



Feminism in The Names of The Jalur (Racing Boat) in Kuantansingingi

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Abstract

The naming of paths (boats) in the Pacu Jalur tradition in Kuantan Singingi Regency is a cultural practice that not only serves as a marker of identity, but also represents the social, cultural, and ideological values of the community. One interesting phenomenon is the widespread use of names representing women, such as *Putri*, *Ratu*, *Puti*, *Dewi*, and *Srikandi*, which indicates the existence of symbolic constructions regarding women in local culture. This study aims to describe the forms of representation of women in the names of paths and analyze the social and cultural meanings behind the choice of these names. The study uses a descriptive qualitative approach with a socio-onomastic perspective combined with the theories of liberal feminism, cultural feminism, representational feminism by Judith Butler, existential feminism by Simone de Beauvoir, and postcolonial feminism by Gayatri Chakravorty Spivak. The research data consists of 226 path names obtained from official documentation and observations of the Pacu Jalur tradition in Kuantan Singingi Regency. The data were analyzed using classification techniques, semantic interpretation, and socio-onomastic analysis of lexical elements that represent women's identity. The results of the study indicate that the representation of women in the names of the routes is divided into several categories, namely women as the main identity (*Putri*, *Ratu*, *Puti*, *Dewi*), symbols of beauty and nobility (*Diamond*, *Pomegranate*, *Shawl*, *Crown*), figures of leadership and heroism (*Srikandi*, *Ratu*, *Putri*), and symbols of traditional honor. The analysis also shows that some representations of women are still within a symbolic framework influenced by patriarchal values, while others show recognition of women as figures with agency, authority, and cultural legitimacy. These findings confirm that naming routes is a social practice that reflects the relationship between language, culture, collective identity, power, and gender in the Kuantan Singingi community. Thus, the names of the routes not only function as boat identities, but also as a medium for preserving cultural values and symbolic representations of women in the Pacu Jalur tradition.

Keywords: feminism, socio-onomastics, naming, Pacu Jalur, cultural identity, Kuantan Singingi.

1. Introduction

The Pacu Jalur tradition is a cultural heritage of the Kuantan Singingi Regency, Riau Province, which has developed since the 19th century and remains a cultural identity of the people along the Kuantan River. Initially, the Jalur (longboat) was used as a means of transportation and transporting agricultural produce, then developed into a symbol of unity, village pride, and a medium for competition in Pacu Jalur races. Over time, each Jalur is distinguished not only by its shape, size, or village origin, but also has a name that serves as a social identity and cultural symbol. The name of the Jalur represents the history, traditional values, beliefs, hopes, and collective character of the community that owns it.

In linguistic studies, naming is not simply a labeling process, but rather a social practice that reflects the relationship between language, culture, identity, and power. The socio-onomastic perspective views names as social constructions born from the

process of negotiating meaning within society. Therefore, the choice of a name is always influenced by the value system, collective memory, ideology, and cultural identity of the community that uses it. Names not only indicate a referent, but also communicate a community's image, expectations, social status, and even its outlook on life.

An interesting phenomenon in the Pacu Jalur tradition is the widespread use of names representing women. Among the hundreds of Jalur names used by various villages in Kuantan Singingi Regency, lexical elements such as *Putri*, *Puteri*, *Puti*, *Ratu*, *Dewi*, *Srikandi*, *Mariam*, *Selendang*, *Mahkota*, *Mayang*, *Intan*, *Permata*, *Delima*, *Seroja*, and various other symbols of femininity have been found. The presence of these names indicates that women occupy an important symbolic position in the construction of Jalur's identity. However, until now there has been little research explaining why the community chose female symbols as the identity of a boat that is synonymous with competition, physical strength, and social prestige.

Many studies have been conducted on Pacu Jalur activities. Parmawati (2024) examined *Changes in Jalur (Boat Racing) Naming*, Alfian (2021) examines *the Symbolism in Jalur (Boat Racing) Names Pacu Jalur*, Yulianti (2020) examines *the toponymy of the Kuantan River and its relationship with Pacu Jalur Tradition*, Yance (2020) examines *the Verbal Expression of the Pacu Jalur Ritual and the System Supporting Cognition*, Abidin (2020) examines *the Content Structure and Format of the Manobang Mantra Wood in the Pacu Jalur Procession in Kuantan Singingi Regency*, Fitrah (2019) examined *the Value Culture in the Pacu Jalur Tradition*, Sari (2017) examines *the Magical Elements of Dance Performers in Dance Arts. The Pacu Jalur Tradition in Kuantan Singingi Regency, Riau Province*, Aslati & Silawati (2017) researching *the Magical Phenomenon in the Pacu Jalur Tradition in Kuantan Singingi Regency*, Hasbullah et al (2016) examined *the Magical Elements in the Pacu Jalur Tradition: Perspective Anthropology of Religion*, and Saleh (2015, 2014, and 2013) conducted research on the names of The research is entitled *Contextual Semantics of the Term Jalur in Riau Malay. Kuantansingingi Dialect, Path Naming System in Kuantansingingi*, and *Characters in Path Names in Kuantansingingi*, and Abidin (2013) examined *Sound Patterns in Procession Mantras Pacu Jalur in Kuantan Singingi: A Stylistic Study*. However, these studies are not is an onomastic study (Yance, 2020; Abidin, 2020 and 2013; Fitrah 2019; Sari, 2017; Hasbullah et al., 2016). The onomastic study of Pacu Jalur has been conducted more frequently highlighting the anthroponymic aspect (names that refer to figures or services) such as Parmawati (2024); Alfian (2021); Saleh (2013, 2014, 2015) or toponymy (names related to places) Like Yulianti (2020), studies on ergonymy—which examine the names of institutions, groups, or organizations that legitimize paths—have not yet been conducted. However, in the context of contemporary culture, which is increasingly influenced by creative economic factors, sponsorship, and community branding, ergonymy analysis is crucial for understanding socio-cultural dynamics of the Kuantansingingi Riau community. In the study of onomastics, in particular Ergonymy, the name of the route is often related to organizations, communities, traditional institutions, sponsors, and so on. religious entity. For example, the name of *the PBB Rantau Kuantan* jalur represents the community migrants, while *the 3 Sacred Princesses* are related to religious-spiritual entities, and *Tuah Koghi Dubalang Ghajo 2014* reflects customary legitimacy.

From a feminist perspective, names not only represent identity but also serve as a medium for constructing and reproducing gender constructs. Simone de Beauvoir (2011) explains that women's identity is a

social construct shaped by culture and power relations, while Judith Butler views gender as being produced through symbolic practices, language, and representations that are continually repeated in social life. Gayatri Chakravorty Spivak in Ainiala (2016) further notes that women's representations are often shaped by dominant social structures, making them more objects of representation than subjects who determine their own representations. Thus, the use of women's names in the track can be understood as a cultural practice that not only reflects respect for women but also demonstrates how society constructs meanings about femininity, honor, leadership, and gender relations.

On the other hand, cultural feminism views feminine symbols such as tenderness, beauty, fertility, compassion, and wisdom as cultural values worthy of appreciation, not subordination. This perspective is relevant when reading the names of routes such as *Putri Bungsu, Mahkota Ratu, Selendang Putri*, or *Delima Indah Permata Kuantan*, which not only display linguistic aesthetics but also embody Malay cultural values of nobility, dignity, and honor. Meanwhile, the presence of names such as *Tuah Srikandi Rantau Kuantan*, *Putri Paduko Dubalang Itam*, or *Tuah Ratu Panglimo Nago* shows that women are also represented as figures who possess courage, authority, and leadership, thus opening up wider interpretative space for gender construction in local culture.

Research on route naming has so far focused more on the historical aspects of the Pacu Jalur, its socio-cultural functions, folklore, customary values, or the classification of name meanings. Studies specifically linking route naming practices to feminist and socio-onomastics perspectives are still very limited. However, recent developments in socio-onomastics emphasize that names are a crucial resource for understanding identity formation, social norms, and gender construction in society. Studies on names and gender demonstrate that naming practices not only reflect identity but also play a role in constructing, maintaining, and even negotiating gender meanings in social life.

Based on these conditions, this study attempts to examine feminism in the names of routes in Kuantan Singingi Regency through a socio-onomastics approach. The study not only describes the forms of representation of women in route names, but also explains the social and cultural reasons behind the selection of female symbols as a collective identity of the community. In addition, this study analyzes how route naming practices reflect the relationship between language, culture, identity, power, and gender in the Kuantan Singingi community. Thus, this study is expected to enrich the study of onomastics in Indonesia through a gender perspective and provide theoretical contributions to the development of socio-onomastics, as well as serve as

scientific documentation of the dynamics of women's representation in one of Indonesia's intangible cultural heritages.

To describe the forms of female representation in the names of paths (boats) in the Pacu Jalur tradition in Kuantan Singingi Regency and to analyze the construction of femininity represented through lexical elements in the names of paths, such as *Putri*, *Puteri*, *Puti*, *Ratu*, *Dewi*, *Srikandi*, as well as other symbols of femininity, this study questioning how the forms of female representation are in the names of the paths (boats) in the Pacu Jalur tradition in Kuantan Singingi Regency? and how the construction of femininity is represented through lexical elements in the names of the paths, such as *putri*, *ratu*, *puti*, *dewi*, *srikandi*, and other symbols of femininity? To address this issue, the following theory is employed in this study.

1.1 Onomastics

Onomastics (Ainiala, 2016) is a branch of linguistics that studies *proper names*, including names of people (anthroponymy), names of places (toponymy), names of institutions, names of cultural objects, and various other forms of naming. In modern developments, onomastics no longer only studies the origins (etymology) of names, but also the social functions, cultural meanings, ideologies, identities, and power relations contained within naming practices. Names are understood as part of a cultural sign system that reflects how a society constructs its social reality.

In the context of this research, the name of the route is an object of onomastic study because it functions as a proper name that distinguishes one route from another and also becomes the identity of the village, group, and community that owns it.

1.2 Socio-Onomastics

Socio-onomastics (Ainiala & Östman, 2017) is a new development in onomastics that examines the relationship between names and society. Ainiala defines socio-onomastics as the sociolinguistic study of names, emphasizing a name's use, variation, social function, and cultural context. Its primary focus is not simply the form of a name, but how names are used, interpreted, negotiated, and inherited in social life.

According to Ainiala, socio-onomastic analysis pays attention to five main aspects, namely:

- a. name *giver*;
- b. an object that is given a name (*name bearer*);
- c. name users ;
- d. social context of name use;
- e. the social and cultural meaning that the name contains.

In this study, the name of the route is understood as the result of the cultural practices of the Kuantan

Singingi community involving traditional figures, route owners, village communities, and the Pacu Jalur committee. Therefore, the name of the route is the result of social negotiations that reflect Malay cultural values.

1.3 Names as Social Identity (Emilia Aldrin)

Aldrin (2025) explained that naming is a social act *aimed* at establishing identity. Names are chosen not only for their phonological or semantic appeal, but also because they represent the social identity the name giver wishes to project. Names serve as a medium for expressing hopes, ideology, pride, history, and group identity. According to Aldrin, the functions of names include:

- a. identity marker;
- b. social status symbol;
- c. representation of cultural values;
- d. media for inheriting collective memory.

In the context of Pacu Jalur, the choice of names such as *Putri Bungsu*, *Ratu Sialang*, or *Tuah Srikandi Rantau Kuantan* shows that the community uses female symbols as a collective identity that represents honor, greatness, and hope for the route they own.

1.4 Names as Cultural Symbols (Paula Sjöblom)

Sjöblom (2006) views names as cultural symbols *that* represent the values, ideology, and identity of a community. Names are not simply referential markers, but rather part of a cultural communication system that carries symbolic messages about who a community is and what values it upholds.

In this study, names such as *Putri*, *Ratu*, *Mahkota*, *Selendang*, *Mayang*, and *Intan* understood as a symbol of Malay culture, connoting nobility, beauty, honor, and authority. These symbols are part of the community's strategy in constructing the image of the route as a representation of village identity.

1.5 Feminist Theory

1.5.1 Cultural Feminism

Cultural feminism (Connel R.W., 2005) believes that women possess unique cultural characteristics, such as gentleness, compassion, beauty, wisdom, and the ability to nurture life. These values are not weaknesses, but rather cultural strengths worthy of respect. Through this perspective, names such as *Selendang Putri*, *Mahkota Ratu*, *Delima Indah*, *Mayang*, *Permata*, and *Intan* are understood as representations of feminine values in Malay culture.

1.5.2 Simone de Beauvoir

According to Beauvoir (2011), women are not born women but become women through social and cultural processes. Women's identities are shaped by society through various symbols, norms, and cultural practices. In this study, Beauvoir's theory is used to examine how women are constructed through street names. Are women positioned solely as symbols of beauty or also as symbols of strength, leadership, and authority?

1.5.3 Judith Butler

Butler (1990) explains that gender is the result of social practice (*gender performativity*). Women's identities are shaped through the repetition of symbols, language, and cultural actions. The name of the path is one such performative practice. The repeated use of the names *Putri*, *Ratu*, *Dewi*, and *Srikandi* in the Pacu Jalur tradition shapes a collective understanding of the ideal image of women in Kuantan Singingi culture.

1.5.4 Gayatri Chakravorty Spivak

Spivak in Connel (2005) explains that subaltern groups, including women, are often represented by dominant groups. Therefore, it is important to question who determines women's representation and for whose benefit that representation is constructed.

In the context of this research, Spivak's theory is used to criticize whether the use of female symbols in route names truly represents the position of women or is more of a symbolic construction formed by male-dominated cultural structures.

1.6 Gender Representation in Naming

Gender studies in onomastics (Betler J., 1990; 1993) view naming practices as always intertwined with gender ideology. Names are a means of constructing, maintaining, and transforming the meanings of masculinity and femininity in society. Thus, names are never neutral but always carry the cultural values that live within a community. This study found a predominance of elements such as *putri*, *ratu*, *puti*, *dewi*, *srikandi*, *selendang*, *mahkota*, *intan*, *delima*, *mayang*, *permata*, and *seroja*. All of these elements are understood as symbols of femininity that represent women's identity in Kuantan Singingi Malay culture.

2. Methods

This research uses a qualitative approach. This approach was chosen because the research aims to understand the meaning, cultural values, ideology, and gender constructions contained in the names of the paths (boats) in the Pacu Jalur tradition in Kuantan Singingi Regency. The research is not oriented toward hypothesis testing, but rather toward interpreting the phenomenon of naming as a social practice that represents the cultural identity of the community.

Theoretically, this study uses a socio-onomastic approach as the main framework to analyze naming practices, while cultural feminist theory is used to interpret the representation of women and gender constructions contained in the names of the routes.

The research was conducted in Kuantan Singingi Regency, Riau Province, the origin of the Pacu Jalur tradition. The study area included villages participating in Pacu Jalur and having officially registered routes for the competition, as the practice of naming routes that represents the community's social and cultural identity has developed in this region.

The data for this study are the names of the paths (boats) used in the Pacu Jalur tradition in Kuantan Singingi Regency. A total of 226 path names were used as the research corpus. The data sources consist of primary data, namely the names of paths obtained through field documentation, observations of Pacu Jalur activities, and the official list of competition participants, especially from the committee of the 2025 Pacu Jalur Festival, and secondary data, in the form of local government archives, Pacu Jalur committee documents, literature on the history of Pacu Jalur, scientific articles, onomastics books, and references on feminism and Malay culture.

Data collection was conducted through documentation, observation, and in-depth interviews. Documentation was conducted by inventorying all the names of the paths used in the Pacu Jalur tradition. Each name was recorded along with the village of origin, the year of use (if there were variations in the year), and the lexical elements that make it up. Observations were conducted during the Pacu Jalur implementation to gain an understanding of the use of path names in a social and cultural context, including how the names are presented, announced, and interpreted by the community. Semi-structured interviews were conducted with traditional leaders, *ninik mamak* (leaders of the tribe), path owners, path administrators, cultural figures, and members of the community who understand the history of path naming. The interviews aimed to obtain information regarding the reasons for the name selection, symbolic meaning, cultural values, and community views on the use of women's names on the path.

Data analysis was conducted in stages, including data condensation, data presentation, and drawing conclusions. The analysis involved inventory, name classification, onomastic analysis, and socio-onomastic analysis.

3. Results and Discussion

3.1 Dominance of Female Representation in Route Naming

An analysis of 226 route names shows that female representation is one of the most prominent naming patterns in the Pacu Jalur tradition. Lexical elements such as *putri*, *puteri*, *puti*, *ratu*, *dewi*, *srikandi*, *mariam*, and *binti* appear repeatedly in various route names. Furthermore, symbols of femininity such as *selendang*, *mahkota*, *intan*, *permata*, *delima*, *mayang*, *seroja*, and *kuntum bunga* (flowers) are also found, which are culturally associated with women in Malay tradition.

Quantitatively, approximately 38 trail names ($\pm 17\%$) explicitly use female identities, while dozens of other names implicitly incorporate feminine symbols. This frequency indicates that women hold a strong symbolic position in the trail naming system. From a socio-onomastic perspective, this dominance demonstrates that name selection is not a random act, but rather a cultural strategy to construct a collective community identity through symbols that possess social legitimacy and cultural value.

Contrary to the assumption that the Pacu Jalur arena is synonymous with masculinity because it emphasizes physical strength, speed, and competition, research shows that the Jalur's identity is largely constructed through feminine symbols. This phenomenon indicates a symbolic balance between courage and gentleness in Kuantan Singingi Malay culture.

3.2 Identify Elements of Femininity

An analysis of 226 route names shows that female representation is one of the dominant naming patterns in the Pacu Jalur tradition in Kuantan Singingi Regency. This representation is apparent through the use of lexical elements that explicitly refer to women, such as *putri*, *puteri*, *puti*, *ratu*, *dewi*, *srikandi*, *mariam*, and *binti*, as well as through symbols of femininity, such as *crown*, *shawl*, *diamond*, *gem*, *pomegranate*, *mayang*, *seroja*, *kuntum bunga*, *mutiara*, and *primadonna*. In contrast to the names of the routes that. While using symbols of masculinity, such as *mahkota*, *selendang*, *intan*, *permata*, *delima*, *mayang*, *seroja*, *kuntum bunga*, *mutiara*, and *datuk*, the names of women in the Pacu Jalur tradition often convey aesthetic values, honor, nobility, and cultural legitimacy. This demonstrates that women are positioned as symbols of high social value within the Kuantan Singingi cultural system.

3.2.1 Classification of Women's Representation

Based on the identification results, women's representation can be classified into six main categories.

3.2.1.1 Putri (Princess) Representation

The largest group uses the element of *putri/puteri* (princess). The data included in this category are 3 *Putri Olak Keramat*, *Putri Onangan Paduko Sari*, *Putri Bungsu Sayang Tak Sudah*, *Putri Bungsu Dubalang*

Hitam, *Tuah Puteri Benteng Keramat*, *9 Langkah Putri Samudera* (2019), *Putri Simambang Biru*, *Putri Bungsu Sialang Puako*, *7 Putri Tanjung Sialang*, *9 Langkah Putri Samudera* (2024), *Putri Sati Rimbo Piako*, *Tuah Selendang Putri Andini Hitam Nagarunting*, *Selendang Putri Danau Seroja*, *Tuah Putri Kuntum Bunga Andini Azzura*, *Tuah Putri Bungsu Selingkung Alam*, *Putri Anggun Sibirang Tulang*, *Tuah Putri Rajo Duyuang*, *Putri Paduko Dubalang Itam*, *Gelombang Putri Danau Keramat*, *Putri Kumayang Linduang Daun*, and *Putri Mahkota Bunga Setangkai*.

The number reached 21 names, or about 9.3% of the entire corpus. Linguistically, the word *putri* comes from the Sanskrit word *putri*, which means 'daughter', but in Indonesian culture Malay developed into a symbol of nobility, nobility, and respected women. From a socio-onomastic perspective, the dominance of the *female* element indicates that society uses female figures as metaphors for village honor. The path is personified not as a means of transportation, but as a 'daughter' who is guarded, respected, and expected to uphold the village's good name.

3.2.1.2 Representation of Ratu (the Queen)

The next category uses the element of *the queen*. The data includes *Mahkota Ratu Sialang Soko*, *Ratu Sialang*, *Sang Ratu Helmina*, *Tuah Ratu Bukit Awnan*, *Ratu Bertuah Seghanjau Danau Meghapi*, *Ratu Bukit Laman Kucing*, *Tuah Ratu Sungai Kandi*, *Tuah Ratu Panglimo Nago*, and *Cahaya Indah Ratu Kuantan*.

A total of 9 names. In contrast to *putri* (princesses) who represent more gentleness, *ratu* (the Queen) contains the meaning of power, authority, and social legitimacy. The liberal feminist perspective sees the emergence of *ratu* (the Queen) symbol as a form of recognition of women's capacity as leadership figures. In Malay culture, the term *queen* not only refers to female rulers, but also becomes a metaphor for something that has the highest degree.

3.2.1.3 Puti (Princess) Representation

In Minangkabau and mainland Malay culture, *Puti* is a phonological variation of *Putri*. The data includes *Puti Kirana Sonsong Barat*, *Puti Mandi Mayang Taurai*, *Selain itu terdapat simbol feminin lain berupa Selendang Putie Bukit Keramat*, *Siluman Nago Putie*, *Kudo Putie Ghajo Kukok*, *Ular Putie Linggo Biso*, and *Panglimo Olang Putie*. Although the element "Putie" in some names refers to the color white, in the context of Malay culture it is also associated with purity and nobility, two values traditionally attached to femininity.

3.2.1.4 Representation of Dewi (Goddesses) and Female Figures

The following group demonstrates the direct use of female names. The data includes *Dewi Angin Hulu Sako*, *Mariam Onggang Parau*, *Binti Mandi*, and *Sang Ratu Helmina*. These names show that women are not only represented through titles, but also through personal identities. The use of the name *Mariam* shows the influence of Islamic tradition, while *Helmina* shows Dutch influence.

3.2.1.5 Representation of Srikandi

This category is found in only one instance, namely *Tuah Srikandi Rantau Kuantan*. Although the symbol of *Srikandi* is singular, it carries a strong cultural significance. In the wayang tradition, *Srikandi* is a female figure possessing courage, leadership, and combat prowess. From a feminist perspective, the use of this name demonstrates that women are positioned as active subjects, not merely symbols of beauty.

3.2.1.6 Symbolic Representations of Femininity

The next largest category is symbols of femininity that do not directly refer to women. Data includes:

- a. *Mahkota* (Crowns)
 - Mahkota Ratu Sialang Soko
 - Mahkota Ghajo Bujang Danau Pauh
 - Mahkota Alam Gunuung Ibo
 - Putri Mahkota Bunga Setangkai
- b. *Selendang* (Shawl)
 - Tuah Selendang Putri Andini
 - Selendang Putri Danau Seroja
 - Selendang Putie Bukit Keramat
 - Selendang Puti Rano Biso
- c. *Intan* (Diamond)
 - Bintang Emas Cahaya Intan (2018)
 - Bintang Emas Cahaya Intan (2023)
 - Tuah Intan Selendang Mayang
- d. *Permata* (Gemstone)
 - Delima Indah Permata Kuantan
- e. *Delima* (Pomegranate)
 - Delima Indah Permata Kuantan
- f. *Mayang*
 - Tuah Intan Selendang Mayang
 - Puti Mandi Mayang Taurai
- g. *Seroja* (Lotus)
 - Selendang Putri Danau Seroja
 - Seroja Indah Rawang Duri
- h. *Kuntum Bunga* (Flower Bud)
 - Tuah Putri Kuntum Bunga Andini Azzura
 - Putri Mahkota Bunga Setangkai
- i. *Mutiara* (Pearl)
 - Mutiara di Ujung Negeri
- j. *Primadona* (Star attraction)
 - Primadonna

These symbols are culturally related to beauty, glory, fertility, prosperity, and elegance. In the perspective of cultural feminism, these symbols show

respect for feminine values which are considered important in Malay society.

3.2.2 Distribution of Women's Representation

Based on the above classification, the following distribution is obtained.

Category	Amount
Putri/Puteri	21
Ratu	9
Puti	2
Dewi	1
Srikandi	1
Female names (Mariam, Binti, Helmina)	3
Symbols of femininity (Mahkota, Selendang, Intan, Delima, Permata, Mayang, Seroja, Mutiara, Primadona, Kuntum Bunga)	more than 20 appearances

Table 2: Distribution of Women's Representation

The findings show that symbols of women appear far more frequently than symbols of women as specific individuals. This suggests that society prioritizes women as cultural symbols rather than as personal representations.

3.2.3 Women as a Symbol of Honor and Village Dignity

Most of the names that use the elements *putri*, *puti*, and *ratu* do not refer to specific women, but rather are symbols of honor, glory, and the dignity of the village. Names such as *Putri Bungsu Sayang Tak Sudah*, *Mahkota Ratu Sialang Soko*, *Ratu Bertuah Seghanjau Danau Meghapi*, and *Cahaya Indah Ratu Kuantan* show that female figures are positioned as representations of society's ideal values.

In Malay culture, women are often positioned as symbols of family and community honor. Therefore, the use of the terms "*putri*" and "*ratih*" in the names of the routes is not simply a gender marker, but a metaphor for nobility, nobility, and dignity. As a representation of the village, the route is expected to bring good name, honor, and prestige to the community in the competition.

A cultural feminist perspective explains that values such as gentleness, grace, and wisdom are not forms of subordination, but rather valued cultural qualities. Thus, the representation of women in lane names can be understood as a tribute to feminine values considered to underpin Malay social life.

3.2.4 Aesthetic Symbols of Women in Jalur Naming

In addition to directly using female identities, society also constructs images of femininity through aesthetic symbols, such as *intan* (diamonds), *permata* (gems), *mahkota* (crowns), *selendang* (scarves), *mayang* (a kind of flower), *delima* (pomegranates), *seroja* (lotus flowers), and *kuntum bunga* (flower buds). Names like *Delima Indah Permata Kuantan*, *Bintang Emas Cahaya Intan*, *Selendang Putri Danau Seroja*, *Tuah Intan Selendang Mayang*, and *Putri Mahkota Bunga Setangkai* show that the aesthetics of language is an important part in the construction of the identity of the Jalur.

From a socio-onomastic perspective, the choice of these elements constitutes cultural symbols that reflect the aesthetic values of the community. These symbols not only enhance the name but also communicate the hope that the path will possess honor, beauty, good fortune, and prestige.

3.2.5 Women as Leadership Figures

An interesting finding of this research is the emergence of names that associate women with symbols of leadership and strength, for example:

- *Tuah Srikandi Rantau Kuantan*
- *Princess Paduko Dubalang Itam*
- *Youngest Daughter of Black Dubalang*
- *The Fortune of Queen Panglimo Nago*

These names demonstrate that women are positioned not only as symbols of beauty but also as figures of authority and courage. According to Judith Butler, gender identity is formed through repeated practices of representation. The use of women's names in the context of heroism and leadership demonstrates a cultural performativity that expands the meaning of women from mere domestic symbols to symbols of social power.

3.2.6 Negotiations between Patriarchal Culture and Women's Agency

Despite the dominant representation of women, the analysis also reveals persistent patriarchal relations. This is evident in names such as:

- *Putri Paduko Dubalang Itam* (Princess Paduko Dubalang Itam)
- *Putri Bungsu Dubalang Hitam* (Youngest Daughter of Black Dubalang)
- *Tuah Ratu Panglimo Nago* (The Fortune of Queen Panglimo Nago)
- *Putri Rajo Duyuang* (Princess Rajo Duyuang)

In these names, women's identities are constructed through their relationships with male figures (dubalang, panglima, raja). Simone de Beauvoir's perspective

explains that women are often constructed as "the Other" in a patriarchal social system. Thus, some representations of women in trail names still indicate a symbolic dependence on masculine authority.

However, the use of the feminine element at the beginning of the name also demonstrates a process of negotiation. The feminine remains the primary identity, central to the symbolism of the path, while the masculine element serves as a symbol of strength and legitimacy.

3.2.7 Jalur Naming as a Socio-Onomastic Practice

From a socio-onomastic perspective, trail names are a social practice formed through a process of cultural negotiation. Names not only serve to distinguish one trail from another, but also communicate village identity, history, hopes, traditional values, and community ideology.

The choice of female names demonstrates that the Kuantan Singingi community uses symbols of femininity as a strategy to build a positive image for the path. The path is treated as a representation of the village, which must possess dignity, honor, beauty, and authority.

Thus, the name of the route becomes a medium for inheriting cultural values as well as a means of reproducing collective identity.

3.2.8 Feminist Representation Model in Jalur Naming

The research results produced six patterns of feminist representation in route naming.

Category	Representation
Women's identity	Putri, Puteri, Puti, Ratu, Dewi
Aesthetic femininity	Intan, Permata, Delima, Selendang, Mahkota
Women's leadership	Srikandi, Ratu, Putri + Dubalang/Panglima
Customary honor	Putri Bungsu, Ratu Bertuah
Patriarchal relations	Putri + Raja/Dubalang/Panglima
Malay cultural symbol	Mayang, Seroja, Kuntum Bunga

Table 2: Feminist Representation Model in Jalur Naming

This model demonstrates that the representation of women in street names is not singular. Women are present as symbols of beauty, honor, leadership, and cultural identity, yet simultaneously remain in a space of negotiation with the patriarchal structures of society.

The dominance of *putri* elements indicates that the Kuantan Singingi community constructs women as the primary symbol of cultural identity. From Aldrin's perspective, this practice represents a strategy for building collective identity through symbols that possess cultural legitimacy. The paths are named after women because women are seen as representing honor, dignity, and village pride.

Ainiala's perspective explains that names are always produced within a social context. These women's names were not created randomly, but rather the result of cultural agreements influenced by Malay traditional values. Therefore, path names serve as a means of passing on cultural values to the next generation.

From Sjöblom's perspective, women's names function as cultural symbols. The elements of *princess*, *queen*, *crown*, *shawl*, *diamond*, and *pomegranate* are symbols that construct the image of the path as a noble, beautiful, honorable, and worthy object of pride.

Feminist analysis shows that there are two tendencies that are running simultaneously. First, women attain a high symbolic position through the use of titles such as *princess* and *queen*, reflecting respect for feminine values. Second, this representation is more present in the form of cultural idealizations than in the representation of women as concrete social actors. Thus, the names of women in the Pacu Jalur tradition reflect a construction of femininity that combines aesthetics, honor, and cultural legitimacy, while also demonstrating how language serves as a medium for the formation of collective identity in the Kuantan Singingi community.

4. Conclusion

Overall, this research demonstrates that route naming is a socio-onomastic practice that connects language, culture, identity, and gender. Women's names are chosen not merely as linguistic ornaments, but as cultural symbols that convey the meaning of honor, nobility, courage, and collective hope of the Kuantan Singingi community. A feminist perspective reveals that this representation. This study demonstrates two concurrent tendencies. On the one hand, women gain symbolic recognition as valuable and authoritative figures within the community's cultural identity. On the other hand, some representations are still framed by patriarchal relations through associations with masculine symbols such as *kings*, *commanders*, and *dubalangs*. Therefore, the practice of naming routes can be understood as a cultural arena where the reproduction and negotiation of the meaning of femininity takes place in the Kuantan Singingi Malay community.

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