

**PERFORMATIVITY IN BIAK WOR RITUAL SPEECH IN  
PAPUA**

***PERFORMATIVITAS DALAM TUTURAN RITUAL WOR BIAK  
DI PAPUA***

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**POSTGRADUATE PROGRAM**

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DI PAPUA***

**THESIS**

**Submitted in Partial Fulfillment of the Requirements for  
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**Written and submitted by**

**JOHANES DIMARA**

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# THESIS

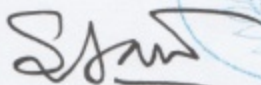
## PERFORMATIVITY IN BIAK WOR RITUAL SPEECH IN PAPUA

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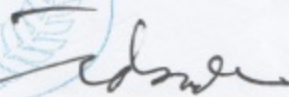
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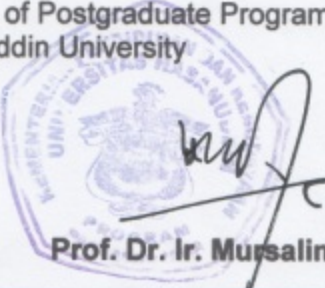
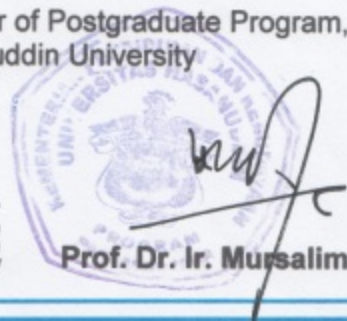
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Menyatakan dengan benar bahwa tesis yang saya tulis ini merupakan hasil karya saya sendiri, bukan merupakan pengambilan tuisan atau pemikiran orang lain. Apabila dikemudian hari terbukti atau dapat dibuktikan bahwa sebagian atau keseluruhan tesis ini adalah hasil karya orang lain, saya bersedia menerima sanksi atas perbuatan tersebut.

Makassar, Oktober 2013

Yang Menyatakan

Johanes Dimara

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Hopefully, this thesis would be useful to all readers, especially for lovers of Linguistic Anthropology.

The writer realizes that this paper is not yet perfect. Therefore, suggestions and constructive criticism are expected of all readers for the completion of this work.

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## ABSTRAK

**JOHANES DIMARA.** *Performativitas dalam Tuturan Wor Biak di Papua*  
(dibimbing oleh **Stanislaus Sandarupa** dan **Noer Jihad Saleh**)

Penelitian ini bertujuan membahas konsep tuturan ritual wor yang didasari atas kekuatan refleksif bahasa.

Teori yang digunakan adalah teori teks semiotik fungsional yang berbasis pada teori indexicalitas yang dikembangkan oleh Silverstein. Penelitian ini dilakukan di Desa *Wari* dan *Warsa*, Distrik Biak Utara, Kabupaten Biak Numfor. Pengumpulan data dilakukan dengan cara observasi partisipan pada acara ritual wor, interviu, dan perekaman. Analisis dilakukan dengan teknik deskriptif kualitatif.

Hasil penelitian menunjukkan bahwa konsep-konsep yang dikembangkan memperlihatkan hubungan tuturan ritual wor ke konteks. Tuturan ritual wor dilihat sebagai teks dan dibedakan dalam beberapa teks, yakni teks denotasi, teks interaksional, dan beberapa teks lainnya. Teks-teks tersebut merupakan ruang kajian yang didasari atas konteks. Teks denotasi tuturan ritual wor berhubungan dengan konsep kontekstualisasi dan entekstualisasi. Teks interaksional adalah teks relasi sosial yang dibangun penutur ritual dalam berteks denotasi. Struktur kontekstualitas kohesif mengindeks interpretasi konteks yang relevan. Hal ini merupakan tanda indexikal yang memberi dasar empiris bagi penulis untuk menghubungkan tuturan ritual ini dengan beberapa konteks.

Kata kunci: *tuturan ritual wor, semiotik, teks denotasi, teks interaksional, kontekstualisasi, entekstualisasi, performatifity.*





## ABSTRACT

**JOHANES DIMARA.** *Performativity in Biak Wor Ritual Speech in Papua* (supervised by **Stanislaus Sandarupa** and **Noer Jihad Saleh**).

The study aims to investigate the performativity of Biak ritual speech *wor* based on the strength of its language reflection. The theory used is functional semiotics texts based on Indexicality theory developed by Silverstein.

The research was carried out in the villages of *Wari* and *Warsa*, at North Biak District of Biak Numfor Regency. The data were collected through participative observation in the ritual speech performance of *wor*, and recorded interview and they were then presented in qualitative description.

The study indicates that, these concepts developed in *wor* ritual show a relationship to the context. They are seen as texts divided into several distinguishable texts: denotation, interactional, and several others. Those texts are based on the study of context. Denotational text of *wor* ritual narratives is associated with the concept of contextualization and entextualization. Interactional text is the socially relational text built by the speakers' ritual in denotational text. Contextuality cohesive structure indexes signs which provide an empirical basis to the writer to connect the *wor* ritual speeches to some contexts.

**Keywords:** *Wor Ritual Speech, semiotic, denotational text, interactional text, contextualization, entextualization, and performativity*



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Map of Biak regency

Data of informant

Transcript data of Biak *Wor* Ritual Speech

Curriculum vitae of the writer

*Wor* ritual singing ( photos)

## LIST OF ABBREVIATIONS

BWTS	:	Biak <i>Wor</i> Traditional Singing
Conj	:	conjunction
Def	:	definite article
P1pl	:	first person plural
P1pl pos	:	first person plural possessive
P1sg	:	first person singular
P2pl	:	second person plural
P2sg	:	second person singular
P3sg	:	third person singular
P3sg poss	:	third person singular possessive
Pref	:	Prefix
Prep	:	preposition
WRS	:	<i>Wor</i> Ritual Speech
Suf	:	Suffix

*But even if you should  
suffer for what is right,  
you are blessed. "Do not fear what they fear ;  
do not be frightened."  
Take Courage*

(1 Peter 3:14)

## CHAPTER I

### INTRODUCTION

#### A. Context

Language plays an important role in human life. It is created as a means of communication as well as a system of sign to symbolize and interpret a certain object. Through language reality can be represented and constructed. It is also a medium to shape and to express the thoughts, to make statements, to convey fact and to explain knowledge or to report something and to keep social relation among the language users.

The existence of language makes us be social beings and the society is created by language, nurtured and developed with language. Lindgren (1972), sees the language as 'the glue'. Broom and Selznik (1973) see it as the decisive factor in the creation of human society. As a means of social control, the language is very effective. Social control can be applied to ourselves or to the people. Various description, information, and education are delivered through language. (Fairclough, 1989, 2001:3).

It consists of a series of verbal and non verbal presentation of ideas and concepts and these are expressed through symbols and signs by means of which our thoughts are logically and intelligibly substantiated. (Yassi 2011:1). More than that, every human thought and action can be influenced by the words spoken.



Meanwhile, Sandarupa in his article: "The poetry of taking power in Toraja" states that "

*the 'responsibility' points toward the agency aspect of meaning, of course can be traced back to Peircean philosophical pragmatics who states that sign's relation to object is merely a 'standing for' relation. Consequently, it raises a profound issue of representation. (Sandarupa 2012:7).*

In line with this, when the language is seen as a text, it means that, language is used as a tool to achieve a goal. When someone seeks or hears a word or phrase, there is a certain meaning in his mind.

In other words, there is a certain strength in a language that ultimately affects the human language. Although it is abstract, the language is not merely an instrument, it has an influence and considerable force in human life. Language is not only used as a tool to communicate ideas and describe reality, but has different purposes depending on the context and the object of the conversation.

Further, Austin explains that, language is not seen as a logical structure (right/wrong) but how the language can be understood in the speaking so as to affect the thoughts and actions of others.

In this writing, the researcher wants to state what actually exists in the performance of ritual speaker and the hearer related to the view of Austin about performativity.

Moreover, the ritual performance takes place in specific time and setting. In interaction, practice and verbal art–oral poetics come together. It shows its structural organization, which appears in a role as an ordered

system. It is an event, a collection of activities not just the enactment of a pre-existing script or text. It is a fashioning of social reality as well. (Sandarupa, 2012).

The ritual utterances are spoken in whole which are in a ritual speech. This speech is not delivered to reveal the purpose only but to perform certain actions, so that, every speech act is an action that can affect even to form any discourse in the speaker community and its owner.

Like other ritual speech, *Wor* ritual speech is folk poem which is traditional singing that has some functions. The *wor* speech as *traditional singing* is conducted during the incidental ceremonies of *wor* and constitutes a form of religious life which makes to accompany a situation or circumstance encountered in groups that is a situation/circumstance of sense of happiness or a critical condition. (Rumansara, 2003).

When they garden, women sing *wor* to remember the loved ones who died or are away. And men sing *wor* in the sea to calm down the waves or prepare for battle.

*Wor* has the ability to draw a crowd. They always remember that the words are denoted with an integral three activities: *singing*, *dancing*, and *celebrating*, all of which have come together in celebration of this *wor*. To protect the child during the dangerous transition, hostess relatives spent natal night to dance in the rituals. As Rutherford states :

*“In the past, wor had the capacity to draw a crowd. One will recall that the word then denoted three inseparable activities: to sing, to dance, and to celebrate, all of which once came together in Biak feasts. To protect a child, during a dangerous transition, the hostess's natal kin spent the night circling the dancing ground in a clump.. Rutherford (2003:90-93).*

The wor ritual speech here is the traditional songs that is also an oral literary tradition that includes literary expression of the citizens of a culture that spread and handed down orally, while it is also a part of the folklore, which certainly has a lot of *genres*. One of the types of speech folk poetry is an indigenous *wor* songs of Biak.

*Wor* as a ritual ceremony as well as a ritual speech has been written by a few researchers in some aspects as follows:

Kapissa. (1994) in his paper entitled "*Existensi Wor Biak dan upaya pelestariannya*" This writing aims to maintain the presence of *wor* addressing the current cultural transformations triggered by global developments. In this paper there is a description of the ritual ceremony of *Wor* and its traditional songs, but the writer does not analyze *Wor* as ritual speech, it is merely a preservation effort.

The research on *Wor* ritual has also been done by Rumansara (2003) in his article entitled "*Transformasi Upacara Adat Papua, Wor dalam lingkungan hidup orang Biak*". In the study, religion is seen as a cultural system that provides teachings in the forms of rules and guidance and in the human life which are believed to be present. This anthropological study discusses culture as a social institution or a set of symbols that can be used by human in their social life. In the writing, Rumansara also describes the transformation of Biak people culture that was *Wor* tradition in the life of Biak before and after Christianization. Besides the outlining, *wor* is also more specific about the traditional

religion, the meaning, and its types. The study is only about *Wor Ritual* and the supporting activities and also transformation of the aspect of the universe as a ruling partner.

Another writer is Rumbrawer (2003), his study is entitled "*Wor sebagai Fokus dan Dinamika Hidup Orang Biak*". This study puts more emphasis on the types of *wor* of Biak as ritual ceremonies, nature and meaning of *wor* of Biak, and *wor* as focus and dynamics of life of Biak people. The study proposes two kinds of *wor* ritual. They are: "*Wor Sraw*" (small *wor* ritual feast) which is divided into 18 *Wor* rituals and "*Munara*" (great *wor* ritual feast) consisting of 11 types. The study of Rumbrawer puts more emphasis on *wor ritual ceremony* than the ritual traditional songs.

Rutherford's research on *Wor* was also done and reported in the book entitled *Raiding the Land of the Foreigners*. In the study, Rutherford wrote a lot about various matters concerning Biak with kinship and multilingual people and the large number of migrants who live within its borders and other aspects among others: the border of Indonesia, frontier families, the poetics of surprise, messianic modernities to the familiar myth that is the myth of *Manarmakeri* and to the *Koreri* movement and the Revival of *wor* 1 and 2 in the subjection of the Papuan and the subject of Biak. In his research Rutherford put far more emphasis on the kinship of Biak people and others from the *wor* rituals and their traditional songs.

Those are clear sign that, the above mentioned researchers have focused on symbolic meanings of ritual speech. The present research focuses on the dynamic aspect of it i.e. on the aspect of performativity. So this writing takes a different stance by focusing on the purpose of ritual utterances that can enable the researcher to document and scrutinize the elaboration of performative utterances.

#### **B. Research questions.**

Based on the discussion of the context above, the writer can formulate several problems in this research as follows :

1. How is the *wor* ritual carried out?
2. What are the features of *wor* ritual speech?
3. How do such features index the efficacy of ritual?

#### **C. The Objectives of the Research**

In this research, the writer has formulated several objectives:

1. To disclose how the *wor* ritual is carried out.
2. To describe the features of *wor* ritual speech.
3. To elaborate how such features index the efficacy of ritual.

#### **D. Rationale**

The present study contributes to a better understanding of how the Papuan people use ritual speech to advance their socio-political goal.

**E. Significance of the research.**

This research is expected to give useful information to Biak people who were born to and live outside Papua. To order Indonesians and also to foreigners who want to know more about Papuan culture, especially about the performativity aspect in Biak *wor* ritual speech.

## CHAPTER II

### LITERATURE RIVIEW

#### A. Previous Studies

Based on the literature study done, there are some researches that have been written by previous researchers to study and contribute to this research.

Kapissa (1994) in his writing of the *wor* stated that, it is as a cultural preservation to maintain the form and the existence of the *wor*. In this case *wor* is not separated from the community of Biak People.

Rumansara (2003:212-223), in "*Transformasi upacara adat Papua, wor dalam lingkaran hidup orang Biak*", suggests several aspects: definition and function of *wor*, *Wor* transformation in the life cycle of Biak people, *wor* transformation in the life of Biak people before and after Christianization. The point is a cultural transformation as a traditional religion in the life cycle of Biak after receiving the teachings of the Christian religion in their life.

Rumbrawer (2003), in *Wor sebagai Fokus dan Dinamika Hidup Kebudayaan Biak*. This Anthropology study puts more emphasis on the types of *wor* of Biak as a ritual ceremony, nature and meaning of *wor* of Biak, and *wor* as focus and dynamics of life of Biak people, in which *wor* is a social institution and the sacred is very dominant and affected the life and kids (youth) as *roma Manseren* (boy of God) or *roma siwor sern warek*

(the boy who always has ceremonial strengthening) after receiving confirmation of the *wor veba*(the initiation party).

Rutherford (2003) in *Raiding the Land of the Foreigners*, writes a lot about Biak with various matters concerning kinship and multilingual people and a large number of migrants who live within its borders and other aspects among others: the limits of Indonesia, frontier families, the poetics of surprise, messianic modernities to the familiar myth that is the myth of *Manarmakeri* and to the *Koreri* movement and the revival of *wor 1* and *2* in the subjection of the Papuan and the subject of Biak.

The above mentioned researchers are several previous writers of Biak *wor ritual* and its *traditional singing* with the various different aspects.

## **B. Theoretical background**

The concepts related to this study are: Denotational text, Speech act, performative speech, interactional text, and Ritual Speech.

### **1. Denotational text**

Based on indexicality theory developed by Silverstein (1976, 1984, 1987, 1993, 1998 dan 2003 in Sandarupa 2013), he focuses on the power of language reflection, the researcher sees the issue in denotational text.

Denotational text is a text that consists of an utterance or a group of utterances that answers the question 'what is said'. For structural paradigm, this is the most important aspect of the text. Language serves



as a representation of the system. Grammatical proposition links meanings with grammatical forms so that there is a direct relationship between abstract sentences with speech.

Language as text genre should embrace the concept on a practical level, as relatively stable types of utterances, thematic, compositional, and stylistic' (Bakhtin 1986 in Sandarupa) and textual reality. (Briggs and Bauman 1992 in Sandarupa).

It is worth noting that the concept of structure, grammatical structure is only one of the three structures in the phenomenon of language as text. This view can be found in the work of Halliday which discusses clause as message (information structure), the clause as exchange (grammar) and the clause as representation (logical structure) (Halliday, 1985). Therefore, the approach to language is not exactly dominated by structure with descriptive function because there is also a non-descriptive indexical function and structure that plays in establishing a relevant context, determining the appropriate interpretation. For example, the words deictic 'I', place 'here, there', time 'today' and others. Its meaning is known after the context is known.

## **2. Theory of speech act**

Austin in his book '*How to Do Things with Words*. (1962) proposes the *speech act theory*. According to him, when people speak they do something as well. He divides utterances into two kinds, i.e. *constative* and

*performative*. Constative speech act is speech act which reveals something that is true. It can be tested true or false by using the knowledge of the word. While the performative speech act is speech act carried out to do something. While the constative utterance can be judged true or false. This performative is felicity/not felicity condition.

When it is linked to the speakers and the hearers, they will form speech act and speech event. The speech event is basically a series of speech acts which are organized to achieve a goal. The goal is the content of the conversation.

Performative utterances are utterances which demonstrate that an action has been completed by the speaker through speaking. It means that the action is completed at that time as well.

Austin's speech act theory is developed by Searle (1965). He criticizes the classification of speech acts made by Austin. According to him, the classification of Austin, is confusion between verbs and actions, too much overlap in the categories, too much heterogeneity in the category, and is the absence of a consistent principle of classification. To that end, Searle then proposes a new classification. In other words, Searle divides the speech acts by using a different classification from Austin. Searle classified speech act (1969) into five groups, they are: *representative, declarative, expressive, directive and commissive* (Yule, 1996: 53-55).

1. Representative/assertive, is an utterance which binds speaker of the truth about what is said. The utterances by intent to state demand, recognize, report, indicate, mention, give testimony, speculate, etc. belong to the *representative speech*.
2. Directive/impositive is the speech act which is intended to the speakers so that the listeners perform the actions mentioned in the speech, such as force, invite, ask, tell, recover, urged, begged, advised, rule, give the cue, and challenge, including the follow-said directive.
3. Expressive/evaluative is the speech act which is intended by the speaker in order that the utterance is interpreted as an evaluation about things mentioned in the speech, thank, criticize, complain, blame, say congratulate, and flatter including directive speech acts.
4. Commissive, is the speech act which binds the native speakers to do what is mentioned in the utterance. Speech commissive includes: promise, swear, threat, state ability, etc..
5. Declarative, i.e. the speech act intended by the speaker to create new things ( the status, condition, etc.). The speeches intend to ratify, decide, cancel, prohibit, permit, grant, appoint, classify, forgive, belong to the declarative speech acts.

### 3. Performative Speech

*Performative utterance* is an utterance which shows that an action has been completed by the speaker, it means that the action is completed at that time as well; for example: *in a speech 'I thanked him*, in this case; the speaker said it as well as completed the action of "saying" (Austin 1962). *Performative* (in speech act theory) is an utterance which performs an act, such as *Watch out* (= a warning), *I promise not to be late* (= a promise). Briefly said also that performative utterances are utterances to do something (*perform the action*).

Performative utterances are not evaluated as true or false, but as precise or imprecise, for example: *I promise that I shall be there* and performative primary or primary utterance *I shall be there* (Leech, 1993: 280).

The characteristics of performative actions :

- a) They are uttered by the first person.
- b) The person who says, it is present in a given situation
- c) They are as an indicatives (contains certain statements).
- d) The person who says it is actively engaged with the content of the statement.

The above fourth characteristics could have been imposed on the constative utterance, but the main emphasis an the constative speech does not lie in the speakers (the subject), but rather in speech object in

this case the factual events. While in the performative utterance, the main emphasis is still placed on the speaker with propriety in pronunciation.

Furthermore Austin distinguishes language actions into 3 namely:

a) Act of locution is the action that does not reflect the responsibilities of the speaker to carry out the contents of the utterances.

b) Act of illocution is the action which obligates the speaker to perform the content of the utterance.

c) Act of perlocution is the action which sees the consequences or effects caused by the content of the utterances.

The third act of the language is always used (consciously or not) to communicate. Therefore, it needs knowledge and understanding in order not to err in delivering something.

Austin in determining the characteristics of performative utterances was just looking at the grammatical aspect. Finally they are revised (equipped) by his disciples, namely the presence of other conditions that are called performative utterances conditions (*felicity condition*). These features include:

1. People who declare speech and place must be appropriate or suitable. For example: *I pronounce you husband and wife both*. The speakers are prince, priest, pastor, the place in KUA, church, temple, mosque, the objects are two people(twos).

2. The action should be taken truly by the speakers. For example: *I apologize for my mistake*. It must be spoken in truly, not by stepping on the foot of the action of his hearer.

The terms are also not enough, then they are updated again by *John Searle*, as follows:

1. The speakers must have a genuine intention to express the utterances. For example: *I promise to be faithful to you*.
2. The speaker must be sure that he is able to perform that action. or is able to do what is stated in performative utterance.
3. Speech acts must predict the acts will be done, not that been done. For example: *I promise to be faithful*.
4. Speech should predict the actions to be performed by the speakers, not by others. For example: *I promise that I will always come on time*
5. The action must be carried out seriously by both sides. (The first person and the second one do the act seriously.) If the speech does not meet these characters, it is said to be invalid utterances (*infeliciton*).

The examples :

1. I am grateful for your benefit. (Measures grateful).
2. I apologize for my tardiness. (Sorry measures).
3. I call my son Parikshit. (The act of giving names).
4. I bet Mike Tyson will win. (Measures bet)

5. I pronounce you husband and wife. (The act of stating / marriage).
6. I leave all my property to my children. (Act of surrender).
7. I will go now. (The action of going).

#### **4. Interactional text**

Interactional text is the text that answers the question what is really happening. Interactional text is the text that is constructed in social relations of denotational text (Sandarupa 2013).

For example, A says to B, 'it is raining'. From a structural paradigm, this text is classified as the genre of informative text. Its referential meaning is 'drops of water from the sky'.

This meaning is never enough because in addition to the meaning of denotation, speakers also construct social relations as a component of meaning. This utterance may be used to build a variety of social relationships, such as social relations modesty with indirect command for example: take the clotheline, or provide an umbrella, the rejection of the call-out complaints, and warning of flood. The words have dramatic social effects on building social relationships, positive or negative, and harmonious or disharmonious.

So the text does not only mean 'complete expression of the human mind' but also build up awareness of humans as social beings. Competence to speaking means competence to build up social relations..

In relation to performativity (Austin 1962), other competencies are nurtured to build social power in the speech. The most important here is the dialectical relationship between contextualization and entextualization (Bauman 1990, in Sandarupa 2013).

Because the context is characterized by the product, it is developed into the concept of contextualization. There is a change in emphasis from product to process, and from the structure to the agent. This means there is no context in the text and not dictated by the physical and social environment. Context is constructed by the participants actively in interactional negotiations. This is an aspect of language creativity. Another important concept is entextualization.

Entextualization is the process of taking the discourse segment text into another context, a process of decontextualization and re-contextualization.

For example, a long discourse on the interview of a journalist. He entextualizes by lifting the pieces that is decontextualized from context of the interview then recontextualized in the context of report of news. This is characteristic of human speech as occurring in a variety of speeches filled with proverbs and wisdoms of local wisdom of regional culture.



## 5. Ritual speech

The concept of ritual speech used in various libraries and linguistic anthropological literature generally is not formally defined in the form of definition. Here are various opinions about the concept of ritual speech which can be broken down as follows:

a. Fox (1986:102) argues that the language of ritual is typically different from daily language. In another section (page: 98) Fox also says that the language of ritual poetics gets most characteristics of the systematic deviations from the daily language.

In addition, there is also the use of synonymy, synthesis and antithesis (pages: 132, 134). Fox also notes the characteristics of ritual speech, as follows:

(1) as a daily language improving form, function, and meaning (see also Saville-Troike, 1986:46);

(2) having the constant form and arrangement;

(3) having poetic and metaphorical forms;

(4) often presenting polysemy, homonymy, an synonymy

(5) having the systematically related form and meaning.

b. In linguistic theory and method, it is stated that the ritual language can be considered as something sacred; as the sole, or at least as the most accomplished medium to communicate with the Most Holy.

- c. Foley (1997:336) argues that the ritual language is characterized by the use of parallelism.
- d. Kuipers (1998) with data of Weyewa ritual language (West Sumba) finds that the ritual is prominent in the speech pairing (parallel) between the first row and the second row in terms of rhythm and meaning.

## 6. Conceptual Framework

### Conceptual Framework

