Anthropolinguistic Mythological Study of Hamlet Names in Wonosari District

Veramita Umar[1]*, Karmin Baruadi[2], La Ode Gusman Nasiru[3]
[123]Prodi Pendidikan Bahasa dan Sastra Indonesia, Universitas Negeri Gorontalo, Gorontalo, Indonesia
*E-mail: veramitaumar1@gmail.com

ABSTRACK

The object of this research is the names of hamlets in Wonosari District, Boalemo Regency, which are examined through a mythological and anthropolinguistic approach. This research aims to (1) describe the origins of the hamlet names; (2) describe the meaning of the hamlet names; and (3) describe the mythological elements reflected in the hamlet names. The research method used is descriptive qualitative with data collection techniques in the form of interviews, observation, note-taking, and recording. Data was obtained from community leaders, village elders, village heads, hamlet heads, and residents who knew the history and traditional stories related to the naming of hamlets. The results of the study show that of the 13 existing hamlets, only 5 have myths or origin stories that are still remembered by the community, namely Iloponu Hamlet, Olibuhu Hamlet, Oliyanuhe Hamlet, Botulontio Hamlet, and Ulintapo Hamlet. The origins of the hamlet names are generally related to natural elements, past events, and community beliefs, such as the existence of springs, certain trees, traditional fire-making techniques, and places considered sacred. Mythological analysis using the concept of Levi-Strauss's mythome reveals that these natural elements become units of meaning that form the structure of the story and reflect the way of life of the Pangeya community, meanwhile, anthropolinguistic analysis shows that the naming of hamlets not only functions as a geographical identity, but also as a symbolic form that records cultural values, collective memory and the harmonious relationship between humans and nature. Based on the research results, it can be concluded that the names of the hamlets in Pangeya Village contain profound cultural meaning, particularly related to local wisdom passed down through oral tradition. This research is expected to contribute to the development of anthropolinguistic studies, local mythology, and efforts to preserve regional culture in Gorontalo.

Keywords: anthropolinguistics, mythology, hamlet names

Kajian Mitologi Antropolinguistik terhadap Nama-Nama Dusun di Kecamatan Wonosari

ABSTRAK

Penelitian ini bertujuan untuk (1) mendeskripsikan asal-usul penamaan dusun; (2) mendeskripsikan makna nama-nama dusun; dan (3) mendeskripsikan unsur-unsur mitologi yang tercermin dalam penamaan dusun. Metode penelitian yang digunakan adalah deskriptif kualitatif dengan teknik pengumpulan data berupa wawancara, simak, catat, dan rekam. Data diperoleh dari tokoh masyarakat, sesepuh desa, kepala desa, kepala dusun, serta warga yang mengetahui sejarah dan cerita tradisional terkait penamaan dusun. Hasil penelitian menunjukkan bahwa dari 13 dusun yang ada, hanya 5 dusun yang memiliki mitos atau cerita asal-usul yang masih dikenang masyarakat, yaitu Dusun Iloponu, Dusun Dulamayo, Dusun Batu Api, Dusun Olibuhu, dan Dusun Oliyanuhe. Asal-usul nama dusun tersebut umumnya berkaitan dengan unsur alam, peristiwa masa lampau, dan kepercayaan masyarakat, seperti keberadaan mata air, pohon tertentu, teknik tradisional membuat api, hingga tempat-tempat yang dianggap sakral. Analisis mitologis menggunakan konsep miteme Levi-Strauss mengungkapkan bahwa unsur-unsur alam tersebut menjadi unit makna yang membentuk struktur cerita dan mencerminkan pandangan hidup masyarakat Pangeya, sementara itu, analisis antropolinguistik menunjukkan bahwa penamaan dusun tidak hanya berfungsi sebagai identitas geografis, tetapi juga sebagai bentuk simbolik yang merekam nilai-nilai budaya, memori kolektif serta hubungan harmonis antara manusia dan alam. Berdasarkan hasil penelitian, dapat disimpulkan bahwa nama-nama dusun di Desa Pangeya mengandung makna budaya yang mendalam, terutama terkait kearifan lokal yang diwariskan secara turun-temurun melalui tradisi lisan. Penelitian ini diharapkan dapat memberikan kontribusi bagi pengembangan kajian antropolinguistik, mitologi lokal, serta upaya pelestarian budaya daerah di Gorontalo.

Kata kunci: mitologi, antropolinguistik, nama-nama dusun

INTRODUCTION

The naming of a region often reflects historical, cultural, or geographical aspects of the area. For example, the Batik Villages in Solo and Pekalongan, whose names indicate that the batik tradition has been a part of the community's identity and an important part of life for generations (Wijaya, 2016:108). Furthermore, regional names can also reflect geographic conditions, such as Palu City in Central Sulawesi, which comes from the Kaili language, palu, meaning "valley" (Damayanti et al., 2021:10). Several areas in Gorontalo have hamlet names that not only serve as geographical identities but also hold cultural values ??and traditional stories passed down through generations. For example, in Wonosari District, Boalemo Regency, a unique feature that caught the attention of researchers in this study lies in the fact that not all hamlets in Wonosari District have stories or origins that are still widely known by the community. Of the 14 villages, only five still have myths or naming stories that are remembered and passed down through generations, while the other hamlets are known only by name without understanding their meaning and background.

Based on the background described, the research questions in this study are: (1) What are the origins of the hamlet names in Wonosari District? (2) What is the meaning of the hamlet names in Wonosari District? (3) How are mythological elements reflected in the hamlet names in Wonosari District?

This study aims to: (1) Describe the origins of the hamlet names in Wonosari District; (2) Describe and explain the meaning of the hamlet names in Wonosari District; (3) Describe the mythological elements reflected in the hamlet names in Wonosari District.

The benefits of this research consist of theoretical and practical benefits. Theoretically, this research is expected to contribute to the development of anthropolinguistic studies, particularly those related to place naming and local mythology. Practically, this research is expected to document local culture, broaden the community's un-

derstanding of the origins of hamlet names, and serve as a reference for other researchers interested in the study of regional language and culture.

This research utilizes Claude Lévi-Strauss's structuralism theory, which views culture as a structural system consisting of symbolic relationships within it. Furthermore, this research utilizes a supporting theory, namely the anthropolinguistic approach, which is used to examine hamlet naming in Pangeya Village. Hamlet naming is viewed as a linguistic practice that reflects the relationship between language, culture, and community beliefs. Through this anthropolinguistic approach, this research explores the origins, meanings, and cultural and mythological values ??contained in hamlet names as part of the collective identity and memory of the Pangeya Village community.

Several previous researchers have conducted research on place naming. The four selected studies—Hilmy & Savitri (2023), Bohari & Agustian (2023), Rifa'i & Fadhilasari (2022), and Manda (2017)—are crucial because they provide a strong foundation for this thesis. There are two main similarities: first, the studies by Hilmy & Savitri and Manda both focus on place naming (toponymy) and local stories (myths) as a reflection of culture. This is consistent with what this study will demonstrate: that the names of hamlets in Pangeya Village have deep cultural significance. Second, Rifa'i & Fadhilasari's study is significant because it uses the same analytical tool as this study, namely Claude Lévi-Strauss's Structuralism theory. This means that the method used in this study, namely dismantling and interpreting myths (searching for their mythemes or core parts), has proven successful. All these similarities demonstrate that the methods and theories used have been tested in language and cultural studies. The uniqueness of this research lies in the combination of toponymy (hamlet names), anthropolinguistics (an approach to the relationship between language and culture), and Lévi-Strauss's structuralism (a theoretical analysis tool). With this combination, this research not only describes the origins of hamlet

names but also uncovers the hidden logic and cultural values ??of the Gorontalo people hidden behind their regional names.

METHOD

This research uses a qualitative approach with a descriptive approach. According to Sugiyono (2020), Razak (2017), a qualitative approach aims to investigate, discover, describe, and explain social phenomena that cannot be explained through numbers or quantitative approaches. This type of research focuses on an in-depth understanding of the meaning, values, and context of a phenomenon. Qualitative descriptive methods are used to describe the research object in detail based on real data found in the field, thus providing a complete picture of the actual conditions without manipulation.

This research also uses an anthropolinguistic approach, an interdisciplinary approach that combines anthropology and linguistics. The data in this study are in the form of local language or terms used in the names of hamlets in Wonosari District. The data sources for this study were obtained directly from community leaders, village elders, village heads, hamlet heads and residents who have knowledge of history and traditional stories. The research sample will be taken using purposive sampling, namely selecting 3 to 5 hamlets that have names that are strongly related to local mythology or legends.

The names of the hamlets that are the research samples are: (1) Iloponu; (2) Olibuhu; (3) Oliyanuhe; (4) Botulontio; (5) Ulintapo. The selection of these hamlets is based on: (1) the existence of mythical stories that are still alive and known by the local community; (2) the name of the hamlet that has a unique and interesting meaning or origin to be studied; and (3) the availability of competent informants who are willing to provide information related to the mythology and history of the hamlet. The method structure involves five aspects, namely research procedures, design, place and time of data collection, data collection tools such as tests and questionnaires, and data

analysis techniques. Data collection techniques include using interview techniques, listening techniques, note-taking and recording techniques.

The data analysis technique used in this study was qualitative descriptive analysis, with the following steps: 1) Transcribing interview data, 2) Classifying data based on themes: origins of hamlet names, meanings of names, mythological elements, cultural context, and beliefs, 3) Interpreting data, where researchers interpreted meanings by considering the local historical, cultural, and linguistic context, 4) Conducting narrative analysis of the myths found, identifying elements such as characters, settings, conflicts, and moral messages.

RESULTS

The results of the study indicate that not all hamlet names contain mythical elements in the sense of belief in an event. Some hamlet names consist of origin stories related to natural conditions and community experiences, while in some hamlets, narratives were found that incorporate community beliefs. In Lévi-Strauss's theory, there are two main concepts in analyzing myths: binary opposition and mythéme. Binary opposition views myth as a structure built from the opposition of two things, such as humans and nature, safety and danger, or sacred and profane. However, based on research findings, no such conflicting patterns were found in the myths of Pangeya. The relationship between humans and nature is depicted as a unified and mutually supportive relationship, rather than as opposing forces. Therefore, the concept of binary opposition is considered less relevant for this study.

This study uses the concept of mytheme, the smallest unit of meaning in myth. Each myth is composed of mythes that form a specific structure of meaning. In Wonosari, these mythes emerge through the natural elements that form the core of each village's story, such as water, trees, rocks, fire, and forests. These elements not only serve as the setting for the story but also convey values, moral messages, and the community's outlook on life. By

using mytheme, the analysis in this study can reveal how the Pangeya community assigns meaning to these natural elements, as well as how these mytheme shape ways of thinking, local wisdom, and the cultural interpretation of village names. This approach was chosen because it best suited the field data and was able to explain the structure of meaning contained in the myths that still exist within the community.

1. The Origin of Hamlet Names in Wonosari District

Based on interviews with community leaders, of the 14 villages in Wonosari District, only five have stories or myths explaining the origins of their names: Iloponu, Olibuhu, Oliyanuhe, Botulontio, and Ulintapo.

Based on an interview with the Village Head of Pangeya, Mr. Daud Adam (43), he explained: "In the past, the elders used to call Iloponu Mootabi, which in Indonesian is always remembered. For example, there were about five to ten people who went to the bathroom. Not long after, they returned and returned to the bathroom. They said they didn't know why they still wanted to go to the bathroom again in Pangeya, but they said they were 'gaga' here."

Translation:

"The elders used to call Iloponu Mootabi, which in Indonesian means 'always remembered.' For example, about five to ten people once came to Pangeya. Not long after they left, they returned. They said they felt comfortable."

From the interviews, it is understood that the name Iloponu arose from the community's emotional experiences with the surrounding environment, especially the water. The term Iloponu, which the elders used to call Mootabi, meaning "always remembered," reflects the belief that Pangeya is a place that provides comfort and peace to all who visit. This belief is also closely related to the presence of a spring in Iloponu, which in the past was believed to possess supernatural powers. The community believed that if a visitor felt uncomfortable or wanted to leave immediately, they would be given water from Pangeya to drink. This water was believed to induce a sense of comfort, encouraging them to not want to leave or at least return to Pangeya.

The area now known as Olibuhu Hamlet is home to a large, towering tree with shady leaves. The tree differs from the other trees around it and has long been a resting place for the community after returning from their fields. Because the tree is considered communal property and plays an important role in social life, residents refer to the area as Oli Buhu, derived from the words "oli," meaning "belonging," and "buhu," meaning "big tree." Over time, these terms coalesced into Olibuhu, which is used as the name of the hamlet.

According to a local resident, Mrs. Malijuko (56), the large tree used to be an important place for farmers returning from their fields.

"There's a basar tree here. People used to stop there to basombar or eat together when they came from Kobong. Oli means "own," while buhu means "basar tree." So, because there were so many people here, they gave it the name Olibuhu, meaning "have a big tree." The tree still exists, but they say there are so many demons, so children can't play there, especially in the afternoon, near sunset."

Translation:

"This place used to have a large tree, which people often used to rest after returning from their gardening. Oli means belonging or possession, while buhu means large tree. So, because the people felt they owned the tree, the name Olibuhu, meaning "having a large tree," was chosen as the name of the hamlet. The tree is still there, but not many people stop by it anymore, as it is said to have a guard. Even children are forbidden from playing around the tree, especially in the afternoon, approaching the Maghrib prayer."

The name Olibuhu arose from the community's daily experiences interacting with their natural environment. The large tree that gives the hamlet its name not only serves as a shelter but also as a center of community togetherness and social in-

teraction. Through the name Olibuhu, the community commemorates this large tree as an important part of their lives in the past.

The name Oliyanuhe Hamlet originates from an event believed to have occurred in the past and is still told through generations by the Pangeya community. In the past, this area was known as a dense forest rarely entered by humans. The story goes that several residents from a neighboring hamlet once entered the forest to hunt but never returned. After several days, another group followed them, but met the same fate: they never returned.

Interview with Mr. Tahir Noi (65), a traditional leader and historical witness in Oliyanuhe Hamlet. He said:

"Back when I was still a child, the old people kept telling stories about the forest to the east of there which didn't have a name yet, they said there were 3 people from the village next to Pigi Maso in the forest to shoot birds but they never went home, so there were several people who took the initiative to follow people in the forest, but it turned out that after a few days none of them came out again. From that incident, these people tako, people say that in the forest there is a guard depe. From here people say that tampa is Yilunuhe, which means to be overtaken or followed, but as time goes by the people so watch over it, they say Oliyanuhe means to have a place that is always followed."

Translation:

"Back when I was a child, the old people often told me stories about a forest to the east of the village that didn't have a name. They said some people from the neighboring hamlet went there to hunt but never returned. After that, some people were sent to follow them, but they also disappeared. People said there was a spirit there. From that incident, people began calling the place Yilunuhe, meaning followed or followed. Over time, it changed to Oliyanuhe, and that name has stuck with them ever since."

This quote shows how people interpret events that cannot be explained logically through beliefs in natural forces and spirits. The forest, considered haunted, then became a symbol of respect for nature and a boundary between humans and the supernatural world. This belief demonstrates how traditional societies view nature not only as a place to live but also as a spiritual space with its own power and meaning.

Botulontio Hamlet is located in Tanjung Harapan Village, Wonosari District. The name Botulontio comes from the local words botu, meaning "stone," and lontio, meaning "jump." Thus, Botulantio can be interpreted as "stepping stone." This name refers to the presence of a large rock believed to be unique and an important part of local lore. The rock is believed to be connected to certain events or traces passed down through oral stories, thus serving as a marker for the area and identity of the hamlet. Based on an interview with the Head of Botulontio Hamlet, Mr. Jarwan Harun (41 years old), explained that:

"I didn't order the historic stone to be buried, but because of the water channel, they had to fill it anyway. So, there used to be a large rock here, and on that rock were the footprints of the Lahilotes. The one on the left is here, and the one on the right is in Pohe. Because of the footprints, they gave this rock the name in Gorontalo "Botuhilandia" or "hilandia lio mai." Landia means one step, so it means like the one step of the Lahilote Kamari. It wasn't until 2021 that many Balinese people began meditating there. They said that if you meditate, you won't succeed. There were also people who wanted to go inside the cave, but only those with knowledge could go inside. Inside the cave, there was a bed, a table, and a chair, but they were all made of stone. To this day, the cave is still there, but it's difficult to go inside because of the hole. So don't close it, if then people take care of the marmites, you'll be fine."

Translation:

"I wanted to keep the stone unfilled, but due to the construction of the water channel, it had to

be filled. Once upon a time, there was a very large stone here, and on it were Lahilote's footprints. The left footprint is here, while the right is in Pohe. Because of these footprints, this stone was given the Gorontalo name Botuhilandia or hilandia lio mai. Landia means one step, so it's like Lahilote took one step to reach this place. In 2012, many Balinese came to this place to meditate. They said the atmosphere was very conducive to meditation. Some also wanted to enter the cave, but only those with special powers were believed to be allowed to enter. Inside the cave were beds, tables, and chairs, all made of stone. The cave still exists today, but it's difficult to enter because the hole has been covered with earth; in the past, people could only enter by crawling."

Based on the interview results, it can be concluded that the name Botulantio Hamlet originally comes from the word Botuhilandia or hilandia lio mai, meaning "one step," reflecting the community's interpretation of the stone as a symbol of Lahilote's journey. This meaning of "one step" aligns with the term Botulontio as a "stepping stone," depicting Lahilote's movement or leap from one place to another. Thus, the hamlet's name serves not only as a geographical marker but also as a historical and symbolic marker that captures the community's collective memory. Therefore, these interviews confirm that Botulontio Hamlet exemplifies how the Pangeya community interprets its natural environment through myths and oral stories. The name Botulontio not only captures the physical appearance of the large stone but also carries historical, spiritual, and cultural identity meanings that strengthen the connection between humans, nature, and ancestral beliefs.

The origins of Ulintapo Hamlet are closely related to the community's belief in the spiritual abilities of its inhabitants. Ulintapo Hamlet is located in Tanjung Harapan Village, Wonosari District. In the Gorontalo language, Ulintapo means "smart people." This name stems from the local belief that the inhabitants of the area possess certain knowledge, particularly spiritual knowledge.

Therefore, Ulintapo Hamlet is nicknamed the "smart people's village."

Based on an interview with one of the traditional leaders and former first father of Tanjung Harapan Village, Mr. Latif Harun (77), he explained:

"Ulintapo, in Gorontalo language, means smart people, people with spiritual knowledge. So, in the past, not just anyone could live here. Everyone was welcome, even if someone simply asked, "Where are you from?" they were always welcome, because the people who lived here possessed all kinds of knowledge."

Translation:

"Ulintapo" in the Gorontalo language means "smart people," meaning people who possess spiritual knowledge. In the past, not just anyone could live here. Everyone felt afraid or hesitant, even if they simply asked, "Where are you from?" and answered, "I'm from Ulitapo," because the people who live here are believed to possess all the knowledge."

Based on the interviews, it can be understood that the name Ulintapo Hamlet arose from the community's belief in the spiritual abilities of its residents. The meaning of Ulintapo as "smart people" does not refer solely to intellectual intelligence, but rather to the possession of spiritual knowledge believed to be possessed by the people living in the area. This belief shaped the view that Ulintapo is a space that can only be inhabited by certain individuals with spiritual abilities and readiness.

2. The Meaning of Hamlet Names in Wonosari District

In this study, the meaning of the hamlet names in Wonosari District is analyzed from two perspectives: linguistic and cultural. This division is done to gain a more comprehensive understanding of the meaning of hamlet names, as each name is formed not only from linguistic elements but also from the cultural background of the people who named it.

From a linguistic perspective, the name Iloponu Hamlet originates from the Gorontalo language, meaning "mootabi." The name Iloponu reflects the close relationship between language, nature, and the culture of the Pangeya people. Through language, emotional and spiritual experiences with nature are immortalized as collective symbols that strengthen local identity. From a cultural perspective, this name serves as a reminder that true peace can only be achieved if humans live in harmony with nature and uphold the shared values ??inherited from their ancestors. Furthermore, from a socio-cultural perspective, the center of activity in Iloponu also serves as a space for interaction and togetherness among residents. People often gather around the spring to chat, rest, or work together. These activities strengthen social bonds and foster a sense of belonging among residents. Therefore, the name Iloponu not only carries linguistic and spiritual significance but also symbolizes unity and social harmony.

Based on its linguistic and cultural meaning, Olibuhu has a strong significance. Linguistically, this name refers to the large tree that is characteristic of the area. Culturally, Olibuhu embodies the values ??of togetherness, a sense of shared belonging, and respect for nature. This name embodies the collective memory of the Pangeya people of a simple, shared life and symbolizes a cultural heritage that continues to live on in the community's social life.

The linguistic meaning of Oliyanuhe refers to a local term that describes conditions or impressions associated with the area. Its cultural meaning emphasizes the value of caution, respect for natural spaces, and the way the community interprets the world through a spiritual perspective. Thus, Oliyanuhe is a form of cultural expression that captures how the community maintains a harmonious relationship between humans, nature, and local values.

Linguistically, the name Botulontio not only refers to the physical presence of a large rock but also captures the concepts of movement and journey associated with the figure of Lahilote. Language is used as a means to immortalize mythological events in the form of place names, making the name Botulontio a form of linguistic expression imbued with symbolic meaning. Culturally, the name Botulontio Hamlet reflects the community's understanding of nature as a space with historical and spiritual value. The large rock believed to contain Lahilote's footprints is not viewed as an ordinary rock, but as a sacred relic associated with an ancestral figure. This belief shapes the view that the Botulontio area is part of the journey of a legendary figure revered by the community.

The linguistic and cultural meanings of Ulintapo Hamlet are interconnected, forming a unified meaning. Language is used to express and preserve the community's collective beliefs, while culture keeps these meanings alive and passed down. The name Ulintapo is not only a territorial marker but also a symbol of cultural identity that reflects the relationship between people, spiritual beliefs, and the social order of the Wonosari District.

3. Mythological elements reflected in the names of the hamlets in Wonosari District

The research results show that each hamlet name has different mythological elements but follows a common pattern: the use of natural symbols to convey moral, social, and spiritual values. The following is a description of the mythological elements in each hamlet.

The mythological element in the name of Iloponu Hamlet arises from the Pangeya community's belief in the power of Pangeya water, which is believed to instill a sense of well-being and a desire to return to those who drink it. Interviews revealed that residents believe that first-time visitors to Pangeya who are unsure of their surroundings will be given Pangeya water to drink. The water is believed to possess the power to create a sense of calm, contentment, and a reluctance to leave. From this belief, the name Iloponu, meaning "always remembered," emerged, as this place leaves a deep spiritual impression on anyone who experiences it.

The mythological element in the name of Olibuhu Hamlet is closely related to the presence of a large tree that has long been an important part of community life. Interviews revealed that the large tree was once used as a place for the community to rest, gather, and share stories after returning from their gardening activities. Because it was often shared and considered a shared property, the community began to refer to the area as Oli Buhu, meaning "having a big tree," and over time, it evolved into Olibuhu.

The myth of Oliyanuhe Hamlet stems from the story of the disappearance of a group of hunters who entered a forest considered mysterious. In the past, several people went hunting in the area but never returned. When other residents tried to follow in their footsteps, they also experienced similar events. This incident led the community to believe that the forest was not just an ordinary place, but a space guarded by spirits or unseen forces. From this story emerged the term Yilunuhe, meaning "followed" or "followed," which later evolved into Oliyanuhe.

The mythological element in the naming of Botulontio Hamlet centers on the presence of a large stone believed to bear the footprint of Lahilote, a legendary figure in Gorontalo culture. Based on interviews, the stone was not understood as an ordinary stone, but rather as a sacred relic associated with Lahilote's journey. This belief shaped the community's belief that the Botulontio area was part of the path or footsteps of an ancestral figure with extraordinary powers.

The mythological element in the naming of Ulintapo Hamlet is closely related to the community's belief in the existence of spiritual knowledge possessed by its inhabitants. In the Pangeya community, Ulintapo is understood not only as a residential area but also as a space inhabited by individuals with special abilities beyond those of ordinary humans. This belief gave rise to the name Ulintapo, meaning "clever people."

DISCUSSION

This discussion explains in depth the results of research on anthropolinguistic mythological elements in five hamlets in Wonosari District. Of the fourteen villages studied, only five hamlets have mythological stories that are still alive in the community's memory, namely Iloponu, Olibuhu, Oliyanuhe, Botulantia and Ulintapo. This condition shows that not all areas automatically have myths, but only areas that have historical connections, collective experiences, or certain spiritual values ??that are then immortalized through oral stories. The existence of these five myths shows that the Pangeya people still interpret their environment based on life experiences and personal interactions with natural elements that are considered to have cultural meaning. In the context of anthropolinguistics, language is the main container where local values, beliefs, and knowledge are stored and passed down. This is in line with Duranti's view (in Ryan Prayogi et al., 2016:62) which states that language is part of cultural practices and cannot be separated from the social life of society. Hamlet names such as Iloponu, Olibuhu, Oliyanuhe, Botulantia, and Ulintapo are not only geographical markers but also symbolic representations of the experiences and worldviews of the Pangeya people. Naming hamlets based on spiritual experiences, natural events, or life phenomena demonstrates that the language used by the community reflects their interpretation of the world.

Research findings indicate that the myths that exist in the five Pangeya hamlets center on natural elements that play a significant role in the community's life experiences. Koentjaraningrat (in Budaya et al., 2016:62) explains that traditional communities often associate natural elements with religion and beliefs because nature is central to their daily lives. These elements emerge from events and beliefs directly experienced by the community, then passed down through oral stories. Pangeya water is believed to create a sense of home, the large Olibuhu tree is interpreted as a

space of togetherness as well as a spiritually guarded place, the Botulontio stone is believed to be the trace of the journey of the ancestor Lahilote, the Oliyanuhe forest is seen as a sacred space that has a guardian, and Ulintapo is interpreted as an area inhabited by people of knowledge. Thus, these natural elements and beliefs not only function as a setting for the story, but become symbols that contain moral values, social rules, and spiritual meanings that shape the perspectives and behavior of the Pangeya people to this day.

This study uses Claude Lévi-Strauss's structuralism theory to understand the structure of meaning contained in myths in the five Pangeya villages. As explained in Chapter II, Lévi-Strauss introduced the concept of miteme as the smallest unit of meaning that makes up the entire structure of a myth. Through miteme analysis, researchers can see how certain elements in the story shape the mindset and outlook of the community. Based on the research results, each village has a unique miteme according to the experiences and beliefs of its community. The water miteme in Iloponu Village is related to the belief that Pangeya water can create a sense of comfort and spiritual bond. The large tree miteme in Olibuhu Village reflects togetherness, protection, and the sacredness of a space believed to have a guardian. The stone miteme in Botulontio Village depicts the journey of the legendary figure Lahilote and is a symbol of history and spirituality. The forest miteme in Oliyanuhe Village represents a sacred space that demands caution and respect for supernatural powers. Meanwhile, the myths of spiritual knowledge in Ulintapo Hamlet reflect the identity of a community believed to possess special abilities and establish social boundaries within the community. These myths collectively demonstrate that the Pangeya community views nature and social life as a unified whole, imbued with spiritual, moral, and cultural values.

The linguistic meanings of the hamlet names also demonstrate the process of language change occurring within the community. Some names have undergone phonological simplification, such as the change from Yilunuhe to Oliyanuhe. This phenomenon aligns with Hakim & Thaba (2025), Bustami et al. (2024) regarding the natural language changes that occur due to the mixing of dialects, speech habits, and cultural developments. Furthermore, the cultural meanings contained in the hamlet names reflect the values upheld by the community, such as the importance of hard work, gratitude, togetherness, social protection, and respect for nature. These values are embedded through oral stories and passed down from generation to generation. The myths found in the five hamlets of Pangeya Village serve not only to explain the origins of the place but also to represent how the community understands the world. This aligns with Claude Lévi-Strauss's view that myth is a form of knowledge born from human thought processes that organize their experiences into orderly patterns. Lévi-Strauss asserted that societies construct myths through small elements called mythemes, and these mythemes help societies organize life experiences, give meaning to natural phenomena, and maintain the continuity of cultural values.

Furthermore, the integration of mythological elements and local identity in these five hamlets creates an unwritten yet effective system of social control. Myths about the presence of "guardians" in the Oliyanuhe forest or spiritual traces in Botulontio are not merely oral narratives, but ecological instruments that maintain the balance of nature. Anthropologically, the language in these myths functions as a code of ethics that regulates the community's interaction with its environment. Violations of the norms implied in these myths are often internalized as threats to cosmic harmony, which in turn strengthens the sustainable conservation of natural resources in the Pangeya region. ?This structuralist analysis also reveals that the Pangeya community uses myths as a cultural defense mechanism amidst the tide of modernization. By maintaining narratives about the water that creates a sense of home in Iloponu or the existence of knowledgeable people in Ulintapo, the

community indirectly constructs symbolic boundaries to maintain group identity. The continuous phonological change of language, as seen in the simplification of hamlet names, demonstrates the dynamic and adaptive nature of these myths. They are not rigid or fixed in the past, but rather continue to transform to meet the communicative needs of contemporary society without losing their essential spiritual values.

As a form of local knowledge, these myths unite the dimensions of space and time. Past events immortalized in geographical names provide a sense of historical continuity for the younger generation. Therefore, strengthening anthropolinguistic-based cultural literacy in these five hamlets is crucial. Through a deep understanding of existing myths, the community not only inhabits a region but also maintains an intellectual heritage that places humans and nature on a single line of equal and mutually respectful coordination.

CONCLUSION

Based on the results of research on the Anthropolinguistic Mythology Study of Hamlet Names in Wonosari District, Boalemo Regency, it can be concluded that the naming of hamlets in Pangeya Village not only serves as a regional identity but also embodies cultural values, history, and community beliefs that have been passed down from generation to generation. Each hamlet name stems from the community's collective experiences interacting with nature, thus containing symbolic meanings and mythological elements that reflect their outlook on life.

The research indicates that the origins of the hamlet names in Pangeya Village stem from the close relationship between humans and their natural environment. Names such as Iloponu, Dulamayo, Batu Api, Olibuhu, and Oliyanuhe stem from the community's lived experiences with the natural environment, from water sources and plants and rocks to forests and large trees. This naming process reflects a respect for nature as a source of life and a place of shelter for humans.

In terms of naming meaning, the Pangeya community uses the local language as a means to express gratitude, memories, and spiritual ties to the environment. Language serves as a medium for immortalizing life experiences and strengthening the cultural identity of the community. Through the 86 hamlet names, values Such as serenity, hard work, prudence, and togetherness are passed down to the next generation.

Analysis of mythological elements revealed that each hamlet name contains spiritual and symbolic values That serve to bridge the relationship between humans and nature. These myths not only explain the origins of a place but also contain moral teachings that guide the community to live in harmony with nature. Based on Claude Lévi-Strauss's theory, myths in Pangeya Village function as collective thought structures that help the community understand the balance between the human and spiritual worlds. Thus, the myths used in naming hamlets in Pangeya Village represent a form of local wisdom that demonstrates the depth of the community's cultural values And outlook on the universe.

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