

CULTURAL LITERACY THROUGH DOCUMENTARY FILM: THE BRAHMAN CEREMONY AS A MEDIUM FOR CULTURAL INHERITANCE

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Abstract :

Film can reflect the civilization of a country or nation. Through film works, one can clearly see the series of history, culture, philosophy, phenomena, and even social upheavals that have occurred from one era to another. Films, especially documentary films, also serve as powerful media for preserving cultural existence. The role of film in this era of globalization becomes an interesting study to present entertainment that can also serve as guidance for society. Especially considering the current situation of society living amidst the currents of global culture, which undoubtedly threatens the cultural heritage. The purpose of this research is to analyze the values of cultural literacy and the usefulness of the documentary film "Brahman Ceremony" as a medium for inheriting traditions. This research is qualitative descriptive research using observation and interview data collection methods. The results obtained through the documentary film titled "Brahman Ceremony" can serve as a means of socialization and education related to cultural literacy for the younger generation and the general public. The narrative in this documentary film provides an understanding of the process or ceremony of death packaged in a funeral ceremony for those who have become *sulinggih*, holy people, or priests in the Hindu belief. This process is interpreted as a tribute to the holy and unites them with Brahman. Cultural literacy can be seen from the explanations of religious and cultural anthropologists, sociologists of religion, and academics who provide an understanding of the organization of the *ngaben* ceremony or funeral rites. This film also contains cultural literacy in recorded history narrated well, especially related to the history of Sanur, the journey of Sanur's development into a famous tourist village known internationally. This journey is inseparable from the role of a figure named Ida Bagus Tjethana Putra or known as Ida Pedanda Gede Dwija Ngenjung.

Key Words : Literacy, Culture, Film, Documentary, Brahman Ceremony

INTRODUCTION:

The massive development of the digital industry, as it stands today, has led to the emergence of skilled creators. Various media and platforms are widely available to be learned, mastered, and utilized to the fullest extent to bring about positive and widespread impacts. One thriving industry in this regard is the film industry. Films are not just productions for viewing in cinemas or on television; the emergence of various "new" film creations makes this medium increasingly accepted and impactful in society. One such example is the documentary film.

Documentary films have the ability to present an original perspective on an event, phenomenon, history, or even social upheaval in society. Films serve as a medium for preserving memories of history, culture, and values that once thrived in a particular era or

societal condition. Packaging moral, educational, historical, cultural, and traditional values in documentary films can be an effective tool for literacy education in Indonesia. Documentary films also serve as an interesting study in the implementation of the concept of independent learning in campuses. Through high-quality documentary films, the next generation can understand the cultural, educational, and moral values of the Indonesian nation and convey them to a wider audience. Eventually, those inspired by watching these documentaries may produce their own films and contribute to capturing life in Indonesia through cinematography.

In Indonesia, the number of documentary film enthusiasts is growing rapidly. Documentary films do not create events or incidents; rather, they capture genuine or authentic events. They also do not necessarily have antagonistic or protagonistic characters. One of the main advantages of documentary films as educational tools is their ability to visualize information and concepts that may be difficult to understand through reading or lectures.

Documentary films are used for various purposes such as information or news, biographies, knowledge dissemination, education, social issues, economics, politics (propaganda), and more. This is supported by Prihantono (2009: 10), who believes that documentary films as propaganda tools play a crucial role in cultural preservation efforts. Therefore, using documentary films as a means of cultural inheritance in Bali is an intriguing proposition. Especially considering the current situation of Balinese society, which is amidst the influence of modern culture, threatening traditional Balinese culture. Balinese culture is a great treasure that must be preserved for generations to come. The good news is that there are several documentary films that feature Balinese culture as their subject matter. One such film is the documentary "Brahman Ceremony."

The "Brahman Ceremony" documentary contains cultural values, local wisdom, and character education, recorded and crafted as both entertainment and guidance for the younger generation to understand Balinese culture and local wisdom. The "Brahman Ceremony" documentary was produced in 2022 in Sanur by DnJ Production. This film tells the story of the journey of the ritual ceremony of Ida Bagus Tjethana Putra's funeral. This documentary film is worthy of analysis so that the cultural information it contains can be enjoyed by the people of Bali. Furthermore, it can serve as a tool for understanding or educational media to understand Balinese culture and local wisdom, ultimately inspiring young filmmakers across the archipelago to produce their own documentary films, serving as a means of digitizing Balinese culture imbued with local wisdom. This underscores the importance of this research in opening up knowledge horizons regarding the importance of documentary films as a part of digitally documenting all cultural values and local wisdom of Bali and other regions and inspiring the development of young filmmakers' abilities to produce documentary films while also preserving their own culture.

The research problem in this study is to determine the cultural literacy values in the documentary film "Brahman Ceremony."

This research utilizes several studies from previous research that have similarities in their research variables. For example, research on the preservation of cultural arts was conducted by I Made Purna in 2017 with the title "Empowerment of Sang Hyang Dance in Banjar Jangu, Duda Village, Selat District, Karangasem Regency, Bali." This research described the results in the form of the preservation of the existence of Sang Hyang Dance in Banjar Jangu, indicating the need for evaluation and anticipation measures. Another study by Citra Dewi Utami in 2010

explored "Documentary Films as a Traditional Preservation Media." It described how documentary films can accommodate various opinions to support tradition preservation. Similarly, the research by Payuyasa et al. in 2019 titled "Utilization of 'The Cove' Film as a Dolphin Rescue Media" examined how documentary films can raise awareness about the importance of dolphin rescue efforts. Additionally, Sariya's study in 2021, "Semiotic Analysis of Cultural Representation in the Documentary Film 'The Story of My Village Paya Dedep'," found that documentary films represent cultural values.

Furthermore, Haris Firmansyah's research in 2022 titled "The Use of Documentary Films as History Learning Media" found that documentary films aid history teachers in delivering their lessons and motivate students to learn history. As an addition, the author conducted research and artistic creation in 2018 and 2020, resulting in the creation of two documentary films. The first explored Wayang Kamasan as a character-building medium, while the second focused on traditional games and oral traditions in Bali. This indicates that documentary films are indeed audiovisual works aimed at providing information and comprehensive learning media. A captivating documentary film can easily captivate audiences, ensuring the success of the endeavor, including cultural preservation efforts.

The uniqueness of the research titled "Cultural Literacy Through Documentary Film: Brahman Ceremony as a Medium for Cultural Inheritance" lies in its focus on the utilization of documentary film media as part of cultural literacy.

Methodology

This research employs a qualitative descriptive research design. Research methodology is essentially a scientific approach to collecting data for specific purposes. The descriptive and qualitative approaches are utilized in this research design to examine the significance of cultural and language literacy in documentary film media to support the "merdeka belajar kampus merdeka" (independent learning, independent campus) program. Descriptive research aims to gather information about existing phenomena, particularly by observing the conditions at the time of the research (Arikunto, 2006: 54). This study focuses on examining the utilization of the documentary film "Brahman Ceremony" as a medium for cultural inheritance. The subject of this research is the documentary film titled "Cultural Literacy Through Documentary Film: Brahman Ceremony." The object of this research is the cultural literacy values and supporting elements in realizing cultural inheritance.

In this research, the researcher employs data collection techniques using observation, interview methods, documentation, and supported by literature review.

Observation method is a data collection method conducted by observing and systematically recording the phenomena being investigated (Supardi, 2006: 88). Observation is conducted according to certain procedures and rules, assisted by observation guidelines, so that it can be repeated by the researcher and the results of the observation can be scientifically interpreted. Observation method is used to observe phenomena related to cultural and language literacy through the utilization of the documentary film "Brahman Ceremony" and the utilization of this documentary film media as a support for the policy and program of "merdeka belajar kampus merdeka."

The interview method is conducted to gather more in-depth information about the process of preserving cultural arts through the documentary film "Brahman Ceremony." Interviews are conducted with Bagus Windi Santika, the director of this documentary film. Cultural experts,

religious figures, as well as film and education observers, and cultural literacy figures are also involved as interviewees to obtain valid information about language and cultural literacy contained in the documentary film "Brahman Ceremony."

The documentation method is a technique used to obtain data and information in the form of archives, books, documents, writings, numbers, and images in the form of reports and descriptions that support the research. Furthermore, according to Mardawani (2020: 52), documentation is a data collection method by observing and analyzing documents made by the subject itself or others for research. In this research, documentation will be made in the form of photos or screenshots of text, narration, content, contained in the documentary film "Brahman Ceremony" which contains language and cultural literacy values.

Data analysis involves a careful separation or examination. Simply put, analysis is the effort to analyze or examine something thoroughly. In research, data analysis can be interpreted as discussing and understanding data to find meanings, interpretations, and specific conclusions from the entire research data. Data analysis can also be interpreted as the process of responding to data, organizing, sorting, and processing it into a systematic and meaningful arrangement. Therefore, what needs to be considered in data analysis are: 1. Data search is a field process with pre-field preparation. 2. After obtaining findings in the field, the data is systematically organized. 3. Presenting the findings obtained from the field. 4. Searching for meanings repeatedly until there is no more doubt. Data analysis in qualitative research requires conceptualization, which is the process of formulating concepts before entering the field. This is then followed by categorization and description, which are carried out during fieldwork. Data analysis in this research uses the Miles and Huberman model. Miles and Huberman (1994) in Rodsyada (2020: 213-217) stated that the data collection process involves 3 important activities: data reduction, data display, and verification. Data reduction is a process of summarizing or selecting essential elements. Because the data obtained from the field is quite extensive, it needs to be carefully and detailedly recorded. Data reduction occurs during the data collection process, and at this stage, coding, summarizing, and partitioning (partitions) activities will also take place. This transformation process continues until the final research report is fully organized. After the data reduction process, the researcher's next step is to present the data. Data presentation is a collection of organized information that allows for conclusions and actions to be drawn. Presentation can take the form of brief descriptions, charts, or relationships between categories, but in qualitative research, it is usually presented in a narrative form. The purpose of data presentation is for the researcher to understand what is happening in planning the next steps to be taken. The final step in data collection is drawing conclusions and verification.

Discussion

Documentary films are not reproductions of reality but representations of the world we inhabit. Documentary films stimulate the curiosity of their audience by conveying logical, rhetorical, and persuasive information, as well as poetic events promising information, knowledge, insight, and awareness (Nichols, 2001:10). In the book "Documentary Storytelling" by Sheila Curran Bernard, it is mentioned that by presenting evidence and information, the audience is given the opportunity to personally experience the story and anticipate scenes, actively following the storyline.

Film is an audiovisual work of art that provides entertainment with a very broad reach. Malaky (in Fajar Nugroho: 2007) states that films, often referred to as movies, are moving pictures

produced from recordings. In general, films are divided into three types according to Prastisa (2008: 4): documentary, fiction, and experimental. Fiction films have a clear narrative structure, while documentary and experimental films do not have a narrative structure. Conceptually, documentary films have a concept of realism or reality. The narrative structure in documentary films is generally presented simply. This is aimed at facilitating the audience's understanding and trust in the presented facts. Documentary films can be used for various purposes such as: information or news, biography, knowledge, education, social, economic, political (propaganda), and others (Prastisa, 2008: 4).

Documentary films have several types, including travelogues, portraits/biographies, history, nostalgia, reconstruction, investigation, comparison/contradiction, science, diaries, music, and docudrama (Gerson, 2008). In addition to the types of documentary films, they are also divided into approaches or types used in realizing the film. Film types are more inclined to be classified based on the visible and tangible forms and their impact on the audience, thus closer to film styles such as mise-en-scene, cinematography, editing, and sound. The film "Brahman Ceremony" is a type of expository documentary film. This type consists of narration (voice-over) that presents/explains a series of facts combined with images in the film. The strength of narration is in conveying abstract information that cannot be depicted by shots and can clarify events or actions of characters recorded by the camera and less understood. The emphasis on this type is on information delivery.

The production of documentary films cannot be separated from contextual facts and data that occur in the field. Documentary films are made with the aim of exploring phenomena that exist in society, one of which is the phenomenon of culture and history that is interesting for the public to know. The documentary film "Brahmana Ceremony" also serves as cultural literacy media for the wider community. In this documentary film, the history of Sanur and the important figures involved in making Sanur one of the destinations that never lose its existence in Bali, Indonesia, and even at the world level, are discussed. Sanur, as part of Bali, is not known or beautiful on its own. Behind it, there is struggle, there are involved figures who engage themselves to develop the potential of Sanur into an area rich in tourism potential.

The storyline of this documentary film also uses a progressive narrative in its discussion, which is organized and systematic, making the audience or viewers able to understand the narrative presented. Starting from the narrative about the history of Sanur. This history is dissected from various palm leaf manuscripts, literature, and supported by interviews with local figures and cultural experts. In this documentary film, the community can witness a brief history of the Sanur region that has not been widely explored and known by many people, including the Balinese people themselves. The digital documentation in the form of this documentary film will stimulate the understanding and attraction of the younger generation to understand cultural knowledge and literary literacy related to the history and background of Sanur. The presentation of documentary films as cultural literacy media for socialization and education is very contextual when targeting the younger generation who are already familiar with technology.

The next part that shows cultural literacy is through interviews, with figures closely related to the main actor narrated in this documentary film. This figure is named Ida Bagus Tjethana Putra. This figure is the center of storytelling. His role as one of the figures who helped build Sanur to be known as a tourist village, a spiritual figure who also built understanding of the

religion and culture of the Sanur community through his choice to become a holy person revered in Hindu beliefs.

Cultural literacy can also be seen in the narration delivered by the narrator and several interviewees. One of them is the root word of Sanur, which comes from the words "Saha" - "nuhur," a term that is rich in meaning, namely to ask to come to a place. A place where the warm light pours from the eastern sky, which then falls on the dew at the top of the grass, which then lies between the serene waves along the coastline. A place where the wind whispers messages to all mankind about the grandeur of nature, the sincerity of beliefs, the beauty of culture, the strength of tradition, and the harmonious human connections. Sahanuhur, a term that later became known worldwide as a place name, namely, Sanur.

Sanur has a fascinating history and historical events. A long journey, which eventually brought the name of Sanur Village to every corner of the world. Behind all this, we should pay attention to the footsteps of the figure who glorified the name of Sanur Village, namely Ida Bagus Tjethana Putra. Ida Bagus Tjethana Putra is a descendant of the Brahmin ruler of the Sanur region who played a pivotal role in the advancement of tourism in the Sanur area. Through sacrifices, sweat, effort, and struggling soul, he risked moving forward independently to manage the tourism potential in Sanur. With the main goal that the Sanur community can reap the benefits of the sweat inherited until now.

Sanur is closely related to historical values. This attracted the attention of historians and archaeologists since the discovery of a written record. As described in Dwijendra Tattwa and Pamancangah, Piagem, and Prasasti-Prasasti, Bhatara Sakti, Ida Danghyang Nirartha came to Bali Pulina during the reign of King Ida Dalem Waturenggong (1460-1550 AD) in the year Isaka 1411 (1489 AD).

At that time, Bhatara Sakti served as Bhagawanta Dalem Bali. He had ten sons and daughters from several wives, including 2 sons from Kemenuh born from a mother from Daha, 2 Manuabha with a mother from Pasuruan, 3 Keniten with a mother from Blambangan, one Mas with a mother from Mas Bali, and 2 more with a mother from Panawing.

Ida Patni Keniten, had a descendant named Ida Ayu Swabhawa (Ida Rahi Istri), Ida Made Wetan (known as Ida Telaga Sakti Ender), and Ida Nyoman Wetan (Ida Bukcabe/Ida Nyoman Keniten). Ida Made Wetan (Ida Telaga Sakti Ender) lived in Katyagan-Siku Kamasan Klungkung, had 4 sons, namely Ida Pedanda Telaga Tawang, Ida Pedanda Made Telaga, Ida Pedanda Anom Bandesa, and Ida Pedanda Penida.

After Dalem Waturenggong passed away, he was succeeded by Dalem Bekung (1550-1580 AD) then succeeded by Dalem Sagening/Dalem Ile (1580-1580). During the reign of Dalem Sagening, the son of Ida Bhatara Sakti Ender left Katyagan-Kamasan Klungkung, except for Ida Pedanda Telaga Tawang. Ida Pedanda (Anom) Bandesa, Ida Pedanda Made Telaga, and Ida Pedanda Ketut Penida along with their cousins Bhatara Ida Pedanda Empu (Son of Ida Wayahan Kidul/Mas), left Kamasan to Padang Galak, Enjungin Biaung, which was the area of authority of I Gusti Ngurah Agung Pinatih in Kertalangu Kesiman. It is not told how long Ida Pedanda (Anom) Bandesa stayed in Padang Galak, out of the nobility of I Gusti Ngurah Gede Pinatih he submitted his younger sister named Ni Gusti Ayu Putu Pacung to be married. From this marriage, he had a son named Ida Pedanda Sakti Ngenjung, while the son of his marriage to Jero Abian from Abian Kapas was named Ida Wayahan Abian who later went to Sibang and Ida Made Abian went to Tegal Badung.

Ida Pedanda Sakti Ngenjung, who still resides in Wirasana Tangtu, had two sons, Saksat Surya Chandra, namely Ida Pedanda Wayahan Bandesa and Ida Pedanda Made Bandesa, like Surya Chandra or Surya Kalih - which means like Twin Suns (lumra prabhanira). It is not told how long he lived in Wirasana, Padanggalak Tangtu then moved to Gunung Klandis Village, Sumerta Village, but he did not live there for long. Because Ki Bandesa Singgi, Intaran requested him to live in his area in Wirasana Singgi Intaran Village. From this place, Bhatara Sinuhun sought a suitable place to build a Graha, until one day from a tall place, he saw a light like a white coconut leaf and in this place, the Graha Grhya Gede Sanur was finally built.

In 1789, after serving as king in Puri Denpasar, I Gusti Ngurah Made as Cokorda Denpasar, he announced that: Ida Pedanda Made Ngenjung was given authority to Ngambeng on the east side of Bantas (Setra Bantas) straight north/south. Because of the change in his status from priest (pedanda) to ruler (King), the term Grhya Gede was changed to Jero Gede Sanur and until now that term has been combined into Grhya Jero Gede Sanur. It is said that the direct descendants of Pedanda Made Ngenjung who are now in Grhya/Jero Gede Sanur, namely Ida Pedanda Made Ngenjung has a son named Ida Pedanda Ngenjung Putra - Ida Pedanda Gede Ngenjung - Ida Pedanda Ngurah (died at sea) - Ida Bagus Ngurah (formerly served as Punggawa) - Ida Bagus Anom Ngurah - has 3 children: 1. Ida Bagus Oka Natha, 2. Ida Bagus Gede (deceased), 3. Ida Bagus Tjethana Putra, these three are currently residing in Grhya/Jero Gede Sanur.

From here comes the story of the history of a native figure who fought hard to advance the economy of the Sanur community. Ida Bagus Tjethana Putra, this is about the journey, struggle, sacrifice, until the journey back to eternity.

Ida Bagus Tjethana Putra made every effort to advance Sanur tourism for the benefit of the wider community, starting from development in the hotel sector by emphasizing local wisdom. He also played an important role in the development of local Human Resources (HR), so that they could compete in the industry world. Thanks to his dedication, it eventually generated a multiplier effect both in the social and economic fields in the Sanur area.

Ida Bagus Tjethana Putra, with a background of higher education, was easily accepted to work in regional companies owned by the Bali Provincial Government. In 1966, when the legendary Bali Beach Sanur hotel began operating, it gave Ida Bagus Tjethana Putra the opportunity to join the company's management, with an initial position as Training Coordinator. Thanks to his work skills, within a year, he began to be promoted to the position of Assistant Personnel. During his work in the tourism industry, Ida Bagus Tjethana Putra learned a lot about the ins and outs of the hotel industry that he did not get in formal education. At that time, he began to aspire to realize a better future for himself and also for the people in the Sanur area through the development of the potential of the region they have. The hope is that tourism is driven by, from, and for locals. This is a very clever form of thought and ideas.

This idea then began to be realized in 1972. Ida Bagus Tjethana Putra dared to build a 6-room accommodation. Its strategic location, on the coast of Sanur, attracted the interest of many tourists to come and stay. Especially during high seasons such as Christmas and New Year holidays, the occupancy rate increased. Even because of the lack of rooms, guests who wanted to stay were directed to Ida Bagus Tjethana Putra's private residence. The bungalow named Santrian Beach Cottages became the forerunner of the birth of the Santrian Group. Ida Bagus

Tjethana Putra never imagined that his simple inn would flourish. He only believed that this business could create jobs so that it could improve people's welfare.

Ida Bagus Tjethana Putra's dedication efforts continue. But at the time he had determined, he focused more on carrying out his swadharma as a Sulinggih with the title Ida Pedanda Gede Dwija Ngenjung. This spiritual service has been carried out since 2009, aimed at purifying himself and also helping the people in various ritual ceremony activities.

In the twilight of time during this self-purification process, Ida Pedanda Gede Dwija Ngenjung had 3 children, namely, Ida Pedanda Agung Jumpung Ngenjung Kesunu, Ida Pedande Angkatan Sanur with Ida Pedande Wife Oka Keniten, and the last one Ida Pedande Putra Kaleran with Ida Pedande Wife Raka Kaleran.

Space and time have become witnesses to the twists and turns of Ida Pedanda Gede Dwija Ngenjung's journey across the ocean of life. Many records and memories are engraved on all forms of noble thoughts, actions, and services that have been done until returning to the realm of eternity. On April 26, 2021, coinciding with the full moon of the twelfth month at 16:30 WITA, Ida Pedande Gede Dwija Ngejung passed away. For all the forms of nobility that he bestowed during his life, it is appropriate to offer a final tribute. His children then performed the "Palebon" pitra yadnya ceremony.

The cultural literacy revealed in this documentary film is related to the conduct of the death ceremony, pelebon. Pelebon is one form of Hindu cultural and belief that is rich in meaning, full of respect. Pelebon is a form of pitra yadnya ceremony based on pitra rna, which means a debt of gratitude to ancestors. This can be understood as an act of gratitude to ancestors.

In recognition of all forms of love and perpetual acknowledgment of his contributions, his children organized a ceremony called PALEBON SAWA PRATEKA UTAMA. This ceremony required months of preparation. The main palebon sawa prateka utama ceremony, conducted at the rice field side, consisted of three sampirs, paying pagut, sok cegeg, pajeng robrob, pamuspan, adegan kajang, ukur kajang, tatukon kajang, ngayab kajang pebersihan, kembang ura, kreb sinom, and panca layuan: pisang jati, damar kurung, angenan, pangruyagan, tukon, and pering. The raising of five datu pillars was done using bendusa as its post.

The PALEBON SAWA PRATEKA UTAMA ceremony began on July 7, 2021, with various ritual sequences. The event commenced with:

1. Matur piuning karya followed by nanceb tungguh.
2. On July 11, 2021, the melaspas kembul ceremony was conducted. Then, at 14.00 WITA, the body of Ida Pedande Gede Dwija Ngejung was bathed, known as nyiramang layon. This process involved activities such as nail clipping, mesigsig, etc., including sprinkling holy water from all sources.
3. Subsequently, the Layon was wrapped in white cloth with inscriptions, placed in bale gede/saka roras or a designated location, and given a saji tarpana ceremony.
4. On the "day of borrowing," the "Pelebon" took place on August 15, 2021, preceded by the "Ngaskara" ceremony on August 13, 2021, and Caru Pengelambuk. Then the Layon was raised on a palanquin and departed for patunon.

5. Along the journey, offerings such as yellow rice, coins, temen leaves, and flower garlands were scattered. This symbolized a farewell between the deceased and the family, wishing the family prosperity and well-being.
6. At road intersections, a procession circled the intersection three times counterclockwise (prasawya) to signify the departure of the deceased from the village/community. This was usually accompanied by Baleganjur music to awaken the five elements.
7. Upon reaching patunon, the cremation site, another circling ritual was performed, followed by lowering the palanquin.
8. The procession then continued with offerings at Pura Dalem and Prajapati, including "Daksina Linggih" as a representation of the departed soul.
9. The Layon was then placed in its designated spot. This procession included purifying water, cleansing, kahyangan tiga, kawitan, and finally, pengentas. This was followed by Ngayabang banten placed on the chest as daksina with its complements, after which the cremation took place.
10. The remaining ashes were collected and placed on a clay tray as a base for pounding. The resulting powder was then placed in a container as "Puspa Asti." The remaining ashes were cleaned and formed into a human figure on white cloth adorned with kwangen offerings on various body parts.
11. The "Puja Utpati" was performed by seven Sulinggih Siwa-Buddha to guide and reunite the body with the soul.
12. The remaining ashes were wrapped in white cloth along with cleansing tools and included in the Nganyut procession to the sea or river. Thus, the final process of this series of ceremonies was the "Nganyut" ceremony to the ocean or river mouth.

Pelebon or ngaben for the Balinese Hindu community is a sacred ceremony, requiring precise arrangements and adherence to rituals. It symbolizes the hope for peace in the afterlife.

Ida Bagus Tjethana Putra is a figure worthy of emulation by all layers of society. This is evidenced by his long and significant dedication, often resulting in awards such as the Satya Lencana Kepariwisata in 2019, presented directly by the Minister of Tourism, Arief Yahya. He has received numerous other awards, including the Tourism Karana Award in 2005 from the Governor of Bali and the Tri Hita Karana Award 2001-2002. Ida Bagus Tjethana Putra was also recognized in 1995 by Lions International along with Jawa Pos Group East Java. He was also selected as one of the "10 Executives of 1994."

After all returns to the Almighty, what will be remembered by future generations are the deeds and glory during life. The body is merely a symbol, and the soul is its essence. Morality, character, goodness, glory, and grandeur surpass both symbols and essence.

The cultural literacy obtained from the documentary film Brahmana Ceremony lies also in the interviews with cultural figures, religious leaders, and academics, including experts in religious sociology and cultural anthropology. From their presentations, an understanding of the religion and culture related to the funeral or pelebon ceremony is obtained, which cannot be separated from the respect for the deceased for those who have embraced the path of

becoming sulinggih. If this funeral ceremony approaches ordinary society, it is called ngaben. Both are purification processes in funeral ceremonies. According to Hindu teachings in Bali, the organization of ceremonies after death can be done through Ngaben or Pelebon ceremonies. This ceremony is the conclusion of the physical existence of the deceased. Ngaben ceremonies are also called pelebon or atiwa ceremonies and can only be performed once for a deceased person. Its purpose is to return the physical elements to their origin.

Pelebon is carried out for the cremation process of royal families or influential figures in Bali. Unlike ngaben, pelebon incurs higher costs, especially for the construction of padmasana or bade and the white ox statue. Ida Pedanda Nabe Gede Dwija Ngenjung was a figure in Bali tourism, especially for his efforts in developing Sanur as a tourist destination.

In the teachings of Hinduism, the ngaben ceremony is the organization of ceremonies after death, which can be called ngaben or pelebon ceremonies. The ngaben ceremony is part of the Panca Yadnya series, namely Pitra Yadnya, which is a sincere sacrifice with selfless feelings to ancestors without expecting any reward in the implementation of the Yadnya, and asking for their safety in the afterlife. Ngaben or pelebon ceremonies according to Hindu teachings are cremation ceremonies for the purification of the soul (atma), which is our duty as Hindus in Bali to carry out ngaben. Ngaben ceremonies are believed by Hindus to be very important ceremonies because in this ceremony, families can free the soul of the deceased from worldly attributes to return to the world or often referred to as reincarnation.

Conclusion

Film is an audiovisual work of art that provides entertainment with a very broad reach. The documentary film titled Brahmana Ceremony is a documentary film crafted in the expository type. This type consists of narration (voice-over) that presents/explains a series of facts combined with images in the film. The film also employs a forward narrative in its storytelling. This documentary film is rich in cultural literacy. Among the cultural literacy presented are those related to the history of Sanur, the development of Sanur into one of the tourism regions that brings the name of Bali to the world. There is also an understanding of the biography of the figure behind the journey of the village of Sanur, namely Ida Pedanda Nabe Gede Dwija Ngenjung. The most dominant cultural literacy is related to the pelebon ceremony of Ida Pedanda Nabe Gede Dwija Ngenjung as a process of honoring Him. This pelebon ceremony is explained by academics, experts in the sociology of religion, and experts in the anthropology of religion as a death ritual that returns the elements of the five great elements so that the deceased can merge with Brahman in a pure state.

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