

---

# The Sustainable Tourism of Lumban Suhi-Suhi Village Samosir after The Pandemic

---

Eva Gultom

Halu Oleo University, Indonesia

Email: [eva\\_joshgroban@yahoo.com](mailto:eva_joshgroban@yahoo.com)

---

## ABSTRACT

The objective of this research is to comprehend the roles of the sustainable tourism toward local community in socio-cultural preservation. In this specific context, this writing specifically focuses on the intentional changes and innovative measures implemented by the local community to promote tourism development, particularly in the aftermath of the pandemic. The research question posed in this study is how the Lumban Suhi Suhi Toruan village can preserve their tourism existence after the pandemic both domestically and internationally. This study utilized qualitative and holistic approaches such as conducting interviews, making observations, or analyzing relevant documents and taking comprehensive notes or the data records for data collection analysis. Lumban Suhi Suhi Village prioritizes the use of media platforms as promotion tool and cultural assimilation towards the pervasive digital changes. The concept of “Hita Do Hita” represents the idea of unity in attracting the younger generation to contribute to the development of their hometowns by using podcast as a way to establish the sustainable tourism. The creation of this podcast as an example of employing innovative transformation to motivate young individuals to return to their communities and actively support their growth. Furthermore, Lumban Suhi Suhi Toruan village organizes events such as the *Gondang Naposo* fashion show, an annual festival called *Martonun Sadari*, and other activities to attract both local and international tourists that are modified innovatively to compete with other tourism villages around Samosir Island.

**Keywords:** *Lumban Suhi-Suhi; innovative; Samosir; podcast; post-COVID; tourism*

---

## INTRODUCTION

In this global era, tourism has been a vital sector for the Indonesian economy, contributing to employment and generating revenue. Yet, since the COVID-19 pandemic spread in all over the world, it has had a significant impact on tourism in Indonesia as it has globally. The pandemic was not only impactful to the decline in tourist arrivals or travel restrictions, but it also led to the economic impact and the shift to the domestic tourism. The decline in tourism activities due to the pandemic has had severe economic repercussions, leading to job losses, business closures, and reduced income for individuals and communities dependent on tourism. Moreover, COVID-19 had a significant impact on socio-cultural

preservation in the context of tourism, such as disrupting cultural events, festivals, and gatherings, leading to the loss or postponement of important cultural practices and traditions. As a result, the absence of visitors and tourists has affected the income and livelihoods of local artisans, performers, and small businesses that rely fully on tourism. Therefore, in order to overcome these situations going worst, the government had empowered sustainable tourism as a priority in the recovery phase. Here, the sustainable tourism recovery is taken as a way to restore the new face of national and international tourism after the pandemic. As retrieved from the official website of Republic of Indonesia Ministry of Tourism, this turned

out to be in line with the vision of the ministry of tourism, which focused on three phases of saving the tourism industry at that time, namely emergency response, recovery and normalization. In the recovery phase, they launched several excellent programs in 2022 such as Indonesian Tourism Village Award, Indonesian Creative Appreciation, Creative City District as a driving force for the recovery of the tourism sector and the creative economy. A number of regions in Indonesia are working to expand this industry and raise the infrastructure for tourists to international standards and this progress is presumed as one of the most lucrative and rapidly expanding sectors.

One of the villages in Samosir, North Sumatera, with the highest potential for tourism in Indonesia is *Lumban Suhi – Suhi Toruan*. The village is rich of historical and cultural legacy, excellent natural and climatic conditions, along with all the resources required for the growth of the local tourism business today. In order to diversify the local economy, steps are being taken gradually to develop tourism as one of the strategic sectors. For example, Ulos Hutaraja, one of tourist villages in Indonesia, is now being developed and preserved as the local cultural legacy. Innovation and village reconstruction are pursued as the way to speed up village growth. These ways have been apparently taken not only to employ workers, but also to raise incomes or living standards, and to boost the village's investment appeal.

Since the COVID-19 outbreak, this village has carried out various innovative programs to improve the village economy, which had been stagnant due to the closure of a number of tourism sites in various regions. Some of which are village-owned enterprises programs, live stalls, land management, to marinate fresh fish and village fertilizer house programs (Hudaya Kandahjaya, et al, 2020). Due to restricted public access to tourism at the time, these programs were solely implemented to improve the economic resilience of the local community's. They had little effect on the resilience of the local tourism industry.

As one of the most prioritized developing villages in Samosir area, Hutaraja village has gradually developed its face into modern. They have been starting to implement some programs intended to expand their local existence into global by using modern platforms. This is prompted by the encouragement of local community' to foster sophisticated and autonomous international tourism. Hutaraja village is well-known for its legendary Ulos woven cultural legacy since it serves as the primary village in Samosir for the production of Ulos fabric. The

Ulos weavers are dominated by 40 years old adults and over. This is passed on to the next generation. The weaving of Ulos is not a pastime for all Batak adolescents. Rather of continuing the long-standing tradition of weaving, the majority of them chose to go to the larger cities. To prevent this practice from happening, the village chief of Lumban Suhi-Suhi made a number of proactive actions. One of them is starting a digital podcast called *Hita Do Hita* in purpose to attract young Batak people and encouraging them to value the Batak culture as a priceless heirloom. This podcast was initiated as a media to advertise all tourism-related activities as venues to showcase the regional culture and as being led by local youngsters and to imbue a movement for young Batak migrants to return to their village and commit to rebuild their lands. In addition, this village also innovates Ulos woven fabrics. *Ulos*, which was only used in sacred ceremonies, has now been changed to a more modern one. *The Martonun Sadari* activity was initiated as a forum for Ulos weavers to introduce the traditional Ulos weaving technique and provide an opportunity for tourists to experience this weaving activity. If in tourist areas and other weaving areas, Ulos weaving activities are exclusive and are only produced as cloth or shawl products, then in this village, Ulos is transformed into a contemporary product. Ulos cloth is transformed into a variety of fashionable clothing and accessories which become the high-value commodities through fashion shows. This activity aims not only to preserve local culture but also to introduce *Ulos* widely. Apart from that, Lumban Suhi-Suhi Toruan village is also promoting Gondang Naposo, a traditional Batak musical ensemble. It typically consists of several musical instruments, including the *taganing* (a pair of small, handheld drums), the *hasapi* (a traditional stringed instrument), the *sarune* (a bamboo flute), and sometimes the *gondang sabangunan* (a larger drum). The performances of Gondang Naposo are chaperoned by Batak traditional dances and songs. The lyrics of the songs often convey stories, myths, legends, or messages related to Batak culture, history, and values. Through Gondang Naposo, the Batak people preserve their cultural heritage, strengthen social bonds, and pass down their traditions from one generation to the next. This village is committed to not just preserving cultural legacy and international standards through this modern platform, but also to advancing the community economy. Therefore, various events are committed to promoting the local culture and heritage, preserving cultural practices and traditions, with also aiming to benefit local communities economically by implementing modern innovation in the tourism industry that have never been achieved by tourist

destinations in the Pangururan, Samosir area. Through this program, cultural promotion activities in Lumban Suhi - Suhi Village are moved into a more upscale and contemporary setting. This is done to encourage both domestic and international visitors to the tourism village.

## METHOD

The method used in this research is descriptive qualitative. Descriptive qualitative method is an effort that can explain clearly related to the data needed in descriptive research. Qualitative research with a descriptive approach is needed because the researcher wants to describe clearly and in details to obtain in-depth data on how the Lumban Suhi-Suhi Toruan indigenous village community is able to survive and re-invigorate local tourism by utilizing podcasts as the modern platform and another innovation in promoting the potential of Batak Toba traditional heritage through the preservation of socio-culture. This description is important to be able to clearly describe the types of tourism promotion activities carried out by Lumban Suhi-Suhi Toruan Village so that it can compete with other tourist villages on Samosir Island and become a national tourism priority traditional village. The research location is in Lumban Suhi-Suhi Toruan Village, Pangururan District, Samosir, North Sumatra. The main informant is the chief of village. The supporting informants in this study were village officials including the wife of the village head, Ulos weavers, Ulos designers, and youth groups who are the members of *Naposo*. Data collection took place for 1 week in August 2022. Data collection in this qualitative research used several techniques, including observation (field and online observation including webinars and literature studies), in-depth interviews, and documentation. The data analysis technique used in this study is a qualitative data which consists of three activities, which are data reduction, data presentation, and drawing conclusions (Miles, 1994).

## FINDINGS AND DISCUSSION

The Lumban Suhi-Suhi Toruan village has implemented a number of indicators to increase food security and boost the local economy since the strike of COVID-19 pandemic in 2020 (Hudaya Kandahjaya et al, 2020). This technique comprises of creating *gorga* (a symbol of Batak philosophy) motive masks, establishing a live stall to prevent food shortages, preparing home-cooked tempeh and fried onions, marinating fresh fish, providing the village fertilizer house programs, and working with each other to build cattle pens. This action shown to be

able to alter local communities' chances of economic survival. However, due to limited access to tourism, these efforts remain unable to give an impact in the tourism sector. After nearly two years, this situation gradually improved as the number of pandemic cases declined. As the government gradually expanded access to the domestic and foreign sectors, the new face of tourism has started to emerge. This circumstance is a breath of new air for the revitalization of tourism in Samosir, particularly in Lumban Suhi-Suhi Toruan village (*Desa Lumban Suhi-Suhi*, n.d.). Hence, Lumban Suhi - Suhi Toruan village has advanced modern tourism in some kind of a number of strategic ways in an effort to retain its survival, including:

### Hita Do Hita Podcast

Technology enables people to connect with places, nature, and cultures (Egger et al., 2020). This desire has always empowered people now to overcome any obstacles. Thus, Lumban Suhi-Suhi Toruan village is putting into practice the same notion in order to maintain their existence, compete, and provide fresh concepts for advancing and stabilizing the industry as an actor in the tourism sector. The launching of the *Hita Do Hita* podcast is the type of digitization to showcase that Lumban Suhi-Suhi Toruan is actively promoting. The vital role that Batak youth play as program affiliates is highlighted in this podcast. This podcast demonstrates in great detail how young Batak people are working to maximize the economic potential of the village and to promote Ulos as an integral part of Batak culture to both domestic and foreign tourists as well.

*Hita Do Hita* is literally translated as "we are us." In this sense, the word "*hita*" is comparable to young batak immigrants to commit to establish their village when they return to their homeland. Lumban Suhi-Suhi Toruan village is one of the locations designated for the national tourism strategy recently by the president of



Figure 1. Hita Do Hita Podcast

Indonesia, Joko Widodo (<https://kemenparekraf.go.id/>, n.d.). As a consequence, the municipal authorities attempt to publicize the major asset, Ulos, by digital channels owned by the village. In this situation, young people are encouraged to come up with innovative ideas to inspire locals to shape not solely the economic sector of the village but also the areas of education and tourism as an endeavor to establish an independent village.

Hita Do Hita has three mottos: *hita do sonari* (we are now), *hita do marsogot* (we are tomorrow), and *hita do haduan* (we are the future). These three mottos express the desire that this podcast will continue endlessly and be able to have a beneficial influence on the community surrounding and particularly, the podcast is motivated by the efforts of the local youngsters. The Hita Do Hita Foundation, which has its headquarters in Lumban Suhi-Suhi Toruan village, produces this program as a digital item. With regard to technological advancements based on digital platforms, this podcast contains a commitment that demonstrates the promptitude of the community.

This podcast has a number of symbols with cultural connotations (*Desa Lumban Suhi-Suhi*, n.d.). Hita Do Hita's writing style serves as the first symbol. *Masquita*, a representation of unwavering values and the ability to face change, is the emblem chosen for this podcast. The asterisk in the second sign stands for Nawalu Village. By emphasizing unity over egotism, Hita Do Hita is intended to be able to unify Batak people or youth from all over the region or places, and this emblem was borrowed from Batak tradition to represent that the intention. The third symbol is a microphone, which is regarded as one of the current trends in digital design. Furthermore, the Hita Do Hita podcast used this symbol as a feature in a mix of digital products. The next symbol is *Ogung*, which is inspired by a form of traditional Batak musical instrument that serves to give a firm sound to the rhythm of Batak music. The meaning of this symbol is expected to be a symbol of firmness in carrying out commitments as actors of Batak culture. The last symbol is the ribbon which represents unity and loyalty, which fosters a pleasing and well-balanced harmony.

This podcast is utilized as a promotional tool which highlights the efforts of neighborhood young leaders at each event to encourage tourism in the village. The resource person discussed their town's development successes and inspired other young people, particularly migrants, to return to their village and pursue their dreams for its advancement. The work programs that will be implemented in the future in the framework of village progress are also discussed in this podcast. *Hita do Hutaraja* is one illustration. Hita Do Hutaraja is an annual

cultural celebration festival featuring inspirational works from local residents. Philosophically, Hita Do Hutaraja (We are Hutaraja – translated) exists to make this village a central producer of Ulos and a home for Ulos weavers who are also local residents. From this activity, visiting tourists are expected to become audiences for preserving culture.

Carrying the concept from local to global, the village which is familiarly called Kampung Ulos presents village activities with creative performances such as tor-tor performances, fashion shows using Ulos cloth, and opera *partonun* (weaving performances). Apart from that, there is also a photo competition with the theme 'Ulos and I' which all Indonesian people can be participated in. All of these activities are promoted and distributed through digital media, the Hita Do Hita podcast. Through this podcast, local cultural wisdom can be further preserved and recognized. Tourists can now explore the richness of Batak Ulos weaving in this area in a modern way and moreover, it is also accessible in several digital platforms.

### **Martonun Sadari Event**

*Martonun Sadari* is one of the local wisdom-based community empowerment in Lumban Suhi-Suhi Toruan village'to introduce Ulos Hutaraja Village (*Hita Do Hutaraja II*, n.d.). Local women over the age of 40 make up the majority of the Ulos weavers who work in this industry. Martonun Sadari is a one-day weaving event held once a week by the local government. Using an Ulos loom called *Sorha*, the weavers present a traditional Ulos weaving technique in this exercise. *Sorha* is a wooden yarn spinning tool that is used by rotating. By incorporating the technologies brought by Japan during the colonial era, *sorha* is made easier nowadays. The modern *sorha* is able to spin with the power of a single person.

All Ulos productions, both manual and industrial, must involve and have panels. The panels at Ulos need to be connected to *Dalihan Natolu*. the three enormous panels. The panels of dalihan natolu are generally found in Ulos are made up of the left and right panels, as well as a panel in the middle that exhibits decorative designs. These three panels provide mutual support while describing the construction of Batak people's dwellings. The color scheme of the Ulos panel should also be significant. The dalihan natolu serves as a framework for discussion and agreement among the Batak Toba community and regulates order and speech execution in interclan social relationships. It also establishes the place, rights, and obligations of certain person. The dalihan natolu transfer function is automatically used wherever



Figure 2. Martonun Sadari

there is a Batak Toba community. As long as the Batak Toba people continue to practice societal awareness, which is the role of the intermediate *dalihan natolu*, it will continue to be seen as beneficial for governing social practices.

Initially, white, red, and black were the three primary colors utilized in the coloring of all varieties of Ulos. White (*bontar*) is a symbol of life and represents the upper continent/*banua ginjang* or the throne of *Mulajadi na Bolon* (the Batak God of creation). The lower continent (*banua toru*) is represented by the color red, whereas the middle continent (*banua tonga*) is represented by the color black (Situmorang, 2009). Ulos can therefore be thought of as something that is endowed with holy powers.

The application of numerous customary rites in the Batak community is essential in the history of Batak culture. Ulos as the traditional Batak woven textile must be present in this situation owing to the fact that they are a cultural and social product. As it is frequently used during Batak ceremonies, Ulos occurs as a result of its significance as a prerequisite for performing the Batak traditional symbol. Ulos Therefore, Ulos was created as a sign of respect for those who observe customs and those who participate in ritual celebrations.

According to Batak Toba's philosophy, the three sources of warmth are the sun, fire, and Ulos. Ulos is considered as the most comfortable and familiar with daily life. It happened due to an old perspective saying that the sun as the main source of warmth cannot be obtained at night, while fire can be a disaster when there is a default. At first, Ulos was used only to warm the body, however this use is gradually changed. Ulos is trusted covering several functions and values especially those

related to all aspects of the life. Ulos is known acquiring some particular meanings, specific characteristics, circumstances, functions, and relationship with certain things or objects so that it cannot be set apart from the life of the Batak Toba people.

As a result, in Batak society, Ulos is given a higher status and is inextricably linked to people's daily lives. The custom of getting Ulos at significant moments in a person's life, such as his birth, marriage, and death, has evolved into a requirement that must be observed. The ancestors of Batak obligated these customs and passed them down through the generations. As a result, this sacred object is a symbol of blessing, affection, and unity by following the Batak proverb that reads: *Ijuk pangihot ni hodong, Ulos pangihot ni holong. Ijuk* is thought to be a mediator on the stem while Ulos is assumed to be a symbol of warmth amongst people.

Ulos has several different functions. It encompasses other functional characteristics and is not only restricted to one. Ulos, for instance, is used both in traditional Batak Toba rites and for economic activities like trading and fashion. When it comes to religion, Ulos is a way to make a wish or a prayer or to seek for blessings. As it turns out, Ulos can also be tied to social issues, specifically the social structure of society. In this circumstance, the Ulos giver possesses higher power, and the recipient must show deference to that fact. Today, the procession of giving Ulos does not always adhere to the conventional wisdom. This is demonstrated by the custom of various parties delivering Ulos to government representatives or non-Batak individuals in an effort to confuse the situation. Accordingly, in light of the aforementioned elements, Ulos can essentially be described as a symbol or a sign to indicate the position of certain person, a symbol of kinship, as well as a symbol of communication used to convey messages, news, or requests.

The local wisdom of traditional Ulos weaving is a valuable legacy from our ancestors and can strengthen national identity and identity. Even though there are now many types and motifs of Ulos, this is considered as normal and is an innovation that should be expanded. Ulos traditional weaving has various functions including to establish social bonds, social harmony, strengthen the brotherhood, including instilling cultural values. Thus, traditional Ulos weaving has a clothing, economic, social, religious, and symbolic functions so that it can knit social harmony. The prospect of traditional Ulos weaving relies dependent on how the community preserves and develops Ulos so that it can be accepted by society and competes in current era (Firmando, 2021:3).

## Fashion Show Exhibition

A number of Ulos have been utilized as raw materials to create clothing, suits, bags, wallets, and other items, which proves that Ulos are now in demand by individuals outside the Batak Toba tribe. Ulos Batak cloth is full of meaning and value and is not just the end product of cultural arts and crafts. Most Batak people believe that Ulos woven cloth represents love, status, and communication among the indigenous Batak people. Black, red, blue, or white are the most prominent natural colors of Ulos, which is also adorned with a variety of woven gold or silver threads. To preserve a culture based on local wisdom, the village administration of Lumban Suhi-Suhi Toruan produces regular fashion events that feature the existence of Ulos wrapped in various types of modern fashion inventiveness. The Fashion Show is another fashion event that this village promotes in addition to Martonun Sadari. The local government conducted this event to protect the sustainability of the Lumban Suhi-Suhi Toruan village tradition, particularly Ulos woven materials, in purpose to educate the younger generation of Indonesia.

The local government intends to target young people as cultural players through the Hita Do Hutaraja program. Meanwhile, Hita Do Hutaraja itself is the festival takes place every year and incorporates village activities with artistic performances including *tor-tor* dance, fashion events featuring Ulos-made clothing, and a weaving show performed as an opera.

This program categorizes the activity into three age groups (*Hita Do Hutaraja II*, n.d.). This category comprises children aged three to twelve years, adolescents aged thirteen to eighteen years, and adults aged nineteen and upwards. Lumban Suhi-Suhi Toruan, as a village center for making Ulos, is dedicated to keeping Ulos alive in the form of creative works and digitally integrated in the form of podcasts and social media. This event served as the inspiration for Ulos Hutaraja Village to revive its prominence as a popular tourist destination for both local and international visitors since the pandemic began. Numerous Batak fashion designers also participated in this program to recognize the weavers as cultural warriors. The Ulos cloth on showcase was created by Ulos weavers in Lumban Suhi-Suhi Toruan village in collaboration with a number of stakeholders.

Ulos, which was formerly only recognized as a traditional and sacred textile, is currently undergoing a metamorphosis. Ulos is frequently transformed from a high-end cloth into a sophisticated fashion line without losing any of its significant value. Ulos is upgraded into a contemporary and adaptable product. With the exception



Figure 3. Fashion Show

of its strong adherence to religious and cultural principles, Ulos has now let go of this. The modernization of Ulos does not imply the loss of the product's objective value. Instead, it must uphold distinctiveness, excellence, and simplicity. The formality of customs must be perpetuated in order to preserve their symbolic significance and relevance.

The advancement of science and technology has had an impact on how things are designed and how people dress. It alters and gives new significance to various garment types. The evolution of clothing art has merged with multidisciplinary leading technology in anticipation of the acceleration in fashion that is supported by the newest technology, or also known as high technology. This makes the designers aware that the most cutting-edge clothing technology will "live" in science fiction and imagination, moving away from conventional fashion and toward creative clothing design. Some indications of these characteristics are the creation of novel materials, the creation of novel design patterns, the usage of eco-friendly design, and sustainable clothing art.

Designers make a variety of approaches to showcase customized clothing styles by investigating numerous concepts. The idea of fashion with a traditional theme breathes new life into the motherland of the

fashion industry, which is looking for a way to present itself with a worldwide aesthetic. Consumers with more inexpensive options find inspiration in the cutting-edge fashion developed by leading designers. Local fashion designers that use Ulos as a creative tool also observe this behavior. The controversy over the usage of Ulos as a fashion material still elicits strong feelings among the designers who used the fabric as the inspiration for their creations, not just among Batak Culture observers. Some people believe that traditional fabrics can be used directly by fusing them with other materials. While other designers choose not to use the material unless it is part of a motif that is acceptable and has a symbolic value to go along with it. The fashion industry frequently debates how to interpret the Ulos as a result of this issue. According to a conversation with fashion designer Merdi Sihombing, Ulos is not necessarily a fashion item. The flexibility in perception and understanding the customary object is essential. As in his piece titled “ndigo,” which shows a collection that deviates from its portrayal of Indonesian weaving styles like Ulos and Songket in terms of depth.

As the majority of people are still constrained by tradition, the Batak community is still hesitant to utilize fashion that uses Ulos as a material and merges it with modern textiles. This means, it will be different not because of whether or not the Batak community urge to use the Ulos is the topic of this discussion. The necessity for intelligent and critical processing of traditional textiles and adaptation of them into “other textiles” that have the form of transition from the initial form, however, is the main topic of debate. It implies that in order for fashion to keep its symbolic importance and becomes part of the cultural history of a country, it must be passed down hereditarily. It doesn't imply that designers of clothing will not be able to work on projects or will be restricted in their creative thoughts. Understanding Ulos and the surrounding cultural environment is necessary to comprehend the presence of this problematic study. Ultimately, fashion designers must seek out pieces that are honorable and arouse prestige from overseas. This is in accordance with the Strategic Plan for Culture (Renstra Ditjenbud, 2021), which is embodied in 2025 Kemendikbud vision of on the application of culture and its development in education, as well as the appreciation and creativity of the community that all efforts are made to prosper the nation. Lumban Suhi-Suhi Toruan village has majestic expectations for the growth of digital tourism and the village economy through an annual fashion show to become an advanced and independent tourism creative village in the future.

## Gondang Naposo

A tradition called *Gondang Naposo* involves young people in its performance. *Naposo* are young people who have not yet entered marriage, similar to how *Gondang* is defined, whereas *Gondang* is a ritual celebration. The concern of parents whose children are declared ready for marriage but have not yet found a partner is what led to the creation of *Gondang Naposo*.

Bringing back the music of *Gondang Naposo* is one of the annual event programs run by Lumban Suhi-Suhi Toruan village to introduce local culture to tourists. The local youngsters organize this yearly event, which is digitally and technologically innovative by incorporating both traditional musical instruments and other modern music. This annual event is mobilized by the village youth and is digitally innovated by involving not only traditional musical instruments but also other contemporary music in a more modern way. The *Gondang* festival is an opportunity for young people from different backgrounds to interact with one another. Young people have a considerable opportunity to get to know one another by *umpasa* because the event includes *manortor* dancing activities and poems that other participants should reply.

The youngsters will pay attention each other during the *Tortor* event. If they are interested, they will dance to get to know one another. Not only is *Gondang Naposo* a location to meet people, but it is also an area to release the longing for other young people that have been away from home for a while. Recently returned young adults from abroad will be greeted as guests (*panise*), joining a group of invited guests from adjacent settlements later on. Every time young people from neighboring villages accept an invitation and respond to



Figure 4. Gondang Naposo

the summons of “manortor”, they bring gifts (particularly money in a form of cash) to the hosts, who are known as “*santisanti*”. The *santisanti* will then placed in a little “*tandok*” or on a “plate” of rice. Their arrival will be marked by a dance from the host or also called as *hasuhuton*. Then, the youngsters will receive the *santisanti* by performing a dance, and the *hasuhuton*--young people hosting the event--will also arrange the welcoming with their preferred dancers. *Gondang Naposo* is a Batak ancestral ritual when young people do the *tor-tor* dance as a way of introducing themselves. It also incorporates parental advice and prayers for their children to find the best partner in the future. In harmony with this custom, parents and children will do the dance together.

The *tortor* in *gondang naposo* in the Toba Batak community can also function as a place to let go of homesickness. Thus, the values, emotions and struggles in the life of the Batak Toba people can be realized through the *tortor* accompanied by *gondang* music. This technique explains why the *gondang naposo* *tortor* appears to play a legitimate and reflective role in the social order (Nugrahaningsih, 2019). The executor of the *tortor*, also known as the *panortor*, is made up of the *Suhut* group (the host) and the *Panatti* group (the guest/invitation). According on the carried-out predicate, each group completes its task. The *Suhut* group acts responsibly as the host by collecting up the guest, or also called as *Panatti*, at the gate and escorting them with respect into the arena where the events are held.

The development of mutual appreciation and respect without violating the rights and obligations of each role is another manifestation of this dance’s function. *Tortor* in *gondang naposo* stands as an annual event and is described in the dance part as a means of expressing secular ceremonies. This activity aims to inculcate in the younger generation a sense of love and belonging for the traditional arts of their ancestors’ history while also explaining how the moral lessons need to be understood and followed by young people in a time that has a significant impact on their ethics. Additionally, the *gondang naposo* displays as a tourist attraction that both tourists and the actors themselves can enjoy. The Samosir Regency local administration now regularly plans this activity. In this instance, the pursuit of Batak Toba community to achieve its aim through cultural preservation are of utmost importance. *Tortor* itself in *gondang naposo* is a delightful dance because of its straightforward dance steps and strong artistic value. The contents of the three stages of the *tortor* implementation can be seen in the dancing function part as a channel and psychological release. The managers or dancers are

open to indicate their creative side in this section as they develop the old conventional motions into new dance movements (Nugrahaningsih, 2019). All of the artistic talent and originality of young people in the Batak Toba community are displayed in this area as a statement of their Batak tribe identity.

## CONCLUSIONS

Despite the challenges posed by the COVID-19 pandemic, sustainable tourism remained a priority in Desa Lumban Suhi–Suhi Toruan, Samosir, Indonesia. The local community, government, and stakeholders have worked together to promote responsible tourism practices, preserve cultural heritage, and ensure the long-term sustainability of the tourism industry in the region. Therefore, efforts were made to prioritize sustainable tourism in the recovery phase and adapt to the new normal, such as preserving the cultural heritage, emphasizing on sustainable tourism recovery, and implementing modern platform and innovation.

Several strategies carried out by Lumban Suhi-Suhi Toruan Village in maintaining the sustainability of local tourism as a creative tourism village such as keeping up the promotion of their village into a more modern and innovative by creating the *Hita Do Hita* podcast which aims to invite the Batak young immigrants to return to their villages and commit to advancing the village and therefore to promote this village widely. In addition, Lumban Suhi -Suhi Toruan village held the annual *Martonun Sadari* event aiming to introduce the traditional *Ulos* making technique and provide an opportunity for tourists to experience the weaving activity. Moreover, they also conducted the *Fashion Show* and *Gondang Naposo* to attract local and international tourists through innovation and technology. Overall, socio-cultural preservation is essential for sustainable tourism in Lumban Suhi–Suhi Toruan village in Samosir as it contributes to the authenticity of the destination, empowers local communities, preserves cultural identity, diversifies tourism offerings, promotes education and awareness, and conserves intangible cultural heritage. By incorporating socio-cultural preservation practices into tourism development, Lumban Suhi-Suhi Toruan village is able to create a sustainable and responsible tourism industry that benefits both the community and the visitors.

## REFERENCES

Desa Lumban Suhi-Suhi. (n.d.). <http://lumbansuhitoruan>.



- com/
- Desiani, I. (2022). Simbol Dalam Kain Ulos Pada Suku Batak Toba. *Jurnal Ilmu Budaya, Vol.18, No. 2 Februari Tahun 2022*
- Dr Hudaaya Kandahjaya, et all. (2020). *Menolak Wabah (Suara-Suara Dari Manuskrip, Relief, Khazanah Rempah dan Ritual Nusantara)* (2nd ed.). Penerbit Ombak Yogyakarta.
- Firmando, HB. (2021). Kearifan Lokal Tenun Tradisional Ulos dalam Merajut Harmoni Sosial di Kawasan Danau Toba. *Jurnal Sosiologi Dialektika Sosial*. 1 (1): 1-18.
- Gultom ES, A. (2019). Peran Hata Poda dan Umpasa dalam Upacara Adat Batak Toba terhadap Pendidikan Karakter. *KABANTI: Jurnal Kerabat Antropologi*, 3(1), 1–5. <http://journal.fib.uho.ac.id/index.php/kabantiantropologi/article/view/659>
- Gurning, D. (2021). Ulos Batak sebagai Simbol Identitas Budaya Toba. *Jurnal Kajian Budaya*, 23(2), 145-156.
- Hita Do Hutaraja II. (n.d.). [https://www.youtube.com/watch?v=ii\\_UbjE2YII](https://www.youtube.com/watch?v=ii_UbjE2YII)
- <https://kemenparekraf.go.id/>. (n.d.). Retrieved September 20, 2022, from <https://kemenparekraf.go.id/>
- Hutabarat, F. (2018). Eksistensi dan Perubahan Ulos sebagai Busana Adat Batak Toba. *Jurnal Perempuan dan Anak*, 1(1), 87-100.
- Marbun, M., & Manurung, H. (2019). Peran Ulos dalam Upaya Pemertahanan Budaya Batak Toba. *Jurnal Kajian Bahasa, Sastra, dan Pengajaran*, 2(1), 12-25.
- Miles, Mathew B., dan A. Michael Huberman. (1994). *An Expanded Sourcebook: Qualitative Data Analysis*. London: Sage Publications.
- Niessen, SA. (1985). *Motifs of Life in Toba Batak Text and Textiles*. Dordrecht: Foris Publications.
- Nugrahaningsih, R. (2019). Tortor Function In Gondang Naposo Batak Toba Community. *Journal of Education and Practice* [www.iiste.org](http://www.iiste.org) ISSN 2222-1735 (Paper) ISSN 2222-288X (Online) DOI: 10.7176/JEP Vol.10, No.2, 2019
- Sinaga, S. (2020). Mengenal Ulos Batak: Warisan Budaya yang Terancam Punah. *Jurnal Pendidikan dan Kebudayaan*, 26(3), 309-320.