

Ethnography of Thruthuk as Identity of Cultural Arts in Semarang City – Indonesia

Etnografía de Thruthuk como identidad de las artes culturales, ciudad de Semarang - Indonesia

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Abstract: This research investigated *Thrutuk*, a traditional art from Semarang. Thrutuk is an art that started from the habits of the ancient Semarang people which is small-talk then came up with the idea of doing theatrics with patrol equipment which is *Kenthongan*. This research aims to describe cultural values, symbol system, *thrutuk* performance pattern, then studied about relevance to the character of Semarang's people. This research used Clifford Geertz's symbolic interpretative theory that culture is a value system, knowledge system, and symbol system. This type of research is qualitative research using an ethnographic approach and supported by quantitative data. The data used were obtained through interviews with artists, cultural observers, the government, as well as data in the form of articles discussing Javanese culture, Semarang art, and art as identity. Data collection methods in the form of interviews, discussion group forums, observations, literature, and supported by qualitative data in the form of questionnaires. The analysis was conducted by interpreting data of researches (observations, interviews, and secondary data) in the context of socio-cultural weaknesses concerning the value systems and patterned action systems of the community concerned. The report form used is a descriptive analysis report. The results of the research are: cultural values reflecting coastal culture; symbol system that characterizes coastal Javanese culture; *thrutuk* performance pattern consists of two forms; simple form and traditional form. As well as relevance to the culture of the Semarang people.

Keywords: Truthuk Semarang; Traditional Art; Identity; Symbolic Interpretative; Ethnography.

Resumen: Este estudio investigó sobre Thrutuk, un arte tradicional de Semarang (Indonesia) que comenzó con los hábitos de la antigua gente de Semarang (una charla trivial), y luego se le ocurrió la idea de hacer teatro con equipo de patrulla, que es *Kenthongan*. Objetivo: describir los valores culturales, el sistema de símbolos, el patrón de desempeño de los thrutuk, y luego estudiar la relevancia para el carácter de la gente de Semarang. Esta investigación utilizó la teoría interpretativa simbólica de Clifford Geertz de que la cultura es un sistema de valores, un sistema de conocimiento y un sistema de símbolos. Es una investigación cualitativa, enfoque etnográfico y apoyada en datos cuantitativos. Los datos se obtuvieron a través de entrevistas con artistas, observadores culturales, el gobierno, así como datos en forma de artículos sobre la cultura javanesa, el arte de Semarang y el arte como identidad. Metodología: la recopilación de datos se desarrolló a través de entrevistas, foros de grupos de discusión, observaciones,

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literatura y respaldados por datos cualitativos en forma de cuestionarios. El análisis se llevó a cabo interpretando los datos de las investigaciones (observaciones, entrevistas y datos secundarios) en el contexto de las debilidades socioculturales relacionadas con los sistemas de valores y los sistemas de acción con patrones de la comunidad en cuestión. El formulario de informe utilizado es de análisis descriptivo. Resultados: se encontraron valores culturales que reflejan la cultura costeña; sistema de símbolos que caracteriza la cultura costera de Java; El patrón de rendimiento de Truthuk consta de dos formas; forma simple y forma tradicional. Así como la relevancia para la cultura del pueblo Semarang.

Palabras clave: Truthuk Semarang; arte tradicional; identidad; interpretación simbólica; etnografía.

1. Introduction

Indonesia is recognized as a huge nation comprised of diverse cultural and traditional wealth. This cultural wealth is capable of illustrating a successful integration contained in Indonesian culture. Culture is associated with all human ideas and works, which are highly required to be accustomed by learning (Koentjaraningrat, 2009, p. 9). This culture is capable of shaping the character of the Indonesian people. One of Indonesia's cultural wealth is traditional arts, particularly folk performances. Folk performances in the form of folk theater consist of 5 (five) functions. First, as a means of education for members of the folklorist community. Second, as a means of strengthening feelings of collective solidarity. Third, as a mean to reprimand others, who are likely to make mistakes. Fourth, as a means of protesting against injustice. Fifth, as an opportunity for individuals to temporarily escape from the boring real life to a beautiful imaginary world (Dananjaya, 1983, p. 81).

One type of folk performance is *Truthuk* Semarang. *Truthuk* is defined as the revitalization of *Ketoprak Lesung*, and the art community. Moreover, *Truthuk* art was developed by the Tirang community. *Truthuk* is generally performed using *kenthongan* (slit drum) accompaniment and other musical instruments, particularly gamelan. The name *Truthuk* is derived from the sound of the *kentongan*, which produces the sound “*truthuk*”. *Truthuk* art may be used as entertainment as well as a means of communication and information to the community. The art is performed by providing information such as counseling from the government. Unfortunately, *Truthuk* art has not been widely known by the community, especially the community of Semarang City. Realistically, this art has been frequently performed in various public spaces as a means of delivering messages from the government to the public regarding to aspects of health, security, hygiene, elections and drug prevention. Referring to this specific issue, the art of *Truthuk* is may be regarded as having become the cultural identity of Semarang City.

According to Ting-Toomey, cultural identity is commonly declared as emotional significance of individuals to have a sense of belonging or to be affiliated with certain cultures (Rahardjo et al., 2019). The community classified into these groups will subsequently carry out cultural identification. Each individual considers themselves as a representation of a particular culture. This cultural identification, according to Rogers and Stein Jatt in Turnomo (2005), will play a role in determining individuals who are included in the in-group and individuals who are included in the out-group. Their behavior is partially determined by their classification as belonging to a particular culture or not (Turnomo, 2005:1.-2). According to Kenneth Burke in Liliweri (2005, p. 42), cultural identity is determined by referring to “language” (language as a non-material cultural element), and how language representation explains a reality of all detailed identities which are then compared (our understanding of the meaning of identity, identical, and identify). According to him, naming an individual's identity related to something is always associated with the concept of using language, particularly to understand a word denotatively and connotatively. Moreover, the cultural values of

cultural products that are relevant to the supporting community are also considered as crucial elements in determining an identity (Aprilina, 2014).

Truthuk art has great potential to be used as part of the identity of cultural arts in the city of Semarang. Although there have been many ideas that are capable of making it as a city identity, this art is currently not implemented properly. This is caused by several factors. First, because of the lack of scientific researches on *Truthuk* Semarang. Second, this art is relatively new to the public, causing the dissemination of information to the community of the city of Semarang. Third, this art has not yet been institutionalized, even though the city government has actually recognized *Truthuk* as the art of the City of Semarang.

The analysis in this research was carried out using an ethnographic approach with a symbolic interpretive perspective proposed by Clifford Geertz in Amirudin & Subiyanto (2019), that culture refers to value systems, knowledge systems and symbol systems. These symbols may be reflected in actions that provide meaning in dealing with life. Consequently, human life is always associated with symbols, as well as cultural products in the form of traditional arts which consist of symbols formed from cultural value systems and community knowledge systems which result in action. The value system, knowledge system, and symbol system will lead to the meaning that is recognized as the meaning of the symbol. The meaning of symbols includes the cultural ethos of a society. Referring to that matter, this research would explore more the relevance of cultural values and symbolic meanings of *Truthuk* art with the character of the community of Semarang. Thus, symbolic anthropological research was considered as important in initiating art as the identity of a society.

2. Methodology

This research was conducted by using a qualitative approach with ethnographic methods. Spradley in Amirudin (2020) and Haris in Creswell et al. (2007), stated that the ethnographic method is a research method specifically developed in the fields of sociology and anthropology by utilizing a very contextual qualitative approach by seeking to reveal the social and cultural meaning of the group or social organization being examined.

The data in this research were collected by means of observation, literature research, in-depth interviews and Forum Group Discussion, and supported by quantitative data through questionnaires distributed to residents of Semarang City starting on June 1-July 31, 2021 to identify the level of knowledge about the art of *Truthuk* in Semarang. Furthermore, in-depth interviews and Forum Group Discussions had been held on June 14-21, 2021 with several central figures of the Tirang community as the initiators of the formation of the *Truthuk* art, the players, the chairman of the Central Java Province Traditional Media Communication Forum, part of the Provincial Government of Tourism, Youth and Sports of Central Java, and Diponegoro University History Lecturer. Interviews were conducted at different locations and durations according to agreement with previous informants.

The data obtained were then verified internally and externally to examine the originality of the data by taking into account the year of publication and the credibility of reliable and relevant primary and secondary data sources. The analysis was successfully carried out by interpreting field findings (observations, interviews and existing secondary data) in the context of socio-cultural understanding in relation to the value system and patterned action system of the community concerned. The form of the report used in this research was an in-depth descriptive analysis report on the exploration of *Truthuk* Semarang by involving reinforcing data from various sources that had been obtained.

3. Results

Traditional art is regarded as one of the products of society's culture. The composition of motion, stories, rhythms, and songs in art cannot be separated from community life in a cultural entity. According to Irianto (2015), traditional art is often interpreted as an expression of cultural identity, based on local wisdom and the local uniqueness of a society.

Traditional art is also likely to be associated with community identity. Irianto (2017) submitted that Indonesian culture is traditionally based on an agrarian and maritime type, despite Indonesia being classified as a country consisting of various ethnicities and multiculturalism. Typologies of agrarian communities include: living in rural areas, having a livelihood in the agricultural sector; tied to traditions and feelings, even though Indonesia consists of various ethnicities and multiculturalism [11]. Knowledge of agrarian society generally tends to be social rather than economic. Peace and harmony are commonly defined as values that grow and are maintained in an agrarian society. They are likely to prefer group life over individuals, and tend not to support any change (Irianto 2017). Moreover, the typology of fishing communities (coastal) is more based on the scope of livelihoods that have an interrelation with the sea and all its resources. Fishermen are generally capable of adapting well, because they are used to adapting to waves, weather, wind, places where fish gather, boats and fellow fishermen. This encourages the fishing community to have the courage to take a risky speculation or change (Irianto, 2017).

Art is an expression of society that cannot be separated from their daily life, character, values, norms and knowledge. Referring to that matter, dance movements in a traditional dance are not defined as movements that suddenly arise and are then used in society. Their daily movements are influenced by the values and norms prevailing in a society. For instance, dances from Central Java are generally soft, slow, and performed with a lowered gaze. This shows that Javanese society is not recognized as a rude community, but is a community that always prioritizes politeness. Another example is Reog Ponorogo, Reog dance does not require any choreography, and the audience who hears the music will be free to dance. The moves in this dance are not the same but also not significantly different. Furthermore, dance movements in areas that use water as a means of transportation or other activities will also tend to be wavy (Interview with Daniel Hakiki, on June 19, 2021).

Having regard to this illustration, it can be said that art is composed of a series of cultural values and knowledge which then moves people to create aesthetic actions, which are beautifully patterned in a series of symbol systems. A series of symbols containing cultural values, knowledge, and meanings is capable of indicating art as a symbol system.

Art as a symbol system is also found in the *Truthuk* Semarang show. *Truthuk* is a traditional art that was derived from the habits of the Semarang city community in the past, specifically chatting with each other (*jagongan*) at Neighborhood Watch while maintaining village security. This habit was carried out on a full moon night, and people who were just chatting with each other then came up with an idea to play a role. Moreover, they used to chat together about people's lives. The tool used was *kenthongan* which has been commonly defined as the mean of communication for rural communities made of bamboo, and is usually used to signal when danger arises or just to gather residents. The beat of *Kenthongan* will produce the sound "*Truthuk...truthuk...*" which then indicates this art to be recognized as *Truthuk* art (Interview with Budiono Lee, on June 14, 2021). In subsequent developments, *Truthuk* influenced the development of the traditional art of *kethopraklesung*, which is frequently performed by adopting stories consisting of folklore, royal stories, and legends.

As time goes by, the concept of *Truthuk* is re-emerged with packaging that is expected to follow the plot of the modern era, by using stories based on contemporary stories, but still using traditional spirits to keep values herited and preserved. This art should also be capable of being played even

with a few players, and performed in a modern theater style by paying attention to stage layout, make up, lighting, scripts and so on. Regarding to that matter, this art is often known as “Tradition in modernity”. The plays that have been shown include *Obahing Ledhek Kasaputing Ratri*, *Ledhek Tobong*, Diponegoro, and plays that adapt events such as “Peace is beautiful” as a means of delivering messages during elections, “*Jogo Tonggo*” as a response or delivery of messages related to the Covid-19 outbreak.

Truthuk, which is known as a form of revitalization of the traditional art of *kethoprak lesung* and comes from the culture of the ancient Semarang city community, has cultural values, physical knowledge systems and expressions that are patterned in their performances. Consequently, it may be said that *Truthuk* is a symbol system for the Semarang City community. A symbol is an object that has meaning in harmony with the reality of human life. Thus, the meaning is indirectly given by humans. Therefore, a religious pattern is formed by a series of sacred symbols intertwined into a certain orderly unity (Tsuroya, 2020).

Geertz stated that there is a collection of symbols called sacred symbols (normative and has great power in carrying out the sanctions) among the symbols possessed by humans. Geertz in Tsuroya (2020) stated that the sacred symbols are based on the ethos and view of life which are considered as the most essential elements of human existence; and these sacred symbols are associated with other symbols that may be used by humans in real daily life.

The symbols associated in a culture should be interpreted to determine the meaning of a culture. The interpretation of these symbols may also be utilized to identify the cultural ethos in a supporting society. In this matter, *Truthuk* has associated symbols such as in performance patterns, clothes worn, music played, and uttered expressions. These symbols are also capable of illustrating the cultural values of the Semarang City community.

(1) Accompaniment

Accompaniment in *Truthuk* has developed significantly, from initially only using drums and *kentongan* and now being added with other musical instruments such as saron, demung, gender, gong and violin to build the atmosphere during the performance. However, the typical musical instrument in *Truthuk* is the *kenthongan* (Wulansari, 2020). *Kenthongan* is considered as a symbol based on the traditional history of the Semarang City community in the past. *Kenthongan* is a tool to signal danger to the public when certain events arise. Meanwhile, gamelan is referred to as a traditional Javanese musical instrument. The Semarang gamelan is more influenced by the Surakarta *gagrak* gamelan due to its wide distribution (Utama & Puguh, 2013).

The significant difference between Surakarta *gagrak* and Semarangan *gagrak* can be found in the rhythm. Gamelan rhythm in Semarangan *gagrak* is more energetic, whereas in Surakarta *gagrak* tends to be slower. Referring to the art of *Truthuk*, the energetic rhythm is likely to be found, particularly in the opening part of the performance. This energetic rhythm is recognized as a symbol that contains cultural values typical of coastal communities, specifically coastal communities who tend to be straightforward, open and have the courage to take risks. This character is formed as a result of their daily lives who continue to deal with the climate, waves, and winds that are erratic. Moreover, the coastal area is an area that is open to traders and people from outside the area, which is then able to become the cultural ethos of the coastal community.

(2) Expressions

Truthuk is classified as an art that is heavily influenced by Javanese culture. Although the city of Semarang is multi-ethnic, this art has arisen before multi-ethnicity was created like the current era. Consequently, the cultural values of coastal Java are so significant in this art. *Truthuk* Semarang art has many wise expressions and is often conveyed through songs or poetry. Javanese expressions

usually have an implied meaning in them, as in the play that was examined by the researchers in an observation, where they played for “*Jogo Tonggo*” as a response to the current situation as well as a means of information. There was a scene that showed a rich married couple being sad because of being exposed to Covid-19 and they realized that wealth cannot be relied on. In this scene, the phrase “*Bebasanne wong angurip mung sak dermo nglakoni*” was expressed, which means that “Humans are only trying to live life, because everything has been ordained by God”. The phrase contains the cultural values of the Javanese people about submitting to God. Humans are only capable of doing effort, and the results will depend on what God has outlined. The phrases contained in this art are symbols of Javanese cultural values that prioritize wisdom. This is reinforced by the statement of Totok Pamungkas (58), that *Truthuk* art is rooted in Javanese culture (Interview with Totok Pamungkas, on June 20, 2021).

(3) Clothes

In *Truthuk* art, the clothes worn by the players are traditional clothes or Semarangan traditional clothes. Traditional clothing is still used in modern plays with actors as police, regents, or people from agencies. It aims to preserve the existing tradition. Moreover, the clothes worn in the *Truthuk* art show are not only traditional Semarangan clothes with a coastal style, but also clothes with Malay and Solo styles. Male’s clothing is identical to using an *iket* (a piece of fabric that is shaped in such a way and is used as a headgear), in the form of a coastal style *iket* and a red batik *iket*, which is considered as a hybrid of coastal culture with Chinese culture. This is due to the cultural identity of the people of Semarang City as a coastal community. Cultural values in coastal communities tend to be open and tolerant, and any culture may enter and grow easily. The traditional clothes in the *Truthuk* show is referred to as a symbol of a coast that is likely to be exposed.

(4) Semarangan Language

Djawahir in Rachmawati (2019), stated that the Semarangan dialect or language is a form of hybrid culture that still exists until the present time. The Semarangan dialect is considered to be a mixture of languages from ethnic immigrants. Therefore, the Semarangan language and the Javanese language are slightly different, so that the language is not so difficult and easy to understand. However, in addition to being easy to understand, the procedures for speaking the language are still applied, for example, the procedures for talking to elders, wives to husbands, people to leaders. As in the dialogue in the play “Peace is beautiful” which is included as a Semarangan dialect and is identical with the suffix “ne” mixed with Indonesian, particularly in terms of the nickname provided by the wife to the husband “sampean”.

Pak Totok: “Pis ee.....heh Bune... ini kan sudah pekerjaanmu... tugas di dapur yang harus dikerjakan oleh perempuan ... kok protes

(Mr. Totok: “Bune, this has become your responsibility, duties in the kitchen are highly required to be done by women. Why should you protest?”)

Istri (Ning): “ Bukan protes pak ...ini kan saya dapat tugas dari Pak Lurah masak masak buat acara besok....harusnya sampean ya bantu bukannya mainan hp ajaa...”

(Wife (Ning): “Not a protest pak ... I was given the responsibility by the Lurah to cook for the event that will be held tomorrow. Sampean are better off contributing to help instead of just playing on your cellphone...”)

Pak Totok: “ Lho bukan bune saja yang dapat tugas dari pak Lurah.....aku jg dapat tugas bune.....”

(Mr. Totok: “Besides you, I was also given duties by the Lurah, Bune.....”)

Istri (Ning): “Halah tugas apaaa... tugas kok mainan HP aja ...”

(Wife (Ning): “Hey, what are your duties?... You are just scrolling on your cellphone frequently...”)

Pak Totok: “lha iniya tugasnya beda klo aku kan memang tugasnya koordinasi dan komunikasi ...”

(Mr. Totok: “...Look at this ... our tasks are significantly different. I am really in charge of coordination and communication...”)

Istri (Ning): “iya pak ne....sampeyan iku dapat tugas apa...bair aku juga tahu”

(Wife (Ning): “yes pak... sampeyan need to explain your duties specifically, so i know it too”)

The word “Sampeyan” in Javanese is used to address people with a higher degree and should be more respected. This language is a symbol that indicates that communication is considered as a crucial element in coastal communities that are often visited by outsiders. The Semarangan language is also capable of causing every message conveyed to the public to be easily understood and accepted. Moreover, the Semarangan language still shows and maintains the values of politeness as the Javanese people, even though there is a use of polite language that is not likely to be the same as in remote Java areas.

(5) Truthuk Performance Pattern

In Truthuk Semarang performances, there are two types of performance patterns, namely: (a) Festival performance patterns, which are usually used in festivals with a performance duration of approximately 30 minutes. The performance pattern begins with opening music, which continues to the main story, and between stories is inserted slapstick and dances, particularly the coastal dance. The interesting thing found in this show is the appearance of the players. When players leave the storyline, they do not significantly leave the stage, but join the narrator behind the theatrical arena. Interaction remains well established between players and gamelan musicians or the players behind the story. Therefore, this performance will seem to be crowded even though it is performed by a few players, because gamelan musicians are also capable of serving as players (Interview with Totok Pamungkas, on June 20, 2021). (b) The pattern of traditional performances, which usually begins with a dance, and is followed by opening music and then leads to the content of the story. The concept is the same as the festival, but with a more complex story, accompanied by dance variations, joke sessions and longer duration.

The pattern of the show actually intends to raise the concept of “Tobong”, namely *Kethoprak*, which used to be played around from one place to another. Therefore, when there are people who hold a show, they will likely play in the show, by wearing make-up, and clothing that is conducted at the venue, so that the entry and exits of players are not the same as in the current *Kethoprak*.

According to Daniel as the chairman of the Central Java traditional media communication forum, the concept of *truthuk* is able to develop *kethoprak*. *Kethoprak*, which was originally derived from the community, was later modified by the royal palace (*Keraton*), with royal stories, Javanese gamelan, and dances inserted. Subsequently, this *Kethoprak* was brought out by Chinese merchants at that time to become “Tobong” as it is today (Interview with Daniel Hakiki, on June 19, 2021). Consequently, this performance pattern is referred to as a hybrid symbol in terms of the performance concept.

Diverse cultural symbols of the Semarang City community have not been capable of showing the existence of this art to the Semarang City community. Referring to the findings in the field research, out of a total of 129 respondents in the Semarang City community, only 10 respondents were aware of *Truthuk* art. This was due to the fact that this art had not been recognized administratively.

Moreover, there were not many researches related to the art of *Truthuk* and the lack of information dissemination regarding to the art of *Truthuk* was tended to be found.

4. Discussion

Traditional art as expressed by Irianto (2016) can be said as a form of expression of the cultural identity of the supporting community. As explained earlier, traditional art does not just appear and is then accepted by society, but traditional art is rooted in the daily movements, values, and habits of the people in a cultural entity. Therefore, art is a symbol system that is able to reflect the cultural dynamics of the supporting community.

The cultural characteristics of Semarang are considered as a cultural typology of coastal communities that have the values of openness, tolerance, dynamics and multiculturalism. The current multiculturalism of the city of Semarang tends to be influenced by the character of its people who are open and tolerant since ancient times. The results of this openness and tolerance are capable of shaping the city of Semarang into an indicated city as it is today.

The values reflected in the symbols of *Truthuk*'s art, specifically from the clothes, expressions, accompaniment, language and performance patterns indicated that the typical values of the maritime community with the most dominant openness and tolerance were capable of compiling the symbols in this show, in addition to Javanese cultural values related to manners and religion. In terms of *Truthuk* as the identity of the City of Semarang, the cultural values that are so inclined and inherent in the current society of Semarang City are tolerance, specifically between ethnicities and religions.

The importance of traditional art as an identity is not considered merely a city branding, but has the potential for human development and an identity reference. Apart from the increasingly vague identity of the Semarang city community, the original traditional arts of Semarang are still found to be capable of reconstructing the community by adjusting new elements as a result of coming into contact with the culture of immigrants to cause hybridization in whole or in part. However, *Truthuk*, which was reconstructed and supported by the Tirang community, always tries to maintain Javanese cultural values which are included as the spirit of this art, along with adapting to the development of the era. Consequently, *Truthuk* is considered as "Traditional but modern" and "Funny but serious" art.

Truthuk Semarang has the potential to be part of the artistic and cultural identity of the city of Semarang, due to the typical values of the Semarang city community which are oriented to coastal Javanese cultural values, as well as multiculturalism that is well contained in this *Truthuk* art, ranging from clothing, accompaniment, musical instruments, expressions and performance patterns or types of performances, along with the packaging of *Truthuk* Semarang has indicated as modern. Even though they maintain the tradition in terms of attributes and values, the plays tend to be engaged in story performances that respond to current events (Sugihartati, 2019).

Truthuk Semarang is currently packaged as a means of information to the public as well as a means of inheriting cultural values in a cultural entity. Cultural values are defined crucially in this era of globalization, where other cultures tend to conflict with local cultures. Cultural values in traditional arts can be a filter for that matter (Interview with Daniel Hakiki, on June 19, 2021). These cultural values may also be utilized as a character education program. Values that have been declared to be a culture for an individual will lead to anxiety for individuals who do not live up to these values. The values contained in *Truthuk* Semarang are indeed oriented towards coastal Javanese culture. However, this value can be regarded as universal. Furthermore, the value of politeness is highly necessary to be applied even though the standard of politeness varies from place to place. The value of honesty must also be applied in various environments, the value of tolerance for anyone is referred to an important element, and the value of respect for anyone is respected as an obligation.

Therefore, *Truthuk* Semarang is capable of potentially being the identity of the City of Semarang, not merely as a city branding but also as a form of human development.

Truthuk art is considered as a relatively new art, its existence in Semarang city society has not been widely known. This is evidenced from the findings which showed that out of a total of 129 respondents, only 10 respondents were aware of *Truthuk* art even though this art had often been performed in various spaces for the purpose of delivering messages and information from the government. This tended to be influenced by the dissemination of information and the administration of this art that had not been recognized by the Semarang City government, even though this art had developed in the City government area. Scientific researches related to this art were also not commonly carried out. Thus, research on *Truthuk* art is still very broad to be carried out in the future (Ida, 2014).

As a folk art that has the potential of its uniqueness, the role of the government in maintaining and developing the arts is referred to as a vital element. Considering that typical Semarang arts are difficult to find, *Truthuk* with its Semarangan values has become a potential for the City of Semarang. Therefore, in an effort to develop the art of *Truthuk*, it is necessary for the government to recognize this art administratively. Moreover, with all its relevance to Semarang culture, this art can also be promoted as part of the identity of Semarang City. When this effort has been successfully carried out, coupled with efforts to disseminate and synergize between the government and good artists, the *Truthuk* Semarang art will likely be able to develop and be better known to the public, and become an interesting variety of tourism performances in the city of Semarang.

5. Conclusions

Truthuk is referred to as a traditional art derived from the habit of chatting with each other in Neighborhood Watch in Semarang in the past, which later developed into *KethoprakLesung*. The concept of *Truthuk* was eventually re-emerged by Budiono Lee and the Tirang community, with the aim of preserving a tradition that was packaged to be able to adapt to the development of the era. However, the existence of *Truthuk* Semarang has not been widely known among the people of Semarang, this is due to the lack of dissemination of information. *Truthuk* Semarang has been proposed as an identity, but it has not been realized until the present time, because administratively this art has not been recognized, even though it has factually belonged to the government. The lack of scientific researchers is also considered capable of hindering the process of developing this art into an identity. *Truthuk* art has the potential to be promoted as an identity, because there are many symbols that represent the cultural values of the people of Semarang City, specifically from Semarangan clothes and other traditional clothes such as Malay and Solo, which are capable of illustrating openness and tolerance. In addition, the typical accompaniment with coastal music, the Semarangan language that is commonly defined as a hybrid type of culture that still exists, and the performance pattern are also capable of describing the cultural values of coastal Java, openness and multiculturalism.

Author contributions

In writing this article, the authors were divided into contributions: conceptualization and writing – original draft preparation of AI; methodology and investigation, IS; formal analysis and writing – review and editing EA, AA. All authors have read and agreed to the published version of the manuscript.

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