

Anthroponyms: Characteristics of Naming *Tolaki* People in *Taenango* Oral Literature (Heroic Epics) in Southeast Sulawesi

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Abstract. The study aims to identify the characteristics and patterns of self-naming among the *Tolaki* people as depicted in the *Taenango* oral literature, a famous epic. The findings reveal three key aspects: first, a distinct classification of names for men and women, consistently appearing in folklore and local history. Second, the use of prepositions or prefixes like La, Le, Ta, To, Wa, We, and others, which differentiate male and female names. Third, names often include titles such as *Sangia* (God) or *Tumonda Hopalea* (Pioneer Commander). These naming conventions, rooted in *Taenango* literature, continue to influence contemporary naming practices among the *Tolaki* people.

Keywords: Pattern; Naming; literature; *Taenango*; and *Tolaki*

1 Introduction

Taenango is a heroic epic and oral tradition of the *Tolaki* people in Southeast Sulawesi, similar to *Sinriling* in South Sulawesi, *Tanggomo* in Central Sulawesi, and *Kada* in the *Moronene* tribe. It narrates heroism and cultural values and is comparable to epic tales in Bugis or Javanese traditions. The *Tolaki* people, who inhabit areas like Konawe, South Konawe, North Konawe, Kolaka, East Kolaka, and North Kolaka, have begun to abandon *Taenango* due to cultural shifts and technological advancements. The lack of interest among the younger generation has further disrupted its regeneration, threatening the preservation of this important oral tradition.

Taenango was chosen for this study for several reasons. First, it was once a popular story in *Tolaki* society but has been largely abandoned due to external cultural influences and technology. Without research, it risks being forgotten along with its storytellers. Second, *Taenango* has not been transliterated or translated into Indonesian, leaving its values and societal functions underexplored. Third, the study aligns with government efforts to revitalize old literary works, aiming to inspire the younger generation to preserve it. Fourth, *Taenango* contains valuable information about *Tolaki* customs, governance, and the heroism of *Langgai Saranani*, a celebrated *Tolaki* king. It highlights wars and the bravery of *Tolaki* heroes in defending their territory. Finally, *Taenango* reflects *Tolaki* culture, including naming patterns, which this research examines to preserve its oral tradition and inspire future generations.

2 Method

The method of this study involves analyzing the self-naming practices of the Tolaki people as reflected in the Taenango oral literature. It employs a qualitative approach, focusing on the identification and classification of naming patterns found in folklore and local history. Data is gathered through textual analysis of Taenango epic narratives, with particular attention to gender-specific naming conventions, the use of prepositions or prefixes (such as La, Le, Ta, To, Wa, We), and the inclusion of titles like Sangia and Tumonda Hopalea. The study examines how these traditional naming practices continue to influence modern Tolaki naming customs.

3 Result and Discussion

Taenango is singing songs when opening a certain job, for example when opening a garden. *Taenango* usually contains a story or a story of heroism. Two types of *Taenango* (heroic songs) that are famous and still alive in *Tolaki* society are *tebaununggu*, which tells the story of the spread of Islam from Aceh to eastern Indonesia, and *isara* which tells about total changes on land, at sea, and in the air in an effort to eradicate all crimes that have plagued the *Tolaki* people.

The person who chants *Taenango* is called *to'ono motuo*, the person who is skilled at chanting *Taenango* or *pande Taenango* (*PaTaenango*). The length of the stanzas found in *Taenango* can reach thousands of stanzas. Usually the *taenango* is sung overnight, or depending on the physique and ability of the listener, and the singer, it is usually sung between one night and seven nights. Not everyone has the ability to sing *Taenango*. The person who usually brings *Taenango* stories is called *pande nango*. In this *Sa'at*, those who can bring oral literature are only parents who are over 70 years old. The *Taenango* singer is now hard to find because many have died. Thus, if there is no research on *Taenango* it is feared that it will disappear and be unknown again along with the death of the *Taenango* storyteller. As a form of oral literature of the *Tolaki* tribe, *Taenango* is not known exactly when it was born and developed in its supporting society. However, according to oral tradition that the emergence of *Taenango* intelligence was around the 15th century where *pande anggo* appeared [1].

Taenango, which is a heroic song in *Tolaki* society, the content of the story describes the center of the *Tolaki* Kingdom and the story of its glory, which at that time had no lack. *Tolaki* is said to have been powerful, highly knowledgeable, pure-hearted, and civilized. In addition, *Taenango* contains marriage customs that occur in *Tolaki* society. *Taenango* is classified in two types: *Taenango ea* and *Taenango nto-lere*. The difference is that *Taenango ea* as told in the story does not yet have *TamaLaki* while *Taenango nto-lere* already has *Tamalaki* [2]. *Taenango* is singing songs when opening a certain job, for example when opening a garden. *Taenango* usually contains a story or stories of heroism. Two types of *Taenango* (heroic songs) that are famous and still alive in *Tolaki* society are *Tebaununggu*, which tells the story of the spread of Islam from Aceh to the eastern archipelago, and *Taenango Isara* which tells the story of total war on land, at sea and in the air in an effort to eradicate all crimes that once plagued the *Tolaki* people. There are several types of *Taenango* telling about the match between Wuta Lenggola Fasting Figures and Southeast Balinese Figures

Taenango contains stories that are projected to his audience or supporting community under certain circumstances. The rhythms, words, or phrases in *Taenango* have rhythms and words that are uplifting and awaken the spirit of patriotism. *Taenango's* story also describes a type of leadership, where a leader must have courage and have high responsibility and wisdom in

leading. The courage of a leader in making decisions is very necessary in maintaining the integrity and sustainability of state life at the level of the context of unity and unity. In addition, *Taenango*'s story contains the love of the motherland, a picture of the heroic nature and courage of the character Langgai I Saranani, who strives to maintain his dignity and dignity as a leader, should be used as an example. *Taenango* as a special form of communication certainly has its own conventions and codes, which relate to formulas in the presentation of the story or the story.

The language used in *Taenango* is *Tolaki*. Another noticeable feature is the presence of the storyteller, the *peTaenango*, explicitly in the storytelling. Abdullah said that the narrator must not only remember the storyline (plot), but must master the applicable conventions. This is also known and done by a *pa Taenango*. The male *istemewa* or hero *meTaenango* (chanting *Taenango*) is usually performed at night by a person chanting *Taenango* called *paTaenango* when it starts to get quiet. *Taenango* is also usually spoken for a long time and can last night until dawn. During *meTaenango* (chanting *Taenango*) usually the listener is not sleepy, because it is so engrossed in listening and following the storyline.

A *peTaenango*, when presenting *Taenango*'s story, which is lying down and hands placed on the head. The position of the audience who listened to it was sitting cross-legged, leaning against the wall, and lying down. Every now and then the audience gets involved by giving shouts to encourage or cheering happily by shouting "meriri". The empathy that exists between the listener and this story, due to the content of the story which is related to the history of the heroism of the *Tolaki* tribe when there was a war in defending their region and local culture, which is full of values and moral messages that can be an example for the listeners. Based on the explanation above, *Taenango* oral literature in the *Tolaki* community was very important as a means of passing on traditional and cultural values to the next generation, including in the context of cultural diversity, which could lead to mutual understanding between Indonesian ethnic groups through the values reflected in oral literature. However, due to the development of science and information technology, the role, position, and function of *Taenango* gradually began to be shifted with the existence of other information media, such as radio and television. Therefore, a revitalization of the function and position of *Tolaki* oral literature, especially *Taenango* is needed to prevent the shifting of regional cultural values with the entry of global culture.

In this *Taenango*, it tells about the war and the greatness of *Tolaki* heroes in defending their territory when attacked by other kingdoms. Several *Taenango* titles have been identified, among others: Langgai Saranani I, Langgai Saranani II, Langgai Moriana I, Langgai Moriana II, To Tombarano, and many more [3]. *Taenango* is a song that describes the story of heroism [4] usually this *Taenango* is sung last night for up to seven days.

The first story studied titled Langgai Moriana has several names of characters in the folklore he mentions: Tambuhule Wadu Towuni, and Ana Eno. The naming pattern in the Saweringadi story in this story there are several names in the folklore. There are names Saweringadi, Wetandiabe, and Wetudai, Ramandalangi, Lagaligo, Wepitiri Dori. In Langgai Saranani there are names of characters in the story, namely: Langgai Saranani titled Pasia Sa'ala Tua Incense Mehulo, Tina Manuru-Nuru More Wangele-ale, and Mekoila Ndiwuni Mebangga Rahaea.

In the second story entitled "Tebaununggu" there are several names of characters in the narrative of the story including: Tebanunggu, Guru I'Pasau, Sese Oleo. For the names in the folklore titled Langgai Moriana, there are also the names of the characters mentioned in the story including Mesanggali Nggokoti, Metenggaeya Mesanggali Nggokoti, Anawai Ndopadangguni, Langgai Moriana, Tambuhule Wadu Tovani, Ana Eno, and Sombeeno.

In Southeast Balinese folklore as the third folklore used in it there are names of characters in the story, namely: Langgai Lasiara, Torarai Wuta Tagora, Wapanai Wula, Tonio Lopo Hina

Keibau, and Raja Keisara. While in Haluoleo folklore there is a pattern of naming names in the taresebut story, including Haluoleo, Labolondio, Wealanda, Onggabo, and King Wolio. The folklore entitled Ana Masari Ala contains the names of characters characterizing the naming of *Tolaki* including Ana Masari Ala, Tina Masari, Wanasali Ala Wabali Lalea, Ana i'Pobandu Lipu Ana Hila Wonua, and Suratino Lamoak Dakano Lahuene. The next folklore that became the subject of study entitled: "Totambarano Wonua" in this folklore there are several names characterized by *Tolaki* people, namely: Totambara Wonua, Toula Ndara Hanga, Anawai Ndopadangguni, Totambarano Wuta, Ana Nggguluri Dalu, Ana Iweli Wali, and Tinggoro Wua Dua Wua Tade Owose.

Epic Story in *Taenango* When the king's son named Torarai Wuta Togora fantasized about a number of brothers, each with a wife and a husband. But he had no plans to be proposed, let alone thought of where he wanted to be proposed. At the urging of the body soul wanted to have a wife, he unwittingly took clothes and put them on. After dressing Torarai Wuta set off to meet Laputuru Wuta Lasomba Wanua. When he got home he immediately lay down with a funny and mali feeling, then fell asleep. King Langgai Kaisara knowing that his son Torarai Wuta was not at home, immediately ordered Lasalemba Rasu Lagili Mbolopi to call his son back home and informed him that seven days later they had to leave for the Southeast country of Bali Wuta Leleseala. After the king's son returned home, Lasalembu Raju was ordered to invite all the pans of the Wuta Lenggoala fast. Originally, they wanted to apply to the country, but it is said that the prospective woman to be proposed to was preceded by another man named Tonia Lipo Hina Keibau Oleo. All the king's invitations had arrived with his army. Lasalemba Pasu by order of the king tried to count boats and ships. When the auspicious day arrived, the fleet of ships and boats, led by the king, set off like a dragon, marked by the *tambur talu-talu* drum and repeated gunfire. Soon, troops from *Tokoh I'Puasa Wuta Lenggola* approached the coast of *Tokoh Tenggara Bali.* All vessels were present, and the weapon, *Lasa Ropu Lasaka Monasa,* was loaded with bullets, prayed over seven times, and fired ashore for seven days and nights, covering the area in gun smoke. Despite resistance from *Tonia Lopo Hina Kebau Oleo* and his group, the attackers prayed, "If we are in the right, we have come to propose to *Weopantai Wula Welindo Ndousa.*" The war raged from *Bukana* to *Tahuhai* and was ultimately won by *Torarai Wuta Togara Wonua.* The proposal succeeded, and *Torarai Wuta* and *Weopantai Wula* were married.

In the process of storytelling, the *Taenango* story must not end. How to sing it requires special skills. *Taenango's* recording has been carried out by KITLV in Leiden by researcher Dr. Dinah Bergink with Dr. Abdurauf Tarimana. *Taenango's* tapes are now in the collection of KITLV Leiden and then stored by the Leiden University Library of the Netherlands.

Here's an example of *Taenango* (Epic Story)

Laa iroto mbekonggo on mberimbutako
 Ikiro i timburu wuta i pari wawo
 Tebuaite mogora limbaeto rarai
 Tebaununggu tomalau wonua
 Ieto gorano I mbemolio le'esu
 mana sambepeno petoo-toono
 Keno Meena Pitu Riwu Tonia Manasa Ana Guru
 ano pitu riwu luale o lasa waipode
 Keno Tete'Embeto Manasa Woelano
 nggolaha'aro mbebinda i hiro mewuoli
 te'enitokaa i langgukutika

Manasa moeroi ilaa umo'oleo
 laepo i pitu ina aso duma
 tolu lemba ngginai hina aso nduosa
 ano petombi sura mebende katakanari
 i nehina tete'embe o leo temombaako
 nggo ihiro mebinda manasa mewuoli
 Te'eni etokaa i toraha lainggadu
 bawo tundu-tundu
 Hoo'o Kaakanggu Manasa Susuwingu
 Akuto Lumawako Limba Moeroi
 nggo inggimiuto riolo manasa pele'esu
 noinggomiukaa kumii'i o sala mahina peruku'a
 alamu sinambeta ieto laa modatu manasa moanakia
 ieto laa kumukunggu'i manasa poindi'i
 Ieto laa pangulu'i manasa padulai'i
 somba-somba sinomba I wawo ndinabea
 teacher onitu mate tadu ndotonuana
 nggo ieto nirumba manasa pinalulu
 Keto Tetako Wuta Noelu Wonuano

If you pay attention to the above, several names are mentioned in the *Taenango* above including Tebaununggu Temalau Wonua, i toraha lainggadu and Waipode girl nicknames.

In the *Tolaki* heroic epic there are several naming patterns, including the names mentioned in oral literature such as: Tebaununggu, I'sara, King Torarai Wuta Togara, Lapaturu Wuta Lasamba Waura, Lasamba Rasu Lagili Mbolopi, Tonia Lipo Hina Keibau Oleo, Lasaropu Lasaka Monasa, Weopanai Wula Welindo Ndousa. Langgai Saranani I, Langgai Saranani II, Langgai Moriana I, Langgai Moriana II, Totombarano, Puasa Wuta Lenggola and Tengga Bali.

Based on the names above, it can be explained that first, there is a pattern of naming mepowangu (giving names / using the names of previous ancestors) in *Taenango* epics such as Langgai Saranani I and Langgai Saranani II two different figures, the names Langgai Moriana I and II are the same as the same name but different people and their birth are also different. To distinguish the previous ancestors of the meal, given the numerical marks of the roman letters I and II. Second, the pattern of using first names by using the words La, Te, To, Sa for male names, while Wa, We, and Wu. Third, the pattern of using prepositions using the letter "i" with lowercase letters written then writing followed by punctuation in the form of an upper comma ('). For example I'Sara, I'Saranani then in every *Tolaki* naming period we will find the same lowercase letter I followed by an upper comma ('). Fourth, in addition to the name of the first sentence is connected with the second and third names by adding, for example, the title and origin of the character's country. Example; Torarai Wuta Togara he explained Torarai the real name wuta means land

In addition, in the heroic epics there are several names that researchers record and collect such as; Tumotopari osolo = commander of the Navy, Ana riri Ndundudu = adjutant, *Tumonda Hopalea* = Commander of the Pioneers, Toraha Lainggadu = commander of health. In addition, there are names for example: Tebaununggu, Sese Oleo Pohea Matawula, Ana Oleo Loso Ana Hina Ndepasi = Ana Oleo Loso, Laruru Galapu = smoke magic, Tambuku Ropu-ropu Ue Ndonation = rattan type tools and magic beat all destroyed.

In the *Taenango* epic, special female names include *Ana Masari Ala*, *Ana Masei Ala*, *Ana Ipobanda Ana Hina Wonua*, *Weleleto Rapi Wekilo Uanggi*, *Weuanggi*, *Ana Pobende Lipu*, *Ana Hina Wonua*, *Wanasari Ala Wabali Lela*, *Wasari Ana Bali*, *Sangia Maradapo*, *Anadalo*

Nggoweweunga, Siti Mara-mara, Tina Moriana, Tambuku Wonua Ano, and Anawai Mesarungga Wuku. Male and female characters also bear significant names such as *Totongano Wonua, Kambuka Sioropo, Anawai Wungguaro Wula, Sandima, Andiri Mata Oleo, Wulele Sawurondo, Sui Bana Suri Manuala Ndebawo, I'Lakonggoa Nggiha Tepumbua Nggilowu, Patuda, Toko Sioe, Guru Wuta, Ala Ndebawo, Tina Siese Guru Tina Ala Ndebawo, Wulele Sawurondo, Wulele Hiipo, Langgai Saranani* (also known as *Rumbalasano*), *Ine Sembi Danggo Wulaa, Ikapande/Patiri Man, and Ilasomba Wonua.* These names reflect the deep cultural heritage and storytelling traditions of the Tolaki people.

Ana Horuru Bali, Ana Horu Merara, Ana Nggula Tawana Bondo Mbenao, Ikonggoa, Ikonggoa, Nggihe Tapumba Nggilowu, Salimbumbu, Itanambe, Ana Hohara Bali, Tenggiri, Kasa Guru Wuta Ali Ndebawo, Putiri Ana Wula, Dao-Dalo Osi = children, Langgai Moriana, Langgai Maradapo, Anawai, Tina, Mburi, Tie, Ana, Anawai, Ana Luale, Ana Ndina, Ana Waipode, Ana Ndonia, Ana Monguro, Anamea and so on [5]. In *Taenango* and the epic of Tolaki heroism, naming patterns reflect cultural and historical significance. First, names differ between men and women, with certain names recurring in folklore and local history. Male names often use prefixes like *La, Le, Ta, To, Te, Tu, Ana, Sa, Se, Su, Ala, Ine, Langgai,* and *i*, while female names use *Wa, We, Anawai, Ndina, Ana, Andiri, Mburi, Tie, Sui,* and *Siti.* Second, names in *Taenango* frequently feature titles such as *Sangia* (God), *Anamonguro* (Young People), or descriptive roles like *Tumotopari Osolo* (Navy Commander), *Ana Riri Ndundudu* (Adjutant), *Tumonda Hopalea* (Pioneer Commander), *Toraha Lainggadu* (Health Commander), and magical identifiers like *Tambuku Ropu-ropu Ue Ndonasi* (destructive magic tools). These naming conventions highlight the rich heritage of the Tolaki people.

4 Conclusion

The study concludes that *Taenango* oral literature reveals distinct naming patterns among the Tolaki people, including the use of prepositions or first names based on Tolaki grammar and alphabet. Names are classified by gender, traits, and characteristics, with prefixes like *La, Te, To,* and *Sa* for males, and *Wa, We,* and *Wu* for females. A unique feature is the use of lowercase *i* followed by an apostrophe, as in *I'Sara* or *I'Saranani*, consistent across naming periods. Names often include titles or origins, connecting first names with second and third components, such as *Torarai Wuta Togara*, where *Torarai* signifies land. These naming traditions remain in practice among the Tolaki today.

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