgo in the 11th house, he was suffering a bad case of “director's block” and, in turn, he felt that he was letting his group down. In 1963, however, he came up with the “integrative” inspiration of making the film to be about director's block, even if, by doing so, he risked making a “La Dolce Vita II” (Marcello's block could be called a more generalized “life block”). “8½” would go on to avoid negative comparisons with “La Dolce Vita” because the new Jungian influence brought about a lavish cacophony of images that even surpassed Bunuel and, in turn, led the critics to turn his name into an adjective i.e. if another director tried for something surreal, he would be accused of being a “Fellini-esque” copyist rather than a true original.

Of the many memorable images and scenes in “8½”, Jungians would probably single out the scene in which “Guido” (Marcello Mastroianni) comes home (i.e. I.C.) to his harem and, riding a dizzying wave of Nino Rota and Wagner, Federico reveals how creative man's unconscious is, at turns, dominated and taunted by his “anima”, the more undifferentiated it is the more dominating and taunting it tends to be. With Federico's I.C./M.C. axis being, as it were, 'upside down' (i.e. Cancer on the M.C.), it makes sense that we see a three story home and that he is 'looked down' upon by his wife's friend from the upper story. Further, Guido's bath is in this higher level and it is also the level whereto he banishes any woman who has become too grandmotherly. 17yrs later, with Saturn having run across his M.C. for the second time to close in on its second “return”, Federico revisited this scene... turning it into a 2hrs+ film, “City of Women” (1980). Here, we find additional impressions of the woman's animus but, without the input of recently passed Nino Rota – he had composed the musical score for all of his earlier films – he wasn't able to reproduce “8½'s” charm. Of course, if a critic of the time had complained to Federico saying something like, “aw, c'mon, less is more”, he would, no doubt, have retorted “but, I am Fellini!!!”.

FEDERICO FELLINI'S (PSYCHOLOGICAL) "TOP 10"

1: 8½ (1963:3) 🍷🍷🍷

If "The Shining" is cinema's best portrayal of "writer's block", then "8½" is its best portrayal of "director's block". If we apply dreams to the zodiac, we get a sense of its 'script' being written in Sagittarius, subsequently muddled by the "repression" and "dissociation" of Capricorn and Aquarius but, in any case, washing through the psyche in Pisces to make it recallable the next morning. The opening dream scene of "8½" is the epitome of Sagittarian 'script-writing' i.e. a "blocked" director, "Guido" (Marcello Mastroianni), phantasing a bypass of the suffocating '10-11-12 collective' via an upward flight towards a possible transcendence... but this is prevented by the character's "shadow" whom, on the ground, tugs at a rope that is tied to his foot.

2: LA STRADA (1954:8) 🍷🍷🍷

There are plenty of eternal philosophical questions and, in Fellini's archetypal "road movie", we are reminded that they don't belong to philosophers... they need to be answered by everyone, irrespective of literacy, somewhere along their (respective) roads. The urgent question here: what is preferable? to live free meaninglessly or be enslaved, but have a purpose? Jung makes the point that many who 'suffer' religious conversion often experience a feeling of being enslaved and, if we add Jung's thought that the "Self" (i.e. "God") could be something terrible, we can feel the "depression" that consumes "Gelsomina" (Giulietta Masina) when the ball of instinct, "Zampano" (Anthony Quinn), stumbles into his most fateful act of ruthless "repression".

3: SATYRICON (1969:10) 🍷🍷🍷

If there is anything like a one-of-a-kind cinema experience, then this one would have to be it. Nonetheless, it works as the second part of a double-bill with "La Dolce Vita" insofar as they both lay out the swings from resigned disaffection to emotional hyperbole that occur when the archetypal realm erupts into civilization and heralds the shift into a new Age. Although Fellini's focus is primarily Jungian, Freudians are given something to chew on when he re-imagines the Taurean myth of the Minotaur by replacing Theseus with mother-identified "Encolpio" (Martin Potter) and having him fail to find his potency for Ariadne. Encolpio's reaction is to return to the search for a younger version of himself and 'love' him as he had been 'loved' by his mother.

4: LA DOLCE VITA (1960) 🍷🍷🍷

Success with his film set in Rome's outskirts, "Le Notti de Cabiria" (see below), encouraged Fellini to look closer at what might have been missing in Rome's centre. The cult of personality creates (or, at least, spews up) a huge industry and, just as its product seduces its market, its producers are seduced by the pay-packets. The great irony of "Marcello" (Marcello Mastroianni) is that he knows that he is being seduced but his knowledge doesn't help him. In turn, a sweet life is fated to end as it begins... an "anima" being too drowned out by background noise to hear what She has to say.

5: NIGHTS OF CABIRIA (1957) 🍷🍷🍷

After what is probably far from her first brush with dishonest men, "Cabiria" (Giulietta Masina) declares that she has had her gutful of love. Her accidental 'date'

with a movie star reinforces her resolve to go it alone... but her fiery declaration has more than a touch of “reaction formation” about it, a psychodynamic that, for FA, is 'narcissistic-masochistic'. Thus, we note Fellini's (Jupiter)-Neptune in the 10th house. Fellini's “depression”, dating from 1954, leading to a psychoanalytic treatment, may have been behind a scene in which a stage hypnotist exposes Cabiria's “formation”.

6: JULIET OF THE SPIRITS (1966) ☹☹

This one would work as a double bill with “La Strada” insofar as, once again, we watch a story of a woman, “Juliet” (Giulietta Masina), ensnared by a bond with a less than appealing man. As Jung reminds us, it is a nonsense to deny the “reality” of spirits... even if nothing can be proved or disproved about metaphysical “reality”, we are confronted everyday by the “real” effect of spiritual ideas. Rather than “reduce” them to “nothing but (a thing that amounts to nothing)”, they are “everything and”.

7: AMARCORD (1973/74) ☹☹

Fellini's fantasy memoir of childhood in the 1930's provides a good example of what depth psychologists call “the identified patient” i.e. a crazy family can consider itself sane whenever they can point to a crazy member of the family. After insisting to his audience that he was non-political, he devotes the mid-section to the wind-blown propagandist fluff that duped Italy into believing that fascism was the answer, much crazier than “Uncle Teo”'s (Ciccio Ingrassia) plan to climb one of the trees of Eden.

8: I VITELLONI (1953) ☹☹

That this movie influenced Martin Scorsese's “Mean Streets” does not surprise insofar as it also presents four youthful characters fumbling over the four functions. The fifth youth, “Moraldo” (Franco Interlenghi), the character with whom Federico “identifies”, is the one who could “integrate” the functions but Fellini himself tells us that Moraldo is the spiritually lost character, “Marcello” , of “La Dolce Vita”. A lack of honesty might be the human condition but dishonesty among friends is a bad sign.

9: ROMA (1972) ☹☹

One of Freud's favourite metaphors for the perpetuity of “repressed” contents was that the ruins of Pompeii did not deteriorate until the after the archeologists had excavated them and, so, Freud would have been very happy with this one's sequence of an (accidental) excavation of an ancient Roman home decorated with frescoes and its subsequent disintegration of the decorations. Although Federico backs away from the surreal here, there is no sign of him backing away from his intuitive cacophany.

10: IL BIDONE (1955) ☹☹

Coming on the heels of “I Vitelloni” and “La Strada”, “Il Bidone” is a mixture of those two insofar as it features both the spiritually defunct middle-aged con artist and the group of friends (perhaps acquaintances is a better word). Although it lacks the humour of the preceding movies, we can still enjoy the convincing argument that the individual who is most conned by the con artist is himself. “Augusto” (Broderick Crawford) can run from the negative judgement of his daughter, but never for long.