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Research Trends in Management

(Recent Trends Opportunities and Challenge)

Volume - 12

CHIEF EDITOR
DR. K. THRIVENI KUMARI

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Research Trends in Management

(Recent Trends Opportunities and Challenge)

Volume - 12

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Chapter - 1
**Story-Driven Marketing in the Attractions of
Lake Toba, Storytelling: The Boru Naibaho Site
and the Jabi-Jabi Tree**

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Chapter - 1

Story-Driven Marketing in the Attractions of Lake Toba, Storytelling: The Boru Naibaho Site and the Jabi-Jabi Tree

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Abstract

The number of tourist targets that visit Indonesia needs to be increased. However, several obstacles are faced in its development, one related to the promotion. Therefore, it is necessary to implement the concept of story-driven marketing to promote tourism through stories and impressions disseminated by applying storytelling. This study aims to explore the storytelling of tourist destinations that fall into the category of super-priority tourism, namely the Lake Toba area, precisely from the Samosir Regency area in North Sumatra. This study uses a qualitative method through literature review and interviews with people who come from Samosir and know about the place and history of the site. The city of Pangururan in Samosir Regency has a history, origin, and regional development from time to time and has many folklore legends from the Batak tribe, including stories about the Boru Naibaho Site and Jabi-Jabi Trees that give colour to Lake Toba tourism.

Keywords: Storytelling, tourist attraction, lake toba, boru naibaho site, jabi-jabi tree, samosir

1. Introduction

Various marketing communication techniques have been carried out, but the number of Indonesian tourism visits in 2016-2019 always misses the target. For this reason, developing new marketing communication techniques is necessary to boost the tourism sector. One that the government is developing is story-driven marketing. This concept in the realm of tourism is referred to as tourism storytelling. Almost all regions in Indonesia have attractive tourism potential, but not all are well narrated to tourists (Ibo, 2019). According to Alam in Bakti *et al.* (2019), storytelling is to make a tourist attraction more attractive and make potential tourists curious. Therefore, marketing techniques using tourism storytelling are considered to have the opportunity

to increase the number of tourist visits. On the other hand, the development of digital media is increasing.

The Ministry of Tourism has increased the target of foreign tourist arrivals from 12 million people in 2016 (Saroh, 2016), increasing to 17 million foreign tourists to visit various tourist destinations in Indonesia in 2020 (Safitri, 2020). The number of tourists visiting Indonesia is beneficial because it can increase foreign exchange earnings. From 2017 to 2020, the amount of foreign exchange generated from the tourism sector was ranked second after palm oil and beat the number of foreign exchange earnings from oil and gas. The Minister of Tourism and Creative Economy hopes that the tourism foreign exchange revenue target is achieved because Indonesia has 5 (five) super priority tourism destinations (Pratiwi, 2019), namely:

- 1) Lake Toba in North Sumatra.
- 2) Borobudur in Central Java.
- 3) Labuan Bajo in East Nusa Tenggara.
- 4) Mandalika in West Nusa Tenggara.
- 5) Likupang in North Sulawesi. (Yuliarti *et al.*, 2021).

In its development, these 5 (five) super-priority tourism destinations face several obstacles, one of which is the absence of an optimal and comprehensive promotion so that all parties get a large multiplier effect and positively impact regional economic growth (Asmara, 2019). Indonesian tourism marketing communications were officially established by the Ministry of Tourism of the Republic of Indonesia through the Visit Indonesia Year (VIY) in 1991, 1992, 2008, 2009, and 2010, as mandated by the Tourism Law no. 9 of 1990 (Mutma & Dyanasari, 2018).

The government needs to echo the Indonesian tourism industry by branding as a marketing communication technique. One is *Pesona Indonesia* branding to target domestic tourists and *Wonderful Indonesia* to target foreign tourists in 2014. With the COVID-19 pandemic from the beginning of 2020 until the end of 2020, it is predicted that foreign tourist visits will reach only 6 million people. This phenomenon occurs not only in Indonesia but throughout the world, as reported by UNWT (UN agency for tourism), which states that world tourism has fallen sharply by up to 80% (Mutiah, 2020).

From the explanation above, the target of the number of tourist visits needs to increase yearly. However, "several obstacles are faced in its development, one related to the promotion. Therefore, it is necessary to implement story-driven marketing to promote tourism through disseminated

stories and impressions” by applying storytelling (Huang *et al.*, 2019; Yuliarti *et al.*, 2021). Thus, this study aims to explore the storytelling of tourist destinations that fall into the category of super priority tourism, namely the Lake Toba area, precisely from the Samosir Regency area in North Sumatra. This tourist area has the opportunity to be developed because of its historical value and unique history and folklore. Therefore, a study of storytelling will be carried out, namely an explanation of the history, origin, and development of the area from time to time and the possibility of folklore legends from the Batak tribe, especially for one of the folklores from Samosir Regency in the Lake Toba Tourism Area, North Sumatra, Indonesia.

2. Methods

This study uses qualitative methods, in other words, through a literature review. According to Sugiyono (2010), "Qualitative research methods are research methods based on the philosophy of post-positivism, used to examine the condition of natural objects. The researcher is the key instrument, the data analysis is inductive/qualitative, and the results of qualitative research emphasize meaning rather than generalization." Also, this study interviews people from Samosir who know about the place and history of the site. Documentation studies were carried out by collecting photographs as evidence to strengthen this research.

3. Literature review

Heritage tourism

One manifestation of the concept of community-based tourism is the development of tourist villages, where rural communities in tourism areas develop their potential, both in terms of natural, cultural, and human resource potential. “The existence of tourist villages in Indonesia is currently growing rapidly. The development of this tourist village can have a positive impact on the village community itself, including the existence of new jobs for the community so that it can reduce the unemployment rate in the village. In addition, a tourist village that carries the concept of ecotourism will make a village able to preserve the nature and culture of the village. Another thing is that a tourist village can make a village into an independent village because it can provide alternative jobs that can be entered by the local community” (Putra *et al.*, 2020). (Susianti *et al.*, 2022)

An Indigenous community is a group of people who live for generations in a certain geographical area and are bound by cultural identity, the existence of ties to ancestral origins. It is a strong relationship with the land, territory,

and natural resources in their traditional territory and a value system that determines economic, political, social, and legal. Culture, historical sites, and the stories behind them are assets that can promote the development of tourist villages. (Samosir, 2021)

Heritage tourism is a trip package by visiting places considered to have an important history as a tourist attraction. Cultural tourism is currently in great demand by tourists. The United Nations World Tourism Organization (UNWTO) 2005 noted that visits to cultural and historical heritage objects had become one of the fastest growing tourism activities. Georgia (2010) in Kartika *et al.* (2017) stated, “The vast majority of these travelers (65%) say that they seek travel experiences where the destination, its buildings, and surroundings have retained their historic character”. Tourists prefer to have travel experiences that retain their historic character. Heritage tourism is one of the potentials of each region because every region has a unique cultural history, so it becomes a different characteristic compared to other regions. (Kartika *et al.*, 2017)

World Tourism Organization in Cahyadi and Gunawijaya (2009) defines heritage tourism as enjoying history, nature, human cultural heritage, arts, philosophy, and institutions from other regions. The National Trust for Historic Preservation in Cahyadi and Gunawijaya (2009) Heritage tourism is a journey to enjoy places, artifacts, and activities that authentically represent the stories/history of ancient people nor currently. Heritage tourism can also be said to be "a personal encounter with traditions, history, and culture. Heritage tourism is based upon the concept that each community has a story to tell (Burns & Grene, 2010).

Normative rules protecting cultural heritage

According to Law No. 10 of 2009 concerning Tourism, the tourist attraction is described as everything that has uniqueness, convenience, and value in the form of the diversity of natural wealth, culture, and artificial products targeted or visited by tourists. Tourist attractions such as historic buildings, arts, and culture can be physical. Art can be in the form of dance or oral art. In this case, it can be understood as an oral story or storytelling (Widiyanto, 2022). According to Inskip (1991), attraction is divided into 3 (three) categories, namely:

- 1) Natural attraction. The intended natural attraction is based on the formation of the natural environment. Natural attractions include climate, scenery, flora, fauna and other natural uniqueness.

- 2) Cultural attractions. The intended cultural attraction data is based on human activities. Examples include history, archeology, religion, and traditional life.
- 3) Special types of attractions.

This action is not related to the two categories above but is an artificial attraction such as theme parks, circuses, malls, etc. (Nabila & Widiyastuti, 2018)

For physical attractions, such as historic buildings, arts, and culture, Law no. 11 of 2010 on Cultural Conservation recognizes the owners of cultural heritage and gives them the authority to manage it. Law No. 11 of 2010 concerning Cultural Conservation Article 1 states that "Development is an increase in the potential value, information, and promotion of Cultural Conservation and its utilization through Research, Revitalization, and Adaptation sustainably and does not conflict with the objectives of Preservation." The development in Law No. 11 of 2010 concerning Cultural Conservation Article 78 paragraphs 1 to 4 states that:

- 1) The development of Cultural Conservation is carried out by taking into account the principles of usefulness, security, maintainability, authenticity, and the values attached to it.
- 2) Everyone can carry out Cultural Conservation Development after obtaining: a. Government or Regional Government permits; and b. permission of the owner and who controls the Cultural Conservation.
- 3) The development of Cultural Conservation, as referred to in paragraphs 1 and 2, may be directed to spur economic development, the results of which are used for maintaining Cultural Conservation and improving public welfare.
- 4) Every Cultural Conservation development activity must be accompanied by documentation. (Kartika *et al.*, 2017)

In state law, material heirlooms are referred to as Cultural Conservation Objects. In Law No. 11 of 2010 concerning Cultural Conservation Article 1, cultural conservation is:

- 1) Cultural Conservation is a cultural heritage that is material in the form of Cultural Conservation Objects, Cultural Conservation Buildings, Cultural Conservation Structures, Cultural Conservation Sites and Cultural Conservation Areas in on land and in water whose existence needs to be preserved because they have important values for history, science, education, religion and culture through a process of determination;

- 2) Cultural Conservation Objects are natural and artificial objects, both movable and immovable, in the form of a unit or group or parts thereof, or the remnants thereof which are closely related to culture and the history of human development;
- 3) Cultural Conservation Building is a built structure made of natural objects or artificial objects to meet the needs of walled and non-walled spaces, and roofs. (Kartika *et al.*, 2017)

Especially for old buildings or buildings, which can be categorized as city heritage, it can refer to the RI Law No. 11 of 2010 concerning Cultural Conservation Article 5, objects, buildings, or structures can be proposed as cultural heritage objects, or cultural heritage structures if they meet the following criteria: Aged 50 (fifty) years or Represents the style period at least 50 (fifty) years old Has special meaning for history, science, education, religion, and culture Has cultural values for strengthening the nation's personality. (Kartika *et al.*, 2017)

Storytelling

Storytelling is the activity of telling a story, either done manually or by using technological tools and the internet. According to Serrat (2008), storytelling is an art that depicts actual events in the form of fiction and can be conveyed using images or sound. Besides being useful as a tourism promotion medium, storytelling is an effective method to explore a tourist destination's unique and interesting values or even creative economy products. With good storytelling, tourists will get a different experience in traveling. An interesting story will make a tourist destination not only a place but a more lively space to find various information. Indirectly, the experience of traveling with this storytelling will bring meaning to each destination. Storytelling can make a tourist attraction more interesting and make tourists curious. However, storytelling that is too long will saturate tourists. The storytelling is quite short but deep. (Susianti *et al.*, 2022)

Storytelling is a way to make a tourist destination more attractive. Storytelling makes tourist destinations more attractive to domestic tourists because they can discover something new in the area. Tourist destinations will become more attractive because storytelling has packaged stories that have never been heard or told to others. Storytelling makes tourist destinations more attractive and can even make them seem new. Storytelling allows people to interact with their area. When tourists meet communities at tourist destinations, story experiences can be shaped. While can feel stories about healing, survival, and resilience (Kausar, 2021). (Susianti *et al.*, 2022)

The storytelling-based tourism promotion strategy is very positive. Storytelling is an important step for tourists to find out the background of events and tourist destinations they will visit. Through storytelling, tourism, and creative economy, actors can introduce products or works based on their philosophical values. It will create a positive emotional impression between a product and its buyers. It can use storytelling techniques in tourist destinations and various promotional attractions because oral stories are one of the many cultures developed hundreds of years ago. Everything can be interesting storytelling material, from legendary stories that are fiction to history (Kemenparekraf/Baparekraf, 2021). (Susianti *et al.*, 2022)

Brand storytelling

Yoeti (2006, 2008) argues that Product development is a conscious and planned effort to improve current products or increase the types of products produced or marketed. The development of new products can include changes in service improvements from the time a tourist leaves their place of residence to their destination until they return to their place of origin. Regarding tourism elements, based on Law no. 10 of 2009 concerning Tourism (Government of Indonesia, 2009), there are three elements: attractions, amenities, and accessibility. (Anita & Lestari, 2020)

According to Cooper in Sugiana (2011), one must own four components:

- 1) Attractions are the main products in a tourist destination. This attraction is related to what to do, namely, what can be done at the tourist attraction.
- 2) Accessibility is a means and infrastructure to get to a tourist attraction. Road access, availability of transportation facilities and road signs are also important aspects of a tourist attraction.
- 3) Amenity are all supporting facilities that can meet the needs and desires of tourists while in a tourist attraction. This amenity relates to the availability of accommodation facilities to stay overnight and restaurants or stalls to eat and drink.
- 4) Institutional Tourism (Ancillary service) is related to the availability of an organization or people who care for the tourist attraction. Tourist attractions need institutions to regulate and manage these tourist attractions so that they are not neglected. Sunaryo (2013)

Marketing has reached a form of marketing that does not only sell products but also marketing by creating experiences and emotions that arise when consumers see a brand or brand (Pravitaswari, Arifin, & Mawardi,

2018). One way of delivering marketing that can create emotions that arise when consuming a brand is storytelling or brand storytelling (Frog, 2010). Storytelling is a promotional tool to make consumers' feelings, senses, thoughts, and actions work. Humans believe in the power of stories as narratives compared to observing brands. Therefore, through interesting stories, consumers spread certain brands by word of mouth (Kaufman, 2003). In addition, storytelling marketing is one of the marketing strategies widely recognized in all disciplines, including marketing (Lowe, 2012). (Anita & Lestari, 2020)

Salzermorling & Strannegar, in Fongo *et al.*, stated that storytelling is a communication medium in the form of stories or narratives, which uses various elements. Storytelling in brand marketing is in the form of a narrative. Storytelling connects brands and company philosophies in making products and describing production activities (Fongo, Fanggidae, & Fanggidae, 2019). According to Frog (2010), brand storytelling has four elements as follows:

- 1) Message, which includes selecting the segment to be targeted, and the story reflects a good brand
- 2) Conflict, including the ability of conflict to convey the message of the brand story, and the ability of conflict to encourage stories that are good for the brand.
- 3) Characters, including the character's ability to animate the conflict that occurs and the character's ability to convey the message that is built.
- 4) Plot, including the timing to convey the brand story, starting with the opening story and introduction to conflict, the ability of characters and conflict to build a climax, and how much the story impacts brand performance. (Anita & Lestari, 2020)

Storytelling via digital platforms

There is an increase in internet and social media users in Indonesia and the world. At the beginning of 2020, We Are Social, a social marketing agency, released data on world internet users, which reached 4.5 billion. This figure is an increase of 7% compared to January 2019 data. Of the world population, 49% are active social media users, which is 3.8 billion. This figure is 9% from the previous year (Kemp, 2020). The increase in internet users also occurred in Indonesia. We are social issues, an (annual) report on data on the number of internet users in Indonesia (Haryanto, 2020). Based on the latest report, in 2020, it was stated that there were 175.4 million internet users in Indonesia. Compared to the previous year, there was an increase of 17% or

282 million internet users in this country. The total population in Indonesia, which is 272.1 million people, means that 64% and half of the Indonesian people have used the internet. In this report, it is also known that currently, 338.2 million Indonesians own cellular phones. Then there are 160 million Indonesians who are active on social media (Pertiwi, 2020). (Anita & Lestari, 2020)

The development of technology has favored the internet by some people, especially after the emergence of several social networks for internet users to interact with each other through social media or social media. Social media has a very important position in people's lives today. Social media is becoming an indispensable part of marketing for many companies and is one of the best ways to reach customers and clients. Social media such as blogs, Facebook, Twitter, Instagram, Youtube, and so on have several benefits for companies. They are faster than conventional media such as print media, television advertisements, brochures, and leaflets (Setiawati, 2015).

Of the several social media that are widely used, Instagram is the one that has quite a lot of users. Even Indonesia is the 4th country in the world with the most Instagram users (Hamdan, 2019). Thus, it can say that social media is seen as having a strong enough relevance to be used as a channel for tourism promotion. Furthermore, social media is increasingly being used as a channel to communicate something, including messages related to tourism promotion.

One of the interesting things about messages on social media is their ability to go viral, where word of mouth communication in the internet era is done through social media channels. Messages created by producers will no longer reach those who see the message uploaded on certain social media. Still, they can also be helped by sharing features on various social media platforms so that other social media users can even receive the message (Miller & Lammas, 2010). It can happen on a large scale and very quickly. In addition, social media can package messages so that they can be enjoyed by all social media users, from images to videos, as well as infographics to animations (Huang, Clarke, Heldsinger, & Tian, 2019).

Several studies on tourism promotion using digital media have been carried out mainly in several locations in Indonesia. A study conducted by Novianti & Wulung (2020) found that the West Java Government uses websites, social media, and an application called Smiling West Java to realize West Java as a smart tourism destination or smart tourism destination. Furthermore, digital media is also one of the solutions for disseminating tourism information in West Nusa Tenggara Province. Research conducted by

Setyanto and Winduwati (2017) found that ecotourism and cultural tourism are the main messages to disseminate tourism information in the region. Social media that are considered appropriate are YouTube and websites. Meanwhile, several researchers have carried out studies on digital storytelling, one of which is a study on video tourism storytelling narration entitled *The Journey to A Wonderful World* (Trisakti & Alifahmi, 2018). In addition, there is also research on the implementation of the storytelling concept through making short films with the theme of tourism (Prasetyo & Setyadi, 2017).

With the rapid digitalization in the community, it is very appropriate to develop storytelling through digital platforms. The digital platform will make it easier for tourism actors to convey narratives visually, audio, photo, caption/text, or a combination of the three. With the help of digital platforms, the values of each story can be conveyed and shared with a better narrative. In addition, digitization makes storytelling much more interesting than presenting facts in a conventional style. In the context of tourism, innovative and adaptive abilities play an important role in the era of increasingly developing technology, where the world is very digital. Hence, a digital-based marketing strategy or marketing strategy 4.0 is a necessity. Stories about festivals, culture, and Indonesian society can be introduced in various digital forms, from video content and articles to photo contests. (Kemenparekraf/Baparekraf, 2021). (Susianti *et al.*, 2022)

4. Discussion

Destination strengthening through storytelling

For a tourism destination, storytelling is part of product marketing. Storytelling combines facts and stories to be conveyed to tourists, so they are more interested in what they see. It can use a guide's technique and storytelling ability to promote the uniqueness of tourist attractions. Bringing up a soul or soul in a tourism destination must be carefully planned and made through proper research and not seem artificial. The stories behind these tourist attractions will provide one of the attractions for visiting tourists so that when visiting tourist attractions, we see not only beautiful places in front of our eyes but also the knowledge of values conveyed. (Widiyanto, 2022)

Storytelling is a story told to tourists to understand a place's history or features better. Storytelling is intended to entertain or teach something to tourists. Besides being presented with natural beauty, tourists also get new knowledge about the historical value or legend of the place. Through storytelling, a tourist destination will have a learning meaning for tourists. The strengthening of the destination can be connected with the legend of the local

community that contains the values of people's lives so that what tourists get is not only a spectacle but also guidance. (Widiyanto, 2022)

Storytelling in tourist destinations has an important function: understanding the local community's values to tourists. Second, tourists will learn about the history of the place (legend) visited. Third, the legend conveyed will provide suggestions for tourists who believe in the story. Fourth, memorable stories will psychologically strengthen the presence of these destinations in the community, especially for tourists. In making storytelling, it is necessary to pay attention to, first, the history and general description of the place of the area. Second, pay attention to geography/tourism objects that are worthy and beautiful to convey to tourists. Third, a story is made that connects the place and the local community legend to create a belief in tourists that the story happened in that place. (Widiyanto, 2022)

Nowadays, many famous destinations in Indonesia already have strong storytelling, but how they are conveyed to tourists is not good and less attractive. It can be due to unprofessional delivery techniques or language factors that are not fluent. In addition, the lack of brochures that can be read by tourists, so tourists do not understand the story being told. An example is a tour to the Borobudur temple, which already has a strong story, but the delivery of the guide is not good. It makes a weakness that it becomes less competitive compared to similar destinations abroad, such as Angkor Wat in Cambodia. (Widiyanto, 2022)

storytelling that has been made must be able to be understood by visitors either through guides or through brochures. It can truly understand the values created can truly be understood and, at the same time, make them enthusiastic about carrying out various activities that have been scripted in the story. Professional guide training is needed so that what is told is conveyed properly. For this reason, it is necessary to support government programs to periodically conduct training for tourist guides and human resources so that the storytelling that has been prepared can successfully raise the image of tourism destinations in Indonesia. (Widiyanto, 2022)

The origin of the Batak tribe

North Sumatra Province is the area of origin of the Batak people, consisting of coastal areas, lowlands, highlands, and mountains. The coastal area is located along the east and west coasts and is continuous with the lowlands, mainly in the eastern part. The Karo, Toba, and Humbang plains are highlands. Meanwhile, the Bukit Barisan, which stretches in the middle from

north to south, is a mountain range and is the backbone of this province, with gaps in the form of valleys around Silindung and Padang Sidempuan. Lake Toba, which surrounds Samosir Island in the middle, is a beautiful natural tourist area, famous and visited by many local and foreign tourists. North Sumatra's indigenous population consists of various ethnic tribes, including Malays, Batak Toba, Batak Simalungun, Batak Karo, Batak Pakpak, Batak Dairi, Batak Mandailing, and Nias.



Fig 1: Map of Samosir Island, Lake Toba

Source: Google Maps,
<https://www.google.com>

[/maps/place/Kabupaten+Samosir](https://www.google.com/maps/place/Kabupaten+Samosir)



Fig 2: Batak tribe

Source: RimbaKita, 2020; Wikimedia
<https://rimbakita.com/suku-batak/>

The origin of the Batak tribe is difficult to trace due to the lack of historical heritage sites that tell about the Batak tribe. The Batak tribe is one of the hundreds of tribes in Indonesia. The Batak tribe is located in North Sumatra. According to a legend that some Batak people believe, the Batak tribe comes from Pusuk Buhit, Sianjur Mula Mula area west of Pangururan on the outskirts of Lake Toba (Ringo, 2014). From this place, his descendants spread, first to the surrounding area and gradually to all corners of the Batak Land. The Batak people, especially the Toba Batak people, think they come from the same genealogical lineage, namely the siRajaBatak. (Purba & Purba, 1997)

The inscription found in Portibi dates back to 1208. It was read by Prof. Nilakantisari, a professor of archeology from Madras, India, who explained that in 1024 the Cola kingdom of India attacked Srivijaya and took control of the Barus area. Troops from the Cola kingdom were probably Tamils because about 1500 Tamils were living in Barus at that time. Tamil is the name of a tribe in India. The siRajaBatak is estimated to have lived in the year 1200 (early 13th century). The XII King Sisingamangaraja is estimated to be a descendant of the 19th generation of the Batak King, who died in 1907, and his son, Raja Buntal, is the 20th generation. (Ringo, 2014)

From the findings above, it is most likely that the ancestor of the Batak siRaja was an official or warrior of the Sriwijaya kingdom based in Barus because, in the 12th century, the Srivijaya kingdom in Palembang ruled the entire archipelago. The result of the Cole Kingdom attack is estimated that the ancestors of the siRajaBatak and his entourage were pushed to the Portibi area south of Lake Toba. The so-called siRajaBatak might have begun to assume the reins of war leadership. Or perhaps the siRajaBatak expanded his war territory to cover the area around Lake Toba, Simalungun, Tanah Karo, and Dairi to parts of Aceh and moved their center of power in the Portibi area to the south of Lake Toba. (Ringo, 2014)

At the end of the 12th century, around 1275, the Majapahit kingdom attacked the Sriwijaya kingdom to the Pane, Haru, Padang Lawas, and surrounding areas which were thought to be the territory of the siRajaBatak. The attack from the Majapahit Kingdom is thought to have resulted in the siRajaBatak. His entourage was being pushed into the interior west of Pangururan on the shores of Lake Toba. The area was named Sianjur Mula Mula at the foot of a hill called Pusuk Buhit, then inhabited the area with his entourage. The urgency of the siRajaBatak by troops from the Majapahit Kingdom is probably closely related to the collapse of the Srivijaya kingdom in Palembang. Because, as predicted above, the siRajaBatak is likely a warlord under the control of the Srivijaya kingdom. (Ringo, 2014)

The name Raja to the siRajaBatak is not because he is a King but is a designation from his followers or descendants as a tribute because, indeed, no evidence shows the existence of a kingdom called the Batak kingdom. The Batak tribe respects their ancestors so much. Almost all the Batak clan ancestors are given the title of King as a title of respect. Also, the Batak ancestor's tombs were built in such a way by their descendants and made monuments that could cost billions of rupiah. This monument is intended to respect the ancestors and remind the younger generation of their genealogy. (Ringo, 2014)

In the social system of the Batak tribe, there is a clan that is used from generation to generation by following the male lineage. There are about 227 clan names in the Batak tribe. In the book Tarombo Borbor Marsada it is said that the Batak king had 3 (three) children, namely: Guru Tatea Bulan (Ompung siRaja Lontung), King Isombaon (Ompung siRaja Sumba), and Toga Laut. The three children of the siRajaBatak are believed to have continued the Batak King's leadership and the origin of the formation of clans in the Batak tribe. (Ringo, 2014) (Siahaan, 1975)

For several centuries, the association of the Batak tribe with other Indonesian ethnic groups was very limited, so in the future, there will be diversity in the Batak ethnic group. Batak people never say themselves with the word Batak tribe but always say they are Batak people. It is because the Batak people have an area called Tano Batak, Batak language, writing or letters, and Batak culture, which has its characteristics.

Batak adat refers to the norms, rules, or provisions made by the authorities/leaders in the Batak tribe to regulate the daily life or activities of the Batak people in their village and the extended family of the Batak people. It can say that all Batak people are brothers because the Batak people come from one ancestor who descended the Batak people. Batak traditional leaders are usually referred to as Mangaraja Adat, appointed and given the title Mangaraja, which they carry for life. It is because the person knows the ins and outs of the rules, norms, provisions, and laws that apply to Batak customs. Customary leaders do not mean those with power in adat. Still, their function is to inform and direct how to carry out a certain custom, its form, type, and nature, and only the parties involved in the traditional circle. Therefore, a Mangaraja must be a role model and become a traditional teacher in the community in his area.

The kinship relationship of the Toba Batak people is very strong, and this continues to be maintained wherever they are. To find out the kinship between one person and another is done by tracing the ancestral lineage of several generations above them, which in the Batak language is called "Martarombo" or "Martatur," is the clan. This clan is very important in the Toba Batak society because a person's nickname is his clan, not his name. So, if the Batak people meet for the first time, the question is their clan, not their place of origin. Batak people call names only to children. The benefits of the clan for the Batak people are:

- 1) Regulating the social order.
- 2) Regulating customary procedures.
- 3) Regulating clan kinship relations as a liaison between kinship structures, due to its Unilateral Patrilineal nature, the same clan may not marry each other. (Saragih, 1980)

A clan is a group of people descended from a common grandfather, and the lineage is calculated through the father or is patrilineal. All clan members use an identity name after the first name (Vergouven, 1986). As the support for Dalihan Na Tolu, the clan is a genealogical group drawn according to the father's line and continues to its male descendants. Women are not included because they will be included in her husband's clan group one day.

The Toba Batak community has a distinctive socio-cultural system and is only found in the Batak community called "Dalihan Na Tolu". Dalihan Na Tolu is a traditional kinship bond of the Toba Batak tribe. Dalihan Na Tolu which is also called "Tungku Nan Tiga", which means an expression that states the unity of family relations in the Batak tribe. The elements of Dalihan Na Tolu in the Toba Batak community are:

Dongan Tubu (family friends) Dongan Tubu or family friends are friends to carry out and accept customs. The family shares the same clan according to the father's line (patrilineal), who carries out the work (party/ceremony) and is responsible for the implementation. The job or usually referred to as the "Host" of the traditional party.

Hula-hula (parents/in-laws) Hula-hula is a girl/wife who must respect because they are considered to have a high position. Those who have the obligation and right to bless during the traditional work implementation because their position is respected.

Boru (son-in-law's family) Boru is the group of recipients of the boru. Those belonging to boru are Hela or Boru's husband, the hela family, including his parents and descendants. They are in charge of preparing and providing the necessities of traditional work (party), from the equipment to the food. So usually, in a traditional Batak party, the boru party is always the busiest.

Dalihan Na Tolu is a very important custom in the Toba Batak community. It cannot separate them from each other because if one is lost, the kinship system of the Toba Batak tribe is lost. Dalihan Na Tolu has a position and function as a system of kinship, association, politeness, social law (custom), and finally recognized as the philosophy of the Batak community. The Toba Batak philosophy as the basis for attitude toward relatives, namely Dalihan Na Tolu, is "Somba Marhula-hula, Manat Mardongan Tubu, Elek Marlboro." With the understanding that we must respect Hula-hula, be careful of Semarga's relatives, and treat Boru with respect. Dalihan Na Tolu also functions to resolve and reconcile disputes between husband and wife, brothers and sisters, relatives, and marriage ceremonies. (Vergouven, 1986)

According to the accent, the Batak language is divided into 5 (five) kinds according to the area that uses it, namely:

- 1) Pakpak Batak language.
- 2) Karo Batak language.
- 3) Simalungun Batak language.
- 4) Toba Batak language.
- 5) Mandailing Batak language.

The occurrence of 5 (five) kinds of Batak language is due to the region's influence, the immigrants, and the influence of foreign languages. Gotong royong to the Batak people is in the form of togetherness, which means helping each other in certain matters that must pay for with assistance at other times. (Sianipar, 1991)

Based on its function, the traditional Batak Toba House can be divided into a house used for a family residence called Ruma and a house used as a storage area called Sopo. Building materials consist of wood with large and sturdy pillars. The walls are made of boards or tepas. The floor is also made of boards, while the roof is made of fibers. A curved roof shapes the Toba Batak traditional house. At the end of the front roof, it is sometimes attached to a buffalo's horn, which the traditional house resembles a buffalo. The house symbolizes the macrocosm and microcosm, which consists of a trinity of continents, namely: The Upper Continent occupied by God, symbolized by the roof of the house; The Central Continent inhabited by humans, represented by the floor and walls; The Lower Continent as a place of death. In ancient times, the middle house did not have rooms and up to the house had to go through stairs from under the house, consisting of five to seven steps. Continued. (Fadli, 2009)

The buffalo's back is a curved roof, and the buffalo's legs are the pillars under the house. As a measure, fathoms, spans, and steps are used as measurements are generally used in traditional houses in Java, Bali, and other areas. The house's walls are the center point because of the red, white, and black carvings, which are the traditional Batak colors. Ruma Gorga Sarimunggu is Ruma gorga which has a decoration full of meaning and significance. In terms of form, it can reflect the direction of the motif in the philosophy and view of the life of the Batak people, who like deliberation, cooperation, honesty, openness, dynamic, and creativity. A family founded Ruma Parsantian, and whoever is the youngest child is given the right to occupy and care for it. In one house, several families can live, between the father's family and the married child's family. Usually, parents sleep in one corner of the house. Often the daughter-in-law's family lives with their parents in the same house. (Fadli, 2009)

In the field of arts/crafts, the most famous is ulos, a cloth woven from cotton yarn or hemp. Ulos means blanket. This fabric is a woven shawl with a typical Batak motif. Batak people consider ulos cloth as a symbol of love that can provide warmth. This cloth has an important role in the life of the Batak community. Batak people always use ulos cloth in almost every traditional ceremony held. This cloth is an important component in the ceremonies of

birth, marriage, death, and welcoming great guests. (Septiyani & Prasetya, 2022)



Fig 3: Toba Batak traditional house (DOC. Shutterstock/Julius Bramanto)



Fig 4: Making ulos cloth typical of Batak (DOK. Shutterstock/Zulfikri Salma)

Source: Septiyani & Prasetya (Kompas.com, 2022).

Origin of the story: Location of the boru naibaho site and the jabi-jabi tree (Samosir, 2021)

In the Pangururan City area, Samosir Regency, located on Jalan Lake Toba, right at the end of Jaksa Street, Jabi-Jabi trees are growing on the shores of Lake Toba, known as Tajur Beach. And it identified the Boru Naibaho Site and Jabi-Jabi Tree, a type of banyan that is often identified with Borunaitang and considered sacred by the local community. This site is based on pure community, especially the Naibaho clan and its descendants, who are one of the Batak Tribes. So, the stakeholders involved in this site are the Naibaho clan and its descendants in general. The peak of the pilgrimage to this site is on holidays (school) when Batak people from outside Pangururan return to their hometown (bona pasogit). The ingredients for offerings are usually kaffir lime, betel, cigarettes, and bananas. The practice of this ritual offering has its roots in the local religion of the Toba Batak people, namely the Parmalim religion.

The local people's perception of the existence of this site is: First, the rituals and beliefs of this site are considered synonymous with animism and polytheism, which are contrary to Christian teachings and values. Because of this, its adherents or worshipers are sometimes embarrassed because they are not considered "pure" Christians. Second, because this site is a legend about the story of incestuous marriage, it is considered to show the poor culture of Naibaho and the Batak in general to a large audience.

The involvement of the Samosir Regency Government is usually only limited to partners without official cooperation. The partnership, for example,

took place when the Naibaho clan and its descendants were about to hold an event and invite officials from the bupati's office. The government of Samosir Regency so far has never managed, conserved, and promoted this site.



Source: Samosir (2021)

Fig 5: Location of the Boru Naibaho Site and the Sacred Jabi-Jabi Tree in Pangururan City, Samosir Regency, North Sumatra

Based on input from traditional leaders who are stakeholders of this site, the Naibaho Clan Management proposes that the site be repaired, renovated, and integrated with the design of the Waterfront City Pangururan (WCP) Tourism Area, Lake Toba, North Sumatra. The Pangururan WCP Project is in Pangururan District, Samosir Regency, especially in some areas in Pasar Pangururan Village and Pardomuan I Village. Geographically, Pangururan District is located at 2° 03' - 2° 05' North Latitude and 98° 42' - 98° 47' East Longitude with an area of about 121.43 km². The boundaries of the Pangururan District are as follows: North of Simanindo District; South of the Palipi District; To the west, Sianjur Mula District; East of Ronggur Nihuta District.

The proposals for the site renovation are: the repair of the dome, and the altar, including the addition of a canoe relief with the motif of a rooster on the walls of the building, because it is said that Boru Naibaho likes canoeing to the lake. Meanwhile, a brief narrative about the site's history is made at the main entrance. The next management plan is as follows:

- Before the site renovation, the Samosir Regency Government will facilitate the Planning Team to re-consult, especially the site

renovation design section, traditional elders, especially the Naibaho clan and their descendants.

- During the renovation of the site, the Samosir Regency Government will facilitate the traditional elders, especially the Naibaho clan and their descendants, to monitor construction activities and ensure that their aspirations are accommodated as far as possible from a technical aspect.
- Suppose, for one reason or another, the traditional elders, especially the Naibaho clan and their descendants, do not permit the renovation. In that case, the Samosir Regency Government will stop the renovation until an agreement and permission are obtained to continue the site renovation.
- During the construction period, the Samosir Regency Government will ensure that pilgrims can still visit the site as usual.
- After the construction period, the Samosir Regency Government will ensure that pilgrims can still visit the site as usual and will discuss the operation and maintenance of the site with traditional elders, especially the Naibaho clan and their descendants.

Storytelling: The history of the boru naibaho site and the jabi-jabi tree

Samosir, 2021; PariwisataSumut, 2014; Batak Toba Media, 2014; Nasution & Umry, 2012).

It is said that once upon a time, two twins (one boy and one girl) were born for some reason and then loved each other. This forbidden love then shocked the whole village. This incestuous love is contrary to the traditional values of the Toba Batak. The parents of this pair of twins find a husband for their daughter. Long story short, this beautiful Boru Naibaho later married the Sinaga clan of his parent's choice. But this marriage ended tragically because the boru Naibaho killed her husband, surnamed Sinaga, and chose to return to his twin brother.

Local tradition says, before getting married, this beautiful Boru Naibaho had sex with her twin sister and had two bodies. Because they had the heart to kill their husband, the Sinaga clan punished the descendants of the Naibaho clan in two forms of customary sanctions: expelled from the village or drowning in Lake Toba. The boru Naibaho prefers to be drowned in the lake, complete with his weaving equipment. However, it is said that after a few weeks, the boru Naibaho emerged to the lake's surface and then pulled over to the shoreline. He then took his loom and weaved ulos under the jabi-jabi tree.

Since then, this tree has been considered sacred because it became a weaving place for the boru Naibaho, which turned out to be alive even though they had sunk it into the lake. Over time, this magical and mystical story spread mainly among the Naibaho clan and became sacred. Finally, the general Naibaho and Toba Batak clans often visit this sacred place.

This sacred tomb is often called the tomb of "namborutta" (boru/our daughter). This legend also tells of a husband who is also his twin brother and blessed him with a child named Sitindaon, who later became known as the Sitindaon clan in the genealogical tree of the current Toba Batak clan. Because of that, the designation of the name of this site is also in cross-dispute. Descendants of Naibaho mention the site of Boru Naibaho, while descendants of Sitindaon who claim direct descent from boru Naibaho mention the site of Boru Naitang.

The implication of the story of incest, which is strictly forbidden in the Toba Batak family, in the cultural structure of the Toba Batak has an impact on two things. First, if there are twins of different sexes in the Batak Toba household, they are immediately separated from childhood. Second, no Boru Naibaho women have been found married to the Sinaga clan.

In their study, Naibaho & Gaffari (2018) concluded that Feminism values regarding the situation of Si Boru Naitang are expected to have implications that must respect people's rights and obligations without discrimination of race, and religion, and gender. The story of Si Boru Naitang is believed to be an identity that gives a special pattern to the thought. The place where Boru Naitang resides is currently believed by the Pangururan community to be used as a place for offerings and making requests, especially asking for healing.

Pilgrims and offerings at this tomb are usually immigrants. Because the residents of Pangururan feel ashamed because they have embraced Christianity, some Pangururan residents still openly give offerings at this tomb. So, the syncretism of the original religion and Christianity is still going on.



Fig 6: Boru Naibaho Situs Site

Source: PariwisataSumut, 2014,
<https://www.pariwisatasumut.net/2014/11/boru-naitang.html>



Fig 7: Batak Tribe on Samosir Pulau

Island (DOK. Shutterstock/Lenisecalleja
Photography)
Source: Septiyani & Prasetya (2022)

5. Conclusion

Many famous destinations in Indonesia already have strong storytelling. For a tourism destination, storytelling is part of product marketing. Storytelling combines facts and stories to convey to tourists so that they are more interested in what they see. One of the interesting stories is about the origin of the Batak tribe. According to a legend that some Batak people believe, the Batak tribe comes from Pusuk Buhit, Sianjur Mula Mula area, west of Pangururan on the outskirts of Lake Toba. From this place, his descendants spread, first to the surrounding area and gradually to all corners of the Batak Land. The Batak people, especially the Toba Batak people, think they come from the same genealogical lineage, namely the siRajaBatak.

Right from Pangururan City, Samosir Regency, there is the Boru Naibaho Site and the Jabi-Jabi Tree, a banyan often identified with Borunaitang and considered sacred by the local community. This site is based on pure community, especially the Naibaho clan and its descendants, who are one of the Batak Tribes. The site becomes a very crowded place of pilgrimage on holidays when Batak people from outside Pangururan return to their hometowns. This site offers such as kaffir lime, betel, cigarettes, and bananas. The practice of this ritual offering has its roots in the local religion of the Toba Batak people, namely the Parmalim religion. This story certainly gives color to Lake Toba tourism and can be used as storytelling to be an attraction.

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