

CULTURAL HERITAGE PRESERVATION IN LIBRARIES: REPRESENTATION OF PENGINYONGAN CULTURAL IDENTITY

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Abstract

Libraries have an important role beyond being providers of information in the world of education; libraries provide space for the preservation and development of cultural heritage. One example is the UIN SAIZU Library. This study aims to analyze the representation of Penginyongan cultural identity through a library based on local wisdom. This research uses a qualitative-interpretative method with an ethnographic approach. The results of the study indicate that the UIN SAIZU library is able to strengthen the representation of Penginyongan culture through: 1) Collections in the form of printed works, artifacts, and even audio-visual materials that reflect the life of the Penginyongan community, 2) Several collections and gates of the "Penginyongan Museum and Library" created by UIN SAIZU have a dialogical interaction between Penginyongan culture and Islam. 3) The collections and cultural values of Penginyongan in the library are reconstructed by the Penginyongan community in everyday life. This research has significantly advanced the understanding of the importance of strengthening culture based on local wisdom in the context of libraries.

Keywords: Cultural Identity; Cultural Heritage; Representation; Penginyongan Culture; Corner Service; Library; Memory Collective

Introduction

The cultural identity of Penginyongan, historically recognized as Banyumasan culture, is centered in Banyumas. This region is characterized by its unique local wisdom and diverse cultural expressions. Situated geographically in the southwestern area of Central Java, Banyumas's cultural practices represent a distinct variant within the broader Javanese cultural landscape. The positioning of Penginyongan culture between the influential Keraton Javanese and Sundanese cultural spheres has resulted in the development of a unique cultural identity, distinguishable from its neighboring traditions [1]-[4]. Despite its strategic location at the intersection of two prominent cultural spheres, Banyumas is geographically distant from the power centers of both Javanese and Sundanese kingdoms. This distance is encapsulated in the local adage, "Adoh Ratu Cedhak Watu," which translates to "Far from the ruler, close to the stone." This adage underscores the unique position of Banyumas, situated outside the direct sphere of royal authority and intimately connected to the lives of ordinary people, primarily farmers residing on the slopes of Mount Slamet and along the banks of the Serayu River [5]. This unique socio-cultural context empowered Banyumas to develop its

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own distinct civilization, characterized by a unique cultural identity often described as a marginal survival culture [6]. However, it is important to acknowledge that the overall pace of cultural development in Banyumas lagged behind that of the more centralized and established Keraton or Negarigung cultures.

The term "Penginyongan" serves as a distinctive marker of self-identification, derived from the word "inyong," meaning "I" or "me" [7]. The Penginyongan language distinguishes the Banyumasan community from other Javanese-speaking communities. According to Stuart Hall's perspective, the use of the Penginyongan language is a form of representation that conveys meaning based on a specific culture [8]. The uniqueness of the Penginyongan language enables it to identify itself to form a cultural identity [9]. Penginyongan language is a speech that is the main differentiator with other Javanese languages. Penginyongan is used as a marker for its speaking community, called "Wong Penginyongan," as well as its cultural practices with "Penginyongan Culture."

The distinct characteristic of the Penginyongan language, in contrast to Standard Javanese (often exemplified by the dialects of Yogyakarta and Surakarta), lies in its pronunciation. The pronunciation of vowels /a/ and /o/, as well as consonants /b/, /d/, /k/, /g/, /h/, /y/, /k/, /l/, and /w/, is articulated firmly (lugged), clearly, and decisively, without any ambiguity or hesitation. The Banyumasan dialect is also referred to as "pure Javanese" or "Jawadwipa," representing the oldest known stratum of the Javanese language, used by the Javanese people without linguistic stratification [10]. A clear example of this distinction can be observed in the word "ngapa," which translates to "what" or "why" in Standard Javanese. While in Standard Javanese, it is pronounced as "ngopo"; in Penginyongan, it retains the pronunciation "ngapa" with a firm articulation [11], [12]. This firm articulation often gives the impression of ending with a /k/ sound, hence the perception of being "ngapak." This term, "ngapak," was initially used by speakers outside the Penginyongan community with a connotation of mockery, leading to a negative stigma. However, the word "ngapa" has been reclaimed by the Penginyongan community as a form of resistance against those who intend to threaten them.

The Penginyongan community also possesses a distinct cultural identity known as Penginyongan culture. This culture encompasses traditional ways of life that are deeply intertwined with nature. The Penginyongan people believe that their existence is governed by natural forces and strive to live in harmony with the movements and laws of nature [13], [14]. The traditional agrarian lifestyle in Banyumas has given rise to hereditary rituals passed down through generations, such as the Cowongan tradition. The Cowongan tradition is a rain-calling ritual performed by farmers during dry seasons [15], [16]. Tangible forms of Penginyongan culture include keris (daggers), begalan (traditional agricultural tools), lengger (a traditional dance), and the "cablaka" socio-cultural system. "Cablaka" is synonymous with the character of the Penginyongan people: straightforward, honest, without pretense, and outspoken [17], [18]. Intangible cultural heritage recognized by the Ministry of Education and Culture, such as the arts of Ebeg, Lengger, and Calung, and the culinary tradition of Mendoan, hold historical and aesthetic value as integral parts of Penginyongan culture. Penginyongan identity is inherently inseparable from Penginyongan culture. According to Stuart Hall, identity is a continuous process of becoming, rather than a static state of being [19]. Identity is constantly shaped within historical and cultural frameworks, situated in specific places and times, and influenced by context. It is constructed through a long process, allowing individuals to experience identity shifts throughout their lives [20], [21], [22]. Penginyongan culture undergoes transformations with the passage of time. Rapid changes and the phenomenon of globalization make identity increasingly complex due to increased cultural exchange and the influence of global media.

Globalization has shifted Penginyongan culture towards a weakening of cultural values, particularly in the practices of traditional arts and customs that constitute the cultural identity of Penginyongan. The interaction of communities with different cultures can lead to the loss of a nation's original cultural identity due to alienation by dominant and superior cultures [23], [24]. Communities may lose traditional knowledge due to the pressures of globalization, and cultures begin to be abandoned as societies become increasingly modern [25], [26]. The younger generation has begun to abandon traditional culture, making efforts to preserve the culture necessary [27], [28], [29]. The majority of young people in the Penginyongan community are more fluent in Indonesian than in the Banyumasan Javanese language [30]. For example, students from Banyumas who study outside the region are reluctant and ashamed to use the Banyumasan language [31]. Penginyongan culture as local wisdom can be strengthened in the era of globalization by integrating traditional values into modern practices. One institution that can preserve local wisdom by providing space for cultural representation is the library. Libraries play an important role in building civilization and national identity. As centers of documentation, preservation, and education, libraries ensure that cultural heritage is maintained and protected from the threat of extinction.

Libraries are institutions that collect, store, manage, and provide access to a wide range of information resources [32], [33], [34]. Libraries serve not only as places that provide public access to book-based collections but also as creative social learning spaces, both physically and digitally. Furthermore, libraries also play a role in preserving and conserving culture as a local identity [35], [36], [37]. Libraries play a crucial role in preserving the cultural heritage and identity of a nation [38], [39]. Cultural heritage is understood as the 'identity card' of a nation, containing accumulated knowledge, experiences, and values that are passed down from generation to generation [40]. Libraries serve as pivotal institutions for safeguarding and transmitting knowledge, history, and cultural heritage from one generation to the next [41], [42]. This role is described by Sulisty Basuki as the cultural function of libraries [43]. Through this cultural function, libraries are expected to become institutions that contribute to the preservation of the nation's cultural values and, in the future, can revive the spirit and wisdom of the nation's noble cultural values that become the identity of the Indonesian nation.

Libraries with a cultural focus serve not only as information centers within the academic world but also as spaces for the preservation and development of local culture. Collections of local culture, encompassing ancient texts, manuscripts, and cultural artifacts, provide deeper insights into the history and life of local communities. Research by Kirsten Loach in 2022 [44] indicates that independent libraries in the United States and the United Kingdom make significant contributions to the sustainability of cultural heritage through the strengthening of organizational culture. Libraries as cultural spaces can also provide access to cultural transfer for younger generations, thereby increasing awareness and love for culture in this era of globalization. The Rejang Corner service in the research of Rahmat et al. has become part of the IAIN Curup Library as a source of information for users regarding aspects related to Rejang culture [45]. These libraries, based on local wisdom, make a significant contribution to presenting a more interactive and engaging culture, especially for young people.

One library that supports the preservation of local culture in the Banyumas Regency is the Prof. KH. Saifuddin Zuhri State Islamic University Library of Purwokerto, referred to as the UIN SAIZU Library, with its parent institution referred to as UIN SAIZU. The library highlights Penginyongan culture to strengthen and enhance its existence. The Prof. KH. Saifuddin Zuhri Library of Purwokerto is located in Purwokerto, Banyumas. This geographical location is one of the factors that drives the opportunity for the library to explore and collect Penginyongan culture and then represent it in the library. The service developed at the UIN SAIZU Library regarding

Penginyongan culture is the "Penginyongan Corner" service. The collection, which initially consisted only of local content, has evolved over time into the "Penginyongan Museum and Library". This corner service not only provides a collection of printed works but also artifacts and miniatures that support the representation of Penginyongan culture. The UIN SAIZU Library is the only higher education library that has developed a corner service themed on Penginyongan culture in the Banyumas Regency.

This research is essential because libraries are not only places for storing static repositories or mere knowledge keepers, but libraries can move beyond their traditional functions, namely providing space for the expression of the marginalized Penginyongan culture. This research contributes not only to showcasing Penginyongan culture but also to the development of its cultural construction and reproduction. The objective of this research is to analyze the representation of Penginyongan cultural identity through a library based on local wisdom.

Research Method

This research is a type of field research that uses a qualitative-interpretative method with an ethnographic approach. Qualitative research is research that explores complex, detailed, and natural human social problems [46]. In this study, the researcher will analyze the representation and identity of Penginyongan culture at the UIN SAIZU Library. The research location is at the UIN SAIZU Library, which is located at Jalan Ahmad Yani No. 40A, Purwokerto.

The data sources for this research include interviews with informants, a collection of books, and Penginyongan cultural objects in the UIN SAIZU Library. Data collection techniques include observation, in-depth interviews, and document studies. The determination of informants in this study used a purposive sampling technique to obtain quality data from data sources that are in accordance with the research objectives. Informants who have information and experience as actors and other parties who build the representation of Penginyongan cultural identity in the development of the library. The intellectual actor who became the informant in this study was the former rector of UIN SAIZU, and the implementing actor was the head of the UIN SAIZU library. Data analysis in this study used a theoretical approach analysis by Miles Huberman, which includes data condensation, data display, and conclusion drawing and verification [47].

Literature Review

University Libraries

University libraries are a technical implementation unit that carries out the Tri Dharma of Higher Education by collecting, selecting, processing, maintaining, and providing information resources to the parent institution in particular, as well as the academic community in general [48]. University libraries are an integral part of the interests of their parent institution to support the implementation of education, research, and community service through the provision of collections and services that they develop. According to Reitz in 2013 in the Online Dictionary for the Library and Information Science [49].

“A library that is an integral part of a college, university, or other institution of postsecondary education, administered to meet the information and research needs of its students, faculty, and staff.”

Libraries are often likened to the "heart of a university," making their existence crucial for information fulfillment and as a learning resource [49], [50]. University libraries develop several services, including circulation services, information retrieval services, locker services, photocopying services, reference services, workstation services, and corner services [52].

Cultural Representation and Identity

Representation is the process of producing meaning through language and symbols within a culture. Meanwhile, Hall defines representation as describing something through language and then communicating it to others [53]. Culture is formed through meaning and language, making language one form of symbol or representation. Language can be used to represent something through three approaches: 1) the reflective approach, where meaning is formed by individuals involving their ideas, media objects, and experiences in their daily lives; 2) the intentional approach, where language and symbols are used to describe the intentions of individuals who create meaning; and 3) the constructionist approach, where individuals construct meaning in a work, because meaning cannot exist on its own.

Results and discussion

The "Penginyongan Museum and Library" Corner Service at the UIN SAIZU Library

Libraries are institutions that collect, store, manage, and provide access to collections of various types of information and knowledge resources, such as books, magazines, journals, archives, and digital media. Libraries play an important role in preserving the identity of a culture so that it can be passed down to future generations. Libraries and culture have a close relationship, as libraries serve as a means of preserving the nation's cultural heritage [54]. Libraries have a role beyond simply storing and managing academic information but also as institutions that act as cultural conservators.

The UIN SAIZU Library has a special service that highlights the local culture of Banyumas or Penginyongan, namely the "Penginyongan Corner" service. The terminology "inyong" is translated into Indonesian as "aku" or "saya" (I or me). The term "Penginyongan" was chosen with the aim of gaining recognition from the regencies/cities that are also stakeholders of the Penginyongan culture around Banyumas Regency, such as Banjarnegara Regency, Cilacap Regency, Purbalingga Regency, Brebes Regency, Tegal Regency, and also Tegal City. The term "Penginyongan" not only reflects cultural identity but also represents an effort to build mutual understanding among cultural stakeholders in the preservation and development of Penginyongan culture. The following is an excerpt from an interview with Mr. MR as the former rector of UIN SAIZU.

"...menguri-uri budaya lokal Banyumas yang dulu awalnya kita mau menyebutnya "Banyumas Raya" kini menjadi "Penginyongan", karena kata "Banyumas" sendiri menjadi sandungan nanti bagaimana dengan Kabupaten Cilacap, Purbalingga, Brebes, yang sama-sama menggunakan inyong. Akhirnya kita menggunakan istilah "Penginyongan" yang bisa diakui oleh seluruh kabupaten/kota yang ada di 8 kabupaten/kota termasuk Kota Tegal dan Kabupaten Tegal (...preserving the local culture of Banyumas, which we initially wanted to call "Greater Banyumas," has now become "Penginyongan," because the word "Banyumas" itself becomes a stumbling block. What about the Cilacap, Purbalingga, and Brebes regencies, which all use inyong? Finally, we used the term "Penginyongan," which can be recognized by all regencies/cities in the 8 regencies/cities, including Tegal City and Tegal Regency." (Interview with Mr. MR, October 17th, 2024)

Over time, this corner service has evolved into the "Penginyongan Museum and Library." The UIN SAIZU Library not only collects printed works about Penginyongan culture but also, as a museum, collects ancient manuscripts, begalan miniatures, batik, traditional Banyumas clothing, and even audiovisual collections that document Penginyongan culture. The collaboration of these two sources of information can support the preservation of Penginyongan culture and academic activities such as scientific studies. The library is not only a place for reading but also a space that presents material evidence of Penginyongan culture and opportunities to explore various potentials. Through the library, individual abilities and the cultural potential of Penginyongan can be identified and further developed into a means of empowerment that is beneficial to the wider community. The following is an excerpt from an interview with Mr. AN as the head of the UIN SAIZU Library.

"...Perpustakaan UIN SAIZU ini mengangkat budaya Penginyongan dan diwujudkan dalam layanan corner "Pojoek Penginyongan". Namun, sekarang kami ingin menghadirkan tidak hanya karya cetak tentang budaya Penginyongan, tapi ada semacam karya fisik 3D seperti kesenian Begalan, Keris, Kuda Lumping. Harapannya sebagai perpustakaan yang menyediakan buku dan museum yang menyediakan material budaya dapat berpadu menjadi sebuah integrasi yang mendukung kegiatan akademik disini dan pusat kajian budaya Penginyongan (...this UIN SAIZU Library highlights Penginyongan culture and is manifested in the "Penginyongan Corner" corner service. However, now we want to present not only printed works about Penginyongan culture, but also a kind of 3D physical work such as Begalan art, Keris, and Kuda Lumping. The hope is that a library that provides books and a museum that provides cultural materials can be combined into an integration that supports academic activities here and a center for the study of Penginyongan culture." (Interview with Mr. AN, August 10th 2023)

The UIN SAIZU Library highlighted Penginyongan culture in 2019 as a commitment to the preservation of local culture. After his inauguration, the rector proposed an important distinction in the rector's nomination process. The distinction was divided into two, namely a local distinction that focused on the study and development of Penginyongan culture and an international distinction in the form of the study and development of Nusantara Raya culture. This demonstrates a strong commitment to making the UIN SAIZU Library a center for the study of Penginyongan culture, so that the UIN SAIZU Library is expected to become the main reference for anyone seeking in-depth information about Penginyongan culture. The following is an interview with Mr. MR, the former rector of UIN SAIZU, who proposed the Penginyongan cultural distinction during the rector's nomination.

"...waktu itu saya berpikir untuk mencari distingsi yang berbeda dari yang lain. Setelah saya rumuskan dan sudah saya pikirkan ada distingsi budaya Penginyongan, distingsi ini harus fit and proper test di Jakarta untuk pencalonan rektor. Distingsinya kalau secara lokal itu adalah budaya Penginyongan nanti ada kajian dan pengembangan budaya Penginyongan, kemudian di tingkat internasionalnya adalah kajian dan pengembangan budaya nusantara raya. Siapapun nanti yang berkepentingan untuk mencari dokumen, data-data dan warisan leluhur tentang Penginyongan caranya di UIN SAIZU, jadi perpustakaan kita ini menyediakan seluruh kebutuhan akademik dan non-akademik terkait dengan ini apa budaya Penginyongan gitu, jadi rasanya tidak sah orang itu kalau

berbicara tentang Penginyongan sebelum masuk ke Perpustakaan UIN SAIZU (...at that time I was thinking of finding a distinction that was different from the others. After I formulated it and thought about it, there was the distinction of Penginyongan culture; this distinction had to be fit and properly tested in Jakarta for the rector's candidacy. The distinction, if local, is Penginyongan culture; later there will be studies and development of Penginyongan culture, and then at the international level, it is the study and development of Nusantara Raya culture. Whoever is later interested in finding documents, data, and ancestral heritage about Penginyongan, they will look for it at UIN SAIZU, so our library provides all academic and non-academic needs related to this, what Penginyongan culture is, so it feels invalid for someone to talk about Penginyongan before entering the UIN SAIZU Library.” (Interview with Mr. MR, October 17th, 2024).

During the rector's nomination in 2019, Mr. MR highlighted Penginyongan culture as a distinction that was used as his flagship program. Mr. MR believed that the existence of the Penginyongan Corner and the Penginyongan Study Center could contribute to the preservation of Penginyongan culture and its collective memory to strengthen national identity. The Penginyongan Corner, which later evolved into the "Penginyongan Museum and Library," was designated as the Penginyongan Cultural Center, which stores collective memory so that anyone who wants to study Penginyongan culture is incomplete if they have not visited the UIN SAIZU Library. This shows that the UIN SAIZU library is not only a source of information for the academic community at UIN SAIZU but also for the general public.

Approaches to the Representation of Penginyongan Culture at the UIN SAIZU Library ***Reflective Approach***

The reflective approach views meaning as something inherent in an object, individual, idea, or phenomenon in the real world. According to Hall, language functions as a mirror that reflects the meaning that already exists naturally in the world, giving rise to the assumption that language works only to reflect or imitate the truth that already exists in this world. This can be referred to as mimesis.

The Penginyongan culture that exists in the Penginyongan community represents the values and identity of the Penginyongan community itself. Cultural meaning is considered to be inherent in the objects, traditions, and cultural practices of the Penginyongan community. In this study, the Penginyongan culture found in the UIN SAIZU Library reflects the Penginyongan community through language that reflects the meaning of Penginyongan culture to the outside world, both through the collection of printed works found in the library and Penginyongan cultural materials in the form of audio-visual works and artifacts found in the museum. Therefore, Penginyongan culture can be seen as a real manifestation of the meaning that has been formed through a long history in the Penginyongan community. The following is Table 1 of collections of works on Penginyongan culture available at the UIN SAIZU Library.

Table 1. Collection of Distinctive Works of Penginyongan Culture at the UIN SAIZU Library

No	Title	Form	Description
1	Batik “Babon Angrem”	Artifact	Miniature of typical Banyumasan batik
2	Batik “Lumbon”	Artifact	Miniature of typical Banyumasan batik
3	Batik “Merakan”	Artifact	Miniature of typical Banyumasan batik

No	Title	Form	Description
4	Banyumasan: sejarah, budaya, bahasa, dan watak (Banyumasan: history, culture, language, and character)	Book	One of the collection of <i>Penginyongan</i> monograph literature
5	Serat Babad Tanah Jawi (Javanese Chronicles)	Book	One of the collection of <i>Penginyongan</i> monograph literature
6	Duplikat Manuskrip Dawuhan Kitab 1-11 (Duplicate of the Dawuhan Manuscript Books 1-11)	Book	One of the collection of <i>Penginyongan</i> monograph literature
7	Ancas	Magazine	Pojok <i>Penginyongan</i> Magazine
8	Batur dan Raden	Periodical	Pojok <i>Penginyongan</i> Article
9	Tegal dan Banyumas Lupa Bahasa Ibunya	Periodical	Pojok <i>Penginyongan</i> Article
10	Beberapa Karakter Orang Banyumas	Periodical	Pojok <i>Penginyongan</i> Article
11	Proceedings: International Seminar Language Maintenance and Shift (LAMAS) 7	Periodical	Proceedings Pojok <i>Penginyongan</i>
12	Calung campur sari banyumasan langen sari	Audio	Audio visual of typical Banyumasan culture
13	Lengger Cilik dan Kuda Kepang Panca Krida Budaya Randegan Wangon-Banyumas	Audio	Audio visual of typical Banyumasan culture
14	All-Night Wayang Kulit Performance in the Banyumasan Style	Audio	Audio visual of typical Banyumasan culture
15	Representation of Banyumas History and Ancient Traditions: Between the Role of Women and the Preservation of Customs by the State	Periodical	Pojok <i>Penginyongan</i> Journal
16	Gallery of Historical Photos of Banyumas Regency	Artifact	Historical photo of Banyumas
17	Keris	Artifact	Traditional weapon of Banyumas
18	Traditional Clothing	Artifact	Traditional clothing of Banyumas
19	Traditional Household Tools	Artifact	Traditional household tools of Banyumas
20	Collection of Punakawan Shadow Puppets	Artifact	Punakawan shadow puppets
21	Kuda Lumpung	Artifact	Performance property of Banyumas <i>ebeg</i> art
22	Begalan	Artifact	Property of typical Banyumasan wedding ritual tradition

The collection of printed materials and material objects, both audio-visual and artifacts, is supported by various parties, including cultural experts and the *Penginyongan* community, considering that historical and valuable objects are often difficult to find. As a result of collaboration and assistance from various parties, efforts to collect and preserve *Penginyongan* culture through the *Penginyongan* library and museum have been realized. As revealed by Mr. MR below.

“...*Dalam pencarian koleksi benda-benda budaya Penginyongan sempat kesulitan, namun berkat gerakan masif sehingga mendapatkan hibah beberapa dari orang maupun komunitas Penginyongan, kita dapat keris, tombak, dan sebagainya.*” (“...In searching for a collection of *Penginyongan* cultural objects, we encountered some difficulties, but thanks to a massive movement that resulted in donations from individuals and the *Penginyongan* community, we were able to acquire keris, spears, and so on).” (Interview with Mr. MR, October 17th 2024)

The collections in the *Penginyongan* library and museum not only serve as silent witnesses to historical journeys but also as sources of information and knowledge for future generations.

This reflects that the UIN SAIZU Library can maintain and strengthen the Penginyongan cultural heritage amidst the current wave of modernization.

Intentional Approach

The intentional approach to representation emphasizes the meaning intended or the intention of an individual. Language is used to communicate something unique in accordance with that individual's point of view. Through the intentional approach, Penginyongan culture at the UIN SAIZU Library can be understood as the result of a deliberate construction of meaning; here, there is a dialogical interaction between Penginyongan culture and Islam. The interaction of religion and culture collaborates dialogically, creating symbols and practices that strengthen both while maintaining harmony in life. The following are examples of dialogical interaction between Penginyongan culture and Islam at the UIN SAIZU Library.

The entrance to the "Penginyongan" Museum and Library, as seen in figure 1, can be viewed as a result of the creator's intent or intention. Arabic calligraphy and distinctive Middle Eastern elements are combined with the distinctive Javanese "limasan" roof shape on the upper right and left, reflecting the intention to combine elements of Middle Eastern culture and Javanese local wisdom. This dialogical interaction aims to represent the harmony between Islam and Javanese culture.



Fig. 1. Penginyongan Museum and Library” corner service entrance gate at UIN SAIZU Library

The monographic literature in Arabic script, which is placed at the forefront after the gate, shows a dialogical interaction between Islam and Javanese culture. In the literature, the writing is in the form of Arabic script, but the pronunciation and content are in Javanese, or what can be called Pegon Arabic. This literature has historical and cultural value because it shows how Islam and Javanese culture interacted, as well as how the Javanese people, especially Penginyongan, adapted Arabic writing for everyday communication purposes in Javanese. Then in figure 2, there is an image of the wayang character Bawor, which depicts the characteristics of the Penginyongan community. Bawor is an iconic figure for the Banyumas community that symbolizes the nature of Cablaka or Blakasuta, which means "honest as it is" and straightforward. Bawor's characteristics reflect that the Banyumas people have an open attitude in accepting outside cultures so that Javanese and Islamic cultures can interact very well.



Fig. 2. Pegon-scripted Dawuhan Manuscript and a painting of the Bawor puppet character

Constructionist Approach

The constructionist approach is to construct meaning using systems of representation, concepts, and signs. In this study, Penginyongan culture is constructed through social interaction and discursive practices taking place in a society influenced by historical, social, and political factors. Penginyongan culture becomes a form of representation that reflects the values of the Penginyongan community, which continue to evolve over time.

Penginyongan culture is not only inherent in the Penginyongan community but is also inherent in people who come and newcomers who choose to settle in Banyumas. This indicates a new identity for people who come and newcomers who choose to settle in Banyumas as a result of the Penginyongan cultural construction process. An individual interprets cultural symbols and practices in a new environment and then gives them meaning according to their experience. This phenomenon occurred in the former rector of UIN SAIZU, Mr. MR, who stated.

“Saya itu bukan orang Penginyongan ya. Saya dari Jawa Timur, prinsip hidup saya itu di mana bumi diinjak, di situ langit dijunjung. Saya sudah makan minum di Banyumas, maka saya sangat menikmati dan mensyukuri identitas saya sebagai orang Banyumas, orang Purwokerto, orang Penginyongan. Oleh karena itu harus ada gerakan yang sifatnya intelektual, gerakan akademik dan gerakan sosial budaya untuk mengangkat derajat dan martabat budaya Penginyongan ini, agar menjadi budaya yang benar-benar dihormati, dijunjung tinggi oleh kita masyarakat Penginyongan dan kemudian berkontribusi untuk meningkatkan kesejahteraan dan kebahagiaan.” (I am not from Penginyongan. I am from East Java. My life principle is: 'where the earth is trod, there the sky is upheld.' I have eaten and drunk in Banyumas, so I really enjoy and am grateful for my identity as a Banyumas person, a Purwokerto person, a Penginyongan person. Therefore, there must be an intellectual movement, an academic movement, and a socio-cultural movement to raise the degree and dignity of this Penginyongan culture, so that it becomes a truly respected culture, upheld by us, the Penginyongan community, and then contributes to increasing welfare and happiness.)” (Interview with Mr. MR, October 17th 2024)

It can be concluded that identity is not a static entity but is rather reconstructed through the representation of concepts and symbols within a given cultural environment. The former

rector of UIN SAIZU's new identity was created as a result of the negotiation between the individual and Penginyongan culture, which also affirms that cultural dynamics play a role in shaping an individual's identity.

As previously explained, the former rector of UIN SAIZU was committed to establishing the UIN SAIZU library as a center for the study of Penginyongan culture. The UIN SAIZU library provides a space for representation that can construct and promote Penginyongan culture. This commitment to the development of Penginyongan culture at the UIN SAIZU library demonstrates an awareness that Penginyongan culture is not merely a cultural heritage but also a dynamic and continuously evolving entity through social construction by the Penginyongan community and future generations.

The character of the wayang puppet Bawor was chosen as an icon representing the Penginyongan community. For example, in the Banyumasan style of wayang kulit, Bawor is often regarded as a representation of the Penginyongan community. Bawor's characteristics in the Banyumasan style are Cablaka (honest), open, and adaptive to other cultures. These characteristics are internalized by the Penginyongan community in their daily lives so that the Penginyongan community is open to other cultures without sacrificing local wisdom, as in the current era of globalization.

Conclusions

This research reveals that the "Penginyongan Library and Museum" Corner Service at UIN SAIZU plays a crucial role in strengthening the representation of Penginyongan cultural identity. This can be observed from the research findings, namely: 1) the Penginyongan cultural collection at the UIN SAIZU Library, in the form of printed works and cultural materials such as audio-visual works, reflects the life of the Penginyongan community; 2) the dialogical interaction between Penginyongan culture and Islam, exemplified by the entrance to the Penginyongan Museum and Library, the Penginyongan Literature Monograph, and the character of Bawor; 3) Penginyongan culture is constructed by the community in everyday life, thus forming a new identity for those who come to and settle in Banyumas, the UIN SAIZU library is constructed as a center for the study of Penginyongan culture, and the open and adaptive character of the wayang puppet Bawor is internalized so that the Penginyongan community can adapt in the era of globalization without having to sacrifice local wisdom.

This research has significantly advanced the understanding of the importance of strengthening culture based on local wisdom in the context of libraries. The practice of representing cultural identity at the UIN SAIZU library has an important contribution to the preservation of local cultural heritage and its sustainability. The existence of the library can function optimally by making efforts that can support cultural preservation efforts, both in the physical form of cultural heritage and in the form of moral messages that surround it.

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