

JAUHAR AS A REPRESENTATION OF LOVE, SACRIFICE, AND LOYALTY OF THE MAIN CHARACTER IN THE PADMAVAAT MOVIE

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ABSTRACT

Representation is related to the ability to describe or imagine, so it is important considering that culture is always formed through meaning and language. In this case, a language is a form of a symbol or one form of representation. This study aims to find out Jauhar as a representation of love, sacrifice, and loyalty in the Padmavaat movie. This research is descriptive qualitative. The analysis shows that the war between the two kingdoms was sparked by Sultan Alauddin Khilji's ambition to have Queen Padmavati, the wife of Raja Ratan Singh, the leader of the Rajputs. By a priest, he was predicted to become a ruler equal to Iskandar Agung if he managed to get Queen Padmavati who was said to be of incomparable beauty. In a one-on-one battle with Sultan Alauddin, Raja Ratan Singh was killed after Khilji's troops suddenly launched an arrow attack on him. Upon learning of her husband's death, Queen Padmavati decided to commit Jauhar, the practice of burning herself women to avoid slavery or rape by the enemy and invites women in the kingdom to follow in her footsteps. Queen Padmavati chose to be loyal to her husband and then do the Jauhar tradition with all the women of Chittor Palace. The Jauhar tradition is an act of mass self-immolation carried out by women for loyalty to their husbands who died on the battlefield to avoid being victorious in the war. The film that tells about the great love, sacrifice, and loyalty of a queen to her king has a true depiction of and struggle to maintain honor. Etymologically, the term Jauhar comes from Sanskrit: "Jau" which means "life" and "Har" which means "defeat". It means that Jauhar means living in defeat. Even though they lost sovereignty, the women felt proud before they died in the fire. Queen Padmavati's Jauhar was the biggest defeat of Alauddin's life and Chittor's greatest victory.

Keywords: *Jauhar, representation, Padmaavat, movie*

ABSTRAK

Representasi terkait dengan kemampuan untuk menggambarkan atau membayangkan, jadi penting untuk mempertimbangkan bahwa budaya selalu dibentuk melalui makna dan bahasa. Dalam hal ini, bahasa adalah bentuk simbol atau satu bentuk representasi. Studi ini bertujuan untuk menemukan Jauhar sebagai representasi cinta, pengorbanan, dan kesetiaan dalam film Padmavaat. Penelitian ini bersifat deskriptif kualitatif. Analisis menunjukkan

bahwa perang antara dua kerajaan dimulai oleh ambisi Sultan Alauddin Khilji untuk memiliki Ratu Padmavati, istri Raja Ratan Singh, pemimpin Rajputs. Oleh seorang imam, ia diprediksi akan menjadi penguasa setara dengan Iskandar Agung jika ia berhasil mendapatkan Ratu Padmavati yang dikatakan memiliki keindahan yang tak tertandingi. Dalam pertempuran satu lawan satu dengan Sultan Alauddin, Raja Ratan Singh tewas setelah pasukan Khilji tiba-tiba melancarkan serangan panah padanya. Setelah mengetahui kematian suaminya, Ratu Padmavati memutuskan untuk melakukan Jauhar, praktik membakar dirinya sendiri wanita untuk menghindari perbudakan atau pemerkosaan oleh musuh dan mengundang wanita di kerajaan untuk mengikuti jejaknya. Ratu Padmavati memilih untuk setia kepada suaminya dan kemudian melakukan tradisi Jauhar dengan semua wanita di Istana Chittor. Tradisi Jauhar adalah tindakan bunuh diri massal yang dilakukan oleh wanita untuk kesetiaan kepada suami mereka yang meninggal di medan perang untuk menghindari menjadi pemenang dalam perang. Film yang menceritakan tentang cinta besar, pengorbanan, dan kesetiaan seorang ratu kepada sang raja memiliki gambaran nyata dan perjuangan untuk mempertahankan kehormatan. Secara etimologis, istilah Jauhar berasal dari bahasa Sanskrit: "Jau" yang berarti "hidup" dan "Har" yang artinya "kalah". Jauhar berarti hidup dalam kekalahan. Meskipun mereka kehilangan kedaulatan, para wanita merasa bangga sebelum mereka mati dalam kebakaran. Jauhar Ratu Padmavati adalah kekalahan terbesar dalam hidup Alauddin dan kemenangan terbesar Chittor.

Kata Kunci: *Jauhar, representasi, Padmaavat, film*

A. INTRODUCTION

Literary works can be born from the imagination or experience of an author (Armis et al., 2015). Literature is an effective medium to convey messages and the meaning of life (Triani, 2021). The author tries to convey experience, feelings, ideas, spirit, and representation through the work-created literature. Representation is a concept that can refer to a sign, model, or image that shows the resemblance of someone or something. Representation is the process through which one's senses capture an item, which is then processed to produce a concept/idea that will be communicated/revealed through language. Representation is also very dependent on the knowledge possessed by someone who does the representation.

The world of film is a form of giving information to the public. Films also have the freedom to convey information or message from a filmmaker to the audience. Freedom in this is often straightforward and honest conveying a message, information, or a certain character. Meanwhile, on the other hand, movies are too accompanied by certain tendencies, for example wanting to describe a theme centrally. In addition, films are an embodiment of the entire reality of social life that is so broad, both in the past, present, and future (Zulkifli, 2006).

According to Subastian (2020), representations of love can be presented in verbal and nonverbal forms, then divide into denotative and connotative meanings to create a form of

representation of love in a work. The representation of love that is raised is in the form of words, sentences, and pictures, all of which have interrelated meanings. Suratno (2016) also states that literary works must be seen as children of their era who express the style of life, ideals, aspirations, and behavior of the people as a medium for inheriting the values of life. Literary work is essentially an interpretation of life. That is, the presence of a literary work, whether poetry, prose, or drama, always has a background that is the cause or source of inspiration for authors, publishers, and the public in the birth of the work. Language (expression of words, phrases, expressions, sentences, and discourse) is also not possible without a certain background of thought. In speaking or writing, someone must have the interest to be achieved through the expression of language.

Representation of love can be found in the movie, such as in the Padmavaat movie. Padmavaat is a Hindi-language epic period drama in which a Sultan leads an invasion to capture a Rajput queen, directed by Sanjay Leela Bhansali (Smartt, 2019). For the sake of the honor of the Rajput caste and his kingdom, Rani Padmini prefers to commit suicide rather than submit to the ruler of the Muslim empire, Alaudin Khilji. The story, which is believed to have occurred during the 13th and 14th centuries, is considered legendary by the Rajputs, the main Hindu royal caste in India (Mukherjee, 2018). The poem tells of a very beautiful princess named Padmavati from the Singhal Kingdom and eventually married by the Rajput rulers at Citor Fort named Ratan Sen. The Sultan of Delhi named Alaudin Khalji who also heard of her beauty then also stormed Citor Fort but Padmavati who wanted to keep her honor then performed the ritual of Jauhar (self-immolation) with other women in the fort. The greatness of Rani Padmini's story became one of the inspirations for filmmaker Sanjay Leela Bhansali. After successfully staging the story of Rani Padmini in the form of an opera at the Theater du Chatelet, Paris, in 2008, Bhansali then tried to make it happen on the big screen. Since 2016, Bhansali has started working on Padmini's story in the form of a film called Padmavaat.

There are several previous studies related to the presentation of love, sacrifice, and loyalty in literary works, such as in movies or novels. In the representation of love, three studies have been conducted. Negara (2009) states that the film is true about all forms (representations) of the practice of the value of love for others, God, and parents which includes the forms of giving, caring, responsibility, appreciation, understanding, humility, courage, trust, and discipline. In addition, this film is a propaganda film because this film is following the purpose of Islamic communication, which is to invite all human beings to return and live according to God's teachings, which are true and carried out with wisdom and good advice. Narrative and cinematic aspects in this film are also used because they can help researchers give a certain meaning to the representation of the value of love in the film *Ayat Cinta*. Second, Nurul (2011) states that the Elektra complex love phenomenon is experienced by someone whose love is between his family and loved ones. It is manifested in a difference in behavior and attitudes that have changed, being more active and against parents. Love must still use logic, even though love encourages someone to do something irrational and full of emotion. Because after all love for parents is more important than love between the opposite sex. Third, Larasati (2013) states that the 5cm film is a film that represents the meaning of love for the homeland through several parts of the film that produce messages.

From the reality level, it shows that there is a hidden message that they have a nationalist soul. The level of representation shown by taking pictures that show the beauty and richness of nature in Indonesia. The ideological level shows that they invite the Indonesian people, especially young people, to be able to love and appreciate what Indonesia has more. Fourth, Tan (2018) states that analysis of the film *Hachiko Monogatari* for significant signs has delivered the keystone message on the values of love and loyalty contained in the film. The values of love and loyalty presented in the film have made this movie a success.

Those previous studies discuss love for others such as for others, God, parents (family), and pet, while this research focus on the representation of the love of a wife for her husband in the film. This study aims to find out how love, sacrifice, and loyalty are represented by the main character Padmavaat as a wife to her husband in the Padmavaat movie.

B. LITERATURE REVIEW

Representation is an important aspect of the process of producing and exchanging meaning among members of a culture. It includes the use of words, signs, and images to depict or symbolize something (Hall, 1997). In brief, representation is the reinterpretation of an object/phenomenon/reality whose meaning depends on how it is expressed through language. Representation of a film involves redrawing anything from the film's plot (Fitria, 2021). The film has a wealth of sign forms to encode messages, conventions, and ideologies of a culture.

Representation is part of the process of production and exchange of meaning. Through language, process production and exchange of meaning are carried out. Apart from language, Signs/symbols can also represent meaning and Signs/symbols also occur in the process of exchanging meaning. Representation too can mean an action that presents or presents something through something outside of itself, usually in the form of a sign or symbol. In short, representation is the production of meaning through language. Language (symbol-written, spoken, or graphic symbols and signs) is someone who can express thoughts, concepts, and ideas about something. Representation is the production of meaning through language” (Hall, 1997: 16). In this case, it is a process of how we give meaning to something through language. Therefore, to present something is to describe or paint it, to “call” it into our mind by describing or describing or imagine; to first put the equation into our thoughts or our feelings.

C. METHOD

The paradigm of this research is interpretive because the researcher wants to interpret the signs/symbols in the movie and this type of research is descriptive qualitative research. Qualitative research tries to explain how people perceive the meaning of an event and learn to see an event from multiple perspectives (Neuman, 2013). Qualitative research is closely

related to interpretation. This study only describes, describes, writes, and reports a situation, an object, or an event fact as is.

Research on this representation is carried out by interpreting an existing visual text. This visual text can be seen from the expression and dialogue of the characters. To interpret this visual text, a researcher will use a research method known as semiotics. Semiotics is the science of signs that can help researchers to interpret the signs contained in the film. In this study, a qualitative methodology and John Fiske's semiotic analysis method were utilized to identify the reality, representation, and ideology levels. Documentation serves as the tool for data collecting.

The representation process is a study method that includes the investigation of actual signals in their full form, which might include any sounds, words, images, or things that function as signs and are arranged into a unified system that can convey and express meaning. Because semiotics is an analysis of signs, the role of analysis is semiotics is needed in this research to analyze the text (either from the scene, narration, or visual appearance in the film).

D. FINDINGS AND DISCUSSION

1. Findings

This study aims to find out how love, sacrifice, and loyalty are represented in the Padmavaat movie. In the Padmavaat movie, the researcher finds several utterances related to the love, sacrifice, and loyalty of the main characters as stated in the examples below:

Example 1.

01:25:23,999 → 01:27:27,999

Kunwar Baisa	:	Reconsider your decision, My Queen.
Padmaavati	:	I will never agree to this. This is wrong.
Kunwar Baisa	:	My decision is right for Mewar, Kunwar Baisa.
Ratan Singh	:	Which decision of yours is right?
Padmaavati	:	I am aware.
Ratan Singh	:	You may be the Queen of Mewar but you have no right to take political decisions.
Padmaavati	:	It's my right! Especially, if I am the reason for Chittor to go to war. So let there be a war! We will fight them on the battlefield.
Ratan Singh	:	But never make the mistake of taking these decisions yourself. Never, My Queen.
Padmaavati	:	You made a mistake too. When you drew your sword, you should've beheaded him. You have the opportunity to change history.
Ratan Singh	:	What are you saying, My Queen? You know that I could've never struck an unarmed guest in the fort. Even if it's the Devil himself. History can turn its page but Rajputs don't budget from their principles.
Padmaavati	:	Then take your sword and behead me. Rajput principles and honor will remain intact.
Ratan Singh	:	No one will ever understand your decision of showing him your face. Future generations will hold you accountable.

Tira Nur Fitria

Jauhar as A Representation of Love, Sacrifice, and Loyalty of The Main Character in The Padmavaat Movie

Padmaavati : So let them. If I can save even one life by showing my face, then I accept this humiliation. Let me fulfill my duties as the Queen.

From the utterances above, it shows that Alauddin want to see the beauty of Padmavati and wrote to Ratan Singh to send his wife to the Delhi palace inside the Harem palace. Hearing the letter appeared satisfaction in Ratan Singh's chest at Alauddin's attitude. He then ordered his troops to protect Chittor's fortress from Alauddin and his troops. However, Alauddin did not succeed conquered Chittor's fortress after eight years of war. Knowing this fact made Alauddin change its military strategy. He negotiated with Ratan Singh and promised to withdraw his troops from Chittor provided he is given chance to see Padmavati though only in the reflection of a mirror. Ratan Singh agrees to these terms and invites Alauddin to enter the fort to see Padmavati despite being warned by the two generals Gora and Badal will the tactics currently played by Alauddin Khalji.

Example 2.

01:36:50,999 → 01:38:46,999

Queen Nagmati : Queen, did you call me?
Padmavati : At least let me grieve in peace!
: If you hadn't banished the Royal Guru, he wouldn't have joined hands with Alauddin. And Chittor would not be under threat! Today our King is in the enemy's clutches and it's entirely your fault! Your beauty is to be blamed!
Woman 1 : What about the beholder?. And his sinful gaze?
Queen Nagmati : They too are at fault. And Mewar is paying the price for that. But you should face punishment too!
Woman 1 : How to punish someone who is not at fault? Poison her? Throw her in the well? Or imprison her?
Queen Nagmati : We should accept the Sultan's condition and send Padmavati there.
Woman 1 : My Queen! How can you say that being a woman yourself? Send her there? Hand her over to the Sultan? Impossible!
Queen Nagmati : If we don't comply, neither our King nor Mewar will survive!
Woman 2 : My Queen! If the time comes for such desperate measures then every woman in Chittor will jump into the fire to protect her dignity. We'll perform Jauhar!
Woman 1 : But we will never let our Queen set foot out of this fort.
Queen Nagmati : How do I explain my grief to you all?
Padmavati : I shall go.
Woman 1 : What are you saying, My Queen?
Padmavati : Even the Goddess had to descend from her abode to slay the demons. Who am I? A mere mortal. I will only cross the threshold of Chittor. And you forget, My Queen. Rajput women are just as many warriors as their men.

Based on the utterances above, shows that Alauddin Khilji wanted Padmaavat. Even though he already has a wife, Padmaavat has a husband. He did various ways including fighting to be able to meet Padmaavat. Of course, the husband was furious. Moreover, at that time a queen was not allowed to leave her kingdom, let alone face to face with men from outside the kingdom. Padmaavat starts to get a lot of scenes almost in the middle of the story. She struggled to free her husband who was detained by Alauddin in his kingdom. This is

where Padmavati's courage, determination, and intelligence are tested to face Alauddin Khilji who is described as a vicious king.

Example 3.

01:53:06,999 → 01:56:36,999

Mehrunisa	: Inform the Queen of Chittor that Mehrunisa, empress of India, is here to welcome her. You're truly a miracle of God! Such beauty can even make angels have a change of heart. The Sultan is only human.
Padmaavati	: And a culprit too. As per my conditions, I will first meet the King. And until he is set free, Gora and Sujaan Singh will be by my side.
Mehrunisa	: Please come this way.
Padmaavati	: My King!
Ratan Singh	: Has Mewar bowed down to the enemy?
Padmaavati	: No.
Ratan Singh	: Have you accepted the Sultan's conditions?
Padmaavati	No.
Ratan Singh	: Then why are you here?
Padmaavati	: I am here to set you free. Mewar needs you. Empress, now that I have arrived. Please release him.
Mehrunisa	: Most certainly. Hajuriya, please inform the Sultan that I will bring the Queen to him shortly. Now listen to me carefully. We don't have much time. I will take you both to the secret tunnel. It will get you across our borders.

From the utterances above, it shows that when Ratan Singh alone opened Chittor's fortress he was tricked by the strategy of Alauddin who betrayed the previous agreement with kidnapped and imprisoned Ratan Singh in Delhi. This betrayal is fishing the anger of the Rajput Hindus in Chittor. Alauddin delivered the message to Chittor's fortress that he will release their king on the condition they have to send their queen to Delhi. Hearing the suffering experienced by Ratan Singh while in prison makes Padmavati willing to fulfill the conditions proposed by Alauddin. He then leaves for Delhi accompanied by Gora and Badal, two people Ratan Singh's trust. Group Padmavati numbered 1600 troops who disguised themselves in women's clothes and cover their faces using a scarf to enter Alauddin's palace. These women carried palanquins, a type of wheelless carriage. The Queen hid warriors in these palanquins and invaded the Sultan's camp to recapture her husband. Arriving in Delhi before meeting the Sultan, Padmavati apply to be allowed to meet her husband first formerly. Very happy Alauddin will meet Padmavati soon to allow this application. In the meeting between Padmavati with them, Ratan Singh used to escape to Chittor escorted by Badal with assistance from Mehrunnisa. Padmavati and Ratan Singh made it safely to Chittor's fort. At Chittor, Padmavati receives credit for saving Ratan Singh.

Example 4.

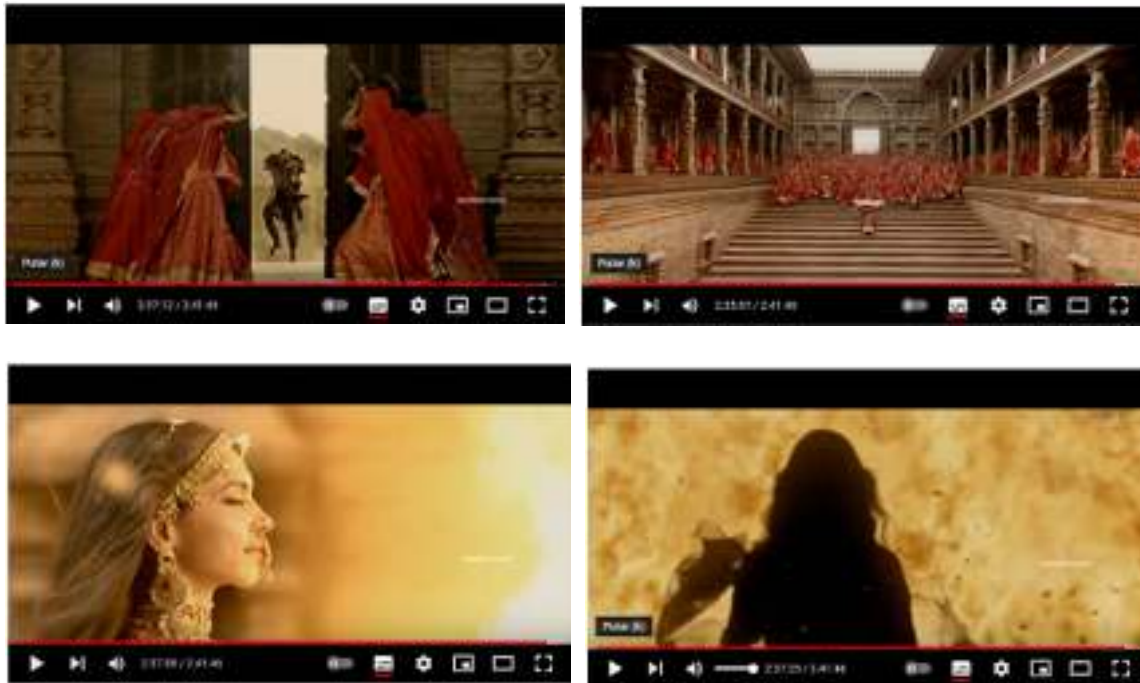
02:27:33,999 → 02:28:29,999

Queen of Chittor (Padmaavati)	: If our brave hearts attain martyrdom today, the enemy would still not be victorious. Chittor will witness another war, one that is unseen and unheard of. And that war will be fought by us women! Our enemies shall watch how we turn our agony into victory. It is time to reignite the holy fire that stood witness to our oath, that
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only death will do us apart. We shall offer ourselves to the holy fire and perform Jauhar! Those who lust for our body, would not even get their hands on our shadows! Our bodies will be reduced to ashes, but our pride and honor will remain immortal. And that will be the biggest defeat of Alauddin's life!

From the utterance above, it shows that after being targeted by Alauddin Khilji several times because of her beauty, Padmavati had asked her husband for permission to perform Jauhar, a woman's sacrifice by setting herself on fire. But Ratan Singh prevented him, protecting women and his country from the attacks of Alauddin Khilji to the last drop of blood. Unfortunately, Alauddin Khilji turns out to be cheating, causing Ratan Singh's death. Hearing that her husband had died, Padmavati also performed a far-reaching ritual. He prepares himself together with the ladies from Mewar to do the Jauhar together. Their kingdom has been attacked and wiped out by the ruthless Alauddin Khilji.





Picture 1. Love, Sacrifice, and Loyalty of Padmaavat in the Movie

The pictures above, show that after Raja Ratan Singh was killed by Alauddin, Padmaavat and all the women in the palace performed Jauhar, mass self-sacrifice to avoid slavery and rape. They set themselves on fire because their partner lost on the battlefield. It is also one of the proofs of their loyalty to their husbands. The main character named Padmaavat does “Jauhar”. Jauhar, Johar, or Juhar is a tradition of mass self-immolation carried out by when their kingdom lost a war. The goal is, to avoid capture, enslavement, and rape by the enemy. According to their beliefs, suicide is far more sacred than losing the honor of being made a slave and being touched by enemy soldiers.

2. Discussion

The film *Padmaavat* discusses the impact of the macrosystem on human consciousness. *Padmaavat* is not an average woman in this film. She is the queen of a prominent Rajput family. This clan's heritage and culture are well-known. To serve as a strong example, the Queen protects the principles and ideals of literature. People were willing to sacrifice their lives to honor the King and his family. The queen's self-immolation was not in response to external pressure, but rather reflected the widespread culture of the time (Kumar et al., 2020).

Representation is an exploration of the meaning of signs or symbols contained in pictures, photos, writings, illustrations, and other visual objects (Andhita, 2021). Representation is an integral aspect of the process through which cultural members develop and share meaning. It entails the utilization of words, signs, and images that express something. The capacity to explain or visualize is the representation (Hall, 2005).

Representation is important considering that culture is always formed through meaning and language, in this case, language is a form of a symbol or one form of representation.

This representation is important for everyday life, and how we understand our environment and each other. Understanding is generated through a complex mix of backgrounds, tastes, concerns, training, tendencies, and experiences, which are all made real to us through the principles and processes of representation that frame our set of experiences in this world. A representation of love can be presented in verbal and nonverbal forms, then divide into denotative and connotative meanings to create a form of representation of love in a work. The representation of love that is raised is in the form of words, sentences, and pictures, all of which have interrelated meanings (Subastian, 2020).

The film Padmaavat tells of the love, sacrifice, and loyalty of a Rajput Queen named Padmavati to her husband. The story begins when the ruler of Mewar, Ratan Singh accidentally meets Padmavati in the Singhal jungle. They fell in love with each other. Ratan Singh then married her and brought her to the Chittor Kingdom as his queen. Padmavati then happily lived with her beloved husband. She is also known to be very beautiful and smart. Her beauty even reached the ears of the Sultan of Delhi, Sultan Alauddin Khilji Sultan Alauddin who was famous for being cruel and greedy, intending to seize Padmavati even though he already has a wife (Mehrunisa). Sultan Alauddin used various ways to get Padmavati, even with war. Knowing his beautiful wife in the kingdom, the Sultan of Delhi, Ratan Singh tries to protect her. Thanks to his wise leadership and the loyalty of his soldiers, Ratan Singh managed to withstand the attacks of Sultan Alauddin. After months of holding out outside the fort, Sultan Alauddin offered a weapon. He said he would withdraw, but on the condition that he would allow seeing Padmavati. Ratan Singh agrees, but this is a ruse from Sultan Alauddin. Ratan Singh was eventually arrested and Sultan Alauddin Padmavati came in person to ask for her husband. Chittor's dignitaries forbid Padmavati on request as it could degrade her status as Rajput Queen. However, out of love and loyalty to her husband, Padmavati was determined to come to the rescue of Ratan Singh. Padmavati and several women carried out 'Jauhar' aka setting themselves on fire to protect themselves from Sultan Alauddin Khilji. The siege took a heavy toll and eventually made queen Padmavati commit Januhar or burn herself. Followed by all the other women to protect the honor, while avoiding the capture of Sultan Alauddin Khilji.

Derived from Sanskrit "jau" means life and "har" defeat what makes the rite unusual is that suicide is carried out not by warriors after the battle, but by women. Etymologically, the term Jauhar comes from Sanskrit: "Jau" which means "life" and "Har" which means "Defeat". So, it can be concluded that Jauhar means living in defeat. Even though they lost sovereignty, the women felt proud before they died in the fire. Because they feel victorious, being burned by holy fire is far nobler than submitting and becoming a slave to the enemy. In a culture that values honor over life, suicide is their preferred solution. The fire was thought to purify women, who were willing to commit suicide and their families rather than face slavery or rape, thus ensuring the lineage would never be tainted. Jauhar is carried out with the approval of the husband or local king. That is, before stepping into the battlefield, the queen asked the king's blessing--to perform the ritual of Jauhar--if the king and his troops

lost. Usually, the king will grant the request because he understands the sacredness and purity of the Jauhar ritual.

The Jauhar of Queen Padmavati was the greatest setback of Alauddin's life. And the greatest win for Chittor. The legend of her heroism and sacrifice still rings in the heart of India, centuries later. She is still revered as the Goddess Queen, the slayer of evil. From the first time the film was screened, it was emphasized through a large inscription on the screen (cinema) that this film ('Padmaavat') did not privilege the scene of 'Jauhar' aka self-immolation. It is said that the film was inspired by the fictional 16th-century poem 'Padmaavat' by Malik Muhammad Jayasi. The practice of self-sacrifice among Indian women (Rajput) has indeed been mentioned in history books. The name of the queen and the plot of the film is believed to have come from the poem Padmaavat, by the 16th-century poet Malik Muhammad Jayasi. This poem tells about the wisdom of Padmavati who did far to protect her honor from Khilji who had killed her husband, the king of the Rajputs, in a war.

“Jauhar” was an act of mass self-immolation carried out in Ancient India. This activity is called far. This is what the women (and children) did in the palace when they were under siege. This action was chosen to remain honored rather than submit to the enemy. Jauhar, mass self-sacrifice by women to avoid slavery and rape by foreign invaders. This tradition is believed to have originated around 700 years ago and was commonly practiced by the ruling class or Rajputs in India. Women set themselves on fire because their partners lost the war and escaped the capture of the victors. Therefore, this action is seen as proof of the loyalty of the wives to their husbands who have died on the battlefield. As for the men, they will do "shaka", which is to unite and fight for the last time to die with honor. It is supported by Hawley (1994) that Jauhar was committed for the sake of the defense of territory (and therefore economic interests) and the purity of royal lineage, not for the chastity and wifely devotion implicit in *Sati*. Similar to polygyny, Jauhar was a royal or aristocratic prerogative: queens whose husbands were killed in combat had the power to choose for collective suicide, which occurred seldom and under extremely perilous conditions. Parallel to Jauhar is the Saka ritual observed by Rajput men who wore saffron clothing, garlanded each other with tulsi, and gallantly rode into a fight where they were certain to die.

Both *Sati* and *Jauhar* are now punishable offenses under Indian law, but reverence for the women who committed such acts is still seen at *Sati* temples and in Jauharkunds (Nair & deSouza, 2020). Tiwary (2018) states that The Hindu ritual of Sati, in which a widow throws herself into her husband's funeral pyre to commit suicide, is closely tied to Jauhar. Because Sati has been severely attacked and is intimately linked to Jauhar, Jauhar has been heavily criticized as well. People from non-Asian cultures and religions other than Hinduism are particularly vocal in their attacks. Because the act of suicide plays such a significant role in the wife expressing her commitment to her husband, it is considered degrading to women. Jauhar has also been linked to the Japanese act of honor suicide, which involves killing oneself to escape defeat (as well as the humiliation that comes with certain deeds). Both Muslim and British conquerors tried to put an end to the Jauhar and Sati rituals in India.

E. CONCLUSION

The film Padmaavat tells of the love, sacrifice, and loyalty of a Rajput Queen named Padmavati to her husband. When the conflict started, news of Padmawati's beauty reached Delhi. Alaudin Khilji is interested and wants to seize Padmavati. Of course, her ambition will not be easy, as Padmavati is the wife of Raja Chittor Ratan Singh. To possess it, Alaudin Khilji must conquer the kingdom of Chittor. The strategy of fighting war, ingenuity, and cunning. The climax is the battle between Ratan Singh against Alaudin Khilji which triggers the action of Jauhar led by Padmavati. Padmavati and several women carried out 'Jauhar' ritual (self-immolation) to protect honor. Queen Padmavati who chose to be loyal to her husband chose the Jauhar tradition with all the women of Chittor Palace. The Jauhar tradition is an act of mass self-immolation carried out by women for loyalty to their husbands who died on the battlefield to avoid being victorious in the war.

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Tira Nur Fitria

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