

THE EXISTENCE OF BULUH AWAR TOURISM VILLAGE AS A KARO CULTURAL TOURISM DESTINATION IN DELI SERDANG DISTRICT

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Abstract

Buluh Awar Tourism Village is one of the villages located in Deli Serdang Regency, North Sumatra Province, Indonesia. This research uses qualitative methods. The key informant in this study was the Tourism Member of the GBKP Spiritual Unit. In supporting the development of cultural tourism, human resource management is needed to support cultural tourism programs to run well. So that guests can feel the cultural activities offered in the tourist village as much as possible. The purpose of this study is to describe cultural tourism in Buluh Awar Village and provide recommendations for cultural tourism development strategies based on Community-based Tourism. The result of this study is that the manager is working on village development with 3 stages, the first stage of new management recruitment, the second stage, providing training training to managers and the third stage, implementing training training obtained by empowering the community.
Keywords: *Buluh Awar, Cultural Tourism, Community Based Tourism*

Introduction

Buluh Awar Village is one of the tourist villages in Deli Serdang Regency. Buluh Awar village has an area of 2.5 km² with a population of 392 people and the majority are Karo tribes. Buluh Awar Village can be reached by winding and climbing about 10 km from the Medan-Berastagi causeway, precisely from Sibolangit. Buluh Awar means bamboo without segments, so it can be known that one of the natural products of Buluh Awar village is bamboo which is quite good. The existence of Buluh Awar Village is increasingly known by the general public because it was influenced by the first evangelism of Kristen Protestan to the people with the establishment of the first church GBKP (Batak Karo Protestant Church). In addition to the Batak Karo Protestant Church building, Buluh Awar also has the Zending Museum of the Gospel Message and GBKP Buluh Awar Reading Park, Tugu, Nora Tampenawas' tomb.

Cultural diversity in Indonesia is one of the attractions of other nations to know, not even a few who are interested in learning Indonesian culture which is known to be very unique. Culture is a national identity that must be respected and maintained and preserved so that the culture is not lost and will become a legacy for the next generation. Explicitly, the culture of an ethnic group is more visible in terms of typical food, traditional clothing, language, traditional activities, and so on. For example, the Karo tribe has characteristics that become their identity. The Karo tribe is known for its typical foods, such as BPK, cimpa, terites and tasak telu. Gendang, Sarune, Ketteng-Ketteng, Landek as art forms and Karo language as a distinctive language.

However, there are times when certain tribal cultures in an area experience decay or erosion due to contact with other cultures. In recent years, pride in cultural diversity has been disturbed by many cases of recognition from outsiders of Indonesian culture. Among them are the hijacking of the song *Rasa Sayange* from Maluku as the background sound of Malaysian tourism websites, the recognition of Reog Ponorogo dance as Malaysian culture and the patenting of Balinese silver craft motifs by foreign entrepreneurs. Cases of recognition of Indonesian culture by foreigners certainly cause mixed reactions from Indonesian society. However, there are times when certain tribal cultures in an area experience decay or erosion due to contact with other cultures. In recent years, pride in cultural diversity has been disturbed by many cases of recognition from outsiders of Indonesian culture. Among them are the hijacking of the song *Rasa Sayange* from Maluku as the background sound of Malaysian tourism websites, the recognition of Reog Ponorogo dance as Malaysian culture and the patenting of Balinese silver craft motifs by foreign entrepreneurs. Cases of recognition of Indonesian culture by foreigners certainly cause mixed reactions from Indonesian society. (Batak Church Et Al., 2016)

Such is the case with the Karo tribe. In general, many young people do not know their own culture, especially those who live in urban areas. Therefore, researchers are interested in conducting research on "The Existence of Buluh Awar Tourism Village as a Karo Cultural Tourism Destination in Deli Serdang Regency." With the purpose of the study, namely describing the uniqueness of cultural tourism in Buluh Awar and providing recommendations and appropriate strategies with the development of community-based cultural tourism.

Literature Review

1. Tourism Village

Tourism Village in the context of rural tourism is a tourism asset based on rural potential with all its uniqueness and attractiveness that can be empowered and developed as a tourism product to attract tourist visits to the location of the village. (Sudibya, 2018). Therefore, the development of a tourist village is very dependent on the local community.

Tourism villages are one form of implementing community-based and sustainable tourism development. (Heny Et Al., n.d.). Local people become the main actors in a tourist village because of the resources and uniqueness tied to them.

2. Cultural Tourism

In the present many realize the potential of tourism in Indonesia, one of which is cultural tourism. Tourism is part of tourism, tourism is a travel activity carried out by a person or group of people visiting a certain place, with the aim of recreation, self-development or learning the uniqueness of tourist attractions visited in a temporary period of time. (Hariyanto & Bsi Bandung, 2016) . While culture is the mind, reason and mind, meaning that man is a perfect creature created by Him, his perfection lies in the *forebrain*.

Therefore, it can be concluded that cultural tourism is a tourist activity that studies the living habits of a community group outside of its own environment.

From BPS data, the diversity owned by the Indonesian nation amounted to 1,128 ethnic groups spread across 34 provinces. Background, history and geographical conditions, religions and beliefs contribute to the diversity, uniqueness of culture owned by the Indonesian nation.

There are 12 cultural elements that can attract tourists, namely:

1. *Language*
2. *Society (traditions)*
3. *Handicraft*
4. Food and *eating habits*
5. Music and art
6. History of the region
7. Work and Technology
8. Religion expressed in a story or something that can be witnessed.
9. The shape and characteristics of architecture in each tourist destination (architectural characteristic in the area)
10. Dress and clothes
11. Education system
12. Activities in leisure (leisure activities). (Agung Prakoso College of Tourism Ambarrukmo Yogyakarta Jl Laksda Adisucipto Miles n.d.)

3. **Karo Culture**
The Karo tribe is a tribe that inhabits the Karo highlands, North Sumatra, Indonesia. This tribe is one of the largest tribes in North Sumatra. The name of this tribe is used as one of the names of districts in the area they inhabit, namely Karo Regency or better known as Tanah Karo. But over time the karo tribe has spread also in several other regions. The karo tribe is still very thick with its customs which are the characteristics that distinguish it from speech, clothing, kinship system, belief system, and also the house of customs. Karo culture has an identity that is given from birth from parents usually called (Sitepu & Ardoni, 2019)*clan*, *this clan* is what makes the identity of the karo tribe. The karo tribe has several principles when doing something, namely the princip is *dahiken* is to do it first where you can (Tumpal Simarmata & Yuni Widya Bela Sinurat, 2015).

4. Sustainable Tourism

Sustainable tourism was first raised by the World Commission on Environment and Development Report in 1987 by defining Sustainable Development as meeting the needs of the present without compromising the ability of future generations to meet their own needs. Community based tourism is tourism that realizes cultural, social and environmental sustainability. This form of tourism is managed and owned by the community to help tourists raise their awareness and learn about the local way of life.

Research Methodologisty

This research is qualitative research. The primary data sources in this study are Tanah Lot DTW managers, tourists and community leaders. Secondary data sources in this study are books, articles, literature and archives containing information on the development of cultural tourism. The determination of informants is carried out by purposive. Data collection techniques use observation, interviews, literature studies and documentation. Data collection instruments in the

form of paper, stationery, laptops, and data analysis techniques in this study used qualitative descriptive.

Results and Discussion

Karo Cultural Tourism in Buluh Awar

Buluh Awar Tourism Village provides cultural tourism. This Cultural Tourism was legalized on April 5, 2022. Cultural tourism displayed here is also diverse, including the offering dance performed when tourists come, usually the manager will perform Karo music and provide cloth in the form of a sarong for use by tourists, after that tourists will be invited to dance with Karo music, after this offering dance we will be given *welcome drink* in the form of water Nira. This Nira water is made by the village community with materials produced directly by the village. In the Karo tribe, Nira water is usually provided when there is a family meeting or other informal gathering.

Not only offering dances and water Nira, the village manager of Buluh Awar also provides annual parties and Toponyepi which are enjoyed in Karo cultural tourism in Buluh Awar. The annual party is an event that is always carried out every year by the Karo tribe. Di Buluh Awar itself this year's party is held in the 4th month on the 16th-17th. The Karo tribe also highly values kinship and family. In this annual event, there will usually be a Landek dance event, this Landek dance is paired with kinship purposes. Each dance also has a deep meaning in the Karo tribe, because this annual event is important for the Karo tribe because it is related to the principles of the karo tribe. This annual party in Buluh Awar is open to introduce karo culture to the crowd with this event.

According to Agung Prakoso 2016, there are 12 elements of culture, namely

1. *Language*
2. *Society (traditions)*
3. *Handicraft*
4. *Food and eating habits*
5. *Music and art*
6. *History of the region*
7. *Work and Technology*
8. *Religion expressed in a story or something that can be witnessed.*
9. *The shape and characteristics of architecture in each tourist destination (architectural characteristic in the area)*
10. *Dress and clothes*
11. *Education system*
12. *Activities in leisure (leisure activities).* (Agung Prakoso College of Tourism Ambarrukmo Yogyakarta Jl Laksda Adisucipto Miles n.d.)

But of these 12 elements, there are 5 elements of Karo culture that are still stored in Buluh awar. This has the potential to develop Karo cultural tourism in Buluh Awar. 5 elements of Karo budaya that are still stored in the stored Reed Awar are:

- Karo language, the people of Buluh Awar village still use Karo language as their daily language. Examples of Karo sentences spoken by local people to researchers are: "menjadi Isa gelarndu?" which means "what is your name?" and "Ije Kam Tading?" which means "where do you live?"

- Offering dance or Pengalo-Ngalo *dance*. This dance aims as a medium of communication between others to hold each other tightly through dance. This dance is usually done in pairs and dances with hand movements flapped and placed parallel to the shoulders and do a pattern of endek legs or stepping feet with a slight bend of the knees in accordance with the rhythm of the music. If the music is fast-paced, the tempo movement of the feet will walk to the front of the partner and dance according to the rhythm. This dance means the sincerity and seriousness of someone in carrying out something and as entertainment that aims to establish a kinship system for the couple. (Ginting, 2016) Usually this dance is done with *mejuah-juah* music.

- *Menjuah-Juah Music*. This music is usually accompanied by *kibot karo drums* that have a fast tempo.

- Typical Karo food and drinks available in Buluh Awar village are Nira water, C incang bohan, Lemang and Cimpa.

Nira water is a special drink karo derived from the sap tree, this drink is usually served at the meeting or welcoming someone.

Lemang is a typical Karo food that is very popular with the Karo community so it is often served at family events such as work years and closest family gatherings such as welcoming arrivals. (Olive, 2021) This lemang is made from glutinous rice which is put into bamboo and roasted.

Cimpa is a food made from pulut flour which has sliced brown sugar and grated coconut wrapped in banana leaves and steamed. This cimpa has a sweet taste that people usually serve it at meetings and become desserts.

- The kinship system there is still thick with the existence of clans which are the kinship system of *rakut sitelu*. *Rakut Sitelu* In this kinship relationship, there are five clans that bind and form a foundation. The five clans or commonly called *merga silima* are Ginting, Karo-karo, Perangin-angin, Tarigan, and Sembiring. In this village also the community adheres to the principle of karo, namely (Lili Halimah¹, Heni Heryani², 2022) *dahiken* which means to do something seriously without expecting anything in return.

Cultural Tourism Development Strategy in Buluh Awar Village

Cultural tourism is a tour that involves local communities as resources that have the beauty and uniqueness of an association. Therefore, researchers provide community-based tourism recommendations. The development of tourism villages is highly recommended to apply the concept of Community Based Tourism (CBT) as a fundamental development. (Setyo Et Al., 2018). Community based tourism (Muallisin, 2007) is tourism that realizes cultural, social and environmental sustainability. This form of tourism is managed and owned by the community to help tourists increase their awareness and learn about the way of life of the local community This tourism concept is very capable of continuing cultural tourism activities (Purbasari¹ Et Al., 2014). in Buluh Awar. By making the community a tourism actor who has a good impact on the community's economy and making cultural tourism in Buluh Awar a sustainable tourism. The concept of Community Based Tourism makes the community the main actor in the management of cultural tourism in Buluh Awar.

Tourism Village management is directed to achieve tourism sustainability related to preserving nature and culture and improving the quality of life of local communities. There are two parties that will be involved in the management of a tourism village, namely internal and external parties. Internal parties are communities, managers and local governments. While external parties are entrepreneurs, and academics. The community is part of tourism stakeholders. Community participation in tourism management is an important factor in improving social, economic, and environmental welfare in the area. The community is part of tourism stakeholders.

The stages proposed by the researcher are, the first stage is recruiting potential community leaders or young women and then conducting a selection session to get special training on tourism potential. This stage aims to identify people who have the potential to work in government. The second stage is the provision of training and socialization. At this stage, academics are needed to provide training on how tourism is for rural communities. To support this stage, a good cooperative relationship between village managers and academics is needed to provide satisfactory results. And the third stage is how to implement the training obtained by empowering the community. Cooperation between the community, managers, government, and external parties such as entrepreneurs and academics will be a bridge that has a positive impact on community empowerment.

Conclusions

Desa Buluh Awar is one of the tourist villages in Deli Serdang Regency. Buluh Awar village has an area of 2.5 km² with a population of 392 people and the majority are Karo tribes. Formerly this village was known as spiritual tourism because of the first gospel service for the Karo tribe, but over time in addition to spiritual tourism, Buluh Awar tourism village was also designed to be a cultural tourism. Buluh Awar Village is a village where the majority of people are Karo tribe, therefore the culture presented in Buluh Awar village is thick with Karo culture. Among the 12 cultural elements, there are 5 cultural elements offered in Buluh Awar Village including, language, traditions, eating and drinking, kinship systems and art. This proves that the people in Buluh Awar Village still have a very thick Karo Culture. The development of cultural tourism in Buluh Awar must involve cooperation between the government, the community, and the private sector in improving tourism, local welfare, preserving culture and the environment, and improving the quality of life of the local community. Community Based Tourism is a concept that can be used by Buluh Awar cultural tourism village, by making the community as tourism actors will make Buluh Awar tourism village a sustainable tourism village. 3 stages that can be used to implement Community-based tourism, the first is the recruitment stage by selecting registrants. The second stage is conducting socialization or training training on tourism that will help the community in serving tourists who visit. In this tahap requires cooperation between the village and academics to make it easier to get training. And the third stage is the stage of implementing all the trainings obtained by empowering the community. In this stage, cooperation with the private sector is needed to provide support that will

help community empowerment, for example in the form of funds or materials that can be used for community empowerment.

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