

## Symbolic Meaning and Function Jaka Poleng's Following Story and Burok Art

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### Abstract

Folklore is a story born from fictional ideas and true stories. Folklore of each region generally tells about the past from one generation to the next. The folklore of Jaka Poleng and the Arts of Burok is a form of folklore from the Brebes area which is told in the form of true stories and passed down from generation to generation through oral and written traditions. Every folklore must have symbols and meanings that describe certain social characteristics. This study aims to examine the symbolic meaning and function of the Jaka Poleng folklore and Burok Arts for the people of Brebes Regency. This research uses Paul Ricoeur's hermeneutical point of view and William R. Bascom's theory of functions. The study of symbolic meaning from a hermeneutic point of view is a textual interpretation of the meaning of the readings contained in the stories of Jaka Poleng and Seni Burok. The implementation of the symbolic meaning contained in the story is divided into three meanings, namely; respect, resistance, and religion. The functions of the two folklores are a) fantasy function, b) as a means of validation, c) as a means of education, d) as a means of social control of society, and e) as cultural validation.

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## INTRODUCTION

The folklore of Jaka Poleng and the art of Burok is one type of oral folklore. Danandjaja (2007) divides the elements in folklore into three major groups, namely a) oral folklore (verbal folklore) (folk language, traditional expressions, traditional questions, folk poetry, folk prose stories, and folk songs), b) partially oral folklore (partly verbal folklore) (traditional beliefs and traditional ceremonies or rituals), and c) nonverbal folklore (material and not material).

The function of partly oral folklore as a form of oral and non-verbal folklore in society embodies the form of folklore found in the community. Partial oral folklore includes meanings, symbols, and functions which will be assisted by using a hermeneutic approach and a functional approach to find meaning in the symbols and functions of folklore. Similarly, Vansina's opinion (in Taum, 2011) explains that oral traditions in various types can certainly revive the past. The oral tradition in the community has potential value to the community to obtain information about the past (Swanson, 2008). Oral traditions are like aphorisms that are the key to understanding the philosophy of work, love, and suffering of the ancestors in the past.

Ricoeur's hermeneutics is a type of reading that examines the autonomy of the text by describing together the elements of understanding and explanation and combining them in a complex interpretation process (Rafiek, 2010). Hermeneutics contain two meanings: First, hermeneutics is a set of methodological principles of interpretation and a philosophical exploration of the nature and conditions that cannot be avoided from understanding activities. Second, psychological understanding of the author in a literary work. Ricoeur (2012) divides three steps of understanding, starting from the symbolic step or understanding of symbols, giving meaning by symbols and careful "excavation" of meaning, and philosophical steps through thinking using

symbols as the starting point. Then the research of Ariyanto and Agus (2017) reveals that the approach used in this study is a structural approach and a hermeneutic approach. The hermeneutic approach is deepened by using Paul Ricoeur's hermeneutic theory. Paul Ricoeur's hermeneutic theory begins with the interpreter as the subject of research.

An element of culture (language, knowledge system, social organization, living equipment system and technology, livelihood system, religious system, and art) certainly does not stand alone functionally in a society. The function approach that the researcher uses is the theory of William R. Bascom. Function analysis proposed by Bascom (Danandjaya, 1986), folklore has four functions, namely: a. as a projection system (Projective system), b. as a means of ratifying cultural institutions and institutions, c. as a tool for children's education (pedagogical device), d. as a means of coercion and control so that the collective members of the community comply.

Inayati and Agus (2016) stated that the meaning of the symbols in the Poetry Against Corruption means the perpetrators of corruption. It is also said that Indonesia's state is deteriorating due to corruption, the corruption activities caused people to suffer, and the retaliation and punishment for corruption. Another system is a symbol with its meaning, depending on the ceremony's type (Pardosi, 2008). In other research, Faizin, and Agus (2017) the most dominant meaning of religiosity used is the meaning of human relationship with God.

The folklore of Jaka Poleng became famous and very mystical folklore among the people of Brebes Regency. The cultural stakeholders of Brebes Regency very much preserve the existence of this story. The version as a reference for the community about Jaka Poleng, the story from the palace (in) the Kanjeng Adipati Arya Singasari Panatayuda I pedepokan, has a main character called Ki Laksito. The reverse thing happened to the folklore of the Burok Arts, the story behind the emergence of traditional art under the name

Burok art. The folklore of Burok's art that spreads in the community is very familiar and has become the forerunner to improve the economy through art with the embodiment of Burok. However, in this folklore, people do not know exactly where the origin of the Burok folklore spread.

Based on the identification of these problems, the folklore research in Brebes Regency will be: 1) this study in the form of symbolic meaning, which is described by Paul Ricoeur's theory; and 2) the functions of the two folklores are limited to two sources of places in Brebes Regency which will be solved by using the function theory of William R. Bascom

## METHODS

Judging from the type of data, the research approach used in this analysis is qualitative. As stated by Keirl and Miller (in Moleong, 2004), the qualitative method is a research method used to examine the condition of natural objects. The researcher is the key instrument, and data collection techniques are carried out in a combined manner. The background in this study is from Brebes Regency and has been around for more than hundreds of years. It is highly trusted by the community to have the existence of these folklores.

The folklore of the legend of Jaka Poleng and the Arts of Burok is examined in three ways: (1) the symbolic meaning in folklore according to the hermeneutic description of Paul Ricoeur; (2) the relevance of functionalism that develops in society with the function theory of William R. Bascom; 3) the public's response to the folklore of Jaka Poleng and the art of Burok that have been embedded in the community. Another research on hermeneutics is conducted by Arifiyanto et al. (2020) using text objects found in Utomo's novel. The research data that can be used with this research data in this study is the text of the folklore of Jaka Poleng and the art of Burok, whose existence is very inherent in the people of Brebes Regency. The data sources in this study were obtained from the folklore of Jaka Poleng and Burok Arts, which came from

two areas in Brebes Regency. These two stories have become legendary stories and are deeply embedded in the people of Brebes Regency.

Data collection techniques in this study were carried out through documentation, observation, and interviews. Then this study uses a qualitative method, a research procedure to produce descriptive data in the form of written or spoken words from people and observable behavior (Moleong, 2004). From the theoretical explanation above, the study of oral tradition is divided into 4 (four) analytical techniques, namely 1) doing transcription carefully reflection of reality so that the data obtained is maintained; 2) clarifying the data that has been obtained by providing a certain code to facilitate the analysis; 3) interpret the data by the formulation of the problem. To solve the problem of oral tradition, the researcher uses several theories as a map of the study; 4) conclude.

## RESULTS AND DISCUSSION

The analysis of the essence of meaning arises based on the symbols attached to the folklore of Jaka Poleng and Seni burok. However, the analysis of meaning in folklore texts also affects the symbols that emerge from the story due to different interpretations as Paul Ricoeur said that hermeneutics is "a theory of the rules of interpretation, namely the interpretation of certain texts, or signs, or symbols, which are considered as texts" (Ricoeur, 2003).

The emergence of the Jaka Poleng folklore among the people assumes that its existence must have a hidden purpose. The folklore certainly has meaning and symbols contained and has a function for the people of Brebes. Three symbolic meanings were found in the Jaka Poleng folklore studied using the theory expressed by Paul Ricoeur. The three symbolic meanings are 1) the symbolic meaning of respect, 2) the symbolic meaning of resistance, and 3) the religious meaning.

### The Symbolic Meaning of Respect in the Story of Jaka Poleng

The data obtained from the Jaka Poleng folklore text contained conversations carried out by Leksito as Jaka Poleng, Bi Ojah as a friend of the abdi dalem (working in pendapa), and Gusti

Kanjeng as the Regent of Brebes at that time. In the conversations or words made by Laksito with Bi Ojah, or Laksito with Gusti Kanjeng, which have hidden meanings, as contained in the following quote.

II	Waktu kuwe, kaya biasane, Laksito arep lunga ning sawah arep luruh suket go pakane Genta, jarane Kanjeng Bupati. "Bi, nyong ning pekarangan ndisit!" Laksito gemboran pamit karo Bi Ojah, bature Kanjeng Bupati sing lagi uprak-uprek ning pawon.	"Saat itu, seperti biasanya, Laksito mau pergi ke sawah untuk mencari rumput yang dipergunakan sebagai makanan Genta, kuda milik kanjeng Bupati".
III	"Iya cah bagus, ati-ati yah?!" bibine njawab karo sibuk uprak-uprek, ora nglinguk ning Laksito.	"Iya anak ganteng, hati-hati ya?!" bibinya menjawab dengan sibuk mengotak-ngatik, tidak menoleh ke Laksito
XVI	"Ampun Kanjeng, suarane neng kene miki." Bi Ojah nyoba ngeyakinaken Kanjeng Bupati.	"Memohon maaf Kanjeng, suaranya tadi disini," Bi Ojah mencoba menyakinkan Kanjeng Bupati.
XXXIV	"Ampun, Gusti, hamba ora bisa." Laksito tetep teteg.	"Memohon maaf, Gusti, Saya tidak bisa," Laksito tetap tidak tergoyahkan
XVIII	"Ampun, Gusti Kanjeng, hamba neng kene, neng iringane Gusti," jawabe Laksito.	"Memohon maaf, Gusti Kanjeng, Saya disini, disamping Gusti," Laksito menjawab.
XX	"Ampun, Gusti, hamba ya ora ngerti," jawabe Laksito ya mesih bingung.	"Memohon maaf, Gusti, Saya juga tidak tahu," jawab Laksito juga masih bingung.
XXXVII	"Maapna hamba, Gusti, hamba wis wani karo Gusti," jare Laksito lirih.	"Maafkan Saya, Gusti, Saya sudah berani dengan Gusti," ujar Lasito pelan.

The conversation quote has a symbol that Javanese people often use in respecting someone. The symbol is seen from the position, position, degree, and someone older or younger. Laksito, just an ordinary person, and Abdi dalem (workers in pendapa) are very respectful of a Regent. So that the horse that Laksito takes care of every day is given the name "Genta." Giving a name to a pet is a natural thing for someone to do in honor of the main owner or just as a reminder of the many animals they have.

Another symbolic meaning that appears in the conversation between Laksito and Bi Ojah is the words "Iya cah bagus, ati-ati yah!". The quote shows respect for someone who Kanjeng Regent has trusted. The word "cah bagus" is familiar to the Javanese people, especially Central Java and the Special Region of Yogyakarta, which is still thick with royal nuances. The mention of "good cah" for the Javanese people is a symbol that has an indirect meaning of honoring the son of an official.

While the basic meaning of the word "good boy" is a handsome boy.

The word "Ampun.." which is often said by Laksito and Bi Ojah, has its symbol, especially for Javanese people, namely as a servant or someone lower in rank than the other person. The meaning of the word "Ampun.." in Javanese society is a more subtle language as an expression of respect for people who have a higher degree. In addition, another meaning of the word "Ampun.." which is usually done by Javanese people, is asking for protection, asking for release, or forgiveness from all mistakes made. However, there is another meaning of the word "Ampun.." when expressed to a small child or less. The meaning of the word "Ampun.." when you say to a small child is a prohibition or an appeal not to do something that should not be done.

The next word that has a symbolic meaning from the quote is "hamba". The word "hamba" spoken by Laksito as an assistant in the pendapa when talking to Kanjeng Regent can be said to be right in his placement. "Hamba" is a more subtle language when talking to a Kanjeng Regent or King in a kingdom and meaning "Saya".

### The Symbolic Meaning of Resistance in the Story of Jaka Poleng

Laksito maintains an object in the form of snakeskin so that Kanjeng Regent does not own it. Meanwhile, Kanjeng Regent tried to seize the object because he already knew the usefulness and efficacy of an object in the form of snakeskin. The debate is contained in the following quote.

Kode	Teks dalam Bahasa Brebes	Teks dalam Bahasa Indonesia
XXIV	"O.. kaya kuwe. terus kulite neng endhi?" takone Gusti Kanjeng.	"O..seperti itu, terus sekarang kulitnya dimana?" tanya Gusti Kanjeng
XXV	"Neng sake hamba." Jare Laksito.	"Disaku Saya?" kata Laksito
XXIV	"O.. kaya kuwe. terus kulite neng endhi?" takone Gusti Kanjeng.	"O..seperti itu, terus sekarang kulitnya dimana?" tanya Gusti Kanjeng
XXV	"Neng sake hamba." Jare Laksito.	"Disaku Saya?" kata Laksito
XXVI	Bener juga, sawise kulit kuwe dintokna lan didokon ning meja, ujug-ujug awake Laksito nongol katon. Kiye juga sing nggawe Bi Ojah sing mau meneng, dadi mundur kaget.	Betul juga, setelah kulit itu dikeluarkan dimeja, tiba-tiba badan Laksito kelihatan keluar. Itu juga yang membuat Bi Ojah tadi diam, kemudian mundur kaget.
XXVIII	Laksito gemuyu plong. Gusti Kanjeng Bupati manthuk-manthuk ngerteni.	Laksito tertawa lega. Gusti Kanjeng Bupati mengangguk-ngangguk memahami.
XXIX	"To, kulit ula kuwe aku simpen," jare Gusti Kanjeng karo penuduhe nuding ning kulit ula kuwe nein tanda karo Laksito go dijukutna terus diserahna karo dheweke.	"To, kulit ular itu Aku simpen", kata Gusti Kanjeng dengan menunjuk ke kulit ular yang diberikan sama Laksito supaya diambilkan kemudian diserahkan ke Kajeng Bupati.
XXX	Tapi alus-alusan Laksito nolak. "Ampun, Gusti, kulit kiye ndeke hamba."	Tetapi secara halus Laksito menolak. "Memohon maaf, Gusti, kulit ini milik Saya."
XXXI	"Pan nggo apa, To? Laka gunane denggo kowen," Gusti Bupati ngrayu Laksito.	"Mau untuk apa, To? Tidak ada gunanya untuk kamu", Gusti Bupati merayu Laksito.

At that time, Laksito kept the object, finally said it to Kanjeng Regent and showed him to keep it. After Laksito took out the object, Laksito's body was finally seen again. The courtiers of the pendapa, including Bi Ojah were immediately shocked to see the strangeness experienced by Laksito.

Laksito and the other courtiers were happy because they could see again as before. However, Kanjeng Regent just nodded in front of Laksito and the courtiers. The word "mengangguk-ngangguk" contained in the quote from the Jaka Poleng folklore text has its hidden meaning. "mengangguk-ngangguk" is also called a symbol that is often used by someone in understanding a direction or event that has occurred. In addition, "mengangguk-ngangguk" is also often used by a leader when talking to his subordinates. The symbol has a meaning, namely by "mengangguk-ngangguk" the other person has understood or understood what was said. As Kanjeng Regent did when he saw Laksito again, he looked at Laksito and nodded his head.

The symbol of the word "Ampun" spoken by Laksito actually means that an object in the form of snake skin should not be owned by anyone. The meaning is also firmly emphasized by the word "kulit kie ndeke hamba" which means "kulit tersebut merupakan milik saya (Laksito)". The emergence of the symbolic meaning of respect and resistance was also confirmed from the results of field observations delivered by the cultural figure of Brebes Regency, Drs. Atmo Tansidik. Atmo Tansidik in an interview in the field said that the folklore of Jaka Poleng is an embodiment of respect for a courtier (servant) who serves Kanjeng Regent. In the long service and trust of Kanjeng Regent, Laksito's character has finally become a legend in Brebes Regency. However, under different conditions, a courtier named Laksito fought against Kanjeng Regent. He carried out the resistance because he had found a magical object and he did not want to give the object to Kanjeng Regent even though he was his superior.

The quote contained in the Jaka Poleng folklore after research using Paul Ricouer's theory that a conversation in folklore has hidden symbols and meanings. The symbolic meaning in the Jaka Poleng folklore is divided into two, namely the symbolic meaning of respect and the symbolic meaning of resistance. The two symbolic meanings become very thick what happened in the folklore of Jaka Poleng. The symbolic meaning of respect is at the core of the Jaka Poleng folklore. Laksito's character is central in the story and plays an active role in building an atmosphere of mutual respect between Bi Ojah and Kanjeng Regent.

### **The Symbolic Meaning of Religion in Burok Art Stories**

Folklore, the art of Burok, one of the forms of art used by the Wali Songo in spreading Islam in Java, uses art. Guardians who use this art in spreading Islam include Sunan Kanjeng Kalijaga and Sunan Gunung Jati. Sheikh Syarif Hidayatullah atuu often known as Kanjeng Sunan Gunung Jati, spread Islam's religion in a peaceful and modest way. One of the methods used by Kanjeng Sunan is to adapt local customs and traditions. The spread of Islam in the past began in West Java, Banten and DKI Jakarta peacefully. By using art, Kanjeng Syarif Hidayatullah succeeded in spreading Islam peacefully and without any wars between past communities.

Opinion from Mrs. Hj. Siti Barokah, (interview, March 11, 2018) one of the owners of the art of Burok said that it is said that Burok was the ride of the Prophet Muhammad SAW during Isra' Mi'raj, namely the journey of the Prophet Muhammad SAW from the Grand Mosque to the Aqsa Mosque and continued to Sidratul Muntaha. Burok art is a traditional Islamic art that is influenced by the West Java area, because the location of Brebes Regency, especially Banjarharjo District borders the West Java area, most of the people speak Sundanese. It is said that the art of Burok was inspired by folklore that lived among the Islamic community about the journey of Isra' Mi'raj from the Grand Mosque to the Aqsa Mosque on a winged horse

called Burok. The word "buraq" is a term used in the Qur'an with the meaning "kilat" is contained in the letter Al Baqarah verse 20 with the original term "Barqu" (interview with Ustadz H. Syukur March 11, 2018).

With this background, the folklore of the Burok Arts that the researcher examines when examined using the theory of Paul Ricouer finds

Kode J2	III	Berdasarkan sebuah kejadian dimasa lalu, pada perkampungan kecil telah menjadi saksi Burok kembali ditengah-tengah masyarakat. Ketika itu, timbulah sebuah petuah dari salah seorang ulama yaitu "Jika kamu membuat perwujudan Burok, maka kamu akan makmur." Inisiatif seketika muncul dari salah seorang warga yang melihat gambaran bentuk Burok untuk membuat kembali sebagaimana cara para ulama yang telah menyebarkan agama Islam.
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The meaning contained in the quote is symbolized by the opinion of advice through a dream to make the shape of Burok. Through the Burok form, it can be interpreted that the person who makes the shape will get prosperity in his life. In addition, through this form, Burok is also one of preserving the arts that the Wali Allah has carried out in broadcasting Islam in Java.

two meanings and is symbolic. The two symbolic meanings are 1) the symbolic meaning of bad, and 2) ritual (religious). Through the belief to make a Burok form based on advice like a cleric, a community with expertise in making mask art tries to apply the Burok form as stated in the following quote.

After that, after a long process of making the embodiment of Burok, finally the embodiment of Burok is depicted with the head shape of a beautiful woman who has large wings with the assumption that she can fly. This is also contained in the following quote;

Kode J2	IV	Burok yang dimainkan ini pada awalnya digagas oleh seorang seniman pembuat boneka-boneka besar yaitu Pak Kalil. Pak Kalil pada awalnya mencoba untuk membuat kepala Burok yaitu dengan bentuk seorang wanita cantik yang memakai kerudung. Kemudian setelah berhasil membuat bentuk kepala, Pak Kalil melanjutkan untuk membuat kerangka tubuh, ekor, dan sepasang sayapnya.
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The explanation of the story above has the meaning of the embodiment of the Burok form which originated from an idea created by a mask artist, namely Mr. Kalil. The symbol that appears in the quote above is found in the shape of Burok's head which is manifested by the shape of the head of a beautiful woman wearing a cloth on her head. The symbol has a meaning as an illustration that a Muslim woman, one of which is to use a head covering called a headscarf/hijab. Another symbol is the unusual shape of Burok in general, which has a large body, large wings and has a tail on the back. The meaning of having a large body and wings is to have a function so that the Burok can be ridden

to attract the attention of children at that time. So that people are interested in seeing the Burok Art show.

### Religious Symbolic Meaning in Burok Art Stories

In an artistic performance in the past, before the start of a performance there were several rituals performed to ask permission and protection from astral beings (unseen beings) so that they were given smoothness during the performance. This symbolic meaning is also found in the Burok Art performed by Mr. Kalil at that time. As stated in the quote below.

Kode J2	V	Pak Kalil juga telah menyiapkan alat untuk memberi irama agar Burok bisa menari. Namun, sebelum Burok menari, Pak Kalil sengaja menyiapkan bentuk sesajen dan nantinya akan dibacakan doa untuk kelancaran selama Burok menari. Masyarakat pada masa itu masih mempercayai, bahwa makhluk lain selain manusia itu ada, terkadang masyarakat pada jaman dahulu menyebutnya dengan tradisi yang sakral.
Kode J2	IV	Burok yang dimainkan ini pada awalnya digagas oleh seorang seniman pembuat boneka-boneka besar yaitu Pak Kalil. Pak Kalil pada awalnya mencoba untuk membuat kepala Burok yaitu dengan bentuk seorang wanita cantik yang memakai kerudung. Kemudian setelah berhasil membuat bentuk kepala, Pak Kalil melanjutkan untuk membuat kerangka tubuh, ekor, dan sepasang sayapnya.

The tradition of offerings carried out before the Burok Art show was also accompanied by reading a prayer led by Mr. Kalil. The reading of the prayer is intended to pray for the ancestors and ask Allah for protection for all dancers/players so that the performance can be carried out. Thus, the symbolic offerings in the Burok Arts story have a hidden meaning, namely that people at that time still believed in ancestral culture, besides that in the form of offerings there was also a spiritual value.

Then other hidden meanings behind the form of the Burokan performance, among others: The meaning of thanksgiving for anyone who considers (rent) Burokan, especially considered as an Islamic folk performing art; The syncretic meaning for those who see it comes from the Badawang tradition (the existing dolls emerge from a totemistic mythical way of thinking that comes from archaic relationships before Islam became the dominant religion in Cirebon); The meaning of acculturation for an object called Burok (as a loan from the Middle East region related to the story of the Isra' Mi'raj of the Prophet Muhammad SAW which is believed by some Cirebon people to be a fairy tale from places of study which is also immortalized in glass paintings); The universal meaning for animal figures like Burok, which can actually be found in the myths of certain nations, such as Greece, there are also creatures like Burok, namely the Centaur (a creature in the form of a horse with a body from chest to head is a human). Where in the astrological

world is known as the constellation Sagittarius. Likewise for the Egyptians, as we know the Sphinx.

#### **Functions in the Story of Jaka Poleng and Burok's Art**

As an oral folklore, folklore has functions that make it important and very interesting to investigate. Bascom (in Brundvand, 1968) suggests four functions of folklore. The four functions are escape, validation, education, and social control.

The results of the analysis of the function of the Jaka Poleng folklore show that the Jaka Poleng story has a function as stated by Bascom, suggesting two functions of folklore. The first function is fantasy (imagination). Then the second function is validation, namely through folklore it can be used to justify certain rituals and community institutions. Then in the folklore, the art of Burok is divided into three functions: the function as a means of education, social function, and cultural validation.

#### **The Function of Fantasy in the Story of Jaka Poleng**

Like the life of the agrarian people of Brebes, making fantasy thoughts about Mbah Jaka or Jaka Poleng who are the main characters known among the farming community as protectors. Besides being known as the protector of the Brebes community from the threat of danger, Jaka Poleng is also often identified as a Brebes elder who is able to provide success, fame, prosperity and abundant blessings for the



people of Brebes. The fantasy of people's minds towards snakes protecting the people in the Brebes area is not without reason. Still, the existence of snakes is considered as the courtiers of Jaka Poleng who will always help agriculture in Brebes.

Based on this explanation, it can be seen that the folklore of Jaka Poleng functions as an escape or fantasy in the people of Brebes Regency. Through this function, the community has their way of preserving the folklore of Jaka Poleng as the ancestor of Brebes Regency who has sacrificed to protect the community.

### **The Function of Validation Means in the Story of Jaka Poleng**

Validation tools can be used to justify certain rituals and community institutions. The existence of the Jaka Poleng folklore is not just a story passed down from generation to generation. So that the story received recognition from several people who were around the Brebes Regency pendapa. Evidence of validation from the folklore is from the existence of places that still exist today and the role of the Regent of Brebes is Kanjeng R. Adipati Arya Singasari Panatayuda I.

Another means of validation inherent in the community is the belief in the embodiment of Jaka Poleng who turns into a snake. The trust and respect of the people of Brebes towards the existence of the Jaka Poleng figure is very clearly seen in their series of customs and cultural traditions, especially among farmers. One of the traditions that reflects the belief and respect for the Jaka Poleng figure can be seen in the attitude and treatment of the Brebes farming community towards snakes. In addition, the Brebes people's trust in the Jaka Poleng figure can also be seen in the existence of the Brebes Regency Pendapa building.

The Function of Educational Facilities in Burok's Art Story

Every good literary work, including folklore, always expresses noble values which are certainly beneficial for the readers. Readers can find the nature of honesty, humility,

responsibility, cooperation, and so on in the folk tales they read.

It proves that folklore is closely related to educational values, especially character education, which instills what students and the younger generation should do and what not to do.

### **Social Functions in Burok Art Stories**

The social function contained in the Burok Art folklore is evidence that humans created by God while in the world do not live alone, but must be able to live together with other creatures created by God.

In the story mentioned before, this is evidenced that the idea to make the form of Burok as an art form first received advice (guidance) from a cleric. Then after holding the Burok Arts performance, a ritual is held with the intermediary of offerings which is used as gratitude to the creator as well as praying for the spirits of the ancestors.

### **Function of Cultural Approval in Burok Art Stories**

Folklore The art of Burok which is believed to have existed since the time of the spread of Islam in Java, especially in the Brebes Regency area, over time by the Brebes Regency Government has become a traditional art that can represent the state of society. In addition, the series of narrative texts that conveyed the Burok Arts story have a function so that children can know and at the same time provide a story that has historical meaning in the past.

As contained in the function as cultural validation in the folklore of the Burok Arts, there is also a means of praying for ancestors. Before the show started, at that time the owner prepared offerings and at the same time said prayers addressed to the ancestors to the point of praying for the Prophet Muhammad and his family and friends.

### **CONCLUSION**

This research concludes that three meanings and symbols are found in the Jaka

Poleng folklore studied using the theory expressed by Paul Ricoeur. The two symbolic meanings are 1) respect and 2) the symbolic meaning of resistance. Then in the folklore of the Burok Arts, two meanings and symbols were found. The two symbolic meanings are the symbolic meaning of religion (religion), which consists of the presence of the burok and the use of offerings in the ritual of burok performances.

Analysis of the function of the folklore of Jaka Poleng and Seni Burok shows that having a function, as stated by Bascom, suggests that the four functions of folklore are 1) fantasy (imagination), 2) validation, 3) education, 4) social control, and 5) validation culture.

The symbolic meaning and function of the folklore of Brebes Regency are explained through the text as a form of folklore that has spread from generation to generation. The text underlies the folklore becomes a symbol and contains meaning and functions of the Jaka Poleng folklore and Burok Arts in Brebes Regency. It can be seen what symbolic meaning is included in the Jaka Poleng folklore and Burok Arts. In the text of the folklore of Jaka Poleng and the Arts of Burok, when examined and dug deeper, it holds hidden meanings through the language symbols used in the past. So that folklore in the past actually has a meaning that is currently not often done by some people. This is as found in the folklore of Jaka Poleng and the art of Burok, the symbols in the two folklores are often done by the community, among them as a sense of respect for their ancestors. However, some people, especially in the Brebes area, no longer use symbols like in the folklore.

After finding the meanings and symbols contained in the folklore of Jaka Poleng and the Art of Burok, then these results are associated with hermeneutic thinking. As stated by researcher Ginev (2006), hermeneutics is part of the philosophy of science. This means that hermeneutics is part of the existing system in philosophy that exists in life. Hermeneutics is intended to digest and understand the meaning contained in life. Hermeneutics is not only a method or theory in the study of work, but also

has a big role in an understanding of people's lives.

The study that the researchers reviewed has suggestions for the government and the community in Brebes Regency. Suggestions that researchers can convey are 1) The government should make information boards, 2) Through the Jaka Poleng folklore, the government should hold a prayer together, 3) The summary of the Jaka Poleng folklore and Burok Arts should be disseminated throughout the school, 4) Through two folklore namely Jaka Poleng and Burok Arts, the government should be able to research more deeply, and 5) Two folk tales that researchers study should be from government agencies and the community to start preserving.

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