

Women's Abandonment in Kunaung Putri Bungsu Rindu Sekian

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Abstract. Women have been positioned as guilty beings when marriage is not blessed with descendants. They are demanded to be willing to be divorced for the sake of men to obtain children. This phenomenon does not only occur in the real world but is also represented by oral literature. This study aims to uncover the issue of women's neglect in the literary text entitled Kunaung Putri Bungsu Rindu Sekian. This study is qualitative. The data were gathered from the text of the Kerinci folklore. The unit of data research is in the form of literary codes contained in a series of lexia in the literary text. The data analyses were carried out semiologically by applying the theoretical concepts of Roland Barthes. The study indicates that the folklore text symbolically represents the neglect of the position of women in matrilineal society as a result of reproduction failure in the royal family in the Kerinci society. Women become guilty creatures when marriage is not blessed with a child. The woman's guilt must be paid for by the woman's willingness to accept the divorce verdict from her husband. Worse, the woman cannot refuse a proposition to reconcile from her ex. husband after he did not get offspring from another woman. The tragedy of the woman's painful fate is neutralized by men in a blanket in the name of eternal love. Women's negligence cannot be separated from the strong shackles of patriarchal power. Kunaung Putri Bungsu Rindu Sekian perfectly represents such a tragedy.

Keywords: Kerinci, kunaung, neglect, semiology, women

1 Introduction

A Literary work often portrays social reality taking place in society. It plays a role in recording past events in the form of symbolic language. Literary works generally have layers of meaning that contain reality in society. They also show how power relations are exercised between individuals or groups in power and groups in a subordinate position. Women, in particular, are often dominated in literary works, including oral literature.

Domination of women is one of the reasons the patriarchal system can run for good. Even though women in society have matrilineal kinship structures, domination over women continues, concealed behind the big theme of kinship based on the maternal or matrilineal line. Such is a literary fact that cannot be denied. Rosa (2015), in her research, states that a patrilineal discourse construction has been around in granting customary titles to men in Minangkabau, an area that adheres to a matrilineal kinship system. The inauguration of adat titles in Minangkabau's traditional speech is a collective myth that preserves the justification that the patriarchal ideology and the conditioning of its rules appear to be natural. A neighboring region with Minangkabau is Kerinci.

Historically, both had social and cultural relations in the past. Does women's domination also happen in Kerinci, considering that these two areas are geographically and administratively close to each other? The answer to this question has triggered us to research one of the works of Kerinci folk literature called the *kunaung*, in particular, *Kunaung Putri Rindu Sekian*.

As one of the neighboring areas of West Sumatra where the Minangkabau ethnic predominantly lives, Kerinci has similarities in the customary system and kinship system, namely matrilineal. Refisul (2015) says that Kerinci adheres to a matrilineal system that determines a person to follow the mother's lineage. Therefore, a Kerinci woman is the person who becomes the heir to the family inheritance. The similarity of the kinship system with the Minangkabau also suggests that Kerinci may share the same problem. With this in mind, Kerinci women live under the shadow of a patriarchal system that social institutions have legitimized. This legitimacy is recorded in literary works, especially *Kunaung Putri Bungsu Rindu Sekian*.

Among the types of oral literature in Kerinci are *kunaung*, mantra, proverb, *karang mudeo*, *pangku parbayo*, poetry, and folk rhymes (Karimi, 1968). *Kunaung* is a folk tale that is sung (Udin, 1983, p. 10). Several special conditions are prepared in the delivery process, such as upstream rice (sticky rice), boiled chicken eggs, chicken with black feathers, and smoked incense. This shows that *kunaung* has a very important role in the Kerinci community. *Kunaung* is not just any story, but it is a medium for immersing certain ideas into society. *Kunaung* displays the problems that have occurred in the community through symbolic language.

Kunaung is an oral literary work containing the ideas of society in life. These ideas can be in the form of perspectives, values, or norms at work in society. The community also believes in these ideas. On the one hand, *Kunaung* becomes a tool of social control so that the social order can be maintained and a medium to strengthen social institutions. On the other hand, *kunaung* also serves as a tool of hegemony on the part of certain groups or individuals to be controlled. Women, who are dominated by *kunaung* in Kerinci, are no exception. One of the *kunaung* that contains women's problems is the *kunaung Putri Bungsu Rindu Sekian*.

The woman in *kunaung Putri Bungsu Rindu Sekian* is shown as a helpless figure and is always harmed and blamed for not giving birth to a child(ren). Ironically, even though it is her husband to be blamed, the woman is always the one to be blamed. Why does this happen in *kunaung Kerinci*? What did happen in the Kerinci community that gave rise to such collective stories?

Female characters suffer from shortcomings in *kunaung Kerinci*. *Kunaung Putri Bungsu Rindu Sekian* tells the story of a daughter abandoned and divorced by her husband, a king. The reason for the divorce is because they are childless. However, at the end of the story, the husband asked for reconciliation so that they could have children. Their child, who was born, was cast out from the village by his own family after the pair of the queen and king died. The text of the story *kunaung* shows how women are always obedient to the actions taken by men. Is this *kunaung* a form of construction to strengthen the position of men over women in the Kerinci society? This paper aims to reveal the representation of patriarchal domination in such a form of abandonment of women in the Kerinci region.

Previous studies have been conducted to investigate *kunaung* of Kerinci. Amral (2020) examined the moral of the folklore *Sakunung-kunung Ninau* in Pulau Tengah, Kerinci. Maiza and Vornika (2020) studied *Kunaung Kerinci* as a learning medium for character building for students at the elementary school level. Furthermore, Jaya (2019) examines the religious values contained in the text of *Kunaung Kerinci*. Previous research discusses the ideology and

values that exist in the Kunaung to be applied in learning school. Research related to oral literature using Roland Barthes' semiological perspective was carried out by Rosa (2019). She shows that the two episodes of the story contained in Minangkabau Tambo are tools to cover past tragedies in the history of the Minangkabau people. The tragedy depicts the tragic events that befell the Minangkabau people in their feud with the migrants from across the land. The tragedy is presented in two episodes of Tambo story, which she investigated so that the next generation read them critically. As a literary work, Tambo becomes a symbolic code that mediates the collective memory of the tragic event.

Does kunaung also become a tool to cover up something? To answer this, kunaung needs to be reconstructed in order to observe the plurality of its meanings. In this way, the kunaung can be interpreted from a different perspective. Barthes' semiological theory is used to analyze the kunaung Kerinci titled Putri Bungsu Rindu Sekian.

Semiology is the science of form because it studies signs separately from their content (Barthes, 1983, p. 156). Barthes states that there are two types of meaning in semiology, namely denotation, and connotation systems. The denotation system is a first-level significance system consisting of a chain of signifiers and signified, namely the materiality relationship between the signifier and the abstract concept behind it. Connotation is a second-level signification system (Piliang, 2019, p. 144).

Therefore, Barthes considers that meaning occurs in two stages, namely the sign (signifier and signified) in the first stage or denotation joins so that it can form a marker in the second stage. At the next stage, the signifier and the signified that have been joined can form a new signified. This is called the expansion of meaning. Barthes considers this connotative meaning to be important. The meaning of the third order is far more important and ideological as it is in this order that the ideological construction resides and should be achieved.

The meaning framework is intended to pay more attention to the dimensions of meaning and text plurality. Barthes (Barthes, 1974, p. 13) sorts out markers in text discourse into concise and successive fragments called *lexia*. *Lexia* becomes a reference in finding meaning, because according to Barthes, each *lexia* has several possible meanings. After sorting the text, the *lexia* is grouped into five codes: namely, hermeneutic, proairetic, semantic, symbolic, and cultural. The codes are a step to dismantle the layers of meaning in the kunaung text. Kunaung is indicated to be a construction that strengthens the dominance of patriarchy. Through the semiology of Roland Barthes, this study seeks to dismantle the patriarchal construction of women contained in the kunaung Putri Bungsu Rindu Sekian.

2 Research Methods

This research is qualitative research with a descriptive method. Data collection was done by a literature study. The data in this study are the text of Kunaung Putri Bungsu Rindu Sekian, which is included in the book titled *Struktur Sastra Lisan Kerinci*. The data unit is in the form of literary codes contained in a series of *lexia* in the story. Data analyses were carried out by determining the *lexia* contained in words, sentences, paragraphs, and even discourse through the accompanying codes presented in the data classification table. The analysis of the code and the relationship between the codes is the way to interpret the meaning of women's negligence in kunaung Putri Bungsu Rindu Sekian.

3 Discussion

Kunaung Putri Bungsu Rindu Sekian talks about a newly elected king with the full support of his wife, Putri Bungsu. Having been crowned and started to rule, the king felt that something was missing in his life and his wife's. For this, the king took his wife for a divorce to marry another woman who could give him a child. Since he could not find another suitable woman, the king reconciled with the Putri Bungsu.

In analyzing Balzac's *Sarrasine*, Barthes considers that work or text is a mere construction. Therefore, to determine what meaning is contained in the text, a reconstruction of the text itself should be carried out (Kurniawan, 2001, p. 93). The reconstruction step is done by means of dividing the text into units of lexia at the level of words, sentences, paragraphs, and even discourses. Likewise, the same step was applied to interpret the forms of women's neglect in the Kunaung. In this way, the Kunaung text could be dismantled and reconstructed by determining the lexia or unit of meaning. In the Kunaung Putri Bungsu Rindu Sekian, several lectures about women's negligence are shown in the table below.

Table 1. Lexia in Kunaung Putri Bungsu Rindu Sekian

No of Lexia	Original text	English Translation	Lexia Unit
1	<i>Ura Putri Bungsu dulu-dulu kalo laritu nanggari nan tigo maso ituuuuh.</i>	Putri Bungsu who lives in the land of three	A woman named the Putri Bungsu
2	<i>Hai sumuo nang ado nanggad nan tigo maso ituuuuh, ideak ado urang pulo nyo pakenyo rajooo</i>	Everyone in those three countries doesn't have a king.	Land without a king
3	<i>Datok agung kajadi haih tuo rajo kito.</i>	Datuk Agung will be our king	A person named Datuk Agung will be crowned as the king
4	<i>Haih apo pulo karajo Puti Mangsu di ateh Anjung Tinggi, ala ngarajo lah pulo tenun alah suto haih hanjung tali imbang ituh kajadi haih tuang rajo kito.</i>	The youngest daughter is sitting on Anjung Tinggi, weaving the silk cloth that wraps the kris, the	Putri Bungsu, weaving silk for Datuk Agung
5	<i>Haih tuang rajo kito Datok Agung cukoup tenang gaio nyo ngadoo. Ineih sawah ngan ladeang kebau ngan jawei ineih itik ngan ayam ineih kambing turouk pulooo. Haih tideaklah salah harato Datok Agung haih pulo maso ituh.</i>	King Datuk Agung is a very calm and well-off person. He owns rice fields, lands, buffalo, ducks, chickens, goats, and vast wealth.	Datuk Agung owns property and livestock.
6	<i>Haih ala hurabbi manenglah pulo haih lamoiah pulo tuo rajo tadeih ini maso ituuu.</i>	So he won too, he became king at that time.	Datuk Agung was crowned as the king
7	<i>Haih ala hurabbi pantuk gila haih kau tuan Ngansu haih liarto kito lah tulung pabujeang lah ngansung anak bujeang yo kito lon jugoo. Haih empat alah kito lah tulung pagadiah alah gansung anak gadeih hah! Kito lon jugooo.</i>	Right now we're going crazy. We already have become wealthy. People have raised single children, we haven't, they have four daughters, we haven't.	Datuk Agung and Putri Bungsu do not have children yet.

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| 8 | <i>Haih kito wakatu lah ineih haih gegeak a-marasonyo maiu haih dudouk nyo maraso turino.</i> | Now we have to sit down together | Datuk Agung invites his wife to negotiate |
| 9 | <i>Haih ambo tunanga undeing ngapo haih kitoiah lamo satundo haih kito ideak salah nyo lahhabieh, ilok jugo kito nalok a-paruntoung ka uhang kalo agei aek untuk kamai urang tananyo ideak ado ineih untuk tananyo puloo.</i> | I was invited to talk, we've been married does not hurt us apart, so we seek his fortune and do not feel persecuted again | Datuk Court took her goodbye |
| 10 | <i>Haih lah lari sikarang lah inei haih sapuluh undeing ngan taau haih kito bucarai takut kayo sintoung nalak paruntoung masing-masing</i> | Starting from now on, no one know these negotiators, we are divorced to seek our own fortune. | Datuk Agung divorces Putri Bungsu |
| 11 | <i>"Pio pulo pukayo barundeing caro itu Datok Agung aku raso ideak niang kukasaih dinga kayo kalau hidup nak di nyawo kalau mati nak dikubur. Haih aku ideak abucarai dinga kayo kalau ampat yo limo haih annam dengan aku, haih aku ni jadi panyapu sarak laman jadalah. Haih aku bucarai dengan kayo ideak jugoooo."</i> | Why do you negotiate in that way Datuk Agung, I feel that I don't love you if you live with your life, if you die you will be buried. I don't want to divorce you, if four, five, or six including me I'm a yard broom no problem. I don't want a divorce with you. | Putri Bungsu refused to divorce Datuk Agung. |
| 12 | <i>Tua rajo nayo tadeih haih dilekat haih baju baek-baek, haih diurak pulo lentaek awak nansung ka baweah awak haih nalak panganti Puti Mangsuu.</i> | The king had worn the clothes well, and he also got up from the floor wanting to go down to find a replacement for Putri Bungsu. | Datuk Agung looking for another woman to replace for Putri Bungsu |
| 13 | <i>Rideak niang salah Puti Mangsu haih maso ritu awak haih rambuk panjang sambilan nyo ritoo</i> | It is not wrong Putri Bungsu at that time had nine cubits long hair. | The length of Putri Bungsu's hair |
| 14 | <i>Haih tua rajo lah di nyambek alah kunci haih hanyo dilari buka tu kunci ayo pintu kanyambuk akamukooo.</i> | Lord Raja had already taken the key and ran to unlock the front door. | Datuk Agung left Putri Bungsu |
| 15 | <i>Alah tibo tu pado nyo janjang alah ditepok kapalo nyo janjang pantouk gilo nia ni kaaau janjang, haih akau tidak ala nampuh di sini nayo lagi haih kito ni sudeah bucarai tubuh kayu namonyooo.</i> | Arriving at the front near the stairs, his head stumbled on the stairs, "You are crazy stairs, I will not pass here again, we are already divorced." | Datuk Agung intends not to come back again. |
| 16 | <i>Tua rajo lah tibo di tangahnyo laman. Haih la dikadahnyo langit nan tinggai alah dipandangnyo bumi nan di bawah, haih bupike ayo hati ngan jantoung ayo utak ngan baneak haih mano pulo pgei ayo badan aku ineih.</i> | Lord King has arrived in the middle of the courtyard. He looked up to the sky high, he looked at the earth below, he thought from the heart and the heart and the brain and the mind, where should the body go. | Datuk Agung thought about his next destination. |
| 17 | <i>amolah tulang ngato disitu awak ineih tapian sadiken, lah tibo tapian nampaklah biduk kecek tapaut di pangkal baringein</i> | (he) has been there looking at the bank for a long time, after arriving at the edge, there is a small dipper adrift at the base of the banyan. | Tuan Raja arrived at the bank of the river |

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| 18 | <i>Haih ala hurobbi bukato jugo Puti Mangsu lasimantung a-ditukonyo merah a-bilo masingnyo buah tampek bugantung lah sudeahnyo sekah tampek bapijeak lah sudeah nyo lulouh.</i> | It was also said that Putri Bungsu was exchanged for red when the fruit season on which she depended was broken, her foothold had fallen. | Putri Bungsu has lost a loved one |
| 19 | <i>Haih la ramolah tulong ngato di situ tua rajo langsunglah ini biduk keceiknyo tadi haih biduk batuang tu niang, haih ataulah biduk pusako ninek monyang haih biduk keceik ituh budindingnyo ammeah pandayongnyo pirak bunyallo dingan asooo.</i> | Tuan Raja immediately set sail with the small dipper, the big dipper of great fortune, the heirloom of the ancestors, the little dipper with gold walls, the oars of silver mixed with the atmosphere. | Datuk Agung went to sail |
| 20 | <i>Haih mananlahlah bukan kapalang ayo gadeih maro laot mdah kumah ai bulapek dibantang mdah lari bugulung awak tido babulan-nyo bulan. Haih ala hurobbi lamolah tulong ngato lah bupike lah pulo haih Datok Agung ayo gadeih aso raso malabeih Puti Mangsu haih kiro nak angga sarupo ideak jugooo.</i> | How is it that the sea estuary girl is absurd, easy to go home, covered with pillows, easy to roll up and down, she sleeps for months. It had been a long time since he had thought about Datuk Agung, that there would be no girl who was more than the Youngest Princess, who wasn't even equal. | Datuk Agung didn't find a woman more than Putri Bungsu |
| 21 | <i>Haih lamolah pulo bupike haih Datok Agung ayo tadeih ideak jugo jugo sanang hatei.</i> | Datuk Agung thinking for too long, not too happily | Datuk Agung did not find another woman |
| 22 | <i>haih sedeang takelok tidu ayam lah turonlah pulo sabuah lah nyo mimpi. Haih apolah pulo katolah mimpirn ayo tadeih, "Haih Kayo Tua Rajo pio tu Kayo pandiam lamo amak maso ineih, haih ideak usahlah kayo laibu marolah tamaro dulu la ta aku nulung, haih iloklah kayo bubaleik dingan ineih ka jando kayo lamo di antaro puklum haih jandokayo garah nian turo tuklum haih jando kayo dapek wek kawan."</i> | while sleeping, the chicken had descended in a dream, what did he say in a dream, "O Mister Raja, why are you quiet for a long time like this, don't be merciful first let me help you, you better go back with the old widow, before she is very angry, before your widow is taken by a friend" | Datuk Agung was told to return to Putri Bungsu in a dream. |
| 23 | <i>"Mail alah tubat tua rajo."</i> | Come on, repent, My King | Putri Bungsu invites Datuk Agung to improve himself. |
| 24 | <i>A-dilepah tu pulo yo pantun sabuah haihlah dibenta nyo tanggah yo laman itu. Hang di rusuknyo rumah "Haih lamo amat aku tegak di laman mano niang tuh janjang kumah."</i> | also released a rhyme in the middle of the courtyard, The side of the house, I have been standing for too long in the yard where the stairs to the house are. | Putri Bungsu told Datuk Agung to go up to the house. |
| 25 | <i>A cambedak lamo tanggah laman itu slang lah lamo usok umah Haih pio tu pulo kayo lamonyo tegak tanggah ayo laman itu janjang lah lamo jalan kumah."</i> | Cempedak is long in the middle of the front yard. The worker has been at home for a long time Why is the king standing so long in the middle of the front yard? | Putri Bungsu showed the way to the house |

26	<i>alah sudeah dibasuhnyo kaki tuo rajo la disapu dipuk tangan, ideak jugo sannag hati dipuk tangan adiurai ni rambuk panjang sambilan haih hito disapu di kaki tua rajoo.</i>	It washed Tuan Raja's feet have been swept away, they are not happy, they are hugged by their hands, long hair is outlined, nine fathoms are brushed onto Tuan Raja's feet.	The youngest daughter welcomes Datuk Agung
27	<i>Haih Putri Mangsu ayo tadeih lah diambek nyo pulo nyo siheh haih adungnyo limooo. Haih di a-diletak nyo siheh di situ. "Haih kayo Tua rajo ineih sireh nan batuek ineih ukouk nan bacaritooo. Haih itu pulo rapak kayo silamonyo ineih kalo empat nyo tu limo dingan akau."</i>	He took the betel nut with lime. He put the betel there, "Mr. Raja, it was the betel who asked the question, this is the cigarette that told the story. That's also what you have been discussing all this time, if four That's five with me."	The youngest daughter invited Datuk Agung to confer
28	<i>Hanah ala hurobbi lamo tu pulo ala dibunyi tabuh gedang sabuah. Tabuh gedang itu tabuh pusako haih tabuh ninek moyang tuniang. Haih sudeah dibunyi tabuh gedang ayo tadih alah pnouh pulolah macam haih urang dalam dusung dalam rupooo</i>	Not long after, a big percussion sounded. The big percussion was an heirloom percussion; the ancestral percussion was there. The big percussion was already sounded, and the village was already full of people.	Important announcement for the people
29	<i>Haih lamolah pulo maso di situ haih siap pegawai nan empat maso itu, satnagh nangkap kebau. Haih kitolah mari ayo nikah tua rajoo.</i>	Not long after that, there were four employees ready at that time, half of them to catch buffalo. They married the king.	Datuk Agung reconciles with Putri Bungsu

The twenty-nine lexia contained in the kunaung Putri Bungsu Rindu Sekian shows that Putri Bungsu was divorced by Datuk Agung because they had no children. Putri Bungsu, who originally gave full support to her husband, indeed experienced unfair treatment from Datuk Agung. Datuk Agung divorced Putri Bungsu on the grounds of not being able to give birth to a child. However, there is another motive for Datuk Agung's unfair actions. These unfair treatments are packaged into symbolic language that is neatly arranged in the kunaung.

Kunaung Putri Bungsu Rindu Sekian is a literary text developed by textual markers, and these textual markers constitute the semiotic codes in the text. In Sarrasine's analysis, Barthes uses five codes. This code is also applied to analyze the signs in the kunaung text to reveal the layers of meaning contained in it. For this reason, the effort to dismantle the position of women in the kunaung is to group the lexia based on the accompanying semiological codes. This is presented in the following table:

Table 2. Codes in Kunaung Putri Bungsu Rindu Sekian

Code	No. Lexia	Lexia Unit	Meaning
	2	Land without a king	Emptiness of leadership
	4	Youngest daughter weaves silk cloth for Datuk Agung	Support for Datuk Agung
	6	Datuk Agung is elected king	Coming of a new king
Hermeneutic	8	Datuk Agung invites his wife to negotiate	Datuk Agung plans divorcing his wife
	14	Datuk Agung leaves Putri Bungsu	Datuk Agung is being unfair
	17	Tuan Raja arrives at the riverbank	A place to go away
	25	Youngest daughter shows the way to the house	Datuk invites Datuk Agung to return

Semik	1	Woman named Putri Bungsu	Heir to high inheritance
	3	A person named Datuk Agung will be elected as king	Coming of a new leader
	9	Datuk Agung invites his wife to separate	Desire to find another woman
	12	Datuk Agung looks for a replacement for Youngest daughter	Selfish act towards women
	15	Datuk Agung intends not to return	Datuk Agung's selfishness
	24	Youngest daughter orders Datuk Agung to go up to the house	Woman in power
	26	Putri Bungsu welcomes Datuk Agung	Complaints of Women against Men
Symbolic	5	Datuk Agung has property and livestock.	The heirs of the <i>fortune are</i>
	7	Datuk Agung and Putri Bungsu does not have children yet.	The palace disgrace that cornered women
	10	Datuk Agung divorced Putri Bungsu	Unfair action against women
	18	Putri Bungsu lost a loved one	Putri Bungsu was ignored by Datuk Agung
	19	Datuk Agung sailed	Datuk Agung looking for another woman
	23	Putri Bungsu invited Datuk Agung to improve herself	Women still accept men who never made a mistake
Proaeretic	29	Datuk Agung reconciles with Putri Bungsu	Legitimacy of male power
	6	Datuk Agung elected as king	Coming of a new king
	9	Datuk Agung invites his wife to separate	Desire to find another woman
	16	Datuk Agung is thinking about his next destination.	Datuk Agung slightly regrets
	20	Datuk Agung does not find a woman more than Youngest Princess	Datuk Agung regrets
	25	Youngest daughter shows the way to home	Datuk is resigned to accept Datuk Agung back
	27	Youngest daughter invites Datuk Agung to negotiate	Women who can be arranged by men
Cultural	11	Youngest daughter refuses to divorce Grand Datuk.	Putri does not want a divorce.
	21	Datuk Agung does not find a replacement for Putri Bungsu	Datuk Agung wants to reconcile with Putri Bungsu
	28	Important announcements for the people	Celebration of women's submission

Based on the analysis of the five codes shown in Table 2, Kunaung Putri Bungsu Rindu Sekian portrays the condition of a region experiencing a leadership vacuum. The area must certainly have a leader who will rule in the area. For this reason, there is a king election conducted by traditional elders. Datuk Agung becomes a candidate for the king. He is supported by his wife, the heir to the High Inheritance (Pusako Tinggi). His wife is the person who has the right to inherit the inheritance of her ancestors from generation to generation in Kerinci. Therefore, Datuk Agung is more ready and has a bigger chance to become king as he has strong financial capital and has full support from his wife.

This is shown by Lexia 4, namely Putri Bungsu sitting on anjung Tinggi while weaving the silk cloth that wraps the Keris of our king. In the end, Datuk Agung became the new king,

who ruled the region. Datuk Agung, who had become king, began to look for another woman to marry. He did this because he already had the power and strength to do whatever he wanted to do. In addition, the marriage of kings in ancient times was a form of political diplomacy, clearly showing how women were subordinated due to this cultural construction. On the other hand, having more than one wife back then served as a manifestation of the power of a leader.

However, in the story, the king's intention to marry another woman is just an excuse to fulfill a man's desire. For this reason, Datuk Agung used the absence of descendants he had with Putri Bungsu as the justification to divorce Putri Bungsu. This was a disgrace to the palace; it was an act of discrediting women due to the king's actions at that time. This event is covered through literary texts. Women are made the ones to be blamed for not having children, and they must be willing to be divorced for the sake of men.

Kunaung Putri Bungsu Rindu Sekian depicts the power of woman, who has high power over heirlooms or inheritance. Women are described as having power with symbolic language, such as expressing a few cubits of long hair. This is reinforced by the actions of Putri Bungsu, who freely ordered Datuk Agung to climb up the house when Datuk Agung came to visit her to with the hope that they can reconcile. The actions in the kunaung text are intended to show the power of women in Kerinci, who adheres to a matrilineal kinship system. However, at the same time, the scene also represents the powerlessness of women, which is also constructed through the kunaung. Women are the ones who are always harmed but, ironically, they are always willing to forgive the actions of men in the name of eternal love. This is illustrated by the act of Putri Bungsu's acceptance of Datuk Agung as her husband for the second time.

The powerlessness of women constructed in this kunaung is the act of a woman who always accepted her man with open arms. Indeed, what happened is that a man betrayed the woman for the sake of his desire to marry another woman. He used his wife's failure to give him a child as justification for his action. Interestingly, men in Kerinci only possess a small number of assets, namely assets that come from perishable objects such as livestock, field products, or farming equipment (Umar, 2008, p. 171).

When Datuk Agung, who was busy flirting with other women, experienced a financial crisis and could not fulfill his interests to get offspring, he returned to Putri Bungsu, who still controlled vast wealth, being the one inherited High Inheritance from her family. The heirs of inheritance in Kerinci are women because Kerinci adheres to a matrilineal kinship system (Watson, 2020, p. 7). For this reason, the absence of women who can match the kindness and beauty of Putri Bungsu contained in the text kunaung is just an excuse for Datuk Agung for his personal gain. This is also because when a man in Kerinci leaves the house or gets divorced, he must leave his property to his ex-wife. This construction of men seems dominant in this kunaung Putri Bungsu Rindu Sekian.

Kunaung Putri Bungsu Rindu Sekian, analyzed through the semiology of Roland Barthes, showed that there was an act of neglect towards women in the name of eternal love. Women are always treated unjustly by men. The occurrence of reconciliation between Datuk Agung and Putri Bungsu is a form of legitimacy for the neglect of women. Women should be treated with respect by receiving gifts of loyalty from their partners.

However, this does not happen in the Kunaung Putri Bungsu Rindu Sekian. Kunaung, as a literary text, has made a lasting impact on patriarchal power in the matrilineal system adopted by the Kerinci society. Women are indeed given the High Inheritance. However, male domination remains intact in the system. Kunaung, apart from taking care of the construction, also voices the neglect of women. Our study reveals the tragedies taking place in the past experienced by the female character. This is a literary fact that has been tightly closed and wrapped in symbolic language so that it looks neat and acceptable for future generations.

Kunaung Putri Bungsu Sekian has become a symbolic code to cover the past tragedy about the neglect of women in the name of eternal love.

Eternal love, ironically, seems to be used as a common theme to neutralize the painful tragedy experienced by women. This 'blanket' of eternal love is also a symbol to shackle women, as the kunaung story under examination in this paper reveals. In this, kunaung also serves as a medium that can construct the dominance of patriarchy in the matrilineal system.

4 Conclusion

Kunaung Putri Bungsu Rindu Sekian becomes a symbolic code to conceal the painful tragedy experienced by a woman in the name of eternal love. The woman becomes the guilty party when her marriage ends because she cannot give her husband a child. As the guilty party, the woman is required to be willing to be divorced for the sake of men. The painful tragedy experienced by the woman is covered under the blanket of eternal love.

Under this slogan, the woman is willing to accept the will of reconciliation from men. This notion of eternal love appears a symbol to neutralize the tragedy. This is what is depicted in the kunaung, a medium that constructs a lasting patriarchal domination in the midst of a matrilineal system.

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