

Research Article

ECO-CULTURAL TOURISM LANDSCAPE AS A CONCEPT OF TOURISM PRACTICES IN BALI

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ABSTRACT

This paper is aimed to reinterpret the ritual of Perang Ketupat based on practical consciousness into reflective consciousness to preserve agricultural tradition. This consciousness could be created by deconstructing the pragmatic materialistic perspective by promoting local knowledge perspective which had been realized in harmony among human, nature, and God (Tri Hita Karana Philosophy). This research applied a descriptive qualitative method and glocalization concept to comprehend tourism practice in Kapal Village. The research shows that the local people at Kapal Village interpret this ritual as practical consciousness without knowing the function and the meaning of the ritual. It means that ritual is only performed annually as a routine tradition. Therefore, reflective consciousness needs to be nurtured through constructing the community's awareness of this ritual as a tourist attraction, so that they can get the economic benefit. In other words, tourism becomes a melting-pot producing space of the triple sections among nature, culture and tourism which is called Eco-Cultural Tourism Landscape (ECTL).

Keywords: practical consciousness, reflective consciousness, glocalization, eco-cultural tourism landscape.

INTRODUCTION

The development of tourism in Bali has dualism impact, such as positive and negative impact. The positive impact is the tourism sector having the significant contribution as one of foreign exchange resources for Indonesia government, especially for Bali province which does not have natural resources. On the contrary, the negative impact of tourism development which had exploited natural and cultural resources excessively has a lot of impact. In term of socio-cultural impacts are hedonism, consumerism, cultural involution, moral and etiquette decadence and environment destruction due to conversion of productive land (rice field) to become tourism facilities which has minimized the green area and threaten the existence of Subak as traditional irrigation organization which has recognized as one of the world heritage. The existence of Subak in Bali has been inquired by multidisciplinary studies.

Studies on Subak and tourism in Bali has been done by sociologists, such as Pitana & Adi Putra (2013), Windia (2013), by anthropologist (Yamashita, 2013). Each of them analyses this theme from their own perspective. Pitana & Adi Putra show that tourism sector and Subak have mutualistic interconnection, since tourism could become the market that supports agricultural products.

There is also the potential or developing various types of agriculture-based tourism, such as ecotourism and agro-tourism. On the other hand, Yamashita concludes that making cultural heritage in the age of globalization is a dynamic process, involving local, national and global levels. What is important, then, is to create new meanings in the cultural landscape for a sustainable future. The last but not least is Windia shows that the existence of Subak is strongly supported by farmers, as a member of Subak. Farmers are a core of Subak organization. Therefore, is needed strong attention to the farmers life, in order to stimulate Subak sustainability (Pitana & Adi Putra, 2013) The deference of our study to those is how to create the interconnection among Subak as part of eco-cultural with the touristic space in order to have tourism meaning under the new construct called eco-cultural tourism landscape (ECTL).

On the last ten years, Bali has faced some prominent issues, such as, land conversion, pollution, clean water, and energy crisis, congestion, abrasion and marginalization of local people and also the global warming issues as well (Widia, 2013) It is very absurd due to the policy of Indonesia Tourism Minister evaluated the successful of tourism development in Indonesia is based on the quantity of tourist (mass-tourism) coming to Bali that contrary to the principle of quality

tourism. The quality tourism has the principle called sustainable tourism development which takes into account the participation of local community as the agent of tourism development (community base tourism). The philosophy of tourism development in Bali is based on cultural tourism. According to the Regulation of Bali Province No. 2, 2012, explains that cultural tourism in Bali have a basis on Balinese Hindu religion and the Philosophy of Tri Hita Karana which is actualized in tourism sector to create the dynamic correlation between tourism and Balinese culture which both of them will be developed in synergistically, harmoniously and continuously to give prosperity to the people, conservation of culture and environment (The Regulation Government of Bali Province of Number 2, 2012)

Kapal Village which is belonged to Badung Regency in Bali province since 2010 has been decided as one of rural tourism in Badung region. The impact of tourism development in Badung region had converted the green area (rice field) to become tourism facilities, such as home stay, public facilities, supermarket, etc. In the last fifteen years, the rice field has been converted to become residential area is 44 hectare (The Department of Revenue of Badung, 2016) The local community tend to sell their land

to the investor, so that, the land conversion is becoming more and more excessive annually. At Kapal village, there is the ritual of Perang Ketupat which has a lot of traditional values (local wisdom) that could be utilized to inspire the local community to reduce their willingness to sell their land (rice field). Up to now, the local community conduct this ritual as practical consciousness for the annual ritual. They do not know the philosophy, the function and the meaning of this ritual because they just did it as routines event yearly. Since the tourism development in Bali is based on cultural tourism, the philosophy of local wisdom could be utilized to create the dynamic and synergy correlation among touristic space and cultural space.

This paper will highlight two prominent problems, such as, (1) what is the function and the meaning of the Perang Ketupat?; (2) how could the philosophy of this tradition could be applied to make the melting-pot between the touristic space and the local value?

METHODOLOGY

This research utilized the qualitative method to understand the phenomenon on natural setting through combination emic and etic interpretation (Denzin & Lincoln, 2009) The collection data used observation, depth interview, library research

and focus group discussion. The concept of glocalization is adopted to elaborate the tourism phenomenon Kapal village. This term is formed by telescoping global and local to make a blend (Khondker, 2004) In the business world, the idea was adopted to refer to global localization (glocalization). Glocalization means the creation of product or services intended for the global market but customized to suit the local cultures. Tourism phenomenon as part of the global market has standard etic and the other hand the local community can't be separated from their local wisdom (emic).

RESEARCH RESULTS AND DISCUSSION

Research Results

1. The Function and The Meaning of Perang Ketupat

The Ritual of Perang Ketupat has some function, such as, (a) historical function. According to the local manuscript and inscription explained the existence of Kapal village dated back from 13 century, when the ancient Balinese king called Shri Asta Sura Ratna Bumi Banten sent his minister to Kapal Village to renovate the temple of Puru Sada and resolved the suffering of the villagers from the famine due to the crop failures. To resolve those suffering the minister carried out meditation at the Puru Sada temple and

suddenly there was a message from the God of Siwa Pasupati and his wife Goddess Uma to conduct the ritual of Perang Ketupat.

The artifacts of ritual consist of ketupat and bantal. Ketupat is made from young coconut leaf which has tetragon shape symbolize the feminism (yoni) and bantal is also made from young coconut leaf which has oval shape symbolize phallus (lingga)



(Bantal)



Lingga-Yoni (masculine-feminine)



Procreation (Male-Female)



(Ketupat)

Figure 1 The Ketupat and Bantal as the Artifacts of Ritual

Ketupat and bantal are usually as food which is contained of rice steamed in young coconut leaf. Those two artifacts are utilized as the weapon when the ritual is conducted by two groups of local community by throwing it to each other as if opponents so that this ritual called Perang Ketupat (Ketupat war). (b) the expression of gratitude of the farmers to the God of Wisnu and his wife the Goddess of Shri for the blessing of successful of harvest. The local community at Kapal village is believing in God of Wisnu as the part of the Trinity and his wife Goddess of Shri who has function blessing the prosperity and fertility for the rice plant. Before the ritual of Perang Ketupat taking place, the local community conducted a ceremony at Puseh temple where the God of Wisnu and his wife Goddess Shri are glorified which is presided by a holy people. The artifact of ketupat and bantal are dedicated to those God and Goddess. (c) the expression of religious emotion. When the ritual of Perang Ketupat conducted, the local community who participated in the ceremony driven by his own religious emotion which emerged the spiritual vibration. (d) strengthen the togetherness among the local community (Sendra at.al., 2016)

The ritual of Perang Ketupat has some meaning, such as (1) The allegory meaning. The Perang Ketupat using ritual artifacts has constructive, ethic, cognitive and expressive

symbols. The constructive symbol connected to a metaphysical thing which expressed the cosmology through the encounter of duality elements i.e. the feminism (yoni) and the phallus (lingga) as masculine. Lingga is believed as the manifestation of the God Siwa Pasupati and yoni as the manifestation of Siwa's wife, the Goddess of Uma. The local community believe that the Kapal Village was created by God of Siwa Pasupati and his wife dwelling in Puru Sada temple. The ritual of Perang Ketupat utilized the Ketupat as the representation of yoni and bantal as the representation of lingga. When throwing opponent by using ritual artifact, ketupat must be collided with bantal in the air until the contents of them crashed and fell in to the earth as a symbol of spiritual orgasm which create fertility and prosperity, so that the earth and its inhabitant created. (2) The tropology meaning. The ritual of Perang Ketupat has the value of local wisdom which preaches the moral didactic which is connected to respectful to nature and ethic. It can be delivered directly or indirectly. Most of the Hindu's ritual in Bali conveys the moral didactic indirectly through the religious ceremonies. The moral didactic contained in this ritual are (a) the triangle connection among the human being, universe, and the God which called Tri Hita Karana. Tri means three, hita means the causes and karana

means prosperity. It means that there are three causes making the prosperity in the universe, such as the interdependence relationship among human; the relationship between human with the universe and human with the God. In term of the correlation with the universe, the local community in Kapal village have to concern with the conservation of land and rice field which has socio-economic and religious value (Peters & Wardana, 2010). The rice field as economic capital produce paddy as staple food; and also rice field as social capital tied the farmers in to the Subak organization as "customary law community who organize their members in correlation to irrigation system", and as religious capital it will bind the farmers to conduct all the religion activities associated with agriculture ritual as well (Windia & Wiguna, 2013); (b) the farmers have to maintain the fertility of the land. The artifacts of ritual contain steamed rice. After the ritual was completed, it will be collected by the farmers and scatter in the rice field for natural fertilizer; and (c) the local people should maintain the harmonious relationship with nature and do not exploit the land excessively. There are some taboos existing in folklore, such as the local community should not sell ketupat, because it is utilized as the artifact of ritual. Ketupat is the symbol of feminism which has connotation meaning

as the motherland. The moral didactic is they should not sell their land and rice field as the motherland. (3) The anagogic meaning (mystical meaning/spiritual vision). The ritual of Perang Ketupat reflect the lifecycle ceremony which is called Tri Kona, i.e. the birth (utpatti), the growing up (sthithi), and death (prelina). This ritual has sequent ceremony expressing life cycle which is expressed on the agriculture activities, such as cultivating the land, planting, maintaining and harvesting the rice plants (Kuper & Kuper, 2000). And, (4) the esthetical meaning. The ritual of Perang Ketupat contained a lot of expressive symbols of macro cosmos which emerged the esthetical value. The value is become inspiration to create some traditional sacred dances, such as Rejang Tipat and Baris Bantal Dance, Aci Rah Pengangon Dance, Mapag Toya Dance; besides, the traditional propane dances, such as Carik Kapal Dance and Pertiwi Jati Dance (Sendra, et.al., 2016). However, the ritual of Perang Ketupat doesn't has significance and function in term of tourism yet.

2. The Dynamic of Tourism Practice at Kapal Village

Having been decided as rural tourism destination in 2010, Kapal village could not give significant benefit to increasing tourists visit to the regency of Badung. By comparing

the total of tourist visiting Kapal Village and regency of Badung show that the numbers is still small, as well as shown in the figures below:

Table 1 The Figure of Tourists Visiting to Regency of Badung and Kapal Village 2102-2015 (person)

No.	Year	Regency of Badung	Kapal Village
1	2012	2.892.019	224
2	2013	3.148.443	256
3	2014	3.681.342	288
4	2015	3.934.384	320
Total		13.656.188	1088

(Source: The Registration Book of Guest Visiting Kapal Village, 2015; the Government Tourism Office of Badung Regency, 2016)

On the other hand due to the development of tourism economic and the growth of population in Kapal village had brought about the land conversion of rice field at Subak Kapal to become residence area, public facilities, supermarket, and governmental building. The Subak of Kapal consists of two territories i.e. Tegan and Babakan. The conversion of the land shows in the table below.

Table 2 The Land Conversion at Subak Tegan Kapal 2003-2017

No	Year	The extensive of land	Percentage
1	2003	183 ha	
2	2016	162 ha	-11.4
The Total of Land Conversion		21 ha	

(Souce: The Monograph of Subak Kapal, 2016)

Due to the fact that there is a quite large of rice field conversion at Subak Tegan being about 21 ha in the thirteen years. It means that 11.4 % less than before.

Table 3 The Land Conversion at Subak Babakan Kapal 2003-2017

No	Year	The Extensive of Land	Percentage
1	2003	57 ha	
2	2016	34 ha	-40.3
The Total of Land Conversion		23 ha	

(Source: The Monograph of Subak Kapal, 2016)

On the other side, the conversion of the rice field at Subak Babakan more than Subak Tegan i.e. 23 ha due to the increasing of residential area. Both of Subak in Kapal Village had decreased about 44 ha. Moreover, the development of rural tourism at Kapal village has no contribution to increase the number of tourists to visit Badung. It indicates that there is no synergistic relationship among nature, culture, and tourism sector yet. In addition, the local community could not get the hang of the philosophy of Perang Ketupat performing only as a yearly routine festival. Still, the stakeholder of tourism at Kapal village had not managed the rural tourism simultaneously having brought about conflict of interest so that the practice of tourism could not be organized productively.

The stakeholder of tourism at Kapal village consist of (a) the local community institutionally involving the formal and customary institution i.e. the customary and administrative village and sub-village

(b) Government Tourism Office of Regency of Badung; (c) Tourism Businessmen and Travel Agents. There is some effort that has been done by the local actors establishing Kapal Village Eco-Tourism as a local destination management. Its product is built upon diversification which is based on cultural heritage, people and their tradition and culture, nature and agriculture. Their brochure and pamphlet are fraught with moral didactic to conserve nature, tradition, and culture. Yet, the number of tourists visit do not increase, due to there is no synergic correlation among the local and government and business actors as well. The local actors tend to refuse the intervention of governmental actors, because of the difference of tourism practice between mass-tourism or quality tourism. Moreover, the lack of promotion and the collaboration with travel agents caused the tourism life-cycle at Kapal village only attained the level of involvement of limited local actors. In addition, the local community did not give response to

the tourism development, since most of them had established livelihood become craftsmen who had involved in some sectors of home industries, such as ceramics, the cremation's artifact, family temple shrines, etc.

3. Conceptualizing of The Melting-Pot Among Nature, Culture and Tourism: Ecological Culture and Touristic Space

The basic discourse of tourism practice in Kapal village is based on Eco-Cultural Tourism Landscape (ECTL) which is in accordance with the principle of cultural tourism in Bali. Nurturing Bali as a cultural tourism destination was established by the Dutch Colonial in Bali since Bali was entirely occupied in 1906 (Creese, Putra & Nordholt, 2016) The image of Bali as a cultural tourism destination was created by orientalist who were sneaking to Christianization and Islamic movement and westernization as well, by creating the slogan, such as Bali as the Island of Thousand Temples, the Last Paradise, the Island of Paradise etc. (Sendra, 2016) The Dutch Government had promoted Bali at Paris Colonial Exposition taken place at Bois de Vincennes from 6 May until 9 November 1931 (Bandem, A.A. Gede Raka, et.al., 2015) It was the first time, the Balinese arts and orchestra performed as on stage authenticity. Balinese culture was commoditization into touristic culture (tourist attraction). G.P Roufaer as the director of Bali Institute gave his gaze i.e.

"Let Balinese live their own beautiful native live as undisturbed as possible. Their agriculture, their village life, their own form of worship, their religious art, their own literature-all bear witness to an autonomous native civilization of rare versatility and richness. No proselytizing Mohammedan nor Protestant and Roman Catholic. The island of Bali as a rare jewel, that must protect and whose virginity must remain intact" (Picard, Michel, 2006)

Accordingly, the basic ideology of tourism development in Bali is cultural tourism which is accommodated on Bali Province Regulation 2012. Developing Kapal village as the tourist attraction is based on the principles of culture tourism. Those principles are taken from the interconnected system among ecology, culture and tourism variable since Kapal village was decided by the regent of Badung to be developed as rural tourism destination since 2010, and cultural tourism destination since 2014 as well.

The evolving of tourism sector at Kapal village doesn't run productively, could be tackled by deconstructing the practice of ritual of Perang Ketupat which is up to now the local community conducted it as yearly routine festival without conceiving the philosophy of it. The research show that there are two interconnected elements, such as nature environment, the belief system (culture)

reflected on ritual of Perang Ketupat. It is required to deconstruct those elements with the touristic landscape. The deconstruction of them involve some elements, such as nature, culture and viewpoint of local community concerning environment.

(1) the deconstruction of nature environment element. The local wisdom which is existed in ritual of Perang Ketupat could be formulated by melting-pot from the three elements of tourism resources i.e. the customary organization of agriculture community called Subak with its natural environment, the local culture i.e. the ritual of Perang Ketupat which is contained the local value as emic, and the touristic space having the global value (the global etic) to build the triple section called eco-culture tourism landscape (ECTL). In other words, the conceptualizing of ECTL is applied to explain how the elements of nature, culture and tradition and tourism will be created to configure the touristic landscape. Accordingly, the tourism practice at Kapal village will be organized productively, i.e. the local community not only receives economic profit but also conserve nature, culture, and tradition to ensure the sustainable development. Therefore, it is important to connect the three elements of tourism resources so that it can create synergic-

productivity interconnection of the triple sections.

In other words, eco-cultural tourism landscape (ECTL) will be constructed as the melting-pot of elements nature, culture or tradition, and tourism as well. The intersection between nature and culture engender the ritual of Perang Ketupat; moreover, the intersection between nature with touristic space bring out the concept of eco-tour, which had been applied exclusively by Kapal village Eco-Tourism as local enterprise. So that, the intersection between culture space and touristic space contrive cultural tourism that is the Puru Sada temple has been decided as the cultural tourism destination in Badung Regency since 2015.

(2) the deconstruction of cultural element. The ritual of Perang Ketupat which is only performed as annually routine festival will be interconnected with touristic activity; thus, it will produce touristic meaning for the local community. The deconstruction process is not only will be carried on the function and the meaning of ritual; but also, the ritual will become annually tourism attraction. The deconstruction of function and the meaning of ritual which has abound with moral didactics will be re-institutionalized on the reflective consciousness of the local community. On the other hand, tourists who visit Kapal with their

own etic acquire something to learn about the local wisdom. In this case, the touristic space will become the medium to encounter the local value (emic) with the global value which called glocalization.

It is very plausible due to the changing of traveling paradigm which is more concerned about the nature and culture, more curious and academically-minded, often engaged in a personal search and active participant in the tour.

Tourism can provide great support for preservation and conservation of the nature and local culture and provide more meaningful opportunities for local community and visitors as well. It can be witnessed from the comment of international tourist who visited Kapal Village Eco-Tourism, such as Malaysian tourist whose name is Mr. Jananthani said that:

The Kapal Village Ecotourism experience is a wonderful example of how communities can be empowered and protect their precious resources. I was inspired by the amazing dedication to the preservation of a unique way of living in individual/community organizer like Mr. Alit, Mr. Kade, Mr. Pajar and the Kapal village community. I have learned than I expected and developed the belief that community organizing is powerful and very empowering.

The ritual of Perang Ketupat actually has tangible and intangible aspects. The tangible aspect pertains to the artifacts of the ritual that could be created as a tourist attraction, such as, the arts and orchestra performing, the ritual procession and the connection of this ritual to the activities of farmers to cultivate their rice field, planting and harvesting. The intangible aspect of the ritual corresponds to the philosophy aspect of this ritual which has it's function and the meaning. There are four functions of this ritual, i.e. the historical function; expression of gratitude to God of Wisnu and his wife Goddess of Shri; the expression of religious emotion; and strengthen the togetherness among the villagers. The ritual has allegory, tropology, anagogic and aesthetic meaning. The philosophy of the ritual as local wisdom will be created as tourism information so that tourists could take a good advantage and moral didactic (something to learn) as the basis of educational-tourism (edu-tour). In the other hand, the philosophy of ritual will be institutionalized to the local community to establish the reflective consciousness among them. This consciousness is notable to create harmonizing between human and nature as the resources in tourism management.

(3) the deconstruction of viewpoint about nature by changing the way of thinking of local community who suppose nature as the object to become the subject of tourism development. Tourism practice could facilitate to be melting-pot between nature and cultural aspiration. The tourism activities become assembly points of tourism resources, such as nature, culture and human for enabling economic benefit of the local community to reduce the volition of local people to lease their land and rice field. Accordingly, the ritual Perang Ketupat has the new meaning i.e. the touristic function.

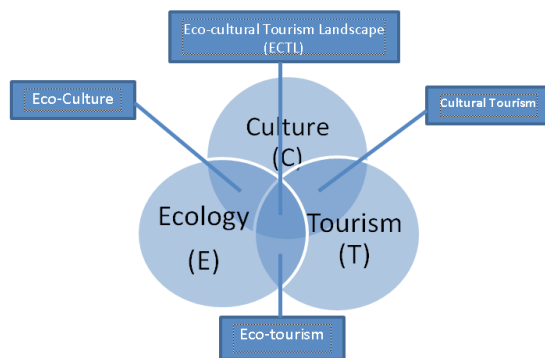


Figure 2 Conceptualizing of ECTL

Discussion

The ecology of Kapal village is surrounded by rice field environment which is still remained about 173 ha (2014) from 240 ha (2003). The conversion of rice field to become the residential area, supermarket, public facilities etc had threatened the Subak existence in Kapal village. The tourism variable becomes the melting-pot of the pragmatic materialistic viewpoint of the local community who have a trend to sell their land to the investors. The pragmatic orientation could be transformed based on the local wisdom by deconstructing the practical consciousness of ritual of Perang Ketupat become reflective consciousness through exploring the function and meaning of ritual and institutionalize it among the local community. It means that the ritual will be conducted not only as the annually repeated pattern but also interconnected between eco-culture and touristic space, i.e. the ritual of Perang Ketupat is created as a tourism attraction. The ritual of Perang Ketupat is the embodiment of eco-culture which be fraught with considerable the local wisdom associated with the relationship among human, nature, and God (Goddess) called Tri Hita Karana and taboo as well.

SUGGESTIONS AND RECOMMENDATIONS

In the future, the researcher should focus the research in other countries to compare the tourism activities.

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