

Folklore in the Development of Tourism Based on Story Telling of Karo Culture in Dokan Village

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Abstract

This article entitled "Folklore of Karo in the Development of Storytelling-Based Cultural Tourism in Dokan Village" was researched by Folklore approach. This study formulates 2 problem formulations, namely the form of an inventory of Karo folklore and cultural values for the development of cultural tourism in Dokan Village, and the role of Karo Folklore in the development of cultural tourism in Dokan Village, which is beneficial for the development of cultural tourism in the Karo area. The method used in this study is qualitative paradigm of ethnographic model developed by spreadly applies 12 steps of observation and 12 steps of interview. The findings this study are expected to be benefit Karo community as a culture owners, researchers, and students who want to explore the folklore of Karo community and the development of cultural tourism in Dokan Village.

Keywords

folklore; tourism development;
 cultural tourism



I. Introduction

Culture can be defined as a value and a thought that lives in a young generation, and within a value, and this mind develops a number of ideas and values, such as ethics and norms that influence the behavior of citizens of another young generation. Culture shows ethnicity, because as is known, Indonesia, which consists of various ethnic groups, has its own culture and customs as the identity of each of these ethnic groups. In developing the national culture, it is necessary to pay attention to the cultural roots of the nation as an identity that distinguishes it from other ethnic cultures. Likewise in the field of literature, Indonesia is very rich in literary works. Through literary works, it can be known the existence of the life of a young generation in a place even though only on certain sides.

Literary works contain elements of beauty that can cause feelings of pleasure, pleasure, touch, attract attention, and refresh the audience. This is in accordance with the opinion expressed by Noor (2011: 17) that beautiful and good has become a literary function which is famous for the term "dulceetutile" which means "beautiful and good". These two terms have a close meaning to understand the meaning of literature as a whole. Folklore is one of the literary works. Understanding folklore is one form of oral folklore (Bunanta 1998:21) Folklore is an oral tradition that is passed down from generation to generation in the lives of the younger generation. Folklore is usually in the form of speech that functions as a medium for disclosing behavior about the values of life inherent in life young generation. Folk forms are often found in Indonesia. This has also enriched the Indonesian literary treasures. One of them is Batak Karo literature found in North Sumatra, especially folklore from the younger generation of Batak Karo who generally live in Karo Regency. Batak Karo folklore is very much, both expressed in oral form and which have been expressed in written form. In general, this folklore is still expressed in the Batak Karo language. This is considering that

geographically the Karo Batak language is still used as a means of communication by Batak Karo community who live in their areas of origin and overseas.

Understanding the content of folklore is not an easy thing, so now because there are many soap opera stories on television, the young generation of Karo Batak, especially parents, are lazy to tell or tell stories to their children before going to bed, so the parents of the young Karo generation almost forget Batak Karo folklore. Even his children have never heard of the Batak Karo folklore. In ancient times, it has become a tradition for parents of young Karo generation to tell stories or tales of Karo folk tales to their children. Moreover, the condition of the young generation today is much different from the younger generation of the past because nowadays, the younger generation is more interested in things that are instant. The younger generation prefers to read comics rather than reading books that require study to be understood. Even today, the younger generation uses the internet more often to play games, Facebooks, and others. So to read folklore, the younger generation is no longer interested. If at school, the teacher is not good at choosing literary teaching materials and choosing the right and appropriate method, in reading folklore the younger generation may be left sleeping. For this reason, researchers are interested in studying the functions, cultural values of Batak Karo folklore so that the younger generation today can hear and study Batak Karo folklore at school from teachers and serve as interesting and fun literature learning materials.

One type of tourism including cultural tourism is a tourism activity that utilizes the potential development of human culture as an object of attraction. This type of tourism can provide benefits in the socio-cultural field because it can help preserve cultural heritage as the identity of the local young generation who have this culture. Pendit (1990) states that cultural tourism is a journey carried out on the basis of a desire to broaden one's view of life by making visits to other places or abroad, studying the state of the people, their habits and customs, their way of life, their culture and art. Nowadays, Cultural tourism is developing rapidly due to a new trend among tourists, namely the tendency to look for something unique and authentic from a culture. One form of cultural tourism activity is to visit a tourist village. The understanding of the term tourism village is quite diverse. Nuryanti, Wiendu (1993) stated that the tourist village is defined as a form of integration between attractions, accommodation, and supporting facilities presented in a structure of life for the younger generation that blends with the prevailing traditional procedures.

II. Review of Literatures

2.1. Definition and Concept of Folklore

According to James Danandjaja, (1984: 4) folklore has several characteristics that distinguish it from written literature, as follows:

- a. The spread and inheritance is done orally, which is spread by word of mouth from one generation to the next.
- b. Folklore has different versions because of its spread orally.
- c. Folklore is traditional and is distributed in a relatively fixed form or in a standardized form and is distributed among certain collectives over a long period of time.
- d. Folklore is anonymous because the author is no longer known, then the folklore has become the property of the supporting community.
- e. Folklore always uses patterned forms, namely using clichéd words, traditional expressions, repetitions and has standard bookkeeping and closings. This style is based on the cult of the events and main characters.

- f. Folklore has uses in collective life, namely as a means of education, solace, social protest, and projection of hidden desires.
- g. Folklore is the common property of a certain collective. The basis for this assumption is due to its anonymous nature
- h. Folklore is plain and innocent, so it often looks harsh, too spontaneous. Folklore has social functions which are the reality of life and are useful as a tool to control the social life of a society.

According to Sem (1984:10-14) folklore has four social functions, namely:

- a. Entertaining is a literary work created based on the desire to give birth to a series of beautiful language and melodious sounds.
- b. Educating is a literary work that can provide lessons about life, because literature expresses human values as contained in religion. The values it conveys can be more flexible. In a good literary work we will find elements of philosophy, social science.
- c. Inheriting is a literary work that is used as a tool to continue the traditions of a nation in a positive sense. Tradition requires a tool to pass it on to contemporaries and people who will come.
- d. Identity is a literary work that establishes itself as a place where human values have a proper place are maintained and disseminated, especially in the midst of modern life which is marked by the passionate progress of science and technology.

In folklore from various regions there are similarities in the unity of the story or elements of the unity of the story. The important role of folklore lies in its ability to communicate traditions, knowledge, and customs or describe human experiences in their cultural context. This can make a person know and learn about his own culture and differences with other cultures.

2.2. Cultural Tourism

Cultural tourism is one of the tourism sectors that have been widely developed by local governments recently. According to Nafila (2013), that cultural tourism is one type of tourism that makes culture the main attraction. Where in this cultural tourism, tourists will be guided to recognize and understand the culture and wisdom of the local community. In addition, visitors will be spoiled with sights, historical places as well as museums, representations of values and living systems of local communities, art (both performing arts and other arts), as well as typical culinary delights of the indigenous people or local communities concerned. While Goeldner (Nafila, 2013: 1), argues that cultural tourism includes all aspects of the journey to learn about each other's lifestyles and thoughts. This definition is more directed at the purpose of visitors/or tourists visiting cultural tourism rather to understand the nature and compare it with the cultural conditions it has as a new understanding, of course, in addition to the aesthetic value contained in it.

Mappi (Asriady, 23: 2016) more clearly states that several aspects that are included in the object of cultural tourism include: birth ceremonies, traditional dances, traditional music, weddings, traditional clothes (traditional clothes), various ceremonies (such as down to the fields and harvest ceremonies), historical buildings, cultural heritage, some traditional relics, traditional fabrics (such as woven cloth), performers of cultural festivals and traditional performances, local textile products, historical and cultural museums, and other local customs.

The scope of cultural tourism objects is thus very broad, but in simple terms it can be said that these cultural tourism sites originate from what is thought, felt, and done by humans as cultural owners as the identity of a particular culture that appears in artifacts, idea facts and socio facts. Such cultural tourism is very attractive to tourists who are outside, so that it

becomes a potential and special attraction if it can be packaged properly, so that recently cultural tourism in Indonesia is growing rapidly in each region.

According to McKercher and du Cros (2002), that the development of cultural tourism is closely related to the appreciation of the community to continuously maintain and maintain their cultural assets or cultural heritage which in its current development is increasingly felt to be decreasing. The expert then explained that basically cultural tourism has at least four elements, such as tourism, how to use these cultural assets, consumption of products/works, and cultural tourists themselves.

III. Research Methods

This study uses a descriptive qualitative paradigm. Qualitative research seeks to describe, explain the Inventory of Karo folklore and its influence on the development of cultural tourism in Dokan Village. The approaches that can be used in this study are the Folklore Approach and the development of Cultural Tourism with the emic method. The emic approach is the meaning values of folklore obtained through the views of people who are in the cultural community. In general, Folklore research uses an emic approach because this approach has the principle that those who are most familiar with the culture of an ethnic group are the ethnic group itself. The emic approach is used to draw opinions in the field to find certain patterns and concepts. In this research, researchers analyzed data in the form of folklore texts from informants.

This study applies a qualitative paradigm with an ethnographic model developed by spreadly. Ethnography is actually a research tool used by anthropologists to study culture. This qualitative research method is used by exploring humans sensitively and naturally in their socio - cultural context and is generally indicated by ethnicity for the phenomenon under study. This ethnographic model uses twelve (12) steps forward in stages, both for the observation method and for the interview method, starting at the stages of data collection, data analysis, discovery of cultural themes and ethnographic writing (reports). So basically ethnographic research has the following characteristics: the researcher as an instrument, the research is carried out in the field, the data collection is carried out together with data analysis. Other than that, ethnographic research focuses on culture; and finally there is often tension between the researcher as a researcher and the researcher as a member of the culture.

As a qualitative research, the data collection applies four methods of data collection that are common for qualitative research, namely in-depth and open-ended interviews, participatory and direct observations (direct, participatory observation), and written documents (written documents). In accordance with the qualitative research paradigm of the ethnographic model, the analysis of data collected from interviews was carried out using ethnographic interview analysis techniques, domain analysis, taxonomic analysis, and component analysis, while the analysis of data collected from direct and participatory observations was also carried out by domain analysis techniques, taxonomic analysis, and component analysis. The data that has been collected by interview and observation are then analyzed with the four types of analysis to describe the form of folklore and its inventory and its influence in the development of Dokan tourism. The continuation of data analysis is the discovery of cultural themes (discovering and taking cultural themes) as a result of interpretation to draw conclusions on Karo folklore.

IV. Results and Discussion

4.1. Inventory Form of Karo Folklore and Cultural Values for the Development of Cultural Tourism in Dokan Village

Folklore can be interpreted as a wealth of tradition, literature, art, law, behavior and whatever is produced collectively which is spread and passed down from generation to generation (Danandjaja, 1997). Folklore is the common property of certain collectives and is generally innocent so that it often seems spontaneous. Identification of folklore can be recognized by several characteristics that appear on it. Brunv and in Danandjaja (1997:29) mentions that the type of folklore has a very wide scope. The grouping of folklore can be broadly grouped into 3 parts, namely: verbal folklore, partly verbal folklore (partly verbal folklore), and non-verbal folklore. Folklore has five social functions, namely:

1. Entertain
Give birth to a series of stories that are beautiful and enjoyable to enjoy.
2. Educate
Giving wisdom lessons to live life
3. Inherit
Become a means of transmitting values from generation to generation.
4. Identity
Become a distinctive feature of the community.
5. Tradition
Continuing the traditions of a nation to the people who will come to Karo.

Folklore Inventory Techniques

1. Types of Folklore
The data that has been collected is mentioned according to its type, namely myth, sage, legend, fable, parable, and so on.
2. Text or Story Summary
The text of the folklore is written in full, both letters and punctuation. The text is written in its original form (original language) or text in the form of a summary of the story.
3. Cultural Values Contained In It
Folklore that has been in the data is then analyzed to find out what cultural values are contained in it.

What is meant by value here borrows the definition put forward by Harry Waluyo and Koentjaraningrat. Harry Waluyo said that cultural values are abstract concepts about very basic and valuable problems in human life (1991:4). Koentjaraningrat said that cultural values are the most abstract level of adat which consists of conceptions, which live in the minds of most people in society, about things that they must consider very valuable in life. Therefore a system of cultural values usually serves as the highest guideline for human behavior (1984:25). The conception of cultural values has been put forward by Sutan destiny Alisyahbana, namely theoretical values, economic values, religious values, artistic values, power values, and solidarity values. Meanwhile, Koentjaraningrat put forward the conception of cultural values such as social values, economic values, political values, scientific values, work values, artistic values, philosophical values, and religious values (in Yuzar, 2005: 107). Other conceptions can use the conception of cultural values from the items of the noble values of Pancasila, as well as from other references.

NO	Folklore title	Story type	Text or story summary	Culture value
1	" <i>Putri Hijau</i> " Karo's Story	Legend	The legend of <i>Putri Hijau</i> comes from Sebaraya village in land of Karo. <i>Putri Hijau</i> grew up to be a beautiful girl one. Her beauty exudes a sparkling green color and has become famous throughout the country. In fact, <i>Putri Hijau</i> is like a heavenly goddess who down to earth.	The cultural value contained in the legend of the green princess is the cultural value of karo
2.	Jerita karo " <i>Si Janaka</i> "	Fairy tale	<i>Si Janaka</i> is a fairy tale from the Karo people, where the character of <i>Si Janaka</i> is a clever, funny, and clever character in outsmarting people.	The cultural value that can be taken from this story is don't outsmart people and cheat.
3.	Legend of " <i>Lau Kawar</i> "	legend	The legend of Lau Kawar is a legend that comes from the land of Karo which is located in North Sumatra. Once upon a time, there was a village in Karo which is called Kawar village. This village is very fertile and surrounded by beautiful natural scenery. One day, the villagers held an event custom as a form of gratitude for the abundant harvest of the population. All the villagers attended the event, but there was a grandmother who did not come to the event. ¹ This grandmother was unable to attend the event because of her weakened body condition. The grandmother apparently hasn't eaten all day so she doesn't have the energy to even walk. The grandmother looked at her window and was surprised to see her son and his family walking to the traditional event. The grandmother hoped that her son would stop by her house and take her to the event. However, her son and his family did not stop by; they	The value contained in the lau kawar story is respect for parents.

			<p>continued to walk towards the traditional event. The grandmother felt sad and she lay down crying because no one was paying attention to her. When the traditional ceremony was over, the child just remembered his mother. He also asked his wife to pack food to give to his mother. His wife wrapped the food and then asked her son to bring the food. The grandmother was surprised and happy when her grandson came to bring food. However, the joy did not last long when the grandmother found out that the contents of the package were just leftovers from a traditional event. The grandmother did not know that the one who ate the food was the granddaughter of the grandmother. The grandmother also raised prayer to Lord. He hoped that God would give him a proper lesson for his son's disobedience.¹A few moments later it happened earthquake, lightning grabbed on to land, and it rained incessantly. Rain fell so fast that in an instant the Kawar vilage was submerged and became a Kawah, thn crater was later named as Lau Kawar lake.</p>	
4.	<i>Si Beru Rengga Kuning</i>	Fairytale	<p>In a large village in the land of Karo, there was a king who was full of power. The king was very rich, had many treasures, both expensive and pet. His existence is widespread from east to west, and from downstream upstream. There are so many followers, neither did his family, nor did</p>	<p>The value contained in this folklore is to appreciate and respect what our parents left behind and avoid gambling.</p>

			<p>his friends. Not only wealth of wealth that she has, but her heart is also very kind, and often comforts people who are in trouble. Come to God's destiny. Highway which is inevitable. And all that life will definitely cross this path, that is death. In the longing of the people who without lack in the protection of his king, the great king died. He left both his son. His son who has grow up named Naktaki, and child his little girl named <i>Beru rengga Kuning</i>. But Naktaki didn't follow in the slightest his father's kindness. He is a gambler and <i>njojoi</i> (squandering) his parents' wealth. The assets of his parents are exhausted due to their actions the gamble. Only a patch of land is left and an ox left by his father. Naktaki is an accomplished gambler so he bets and sells all of his parents' inheritance.</p>	

Folklore is also called folklore, almost every region in the archipelago has folklore that grows and develops in its area. Folklore develops characterized by the unknown author (anonymous), it is like something that is born in a community and then spreads by word of mouth from one generation to another until finally it reaches the next generation including us today, as stated by Ariyono Suyono that folklore (tale) is a story that is disseminated and passed down orally (Ariyono Suyono, 1985:74). Karo folklore which is passed down orally is expected to be a medium of teaching and transmitting culture in the development of culture in Dokan village, especially through story telling of Karo folklore.

V. Conclusion

The conclusion in this article is Karo folklore can be used as a medium in transmitting Karo culture through the disclosure of stories in Karo language so that it can be used as a medium for developing storytelling-based tourism to attract the interest of the community and the younger generation of Karo community.

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