

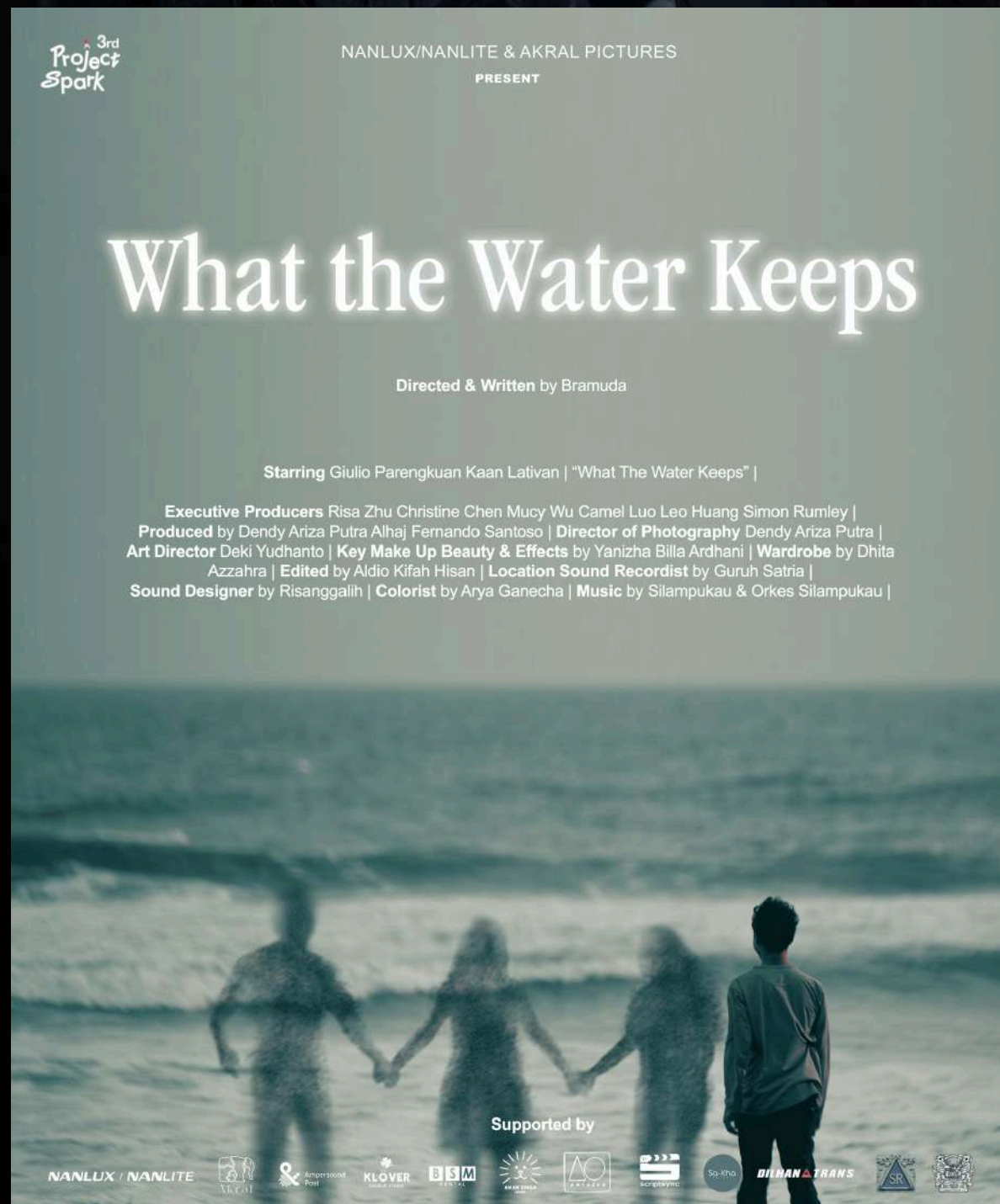


# What the Water Keeps

A Film by Bramuda

Press Kit

# Informasi Film



Judul : What The Water Keeps  
Sutradara : Bramuda  
Penulis : Bramuda  
Produser : Dendy Ariza Putra, Alhaj Fernando  
Rumah Produksi : Akral Pictures

Genre : Narrative Shorts/Drama  
Durasi : 26 minutes 24 seconds  
Format : Digital  
Bahasa : Indonesian  
Negara : Indonesia  
Warna : Color  
Subtitle : English  
Aspect Ratio : 2.35:1  
Tanggal Produksi : December 2025



## Synopsis

Bahar, 17, still haunted by the guilt of not being with his family when they perished in the sea, asks Oka, 22, a mechanic, to help restore his father's abandoned Suzuki Jimny. Bahar then asks Oka to drive him to the beach, which Oka answers reluctantly but then agrees.

Along the way, they stop at a restaurant, where Bahar learns about Oka's wound. Oka's brother was a miner who disappeared while working at a sand mining company. Bahar then tells Oka he wants to visit someone he hasn't seen in a while, but his real reason remains unspoken. The journey forces them both to acknowledge the pain they've been avoiding, molding the contour of the guilt they've been carrying in silence.

As they reach the shore, Oka stays in the car while Bahar walks toward the water. As Oka examines the car's dashboard, he finds family photos and a newspaper clipping of the car, making a chilling connection. He looks up to find Bahar has disappeared into the sea. Driven by fear and his own past, Oka faces his terror of the beach to reach Bahar.

## Director's Statement

This film is a meditation on guilt, grief, and the unspoken weight we carry after loss. At its heart, it's a story of how guilt often becomes far greater than the deed itself. As a child, I lived with my great-grandmother, with little presence from my parents, who were both away working to provide for the family. One day, she wouldn't come out of the bathroom, and I barely understood what was happening at the time. Out of concern, I went to a neighbor and told them she'd been in there too long. When they came to check, it was too late. I remembered quite vividly my neighbor said that her pulse is gone. That moment, that loss, has stayed with me, leaving me with a clinging guilt I've never been able to shake. And one I dwell in silence. I've often wondered if I could have done something more, if I could have been there, if I could have saved her.

The plot itself was inspired by a real event that struck deeply with me. My dear friend, Aji—who is also one of the writers—came across a Facebook post in his small coastal town facebook group about an abandoned Suzuki Jimny, found deserted near the beach. The car belonged to a family of four who got swept away by the waves. It turned out the eldest son wasn't with them during the incident, having chosen to be with his friends instead. While hearing about this story for the first time, I positioned myself as the eldest son, grappling with what it means to live with the weight of such choices. This film is my attempt to confront that silence, to face the weight of what could have been, and to find the strength to move forward, even with the burden of what we cannot change.



## CREW

Director & Writer : Bramuda  
Producer : Dendy Ariza Putra, Alhaj Fernando  
Executive Producer : Risa Zhu, Christine Chen, Mucy Whu, Camel Luo, Leo Huang, Simon Rumley  
Cinematographer : Dendy Ariza Putra  
Art Director : Deki Yudhanto  
Key Make Up : Yanizha Billa Ardhani  
Wardrobe : Dhita Azzahra  
Loc. Recordist : Guruh Satria  
Editor : Kifah Hisan, Dendy Ariza Putra, Nindya Arifani  
Sound Designer : Risanggalih Aditya  
Lead Colorist : Arya Ganecha

## CAST

Bahar : Giulio Parengkuan  
Oka : Kaan Lativan  
Fisherman : Nono Sarjiono  
Waitress : Maychelina Anis





## Directors Biography

Bramuda (b. 2000) is a Surabaya-based filmmaker and co-founder of Akral Pictures whose work is defined by a journalistic approach to fiction. Rather than relying on stylized narratives, he uses a blunt, observational lens to explore the friction between people and their environments.

Since 2019, he has led projects that range from the urban social tensions of *The Anti-Thefts* (2021) and *On Days Ma Asked about Father* (2021) to the more elemental, Nanlux/Nanlite Project Spark-selected *What the Water Keeps* (2025). His background in journalism informs a directorial style that prioritizes physical reality and social honesty over cinematic polish, focusing on stories that feel captured rather than staged.

## Q & A with the Directors



### Q: Why did you create this story?

This film is an attempt at confrontation. For years, I lived with an emotional burden that I had carried since childhood. When the pandemic spread in 2020, I tried to be more open with the feelings I often avoided. I realized that I had become an expert at running away from grief. However, when isolation and lockdown policies were implemented, all my walls of escape collapsed. I felt alienated and detached from my surroundings. My family, friends, even myself felt foreign to me.

This alienation stemmed from my tendency to shut myself off whenever grief and guilt arose. Both were burdens I had carried since childhood without ever truly processing them. I lost my grandmother when I was five years old, who served as both mother and father in my childhood. An event I didn't fully understand at the time, but one that left a void that never truly closed. That old wound resurfaced and became far more painful when my best friend passed away in 2019.

This wound came up several times in my conversations with male friends who were also grieving the loss of the deceased. There I found a strange pattern: there was a strong tendency among us men to always downplay or belittle these feelings of loss. As if talking about pain is a weakness, we act as if everything is fine, covering it up with jokes. My confusion about how men repress these emotions became one of the main triggers for why this story had to be written.

The writing process began in 2020, but in 2021, I was confronted with a story from a close friend of mine, who was also the gaffer on this film project, which made my wounds sting again. This story also became the backbone of the drastic changes from the first draft I wrote the previous year. This journey became a space for me to stop running away. This story was not created to romanticize sadness, but rather as a bridge to reconnect the parts of myself that I had lost due to grief that I had been unwilling to process for so long. This story is a personal exploration of what happens to someone who is ultimately cornered and has no choice but to face the ghosts that follow them from the past.

## Q & A with the Directors

**Q : What was the most interesting thing during the production process?**

The most interesting and thrilling thing for me was the opportunity to work with great people whose experience far exceeded mine in the film industry. To be honest, at first I was quite anxious about this. I saw them as giants. There was a mental burden when I had to lead them in such a personal project. However, that fear turned into a very eye-opening experience. I realized that behind their big names, they are still ordinary people who have the same vulnerabilities and anxieties. Listening to their stories not only added to my knowledge, but also broadened my perspective on life.



**Q: How does the creative process for this film differ from other films you have produced?**

This story opened up new layers and experiences within me. The production process was no longer simply a matter of the director giving instructions to the crew, but rather a safe space to be open about vulnerabilities. We didn't just discuss technical aspects like lighting or blocking, but also the burdens we each carry as human beings, and especially for some of us as men. This emotional collaboration became the spirit of our production. It was a very intimate process in which our friends who played a role in the production of this film opened themselves up to what we were trying to create.



## Q & A with the Directors

**Q : Why did you choose the sea as an important element in this story?**

For me, the sea is both fascinating and terrifying. There is an ironic fact that always haunts me, which is that humans have ventured so far into space, yet we still don't really know what lies at the bottom of our deepest oceans. We know more about the stars than we do about what lies beneath our own feet. I see human emotions, especially the grief and guilt I carry, as such things. They are the things I sink to the darkest depths of the ocean. I deliberately sank them as deep as possible so I wouldn't have to see them again, until I finally forgot how to reach them again. The ocean in this film is not just a setting, but a metaphor for my ignorance of myself. It represents the emotional territories I am reluctant to explore because I am too afraid of what we might find down there.

**Q: What impression do you hope viewers will have after watching this film?**

I want viewers to feel disturbed and uncomfortable with their own peace of mind. I hope this film encourages viewers to stop running away and start looking inside themselves to face feelings that are often ignored. Confronting grief, guilt, and personal sins that have been deeply buried. More than that, I want this sense of detachment to be validated. That feeling detached and needing time to process loss is what makes us human.



TRAILER

POSTER

STILL PHOTO

Downloadable Materials





# What the Water Keeps

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