

Didactic Functions in the *Mabebasan* Tradition in *Geguritan Candra Bhairawa* Manuscript

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Abstract

The so-called *geguritan* (traditional Balinese poetry) didactic function in *Candra Bhairawa* manuscript attempts to fulfill the *mabebasan* tradition's ideas of justice as instruction. The *Geguritan Candra Bhairawa* manuscript serves as a didactic medium for the author's messages and counsel. Its goal is to deliver an educational message to its readers that include the ideals of life's philosophy. This study's findings concern the didactic function of literature as a medium capable of directing or educating its readers. Teaching is accomplished by reading and developing literary works that contain the values of life philosophy. The *mabebasan* tradition serves several educational purposes in society, one of which serves as a graphic symbol (expression of feelings). Authors construct literary works by infusing each of their poems with messages, mandates directed to literary readers or the population. The *Geguritan Candra Bhairawa* manuscript didactic functions in the *mabebasan* tradition are expressed through expressive symbols during the five-day event, namely: (a) to preserve a cultural legacy through the *mabebasan* tradition; (b) as a moral compass for a society founded on noble values; (c) as a supplement to the *yajna* ceremony's five *gita* method.

Keywords: Didactic function, *mabebasan* tradition, dan *geguritan*.

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I. INTRODUCTION

The pedagogical function of *Geguritan Candra Bhairawa* is to fulfill the *mabebasan* tradition's values of justice. The *Geguritan Candra Bhairawa* manuscript is a didactic medium for the author's words, messages, and recommendations. Its objective is to convey an educational message to its readers that incorporates the philosophy of life. *Mabebasan* is a traditional Balinese art form that is inextricably linked to daily religious life. At practically every Hindu religious ceremony, the art of liberty is present (*panca yajna*). Previously, the tradition of liberty was more sought after and practiced by adults (Turaeni, 2011: 172).

However, the *mabebasan* tradition is thriving currently. The tradition is based on several circumstances, one of which is the government's support for the organization of Balinese language month on a district, city, provincial, and national level through the involvement of children and youth. This is mentioned in Bali Governor Regulation No. 80 of 2018 on the Protection and Use of Balinese Language, Script,

and Literature and the Implementation of Balinese Language Month, which occurs in February (<https://jdih.baliprov.go.id/product-law/rules/abstract/24665>).

The didactic function of the *mabebasan* tradition in society is to serve as a graphic symbol (expression of emotions) during the five-day ceremony's execution. *Panca Yajna* is always given precedence in Hinduism, particularly in Bali. Three *yajna* are discussed in detail in *Geguritan Candra Bhairawa*: the deity *yajna*, the *manusa yajna*, and the *bhuta yajna*. All of these *yajnas* should be followed to live a peaceful existence according to Tri Hita Karana's teachings. If *Yajna* is done with love and selflessness, life will undoubtedly be tranquil. As stated in the *Bhagavad-gita*, XVII, verse 11:

“*Aphalākāṅkṣibhir yajño vidhi dr̥ṣṭo ya ijjate Yaṣṭavyam eveti manaḥ samādhāya sa sāt̥tvikah*”

Translation:

Yajna, which is delivered according to the literature, by those who do not expect the fruit (reward) and firmly

believes that they must perform the *yajna* is *sattwika* (good person) (Mantra, 1981: 215).

During each *yajna* implementation, there are always certain strains of mantras, bells, songs, gamelan, and gongs. All musical aspects work in conjunction with the proper techniques and neutralize any negative factors, resulting in a peaceful setting. The five *gita*, or elements of sound, are five distinct forms of noise that accompany or support the performance of *yajna*. The five *gita* are composed of the following sounds: (1) the *mantra*, (2) the bell, (3) the song (*dharma gita*), (4) the gamelan, and (5) the gong (*kulkul*) (Sari, 2019: 118). The benefits of the five sound elements from the five *gita* include creating a harmonious atmosphere, creating an aura of positive or good vibrations, promoting spiritual purity, and using the five sound elements as a sign of spiritual communion with God. Based on the previous, there are issues in this study, namely how the terms didactic function and didactic function in the *mabebasan* tradition are defined in the *Geguritan Candra Bhairawa* text. This study aimed to examine the meaning and application of didactic function in the *mabebasan* tradition, specifically in the text of *Geguritan Candra Bhairawa*.

II. MATERIAL AND METHODS

This research is qualitative and is based on structural functionalism theory. The functionalist approach places a premium on the study of how systems are organized and maintained. In theory, structural functionalism or system analysis' is based on multiple notions, the most critical of which are function and structure (Kinloch, 2009: 188). The term "function" is employed in various contexts throughout human life, one of which being education or teaching. It depicts the activities and dynamics of humans as they strive to accomplish their life goals. According to the purpose of life, human activity is and has a purpose. Qualitatively, the function is defined as a person's, group's, organization's, or association's utility and benefits.

The *Geguritan Candra Bhairawa* manuscript was analyzed using descriptive-analytic methods supplemented by reading techniques. A descriptive-analytical method is an approach that combines description and analysis. By combining both methodologies, it is believed that the object under analysis can yield the greatest amount of meaning (Ratna, 2010). The descriptive-analytical method is aided by reading procedures that convert the data in poetry in the Balinese language into a descriptive form in Indonesian following the research methodology.

III. RESULT AND DISCUSSION

3.1 Didactic Functions

A didactic function is capable of directing or educating its audience. Teaching is accomplished by reading and developing literary works that contain the

values of life philosophy. *Mabebasan* tradition, as a comprehensive cultural system, encompasses features of speech behavior, proper conduct, and a variety of other sorts of activity by humans or groups of humans. In essence, culture is a collective reaction to changes in human life situations or the constant renewal of tradition that improves human living conditions. The symbol is the tiniest component of the system. A component of the symbol as a cultural system, which includes: (a) constitutive symbols (formed as beliefs), (b) cognitive symbols (formed science), (c) moral judgment symbols (used as a way of life), and (d) graphic symbols (concerning the expression of sentiments) (Esten, 1999: 22).

With the *mabebasan* tradition, the didactic function uses graphic symbols to learn the noble principles in the *Geguritan Candra Bhairawa* manuscript. Not only can tradition live with modernity, but modernity can foster tradition. A healthy culture will always allow renewal necessary for development and advancement (Kleden, 1983: 109). While the validity of previous (old) traditions is questioned, new traditions cannot be grown indefinitely. While people's lives have become more modern, traditions and cultural values have not been successfully abandoned or surrendered. The community always must safeguard the harmony and stability of the established traditions in society.

3.2 The *Panca Yadnya* Ceremony's Didactic Functions in the *Mabebasan* Tradition

The didactic function is to instill virtues in readers through the *mabebasan* tradition. *Mabebasan* is a continuing ritual in Balinese society. According to the 5-Year Guidelines for Utsawa Dharma Gita (Preparing Team, 1995: 15), the various varieties of *dharma gitas* are as follows: (a) *Sloka* and *Sruti*, (b) *Palawakya*, (c) *Kakawin*, (d) Song, and (e) Chorus. Dharma *gita* is accomplished by creating religious poems known in Bali as *makidung* (a full singing poem in the Balinese language), *makakawin* (a full singing poem in the old Javanese language), *mageguritan* (a singing chorus of the poem in the Balinese language), or *mamutru* (reading out loud Balinese poem). If an action is accompanied by explaining how it gives meaning and meaning, it is referred to as *mabebasan*. *Mabebasan* translates as 'concerning language.' *Mabebasan* involves reading and developing the old Javanese language verse in Balinese society, accompanied by its translation into Balinese and, on occasion, a commentary in Balinese or Indonesian, as the scenario needs (Jendra, 1995: 109).

Reading classic literary works, such as the *Geguritan Candra Bhairawa* literature, is part of the *mabebasan* tradition. The reading of traditional literary works is guided by the stages of freedom, namely the appreciation of literary works, which entails activities such as *wirama* (reading/developing), *wiraga*

(translating), and *wirasa* (providing meaning) (Suarka, 2007: 283). At the *wirama* stage, reading is an activity. *Candra Bhairawa* manuscript is written in lontar or books that are said aloud while the meter is sung or performed. The text of *Candra Bhairawa* is read concurrently with the development of the *pupuh* element to ascertain the role of the *pupuh* element in connection to other aspects such as the text's unity, integrity, and roundness. *Wiraga* is when *Candra Bhairawa* manuscript is translated from Old Javanese and Balinese into Indonesian. This is nearly identical to the heuristic reading principle, which seeks to discover meaning to assist in comprehending *Candra Bhairawa* manuscript work. The *wirasa* stage, the action of imparting meaning to Candra Bhairawa's text, is nearly identical to the hermeneutic reading principle, which is carried out to communicate significance.

In general, the Balinese adhere to the *mabebasan* tradition when conducting ceremonies/*yajnas*. However, some people practice the *mabebasan* tradition without performing a ceremony in the pesantren to express their love for culture and preserve it. In the *mabebasan* tradition, literary works must be in agreement with the ceremony/*yajna* being held. The textual substance of a literary work reflects (reflects) and refracts (refracts) the surrounding community's life. Thus, the *mabebasan* tradition's worth undoubtedly serves a didactic function in society, a graphic symbol (expression of feelings). Authors construct literary works by infusing their poems with messages, recommendations, or requirements directed at literary readers or the community. This line of thought serves as the foundation for the research on cultural transformation in Candra Bhairawa's essay, described in Table 1.

Table 1: Didactic Properties of *Geguritan Candra Bhairawa* manuscript in *Panca Yajna*

Expressive Symbols (<i>Panca Yadnya</i>)	<i>Geguritan Candra Bhairawa (Pupuh)</i>
<i>Dewa Yajna</i> : (The essence of constructing a sacred structure and making offerings)	- <i>Sinom</i> (verse 7, 8, 9, 10, 11, 12, 13, 31, 32, 33), <i>Durma</i> (verse 6, 7, 8, 9, 14, 15, 16, 17, 18, 19)
<i>Manusa Yajna</i> : (Relationships and Parental Guidance)	- <i>Sinom</i> (verse 6, 7, 8, 9, 12, 13, 14, 15, 16, 17)
<i>Bhuta Yajna</i> : (Conducting Macaru Ceremony/Confronting <i>Adharma</i>)	- <i>Sinom</i> (verse 22, 23, 24, 25, 26, 27, 28), <i>Durma</i> (bait 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 37, 38, 39, 40, 41, 42), <i>Semarandhana</i> (bait 11, 12, 13, 14, 15, 16, 17, 18, 19)

In each reading of the *Geguritan Candra Bhairawa* manuscript, Table 1 describes the instructional purpose of graphic symbols (expressions of feelings). Every religious ceremony, particularly in Balinese society, includes reading traditional literary writings, dubbed the *mabebasan* tradition. This is a reference to the expressive symbolism found in each literary piece used in the ritual. As with *Geguritan Candra Bhairawa*'s text, it incorporates three aspects of expressive symbolism inside the story's content that can be sung during any ceremony, including (1) *Dewa yajna*: construction of a holy sanctuary. (2) *Manusa yajna*: marriage. (3) *Bhuta yajna*: the *macaru* ceremony is performed. Each *pupuh* in the *Geguritan Candra Bhairawa* literature is denoted by a symbolic representation. For additional information, see the section below.

The following quote demonstrates the educational function of *Geguritan Candra Bhairawa*'s transformation text in the *mabebasan* tradition through graphic symbols in the god *yajna* ceremony.

*Puput bawos Arya Brahma,
Arya Wisnu manahurin,
huning sujatinnya tityang,
sakadi bawosang beli,
indike ngasttithi Widhi,
ring sanggar dengen kasungsung,
tan wurung ngarddhi byapara,
ditu katampenin ngilis,*

*pade ditu,
dija kawitmyane suba.
(Geguritan Candra Bhairawa, Sinom, verse 8).*

*Dening akeh kabawosang,
pidabdab ngasthawa Widhi,
kakarddhi antuk Bhatara,
katah indike nampenin,
nampenin Ida Hyang Widhi,
pidabdabe twara patuh,
reh tutur sunyane katah,
uling malu kayang jani,
twara tepuk,
yen kakenken rupan dewa?
(Geguritan Candra Bhairawa, Sinom, bait 9).*

Translation:
After the words of Patih Brahma,
Patih Vishnu then replied,
I know it,
like my sister said,
about worshipping God,
worshiped at the Dèngèn Studio,
will inevitably lead to destruction,
there received quickly,
together there,
where does it come from?
(*Geguritan Candra Bhairawa, Sinom, verse 8*).

For it is said a lot,
 about worshipping God,
 made by God,
 many accept
 accept (the existence of) *Ida Hyang Widhi*,
 things are not the same,
 because there are many teachings about *sunya*
 (emptiness),
 from then until now,
 cannot be found,
 somehow the form of that God.
 (*Geguritan Candra Bhairawa, Sinom*, verse 9).

The quotation above is one of the descriptions in the *Geguritan Candra Bhairawa* literature regarding the verse chanted during God's *yajna* rite. The quote refers to Bima's dispute with *Patih Brahma* and *Patih Vishnu* regarding the two kingdoms' differing doctrines. In terms of the debate's content, the three figures can be developed because they embody the principles of the philosophy of life by highlighting the character of holy sites (*sanggar dengen, sanggah, meru, and kabuyutan*) and the nature of presenting offerings (*banten and banten hodalan*). The passages of *Geguritan Candra Bhairawa, Pupuh Sinom* (verses 7, 8, 9, 10, 11, 12, 13, 31, 32, 33), and *Pupuh Durma* contain verses relating to the *yajna* ceremony (verses 6, 7, 8, 9, 14, 15, 16, 17, 18, 19). The method of development in literary works written in the style of *geguritan* is typically based on the *pupuh* and modified to the language.

Geguritan Candra Bhairawa's text highlights the instructional purpose of expressive symbols in the deity *yajna* ceremony and the singing process in the *mabebasan* tradition. The use of expressive symbols is evident in the argument between Bima and *Patih Brahma* and *Patih Vishnu* about the distinctions between *karma sanyasa* and *yoga sanyasa* teachings in the Hastinapura and Dewantara kingdoms. The distinction is in how sacred space is constructed (*sanggah, statue, meru, kabuyutan, and sad kahyangan*) and how offerings are made (*banten, banten hodalan, and caru*).

The controversy about the nature of offerings concerns *Patih Brahma* and *Patih Vishnu* to Bima regarding the *karma sanyasa* teachings, namely why offering offers, whom to offer offerings to, do the gods request offerings, and who is to blame when offerings are insufficient. The inquiry is a joke on the ignorance of *yoga sanyasa* practitioners regarding the teachings of *karma sanyasa*. These questions are extremely difficult to answer, as there is no definitive solution backed up by real convincing evidence. All responses are abstract (*niskala*), whereas the link between humans and God, humans, ancestors, and humans and *bhuta-kala* is based on an unquantifiable 'feeling.' This question is posed to push us toward a belief in the *karma sanyasa* teachings. Following that, a discussion regarding the process of creating hallowed places such as the *dengon*,

kabuyutan, and sorrowful paradise will take place. The debate's content can be extrapolated from the philosophical values contained in the wording of Candra Bhairawa's poem, which can then be sung during any deity *yajna* rite, most notably the *piodalan* and *ngenteg linggih* ceremonies at the temple.

The following passage demonstrates the educational function of *Geguritan Candra Bhairawa* transformation text in the *mabebasan* tradition via emotive symbols during the *manusa yajna* ceremony.

*Ne ade piteket bapa,
 kpatutan anak istri,
 manut grehasta winaya,
 indike bhakti ring laki,
 ne sandang pantes lakonin,
 twah lalima katah ipun,
 rawose satata dabdab,
 hento hane ka ping siki,
 ping dawn ipun,
 prajnan ngamelang sakaya,
 (Geguritan Candra Bhairawa, Sinom, verse 7).*

*Ne ping tiga patut sayang,
 ring biyang aji sang laki,
 patuh twara mabhinayan,
 sayange teken suwami,
 ping pat tan maro kasih,
 tegep ban swami aukud,
 ngalantur ne ka ping lima,
 cestakara mangayahin,
 salwir ipun,
 swa karyyaning pakurenan,
 (Geguritan Candra Bhairawa, Sinom, verse 8).*

*Bwin ne patut helingang,
 piteket bapane jani,
 hane dadi tategenan,
 kpatutan anak istri,
 miyara okane sami,
 manawisang pangan kinum,
 sakancan karyya ring jumlah,
 mangda puput makasami,
 keto tuhu,
 swadharman istri uttama,
 (Geguritan Candra Bhairawa, Sinom, verse 9).*

Translation:

Now there is a message from me,
 obligations as a woman
 according to the winaya grēhasta,
 about filial piety,
 which should be implemented,
 there are five in number,
 gentle words,
 that is the first,
 as for the second,
 wise in managing finances.
 (*Geguritan Candra Bhairawa, Sinom*, verse 7).

The third is to love,
 husband's parents,
 the same without distinction,
 like loving your husband
 the fourth is not to break love,
 remain faithful to one husband,
 next fifth,
 always serve,
 all kinds,
 obligations as husband and wife.
 (*Geguritan Candra Bhairawa, Sinom*, verse 8).

There is one more thing to remember,
 father message now,
 which is a burden (obligation),
 obligations as a woman
 babysitting,
 provide food and drink,
 all kinds of domestic work,
 to finish everything,
 that is the main duty of the wife.
 (*Geguritan Candra Bhairawa, Sinom*, verse 9).

Excerpt from the *Geguritan Candra Bhairawa* literature concerning Princess Diah Ratna Sasangka talks about marriage with her father and mother. His parents counseled his daughter before the marriage. The following advice is found in the *Geguritan Candra Bhairawa* manuscript regarding a woman's obligations at the home level (*grahasta*), which are manifested by a wife's loyalty to her husband and should be followed: (a) A wife must always speak a nice and gentle phrase. (b) A wife's financial management must be prudent. (c) A wife must unconditionally adore her husband's parents (in-laws), just as she loves her spouse. (d) A wife may not abandon her spouse and remain faithful to another. (e) Several obligations always bind a wife as husband and wife. (f) A wife bears the responsibility (duty) of caring for children, providing food and water, and performing all types of housekeeping.

King Candra Bhairawa communicated this counsel to his daughter as a sort of responsibility for a principal wife. As a devoted youngster, Diah Ratna Sasangka never ventured to deny or disobey her parents' counsel and demands. Poems relating to the manusa yajna ceremony, particularly the wedding ceremony and parental guidance to children, are included in the *Geguritan Candra Bhairawa*, Pupuh Sinom (verses 6, 7, 8, 9, 12, 13, 14, 15, 16, 17). This pupuh can be transformed into a portrait of guidance or advice to children, who must always be loyal to both parents and lovers. Diah Ratna Sasangka's virtues make her a role model and guidance for all women worldwide. However, this is inversely proportionate to the marriage that Diah Ratna Sasangka will perform. It broke his heart since his father had bet on him in a fight against King Yudhisthira. The marriage occurred due to a vow or promise made by his father and not from romantic love between lovers.

Since the beginning, women's participation in social life has been harmed by erroneous conceptions of gender equality. This is reflected in several classic Balinese literary works, including *Geguritan Jaya Prana*, *Geguritan Maniguna*, and *Geguritan Nala Damayanti*. The content of *geguritan* motifs with flags typically depicts the figure of a monarch who possesses power and money and acts arbitrarily against women (Parta, 2016: 203). Historically, society has limited women's chances based on differences in their primary (physical) biological traits. Women and men are differentiated biologically in terms of reproductive organs and functions, such as menstruation, pregnancy, and childbirth, which males cannot experience. As a result, their natures are distinct or incompatible. Thus, whereas biological components are generated naturally, gender is formed by social interaction.

The World Health Organization (WHO) defines gender as a socially constructed characteristic of men and women, including conventions, roles, and relationships between men and women groups. As a result, standards such as men must be manly, and women must be feminine are established. This perception subsequently spreads throughout society and becomes ingrained. This results in women having a limited position in the social order. Women are expected to serve a role at home, while males are expected to work. What eventually sticks to women is stigma. Indeed, women have the same right as men to equal opportunity. Women likewise want the same access and possibilities as men in their professions in the world of work, based on their competence.

The following quote demonstrates the educational function of *Geguritan Candra Bhairawa* transformation text in the *mabebasan* tradition through emotive symbols during the *bhuta yajna* ceremony.

*Polih panugrahan lewih,
 awanan mangkin niddhyang,
 rawuh ring Antasunyata,
 kapanggih atma Bhairawa,
 mawali ka Dewantara,
 rawuh ri layon Sang Prabhu,
 Candranatha murip muwah,
 (Geguritan Candra Bhairawa, Semarandhana,
 verse 18).*

*Waluya wawu matanghi,
 prananya Sri Candranatha,
 tumuli humatur alon,
 dhuh Ratu Sang Dharmmaputra,
 kasor ne mangkin tityang,
 ngadu jnana kasadun,
 mameseh cokoridewa.
 (Geguritan Candra Bhairawa, Semarandhana,
 verse 19)*

Translation:

Received the greatest boon,
so now you can
arrived at Antasunya,
behold the spirit of the Bhairawa,
back to council,
to the body of the Prabhu,
so that Sang Chandra Bhairawa became alive

again.

(*Geguritan Candra Bhairawa, Semarandhana*,
verse 18).

Like someone who just woke up from sleep,
then get ready Sri Chandranatha,
while he said softly and slowly,
O noble Lord Dharmaputra,
lose me now,
complain about the main powers of
mind/*jnana*,

against His Majesty.

(*Geguritan Candra Bhairawa, Semarandhana*,
verse 19)

The passage above is from *Geguritan Candra Bhairawa* manuscript about the nostalgic battle between King Candra Bhairawa and King Yudisthira over esoteric knowledge (*kadiatmikan*). Finally, King Candra Bhairawa can be revived and acknowledges defeat, thanks to the instructions of Bhatara Guru. As a result, King Candra Bhairawa desired to implement the *karma sanyasa* and *yoga sanyasa* teachings in the kingdom of Dewantara. The union of *karma sanyasa* and *yoga sanyasa* is predestined. It will not be flawless unless it incorporates both teachings, such as Shiva and Buddha becoming one, or what is known as Shiva-Buddha syncretism.

The *Geguritan Candra Bhairawa* manuscript may be recited during the *bhuta yajna* ceremony, particularly during the *macaru* ceremony, as described in the *pupuh* Sinom, verse 22, 23, 24, 25, 26, 27, 28 (Sekala Battle of the Panca Pandavas with the Patih of Dewantara Kingdom), Durma, verse 2, 3, 4, (King Candra Bhairawa's scale battle with Nakula and Sahadewa), 5, 6, 7, The *pupuh* can be seen as an image of guidance or as advice on how to purify humans and the cosmos of harmful components, as recounted in the conflict between King Candra Bhairawa (*yoga sanyasa*) and King Yudhistira (*karma sanyasa*).

Yoga sanyasa teachings are carried out in gratitude to God through asceticism, yoga, and meditation. While the teachings of *karma sanyasa* are practiced as an expression of gratitude for all of God's gifts, Hindus in Bali, in particular, create sacred locations and execute ceremonies as an offering to God and Ancestors. *Yajna* refers to sacred ceremonies or sacrifices performed with devotion. *Yajna* is classified into five categories, which is why it is named *panca yajna*. There are five distinct types of sacrifices: (a)

Dewa Yajna is a sacred offering to God (Ida Sang Hyang Widhi Wasa). (b) *Pitra Yajna* is a sacred ancestor sacrifice. (c) *Rishi Yajna* is a sacred offering to the Rishis made by the practice of the knowledge they impart. (d) *Manusa Yajna* is a sacred human sacrifice. (e) *Bhuta Yajna* is a sacred offering to *bhuta kala*, or inferior entities (Parisada Hindu Dharma, 1978).

The *Geguritan Candra Bhairawa* text serves a didactic purpose in the *mabebasan* tradition through emotive symbols in the five *yajna* ceremony.

1. Cultural heritage preservation. That is, studying classic literary works contributes to the preservation of cultural legacy. This is due to society's enduring legacy of liberty, which serves to preserve cultural heritage.
2. Community guidelines. The noble principles contained in the *Geguritan Candra Bhairawa* manuscript can serve as a guide for social life. This is done in the *mabebasan* tradition at the community's five *yajna* ceremonies. One of these is the *mabebasan* tradition, which is carried out during the wedding ritual (*manusa yajna*) to develop poems offering instruction or counsel to the prospective bride in order for married life to be lasting.
3. Concessions for the *yajna ceremony*. The *mabebasan tradition* is being developed through the *Geguritan Candra Bhairawa* manuscript regarding the truths or ideals of the *dharma gita* philosophy of life. The *mabebasan* tradition seeks to establish harmony and to serve as a conduit for spiritual communion with God. Thus, each *yajna* ritual in Bali incorporates parts of the five *gita*, one of which is the *mabebasan* tradition, which involves developing dharma verses inside classic literary works (*dharma gita*).

IV. PENUTUP

Based on the previous analysis, the following conclusion can be drawn:

1. The didactic function of the media is a vehicle capable of directing or educating its audience. Teaching is accomplished by reading and developing literary works that contain the values of life philosophy. *Mabebasan* tradition, as a comprehensive cultural system, encompasses features of speech behavior, proper conduct, and a variety of other sorts of activity by humans or groups of humans.
2. In society, the *mabebasan* tradition has a didactic purpose: a graphic symbol (expression of feelings). Authors construct literary works by infusing each of their poems with messages, mandates directed to literary readers or the population. The instructional purpose of the *Geguritan Candra Bhairawa* text in the *mabebasan* tradition, expressed through expressive symbols during the five *yajna* ceremonies, is as follows: (a) as a means of preserving cultural heritage legacy through the

mabebasan tradition; (b) as a moral compass for a society founded on noble values; (c) as a supplement to the five gita-based yajna ceremonies.

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