

BEDAWANG NALA: ARTISTIC INSPIRATION FOR A FICTION FILM TO STRENGTHEN ENVIRONMENTAL EDUCATION AWARENESS

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This research explores the philosophical and symbolic value of *Bedawang Nala* in Balinese architectural art and the development of its narrative in fiction films based on Hindu mythology. *Bedawang Nala*, depicted as a giant fire-haired turtle with dragons Anantabhoga and Basuki, reflects cosmic balance and natural harmony in *Tri Hita Karana*. This qualitative research uses an interdisciplinary perspective involving the views of cultural studies and the creativity of film art creation. Data was obtained through in-depth interviews to explore the meaning and connection of the *Bedawang Nala* concept with environmental themes, audiovisual observations of traditional Balinese architecture, and literature studies on *Bedawang Nala* and ecological issues. Data were analyzed using interview transcript interpretation techniques to identify main themes related to the philosophical and symbolic values of *Bedawang Nala*, audiovisual analysis, and literature synthesis that connects findings from interviews and observations with current discussions about ecological education. The findings show that the *Bedawang Nala* mythology is not just an aesthetic ornament but has an educational value relevant to contemporary environmental issues. The development of this mythology-based film narrative can be an effective academic and cultural reflection tool, strengthening ecological awareness in society. This research suggests making and evaluating films based on *Bedawang Nala* and exploring other local mythologies to increase the educational impact and environmental awareness through film media.

Keywords: *Bedawang Nala, Hindu Mythology, Culture Based Fiction Film, Environmental Education, Tri Hita Karana*

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INTRODUCTION

In recent decades, environmental change caused by overexploitation of nature has become an urgent global issue. Various natural disasters such as floods, landslides, and extreme climate change are increasingly occurring, reflecting critical natural imbalances. Amid this crisis, ecological education is increasingly being recognized as a way to increase public awareness about the importance of maintaining natural balance and preserving the environment. However, many popular media outlets, including fiction films, pay little attention to aspects of ecological education and often need to integrate local wisdom values rich in environmental philosophy.

Prior fictional films have demonstrated intricate links between fictional films and indigenous mythology, enhancing their allure as a source of artistic inspiration. Films drawing from mythology, such as the Lilith mythology, address social issues like the detrimental effects of the patriarchal system ([Amalia et al., 2023](#)). Similarly, Monika et al. ([2024](#)) explore symbolism and mythology to examine existential concerns, artist obligations, and historical contexts, exemplified by the semiotic analysis of "The Wind Rises." Additionally, the influence of mythology surrounding fictitious snuff videos on legal and cultural discussions highlights how fictional myths can affect legislation and morality ([Lonergan, 2023](#)). Cryptozoology in films like "Godzilla" bridges myth, unconventional science, and modernity, broadening discussions on myth beyond Western paradigms ([Mullis, 2024](#)).

While previous research effectively illustrates the role of mythology in fictional films, it has yet to deeply explore the potential of myths with rich philosophical principles to address global concerns like environmental preservation. Studies by Post ([2022](#)) and Das et al. ([2021](#)) integrate mythology and ecology in ancient environmental contexts, offering new perspectives on sustainability and resilience. However, their focus is not on fictional films.

This research aims to fill this gap by examining *Bedawang Nala*, a figure representing ecological equilibrium, as a novel source of inspiration in fictional film art. Unlike prior studies that have predominantly explored conventional myths, this research emphasizes *Bedawang Nala* to offer a fresh approach to storytelling. This study will enhance ecological consciousness in Indonesia and present a unique method of employing local mythology to address global environmental issues. Focusing exclusively on *Bedawang Nala* could be critiqued for its specificity and potential lack of broader applicability. While *Bedawang Nala* offers unique insights, this research acknowledges that it may only encompass some aspects of ecological mythology or address all global environmental issues. Future research could explore additional mythological figures and their relevance to film art to provide a more comprehensive understanding.

In Bali, the symbolic figure of *Bedawang Nala* from Balinese Hindu mythology holds high philosophical value, especially in the context of natural balance. *Bedawang Nala*, described as a giant turtle incarnation of the God Vishnu, appears in *Adi Parwa's* story during the screening of Mount Mahameru in search of *Tirtha Amerta*. This figure also appears in Balinese architecture, used at the base of the *Padmasana* building as a symbol of cosmic stability and balance. *Bedawang Nala* is often interpreted as a mythological figure associated with ecological harmony. Even though it has excellent potential as an environmental education tool, the figure of *Bedawang Nala* has yet to be widely explored in popular media, especially fiction films, to convey environmental messages.

Previous studies of the *Bedawang Nala* figure still focused on semiotic studies of symbolism and meaning. The main problem faced is the need for more representation of ecological values from local wisdom in fiction films, which can function as an effective educational medium for the wider community. This research seeks to fill this gap by exploring

how the symbolic figure of *Bedawang Nala* can be used as artistic inspiration in fiction films to strengthen environmental education.

Environmental education is a dynamic interdisciplinary process that aims to develop citizens who are environmentally literate and able to make informed decisions about complex environmental issues (Fox & Thomas, 2023; Murwitaningsih & Maesaroh, 2023; Shah & Atisa, 2021; Van De Wetering et al., 2022). A lack of environmental education can cause low environmental behavior and ethics in society. Yuliastrin, et al. (2023) found that ecological literacy plays a significant role in society's critical thinking skills, which impacts environmental pollution. Environmental damage is often caused by unbalanced human behavior in processing and maintaining the environment (Ananda, 2022; Maha & Susilawati, 2023).

Ardoyn (2020) revealed that appropriate and targeted environmental education can change attitudes and values towards the environment to motivate people's positive actions towards the environment. This statement aligns with the findings of Busi et al. (2023), who stated that environmental education is needed for more responsible environmental behavior. Environmental education can be accessed in a variety of ways. On the other hand, Monus and Ferenc (2022) found that environmental education has great potential to improve environmental knowledge, attitudes, intentions, and behavior in children and adolescents.

From an artistic perspective, Huhmarniemi et al. (2021) found that art, community, and the environment are closely related in that art teacher education is designed to support the sustainability of ecological culture in Northern Finland and to increase human connectedness with nature. This opinion is supported by Levy (2024), who shows that art can play an essential role in the collaboration between engineering and design to create nature-based solutions to environmental problems such as pollution control, stormwater runoff, and habitat loss. Art can be used to strengthen human connection with nature and support the sustainability of local culture. However, previous research on works of art with the environment has yet to explore *Bedawang Nala* as a source of artistic inspiration in fiction films. The symbolic figure of *Bedawang Nala* in Balinese Hindu culture has excellent potential as a creative inspiration for fiction films that can strengthen environmental education. Specifically, this research will answer the following question: How are the philosophical and symbolic values of *Bedawang Nala* in Balinese Hindu culture relevant to contemporary environmental issues? Moreover, How can the concept and narrative of a fictional film based on the figure of *Bedawang Nala* be developed to increase ecological awareness among the public?.

By integrating *Bedawang Nala's* philosophical and symbolic values into the narrative and visualization of the film, this research proposes that the figure of *Bedawang Nala* inspires a fictional film that is not only artistic and interesting but also able to increase public awareness about the importance of maintaining natural balance and preserving the environment.

RESEARCH METHOD

This study uses a qualitative methodology, specifically an intertextuality approach, to investigate the symbolic representation of *Bedawang Nala* and its potential as a source of artistic inspiration in a fictional film that seeks to enhance environmental education. The intertextuality approach is an analytical strategy that highlights the interconnectedness between different texts. In this particular context, the term "texts" encompasses written literature and a wide range of artistic expressions, such as films, drawings, music, and even architectural designs. This method emphasizes the interconnectedness, impact, and exchange of information among these texts. This research employs intertextuality to investigate how

contemporary films utilize, alter, or reinterpret components derived from the *Bedawang Nala* legend to communicate ecological concerns.

Comprehensive Interviews

We interviewed five key informants, each possessing distinct yet complementary skills in understanding *Bedawang Nala* from diverse perspectives.

Nyoman Suarka, a distinguished scholar of Old Javanese literature, offered a comprehensive analysis of the texts portraying *Bedawang Nala* in Balinese mythology. This interview facilitated an examination of the significance of the ancient scriptures that form the foundation of *Bedawang Nala's* symbolism.

Putu Rumawan Salain, an expert in traditional Balinese buildings, discussed *Bedawang Nala* symbols in conventional Balinese buildings, namely in *Pelinggih Padmasana*. Understanding the manifestation of *Bedawang Nala* in the visual and structural aspects of Balinese culture is critical.

Ida Bagus Gde Yudha Triguna, an Anthropology and Sociology of Religion expert, examines the socio-religious significance of the *Bedawang Nala* symbol and explores its role in the Balinese people's spiritual practices.

I Gusti Putu Suryadarma, an expert in ethnoecology at Yogyakarta State University, offered valuable insights about the connection between *Bedawang Nala* and ecology and its significance in environmental preservation. This viewpoint is crucial for connecting ecological principles with conventional iconography.

Ida Pedanda Gede Putra Kaleran, a Balinese Hindu priest, profoundly elucidated *Bedawang Nala* in the context of Balinese Hindu ceremonies and beliefs. The interview delved into a comprehensive understanding of *Bedawang Nala's* spiritual principles and their significance in ritualistic observance.

We conducted face-to-face interviews, then recorded, transcribed, and analyzed them to identify the fundamental themes related to the philosophical, symbolic, and ecological significance of *Bedawang Nala*.

Visual Observation

The study's objective was to document the visual depiction of *Bedawang Nala* in Balinese architecture, specifically in the *Padmasana* structure located in the *pamerajan* (shrine) of Griya Kaleran, Sanur Village, Bali. Typically, the architectural construction of *padmasana* adheres to a regular format comprising *tepas* (base), *batur* (body), and *sari* (top part). The *Batur* section consists of five plain sub-structures, incorporating *bedawang nala* ornaments at the base (Semadi, 2021). This study seeks to comprehend the physical manifestation of the *Bedawang Nala* symbol and its representation of the concept of natural equilibrium in Balinese culture. The observation procedure involved employing photographic identification techniques and meticulously documenting *Bedawang Nala's* structure, orientation, and symbolic significance.

Literature Study

We conducted a literature study to review current discussions on ecological education and the integration of this issue in popular media, particularly movies. Data sources included books, journal articles, research reports, and other publications that discuss Balinese Hindu mythology, ecological education, and the application of local wisdom in media. We then analyzed this literature to identify key themes relevant to the research purpose and to construct a theoretical framework that underpins the development of the film's concept and narrative.

Data Analysis

Data were analyzed qualitatively by combining interviews, observations, and literature studies to build a holistic understanding of *Bedawang Nala* as inspiration for a fictional film oriented towards ecological education. We analyzed interview transcripts to identify key themes and enriched the environmental and symbolic interpretation of *Bedawang Nala* with visual observations and literature data.

Critical Evaluation Method

Although the methods employed offer a comprehensive perspective, it is important to identify and discuss potential biases. In-depth interviews with influential figures may result in biased interpretations of dominant views. While visual observations provide concrete data on the representation of *Bedawang Nala*, they may be limited to the locations visited and only partially reflect the existing variations. Limiting the literature study to available and accessible publications may result in excluding other significant sources. The rationale behind employing these methods is that the blend of interviews, observations, and literature offers a comprehensive analysis, enabling this research to delve into the symbolism of *Bedawang Nala* from various viewpoints, thereby enhancing the narrative and concept of the upcoming film.

RESULT AND DISCUSSION

Bedawang nala is a traditional ornament in Balinese architectural art. Etymologically, *Bedawang Nala* comes from the words *Bedawang*, which means giant turtle, and *Nala* or *anala*, which means fire (I Nyoman Suarka, interviewed on August 15th, 2024). This turtle ornament has been known in Indonesian culture for a long time (Figure 1). Archaeologically, temples in Indonesia with a Hindu style have had turtle-shaped ornaments that symbolize the God Vishnu since the 11th century ([Idedhyana et al., 2020](#)). In its development, this ornament is generally found at the base of *Padmasana* buildings (a monument-shaped building with a peak resembling a seat) or *Meru* (a room-shaped building with a terraced roof), which is commonly found in Balinese Hindu holy places to this day (Putu Rumawan Salain, interviewed on August 15th, 2024). The use of this ornament is closely related to Hindu mythology, namely the Kurma *Avatar*.



Figure 1. *Bedawang Nala* in the *Padmasana* Building

(Source : Hari Kayana Putra, 2024)

Kurma *Awatara* is believed to be one of the avatars or embodiments of God Vishnu to save the world from natural disasters in Hinduism. Kurma Avatar is a giant turtle with fire hair, the embodiment of Lord Vishnu, who saved the world from earthquakes and major

floods. Lord Vishnu took this form to support the world with the help of two great dragons, Anantabhoga and Basuki. Dragon Anantabhoga is a mythological figure believed to be the ruler of the earth, and Dragon Basuki is supposed to control the waters. Thanks to these three, floods and earthquakes were successfully reduced, and human life returned to harmony.

The *Bedawang Nala* ornament in the Balinese Hindu tradition holds a deep philosophical meaning. This meaning connects mythology with the concepts of nature and cosmic balance. In Hindu mythology, *Bedawang Nala* is the avatar of God Vishnu, who took the form of a giant turtle to protect the world from destruction due to earthquakes and floods. In his manifestation, *Bedawang Nala* is not alone; he is assisted by two dragons, Anantabhoga and Basuki, who coil around the earth and the ocean, respectively. This ornament consists of two main elements: the fire-haired turtle, a symbol of magma and the earth's core, and the dragons Anantabhoga and Basuki, symbols of earth and water.

The flame-haired turtle in the *Bedawang Nala* ornament symbolizes magma and the earth's core, which, in the context of geology, can be associated with volcanic activity and the role of the earth's core in maintaining planetary stability. According to Suryadharma (interviewed on August 16th, 2024), magma, as a hot liquid formed from molten rock beneath the earth's surface, is a symbol of the main power under the control of this giant turtle. The earth's core itself is the center of gravity. It produces a magnetic field that protects the planet from cosmic radiation and influences the movement of tectonic plates, which can cause earthquakes and volcanic eruptions. Thus, the fire-haired turtle is not only a symbol of the destructive power of nature but also a supporting force that maintains the balance and stability of the earth.

Meanwhile, the dragons Anantabhoga and Basuki represent the elements of earth and water, two vital components that interact with each other in the earth's ecosystem. Dragon Anantabhoga, as a symbol of land, represents land, mountains, and everything above the earth's surface. Soil is a source of life, where plants grow, providing oxygen and food for living things. In geology, soil also includes various rock layers that form the earth's structure, providing the foundation for the ecosystem above it. The Basuki Dragon, on the other hand, is a symbol of water, including seas, rivers, and lakes. Water is an essential element for life, sustaining all forms of life through the hydrological cycle that regulates water distribution on the planet. Ida Pedanda Gede Putra Kaleran, a Hindu Priest, said that Hindu literature in Bali, such as *Lontar Bedawang Nala* and *Catur Wariga Winasasari*, provide an explanation for *Bedawang Nala* and *padmasana* (interviewed in Griya Kaleran, Sanur on August 16th, 2024). He also underlined that the relationship between land and water reflects harmonious interaction and interdependence, where water flows through the land, giving life and maintaining the balance of the ecosystem.

The philosophical values of *Bedawang Nala* and the dragon mythology of Anantabhoga and Basuki are closely related to the *Tri Hita Karana* concept in Balinese Hinduism, which emphasizes harmony between humans, nature, and God. *Bedawang Nala*, as the support of the earth, symbolizes the essence of essential natural balance. In contrast, *Naga* Anantabhoga and Basuki are guardians of the world and water elements. If, in several other studies, the philosophical analysis of *Bedawang Nala* is presented from the perspective of environmental harmony, we want to convey a further interpretation in this study. In the context of *Tri Hita Karana*, *Bedawang Nala*, and the two dragons reflect *Parahyangan*, *Palemahan*, and *Pawongan*. Yudha Triguna explained further:

“Parahyangan, the concept of balance between humans and God, is reflected in the role of Bedawang Nala, who supports the world as a form of manifestation of divine power. Palemahan, which refers to the relationship between humans and the environment, is manifested in the dragon symbol Anantabhoga as the guardian of the land and Basuki as the ruler of the water, reflecting the balance of the ecosystem humans must maintain. Pawongan, which focuses on harmonious relationships between humans, is illustrated

through the cooperation and harmonious interaction between *Bedawang Nala*, Anantabhoga, and Basuki, teaching that the balance and sustainability of the world depend on harmony and cooperation between all living creatures". (Interviewed on August 16th, 2024)

Thus, this mythology teaches about the importance of maintaining natural balance and emphasizes the values of harmony in the relationship between humans, nature, and God by the *Tri Hita Karana* principle.

Based on the analysis of the philosophical meaning of *Bedawang Nala* above, we can see different and unique forms in every *pelinggih* in Bali. However, it can generally be depicted as a giant turtle with flame hair, a gaping mouth, and entwined by 2 dragons. The size of The *Bedawang Nala* is adjusted to the size and area of the *pelinggih* buildings in Bali. In general, philosophically, the giant turtle means the support of the earth, the two dragons mean balance, and the turtle's mouth that emits fire means the earth's magma or the earth's core. So, The *Bedawang Nala* concept cannot be separated from events on earth, namely the impact of The *Bedawang Nala* movement. When connected to modern science, this concept can be identified with movement from within the earth, which is called endogenous movement. What is meant by endogenous movement is the overflow of underground water, which causes erosion of sloped land, resulting in erosion and flash floods.



Figure 2. *Bedawang Nala* on the *Padmasana* Building in Bali

(Source : Hari Kayana Putra, 2024)

Film Narrative Development Plan

A fiction film or story film is a film that is usually used to communicate about a reality that occurs in people's lives every day. Films can also provide new information or history that has happened or has not been discovered by the public. Fiction films are tied to plots and stories within or outside actual events. Fiksi films have seen scenes that have been designed from the start. The law of cause and effect must also bind the story's structure. So there are protagonist and antagonist characters, then problems and conflicts to problem-solving. An example of a fiction film that successfully used mythology as narrative inspiration is the film *Ragnarok*, which tells the story of Ragnarok, a fantasy and drama genre series that focuses on Norse mythology.

Norse mythology is a variety of mythical stories about divine powers originating from the Northern European region, which includes Sweden, Norway, Finland, Denmark and Iceland ([Rasmussen et al., 2024](#)). For example, the story is about the great battle between the gods known as Ragnarök and the giants, recontextualized in a modern context ([Waititi, 2017](#)). This becomes the background for the conflict between the old and the new, which culminates in Magne Okoh's moral dilemma, and the plot of the battle told in the mythology is often recontextualized to create literary and artistic works. This led to a breakdown of all the gods in Ragnarök on Netflix and how they compare to traditional Norse mythology. This reflects that mythology provides exciting ideas to be recreated according to the context and needs of the times. In the context of the experimental fiction film *Bedawang Nala*, the concept of *Bedawang Nala* can be seen as a source of inspiration for a story that can be re-narrated as a contextual work of art (Figure 3).

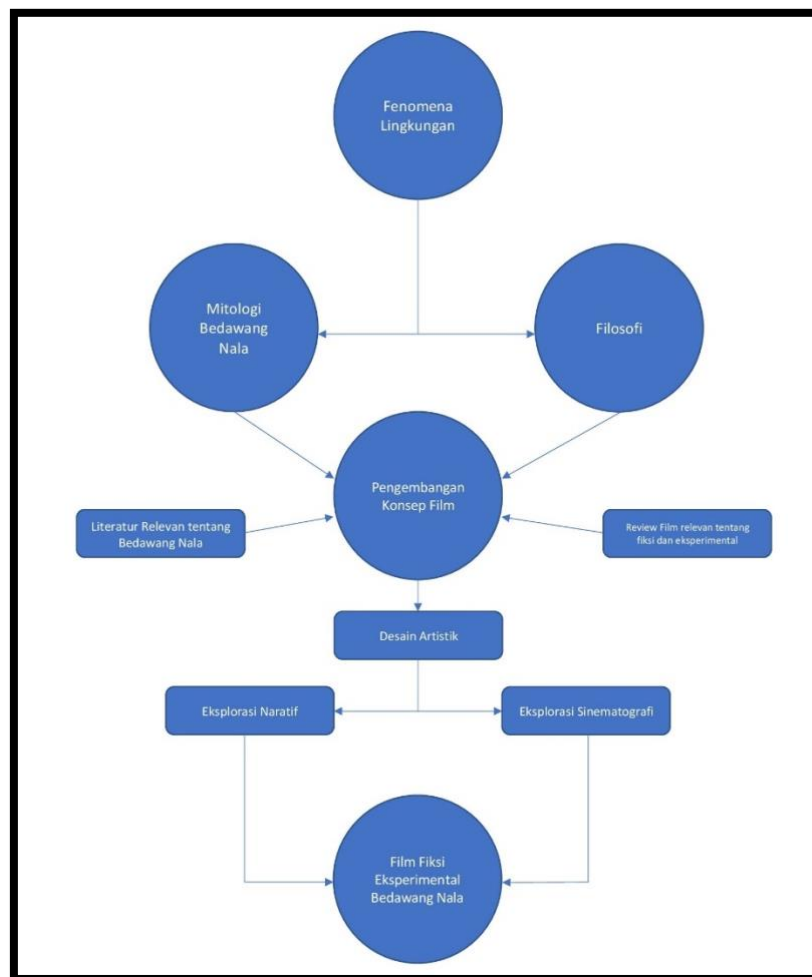


Figure 3. Design for the creation of the Fiction Film *Bedawang Nala* in the context of environmental education.

(Source : Personal Document, 2024)

In general, *Bedawang* films are divided into two elements, namely narrative elements and cinematic elements. These two elements are very continuous with each other. Narrative elements are essential elements in films to understand everything in life ([Subrata, 2023](#)). In the narrative element, structures form a narrative divided into six elements: story and plot, narrative relationship with space and time, main narrative elements (story actors), story information boundaries, and narrative structure patterns ([Made et al., 2023](#)). The theme raised in this film is environmental conservation. Inspired from the *Avatar* film by James Cameroon, the environmental issue raised in this film is not only focused on mitigating natural

disasters but also to present how society processes to build positive stigma within itself (Cameron, 2009). The positive stigma in question is the community's acceptance of the potential of natural resources in their area. Potential in this context is the potential for profit or disaster.

The narrative story in the *Bedawang* story prioritizes the roles of *Bedawang* and Naga Basuki, who are characterized as two main characters. A boy and a girl play the characters. These two figures influence each other in their area, namely Munduk Anyar Village and Biluk Poh Village. Their natural existence greatly influences the geographical location of these two villages. Munduk Anyar Village has high rainfall, while Biluk Poh Village has a thin soil layer that cannot absorb the potential for high water discharge, often triggered by natural disasters such as floods. The two villages often debate this natural conflict. People need to be made aware of how this natural potential can occur, which is not carried out by human resources but because of nature's will. This environmental problem will be dissected by the presence of film characters played by a boy named Bede and a girl named Nala. They played in a fictional film concept based on a Hindu mythological story, namely *Bedawang Nala*.

The cinematic concepts that will be packaged in this film process are the technical aspects of film formation, consisting of mise-en-scene, cinematography, editing, and sound contained in the film (Wirawan et al., 2022). Mise-en-scene is everything in front of the camera, including make-up, clothing, background atmosphere, lighting and the actors' movements packaged in a contemporary atmosphere (Nugraheni, 2023). This is emphasized in the current situation, how natural and human resources conditions have synergized with current technology and culture. Cinematographically, this film will be packaged from a point of view (Payuyasa & Putra, 2022). One of the camera movements that is often used nowadays is handheld camera movements. In Indonesian, hand means hand, and held means holding. Handheld means that the camera is held directly using the hand. The handheld camera style has several distinctive characteristics; the camera moves dynamically and sways to give a realistic impression. Handheld camera techniques usually ignore visual composition and emphasize the captured object (Setiawan, 2019). To build a dramatic atmosphere, it symbolizes the *bedawang* as the dynamic movement of the earth.

The editing technique used in this film depicts a visualization of the philosophical meaning of *bedawang*. The image composing technique applies montage to combine choreography with footage to achieve a new interpretation, like what we have found at the film "Huma" (Keiza, 2023). Technically, montage editing is the bringing together of images and sounds into a relationship that produces rhythm, ideas, and an overall experience. Meanwhile, to sharpen the atmosphere, musical illustrations are needed to support The *Bedawang* Film. The environmental situation in these two villages also gives birth to music with natural nuances called soundscape. Music originating from natural sounds is used so the audience can feel it and understand the current natural conditions, inspired by the film "Ghost Doctor" (Seong-cheol, 2022). The main focus of this film is to present how society processes to build positive stigma within itself. The positive stigma in question is the community's acceptance of the potential of natural resources in their area. Potential in this context is the opportunity for profit or disaster. This positive stigma will be the basis for building synergy between communities in upstream areas and communities in affected or downstream areas. This synergy can inspire resolving environmental conflicts that often occur in Indonesia. This process of building positive opinions will then be expressed in a film made independently by the community.

The *Bedawang Nala* concept can produce a narrative in terms of story structure and characterization characteristics adapted to the figures in the *Bedawang Nala* ornament. The cinemator will internalize the symbolic values and morality of *Bedawang Nala* into the film script. The script for this film will begin and be structured sequentially, starting from the premise until the story becomes complete, as described in the synopsis. The development of

the synopsis will present the main character with a social background as a Balinese person. The setting of the story will also highlight Bali in the present. The situation developed then is related to *The Bedawang Nala*, which is considered a symbol of the earth's dynamic movement, which in this case can be interpreted as an earthquake.

In terms of story structure, it can be taken into a 3-act structure, adapted to the philosophical existence of *Bedawang Nala*. This starts from Act 1 (early act), symbolized by *Bedawang Nala* as the beginning of the story, which describes the introduction of the characters, introduction to the area of existence, seeing clues about the conflict and tension that will come and learn the basic premise of the story. This section also describes incidents that trigger conflict as well as the characters' dilemmas regarding the choices they have to face. The second half (middle half) is symbolized by the two dragons as balancers of nature and supports of the earth. This story structure is developed about the occurrence of the first obstacle. Namely, the characters begin to enter the beginning of the conflict. Then, the midpoint is experienced by the character in the middle of conflict choices. Next, the characters are in a position of twists and turns, which means tensions increase, relationships become more complex, and obstacles become more challenging to overcome. Then, at the end of this round, the character will face a high position (favourable decision) or even a low point (adverse decision). The third act depicts the *padmasana* building, which signals the climax, namely how the peak of the problem occurs, whether there is success or failure. Then, a resolution is added, explaining how the success and failure of the climax influence it ([Bramantyo, 2022](#)).

The characters that can be adapted in this work are characters. For example, the character *Bedawang* is the central figure in a story. The characters of the Anantaboga dragon and the Basuki dragon illustrate the characteristics of dualism. The *Padmasana* form is described as a different figure and will be united by the *Bedawang* character. This mythology will produce three main characters who will play roles in experimental fiction films ([Riza, 2008](#)).

The findings in this study show a mutually supportive correlation between environmental issues, *bedawang nala* mythology and the creation of fictional films as follows:

Bedawang Nala as an Ecological Symbol in Film Artworks

Artists recognize *Bedawang Nala*, a significant figure in Balinese mythology, as a meaningful symbol for communicating ecological themes through artworks. This discourse presents *Bedawang Nala* as a mythological being and a potent metaphor that elucidates the interconnection between humans and the natural world. This discovery aligns with the theory of symbolism in art, which utilizes symbols from traditional cultures to communicate contemporary values and messages. Roland Barthes' examination of myth and its role as a symbolic communication system that portrays social reality substantiates this idea ([Miaozi & Wuyun, 2023](#)). Therefore, in a contemporary setting, *Bedawang Nala* might serve as a representation of a worldwide ecology that is susceptible to human exploitation.

Correlation between Cosmic Balance and Environmental Preservation

Bedawang Nala, who upholds nature's equilibrium by bearing the weight of the globe, is a significant cautionary tale about the perils of ecological imbalance. *Bedawang Nala*'s depiction of cosmic equilibrium in art can underscore the importance of environmental preservation. This finding can be associated with ecocritical theory, mainly Lawrence Buell's idea of ecological equilibrium, which posits that art and literature can function as instruments to heighten public consciousness regarding environmental concerns ([Nuri, 2020](#); [Ranjith, 2023](#); [Tajane et al., 2024](#)). By including *Bedawang Nala* as a symbol in the artwork, it is possible to establish a connection between the traditional notion of cosmic equilibrium and contemporary ecological consciousness.

Bedawang Nala Myth as an Ecological Education Tool through Fiction Film Art

This study demonstrates that the *Bedawang Nala* mythology, derived from the Hindu-Balinese tradition, can be a potent muse for producing artworks, namely fictional films centered on ecological concerns. *Bedawang Nala*, a colossal turtle in Balinese mythology, symbolizes the sustenance of the planet and the maintenance of cosmological equilibrium. Its significance extends to contemporary concerns, particularly environmental challenges like climate change and ecosystem destruction. This research explores the creation of fictional film art and focuses on the development of characters and narratives that revolve around the symbolism of *Bedawang Nala*. The primary characters in the film were intentionally crafted to embody different facets of *Bedawang Nala* mythology and their responsibilities in upholding ecological equilibrium. The movie's script was intricately crafted to depict the tensions and resolutions surrounding threats to natural equilibrium in perfect harmony with the legendary tale. This research discovered that by examining *Bedawang Nala* symbolically, it is possible to utilize the values embedded in this mythology to promote awareness regarding the significance of ecological equilibrium and natural harmony. This is particularly relevant in today's world, where environmental exploitation and degradation pose a growing threat on a global scale. In addition, the idea of deep ecology formulated by Arne Naess is equally pertinent in incorporating these discoveries. Deep ecology highlights the interconnectedness of humans within a broader ecosystem and underscores that the preservation and stability of nature are crucial for the long-term survival of human life ([Akamani, 2020](#); [Kangal, 2024](#)). This research establishes a connection between *Bedawang Nala* mythology and the ideas of deep ecology, illustrating how traditional concepts can serve as a philosophical basis for addressing current environmental concerns.

The Relevance of Balinese Hindu Mythology in Addressing Modern Ecological Issues

The *Bedawang Nala* tale serves as a contemplation of the present condition of the environment, wherein the devastation and utilization of nature lead to catastrophic disparities. This talk presents *Bedawang Nala* as a symbol that serves to caution against the repercussions of human acts on nature and as a means to foster environmental consciousness via artistic expression. This argument might be associated with the philosophy of ecofeminism, which posits that environmental degradation is a consequence of human hegemony over the natural world. Carolyn Merchant, in her book "The Death of Nature," argues that mythical narratives from various ethnic groups might serve as a means to raise awareness about the significance of keeping a healthy bond with the natural world ([Hayes, 2021](#); [Öztürk, 2020](#)). *Bedawang Nala*'s philosophical principles and decorations serve as both cultural emblems and tools for advocating a comprehensive environmental ethic. Dalam konteks pendidikan lingkungan, temuan ini juga memperlihatkan potensi penggunaan mitologi sebagai alat untuk meningkatkan literasi ekologis.

CONCLUSION

This study examines the philosophical and symbolic value of *Bedawang Nala* in Balinese architecture and its development in fictional film narratives based on Hindu mythology. *Bedawang Nala*, an ornament depicting a giant tortoise with the dragons Anantabhoga and Basuki, contains deep meanings related to cosmic balance and natural harmony through the concept of *Tri Hita Karana*. This analysis shows that the *Bedawang Nala* mythology is an aesthetic representation with educational values relevant to current environmental issues. Fiction films can use *Bedawang Nala* as a powerful narrative, combining narrative and cinematic elements to communicate the importance of environmental awareness. This research also highlights the significant discovery that the *Bedawang Nala* mythology, which originates from Balinese Hindu literature such as *Lontar Bedawang Nala* and *Catur Wariga Winasasari*, not only holds significant influence in the fields of philosophy and architecture but also serves as a valuable source of inspiration for film

art. This study demonstrates the immense potential of incorporating local mythologies like *Bedawang Nala* into environmental education. Films integrating mythology can convey environmental protection messages more effectively to the broader community. This can strengthen environmental awareness, encourage proactive action among the audience, and significantly contribute to the literature of film and mythology studies. In addition, this research opens up opportunities to explore other ways of enriching film narratives with local mythologies and increasing their impact. By utilizing digital technology and interactive media, such as augmented reality, mythology-based films can reach a wider audience and increase their effectiveness in environmental education. This research focuses on theoretical analysis and proposes an artistic narrative design for a fictional film. We still need to empirically test the effectiveness of *Bedawang Nala's* narrative in raising environmental awareness despite its incorporation of practical ideas in fiction filmmaking. Future research recommendations include: 1). Film Development and Evaluation: Develop and evaluate *Bedawang Nala*-based films to measure their impact on environmental awareness. Evaluation methodologies may include audience surveys, case studies, and long-term impact analysis; 2). Exploration of Other Mythologies: Identify and explore other local mythologies in Indonesia that can serve as the basis for the film narrative and conduct a comparative study to assess the effectiveness of various mythologies in environmental education; 3). Digital Technology and Interactive Media: Investigate the potential of digital technology and interactive media to broaden the audience and influence of films based on mythology. This includes investigating the use of augmented reality and educational apps to improve the audience experience and the effectiveness of environmental messages. Future research can contribute to developing film studies and interactive media while strengthening our understanding of how local mythologies can serve as practical tools for environmental education.

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