

An Analysis of Community Beliefs and Behaviors Related to Myths in the Film Time Maghrib

Analisis terhadap Keyakinan dan Perilaku Masyarakat Terkait Mitos dalam Film Time Maghrib

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ABSTRAK

Penelitian ini bertujuan untuk menganalisis keyakinan dan perilaku masyarakat terhadap mitos yang ditampilkan dalam film Waktu Magrib. Film ini dipilih karena menggambarkan berbagai mitos yang masih dipercaya oleh sebagian masyarakat Indonesia, terutama yang berhubungan dengan malam hari. Metode penelitian yang digunakan adalah kualitatif dengan pendekatan fenomenologis. Pengumpulan data dilakukan melalui wawancara mendalam dengan penonton film serta analisis konten film untuk memahami bagaimana mitos tersebut disajikan dan diterima oleh penonton. Hasil penelitian menunjukkan bahwa mitos yang ditampilkan dalam film Waktu Magrib memiliki dampak yang signifikan terhadap kepercayaan dan perilaku masyarakat. Banyak penonton mengaku semakin percaya pada mitos dan mulai menerapkannya dalam kehidupan sehari-hari, terutama dalam konteks ritual keagamaan dan aktivitas sehari-hari. Penelitian ini memberikan kontribusi penting bagi bidang studi budaya dan antropologis, dengan menyoroti bagaimana media massa, terutama film, dapat memengaruhi pandangan dan perilaku sosial. Penelitian menegaskan bahwa mitos yang digambarkan dalam film memiliki kekuatan untuk membentuk norma dan nilai dalam masyarakat. Oleh karena itu, penting bagi masyarakat untuk memiliki pemahaman kritis terhadap konten media yang mereka konsumsi agar tidak terpengaruh secara negatif. Penelitian ini juga membuka ruang untuk studi lebih lanjut tentang pengaruh film terhadap kepercayaan masyarakat dalam konteks budaya yang lebih luas.

ABSTRACT

This study aims to analyze public beliefs and behaviors related to myths portrayed in the film *Waktu Magrib*. This film was chosen because it depicts various myths that are still believed by some segments of Indonesian society, particularly those associated with the evening or nighttime. The research method used is qualitative with a phenomenological approach. Data were collected through in-depth interviews with viewers of the film and content analysis to understand how the myths are presented and received by the audience. The findings reveal that the myths depicted in *Waktu Magrib* have a significant impact on people's beliefs and behaviors. Many viewers reported becoming more convinced of these myths and began applying them in their daily lives, especially in the context of religious rituals and everyday activities. This research contributes significantly to the fields of cultural and anthropological studies by highlighting how mass media, particularly films, can influence social perspectives and behaviors. The study affirms that the myths portrayed in films have the power to shape societal norms and values. Therefore, it is important for the public to develop a critical understanding of the media content they consume in order to avoid negative influences. This research also opens the door for further studies on the influence of films on public beliefs within a broader cultural context..

1. INTRODUCTION

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Film, as one of the forms of visual media, holds great power in influencing society's perceptions, values, and beliefs. Since its emergence in the late 19th century, film has become an effective tool for conveying social, cultural, and even political messages (Aldo et al., 2023). Through engaging storylines and strong visualizations, films are able to reach various layers of society and serve as a highly effective medium for delivering certain values and ideas.

In the Indonesian context, films function not only as a means of entertainment but also as a medium for preserving and disseminating local culture. The Indonesian film industry has experienced significant development since the silent film era of the 1920s up to today's digital era (Manurung, 2015). Various genres have been produced, ranging from drama and comedy to horror, each with its own appeal to audiences.

One genre that often captures public attention is horror. Horror films possess a unique attraction because they can evoke fear and tension through the visualization of frightening scenes. In Indonesia, horror films often feature myths and local legends that are already well known among the public. These myths usually contain supernatural elements and often serve to explain natural phenomena or social beliefs within the community.

A myth is a traditional story passed down from generation to generation. Myths often contain supernatural elements and function to explain natural phenomena or social beliefs in society (Nasrimi, 2021). Myths can provide explanations about the origin of a place, natural occurrences, or beliefs in supernatural beings. In Indonesian culture, there are many myths that have developed and are believed by society, one of which is related to the night.

Maghrib, or sunset, is often associated with various myths and frightening tales believed by the community. Many believe that nighttime is when ghosts and evil spirits roam, which is why there are numerous rules and prohibitions to be followed in order to avoid misfortune or disturbances from such beings. These myths not only serve as entertainment but also as moral and social guidelines for daily life.

Horror films that depict myths about Maghrib are not only appealing as entertainment but also have a significant impact on people's beliefs and behavior. Through terrifying scenes and storylines that frequently link dusk with supernatural events, horror films can reinforce or even change how people perceive these myths. As a form of mass communication, films possess the ability to influence and shape public opinion, making it important to understand how horror films can affect societal beliefs and behaviors, particularly regarding nocturnal myths (Yusri, 2020).

Changes in how people perceive myths can impact various aspects of life, including religious rituals, daily habits, and social interactions. Therefore, research on the influence of horror films on public beliefs and behaviors regarding Maghrib myths becomes very important. Such research not only provides deeper insight into the relationship between visual media and traditional beliefs but also offers new perspectives for the film industry in producing more socially responsible content.

Empirical studies on the relationship between film and public belief have been widely conducted. Some relevant previous research includes Santoso's study on "The Influence of Myth Representation in Films on Societal Behavior." The findings revealed that myth representations in films can influence people's behavior, such as customs and traditions related to the myths portrayed (Santoso, 2018). Another study by Wijaya examined "The Influence of Visual Media on Traditional Beliefs." Wijaya found that visual media, including films, play a significant role in both preserving and altering customary beliefs. Films that portray traditional beliefs positively can help preserve them, while films that depict them negatively may lead to shifts in those beliefs (Wijaya, 2019).

This study aims to provide a comprehensive analysis of how films set at night portray local myths within society. By analyzing the representation of myths in films, this research seeks to identify the influence that films exert on public beliefs regarding these myths. Moreover, it also seeks to explain the behaviors shaped as a result of beliefs in the Maghrib myth, influenced by the visualizations and narratives presented in such films.

It is expected that this research will provide new insights into the relationship between visual media and traditional beliefs. This study also aims to reveal how films affect human behavior in the context of belief in myths. Thus, the findings of this research may serve as a reference for further studies on the influence of media on culture and public beliefs. The method used in this research is literature study or library research. This method involves the collection, analysis, and synthesis of data from various library sources relevant to the research topic (Sari, 2020). The steps in this method include searching for literature related to the film Waktu Magrib, reviewing sources that discuss myths in the context of film, and evaluating the influence of public beliefs and behaviors regarding the myth.

The main variable in this study is society's belief in the myths depicted in the film Waktu Magrib and how those beliefs influence their behavior. This variable can be categorized into two main sub-variables: (1) Belief in myths (which includes societal beliefs and the interpretation of myths within the film), and (2) Behavior influenced by myths (which includes actions or responses of society based on those beliefs).

The research instruments are documents and library sources related to the film Waktu Magrib, such as articles, reviews, film critiques, and previous studies discussing myths in the film. In addition, references from books, journals, and academic studies on myths in popular culture will also be used.

The analytical technique applied in this study is content analysis. Data from various library sources will be analyzed to identify the main themes related to public beliefs in the myths presented in Waktu Magrib and their impact on behavior (Nurislaminingsih & Heriyanto, 2024). This technique involves coding information and synthesizing findings to draw conclusions relevant to the research topic.

2. METHOD

The method used in this research is literature study or library research. This method involves the collection, analysis, and synthesis of data from various library sources relevant to the research topic (Sari, 2020). The steps in this method include searching for literature related to the film Waktu Magrib, reviewing sources that discuss myths in the context of film, and evaluating the influence of public beliefs and behaviors regarding the myth.

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3. RESULT AND DISCUSSION

This film provides deep insights into traditional beliefs and myths strongly embedded in Indonesian society, particularly concerning the prohibition of leaving the house at dusk and the appearance of supernatural beings during that time. The prohibition against going outside at dusk in the film is based on the belief that this time is vulnerable to spiritual disturbances. Scenes in the film depict characters who obey this prohibition and the consequences they face if they violate it. Thus, the film emphasizes the importance of adhering to local traditions and beliefs to ensure personal safety (Purudi, 2015). Beliefs about supernatural beings appearing at dusk are also highly dominant in the film's narrative. Scenes portraying the appearance of spirits such as pocong and kuntilanak create an atmosphere of fear and mystery that strongly aligns with myths existing in society. These depictions not only reinforce fear of supernatural beings but also strengthen the belief that supernatural activities are highly likely to occur at that time. The film effectively illustrates how deeply people believe in supernatural beings and how such fears influence

daily behavior The film also highlights the importance of respecting existing traditions and beliefs. Characters who obey the prohibitions tend to avoid danger, while those who defy them experience negative consequences. This representation shows that myths function as tools of social control to maintain harmony and safety within society. It demonstrates how oral traditions and local beliefs can serve as behavioral guidelines that prevent deviant behavior and ensure social order (Iswidayati, 2017).

Film as a medium, as demonstrated in *Maghrib Time*, has great potential as an effective tool for cultural education. By presenting myths visually, the film reinforces traditional values and ensures the continuity of myths in the collective memory of society. The visualization of myths makes these beliefs easier to understand and remember, especially for younger generations who may not be as familiar with oral traditions. The film successfully conveys cultural messages in an engaging and digestible way, strengthening audience attachment to traditional values. Moreover, the representation of myths in the film reflects the collective fears and anxieties present in society. Through depictions of supernatural beings and prohibitions, the film creates a narrative that resonates with the daily experiences of viewers, amplifying the psychological and emotional impact of the story. Concerns about safety and disturbances from spirits at dusk become themes closely tied to Indonesian daily life, enabling the film to build a strong emotional connection with its audience. The film effectively utilizes familiar cultural elements to create a meaningful and impactful viewing experience.

Myths in the film also function as tools of social control that teach norms and values to the community. By portraying the consequences of violating prohibitions, the film underscores the importance of respecting traditions and beliefs to maintain safety and social harmony (Utami, 2023). This indicates that myths play a crucial role in the social structure of Indonesian society, not merely as stories but also as behavioral guidelines that reinforce social norms and ensure adherence to unwritten rules. The depiction demonstrates how myths and traditional beliefs can function as effective mechanisms of social control. The portrayal of myths in film can influence viewers' perceptions and behaviors toward traditional beliefs. By presenting myths as real and relevant, the film strengthens audiences' belief in myths while also stimulating interest in understanding and appreciating local traditions and beliefs. Thus, the film functions not only as entertainment but also as a medium to reinforce and preserve cultural beliefs. This influence is particularly important in the context of modernization and globalization, which often erode traditional values. The film successfully serves as a bridge between older and younger generations in understanding and appreciating their cultural heritage.

The film also uses nighttime as a symbol to depict transitions and inner conflicts. This theme provides audiences with new insights into the significance of night as a transitional moment in daily life and how society perceives it. Twilight, often seen as the transition between day and night, becomes a metaphor for change and internal struggles experienced by the film's characters. Thus, the film not only presents an engaging story but also provides a depth of meaning that audiences can relate to. Reviews from various media indicate that the film successfully captured public attention and sparked discussions on religious and cultural values. Many viewers felt connected to the story, reflecting their own lived realities. The film received positive responses for addressing issues relevant to everyday life. Audiences felt that the film was not only entertaining but also deepened their understanding of the significance of dusk in their lives. The public discussions emerging from the film highlight its success in raising awareness of religious and cultural values that are often overlooked.

The film also succeeded in shaping public perceptions of the importance of preserving cultural and religious values in modern life. Many viewers acknowledged that the film encouraged them to appreciate dusk and the values associated with it. The film thus serves as an effective tool in communicating the importance of respecting and preserving traditional values amidst modernization. Audiences are invited to reflect on values that may have been forgotten and to see how these can be applied in contemporary life. Overall, *Maghrib Time* demonstrates that media, particularly film, can be an effective tool in shaping and reshaping public perceptions. By presenting stories close to everyday life and infused with strong values, the film successfully evokes both emotions and critical thought in its viewers. This literature-based research supports the finding that media significantly influences public perspectives and attitudes toward important issues.

Throughout its narrative, it becomes evident that film functions as more than mere entertainment. It provides audiences with opportunities to view their own lives from different perspectives, highlighting

seemingly ordinary moments that hold profound meaning (Yohanes Yogaprayuda, 2021). In this way, the film does not merely tell a story but also encourages audiences to reflect on essential values in their lives. The film succeeds not only as an artistic work but also as an effective medium for communicating cultural and religious values to audiences. Through the symbolism of sunset, the film invites viewers to appreciate transitional moments in life and to reflect on values often overlooked in everyday routines.

The film proves that media, especially film, holds the power to influence public perceptions and attitudes toward critical issues. Thus, *Maghrib Time* is not merely entertainment but also a powerful educational tool that fosters greater cultural and religious awareness. The film further illustrates the importance of contextualizing myths with modern knowledge and technological developments. Education about the origins and impacts of myths can help people distinguish between cultural beliefs and scientific facts. In this way, people can preserve their traditions and culture while also adopting more rational and evidence-based perspectives.

Through *Maghrib Time*, viewers are invited to reflect on how myths and traditional beliefs influence various aspects of life. The film demonstrates that, despite living in the modern era, traditional values still play a vital role in maintaining social balance and harmony. It also emphasizes that education and deeper understanding of myths can help people appreciate their cultural heritage while remaining critical of its potentially negative impacts. Thus, *Maghrib Time* is not merely an entertaining spectacle but also a work that encourages audiences to better understand, appreciate, and preserve cultural values passed down through generations. The film successfully serves as a powerful tool for educating and raising awareness about the importance of tradition in everyday life..

4. CONCLUSION

The film *Waktu Magrib* presents an in-depth exploration of traditional beliefs and myths in Indonesian society, particularly regarding the prohibition of going outside at dusk and the appearance of supernatural beings. The film illustrates how belief in supernatural entities such as *pocong* and *kuntilanak* creates an atmosphere of fear and mystery, reflecting the significant influence of these beliefs on people's daily behavior.

In its narrative, the film emphasizes the importance of adhering to local traditions and beliefs to maintain safety. Characters who obey the prohibitions tend to avoid danger, while those who defy them face negative consequences. This demonstrates how myths function as instruments of social control that preserve harmony and security within society.

The portrayal of myths in the film not only reinforces traditional beliefs but also serves as a medium of cultural education. The visualization of myths makes them easier to understand and remember, particularly for younger generations who may be less familiar with oral traditions. The film effectively communicates cultural values in an engaging and relevant way, strengthening viewers' attachment to their cultural heritage.

Furthermore, the film highlights how myths can shape social perceptions and behavior. The representation of supernatural beings and prohibitions reflects collective fears and anxieties in society, amplifying the psychological and emotional impact of the narrative. Myths in the film also function as tools of social control, teaching norms and values essential for maintaining safety and social harmony.

Overall, *Waktu Magrib* demonstrates that film can be an effective medium for shaping and reshaping public perceptions of traditional beliefs. By presenting stories closely tied to everyday life and infused with strong values, the film successfully evokes both emotions and reflections in its audience. It functions not only as entertainment but also as a means of reinforcing and preserving cultural beliefs amid modernization..

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