

Self Names in The *Mula Tau* Text

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ABSTRACT

Mula Tau episode as a part of the text of *La Galigo*, is a masterpiece of Bugis literature that has begun to be marginalized by millennials in Buloe, South Sulawesi. The uniqueness of the episode lies in the similarity of some of its parts to the dynamics of other ethnic texts in Indonesia. For example, on the role of the agent structure as the driving force of a literary work. It is these agents who with their respective roles have built a system of literary works. As the energy of a literary work, they are marked with their names according to their respective characters and roles. In simple terms, understanding the self-name can also be used as the key to understanding the storyline, it can even show the outlines of the cosmological view and the cosmogony of the Bugis autochthon. This study focuses on library research considering that the object of the study is in the form of documents. However, field research is still needed to translate and obtain a recording of the reading of the manuscript for transliteration purposes. The *Mula Tau* text is written in *lontarak* script. It's read as a literal Bugis language, so the self-name data collection begins with a translation; structuring sentence patterns, and identifying linguistic units that precede a name. Furthermore, the semantic theory used is based on referential theory. Research findings include various self-names and their meanings collected in two types of language styles, namely metaphor and metonymy. Likewise, the findings of self-names with article markers, morphemes, and unsigned ones.

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KEYWORDS

Name of self in *Mula Tau* manuscript, The structure of signifier, Style of meaning.

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1. Introduction

The Bugis is one of the lucky ethnic groups in Indonesia because they still have a large number of manuscripts called *lontarak*. Bugis people still can trace their cultural roots, both in the form of views on their position in the universe and the rules for behaving as cultural institutions because of *lontarak*. The manuscripts are stored in cultural institutions at home and abroad, even as private collections (Dalyan et al, 2018).

Bugis people interpret *lontarak* as scripts, books, history, knowledge, or literary works. *Lontarak* contains astrology, government concepts, literature, treaties, customary law, etc. Many have also been translated, especially literature. One of the literary *lontarak* is the *La Galigo* cycle script. The manuscript contains a text about the socio-cultural and religious system of the Bugis ethnic group which is wrapped in the genealogy and adventures of a character named I La Galigo. One version of the text and several other types of *lontarak* have been transliterated and translated into Indonesian (Kern, 1987; Dalyan et al, 2021).

Mula Tau is the first episode of the *La Galigo* cycle, also known as the *Batara Guru* script (Kern, 1983:11). The episode tells the story of the origin of human existence on earth, namely, the descent of the crown prince of the kingdom of heaven (*Batara Guru*) to the world to fill and regulate life on earth. Even though the script has mentioned its title, people feel more familiar with calling it *Mula Tau*. To respect the supporting conventions, the author also calls it the *Mula Tau* (MT) manuscript. The beginning of the XIX century B.F. Matthes had compiled the manuscripts of *La Galigo* compiled in the *Boeginesche Chrestomatatie*, along with the dictionary (Noorduyn, 1994:

37-38). As for this article, it is hoped that it can be a simple alternative to understanding old literature through character identification. Furthermore, the experts on the *La Galigo* text whose work inspired this article are Kern (1987), Pelras (2006), Rahman (2006), and Nyompa (1992). Their writing is a very helpful reference for understanding various things about story agents.

2. Theory and Methodology

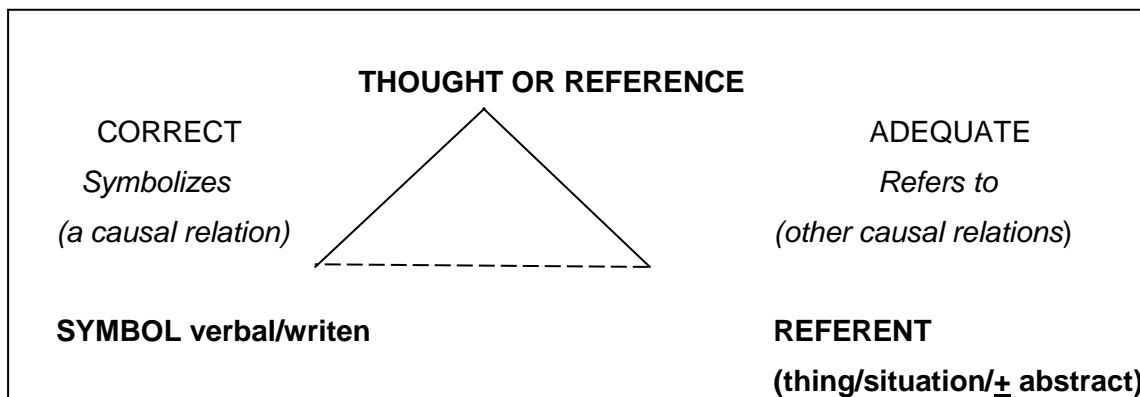
The idea that is symbolized as a sound or writing about the meaning of one's name in the MT text is looked at by semantic theory (Chaer, 2002: 2). References to language forms can be concrete or abstract (Pateda, 2001: 10). Meaning as essence is the oldest thought; believes that every word has a meaning that refers to nature as a reality. Nature also includes non-linguistic things, for example, names, structures, etc (Cahyono, 1995: 199-200).

2.1 Theory of Meaning

The theory of meaning discusses the relationship of speech to the meaning associated with the signified. Thinking about the meaning of the name of a literary work is not a simple thing. The name is a subsystem of the supporting ethnic-cultural system, so it is necessary to understand several versions of the theory of meaning. A name is a word, its meaning is a picture of an idea in an arbitrary linguistic form (Saleh, 2021), but has a convention so that it can be understood because there are parallels in the association of facts with the meaning of the word (Aminuddin, 58-61). The theory of meaning is divided into two groups, namely, the first is analytical and the other is operational (Ullman, 1983).

a. Analytical

This theory refers to the Ogden-Richard triangle which states that there is a relationship between reference and referent which is expressed through the sound symbol of language. Language symbols and referents are not directly related. Below is a picture of the Ogden-Richard triangle and its interpretation (Ullmann, 1983: 55).



The theory was inspired by Saussure. He was the first to advocate a synchronic study of language and to distinguish language analysis into *la parole*, *la langue* (speaker mental image), and *le langage*. Indirectly, this suggestion has pioneered a mentalistic theory of meaning which seems to contradict the reference theory. They say that the flying horse or 'pegasus' is a mental image of the speaker, even though it doesn't really exist. One of the main characteristics of the theory is the words of Glucksberg and Danks which are read as follows;

The set of possible meanings in any given word is the set of possible feelings, images, ideas, concepts, thoughts, and inferences that a person might produce when that word is heard and processed (Parera, 2004: 47).

The contextual theory is based on Firth's thinking about the context of the situation. The meaning of a word is tied to the cultural and ecological environment of the language user. Contextual theory or the context of the situation is in line with Malinowski's opinion which in America is known as the Sapir-Whorf hypothesis. It is said that the word is meaningless if it is

separated from the context. It was also explained that each word has a primary meaning and gets a secondary meaning according to the context of the situation (Parera, 2004: 47-48).

b. Operational

Wittgenstein advises: "Don't ask the meaning of a word; ask how to use it" (Parera, 2004: 48). This shows the diversity of meanings, depending on the richness of language and the variety of nature, so that in certain circumstances people can use language styles and meaning relations (Cahyono, 1995: 199-202). If the theory of mentalism is understood narrowly, it seems as if the theory contradicts the contextual theory. However, what Glucksberg and Danks stated actually supports the contextual theory. In addition, it can also complement the theory of reference in terms of the relationship:

1. *Thought Or Reference with Symbol* as the cause of the symbolization.
2. *Thought Or Reference with Referent* is an ability or potential that refers to various causal relationships.

Meaning as an idea occurs due to the attachment of words to nature caused by mental roles (ideas or concepts). (Cahyono, 1995: 200). Furthermore, the second point mentioned above can also be understood as the context of the situation in contextual theory.

Operational usage theory defines; The meaning of a word as its use in the language. Identifying the use of a word requires understanding the context, so people will return to the analytical semantic theory. Therefore the theory of operational meaning is seen as an important complement to analytical theory (Ullmann, 1983: 64-68).

Semantic meaning is directly related to grammatical and lexical characteristics. Meaning which includes all secondary aspects (context), allows people to say something with the intention of being something else (Palmer, 1986: 8 and Ullmann, 1983: 55). For example, the word *togèk langi* "throne of the sky", but *La Togèk Langi* is meant the figure of the heir to the throne of the sky, does not refer to a throne in the sky or a government in the sky.

The meaning of a word or group of words, if understood from the other side, can be related to the function, the role of elements in speech, and their grammatical relationship with other elements (Kridalaksana, 2001: 40-41). By taking into account the various theories of word meaning above, the referential theory is chosen as the basis but still considers other theories as supports.

2.2 Focus on Meaning

The complexity of the context of the form of the linguistic unit and the breadth of aspects that need to be considered in the meaning. On the other hand, practical considerations become obstacles in defining meaning, giving rise to so many limitations of meaning from the point of view of each linguist (Ullmann, 1983, Aminuddin, 1988, and Pateda, 2001). However, this complexity can be overcome by starting with the meaning of the word as the starting point, the reason being the following considerations:

The ambiguity can be reduced, but by no means resolved, if one narrows one's attention to word-meanings. Many linguistic elements other than words may be said to have 'meaning' of some kind: all morphemes are by definition significant, and so are the combination into which they enter, and all these various meanings play their part in total meaning of the utterance (Ullmann, 1983: 54).

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2.3. Language Units

Language units are pieces of meaningful linguistic form behavior. Grammatical units are usually coupled with lexical units. Furthermore, each grammatical unit in its operation is always accompanied by a lexicon as a component that contains information on the meaning and use of words (Kridalaksana, 2001: 28 and 191).

a. Lexical Meaning Language

Ullmann (1983) has started the meaning of speech from the meaning of words. Word is a morpheme is the smallest unit that can be said; as a free form, stand-alone, become part of a sentence, can be separated, exchanged, and have meaning, so that it functions in communication (Pateda, 2001: 134). Therefore, the discussion of linguistic units here will begin with the word.

The word that is formed from the combination of morphemes to form a form with a new or different lexical identity is called composition. The composition can be in the form of compound words or phrases (Chaer, 2007: 185-187). In this article, the combination of words found is simply called composition.

b. Lexical Meaningless Language

In a language, there is often a unit form that has no lexical meaning. However, the unit form is still present in the language system, because it still has a function, a role in an utterance, and a structural relationship with other elements (Kridalaksana, 1986: 36-41). This means that the form is only meaningful when juxtaposed with other words.

The form mentioned above cannot form a new meaning in a word like affixes. Due to its limited behavior, the form is referred to as a particle, consisting of prepositions, conjunctions, and articles (Kridalaksana, 2001: 17 and 155). Particles and articles are included in the group of determinants that function as barriers (Crystal, 1987: 90). Therefore, a term for a linguistic unit with the behavior mentioned above can be grouped as an article.

The article is a term used in grammatical (word class) to refer to the subclass of determinants that play an important role in marking nouns. Articles can be studied semantically or morphologically (Crystal, 1987: 22). Kridalaksana referred to it as an articulation and he placed the article as a separate word class. Articles are accompanying categories for basic nouns (the god, the students, La Togèk Langi), deverbal nouns (the defendant), pronouns (he, me), and passive verbs (the oppressed, the oppressed) (Kridalaksana, 1986: 91). -92).

c. Names

Names play an important role in human relationships, so names are often associated with magical powers, surrounded by occult and taboo things (Ullmann, 1983: 84-83). Some of the self-name criteria are as follows:

- 1) Uniqueness; Name is a part of speech that cannot be changed, refers to something, can be used both in general and individually.
- 2) Identification; as a marker of identity identification. Names identify and do not have meaning (signify).
- 3) Denotation and Connotation; self-name is not connotative, but designates the named. On the other hand, meaning is not denoted, but rather what is connoted.
- 4) Distinctive Sound; self-name is a word/group of words, having identified as a special purpose by using its distinctive sound, regardless of what meaning the sound has.
- 5) Grammatical Criteria; self-names do not have a plural form, but often have to be accompanied by an article (Ullmann, 1983: 72-76).

In short, self-names are labels or certain reference markers in the form of words to mark humans, objects, or other things individually. Physically self-name has denotative meaning, but

conceptually sometimes has connotative meaning. Apart from being a marker (reference), the name itself has a denotative meaning but has the potential to direct the imagination to certain connotations in the form of language style.

3.4. Self-Name Forming Style

The formation of the meaning of the name itself is based on how the meaning is used, some canonically (literally) or non-canonically (figuratively). Non-canonical usage can take the form of metonymy and metaphor (Verhaar, 2001: 393). The canonical meaning of self-names involves two aspects, namely, linguistic and referential aspects. On the one hand, the name itself is only to identify people or things. On the other hand, self-name as a common linguistic unit has lexical meaning. Inherent connotation is not related to the referent but refers to several concepts or attributes about an individual. That thought has led to an understanding of the form and meaning of the name itself through language style. Since the method of self-name-to-word analysis is still in development (Ullmann, 1983: 77-78), the analytical method of determining the word-to-name analysis can be used freely.

The self-name mentioned is the name of all fictional individuals who play a role in the story text, not limited to the characters (Sudjiman, 1992). The term that overshadows the above concept is agent, namely, the actor of the story (Kridalaksana, 2001: 5 and 157), regardless of his character.

This discussion is based on self-names that are free from additional meanings, both in the form of articles and morphemes as markers. To determine a word as a personal name or not, and signs that indicate the name itself, can be traced through; (a) the function of the word in the sentence structure, because usually, the name itself functions as a subject or object, (b) the meaning of the word that becomes the predicate can explain who the subject or object is, (c) certain morphemes or articles that are right in front of the subject or object can be used as a marker. The forms of articles and the meaning of morphemes in front of the subject or object suspected of being a self-name can also be used as an indication of the gender of the self-name found, (d) the final determinant is the meaning in the whole sentence structure or to a higher level, even knowledge. outside the text. For example;

Kiling makkeda (P); Patotoédé (S); ri makunrai (O); ri pawekkekna; datu Palingé; mulokik tunek; ri awa langi; ... (ref 01: 1-3)

Patoto said as he turned his head while saying to the empress he loved, our Datu Mosté will send down descendants on earth, ...

Whether patoto is an agent or not, can be observed from the content of the sentence or the meaning of the whole text. The word *Makunrai* 'wife', confirms that the one with the wife is a man named *Patoto*. If *La Toto* is later found from other sentences related to the *Palingé*, then *la* in front of the morpheme can be determined as a self-identifying article. Compare with *La Billak Riuk*, *La*, and so on.

In language, people often use imaginative ways to influence their interlocutor, thus forming a style of language which is also known as rhetoric form. Style is the imaginative use of language that is useful for briefly explaining ideas.

a. Metonymy

Naming that links characteristics or things with people or objects are called metonymy (Tarigan, 1986: 139). Metonymy can be grouped as a link, for example, place, time, attribute, inventor, maker, and action (Parera, 2004: 121-123). The two categories can be applied together or complement each other. An example of the use of metonymy is the greeting of Mr. Mustache and the Glass.

b. Metaphor

A word is often interpreted metaphorically based on similarities or comparisons. This style of language can be called figuratively, but it is shorter, denser, and neater. Metaphors involve ideas about; a) reality or thought as an object, b) comparison of reality or thought (Tarigan, 1986: 121-122). For example, the metaphor of the word *kaki* in the expression of *kaki gunung*. The basis for its use is the similarity between the *referents*, namely, the word *kaki* as the lower limbs.

The use of metaphors can channel deep and expressive emotional motivation. Historically, the name emerged as a result of the complex and diverse conditions of human life, as well as the varied natural surroundings. While human ability is limited to generate ideas and symbols for new things, such as naming fictional characters. Then these limitations are overcome through shortcuts, namely, by linking existing symbols (Parera, 2004: 130-131).

Data were collected through a literature study with the support of field research. The data were analyzed with a semantic knife from an operational perspective. The nature of operational meaning relies heavily on the mental role of the speaker's macrocosmic reflection. The results of this reflection are the foundation for the formation of a communal culture. Based on these mental activities then formed;

- 1) A person's name in the form of words and its placement in sentences.
- 2) Self-identification article concept.
- 3) The composition of the meaning of the self and its style is actualized in the Buloé community, Maniangpajo sub-district, Wajo District, South Sulawesi.

3. Discussion

How meaningful is the name itself, so that many people already have a name before they were born. The self-name is identity, it does not give meanings, does not refer to anything except the owner of the name. However, the name identity plays a very important role in human relations. Often the name means hope and prayer.

The *La Galigo* tradition distinguishes between female and male agents' names. Generally, male names connote things that are great, strong, firm, hard, and even terrible, while female names can connote something beautiful, gentle, or motherly.

3.1. Personal Name Marker

The self-name markers in the MT text can be grouped into; 1) article and 2) morpheme. Both forms function to accompany nouns, especially self-names. In addition, the MT text also found a number of unmarked personal names. The form of articles and some morphemes to mark self-names are still known by the people of South Sulawesi until now, especially the Bugis.

a. Article

The article is a category of a linguistic unit that accompanies basic nouns. It not only functions as mentioned above but also as a form of self-name which refers to people or things. In the MT text, only two articles of self-identification were found, namely:

- La as a male agent name marker and
- Wé as a marker for the name of the female agent.

b. Morpheme

Some of the morphemes below are self-name markers that include personal nouns used to mention titles or designations. Successive self-name marker morphemes will be mentioned in the description below:

1) Aji

Morpheme *aji* contains the meaning 1) king who has power in a certain area and, 2) authoritative. Elsewhere *aji* is the title of Javanese and Kalimantan nobles (Nyompa, 1992: 225 and 437). In the MT text, the morpheme *aji* is a title given to high nobles, both women and men. Example;

No.	Morfem	Gender	Contoh
1.	Aji	♀	Aji Manuték
		♂	Aji Parepak

2) Batara

Batara means God's creature of light, tasked with controlling the forces of nature. The word refers to the king of the sky and his son (Rafiuddin, 2008: 207). The morpheme Batara is widely used as a title in front of the names of the gods from the sky (Rahman, 2006: 372). The morpheme means sky or space. It can also be attached to other morphemes and form a self-name (Sangka Batara). But what is meant here is a morpheme that is a marker of where oneself is, for example, Batara Guru.

3) Datu

The self-name preceded by a *datu* indicates that the status of the owner of the name is the noblest group. *Datu* is a self-name marker for the king of the gods and their consorts as the highest gods, so the use of *datu* in this text is very limited, such as; *Datu Puatta Patotoé* and *Datu Palingé*. In another sentence, *datu* can also be followed by the word *puang* 'lord'.

4) Daèng

Morpheme *daéng* 'elder brother'. It is also common for the morpheme *daéng* to be used as a term to address older people, titles, or the second name of the nobility (Rafiuddin, 2008:363). As a greeting, *daéng* implies great respect for those addressed, for example, *Dang Manuték*. *Daèng Manuték* deserves respect because *Daèng Manuték* or *Aji Manuték* is another name for *Mutia Unru*, the consort of the supreme god in the underworld.

5) Opu

The title *opu* is applied to those who are very respectable, namely, members of the royal family who play a very important role. For example, *Opu Batara*, the younger brother of *Batara Guru*. Lexically, the morpheme means your majesty or king (Rafiuddin, 2008: 658 and Nyompa, 1988: 28). Apart from *opu*, there are also *upu* with the same meaning, for example *Upu Talaga* and *Opu Talaga*. Both represent the same agent with the same role.

6) Sangiang

The title *sangiang* is used in front of the names of the gods of the underworld. The *déwata* title is applied to gods in the sky (Rahman, 2006: 372-373). For example, *Sangiang Pajung*, a god from *Burik Liuk* who belongs to the underworld.

7) To

There are several meanings of *To* found in the text, namely, people, residents, or people. The morpheme *To* can also mean 'father or elder, appreciated'. *To* is short for *tau*. For example;

- *To abangé*: people from the country of *Abang* or residents of *Abang*'.
- *To Palanroé*: noble goldsmith'.
- *La Balaunnyi To Pakkarodda Bajabajaé*: '*LaBalaunnyi* is a grumpy one every day.

c. Unmarkerd Names

Unsigned proper names in the MT text are rather difficult to identify because these names also have lexical meanings. There are quite a lot of self-names (> 50%). To avoid misinterpretation as a personal name or otherwise, identification of the meaning of morphemes in sentence structures is very important. If that is not enough, the self-name will be traced through the relationship between words in sentences, between sentences to the extra lingual context. The following is an arrangement of unsigned names in the MT text.

1. Balasa Riuk	9. Mutia Unru	17. Sangka Maléwa
2. Ellung Patara	10. Olling Patara	18. Silinru babba
3. Guru ri Sellek	11. Punnaé Liuk	19. Sinau Toja
4. Guttuk Pareppak	12. Punna Ué	20. Sinrang Guttu
5. Guttu Patallo	13. Rukkellengponga	21. Taletti Langi
6. Lették Pareppak	14. Ruma Makompong	22. Taletti Pettu
7. Linrung ri Toja	15. Rutung Talaga	23. Talaga Unru
8. Manurungé	16. Sangka Batara	24. Wélong Pabbarek

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1) Ati

Ati means heart, inner, center, core, inner, middle, pointed machete base, outrigger, soul, girl, and red. In this case, the heart is more accurately interpreted as 'woman'. The word *ati* is fused with the name of the lady in Boting Langi, namely;

- a) **Ati Langi**; The morpheme *langi* 'sky' signifies that she is located in the sky, so its meaning is 'heavenly woman'. He was the head lady of the Luwu palace (Kern, 1987: 963) which was a continuation of the Boting Langi dynasty.
- b) **Ati Wéro**; the morpheme *wéro* itself means 'gold, golden, lightning, light, or incandescent'. In this case, the correct meaning is 'light', or 'noble woman'. Together with *Wé Atilangi*, *Wé Atiwéro* were Datu Palinge's ladies-in-waiting.

2) Balaunnyi

The linguistic meaning of *balaunnyi* has not yet been found, so the morpheme only has a referential meaning that refers to a god. He is the god of the underworld who stirs up storms in the ocean.

3) Balasa Riuk

The lexis meaning of *balasa* is not yet known, but contextually it means 'lightning'. The word *riuk* means 'storm, hurricane' which can be connoted as successive natural phenomena. He is a divine figure as a high-ranking official in Boting Langi, ruling over thunder and lightning fiercely.

4) Bilak Riuk

Bilak means 'lightning, flame, lamp'. If followed by the word *riuk*, it will mean lightning flashing like a blazing fire, licking very violently. That is the connotation of the name of one of Patoto's sons as the god who rules the sky fire.

5) Dettia

The names in the MT text that are preceded by the word *dettia* is the name of the pure nobles, namely the sons and daughters of Boting Langi or Burik Liuk. The word *dettia* means 'sun', connotes light, shadow. The names preceded by these words are:

- a) **Dettia Langi**; langi means 'sky', the name means 'light of the sky'.
- b) **Dettia Tana**; tana means 'earth', the name means 'light of the earth'
- c) **Dettia Tanra**; tanra means 'sign, star', means 'starlight'
- d) **Dettia Unru**; unru means 'storm', or 'storm shadow'.

6) Ellung

The morpheme *ellung* means 'cloud'. Here are the names that preceded *ellung*:

- a. **Ellung Patara**; The morpheme *patara* and *batara* lexically have the same meaning, namely, 'god, sky'. Phonetically, the two sounds are very close, then there is a process of dissimilation between voiced consonants /b/ and /p/ voiceless.
- b. **Ellung Patara** means 'heavenly cloud'.

Léllé Ellung; léllé 'circle', Wé Léllé Ellung means 'woman surrounded by clouds'.

7) Guru

The lexical meaning of the morpheme *guru* is 'penghulu'. The names that precede the morpheme are:

- **Guru** (Batara); according to its role and function in the text, the name implies: 1) the upstream of the children of the rulers of the universe, 2) the first human in the middle world, 3) the founder of the relief of the earth, the creator of various types of plants and animals. Thus Batara Guru can be interpreted as 'the ruler of the earth'.
- **Guru ri Sellek**; The word *guru ri sellek* consists of two morphemes and the particle *ri* 'di' as a preposition. The meaning of the *guru* morpheme is the same as that mentioned above. While *sellek* means 'strait', so the name means 'penghulu, ruler of the straits'. In the context of the story, *Guru ri Sellek* is the supreme ruler of the underworld.

8) Guttuk

In the MT manuscript there are two names preceded by the morpheme *guttu*. The morpheme has several meanings, namely, 'thunder, majestic, main, and great'. The name in question is:

- **Guttuk Patalo**; the meaning of *talo* is not found, but there is the word *talo-talo* 'fire'. If *talo-talo* were understood through the concept of fireflies in Indonesian, then the name could be interpreted as 'thunder carrying fire' or 'thunder-carrying lightning'.
- **Guttuk Pareppak**; some *pareppak* meanings; thunderous, booming, majestic, prime, great, heirloom. The exact meaning is 'thunder thunder'. *Guttuk Pareppak* is a servant of Batara Guru who is different from Aji Pareppak.

9) Lettek

Lették which stands as a free morpheme can be interpreted as 'explosion, boom, tumult, clamor, thunder, and it can also be lightning or thunderbolt'. These meanings are associated with great and terrible things. The word *lették* is sometimes followed by other words to stand in full as a proper name.

- *Lettek Ilek*; the word *ilek* means lightning, incandescent, golden, shimmer, light, so it is often synonymous with *wéro*. In this context, the morpheme *lették ilek* is more suitable to be interpreted as an 'explosion incandescent'.

- Lettek Pareppak; although pareppak has various meanings, here it is appropriate if it is interpreted as 'a thunderous explosion'.
- Lettek Riuk; means 'storm lightning flashing'.

10) Linrung

The definition of the linrung morpheme also varies according to the context, such as 'water, eel, protected, and broad, covering, eliminating'. But in this context it is more appropriate if linrung is interpreted as 'protection, protector' or expanded to 'ruler'. Here are the meanings of names that contain the meaning of linrung.

- **Linrung Samudda**; samudda means 'wide ocean or ocean'. So the name means 'protector of the ocean'.
- **Linrung Talaga**; talaga means 'lake, water, or sea'. So the name means 'protector of the sea'.
- **Linrung ri Toja**; ri 'from, di' as a particle, while toja means 'water'. The name Linrung ri Toja means 'ruler of water', or 'ruler of the water world'.

11) Palanro (To)

The word lanro 'blacksmith', contextually means a gold forge which connotes the creator of the perfect harmony of the universe.

12) Palinge (Datu)

Palinge means the one who gives birth. Since she is the mother of the son of a god who will bring down humans on earth, then Palinge is interpreted as the mother who gives birth to all mothers.

13) Patoto (Datu Puatta, La)

The morpheme toto 'tentu', can be connoted as fate. The people of the archipelago believe that it is the highest pantheon that can determine the fate of their creatures. Patoto and Palanro are the same agent figure, the supreme god in the sky.

14) Pareppak (Aji);

Even though it is also called pareppak, the morpheme aji distinguishes it from Guttu Pareppak. Aji Parpak is the younger brother of Batara Guru.

15) Welong Pabbarek

Wélong is 'flower, biti of the sea, lady-in-waiting', while pabbarek is 'carrier of destiny'. She was a lesser noble. A wélong is the king's trust to nurse his sons and daughters, so he is very close to the royal family. That's the name for Talaga Unru, the milk mother and the lady in charge of Batara Guru.

e. Personal Name Language Style

Language is often used rhetorically to influence or convince the interlocutor. This way of speaking can be equated with figures of speech. The language styles found in the MT text are metonymy and metaphorical styles. The following is the explanation of the style of self-name language which is traced from its lexical meaning and categorization in tabular form.

No.	Name	denotative		Connotative			
		Linguistics	ref. ^[1]	Language Style			
				Metaphor	metonymy		
				Act	Original/Place	Traits/Attributes	Maker
1.	a. Ati Langi	sky woman	✓		Sky	heavenly	
	Ati Wero	noble woman	✓			Noble nature	
2.	Balaonyi	≠	✓				
3.	Reply Riuk	Lightning and storm	✓		Lord of thunder and storm		
4.	Bilak Riuk	Fire	✓		Lord of fire		
5.	a. Dettia Langi	sky sun	✓			nature of the sun	
	b. Dettia Tana	earth sun	✓			nature of the sun	
	c. Dettia Tanra	star sun	✓			nature of the sun	
	d. Dettia Unru	Stormy sun	✓			nature of the sun	
6.	a. Ellung Patara	Clouds in the sky	✓		Lord of the clouds		
	b. Léllé Ellung	Surrounded by clouds	✓			Surrounded by clouds	
7.	a. Batara Guru	The prince	✓			As a leader	
	b. Guru ri Sellek	ruler of the straits	✓				
8.	a. Guttuk Patalo	Lightning flash	✓		Lord of thunder		
	b. Guttuk Pareppak	Thunder booms	✓			Explosive	
	c. Pareppak (Aji)	booming	✓			Explosive	
9.	a. Lettek Ilek	Incandescent explosion	✓			Terrifying	
13.	Manuték		✓				
14.	Mutia Unru	Storm pearls	✓		Like pearls in a storm		
15.	Nyilik Timo	Eastern Eyes ^[2]	✓		Brilliant beautiful eyes	Eyes from the east	
16.	Pabbarek	Carrier of destiny	✓		Carrier of destiny		
17.	Padauleng	Like the moon	✓		Like the moon		
18.	Pajung	Umbrella	✓		Like an umbrella		

19.	Pakkaroda	Angry person	√		Angry person
20.	Palallo	Have advantages	√		Stand out
21.	Palanro	Gold forge	√		Creator of nature
22.	Paliné	Who gave birth	√	Who gave birth to all mothers	
23.	Pallureng	Loader	√	Loader	
24.	Sinrang Patara	Introduction to the sky	√	Introduction to	
				sky	
25.	Patoto	fate maker	√		fate
26.	Pawewang	Shake	√	Shaker	
27. a.	Punnae Liuk	Bottom owner	√		Live in the bottom
b.	Punnae Ué	Water owner	√		Live in water/sea
28.	Rukkelleng Ponga	light fall	√	The fallen light	
29.	Ruma Makompong	flex mist	√		Deformable mist
30.	Rumpa Mega	Break the cloud	√	Cloud breaker	
31. a.	Sangka Batara	Sky milestone	√	sky support	
b.	Sangka Maléwa	Balancing milestone	√	balance guard	
32. a.	Saung Kutta	city storm ^[3]	√		Like a storm in the city
b.	Saung Riuk	Storm fight	√	Storm connector	
33.	Silinrung Baba	Door sill guard	√	Doorman	
34.	Sinau Toja	water peak	√		Located at top sea
35. a.	Talaga, Opu	Lord of the Sea	√		Lord of the Seas
b.	Rutung Talaga	Ocean opener	√	sea raider	
					Like a storm
d.	Talaga Unru	Ocean storm	√		ocean

36.	a.	Taletting Langi	Judge of the sky	√	Judge of the sky
	b.	Taletti Tana	Land Judge	√	Judge of the underworld
37.		Tellino	not earth	√	Not from earth
38.		Togèk Langi	Heaven's throne	√	Heir to the throne of heaven
39.		Tumpak Langi	Support the sky	√	sky support
40.	a.	Wéro Ilek	golden light	√	Like sparkling gold
	b.	Wéro Ria	Incandescent light	√	Like a flash of lightning
	c.	Wéro Unru	Storm light	√	Like a thunderstorm

4. Conclusion

The La Galigo manuscript functions as a holy book for adherents of the Tolotang or To ri Olo religion 'ancient people'. Even until 2000 AD the reading of the text of *La Galigo*, especially the MT was still full of mystical scents. The text is so sacred to its supporters that it cannot be read by just anyone and at any time. Until now, Tolotang adherents still exist in several places in South Sulawesi.

Due to the changing times, the majority of Bugis people have now embraced Islam, including the MT community in Maniangpajo, Wajo district. Even though they have embraced a new religion, the Bugis are still Bugis. They still highly value their communal texts as documents about the various dimensions of their humanity and the way they view the world. There are not a few issues in the MT text that are still relevant to be used as a way of life for the modern Bugis society. There are too many Bugis cultural concepts that take shelter in the MT text. For example, the way their ancestors farmed, preparation for planting rice, plant maintenance, post-harvest handling, how to consume harvested produce, and various things related to it. The traditional way of producing food is now able to increase prices so that it has a positive impact on farmers.

The essence of the meaning of the MT text can be taken advantage of if the readers can understand the content of the meaning of the language. Agent or character is the most important element in the structure of a literary work. Understanding about agents in MT, will make it easier for those who want to explore it.

To facilitate this purpose, it is necessary to identify the names of the agents as the motor of the storyline. If all self-names are preceded by a marker, then the problem is simpler. However, if it is not marked, then adequate syntactic knowledge and extra lingual sensitivity are required. Because the meaning of the name itself in the MT text implies the concept of similarity, comparison, its link with the rhythm of life, and the turmoil of nature around humans, thus forming a style of language.

Finally, this article still leaves an obstacle that needs to be discussed further. For example, the masculine name background for female agents, such as Mutia Unru and Talaga Unru. In addition, several self-names but refer to one agent such as, La Togèk Langi - Batara Guru, Patoto - La Toto - Palanro. These findings have the potential to confuse novice readers, especially speakers of other languages.

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