



Exploration of the Semiotics of The Meaning of Javanese Cultural Traditions on “*Maghrib Time*” Horror Movie Poster

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Abstract

Background. The prohibition of leaving the house at sunset is believed to be a myth passed down from generation to generation. A myth is a story set in the past, contains an interpretation of the universe, and is considered to have happened by the person who tells the story or its adherents. Then, in a broader sense, a myth can refer to a traditional story. The film poster *Maghrib Time* is related to the myth of the prohibition on leaving the house during *Maghrib* etiquette. Then there are visual signs, such as child visuals, cultural elements, and characteristic design elements, including colour, layout, images, logos, and typography.

Aims. This research aims to examine the meanings of Javanese cultural traditions on *Maghrib* film posters and the meanings of the signs.

Methods. Then, the data sources were obtained from two sources: primary (observations on film posters at *Maghrib* time) and secondary (documentation such as interviews, the internet, journals, and books), using qualitative methods and Charles Sanders Peirce's semiotic analysis approach, based on object, representation, and interpretant. Data were obtained from observations, interviews, and a literature review.

Result. The results of this research are that, in *Maghrib Time*, many supernatural creatures roam around, so it is recommended that children not go out at that time. It is also believed in the myth that at dusk, there is a new gimplal figure who likes children in the dark. There are also icons, indexes, and symbols through the selection of typographic elements, images, and colours.

Keywords: Javanese Culture, Movie Poster, Trichotomy, Myths, Folklore



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INTRODUCTION

Javanese cultural traditions include beliefs that shape Javanese society's traditions, culture, rituals, art, actions, and philosophies. The increasing sophistication of technology in

the era of globalization challenges the development of Javanese culture (Wibowo et al., 2023). The Javanese's history and cultural development reflect Indonesia's richness and complexity as a country with extraordinary cultural diversity. From early influences to modern changes, Javanese culture continues to inspire and give meaning to its people. His application of différance illustrates how the present, as constructed in the focus video, is not clearly defined and is always blurred because the markers that appear, are seen, and heard in the video do not signify themselves but instead refer to past markers and anticipate future markers for their constitution as they engage in dynamic and complex operations of differentiation. (Ranker, 2021). The film is a chain of signifiers, explicitly depicting different aspects of difference, and it is delayed in conceptualizing the movement of meaning in the video. The analysis focuses on how difference, as a constitutive force, fragments and divides efforts to discursively construct a present through coordinating signifiers from different modes. (Ranker, 2021)

Javanese people still uphold Javanese beliefs. *Kejawen* is a teaching adopted by Javanese philosophers and a culture that teaches the main principle of building manners or rules for living a better life. Although *Kejawen* is a belief, it is not a religion. *Kejawen* is more of an art, culture, tradition, attitude, ritual, and philosophy of the Javanese people that cannot be separated from Javanese spirituality. This review paper explores approaches to maintaining enduring relationships between communities and cultural heritage sites in conservation planning (Chen & Wang, 2024). Although *Kejawen* is a belief, it is not a religion. *Kejawen* is more a form of art, culture, traditions, attitudes, rituals, and philosophies of the Javanese people, inseparable from the spirituality of the Javanese people. Maghrib time is often associated with mystical things; it is said that this time is when spirits roam. So, in ancient times, when Maghrib time arrived, parents forbade their children from playing and even picked them up so they could immediately return home. The film "Maghrib Time" uses Javanese culture as a storyline that explains that Javanese culture will be forbidden to go out in the evening. Maghrib time is often associated with mystical things; it is said that this time is when spirits roam. So, in ancient times, when Maghrib time arrived, parents forbade their children to play and even picked them up so they could immediately return home. The film "Maghrib Time" uses Javanese culture as a storyline that explains that Javanese culture will be forbidden to go out in the evening. According to Edgar, the strategy used by creators when they have to communicate via digital media is based on moving images (Quintero et al., 2024)

Maghrib is the time of three *rakaat* prayers performed by Muslims, and it is performed during the transfer of day to night. When maghrib time arrives, parents usually tell their children to enter the house and stop all activities outside the home. Because they believe that when the Maghreb arrives, there will be many demons and jinn roaming around. The prohibition of leaving the house during maghrib time is believed to be a myth passed down from generation to generation. Myth is a story set in the past, contains an interpretation of the universe, and is considered to have happened by those who have the story or its adherents. Then myth, in a broader sense, can refer to traditional stories. This paper shows that Indonesia's maritime society contains various inherited values of religiosity, including myths, legends, folklore, and oral traditions about marine cosmology. Folklore, myths, and legends have a vital position in society, not only referring to cultural traditions but also containing religious or theological values closely related to the identity of the Indonesian nation.(Kristianto et al., 2024)

Based on myths and stories circulating in the community, currently the view of public perception of prohibitions in tradition, especially Javanese, many still believe and have begun to forget this custom. Film tourism reflects the complex interactions between humans, media, and space. (Hao et al., 2024)

The film poster "*Maghrib Time*" has a meaning related to the film's content, which is about Javanese cultural traditions. The poster can be analyzed through semiotics analysis, which can examine the signs contained in an object to understand the meaning of the object. With the concept of Charles Sanders's theory, Peirce is a scientist from the United States. Peirce also formulated the theory of semiotics around the same time as Saussure, in the early 1900s. In his statement, Peirce revealed semiotics as a relationship between symbols, icons, and indices. According to Suzanne Kord's theory, a horror film's content lies not in fear, anxiety, or tension but in judgment and brief criticism (Kiss et al., 2024). How young people use social media has been studied extensively across multiple disciplines worldwide. Many of these studies specifically focus on the relationship between young people's social media use and their mental health or well-being(Liang & Lim, 2024). The social construction of gender and its cultural hegemony are depicted in the films and characters through the visual manifestations of the human *aswang*. Another example is a horror film in the Philippines(Gamayo et al., 2024)



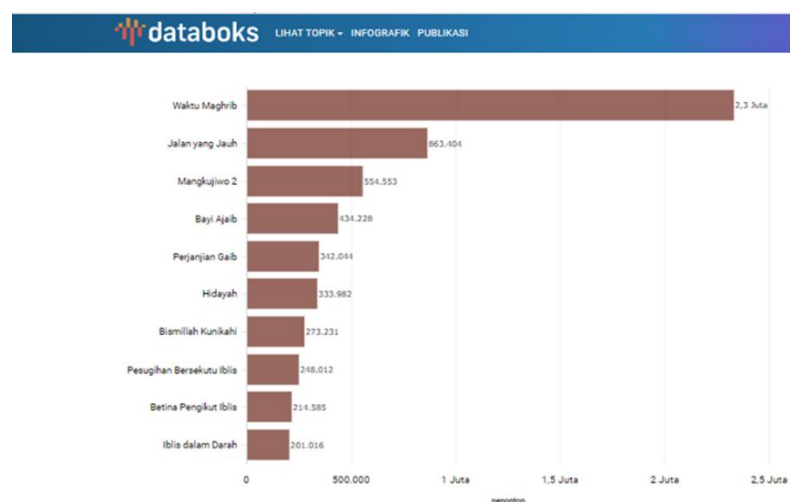
Picture 1: Official poster of the film "Maghrib Time"

This horror genre film is directed by Sidharta Tata and produced by Rapi Films and Sky Media. It will air in Indonesian theaters on February 9, 2023. It tells about the myth of abstinence from leaving the house when the sun goes down. Adi, Saman, and Ayu live in Jatijajar Village, a remote village in Central Java. Having to help their families in the fields, Adi and Saman are often late for school. As a result, the two were often punished by Mrs. Woro, their disciplined and fierce teacher. One day, Adi and Saman's resentment towards Mrs. Woro comes to a head. They cursed Mrs. Woro, even hoping that the desert would die. This oath was said together with the Maghrib call to prayer. Shortly after, Mrs. Woro died miserably. Since then, Adi and Saman have experienced a terrible supernatural terror. There is a mysterious ethereal creature wearing a teacher's uniform, just like Mrs Woro wore when she died in the past. Over time, terror not only threatens their physical lives but also their lives. After slaughtering Pak Lurah's pet chicken, Saman fought his brother to death. After doing this blood-filled action, the teenager was in a trance. Kades and the residents later arrested Saman. Focusing on the high engagement of youth in social media platforms, a recent documentary film released by Netflix titled *The Social Dilemma* identified the struggles that youth have been experiencing with their use of social media. (Liang & Lim, 2024)

Nevertheless, when he was about to be handed over to the police, Saman committed suicide right at the time of the Maghrib adhan. Ayu suspects that there is a more terrifying evil force behind this series of events. Finally, through Pak Lik, a psychological trauma sufferer who experienced the same incident 30 years ago, Ayu gained strength and direction. If he had not done something, Adi would have the same fate. With the increasing number of horror films

in Indonesia after the pandemic, public interest has grown to enjoy horror films. This activity is used as entertainment or recreation.

Nevertheless, at this time, it is still unknown what characteristics make why people like films that tend to be scary. Moreover, why do they expect so much suspense when watching? (Kiss et al., 2024). According to the views of other authors, psychological trauma caused by watching horror films will result in prolonged trauma. Not only psychologically but also physically. J. K. Rowling's Harry Potter series is renowned for its magical story about adventure, friendship, and love, drawing extensively from the school story and bildungsroman literary traditions. However, the novels are most significantly, as the author herself states, focused on death and, therefore, offer a larger narrative of profound grief. (Coy, 2023). According to another view related to trauma, it is also strongly influenced by a bad past, so people who experience a terrible past will tend to have a bad character as well(Oliffe et al., 2019). Depression is a syndrome composed of multiple symptoms, such as depressed mood and loss of interest, and depression in childhood and adolescence is diagnosed from clinical symptoms using the same diagnostic criteria as adult depression(Izaki, 2021). The results seen from folklore, especially in films that lead to the tradition of people's beliefs, make horror films or films with other genres. Besides, this indirectly makes people still respect their culture. Cultural traditions will not fade if people continue to respect their ancestors' heritage. (Ancuta, 2023)



Picture 2: Graph of the number of viewers for January-March 2023
Source: Databox.com

From the film's presentation, the film "Maghrib Time" poster was chosen as the research object. The semiotic analysis focuses on the verbal and visual aspects of the "Maghreb Time" movie poster. The meaning of Javanese cultural traditions on Maghrib Time movie posters as a subject, the reason for taking a thesis about Maghrib Time movie posters, is that many visual signs are implied and interesting to analyze through the analysis of this poster. It is expected to expand the understanding of the poster's meaning, and its elements can effectively attract the audience's attention. (OliFFE et al., 2019).

People have begun to forget Javanese cultural traditions not to leave the house during maghrib. The symbol or sign on the film "Maghrib Time" poster shows that Javanese cultural traditions are thick with prohibitions. Today's phenomenon has made people forget Javanese cultural traditions and not leave their houses during maghrib. The symbol or sign on the film "Maghrib Time" poster shows that Javanese cultural traditions are thick with prohibitions. Nevertheless, along with the development of the times, the belief in going out during maghrib time became increasingly loosened due to the increasing activities/activities carried out by the community, so this habit decreased. The high influence of modern technology causes people to ignore the Javanese tradition of prohibiting people from leaving their houses during maghrib. Some other people still believe the myth that leaving the Maghrib will cause dangerous things for those who violate it. The last phenomenon is that the tradition of coming out at the time of maghrib has now begun to decrease, and parents have not passed on the tradition to the next generation.

According to semiotic theory, Sanders argues that human life is characterized by mixing signs or symbols of their use in representational activities. The poster of the film "Maghrib Time " shows that this film still puts forward Javanese cultural traditions that are thick with prohibitions. The purpose of this study is to explore the horror film "Maghrib Time" and explain and remind the community that the Javanese cultural tradition of not leaving the house during Maghrib is a tradition that must be maintained. The purpose and output of the Maghrib Time movie poster are not just to scare the public.

The scope of this thesis research is to facilitate writing so that there are no restrictions that extend beyond the background of the research or deviate from the topic to be studied; therefore, the scope of the problem that the author will discuss in writing this thesis, namely this research discusses with the subject of semiotic analysis of the meaning of Javanese cultural traditions and objects on the Maghreb Time horror film poster. The purpose of this study is to

explore the Horror film "Maghrib Time," which explains and reminds the community that Javanese cultural traditions of not leaving the house during Maghrib are traditions that must be maintained.

Based on the background of the scope of the formulation of the questions mentioned above, the researcher has research objectives, namely:

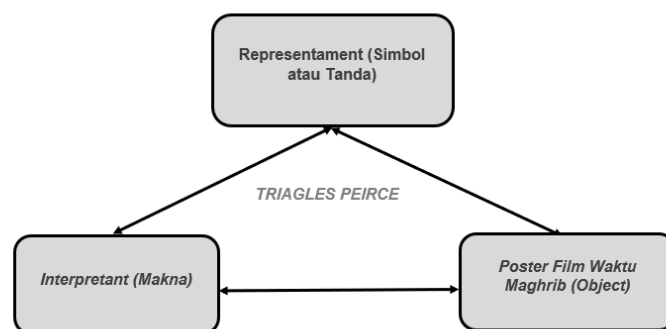
1. To know the meaning of Javanese cultural tradition marks on the Maghrib Time horror movie poster.
2. To find the signs and objects (icons, indexes, and symbols) on the Maghreb Time horror movie poster.

METHODS

The author's approach is qualitative, emphasizing observation of phenomena and the substance of their meaning. The main branch of multimodal semiotics (evolving from Gunther Kress's socio-semiotics to John Bateman's comprehensive approach) recognizes 'mode' as a fundamental research concept(Oja, 2023)

This approach emphasizes the problem aspect of a phenomenon in depth rather than looking at the problem for generalization research. Researchers use qualitative research because it is related to the discussion studied, namely, semiotic analysis. The qualitative approach is used to find or develop existing theories, and the qualitative approach seeks to explain reality using descriptive explanations. This research uses semiotic analysis, that is, qualitative research methods (Öner, 2024)

The method used is semiotics, an analytical method that examines the signs in an object to determine its meaning. Semiotics is the study of signs, their functioning, and the production of meaning. A sign is something that, to a person, means something else. (Forsythe, 2023)



Picture 3: Conceptual Model

This study uses a semiotic approach informed by the theory of Charles Sanders Peirce, an American scientist. Researchers choose Peirce's theory because its content and elements are relevant to the concept the researcher seeks. The content of the theory has a sign, and the sign has three elements, which are as follows: A representative is a form that is accepted by a sign or serves as a sign (Ferdinand De Saussure named it a signifier (Shank, 2023). Representation is sometimes also termed a sign. Interpretant, which shows meaning. An object is more about pointing to something that refers to a sign. Usually, in the form of thoughts that exist in the human brain, they can also be something real beyond the sign.

Peirce's triadic model is often called "triangles meaning semiotics," also known as the triangle theory of meaning, which is explained: "a sign is a thing or capacity attributed to a person. The sign creates something in the person's mind that refers to a more developed symbol. The created sign is called the interpretant and the first sign. The sign indicates something called an object (Shank, 2023)

Data collection techniques :

Data collection techniques are the most strategic step in research because the primary purpose is to obtain data. Data collection must also use theories that are valid, accurate, and grounded in reality. For this thesis, the author focuses solely on "Semiotic Analysis of Maghreb Time Horror Movie Posters." As well as the documentation that supports this research, and can provide precise information. Therefore, data collection techniques that include primary and secondary are:

Primary or first-hand data are sources obtained directly from research subjects through observation and interviews. The primary data in this study is the movie poster of Maghreb Time. Secondary Data: In a study, secondary data is obtained from other parties, not directly from the research subject. Secondary data is obtained through librarian studies by examining theories relevant to research problems, such as journals, books, the internet, etc.

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2. Secondary or secondary data is obtained through other parties, not directly from the research subject. Secondary data is obtained through librarian studies by examining theories relevant to research problems, such as journals, books, the internet, etc.

Analysis Data

Data analysis is a process of systematically searching for and compiling data obtained from interviews and field notes for study, as well as making conclusions that are easily understood by oneself and others (Sugiyono, 2016, p. 244). In other words, it is a technique to explore phenomena naturally (in a natural setting). The question's headline is about why and how. This qualitative analysis technique has several types: content analysis, narrative, discourse, framework, and grounded theory. Milles and Huberman explained that the site's data analysis confirmed that the columns in a time matrix are arranged into stages, with periods, so that they can be seen when specific symptoms occur. The data analysis steps used in this study are the Analysis Interactive Model from Miles and Huberman, which is divided into several parts, namely:

1. Data reduction is a form of analysis that sharpens, classifies, directs, and discards data that is considered unnecessary and organizes data in such a way that conclusions can be drawn and verified (Miles and Huberman in Sugiyono 2016: 247).
2. The presentation of data can be done in the form of brief descriptions, charts, relationships between categories, and the like. Narrative text is often used to present data in qualitative research (Miles and Huberman in Sugiyono 2016: 249).
- 3) Conclusion or Verification is the last step of the research stage in the form of an answer to a predetermined problem formulation (Miles and Huberman in Sugiyono 2016: 17).
3. Conclusion or Verification is the last step of the research stage in the form of an answer to a predetermined problem formulation (Miles and Huberman in Sugiyono 2016: 17).

Then, in the next stage, the identification of signs is structured in tables, which will later be analyzed using Peirce's semiotic approach, with signs treated as objects comprising icons, indexes, and symbols. Here is a table of sign structuring on the Maghreb Time horror movie poster

DISCUSSION

Description of the work

Maghrib time film is a story adapted from the Javanese cultural tradition, namely the ban on going out at sunset. This is visualized in the middle of the movie poster, with the words "Maghrib Time"; the red text is large and dominates the poster. Then, under the film's title, there is an inscription A FILM BY SIDHARATA TATA as the Director of this film, which is given a grey color with a small size. In the left corner above is an inscription stating Rapi FILMS PRESENT IN ASSOCIATION WITH SKY MEDIA as the production house that produced the film.

The poster of this film depicts the atmosphere of the afternoon before sunset. It has a dark grey background and an orange color that depicts the approach of sunset. The highlight of the movie poster is, of course, the image of the movie character, a small child who is sitting with an evil shadow under a puddle of water with an immense orange sky printed in the middle of the poster. In the lower left and right corners, there is a production house logo with a slight grey size. In the middle of the bottom, there is a sentence that is the date this film is screened simultaneously in all Indonesian cinemas, namely on FEBRUARY 9, 2023, IN CINEMAS WITH MEDIUM-SIZED WRITING IN THE SAME COLOR AS MAGHRIB TIME WRITING, WHICH IS RED.

Formal Analysis

Visual elements on this Maghrib Time movie poster include colors, images, typography, logos, layouts, compositions, and the work's points of view. According to Rustam in Wulandari (2020: 73), a layout of various elements conveys complete and targeted information, indirectly including comfort and ease of reading. The Maghrib Time movie poster is a horror movie poster that uses a proportional composition to keep the content centered, balancing suitable and top-down. The author made the reader of this poster from the upper left corner, which reads "RAPI FILMS PRESENTS IN ASSOCIATION WITH SKY MEDIA" using a Mingliu-ExtB typeface, a small grey font. Viewers were asked to report how they felt about each scene using a questionnaire designed for this purpose, and to write down aspects that influenced their emotions.(Abu-Obeid & Abuhassan, 2024)

Furthermore, in the lower left and right corners, there is a production house logo with a slight grey size. In the middle of the bottom, there is a sentence that is the date this film is screened simultaneously in all Indonesian cinemas, namely on FEBRUARY 9, 2023, IN

CINEMAS WITH MEDIUM-SIZED WRITING IN THE SAME COLOR AS MAGHRIB TIME WRITING, WHICH IS RED. Although participation in social media has become an everyday practice among young people, little research has examined how young people, as social media users, are represented in media discourse. (Liang & Lim, 2024) By taking "symbol" as the entry point, this paper analyzes the characteristics of symbols and cultural metaphors that accompany the film's main narrative line to further explore and understand the various interpretations of "anti-identity construction" in the film. (Zhu, 2024)

Then color strongly influences a design work because it can give different characters and properties. In this movie poster, an orange is in a puddle, and dark grey is used in the background above and below. Then, there is grey to white in the production house's text, logo, and the Director's name. The red color appears in the film's title and the date of its airing. In this poster, the point of view is from the player's image, who is depicted as a small child with his hair braided, with shadows under a puddle, and eyes that light up as if a supernatural being possessed him. The game behind the player's image signifies children. The leaves and bells are located on the right and left of the player's image; the leaves suggest that the film is set in a forest, and the bells are associated with time.



Picture 4: Classification of signs or symbols
Source: results of the author's data processing

Interpretation

After analyzing the poster's visual composition, the next step is interpretation. Furthermore, below is a visualization of the Maghreb Time horror movie poster.

Contribution:

Then, in the next stage, signs are identified and structured in table form, which will later be analyzed using Peirce's semiotic approach, with signs as objects consisting of icons, indices, and symbols. The following is a table of sign structuration on the horror film poster Maghrib Time.

Table 2: Structuration of signs on the Maghrib Time poster
Source: results of the author's data processing

Type Of Signs	Explanations	Unit of Analysis
Ikon	An icon is a sign that resembles the object it represents. Alternatively, a sign is similar to the object it represents and relies on similarity. For example, a tree image is an icon for a tree object.	a. Player image (A) b. Player shadow (B) c. Background (C) d. Puddles (D)
Indexes	An index is a sign causally connected to the object it designates. For example, there is no smoke without fire.	a. Children's games (E) b. Leaf (F) c. Bell (G)
Symbols	A symbol is a sign that is based on an agreement or convention. For example, we agree that the word house symbolizes residence.	a. Production house text (H) b. Title text (I) c. Director's name text (J) d. Production house logo (K)

Furthermore, from the identification and clarification table, it was found that there were several signs with icon types on the poster. *The icon (A)* depicts a child player. According to the KBBI, small children are children who are immature or, in other words, inexperienced. The interpretation is that a small child is the main character in the film Maghrib Time, which is visualized on the poster.

In icon (B), namely the player's shadow, the shadow is an image formed by the reflection of light from a mirror or lens that resembles the original shape and is colored. The interpretation is that the shadow of the minor child is a film actor at sunset, which suggests that the icon sign (C), namely the background color, can be the color of the pattern or the medium that is the background. The meaning of the colors on the background of film posters at Maghrib time is as follows:

1. Orange: according to C. Jones, orange means strength, warmth, optimism, and social confidence. In this poster, the orange color is dominant in the background, reflecting the film's title, Maghrib Time, in which the sky turns orange at that time. Another figure in the child can be seen from an unusual gaze.

2. *Red*: according to C. Jones, it has a strong aura, a symbol of courage, warmth, romance, and is full of power. On the psychological level, red is associated with passion, dominance, danger, and warning. In this poster, the colour red is the film title and film screening schedule.
3. *Grey*: mysterious, sad, futuristic, neutral, and responsible, gives an elegant and modern impression. In this poster, the dark grey colour in the background at the top and bottom looks like sadness, and then it transitions to white to black. This colour is used in the production house's writing and logo on the Maghrib Time film poster.

An icon sign (D) puddle is water on a surface that can be filled with water as a depression. The interpretation of the poster's puddle of water depicts an orange sky and a small child, which relates to the film's content about the sunset being orange and the presence of small children as actors in this film. *The game's index mark (E)* is in English and can be played together or alone. The game uses a gaco or roof tile shard; the gaco is thrown into the first box, and then the player jumps up and down on one foot from one box to another in sequence, except for the box containing the gaco. The visual interpretation is that the game is closely related to children, as the poster depicts the film character as a small child.

The index sign (F) is a leaf, a plant organ that grows on twigs, usually green, and mainly in forests. The visual interpretation depicts the poster's setting as the forest. *The index sign (G)* is a rung bell to determine the time or indicate an event. This suggests that the supernatural events in the film occurred at sunset. The symbol (H) containing the text "RAPI FILMS PRESENTS IN ASSOCIATION WITH SKY MEDIA" means that the production house presents the film it worked on.

The symbol (I) contains the headline or title of the film, namely "Maghrib Time," which has the meaning of describing the contents of this film, namely telling about the prohibition against going out at sunset because it is believed that at that time, many supernatural beings roam around. *The symbol (J)* contains the name of the Director of this film, who is an essential part of the shooting process and provides direction to actors, performers, and technical personnel. Directly responsible for effectively transferring what is written in the manuscript into audio-visual form (Habert Zett in Naratama 2013:7). The meaning is the most important person in making a film and directing the actors in the shooting process. *The symbol (K)* contains the production house logo, meaning the logo represents the production house and

institution that contributes to the film and acts as the executor of ideas created by the advertising agency.

The meaning of Javanese cultural traditions on the Maghrib Time poster

Every poster made by a film production usually has a meaning. Posters are used to convey information and serve as promotional media. Likewise, the film poster Maghrib Time has a meaning: it is about Javanese cultural traditions. Promoting a film can be done by creating various promotional media forms, including posters. Posters are a visual communication medium that can convey information to potential viewers about a film's general description. These movie posters also serve commercial purposes. The poster has its meaning; the film poster, Maghrib Time, is about Javanese cultural traditions. The following is a table of analysis of Maghrib posters regarding the meaning of Javanese cultural traditions.

Table 3: Results of analysis of Maghrib time posters

Object	The meaning of Javanese cultural traditions on the film poster Maghrib Time.
Representation	Prohibition on not leaving the house at sunset or not wandering around at dusk.
Interpretant	It is believed that at sunset, many supernatural beings roam around, so it is recommended that children not go out at that time. It is also believed that at sunset, a Wewe Gumbel figure who likes children appears in the dark.

Source: results of the author's data processing

Discussion of the meaning of Javanese cultural traditions on the film poster Maghrib Time through Peirce's understanding by determining the object as an interpreted sign. The meaning of Javanese cultural traditions on the film poster Maghrib Time. The picture of small children on the poster gives the meaning that the Javanese cultural prohibition is given to them and gives the perspective that the story of this film will enter the perspective of small children who will tell horror stories, and is reinforced by the orange sky in the puddles on the poster, which can be interpreted as the sun setting and nighttime coming. Then, the image of the shadow of a small child playing with burning eyes, as if to give the meaning that some supernatural beings and spirits have taken the child's body, can be seen, even in Javanese myths, at sunset, a figure of a wewe Gumbel will appear, who likes to kidnap children.

The Director of Maghrib Time (Sidharta Tata) said this film is about a ghost figure in a village in Central Java. At first, the village was fine, but as the sun approached the horizon, the people were afraid of the ghosts roaming around at sunset. The story of this film is powerful

in Javanese cultural traditions, namely the prohibition against leaving the house at sunset, as many spirits are believed to be active at that time.

Then, the title on the poster, "MAGHRIB TIME," further emphasizes the film's content and how terrible that time is when it arrives. Using red in writing creates an even eerier impression and a strong aura, and can also be interpreted as danger. This is related to the dangers of sunset. From the results of the discussion of the film poster "Time of Maghrib" with the semiotic analysis of Charles Sanders Peirce above, the production house of the film "Time of Maghrib" wants to provide films and posters that have the meaning of Javanese cultural traditions or myths that are popular among Javanese people, namely about prohibitions and the dangers of coming out at the time Maghrib especially for children because at that time many supernatural creatures roam around and can even be life-threatening.

CONCLUSION

Based on research regarding the Exploration of Semiotics of Maghrib Horror Film Posters, which was described in the previous chapter, namely the discussion chapter, it can be concluded as follows:

1. The meaning of Javanese cultural traditions is found in the poster for the horror film Maghrib Time, namely that it is believed that at sunset, many supernatural creatures roam around, so it is recommended that children not go out at that time. It is also believed that at sunset, there is a Wewe Gombel figure who likes children in the dark. "The title on the poster, which reads "MAGHRIB TIME," further strengthens and emphasizes the film's content about how terrible it is when that time arrives. "The use of red in the writing gives an even more eerie impression and a strong aura, and it can also be interpreted as danger."
2. Signs, objects (icons, indexes, and symbols) on the Maghrib Time film poster, namely:
 - a. An icon is a sign similar to the object it points to. Alternatively, a sign is similar to the object it represents and relies on similarity. For example, a tree image is an icon for a tree object. The icons on the Maghrib Time film poster are marked in the alphabet as follows: Player image (A); Player shadow (B); Background (C); Puddles (D)
 - b. An index is a sign causally connected to the object it designates. For example, there is no smoke without fire. The index on the Maghrib Time film poster is marked in alphabetical letters, namely as follows: Children's games (E); Leaf (F); Bell (G)

c. A symbol is a sign based on an agreement or convention. For example, we agree that the word house symbolizes residence. The symbols on the Maghrib Time film poster are marked with letters of the alphabet, namely as follows: Production house text (H); Title text (I); Director's name text (J); Production house logo (K)

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