



Village Toponymy in the Lyrics of North Bolaang Mongondow Regional Songs *Bulangita Lipu Huta*

Hikma Nurcahyani Humokor^{1*}, Moh. Karmin Baruadi², Ellyana Hinta³

^{1,2}Prodi Pendidikan Bahasa dan Sastra Indonesia, Universitas Negeri Gorontalo, Gorontalo, Indonesia

*E-mail: hikmahumokor@gmail.com

ABSTRACT

This study discusses toponymy in the lyrics of the regional song *Bulangita Lipu Huta*, as well as the toponymic aspects present in the song's lyrics. The study focuses on village toponyms within the lyrics and the various aspects of toponymy in the song. The objectives of this research are: (1) to describe the village toponyms in the lyrics of *Bulangita Lipu Huta*, and (2) to describe the toponymic aspects present in the lyrics of *Bulangita Lipu Huta*. The research was conducted in Bolaang Mongondow Regency from May 27 to June 19, 2025. This study employs the anthropological theory and Sudaryat's theory of toponymy, which categorizes toponymic aspects into three types: manifestation, societal, and cultural aspects. The research data consist of the lyrics of the regional song *Bulangita Lipu Huta*. The data sources were obtained from the song lyrics and supported by interviews and historical village documents. The study uses a descriptive research method. Data collection techniques include documentation of the song lyrics, interviews with informants, and data obtained from village historical documents. The data analysis techniques applied are data reduction, data presentation, and conclusion drawing. The results of the study indicate that: (1) the village toponyms in the lyrics of *Bulangita Lipu Huta* reflect the existence of 17 villages, each possessing strong historical and cultural significance. These village names not only serve as geographical markers but also record local history, social and historical backgrounds of the communities, and embody spiritual values, myths, and local beliefs. (2) The identified toponymic aspects consist of the manifestation aspect in 12 villages, the societal aspect in five villages, and the cultural aspect in one village.

Keywords: village toponymy, regional song, bulangita lipu huta

Toponimi Desa dalam Lirik Lagu Daerah Bolaang Mongondow Utara *Bulangita Lipu Huta*

ABSTRAK

Penelitian ini membahas toponimi dalam lirik lagu daerah *Bulangita Lipu Huta*, serta aspek-aspek toponimi dalam lirik lagu daerah *Bulangita Lipu Huta*. Toponimi desa dalam lirik lagu daerah *Bulangita Lipu Huta*, serta aspek-aspek toponimi dalam lagu daerah *Bulangita Lipu Huta*. Tujuan penelitian ini adalah: (1) Mendeskripsikan toponimi desa dalam lirik lagu daerah *Bulangita Lipu Huta*, dan (2) Mendeskripsikan aspek-aspek toponimi dalam lirik lagu daerah *Bulangita Lipu Huta*. Penelitian ini dilaksanakan di Kabupaten Bolaang Mongondow, pada tanggal 27 Mei hingga 19 Juni 2025. Penelitian ini menggunakan teori antropologi dan teori toponimi menurut Sudaryat yang membagi ke dalam tiga aspek yakni aspek perwujudan, kemasyarakatan dan kebudayaan. Data penelitian ini meliputi lirik lagu daerah *Bulangita Lipu Huta*. Sumber data penelitian ini diperoleh dari lirik lagu, serta didukung oleh hasil wawancara dan dokumen sejarah desa. Metode penelitian ini menggunakan metode deskriptif. Teknik pengumpulan data dilakukan melalui dokumentasi terhadap lirik lagu *Bulangita Lipu Huta*, wawancara dengan informan, serta data yang diambil dari dokumen sejarah desa. Teknik analisis data penelitian ini yakni, reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan (1) Toponimi desa dalam lirik lagu *Bulangita Lipu Huta* mencerminkan keberadaan 17 desa yang masing-masing memiliki makna historis dan kultural yang kuat. Nama-nama desa tersebut tidak hanya menjadi penanda geografis, tetapi juga merekam sejarah lokal, latar belakang sosial dan historis masyarakat, mengandung nilai-nilai spiritual dan mitos serta kepercayaan masyarakat setempat. (2) Aspek toponimi yang ditemukan terdiri dari aspek perwujudan yakni 12 desa, aspek kemasyarakatan lima desa, dan aspek kebudayaan satu desa.

Kata kunci: toponimi desa, lirik lagu, bulangita lipu huta

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INTRODUCTION

The preservation of local culture can be found in various forms of community expression, one of which is through folk songs. Folk songs serve not only as entertainment but also as a means of documenting collective knowledge and identity. One example is the song *Bulangita Lipu Huta* from North Bolaang Mongondow Regency. This song was popular from the 1960s to the 1980s and has two parts of lyrics. The first part was written by E. S. Pontoh and A. Pontoh and describes the history of the Mokapog Kingdom up to Bolangitang, while the second part was written by K. Talibo, a school-teacher at the time. The lyrics in the second part include the sequence of village names such as Jambusarang, Sonuo, Paku, Ollot, Langi, Iyok, Tote, Wakat, Mokoditek, Nunuka, Saleo, Binuanga, Bohabak, Binjeita, Biontong, Bolangitang, and Talaga Tomoagu. The mention of these village names is not simply a geographical list, but rather carries symbolic and historical meaning that represents the interconnectedness between villages and demonstrates how local communities interpret their living space as part of their collective identity.

In addition to serving as a form of oral documentation, the mention of village names in the song "*Bulangita Lipu Huta*" also demonstrates how people at that time understood interconnectedness as part of their collective identity. However, globalization and modernization have shifted the use of regional languages and diminished appreciation for local cultural heritage, including the meaning of toponymy. As a result, many younger generations are increasingly unfamiliar with and no longer familiar with the history and philosophy inherent in place names in the areas they inhabit. Without preservation and documentation efforts, knowledge of toponymy, as part of local cultural identity, will be further eroded and ultimately forgotten.

Toponymy is not merely a geographical marker; it also serves as a record of the journey of history and the relationship of a community to its environment. Through toponymy, communities reflect their perceptions of space, collective expe-

riences, and cultural heritage passed down from generation to generation. In anthropolinguistic studies, toponymy can be understood as one way a community maintains its identity through language and place names. Anthropolinguistics is a field within linguistics that studies the relationship between language and culture within a community.

Anthropolinguistics is an interdisciplinary discipline that focuses on the relationship between language and various aspects of human life, including culture, which is a central part of human dynamics (Sibarani, 2015:1). Therefore, anthropolinguistics views language not only as a means of communication but also as a reflection of a society's value system, outlook on life, and identity.

Toponymy can be traced through various sources to uncover the history and meaning behind its names. Paskvan (Populer et al., 2017: 110; Elmustian & Jalil, 2010:57) states that toponymy can be traced from formal sources such as literature, ancient manuscripts, informants, and folklore to casual sources such as songs. Paskvan (Popular et al., 2017:110; Elmustian et al., 2024:23) also states that through songs, we can pass on and revitalize vernacular languages closely associated with the place and language of the song to the next generation. Thus, songs serve not only as a means of cultural expression but also as a medium for preserving local knowledge that incorporates toponymy and reflects the connection between language, history, and community identity.

Preserving local culture is crucial amidst the currents of globalization that have the potential to erode community identity. Local culture reflects values, traditions, and lifestyles passed down through generations. This preservation is reflected in various aspects of community life, including language and place names, which represent the relationship between society, the environment, and local culture.

However, in the modern context, globalization and modernization have shifted local culture,



reflecting a lack of understanding of local languages and a lack of appreciation for local cultural heritage, including toponymy. Many younger generations are now unfamiliar with the history and philosophy behind place names in their areas. Without preservation and documentation efforts, knowledge of toponymy, as part of local cultural identity, will erode. Given these conditions, this research focuses on examining village toponymy in the lyrics of the folk song *Bulangita Lipu Huta* in North Bolaang Mongondow Regency. This study aims to explore the history of place names, their cultural meanings, and how these names reflect the community's collective identity. This research is expected to contribute to the preservation of toponymy as a cultural heritage that is important to maintain, appreciate, and pass on to future generations so that local identity is not lost amidst changing times.

Based on the previously described research context regarding village toponymy in the lyrics of the folk song *Bulangita Lipu Huta*, the research questions are formulated as follows:

- 1) How is village toponymy represented in the lyrics of the song *Bulangita Lipu Huta*?
- 2) What are the toponymic aspects in the lyrics of the song *Bulangita Lipu Huta*?

These two focuses form the basis for exploring the relationship between language, culture, and identity of the people of North Bolaang Mongondow, as represented through village toponymy in the lyrics of the folk song, as a form of oral cultural heritage. In line with this formulation, the purpose of this research is to describe village toponymy in the lyrics of the song *Bulangita Lipu Huta* and to describe the toponymic aspects in the lyrics of the song *Bulangita Lipu Huta*.

This research is also expected to provide benefits, both theoretically and practically. Theoretically, this research plays a role in enriching anthropological studies, particularly in understanding toponymy as a representation of local culture through folk songs. Furthermore, this research is expected to broaden academic knowledge regarding the relationship between language, cul-

ture, and the people of North Bolaang Mongondow, as well as enrich the scientific literature on toponymy and local culture in Indonesia.

Practically, this study provides an opportunity for researchers to deepen their understanding of the toponymy contained in the folk song "*Bulangita Lipu Huta*" while also practicing analytical skills using an anthropological approach. The results of this study can be used by educational institutions as additional reference material in learning related to local language and culture, raising awareness of the importance of preserving and maintaining cultural heritage as part of efforts to strengthen regional identity. Furthermore, this research is expected to broaden public understanding of the importance of maintaining local culture as part of collective identity. Through understanding the meanings contained in the place names mentioned in the lyrics of the song "*Bulangita Lipu Huta*," it is hoped that the community will foster a sense of love and pride in their regional cultural heritage and be encouraged to be more active in preserving and passing on local cultural values and traditions to future generations.

Anthropological studies focus on the close relationship between language, culture, and humans that cannot be separated in social life. Anthropology views language not merely as a means of communication, but also as a representation of a society's value system, way of thinking, and outlook on life. Sibarani (Simajuntak, 2015:2) emphasizes that anthropology is a branch of linguistics that studies the diversity and use of language over time, kinship systems, ethnic customs, and norms and customs that apply in society. In line with this view, Hasyim (Mappau, 2019:34) adds that social dynamics that occur in society directly influence language development, because language is an integral part of culture that lives and develops with its users. This view is emphasized by Sufika (Mappau, 2019:34) who states that language reflects the way of thinking of its speakers, so that every form of language used shows the value system and mindset of its society. This relationship is clarified by Kramsch (Mappau,

2019:36), who states that language not only expresses cultural realities in the form of knowledge, beliefs, and a society's outlook on life, but also creates new meanings through social interactions and cultural experiences. In this context, language and culture are interconnected and strengthen a society's identity.

In anthropological studies, language and culture are viewed as interconnected elements in human life. Koentjaraningrat (Fadhilla et al., 2023:272;) reinforces this view by emphasizing that language is a vital communication system for humans, while culture is the result of human creativity, feeling, and will that are passed down from generation to generation. Therefore, language can be viewed as a reflection of both culture and the identity of a society. Furthermore, Duranti (Sibarani, 2015:1) argues that anthropological studies focus on three main concepts: performance, indexicality, and participation, which position language as a creative and contextual social act. To support this understanding, Sibarani (2015:3) explains three main parameters of anthropological studies: connectedness, value, and sustainability, which emphasize that language functions as a vessel for cultural values, social norms, and a means of transmitting traditions from one generation to the next. Thus, anthropological studies serve as an important foundation for understanding the relationship between language, culture, and human identity as a whole.

The link between language and culture, as explored in anthropological studies, is also evident in the study of toponymy, which highlights how societies give meaning to their living spaces through language. According to Rais (Hestiyana, 2022:22), toponymy is a branch of science that examines the origins, meanings, and functions of place names, reflecting the relationship between humans and their environment. The naming of an area serves not only as a geographical marker but also as a record of the history, cultural values, and local wisdom of the local community. In other words, toponymy forms part of a cultural knowledge system that reflects a community's social identity. This

aligns with the view of Maharani and Nugrahani (Muharna et al., 2024:102), who state that toponymy is a cultural representation that reflects a community's identity and local knowledge. Furthermore, Sudaryat (Hestiyana, 2022:24) explains that the study of toponymy encompasses three main aspects: manifestation, which relates to the physical conditions of a region; social aspects, which reflect social structures and economic activities; and cultural aspects, which include mythology, folklore, and belief systems. In this context, toponymy plays a crucial role in bridging the relationship between language, culture, and the social environment. This view aligns with Janitra (in Prasetya et al., 2024:99), who states that folk song lyrics are a form of cultural expression that reflects the characteristics, values, and uniqueness of a region's local community. Therefore, the study of toponymy in folk songs such as *Bulangita Lipu Huta* serves not only to understand the process of place naming but also to uncover the cultural values and collective identity of the people of North Bolaang Mongondow, as recorded through language and oral traditions.

The three previous studies used as references in this study demonstrate a shared focus on toponymy as a manifestation of the relationship between language, culture, and community identity. Fadhilah Hasna's (2021) research examines village naming in Bungo Regency based on three main aspects: embodiment, community, and culture; Alvi Senangn's (2023) research examines the toponymy of Ampel Village in Surabaya through a historical and ethnographic approach; while Nadila Windi Sari's (2024) research uncovers the origins of place names in Lebong Regency using an anthropological approach. These three studies share similarities with this research in their use of qualitative methods and their goal of exploring the meaning and cultural values inherent in place names. The main differences between the research of Fadhilah Hasna (2021), Alvi Senangn (2023), and Nadila Windi Sari (2024) and this study lie in the object of study, context, and methods used.



All three previous studies examined toponymy based on field observations of village naming in their respective regions, such as Bungo Regency, Ampel Village in Surabaya, and Lebong Regency. Meanwhile, this study focuses on the toponymy contained in the lyrics of the *Bulangita Lipu Huta* folk song from North Bolaang Mongondow Regency, analyzed using an anthropolinguistic approach and qualitative descriptive methods. This study also strengthens the song text data with interviews with traditional figures, village heads, and local communities, differing from previous studies that used historical methods, ethnography, and Agih and Padan analysis to interpret the cultural meaning behind place names.

METHOD

This research uses an anthropolinguistic approach that examines the relationship between language and culture in society. This research applies a descriptive method. Rukajat (Witara et al., 2023:81; Balaka, 2012:19; Razak, 2017:33) states that descriptive research aims to present an objective, real, and actual picture of a phenomenon. This method is used to describe the village toponymy contained in the lyrics of the folk song *Bulangita Lipu Huta* and analyze the aspects of its manifestation, culture, and society that underlie it. The type of research used is qualitative, as explained by Bogdan and Taylor (Abdussamad, 2021:30), that qualitative research produces descriptive data in the form of written or spoken words from the individuals observed.

The research was conducted in North Bolaang Mongondow Regency, specifically in the West Bolangitang and East Bolangitang Districts, from May 27 to June 19, 2025. The research data consisted of *Bulangita Lipu Huta* song lyrics, which include village names such as Jambusarang, Sonuo, Paku, Ollot, Langi, Iyok, Tote, and others. The data sources consisted of primary and secondary sources. Primary sources included song lyrics and interviews with traditional leaders, village heads, and community members familiar with

village history. Secondary sources included books, journals, and historical documents.

Data collection was conducted using three techniques: documentation, interviews, and literature review. Documentation was used to collect and analyze song lyrics and village historical documents (Nilamsari, 2014:181). Interviews were conducted with informants familiar with the history of village naming to obtain more in-depth and transparent data. Literature review was conducted to strengthen the analysis by referring to relevant literature. Data analysis used the interactive model of Miles and Huberman (Sugiyono, 2013:246), which includes three stages: data reduction, data presentation, and conclusion drawing. These three stages were conducted continuously to gain a deeper understanding of the village toponymy in the lyrics of the song "*Bulangita Lipu Huta*" and the aspects of its manifestation, culture, and society that underlie it.

RESULT

1. Village Toponymy in the Lyrics of the Folk Song *Bulangita Lipu Huta*

This section describes the results of the identification and description of the village toponymy contained in the lyrics of the song *Bulangita Lipu Huta*. Each village name mentioned was analyzed based on oral information from the village head, traditional leaders, and historical documents, to explore the meaning, origins, and background of the naming. Thus, this analysis aims to reveal the toponymy in the song as a reflection of the local identity of the people of North Bolaang Mongondow.

2. toponymy of Jambusarang Village

The name Jambusarang Village originates from the natural conditions of the area in the past, which was filled with guava trees, especially along the Sonuo border to the area around the bridge to Bolangitang Village. Among the guava trees, many birds' nests were often found, although the exact species of birds are unknown. The presence of guava trees and bird nests is what gave rise to the

name Jambusarang, which literally means a place filled with guava trees and bird nests. Historical documents indicate that Jambusarang village was founded in 1889 and was still part of the Bolangitang hamlet under the leadership of a figure named Paha, the grandfather of I.L. Baba.

3. Topinimi of Sonuo Village

Sonuo Village was originally a wilderness that was later cleared for settlement by four pioneers. One important figure in its history was B. Baguna, known for his bravery in repelling the Mindanao tribe who attempted to occupy the area. From this incident, the name Sonuo was born, derived from the Kaidipang language. Etymologically, Sonuo means to stop or halt in a journey, symbolizing the failure of outsiders to continue their journey due to being blocked by B. Baguna. This name reflects the local community's identity as guardians of their ancestral lands. Over time, the area developed into an organized village, and in 1901 the community elected Frets Bangko as the first village head. Since then, Sonuo village has continued to develop and has experienced 20 changes in leadership as a form of continuity of village government from generation to generation.

4. Toponymy of Paku Village

The name Paku Village comes from the name of a fern plant, known locally as sayur paku (fern). This fern once grew abundantly in the area now known as Paku Village, especially around the river mouth, or Kuala in Manado Malay. Because this plant was so dominant and characteristic of the area, the local people called it Paku.

5. Toponymy of Ollot Village

This area was previously known as Mokapog, named after the mountain south of the village where the community first settled. During the reign of King Dotinggulo, a significant event occurred that led to the village's naming. While the king was traveling from Mokapog to Boroko, the royal entourage stopped at a place midway. The king then named it Ollotia, meaning "middle," to mark the

stopping point between the two regions. The name was later simplified to Ollot without changing its meaning. The name Ollot was then officially used when the area developed and was designated a village.

6. Langi Village Toponymy

Langi Village was administratively established in 1900. The name Langi comes from a tree called Kayu Langi. In the past, the langi tree served as a footbridge or crossing bridge by the community. The name Langi relates to the funeral of a female traditional figure named Boki Huo Pinonango, a noblewoman known for crossing the river against the current. During her funeral, the community crossed the river using a footbridge made from a langi tree, which later became an important symbol in the community's social life. Based on this event, the community agreed on the name Langi to mark the area where the event took place.

7. Iyok Village Toponymy

The origins of the name Iyok village stem from the migration of the community from an area called Limunga, meaning gathering place, to a new, safer area due to pressure from the colonialists. They then settled in an area called Pipi Iyok, a location in the armpit-shaped curve of Tanjung Buaya that extends directly towards the sea and follows the coastline. With the growing population and the need for orderly governance, the Pipi Iyok area developed into a permanent settlement. In 1886, the area was officially established as a village, named Iyok, derived from the last part of the name Pipi Iyok, retaining its geographical and historical significance but simplified for administrative purposes.

8. Toponymy of Tote Village

The name Tote Village comes from the Kaidipang language, meaning a small bridge, footbridge, or crossing point over a river. The village's naming began during the Dutch colonial period, when a Dutch official (Amtenaar) was conducting a survey of the area. While crossing a wooden



bridge by the river, the official asked a resident what the place was called. However, because the locals didn't understand the language and likely didn't understand the question, the elderly resident assumed he was referring to the wooden bridge they had already crossed. Pointing to the bridge, he replied, "Tote." The Dutch official then recorded the word "Tote" as the place name. Since then, the name has been officially used to this day.

9. Toponymy of Wakat Village

The name Wakat Village comes from the Kaidipang language, Wakat or Wakatia, meaning root or tree root, referring to the numerous large roots that emerge from the surface of the mangrove forest and swamp that once covered the area. This name arose from the community's direct observation of the local natural conditions and was passed down orally from generation to generation. Wakat Village was established administratively in 1911 with M. Baba as the first village head, initially inhabited by the Bolangitang tribe and migrants from outside the region. To date, the village has been led by 17 village heads, and its name and history remain alive in the community's collective memory.

10. Topinimi of Mokoditek Village

Mokoditek Village was originally a dense, haunted, uninhabited forest, believed to be inhabited by dragons and various wild animals. Around 1927, a group of families from Gorontalo cleared agricultural land and established a settlement called Nagara, a combination of the words "Naga" and "Niagara" (waterfall). In 1942, refugees from Siau Island arrived due to the earthquake and volcanic eruption. However, the Japanese occupation brought severe suffering, including forced labor, food shortages, and disease outbreaks, resulting in many residents dying or being displaced. Due to this dark history, in 1946, the name Nagara was changed to Mokoditek, derived from the Kaidipang language word "Mokodito" meaning "fearful." The name of the village was approved by the Jogugu Kaidipang Besar, Hasan Ram Pontoh.

11. Toponymy of Nunuka Village

The name Nunuka Village comes from a combination of the Kaidipang words "Nunuko" and "Nonuka." Nunuko means banyan tree, and Nonuka means a snake that pounces or preys. Folklore states that once there was a large banyan tree in this area, and under it, an attack by a snake occurred. This incident left a deep impression on the community, leading the name Nunuka Village to be derived from two main elements of the incident: the location of the banyan tree (Nunuko) and the snake attack (Nonuka).

12. Saleo Village Toponymy

The name Saleo village stems from the migration of people around the 6th century AD. Around 40 people from Central Sulawesi stopped at Kambaho Island before continuing their journey along the winding east coast. In the Kaidipang language, this coastal condition is called Mo Sale Mai (turning here) and Mo Sale Mako (turning there), with the root word "Sale" meaning "winding." From these terms, the name Saleo was formed, reflecting the elongated and winding geographical shape of the area, a result of the community's observations of the surrounding nature.

13. Binuanga Village Toponymy

In the past, the Binuanga village area was a wilderness dominated by Binuang trees, which became a characteristic local vegetation and a reference for the area's name. Geographically, the village resembles a hole or cave from the sea, especially when the main transportation route was still by sea. In the Kaidipang language, this condition is called Hinuanga, meaning "there is a hole." Based on this, the name Binuanga village is formed from the combination of "Binuang" (a typical tree of the region) and "Hinuanga," a term that describes the village's geographical location from the sea.

14. Toponymy of Bohabak Village

The name Bohabak village comes from the Kaidipang language, Bohaboga or Bohaboka, which symbolically describes the sound of snor-

ing caused by a severe neck wound, not sleep. This name is related to a historical event around the 17th century, when the Bohabak region, led by the wise man Gunda, engaged in battle with the Manginanu tribe from the Philippines. Gunda died heroically from a neck wound, and the term Bohaboga/Bohaboka was used by the community to commemorate his death. From this event, the name Bohabak was born, honoring the struggle to defend their ancestral lands and the heroism of Gunda, as well as symbolizing the history and identity of the local community.

15. Toponymy of Binjeita Village

The name Binjeita village is related to history during the Mokapog Kingdom around 1891. A group of sailors from the Binjai tribe landed in the area and engaged in farming, planting corn (Binthe) and vegetables (Uta), which then gave rise to the term Bintheuta. Over time, the pronunciation evolved into Binjeita, which was established as the village's official name by the first King Bolangitang. This name reflects the history of ethnic mobility and agricultural activities of immigrants, and remains so to this day. Binjeita Village has experienced 17 village heads, from Panampe Mamonto (1883–1891) to Hassan U. Gobel (since 2023).

16. Toponymy of Biontong Village

The naming of Biontong Village has two historical versions: one based on oral tradition and the other on official documents. According to the oral tradition, the area was once a wilderness considered haunted, so people passing by by boat from Gorontalo or Kotamobagu often uttered the phrase "Kaidipang Bie Ontonga," meaning "don't look," or a prohibition against entering the area. This expression reflects the community's caution regarding uninhabited areas. Meanwhile, the official document version states that the name Biontong originates from the term "Kinoontongan," meaning something that appears faint from a distance, as the area was initially only faintly visible from

the Sangkub coast by the Bogani Mongondow who explored the area.

17. The Toponymy of Bolangitang Village

The naming of Bolangitang Village has historical and linguistic roots that connect nature, language, and the identity of the local community. The village was founded in 1908 and was originally called "Bulan Itam" by Western writer Ds. Brants, while the local community calls it Bulangita, referring to the distinctive black wood that grows in the area. The name Bolangitang not only physically identifies the tree but also represents the community's symbolic connection to their natural environment. Because of this ecological connection and identity, the name Bolangitang was later officially adopted.

18. The Toponymy of Talaga Tomoagu Village

The name of Talaga Tomoagu Village originates from oral traditions that are still alive today. The name consists of two elements from the Kaidipang language: Talaga, meaning lake, referring to the presence of a large lake at the edge of the village area that was once the community's main source of water. Tomoagu, derived from the old form of the Kaidipang word Tumaagu, meaning a place difficult for people with malicious intent to enter, reflecting the area's function as a safe and protected place. Over time, Tumaagu's pronunciation changed to Tomoagu, but its meaning remained. Thus, Talaga Tomoagu combines geographical elements and local beliefs, demonstrating the close relationship between nature and cultural values, and is now used as the village's official name.

2. Toponymic Aspects in the Lyrics of the Song "Bulangita Lipu Huta"

This section presents the results of an analysis of the toponymic aspects underlying the naming of the villages in the lyrics of the folk song "Bulangita Lipu Huta" from North Bolaang Mongondow Regency. The village names in the song not only serve as geographical markers but



also reflect the community's close relationship with their living space, history, and cultural values. The analysis was conducted based on the classification of toponymic aspects according to Sudaryat et al., namely: (1) the embodiment aspect, which relates to geographical conditions and natural elements; (2) the societal aspect, encompassing social background and community structure; and (3) the cultural aspect, encompassing beliefs, myths, customs, and symbolic values. These three aspects serve as the basis for interpreting the meaning contained in the naming process of the villages mentioned in the song.

a. Embodiment Aspect

Several village names mentioned in the song "Bulangita Lipu Huta" are directly related to the geographic conditions of the region, either through naming that refers to landforms, vegetation types, or elevation. The following are villages whose names contain aspects of manifestation, which will be explained based on their origins, meanings, and geographical conditions.

(1) Jambusarang Village

The name of Jambusarang Village is categorized under the aspect of manifestation, specifically environmental background, because it refers to the distinctive characteristics of the landscape. The name Jambusarang comes from a combination of the words "Jambu" and "Sarang," which describe the abundance of guava trees and bird nests often found in the trees in the area. This combination is a very distinctive blend in the community's collective memory.

(2) Ollot Village

The name of Ollot Village reflects aspects of manifestation, particularly the landscape. This is because the village is geographically located midway between Mount Mokapog and Boroko. Ollot comes from the Kaidipang language, meaning "middle." This demonstrates the community's awareness of the region's strategic position as a route, and this meaning is immortalized in the form of toponymy. Thus, the name of Ollot Village demonstrates the actual geographical conditions that can blend harmoniously with local cultural values

To shape the toponymic identity of a region.

(3) Paku Village

The toponymy of Paku Village falls under the aspect of manifestation, as the village's name is based on the relationship between humans and their natural environment, particularly the local flora. The presence of ferns, which grow predominantly in the area, creates a strong ecological identity, leading the local community to adopt the name of these plants as the village's name. This demonstrates that the surrounding natural environment (environmental background) plays a significant role in naming the area.

(4) Iyok Village

The toponymy of Iyok clearly represents the close relationship between the community and the physical environment of the area, particularly the geographical features of the coastal headlands. The characteristic natural curves of the location served as the primary basis for the name, which was later abbreviated administratively to Iyok. This demonstrates that the village naming process was based on direct observation of the natural landscape. Thus, the naming of Iyok Village falls under the aspect of manifestation, specifically the elements of the natural background.

(5) Wakat Village

The toponymy of Wakat Village falls under the manifestation aspect, specifically the environmental background element. This is because its name directly refers to the ecological conditions of the region that dominated the area during the early days of settlement. Wakat or Wakatia is a Kaidipang word meaning root or tree root, describing the numerous large roots of mangrove and swamp trees protruding from the ground. This environment is a characteristic of the area and serves as the basis for the region's name.

(6) Nunuka Village

The toponymy of Nunuka Village reflects the manifestation aspect because it is linked to the village's geographical conditions. Nunuka is derived from a combination of two Kaidipang words: Nunuko, meaning banyan tree, and Nonuka, meaning a pounced snake. This story refers to an inci-

dent that occurred under a large banyan tree, which the community believes is the location of a snake that once attacked them. This incident was deeply imprinted in the community's memory, and was later immortalized in the region's name, Nunuka.

(7) Saleo Village

Based on the oral history of the origins of the name Saleo Village, it can be concluded that this toponymy is closely related to the aspect of manifestation, particularly the element of the geographical setting. The name Saleo Village comes from the Kaidipang language, with the root word "Sale," which refers to the winding, elongated, and curved physical form along the coastline.

(8) Binuanga Village

Based on the accounts of informants, the name Binuanga Village can be classified into aspects of manifestation, specifically the environmental setting and the geographical setting. First, from an environmental perspective, the toponymy Binuanga contains strong ecological significance. The name is partly derived from the word "Binuang," a type of tree that grew abundantly in the area when it was still a wilderness. Second, the aspect of the geographical setting is also clearly evident in this toponymy through the Kaidipang word "Hinuanga," which means "there is a hole." Thus, the toponymy of Binuanga Village fully reflects the aspect of manifestation, with an emphasis on the environmental setting and the geographical setting.

(9) Binjeita Village

The name of Binjeita Village reflects its manifestation, more specifically its environmental background. Binjeita comes from two words in the Kaidipang language: Binthe, meaning corn, and Uta, meaning vegetables. The combination of the two becomes Bintheuta, which then underwent a sound synchronization to become Binjeita.

(10) Biontong Village

The naming of Biontong village can be grouped into aspects of manifestation, more specifically the environmental setting and the geographical setting. Interviews with several informants indicate that Biontong originates from the

Kaidipang term "Bie ontonga," meaning "don't look." Meanwhile, the village's historical documents explain that the name Biontong originates from the term "Kinoontongan," meaning something faintly visible from a distance. Thus, it can be concluded that the naming of Biontong village primarily reflects the aspect of manifestation, with two sub-aspects: environmental setting and the geographical setting.

(11) Bolangitang Village

The naming of Bolangitang village falls under the aspect of manifestation, more specifically the environmental setting. This is based on the toponymy of Bolangitang, which originates from a type of wood that grows in the area, known locally as Bulangita wood. Bulangita comes from the Kaidipang language, meaning "Bolangitang." Bolangitang wood is a tree with black wood considered a characteristic of this region.

(12) Talaga Tomoagu Village

The naming of Talaga Tomoagu village represents a combination of the aspects of manifestation and cultural aspects. In terms of manifestation, more specifically the environmental and landform settings. Talaga is a word in the Kaidipang language meaning lake, referring to the geographical conditions of the region. In this case, local people named their areas based on prominent geographical features.

b. Social Aspects

Several village names in the lyrics of Bulangita Lipu Huta reflect traces of the community's social history through the influence of important figures or events. These social aspects not only record past dynamics but also strengthen collective identity. The following are villages whose names are related to social aspects, explained based on their origins, social background, and the role of the figures or events behind them.

(1) Sonuo Village

Based on historical documents, Sonuo Village falls under the social aspect. This is rooted in social and historical events involving interactions between groups and territorial defense actions by



community leaders. The name Sonuo comes from the Kaidipang language, meaning to stop or halt during a journey. This term directly refers to a significant social event, namely the success of a local figure named B. Baguna in blocking and thwarting the attempts of a group of immigrants from the Mindanao tribe to settle in the area.

(2) Langi Village

Based on historical documents, the naming of Langi Village can be categorized into social aspects. The naming of Langi Village commemorates an important social and cultural event, namely the funeral procession of the noble female traditional figure Boki Huo Pinonango, which involved crossing the river on a wooden stilt. This event reinforces the social aspect of the toponymy because the name emerged as a form of respect for historical figures and traditional events that are memorable in the community's collective memory.

(3) Mokoditek Village

The naming of Mokoditek village directly reflects the social experiences of the people who lived and settled in the area during times of suffering. The name Mokoditek comes from the Kaidipang language, Mokodito, meaning "scary." This name did not arise solely from observations of physical or geographical conditions, but rather as a representation of the community's collective memory of the tragic events they experienced. In this case, the social aspect was a dominant element in the process of forming the village's toponymy.

(4) Bohabak Village

Based on information from informants and historical documents, the naming of Bohabak village can be categorized into social aspects, emphasizing historical value, collective identity, and local memories. The name Bohabak comes from the Kaidipang language, Bohaboga or Bohaboka, meaning snoring or the heavy breathing sound produced by someone with a severe neck injury. In the local cultural context, this term is not understood literally as a sound during sleep, but rather as a symbol of tragedy and heroism. The name is rooted in a historical event around the 17th cen-

tury, when an important figure named Gunda led a resistance against a foreign group from the Philippines known as the Manginanu tribe.

(5) Tote Village

Based on the history of the name, Tote Village can be categorized as a social aspect. This is based on a social event involving interaction between the local community and the Dutch colonial authorities during the regional census. The name Tote emerged not from a unilateral community decision, but from a unique communication process between a Dutch official (Amtenaar) and an elderly resident. A linguistic misunderstanding occurred when the Amtenaar asked about the name of the village, but the resident thought he was asking about the bridge he had just crossed, so he replied with the word "Tote," which in the Kaidipang language means small bridge or wooden footbridge. This word was later recorded by the colonial authorities as the village's official name.

c. Cultural Aspect

Several village names in the lyrics of the folk song *Bulangita Lipu Huta* reflect strong cultural elements, born from the community's interpretation of symbolic events, ancestral beliefs, or traditional events that then served as the basis for naming the area.

Talaga Tomoagu Village. The naming of Talaga Tomoagu village reflects a combination of manifestation and cultural aspects in toponymic studies. The manifestation aspect is evident in "Talaga" (in the Kaidipang language: lake), which refers to the village's geographical location. While the cultural aspect is reflected in "Tomoagu," an old form of the Kaidipang word Tumaagu, meaning a safe place, difficult for evil to enter, and possessing sacred powers. This belief indicates that the community views the area as spiritually protected. Thus, the name Talaga Tomoagu combines elements of topography, ecology, and the spiritual values of the local community.

DISCUSSION

The discussion also includes the strengths and limitations of the research. Strengths of the research should be presented from a specific perspective, for example, data analysis specifications or sample size, in the relevant article. List at least one weakness of the article in terms of analytical rigor, sample size, or number of variables. In this section, the researcher discusses findings related to: (1) the village toponymy in the lyrics of *Bulangita Lipu Huta*, and (2) aspects of the toponymy in the song. These two topics demonstrate that place names are not merely location markers but also collective expressions of the community's understanding of their living space. The *Bulangita Lipu Huta* song serves as a means of cultural transmission, capturing the geographical conditions, social structures, and perspectives of the local community. Therefore, the toponymy in this song cannot be separated from the cultural and natural contexts that shape local identity.

1. Village Toponymy in the Lyrics of the *Bulangita Lipu Huta* Song

The village toponymy in the lyrics of the *Bulangita Lipu Huta* folk song reflects the close relationship between the language, culture, and history of the people of North Bolaang Mongondow. In an anthropolinguistic approach, as proposed by Sibarani (Simajuntak, 2015:2), anthropolinguistics emphasizes the relationship between language and culture within a society. This is evident in the naming of the villages mentioned in the song, which serve not only as geographical markers but also as repositories of ecological, historical, spiritual, and social values of the local community. As emphasized by Kramsch (Mappau, 2019:36), language expresses cultural realities in the form of knowledge, attitudes, and beliefs that exist within a society. Thus, the mention of village names in the lyrics of the song "*Bulangita Lipu Huta*" serves as a medium for cultural inheritance and a reminder of local identity manifested through language. Village names like *Jambusarang*, which contain the elements "jambu" and "sarang burung," illustrate the community's closeness to the natural world.

Naming rooted in plant and animal elements demonstrates how the community interprets its environment through language. This aligns with the opinion of Licka and Marahayu (Muharna et al., 2024:102), who explain that toponymy is closely related to the geographic and social conditions of a region. The background to naming an area encompasses not only physical or topographical factors but also reflects the social, cultural, and religious aspects prevalent within the local community. Thus, the name *Jambusarang* can be understood as a manifestation of the community's ecological and spiritual awareness of their environment. This naming also reflects the mindset of the people of North Bolaang Mongondow, who view nature not merely as a living space but as part of their identity and cultural heritage that must be preserved.

Beyond ecological aspects, the village toponymy in the lyrics of the song *Bulangita Lipu Huta* also contains historical and social values that reflect the community's collective memory. One example is the village of *Langi*, which was administratively established in 1900. The name *Langi* comes from a tree called *Kayu Langi*, which in the past served as a footbridge across the river. The event that led to this name is related to the funeral procession of a female traditional figure named *Boki Huo Pinonango*, a noblewoman known for her courage in crossing the river current. During her funeral, the community used a bridge made from a *Kayu Langi* tree to cross the river to the burial site. This event was later remembered as an important part of the community's history and tradition, leading to the agreement that the area where the incident took place was named *Langi*.

The naming of *Langi* village not only represents local geographic elements and ecosystems but also immortalizes important traditional events in the community's collective memory. This demonstrates that language, through the naming process, serves as a historical documentation tool imbued with cultural significance. This explanation aligns with Lauder's view (Halfian et al., 2022:38), which states that the etymology of place names is often rooted in significant events, personal names,



or descriptions of the social and geographical aspects of a region. Thus, the naming of Langi can be understood as a form of respect for traditional figures and as a symbol of the relationship between humans, nature, and local traditions passed down through generations.

Other toponyms, such as the villages of Sonuo, Mokoditek, and Bohabak, also demonstrate a strong connection between language and the community's lived experiences. These names derive from stories of ancestral travels, discoveries of new places, and beliefs in spiritual powers protecting their territories. This demonstrates that language serves as a vessel for cultural values passed down through generations. In line with the opinion of Licka and Marahayu (Muharna et al., 2024:102), toponymy is closely related to the geographical conditions of a region. The aspects underlying the naming of an area encompass not only physical or topographical factors, but also the social, cultural, and religious aspects embraced by the local community. Therefore, the use of these names in the song "Bulangita Lipu Huta" serves as a cultural expression imbued with spiritual meaning, strengthening the community's identity and pride in their ancestral heritage.

Some toponyms, such as Mokoditek and Binjeita villages, also demonstrate the processes of migration and social mobility that shape regional identity. The naming of villages resulting from population movements demonstrates how language adapts to new social and cultural contexts. This view aligns with Duranti (Sibarani, 2015:1), who asserts that language is part of social and cultural activities that reflect community participation in creating meaning and identity. Through place naming, the people of North Bolaang Mongondow affirm their presence and historical experiences in new territories, while simultaneously strengthening social ties within a diverse environment.

From the perspective of anthropolinguistic theory, Duranti (Sibarani, 2015:1) argues that the mention of village names in the song *Bulangita Lipu Huta* reflects the concepts of performance, indexicality, and participation. The language in the

song functions performatively because it involves social actions in the form of preserving collective memory through singing. The indexicality aspect is seen when the village names directly refer to the cultural and geographical realities of the community. Meanwhile, the participation aspect is seen in the involvement of the community who still preserve this song as a form of respect for their ancestors. Thus, the toponymy in the song not only functions as a linguistic sign, but also as a participatory medium in cultural inheritance. However, the results of the study indicate a concern regarding the decreasing understanding of the younger generation regarding the meaning of the toponymy of the villages contained in the song *Bulangita Lipu Huta*. Many people know this song only as a work of regional music without understanding the historical, cultural, and philosophical values told behind each place name mentioned. This condition reflects a shift in cultural values due to the influence of modernization and globalization. This is evident in the fact that most of the historical toponymy of the village has not been well documented, and is even starting to be forgotten by the local community. If this situation is left unchecked, cultural heritage in the form of meaningful place names could be lost along with the local knowledge that accompanies them.

Overall, the village toponymy in the lyrics of the song *Bulangita Lipu Huta* demonstrates the close relationship between language, culture, and the identity of the people of North Bolaang Mongondow. Language is used as a medium for remembering, interpreting, and passing on local knowledge rooted in ancestral values. This view aligns with the opinion of Halfian et al. (2022:39), who explain that toponymy plays a crucial role in recording and documenting place names in writing, while also playing a role in standardizing, revitalizing, and preserving names that encompass historical, social, and cultural aspects of the community. Through this function, toponymy serves as a means of transmitting cultural identity and connecting generations, maintaining the continuity of local values amidst changing times. The song

Bulangita Lipu Huta concretely fulfills this function by capturing village names in musical form, thus becoming a medium for preserving regional language and culture that is readily accepted by the community.

2. Toponymic Aspects in the Lyrics of the Song "Bulangita Lipu Huta"

The study of village toponymy in the lyrics of the folk song "Bulangita Lipu Huta" from North Bolaang Mongondow Regency not only includes elements of geographical place names but also reflects the close connection between the local community and their natural environment, social history, and culture. The village names included in the song hold meanings rooted in the physical conditions of the area, social events, and stories that develop within the local community. This research refers to the theory proposed by Sudaryat et al. (Hestiyana, 2022:24), which divides toponymic studies into three main aspects: manifestation, social aspects, and cultural aspects.

This discussion aims to explain the relationship between these aspects and the origins of the village names contained in the song. These toponymic aspects provide an understanding that the naming of a region is inseparable from the community's perspective on interpreting their living space. Through this approach, we can reveal how geographic conditions, social history, and local beliefs and culture shape toponymic identities that persist to this day. Therefore, discussing the aspects of embodiment, society, and culture in this study is crucial to demonstrating that the village names in the lyrics of the song *Bulangita Lipu Huta* are not merely territorial markers, but also represent the history, identity, and local wisdom of the people of North Bolaang Mongondow.

The first and most dominant aspect identified in this study was the manifestation aspect. According to Sudaryat et al. (Hestiyana, 2022:24), the manifestation aspect is directly related to the physical conditions of a region, including its waters, landforms, and environmental elements such as flora and fauna. Place naming through this aspect

demonstrates how communities utilize the characteristics of the surrounding natural environment as guidelines for naming an area. In this study, 12 villages fell into the manifestation aspect category: Jambusarang, Ollot, Paku, Iyok, Wakat, Nunuka, Saleo, Binuanga, Binjeita, Biontong, Bolangitang, and Talaga Tomoagu. Most of these village names arose from the geographical characteristics of their areas. Jambusarang Village derives its name from the presence of guava trees and bird nests; Ollot Village is located midway between Mount Mokapog and Boroko; Paku Village derives its name from the ferns around the river mouth; Iyok Village derives its name from the geographical shape of a headland resembling an armpit (Pipi Iyok); and Wakat Village derives its name from the abundance of mangrove roots.

The names Binuanga, Binjeita, Biontong, and Bolangitang also stem from specific physical conditions or landforms known to the local community. Talaga Tomoagu refers to the presence of a lake (Talaga), which is very important to the community. This finding supports the opinion of Rais et al. (Suwarno et al., 2018:195) and Anshari (Hanafi & Priakusuma, 2023:83), who stated that geographical elements are the dominant factor influencing the naming of a region because people tend to name places based on observations of their physical environment. The dominance of this embodiment aspect demonstrates the close bond between the people of North Bolaang Mongondow and nature and their surroundings. In line with Sudaryat et al.'s theory, the embodiment aspect reflects how nature is an inseparable part of a region's identity.

Furthermore, the second aspect discovered in this study is the societal aspect. According to Sudaryat et al. (Hestiyana, 2022:24), this aspect relates to social elements, community history, and important events that occur in community life. Place names often arise from social dynamics, intergroup relationships, the role of community leaders, or events of historical significance to local residents. This study identified five villages that fall into the societal category: Sonuo, Langi,



Mokoditek, Bohabak, and Tote. The name Sonuo relates to the event of the traditional figure B. Baguna, who successfully stopped immigrants from Mindanao, becoming a symbol of community resilience. Mokoditek derives from the community's experience of suffering due to disasters, epidemics, and colonialism, thus conveying a strong social memory.

Langi village also contains a societal element due to its association with the funeral of a traditional figure who crossed the river using a Langi log. Bohabak village is a social symbol shaped by the community's collective memory of historical events and the role of local figures. Meanwhile, Tote village is based on a social event involving interactions between the local community and the Dutch colonial authorities during the regional census. This finding aligns with Sugiri's opinion (Fauziyyah, 2016:975) that place names not only serve a practical function but also preserve social memories, social status, and even important events that shape a community's identity. This also reaffirms the opinion of Sudaryat et al. (Salehudin et al., 2022:64), who stated that the social aspect of toponymy is closely related to the social history and dynamics of the local community. The final aspect identified is cultural. According to Sudaryat et al. (Salehudin et al., 2022:64), cultural aspects encompass elements of mythology, folklore, beliefs, and oral traditions that exist within the community.

Place names often arise from legends, spiritual stories, or beliefs that develop and are passed down from generation to generation. This study identified one village that exemplifies this cultural aspect: Talaga Tomoagu. The name Talaga Tomoagu, in addition to referring to the lake, also reflects the community's belief that the area is spiritually protected from those with malicious intent. This kind of meaning is very common in the toponymic systems of traditional societies, where places are seen not only as physical spaces but also as spiritual spaces that influence human life. This finding is relevant to the opinion of Musfiroh and Sugiarto (Suwarno, 2018:195), who stated that

folklore, legends, and local beliefs are important elements in place naming because they reflect the community's connection to their cultural and spiritual values. In line with the opinion of Sudaryat et al. (Salehudin et al., 2022:64), this cultural aspect demonstrates how toponymy not only contains geographical meaning but also reflects the cultural heritage that lives within the community. Based on the results of this study, it can be concluded that of all the villages analyzed in the lyrics of the song *Bulangita Lipu Huta*, the manifestation aspect covers 12 villages, while the social aspect covers five villages, and the cultural aspect covers one village. The dominance of the manifestation aspect indicates that the people of North Bolaang Mongondow have a strong attachment to their physical and geographical environment. Natural conditions not only influence social and economic life but also shape how people interpret and name their areas. Meanwhile, the existence of social and cultural aspects confirms that place naming is inseparable from social events, community history, and cultural traditions within the community.

Thus, this discussion reinforces Abdullah's opinion (Pertiwi et al., 2020:332), who stated that place names contain cultural meanings that reflect the close relationship between language and a community's culture. This view aligns with Farzad's (Salehudin et al., 2022:64), who asserts that toponymy is a code for cultural conceptualization that reflects human experience. It is also reinforced by Soedjatmoko's (Salehudin et al., 2022:64) opinion that language, including place naming, is the core of cultural identity. Therefore, the village names included in the lyrics of the song "*Bulangita Lipu Huta*" serve not only as geographical markers but also as evidence of the North Bolaang Mongondow community's connection to its environment, history, and culture, which have been passed down through generations. The toponymy in this song also shows that the identity of a community can be maintained through naming places that represent nature, social events, and cultural values that live and develop from time to time.

CONCLUSION

1. Village Toponyms in the Lyrics of the Song "Bulangita Lipu Huta"

Through research data analysis, it was discovered that the lyrics of the song "Bulangita Lipu Huta" contain the names of 17 villages spread across two sub-districts: West Bolangitang and East Bolangitang. These village names are: Jambusarang, Sonuo, Paku, Ollot, Langi, Iyok, Tote, Wakat, Mokoditek, Nunuka, Saleo, Binuanga, Bohabak, Binjeita, Biontong, Bolangitang, and Talaga Tomoagu. The mention of these village names is not merely a poetic complement to the song's lyrics, but rather a trace of oral history that reflects the community's attachment to their living space, local history, social identity, and the region's development over time. These names also reflect the presence of the local community, geographic conditions, important events, and the natural environment that underlie the naming of these villages.

Based on the categorization of toponymic meanings, the manifestation aspect was found to be the most dominant, encompassing 12 villages: Jambusarang, Paku, Ollot, Iyok, Wakat, Nunuka, Saleo, Binuanga, Binjeita, Biontong, Bolangitang, and Talaga Tomoagu. Furthermore, the social aspect was found in five villages: Sonuo, Langi, Mokoditek, Bohabak, and Tote. Meanwhile, the cultural aspect was depicted in one village, Talaga Tomoagu. This toponymy demonstrates that ancient communities named places based on natural, social, cultural, and historical factors relevant to their environment. The *Bulangita Lipu Huta* song thus serves as a medium for preserving local knowledge about the villages that lives on in the collective memory of the people of North Bolaang Mongondow.

2. Toponymic Aspects in the Lyrics of the Song "Bulangita Lipu Huta"

The toponymic aspects underlying the naming of the villages in the song "Bulangita Lipu Huta" were analyzed based on toponymic theory,

which divides toponymic elements into three aspects: manifestation, social aspect, and cultural aspect. The research found that the manifestation aspect is more dominant than the others. The village names in this song generally arise from geographical conditions, natural landscapes, the presence of flora and fauna, or the distinctive landforms of each region. Village names such as Jambusarang, Paku, Iyok, Wakat, Binuanga, Biontong, and Bolangitang are closely related to geographical characteristics of the region, such as the presence of trees, the shape of headlands, or forests.

In addition to the manifestation aspect, a social aspect was also found, namely village names arising from social events, the role of community leaders, and the history of the community's struggle to defend their territory or face certain social challenges. Examples of villages that fall into this category are Sonuo and Mokoditek. The names of these two villages stem from powerful social events, such as the courage of prominent figures in confronting newcomers or the community's experiences with suffering caused by war and epidemics. Cultural aspects are also found in some village names, which relate to community beliefs, traditions, myths, and customary interpretations of a region. Village names like Talaga Tomoagu reflect the community's belief in a safe haven from evil intentions, which developed from local oral traditions.

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