



Iconization of Local Culture for Banyumas Community in Development

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Abstract

This paper aims to explore the elements of local culture that have become iconic symbols of Banyumas' cultural identity in the millennial era. It examines the community's perception of development grounded in these cultural icons and analyzes the processes of iconization and socialization of local culture within Banyumas' developmental framework. The study reveals that oral traditions, historical manuscripts, customs, folk games, traditional technologies, arts, language, and rituals are central to Banyumas' cultural identity today. The society highly values the transmission of arts and culture to younger generations, emphasizing traditional dance, music, and crafts. Moreover, there is a strong sense of pride in local tourist attractions, which are vital in promoting regional culture and supporting cultural revitalization. Despite modernization, concerns persist about preserving historical buildings unique to Banyumas. The paper highlights that successful iconization and socialization involve engaging the community through education and familiarization with cultural symbols. Promoting Banyumas' cultural icons to reach millennials effectively should leverage social media, influential figures, and media collaborations to enhance awareness and support sustainable cultural development.

Keywords: iconization, local culture, development, Banyumas,

1. Introduction

Culturally based identity becomes one of the rationalities for a country with diversity, although it cannot be denied that there is a commodity behind it.¹ Person views that culture will develop in terms of function, namely the extent to which society views culture as applicable in life, both in traditional and modern circles.² In this sense, the more people who need culture, the more the

¹ David Bennett, *Multicultural States: Rethinking Difference and Identity* (Psychology Press, 1998).

² Lawrence Rosen, *The Culture of Islam: Changing Aspects of Contemporary Muslim Life* (University of Chicago Press, 2002).

culture will exist. These conditions can be direct needs or conditioning of the arena of thinking by the power system. In Indonesia, there are many rules regarding culture in the form of laws and ministerial regulations, which then make local cultures identified and inventoried to be developed into icons at the district, provincial, and national levels. Various regions in Indonesia are trying to explore local cultures that can become icons to be displayed as identities.

In Banyumas Regency, discussions about local cultural icons³ began in the 2000s, but their tangible realization only emerged in the 2010s. One prominent icon in Banyumas puppetry is the character *Bawor*,⁴ a unique punakawan figure not found elsewhere. According to Trianton, *Bawor* embodies the authentic spirit of the Banyumas people,⁵ characterized by traits such as frankness, honesty, *nrima ing pandum* (acceptance of all circumstances), and deep patriotism. In the Banyumas style of *pakeliran wayang gagrab*, however, *Bawor* also displays traits of naivety, mischievousness, humor, a pot belly, prominent buttocks, and an unconventional appearance. Other notable local icons highlighted in regional development include the *rujak polo monument* and the Kudi Mosque. Despite varying opinions about their merits, several Banyumas cultural elements are actively being promoted as icons to preserve the community's identity amidst the complex currents of modern discourse and information, grounding that identity in historical legacy and profound cultural knowledge.

Building local icons in Banyumas aims to make people come, spend money, stay longer, and come back again.⁶ This concept aligns with the principles in the tourism industry that make attractions, culture, values, and ecology into commodities. Local icons are used as an identity to make people from outside curious about Banyumas culture so that they want to come to see. This condition is expected to increase economic turnover.

Several studies have explored how culture in the millennial era contributes to the formation of identity.⁷ While these studies provide valuable insights, none have specifically examined the development of local cultural icons as commodities within this period. The local cultural iconization in Banyumas Regency is unique compared to Purbalingga, Cilacap, Tegal, and Kebumen. Purbalingga has succeeded in building a muffler icon, which is indeed in the area that produces mufflers, so that the monument can be a marker. Cilacap did not make an icon. They only brought up icons from beach tourism and objects of interest. Tegal has a teapot icon in accordance with the history and culture of drinking tea and the many past tea factories. Kebumen built a lawet monument, which is Kebumen's potential as a producer of Lawet Bird's nests (Swallows). Local icons in Banyumas are made as if they are only ideological constructions, which do not consider the historical relationship and context of Banyumas. The *Bawor Monument* is considered less, following the image of *Bawor* in puppetry, the *rujak polo monument* when it was built many residents questioned its connection to Banyumas. At the same time, the lotus observation tower is also considered less, following the local context of Banyumas. There are many local icons in Banyumas such as fried getuk, mendoan, and the

³ Mustasyfa Thabib Kariadi, Nisa Roiyasa, and Agus Ganjar Runtiko, "Penguatan Ikon Cibun Sebagai Kampung Seni Pertunjukan Banyumas Melalui Pendekatan Storynomics," *Madaniya* 5, no. 4 (2024): 2281–97; Supriyanto Supriyanto, "Cowongan in Javanese Islamic Mysticism: A Study of Islamic Philosophy in Penginyongan Society," *HTS Teologiese Studies/Theological Studies* 79, no. 1 (2023).

⁴ Slamet Sakti Hidayat, "Bawor Dalam Pakeliran Banyumasan" (Institut Seni Indonesia Yogyakarta, 2019).

⁵ Teguh Trianton, "Nilai Pendidikan Karakter Berbasis Kearifan Lokal Dalam Film Indie Banyumas," *Khazanah Pendidikan* 2, no. 1 (2013).

⁶ Ahmad Husain, "Pidato Sambutan Dalam Acara Pitulisan Mungguh Pendhapa" (Banyumas, 2022).

⁷ I. Pawestri, A. G., Thanissaro, P. N., Kulupana, S., Istiani, A. N., Widhiyatmoko, Y. Y., Raden, U., & Lampung, "Membangun Identitas Budaya Banyumasan Melalui Dialek Ngapak Di Media Sosial," *Jurnal Pendidikan Bahasa Dan Sastra* 19, no. 2 (2020): 255–66; Sugeng Priyadi, "Budaya Lokal Banyumas Membangun Integrasi Bangsa," *Jurnal Antropologi* 4, no. 1 (2000): 541–45.

Serayu River for example which are already embedded in people's lives, but have not been shown in development.

The presence of local icons that have cultural value in development in Banyumas aligns with the concept of human development and culture as identity.⁸ A Banyumas cultural mechanism is open to outsiders, which leads to the development of tourism, investment, and economic cycles. However, the question is how icons with local culture in development can be accepted by the Banyumas community, considering the rapid changes in mindset and boredom in the past. Today's society is a society that likes to party and travel. They enjoy celebrating new things to be presented on social media but forget about them afterward. So, how can cultural modifications in the ever-changing Banyumas ecology give rise to the role and function of icons with local cultural value as knowledge from time to time? Of course, development is not just a form that has no causality for the environment and its humans. Buildings must be an operational environment that is easily accepted as part of the pride needed and widely developed.

Thus, based on the explanation of the problem, this study attempts to examine local cultural iconization for Banyumas society in development. This study will use visual semiotic theory to reveal the sign system in the icon with a local culture that can be present as a meaningful identity. Another theory used as a supporter is the structural semiotic theory, which sees that local cultural iconization is a social need of the group to reveal the meaning and function of culture in an organic structure.

2. Research Method

This research is included in cultural research because it tries to reveal human life according to a way of life with character. This research specifically reveals the iconization of local culture for the Banyumas community in development, which requires researchers to come to the field with a flexible and loose design. The research conducted from February to August 2023 seeks to reveal the reflection of cultural development in Banyumas Regency to be observed, asked, or interpreted based on the values in the mindset. According to cultural research⁹ must reveal what is hidden behind reality so that it is clear and its meaning can be understood as a reflection of life. The iconization of local culture for the Banyumas community in development has been carried out in regional development plans involving various parties. However, to what extent does the Banyumas community understand local icons manifested in development so that Banyumas culture can survive, develop, and advance? That is the point of attention of this research, which requires interviews, observations, document studies, and responses from the community through questionnaires.

Data were obtained from photos of the objects and interviews with cultural figures and the Banyumas Regency government regarding the concept of the Bawor statue icon, the Rujak Polo monument, and the observation tower complex present in the development. Secondary data on the iconization of local culture for the Banyumas community in development were obtained from writings in scientific journals, printed and electronic news, theses, dissertations, and research. Documentation in the study on the iconization of local culture for the Banyumas community in development was carried out by taking photos of the Bawor statue, the Rujak Polo monument, and the observation tower complex as Banyumas icons in development. From these photos, data will be obtained regarding the icon, namely the similarity to narratives in history, puppet stories, and in the

⁸ Abdul Aziz Rasjid, Arif Hidayat, and Teguh Trianton, *Banyumas: Fiksi & Fakta Sebuah Kota* (Beranda Budaya, 2012).

⁹ Suwardi Endraswara, "Metodologi Penelitian Kebudayaan" (Yogyakarta: Gajah Mada University Press, 2012).

stigma of community thinking. In addition to these photos, data was collected from news, comments on social media regarding the development of Banyumas, and articles in scientific journals.

3. Result and Discussion

Iconization and Cultural Socialization in Banyumas

Iconization and socialization of local culture in the Banyumas community are developed by looking at global needs in the influence of trends and fashion and the discourse of cultural revitalization as a strategy to improve welfare. Banyumas tries to dig deeply into the history that has been buried to find identity and then spread it to the community. Banyumas need an icon to strengthen their characteristics, differences, pride, and socio-economic unity in their rediscovery in this millennial era.

Iconization in a region cannot be separated from the history of the region. What has existed in history becomes a memory in the people's minds, an ideology, and a sense of ownership. Based on the Keputusan Menteri Dalam Negeri tanggal 20 Djuni 1970 dan No. Pemda. 10/15/22/ - 166. explains that:

LAMBANG DAERAH KABUPATEN BANYUMAS



PENJELASAN

Pasal 2.

- (1) Daun Lambang berbentuk bulat dan di dalamnja berlukiskan dari atas ke bawah gambar - gambar berikut :
 - a. GUNUNG SLAMET berwarna abu - abu / hitam dan berlatar belakang warna biru di sebelah atas , dan warna hijau di sebelah bawahnja;
 - b. SUNGAI SERAJU terletak melintang dengan warna kuning emas berlapis tiga jang dibatasi dengan baris gelombang sebanyak 4 buah berwarna hitam;
 - c. SELUDANG (bahasa Djawa : Mantjung) berwarna tjoklat dan manggar berwarna kuning emas jang padanja terdapat 10 buah kelapa muda (bahasa Djawa : Bluluk) berwarna putih / kuning dan keseluruhannja itu terletak di bagian bawah sebelah kiri;
 - d. SETANGKAI ranting TJENGKEH dengan tangkainja jang berbunga sebanyak 5 buah berwarna tjoklat / kuning emas jang terletak di bagian bawah sebelah kanan;
 - e. di tengah - tengah a, b, c dan d menjelang sebuah GADA RUDJAKPOLO berwarna hitam jang beruas 5 buah, pinggirannya, lukisan - lukisan di dalamnja dan batas ruasnya berwarna kuning emas;
 - f. sebatang pohon BERINGIN dengan "sulur" sebanyak 6 buah dan daunnja berupa tiga lapis gelombang jang merupakan rangkaian 24 buah busur dengan susunan dari dalam keluar 4, 6 dan 14 buah jang keseluruhannja berwarna putih dan terletak sebagai bajangan (di belakang) Gada Rudjakpolo tersebut;
- (2)
 - a. Nama Daerah, jaitu "**DAERAH KABUPATEN BANJUMAS**" ditulis dengan huruf latin (Romawi) berwarna kuning emas di atas dasar jang berbentuk pita berwarna merah berpelisir warna kuning emas;
 - b. Surjasengkala, jaitu "**RARASING RASA WIWARANING PRADJA**" ditulis dengan huruf latin (Romawi) berwarna kuning emas di atas dasar jang berbentuk pita sebagai bajangan berwarna hitam dengan pelisir warna kuning emas;
- (3) Pengapit Lambang terdiri atas :
 - a. Sebelah kiri setangkai BULIR PADI berbidji / buah 17 dan berwarna kuning emas;
 - b. Sebelah kanan setangkai RANTING MURBAI berdaun 8 helai berwarna hijau berpelisir warna kuning emas, berbuah 8 untai / buah berwarna merah dan kuning emas, serta tangkainja berwarna kuning emas;

Figure 1: Logo of Banyumas District Government

Based on the data, several components are presented as icons, namely Mount Slamet, Serayu River, *selundang/mancung* and *manggar* (coconut flower), a sprig of clove twigs, rujak polo mace, and a banyan tree.¹⁰ The logo is flanked by rice grains and mulberry twigs. While the writing below it is *rarasing rasa wiwaraning pradja* which means a harmonious sense of community is the gateway to entering the desired region or country. This is a *surjasengkala* which indicates the year of its creation, namely 1966.

In socializing the icon to the community, it is necessary to involve efforts to introduce, educate, and make the community more familiar with a symbol or image that has a specific meaning or representation. The Banyumas icon in an era like today must be introduced to the millennial generation through social media, influencers, or influential community leaders, and collaborating with local or national media to get coverage of the icon and its purpose. Local governments must actively involve the community in sharing stories or experiences related to icons, creating creative content, and promoting merchandise in various activities.

Knowledge of local culture emerges from changing how they consume social discourse on cultural preservation in the millennial era. For young people, it starts from social contact with the institutional structure through social media, relationships, and various discourses that give birth to various perspectives on iconicity to exist in the constellation of trends and fashion.¹¹ A fairly popular reason for them is the romantic nuance: enjoying culture guided by sitting back and looking at the past, meanings, and images of sacredness, all of which exist in the socio-cultural space.¹² This is a fun area, which is not so obvious and documented by academics to see how quickly trends and fashion shift, changing the way of life in the form of revitalization, reconstruction, or self-actualization during the flow of global discourse in a romantic nuance.

Culture in the 2020s is an image that has been constructed in a new reality, along with the needs of society. Therefore, the presence of archetypes is a marker of the social structure of young people’s lives, their existence through culture, and how they interact and build their patterns in the alienation of philosophy in ancestors.

Table 1: Survey on the Construction of View Tower, Rujak Polo Monument, Bawor Statue



¹⁰ Muh Sultan, “Pariwisata Banyumas Menyambut Visit Jateng 2013,” *Menggagas Pencitraan Berbasis Kearifan Lokal*, 2012, 815–28.
¹¹ Marianna Boero, “The Language of Fashion in Postmodern Society: A Social Semiotic Perspective,” *Semiotica* 2015, no. 207 (2015): 303–25.
¹² Talcott Parsons, *The Structure of Social Action: A Study in Social Theory with Special Reference to a Group of European Writers* (Collier-Macmillan, 1937).

It can be seen that many people are trying to revive cultures that have been rooted in history, but they forget the meaning, function, and philosophy. The situation has changed so that the culture is already in a vacuum when it is brought back in the present. People no longer need it but are forced to need it in another way: by changing culture into a commodity. For example, a culture that used to function as a ritual is changed into a display for welcoming, a spectacle in tourism.¹³ However, they forget to teach that culture that ritual used to have another function. Indeed, conceptually, it can be preserved, but the changing lifestyle and needs make the culture no longer have the role it originally did. The concept of safeguarding ancestral culture should be done by preserving society (namely, preserving beliefs, preserving ideology, preserving the way of life, and preserving the next generation).

The tendency of young people or teenagers in Banyumas to spend time in the image of modernism in some ways is not a problem.¹⁴ Parents are also not too worried, considering that it is a “public space”, where social interaction occurs as it should. Not many social observers see it as a sociological space, which becomes a study or material for the study of lifestyle, consumption, the formation of social identity, or patterns of social interaction based on trends and fashion. However, changes in the younger generation’s perspective need to be made. For example, the statement “*ora ngapak, ora kepenak*” which is a trademark of Banyumas children in the diaspora is essential to maintain the perspective of young people when meeting friends from the same area using the *ngapak* language to be able to be closer. This statement makes them not feel inferior to use their language wherever they are so that the existence of the *ngapak* language remains alive. In addition, this statement can also motivate parents to continue teaching the *ngapak* language (even though in the language hierarchy (*ngaka, krama, and krama inggil*) it is considered to have the lowest position.

As a Javanese subculture, Banyumas have tried to break free from cultural ties with other regions, which once had the Pasirluhur Kingdom,¹⁵ which was free from *perdikan*. Therefore, Banyumas, as a Javanese subculture, has a culture and tradition that is always unique and distinctive. The uniqueness of Banyumas culture and tradition is due to the position of Banyumas itself, which historically is a transitional or border area between Majapahit and Sunda. There is an extraordinary tug-of-war of influence on the Banyumas community itself, both in behavioral patterns and in the form of speech. Deep within that, in the development pattern of the Banyumas community itself, there is a diversity that colors it. After the tug-of-war of influence between Majapahit and Sunda, there is still another tug-of-war in Banyumas, namely the *tug-of-war* in terms of belief between the influences of Animism and Dynamism, Hinduism-Buddhism, and Islam. This tug-of-war of influence has its effect when it experiences a blend and becomes an enculturation effect. In this region, Banyumas dares claim to have a unique and distinctive culture and tradition different from other places.

However, according to Ahmad Husain,¹⁶ the most distinctive thing about Banyumas itself is its tradition. Banyumas tradition began with events that befell several significant figures in Banyumas, while Banyumas culture still ties to other regions. The meetings of this diversity gave rise to a pattern that formed habits, which are understood as traditions in modern times. Many historical sources in

¹³ S J Mudji Sutrisno, *Membaca Rupa Wajah Kebudayaan* (PT Kanisius, 2014).

¹⁴ Traci Marie Sudana, “Young Banyumasan Street Traders as Shapeshifters of Modernity: Refreshment, Production, and the Pursuit of Pranks and Jokes in Jakarta,” *Jeunesse: Young People, Texts, Cultures* 13, no. 1 (2021): 205–36.

¹⁵ Dede et al. Burhanudin, *Islamisasi Jawa Tengah Bagian Barat-Selatan* (Jakarta: Litbang Diklat Press, 2022).

¹⁶ Husain, ‘Pidato Sambutan Dalam Acara Pitulasan Munggal Pendhapa’.

Banyumas are flawed, and information about culture and tradition is more of a narrative, whose memories have begun to be forgotten due to the long period.

Construction of the Bawor Statue as a Marker for the Sweet Market and Bawor as an Icon of Banyumas

The choice of the Banyumas icon in the Bawor punakawan character has been a pro and con for the Banyumas community itself. In puppetry, the Bawor character is only played in the Banyumas area. The punakawan character is another character in the Mahabharata and Ramayana puppet stories.¹⁷ In his story, Bawor is one of the characters in Javanese puppetry. He is a shadow puppet character who has the characteristic of a round and fat face with a big nose. Bawor is known for his cheerful and funny nature. He often acts as a channel for humor in puppet shows.¹⁸ *Bawor* uses language according to the community (read: the audience's position) because it is not standard in puppetry. *Bawor* often speaks with funny intonation and body movements to entertain the audience. The impressions that appear in the *Bawor* puppet character include entertainment, pleasure, humor, human imperfection, solace, relaxation, and as a channel for educational messages. His presence brings joy and entertainment to the audience while reminding them of essential aspects of life and teaching moral values.¹⁹

Bawor represents the character of the Banyumas people, who are honest, straight, and outspoken.²⁰ In the dialogue in the puppet show, the Bawor character is the one who can communicate in the ngapak language because "*adoh ratu cehdak watu*" (far from the king close to the stone) which means that the existence of Bawor in Banyumas is far from the kingdom and remains with the old culture.²¹ *Bawor* is also considered the incarnation of Semar with several physical structures that resemble: a large body shape, a large stomach with a protruding navel, a loud and heavy voice. Etymologically, Bawor comes from the Kawi language words *ba* and *wor*. *Ba* itself means light and *wor* means mixed. Therefore, the character of light mixed in shadows is attached from that etymology. Bawor has the nature of an additional character who becomes a shadow over the puppet story to display criticism, open up reality, and humor with a knightly soul and devotion to the country.

Based on the history that the *Bawor* character in this puppet show is not found in any region (only played in Banyumas), the Banyumas people chose him as an icon. By becoming this icon, many people associate various characters of the Banyumas people with *Bawor*. However, in the iconization in the 2000s, Trianton questioned²² the role of the Bawor character in puppetry because: 1) this character is considered a construction of the Mataram kingdom through puppetry to be presented in Banyumas. In essence, the Bawor character, who is a farmer in several stories, is ready to serve if needed by the king (or other important figures), and does not dare to rebel (*nrima ing pandhum*); 2) this character has an ugly physical structure (large body shape, big stomach with a protruding navel, loud and heavy voice, round and fat face with a big nose); 3) this character is only a supporting

¹⁷ Fuad Noorzeha, Agus Sutono, and John Abraham Ziswan Suryosumunar, "Lakon Punakawan as a Form of Religious and Cultural Transformation of Javanese Community," *Al-Adabiya: Jurnal Kebudayaan Dan Keagamaan* 17, no. 1 (2022): 107–21.

¹⁸ Triana Ahdiati, "Kearifan Lokal Dan Pengembangan Identitas Untuk Promosi Wisata Budaya Di Kabupaten Banyumas," *Jurnal Pariwisata Terapan* 4, no. 1 (2020): 25–34.

¹⁹ H Budiono Herusatoto, *Banyumas; Sejarah, Budaya, Bahasa, Dan Watak* (LKIS PELANGI AKSARA, 2008).

²⁰ Herusatoto.

²¹ Herusatoto.

²² Trianton, "Nilai Pendidikan Karakter Berbasis Kearifan Lokal Dalam Film Indie Banyumas."

character so it is feared that the Banyumas people are only a supporting character that makes the Banyumas people only a supporting character.

The pros and cons of the Bawor figure as an icon of Banyumas are continuously socialized regarding its various good characteristics. Socialization is done through institutional discourse: seminars, cultural spaces, educational programs, and regional development with Bawor images. The absence of other views of the Banyumas people regarding local icons in history makes Bawor the choice. Visually, this Bawon figure is indeed multi-interpretable because it is only depicted in puppetry. Therefore, the appearance that is only two-dimensional when changed to three dimensions or four dimensions is also often debated. The following is an example of a Bawor statue at Pasar Manis, which was once controversial for the Banyumas community.



Figure 2: Bawor statue as an icon of Banyumas at Pasar Manis

(Source: <https://www.jpnn.com/foto/daerah/18820/patung-di-pasar-manis-dipertanyakan>)

From the picture, many people question what the statue is. Not many people know that the statue is Bawor because, visually, it is not as described in the puppet show. The statue only carries a kudi, a typical weapon in Banyumas. The local government also tried to respond to criticism by presenting artists who wanted to renovate the statue to resemble Bawor, as described in the puppet show. Here is the appearance after being decorated with different color visualizations.



Figure 3: Bawor statue as an icon of Banyumas at Pasar ManisImage

(Kompas/Wilibrordus Megandika Wicaksono)

The picture is different, but it does not show the character of Bawor, who has a large stomach and protruding navel, a round and fat face with a large nose, and a short body. The loss of these distinctive markers makes local people only glance at it briefly. In addition, the absence of writing to name the statue makes the millennial generation not know.²³ People who do not listen to or read puppetry will not understand. It would be different if there were writing attached, “Bawor”, then people would look for references or ask other people who know so that this local icon becomes understood.

Bawor, an icon of Banyumas, is also featured in tourist destinations such as Baturraden and Andang Pangrenan. In that place, the Bawor statue seems to greet visitors at the entrance.



Figure 4: Bawor statue at Andhang Pangrenan

From the photo, Bawor is an icon proud of the Banyumas district government. This photo seems to invite visitors to enter Andhang Pangrenan. Bawor, as a guest greeter, is considered a symbol of Banyumas’ identity and uniqueness. The monument’s design may reflect the culture, history, or characteristics of Banyumas that differ from others. The presence of the Bawor statue functions as a way to honor guests from outside the city, country, or region. Hopefully, with the statue, people will take pictures and popularize it on social media.²⁴ Bawor has historical and heritage value because it has been around for years. Bawor can be an integral part of the history of an area and tell stories of the past. Thus, Bawor has many aspects that make it essential in culture, identity, tourism, and social context. It’s just that millennials don’t understand the Bawor statue with this history. Providing additional information on its name, history, and philosophy is essential. This discourse transfer needs to be done carefully because many generations have passed.

²³ John Fiske, *Cultural and Communication Studies-Sebuah Pengantar Paling Komprehensif*, 2010.

²⁴ Fiske.

Construction of the Gada Rujak Polo Monument as a Marker for the Flyover of the Railway Ring Line

The Gada Rujak Polo Monument, located in Bantarsoka, Purwokerto Bar. District Banyumas Regency, Central Java 53133, is prepared as a new icon in Banyumas Regency.²⁵ This monument was built in 2019 and inaugurated in May 2020 during the pandemic. There was controversy at that time, where people were not allowed to gather, but many used the place as a selfie spot, causing a crowd during the pandemic. The monument was planned as a marker for the General Soedirman Underpass, which is considered a regional symbol in the Banyumas Regent's interpretation. He quoted Subur Widadi (a puppeteer in Banyumas) that the rujak polo gada symbolizes the Banyumas region, a treasure of Wekudara Satria Utama Pendawa (Bima). There is a hope that from Rujak Polo, Banyumas people will prioritize reason with good taste.

GRP Monument (Gada Rujak Polo don't just see what is visible but rather what is implied, the philosophy or wisdom requested by our ancestors as expressed in the Regional Emblem) Banyumas. The one who stated that the emblem in the center is the gada rujak polo was the late former member of the Regional House of Representatives (DPRD) and also a wayang kulit puppeteer, Mr. Subur Widadi. If we only look at the physical form, there will be protests some say the weapon looks primitive, or brutal; others say it just resembles a male genitalia pointing upwards, like ice cream; some say it's too small, some say it's not artistic enough, too big, etc.; some say it's not harmonious... well, dealing with all these smart people who give advice is exhausting. Therefore, let's just be united; what matters is the message contained inside it, what really counts is its meaning... don't be like a crow that only squawks without substance. There are many urgent matters to attend to... please.

Gada Rujak Polo

This is the Gada Rujak Polo monument. Its name is derived from the central element of the Banyumas Regional Emblem. The Gada Rujak Polo is the signature weapon of Werkudara, the foremost knight of the Pandawa. The term *Rujak Polo* serves as a symbol, reminding the people of Banyumas to always prioritize both reason and feeling whenever they act or speak. Those who consistently place reason and feeling first will develop a character that is honest, straightforward, diligent, courageous in completing their duties thoroughly, and respectful toward others qualities embodied by Werkudara himself. In essence, this reflects the nature and responsibility expected of the people, just like Werkudara.²⁶

From the belief of the Banyumas Regent, anyone who prioritizes reason and feeling will be honest, diligent, and responsible, ready to face any problems in life. The construction of the Gada Rujak Polo is golden yellow and surrounded by Kudi, a traditional weapon of the Banyumas people. In a noble understanding, the Gada Rujak Polo is interpreted as a weapon that can solve people's problems with sound reasoning. This golden mace symbolizes something valuable that belongs to the Banyumas because it is surrounded by kudi (a typical Banyumas weapon). Weapons are a portrait of strength used when the human body structure cannot solve or resolve it. This makes this monument a reminder to prioritize feelings and reasoning in solving problems being faced.

²⁵ <http://kesbangpol.banyumaskab.go.id/news/31615/3-bln-lagi-tugu-gada-rujakpolo-di-persimpangan-sebelah-timur-underpass-selesai-dibangun>

²⁶ https://www.facebook.com/AchmadHusein17/posts/986843851790169/?locale=it_IT

Construction of the Observation Tower on St. Soekarno as a Marker of the Culinary Tourism Area

The construction of the Viewing Tower on St. Soekarno (not Sokarno) as a marker for the culinary tourism area in Banyumas is an interesting initiative. The viewing tower can be an icon or landmark that visually identifies the area as a culinary center in Banyumas. The Viewing Tower can be a distinctive symbol representing the Banyumas area's culinary identity. Thus, tourists visiting the area will easily recognize and remember it. The Viewing Tower can be an additional attraction for tourists, which will positively impact the local culinary industry. This can increase the number of tourist visits and economic contributions through income from the tourism and food sectors. With the presence of the Viewing Tower, local people will be increasingly aware of the importance of preserving regional culinary culture. This can encourage residents to contribute and participate in the culinary tourism industry. The construction of the Viewing Tower may also involve improving the surrounding infrastructure, such as arranging roads, sidewalks, and other public facilities, which will improve comfort for visitors. The construction of the Viewing Tower on Jalan Soekarno can be a positive step forward in developing the culinary tourism sector in Banyumas, attracting more tourists, and increasing local people's pride in their culinary identity.

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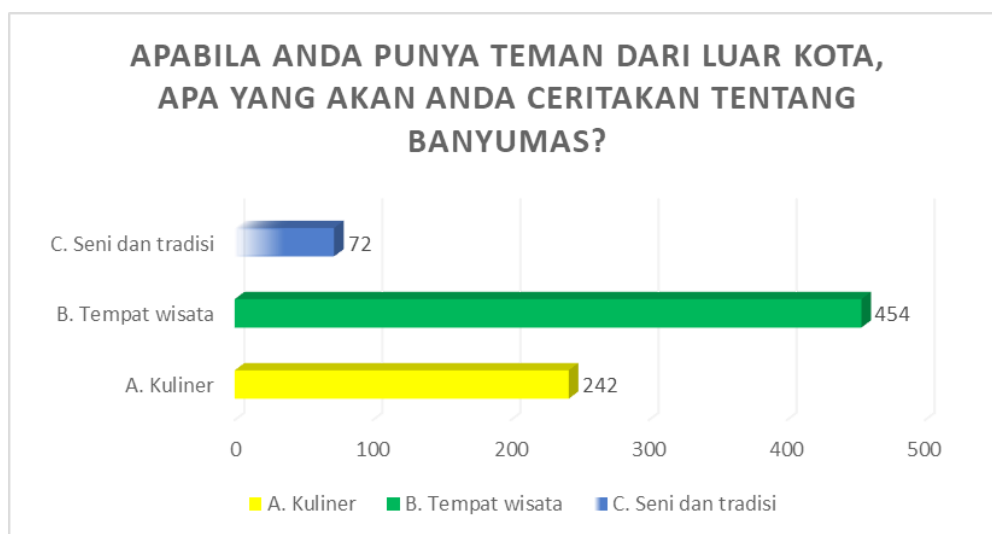
Of the three local icons, development has not fully targeted young people. Young people are increasingly becoming a separate concern when zones in the city have social relations and restrictions that position them separately. Interaction at home is only a meaningful interaction that is not realized enough for the creativity and development of young people, considering that they also enter other spaces such as schools and playgrounds. Young people need an identity. A place separate from parents. Interaction with a boyfriend, in their view, is a private sphere, and by deceiving their parents, they will have difficulty discussing the secret sides in the house. Dating also requires an atmosphere to carry out relations as a family relationship; it also requires doing scenes that can be memorable, namely telling some experiences that are not experienced with a boyfriend. Restaurants become homes with local arrangements that allow them to maintain a sense of security because there is silence there, but they are broadly public places.

There is a "line of intersection" in Indonesian society to imitate as a specific class in the social order, which is their dream. The royal system and colonial influence that structured the elements

of society have made imitation emerge from various kinds, especially lifestyle and social interaction patterns. Some people in Indonesia live in the priyayi style. Priyayi in the past in Indonesia, whose values have transformed until now many imitate the lifestyle of their superiors (read: people who are admired). This imitation does not only emerge from the postcolonial side of Indonesia but also the presence of a modern order that has shifted, which is also still under the influence of the West with the emergence of cities for the stability of society. The presence of towns with their complexity adds to the complexity with the various diversities and effects that emerge. The phase occurs when villages and cities have blended, so restaurants that were initially only in big cities now appear in small towns close to the countryside.

In general, young people in Banyumas are proud of their region. This can be seen in the following survey results.

Table 2: Survey to friends about Banyumas



The data shows that if they have friends, young people in Banyumas will teach them to go to tourist attractions and culinary places, and then the rest are directed to learn about art and tradition. This shows that the commodity realm has its attention. Commodities that display cultural images become interesting because they are present on a different and unique side, arousing curiosity for people outside Banyumas. On this side, spatial planning specialization is needed for city development.

Modern industrialization has given rise to all elements of society becoming consumers. The presence of market democracy has played a role in the evolution of consumption by playing a hegemonic formation that continues to modify itself. Young people are one of the targets of consumption because their position also has economic bargaining with the role of the family that is starting to liberate.

Cultural development in a region is closely related to “regionalization.” In regionalization, cultural codes form meanings connected to institutions and social relations. Culture will be challenging to interpret if the code cannot be a reference for the sign function. Because of a confusing visual shock, the Banyumas’ cultural code will be complicated to understand if it is not in line with the community life pattern. This is not culture representing life that fails, but because the code does not fully achieve “convention.” Differences in thought concepts have taken an unreadable distance,

which is felt to be close. Regionalization is very important in seeing the signifier transmit the message because culture emphasizes meaning in reality. The Banyumas community understands more about mendoan, Baturraden, fried getuk, and soto sokaraja as typical.

Banyumas is also nicknamed the “city of mendoan” considering the many mendoan sellers, and the ease of making mendoan for snacks (receiving guests, banquets, and simply filling the stomach). Mendoan has become a staple in the consumption of the Banyumas community. Meanwhile, fried getuk and soto sokaraja are typical because of the large billboards, which almost become the talk of people outside the city. The uniqueness that is only found in Sokaraja is what differentiates it from other areas. Meanwhile, Baturraden is typical with the love story between batur (maid) and raden (employer), plus this area is famous for its many hotels and tours that provide various entertainment.

4. Conclusion

Based on the analysis of the iconization of local culture within Banyumas’ development, it can be concluded that iconization and socialization are essential for embedding cultural identity in the community. This cultural promotion is shaped by global influences, including trends and fashion, and ongoing discourses on cultural revitalization to enhance community welfare. Adequate socialization of these cultural icons requires deliberate efforts to introduce, educate, and familiarize the community with symbols or images with significant meaning and representation. In the current era, especially to engage the millennial generation, it is crucial to utilize modern communication channels such as social media platforms, collaborations with influencers or respected community figures, and partnerships with local or national media outlets. These strategies help to increase awareness, appreciation, and active participation in preserving and promoting Banyumas’ cultural heritage. Ultimately, this approach strengthens cultural identity and supports sustainable development by aligning traditional values with contemporary social dynamics.

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