

**THE ENTEXTUALIZATION AND CONTEXTUALIZATION OF
THE RITUAL SPEECH “*MANGRARA BANUA*” IN TORAJA**

**ENTEKSTUALISASI DAN KONTEKSTUALISASI TUTURAN
RITUAL “*MANGRARA BANUA*” DI TORAJA**

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**THE ENTEXTUALIZATION AND CONTEXTUALIZATION OF
THE RITUAL SPEECH “*MANGRARA BANUA*” IN TORAJA**

THESIS

**Submitted in partial fulfillment of the Requirements for the Degree of
Master Program of English Language Studies**

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**POST GRADUATED PROGRAM
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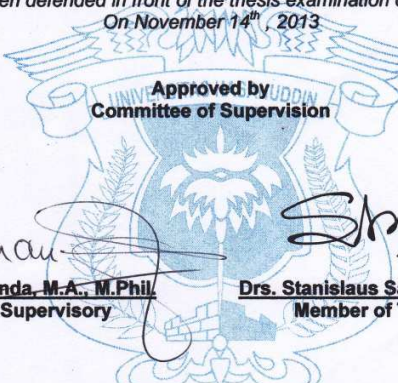
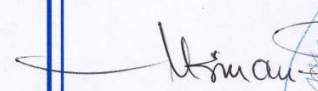
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Menyatakan dengan sebenarnya bahwa tesis yang saya tulis ini benar-benar merupakan hasil karya saya sendiri, bukan merupakan pengambilan tulisan atau pemikiran orang lain. Apabila di kemudian hari terbukti atau dapat dibuktikan bahwa sebagian atau keseluruhan tesis ini hasil karya orang lain, maka saya bersedia menerima sanksi atas perbuatan tersebut.

Makassar, 30 November 2013

Yang menyatakan

Lisa Paginta

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The writer hope that this thesis will be useful for readers especially people who interested in studying language and culture. Finally, may God Almighty gives His blessings and graces to all of us.

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Writer

ABSTRAK

LISA PAGINTA. *Entekstualisasi dan Kontekstualisasi Tutaran Ritual "Mangrara Banua" di Toraja* (dibimbing oleh M.L. Manda dan Stanislaus Sandarupa).

Penelitian ini bertujuan mengobservasi bagaimana cara imam ritual mengambil teks dari bentuk aslinya, kemudian ditampilkan dalam upacara penahbisan rumah dan bahasa digunakan berdasarkan situasi sosial yang terjadi.

Penelitian ini menggunakan metode kualitatif dengan pendekatan semiotika fungsional. Penelitian dilaksanakan pada waktu upacara penahbisan rumah di Desa Tadongkon, Kecamatan Kesu', Kabupaten Toraja Utara. Tahap-tahap dalam ritual dianalisis melalui gambaran umum upacara penahbisan rumah. Untuk menggambarkan situasi sosial dalam ritual, digunakan pendekatan etnografi, khususnya pengamatan partisipan. Untuk menemukan beberapa ciri ungkapan dan aspek performatif ritual upacara rumah, digunakan terjemahan morfem.

Hasil penelitian menunjukkan bahwa ciri-ciri seperti entekstualisasi, kontekstualisasi, paralelisme, dan metafor dapat ditemukan dalam tuturan ritual "Mangrara Banua". Teks denotasi menjelaskan tentang apa itu ujaran. Hal ini berkaitan dengan arti dan kata tunjuk orang serta tempat. Interaksional teks berkaitan dengan bagaimana membangun hubungan sosial. Hal ini terdiri atas *narrated event*; sikap dari pembicara mendekati ujaran-ujaran lainnya dan *narrating event*; konteks yang ada dalam cerita dipindahkan ke dalam bahasa puisi.

Kata kunci: entekstualisasi, kontekstualisasi, teks denotasi, teks interaksional, teks interaksional, paralelisme, metafor.



ABSTRACT

LISA PAGINTA. *The Entextualization and Contextualization of the Ritual Speech "Mangara Banua" in Toraja.* (Supervised by M.L.Manda and Stanislaus Sandarupa).

The aim of the research was to observe the way the ritual priest transforms the text from original to the context of house ceremony and language used based on current social situation.

The research was conducted at a ceremonial house Tadongkon village, Kesu, North Toraja district. The research employed grounded theory using the data exposed to the theory, with qualitative method and functional semiotic approach. The ritual phases are analyzed with general description of house ceremony. The writer employed ethnographic approach through participant observation to describe the social situation of the ritual. The data found was analyzed with morpheme translation to find some features of house ceremony ritual speech and performative aspect of ritual speech.

The result of the research indicated that the features are entextualization, contextualization, parallelism, metaphor. Denotational text means what is being said. It concerns with the meaning and person deictic and spatial deictic and direction. Interactional text relates to how to create social relation. It consists of narrated event; the speaker attitude towards others' utterances and narrated event; the original context of narration transformation into poetic lines.

Keywords: Entextualization, contextualization, denotational text, interactional text, parallelism, metaphore.



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TABLE OF CONTENTS

TABLE OF CONTENTS.....	i
CHAPTER I INTRODUCTION	1
A. Background	1
B. Research Question.....	5
C. Objectives of the study	5
D. Rational of The Research	5
E. Significance of the writing	5
F. Operational Definition	6
CHAPTER II LITERATURE REVIEW.....	7
A. Previous Study	7
B. Theoretical Framework.....	8
1. Language as Text.....	8
a. Denotational text	8
b. Interactional text	9
2. Ritual Speech	10
3. Entextualization	12
4. Contextualization	15
5. Parallelism	16
6. Performance	17
7. Symbolic.....	18
8. Intertextuality	18
C. Conceptual Framework	19
CHAPTER III METHODOLOGY OF RESEARCH	20
A. Research Approach.....	20
B. Data Source	20
1. Field Research	20
2. Library Research	20
C. Time and Location of Research.....	20
1. Time of Research.....	20
2. Location of Research	21
D. Technique of Data Collection.....	21
E. Technique of Data Analysis	22

CHAPTER IV FINDINGS AND DISCUSSION.....	23
A. Ethnography and ritual context.....	23
1. Ethnography	23
2. Ritual Context.....	23
a. Banua disanggaloi	24
b. Banua ditallungalloi.....	24
c. Banua ditallurarai.....	25
B. Ritual Phases.....	27
1. phases in building kindred house.....	28
a. Manglo'po '	28
b. Ma'pabendan.....	28
c. Ma'ariri posi'	28
d. Ma'palumbang pata'	29
e. Ma'kemorinding	29
f. Manggono'	29
2. Phases conducted house ceremony.....	29
a. Ma'tarampak.....	30
b. Ma'papa	30
c. Ma'bubung	31
C. Denotational Text	32
1. The Structure of Text.....	32
a. Opening.....	32
b. Content.....	37
c. Closing	49
2. Entextualization	50
Metapragmatic Descriptor.....	51
3. Contextualization	52
1. Person deixis	52
2. Spatial Deictics in relation speaker and hearer	55
2.1. Movement deictic in relation speaker and hearer	55
a. Deictic te	56
b. Deictic temai	57
c. Deictic lako.....	57
2.2 Locational deictic and locational non deictic.....	58
a. Locational deictic.....	58
b. Locational non deictic.....	59
c. Locational deictic and motional deictic	60
d. Motion locational deictic	60
1. Rokko	60
2. Sau'.....	61

3. Tama	62
D. Interactional Text	62
Narrated Event	62
E. General features of ritual speech Singgi' banua	63
1. Paralelism.....	63
1.1 Lexical Parallelism	63
1.2 Structural Paralelism.....	66
a. Phrasal Unit	66
b. Metaphor	67
F. General description of Kendenan House Ceremony.....	70
G. Data Source of Singgi' banua.....	78
CHAPTER V CONCLUSION AND SUGGESTION.....	96
BIBLIOGRAPHY	98
APPENDICES	

CHAPTER I

INTRODUCTION

A. Background

Language is an important aspect of human being life. Through language we can give and share information. People communicate each other through their utterances. Language used depends on the purpose. Language used in daily activities is different from a language used in formal situation such as meeting, ceremony, school. Bakthin (in Wetherell , 2001:66) explains that in our everyday life speech is constructed in typical situation through communication. Speech also can be performed in ritual ceremony.

Sandarupa (2012:1) states that two genres of speaking in Torajan society are *kada dipomalolo* 'straight talk' and *kada-kada dipasiloppak* 'paired utterances'. Straight talk or *kada dipomalolo* is used habitually. It is called ordinary speech '*basa biasa*'. People always make this utterance in their life. We can use it at home, in the market, between friends. It occurs in informal situation. The paired utterances *kada-kada dipasiloppak* means high speech. This speech has a role and depends on particular situation. One of the distinctive features of Toraja language is high language (Zerner and Volkman in Fox 1998:283). The high language is used by ritual priest '*tominaa*' in ritual speech.

Sandarupa (2012:1) explains that the monologic form is used by a single ritual specialist *tominaa* in rising rituals (*rambu tuka*) while dialogic and interactive speech forms are typically characteristics of descending ritual (*rambu solo*). In house ritual *mangrara banua* the *tominaa*, as a single ritual specialist, performs the speech in monologic form. He speaks the high language that is different from daily language. The *tominaa* transforms the text into the speech event of house ritual. This process is known as entextualization. It refers to how the way of the *tominaa* extracts words and meaning into the event of house ritual.

Context which concerns with specific social situation is constructed by people in negotiation (Bauman and Briggs, 1990:68, Sandarupa 2013:2). The process from context to contextualization depends on negotiation between participants in social interaction. Contextualization process occurs can be seen in contextualization cues process which features of setting used by people to produce interpretive framework (Bauman and Briggs, 1990:68). The features include what the activity is, how the sentence relates to what follows or precede, and how the semantic content is understood (Gumperz in Duranti, 1997:212). Contextualization emerge when someone says to the other the word '*I*' which refers to the reality. The speaker signs that '*I*' is real and hearer interprets that he says '*I*' means that there is power of his

utterance that shows the reality. Contextualization means the language used by people in social interaction.

The entextualization consists of two processes; decontextualization and recontextualization. The decontextualization process means the process of extracting text, signs, and meaning from its original context. The text re-inserted into a new context or another context is known as recontextualization.

In performing the speech, the ritual priest has the ability to transform event, relation, and objects (Kuipers, 1990:6). The object is not to refer to the thing or person but it relates to manipulation and control in the various situations and it can change the dynamic response of audience and the textual other factor. *Tominaa* as ritual priest that has power to manipulate and control his speech based on the situation of ritual. He was impressed from the people in this ritual. He has to use the appropriate word with social relation and the event that take place. Briggs and Silverstein (1998) (in Kuipers, 1990:7) states that entextualization refers to the way by which the inter-textual, cohesive, and authoritative are aspects of performance.

The writer wants to observe how to relate the ritual priest '*tominaa*' uses and transform the text in certain place and how the language is used in

specific context. Also how to understand the features of ritual speech in *mangrara banua* in Toraja.

Some have done research about Toraja ritual speech. Van der Veen (1966) have invented decontextualized in *badong* text. He found that the ritual text of *badong* based on deceased's rank. He said that two themes can be seen in *badong*, they are the expression of grief for the death of the deceased, and the veneration of the death person. Rappoport(2009) has found ritual speech in Toraja is combination of words, music, and acts. She explained that words have dynamic force in performance as efficacy. Sandarupa (2012) has seen denotational aspect and interactional text of *badong*. He explained that a ritual activity in the ritual speech parallelism that takes the form of conversation. The existence of conversation are the exchange and adjacency pairs.

In this research, the writer wants to develop the previous study by focusing on the process of transforming text and meaning by focusing on entextualization process of house ritual speech or how the way speaking of *tominaa* relate to the social situation that occurs.

B. Research Questions

There are some questions related to the study:

1. What are the features of house ritual speech?
2. How is the house ceremony carried out?
3. How do we understand the performative aspect of ritual speech?

C. Objectives of The Study

Based on research question above, there are some objectives of study below

1. To investigate how is the ritual speech of house ceremony carried out.
2. To identify and analyze the features of house ritual.
3. To reveal the performative aspect of ritual speech.

D. Rational of Research

The rational of the study gives us a better understanding of how the Torajan ritual speaker employs some entextualization or contextualization process to create power.

E. Significance of the writing

This research will give the useful information for the people who interested in the studying of local language and culture especially the way to understand the process extracting text in '*mangrara banua*' (house ritual) in Toraja.

F. Operational Definition

1. Entextualization: process of transforming the text from original into new context.
2. Contextualization: the activity of speaking that makes the utterance become reality. Contextualization consists of person deixis and spatial deictics.
3. Ritual speech: the form of communication is performed by people powerfully that has specific features of words, phrases, and lines in parallelism form.
4. House ceremony: a ceremony conducted by people as the gratitude expression to God for a new house.
5. Entextualization: process tranfrom the text from one context to another. It is consist of decontextualization (a process extracting text from original to someone's speech) and recontextualization (transmitted text from original into new or another context).
6. Denotational text: a text answers the question what is being said.

CHAPTER II

LITERATURE REVIEW

A. Previous Study

The writer finds out some previous study that support to analyzed and complete this writing such as

Ritual speech performance as entextualization process in Weyewa ritual is extracting, objectifying, and incorporating words in its sociocultural context (Kuipers, 1990). It relates with text, power, and performance. Wayewa ritual of atonement as authoritative text is a performed monologue. Fox (1998) has described about parallelism in Eastern Indonesia. Zerner and Volkman (in Fox, 1998) have seen parallelism in Toraja ritual poem. High speech is used by *tominaa* (ritual priest) as the one of distinctive features of Toraja language and culture.

Sandarupa (2012) has seen denotational aspect and interactional text of Toraja *badong* ritual. Poetic textual signs or ritual speech parallelism in use and how the ways of people construct the dialogic interactional text. The construction of text lines in performance as the crucial aspect in the *badong* and elaborate parallelism used by social actors in sociopolitical and cultural context. Jakobson in Sandarupa (2012:6) has described the analysis of poetic form as layer of parallelism, repetitions, and figurative speech. Van der Veen

(1966 in Sandarupa, 2012:2) has given description about analysis of textual point of view focusing on symbolic aspect of the decontextualized textual parallelism. Rappoport (2009) has seen the characteristics of Toraja poetics forms focusing on syntactic and semantic parallelism, formed of lexical pairs. Tangdilintin has seen about processing of mangrara banua ritual and culture of toraja.

The previous studies above have inspired me to take different stance about entextualization or contextualization of Toraja ritual speech. How the ritual priest (*tominaa*) transforms the text into the social situation that takes place (contextualization. The writer focuses on the extract text from original context (decontextualization) and into the house ritual or *mangrara banua* context (recontextualization). In other word, the texts are taken from one context to another context. Also the speaker used language closed with reality by using deictic word.

B. Theoretical Framework

1. Language as Text

a. Denotational text

Sandarupa (2013:1) defines denotational text is group of speech that answer the question what is being said. The important aspect of text for the structural paradigm group is to know the function of language as a system of representation.

b. Interactional text

Interactional text relates to the text that answers the question that is really happening. When someone communicates with other or produces the denotational text, actually he constructs the social relation (Sandarupa, 2013). For example, “it is raining”, in this case the speaker creates social relation to other such as politeness of social relation especially indirectly speech such as ‘please take your laundry’ or prepare the umbrella. It also refers to the other meaning such as rejection to go out, complain, and warning about flood. The words have dramatic social effect on social relation, positive or negative, harmonic or disharmonic. The competence of speaking also develops social relation. Sandarupa (2013:2) argued that the creation of social power in the speech as the other competence of performativity.

The dialectic relation between contextualization and entextualization is the important part. Context is constructed by participant actively in interactional negotiation as the contextualization process. It is called the creativity of language. Sandarupa (2013:2) states that concept of text has developed into entextualization process. He defines entextualization is the process, the created segment of discourse–text brought to other context, including decontextualization and recontextualization. For example the long text as the result interview of journalist. He entextualize take a part of text is

decontextualized from interview context and recontextualized into the context of news report.

2. Ritual Speech

Ritual is related to belief. Edward Shills (in Bell, 1992:19) explains that ritual and believe are related and yet separable. He states that beliefs could exist without ritual and ritual can not exist without beliefs. So, ritual and beliefs has intertwined relation.

The study of ritual plays a role in the study of religion. The meaning and representation as the major concept in studying of religious tradition also relates with the need for radical shift of attention in performance of ritual action (Kreineth, 2005:102). Kreineth defined religion as a system of symbol and identifying ritual with religion. For Greetz, ritual generates religion because it is able to form the system of symbol that also combines with the model for reality in such way it “acts to establish powerful, pervasive, and long lasting mood in motivations to formulate general concept of order existence. Religion consists of two things, they are beliefs and rites. Beliefs consist of the representation of the sacred and rites are defined the modes of action as the characteristics of representation of sacred (Bell, 1992:20). He defined ritual as the collective beliefs and ideas is simultaneously generated, experienced, and affirmed as the real community.

Bell (1992:72) point out that ritual is routinisation, regularization, repetition. It lies at the basis of social life itself. Ritual takes place in social

community from one generation to other generation. Ritual is a form of communication based on culturally normal acts that have special functions like the efficacy of language (Bell, 1992:73). He explained the study of ritualization in human and animal relates to the universal features of ritual. He showed that ritualization animals and humans served to secure the function of communication (signaling) effectively.

Ritual speech is contrast to ordinary individual speech. It relates high language (Fox, 1998:13). Ritual speech also used to express the prayer and hopes of particular individual. Ritual speech concern with degree of repetition and elaboration (Duranti, 2004:436). Fox states that a common feature of ritual speech in Eastern Indonesia has complex form of parallelism.

Speech is the skilled word of someone used in communication and social interaction (Hudson, 1980:113). Ritual or *aluk* of Toraja society refers to speech or *bisara* (Rappoport, 2009:9). Ritual speech is transmitted through vocalization process with combine words, music, and acts. The way of *tominaa* combine the words of ritual speech through oral expression and perform it in front of people. She explains that understanding the music of Toraja is not only collecting sounds but also getting access to the language, understand the concept of thought, reflecting a logical and abstract order, and hear the oral expression.

The types of registers (speech varieties) are selected by Toraja language speakers based on social context (Sandarupa, 1996:3). The uttering of words "*buangan kada*" must appropriate with the right place (context). The *tominaa* leads the ritual speech in Toraja ceremony. When he performs in front of the people he has to choose the suitable words based on the situation of the ritual. Sandarupa (2004:67) states that the utterance of a line involves a selection which is, in figure of speech, a metaphor. The selected words put together and create a combination. My research of house ritual support the idea about high language is used by *tominaa*. The text is transformed from the original context into house ritual context.

3. Entextualization

Kuipers (1990:4) defines entextualization as a process in which a speech event is marked by poetic form and rhetorical patterning and growing levels of (apparent) detachment from the intermediate pragmatic context (cf. Bauman 1987b; Briggs 1988; Kuipers 1989). Entextualization is concerned with inter-textually as authoritative version of one that existed before and the result is a relatively coherent text. Several authors emphasize "textualization" in ethnography and relates to this process of translating "experience into text" or inscription" (Kuipers 1990:4). The process of entextualization in performance relates to explore meaning in formal and functional term appropriate in the situation to render part of discourse continuous and their discursive surround into coherent, effective, and memorable text (Bauman and Briggs, 1990:73).

The entextualization is also useful to characterize the extraordinary convergence of textual structure and ideological authority (Tambiah, 1985 in Kuipers, 1990). Bauman and Briggs (1990:73) define entextualization as the process rendering discourse extractable as a part of linguistics production into a unit- a text. In transforming the text the performer or ritual priest believes that he is not speaking on his own but it comes from the behalf of some distant person or spirit with legitimate claim on audience (Kuipers, 1990:6).

Decontextualization and recontextualization of text based on the transformational process and continue the program of ethnography of speaking, adding conceptual framework, focusing on practice, and concern with separate situational context. Decontextualize and recontextualize a text concern with different act of control such as social power. It refers to the differential access to texts, different legitimacy in using and claim the text, different competence in the using text and the different value to attach the types of text. All the elements are based on culturally constructed and socially constituted (Bauman and Briggs, 1990:75-77).

Kuipers (1990:4) explains that writing does not necessarily transform consciousness, but must be analyzed in cultural context of use. The study of inscription generally includes the efforts to entextualize meanings in cultural performances analyzed in ethnographic components such as settings,

participants, act sequence, and like (Bauman 1986; Hymes 1974; Sherzer 1983 in Kuipers 1990).

Young (2001:4) defines entextualization is transforming speaking into cultural object that can be evaluated. A text relates the act of assessing speaking transform the idea of cultural object into performance that occurs in real time based on the context and other participant. Entextualization concern a speaking captured as a text. In this case, a text becomes a cultural object that can be evaluated and criticized and reproduced again. How the practitioners appropriate the texts and talk of experts and lay in to groups of people. Entextualization also means the concept of create the texts or words of other people or authors are joined with someone's voice. It refers to generative process in the act of entextualization is the production of discourse (Wolfgram, 2012:316-317).

Bauman and Briggs (1990:76) explain six elements related to transform the text are **framing** (the performed texts in one generic shape is put on the texts in different generic shape. It concern with repetition of the text), **form** (the dimension of formal transformation from one context to another result the knowledge about the evolution of genre), **function** (the primarily ritual text used in entertainment and practice), **indexical grounding** involves deictic markers of person, spatial location and time, **translation** concern with the problem of transcription, **emergent structure** of a new context is shaped in

the process of recontextualization. Texts are shaped by the situational context in which they are produced.

4. Contextualization

Bauman and Briggs (1990:68) state “the context of an item of folklore is the specific social situations in which that particular item is actually employed”. The context of cultural reality includes the activities, material equipment, interest, moral and aesthetics value with the words are correlated in social situations. Bauman divided six element of context of meaning are institutional context, context of communicative system, social base, individual elements, and context of situation.

Duranti (1999:201) describes that the speaker gives attention to the using of language in particular types of context involving the speaker attitude, the social relation between participants, and special attributes of particular individual. Communicative context can not dictate in physical and social environment but it takes place through negotiation between participant in social interactions (Cook-Gumperz, Bateson, Goffman in Bauman and Briggs). Bauman and Briggs (1990:69) identified contextualization include the active process of negotiations that take place between participants is embedded to assessment of its structure and significance in the speech itself. Contextualization is a process that implies culture specific knowledge

including characteristics of all human collectivities and particular communicative practices (Duranti, 1996:212).

Bauman and Briggs (1990:65) explain that the process of context to contextualization identify the meaning of text, performances, or entire genres in terms purely symbolic. It also concerns with the analyses of poetic patterns, social interaction, and cultural context. Performers give attention of how communicative competence, personal histories, and social identities of their interlocutors will shape the reception of what is being said.

5. Parallelism

Sandarupa (2012:8) states that poetic elements such as parallelism characterized all human verbal interaction including *badong* performance that employ special kind of parallelism i.e. repetition with variation. In speech of parallelism, the idea shows the multifunctional meaning of language. Parallelism is concerned with the selection of word into combination and it is as recurrent returns or repetitions. (Jakobson, 1960 in Sandarupa, 2012:8). When the tominaa perform the speech through oral communication we can hear the repetition has specific meaning.

Fox (1998:3) also argued that the composition of words, phrase, and lines must be paired including poetry, ritual language, or elevated speech. He defined two axis of language based on the selection and syntagmatic of combination. First, the creation of metaphor by means of similarity; the second the creation of metonymy by means of contiguity. The axis of

selection in the axis of combination as the poetic function project of the equivalence principle (Fox, 1998:4).

6. Performance

Austin in Hall's journal (1) argued that performative as a new category of utterance has no truth value since it does not describe the world, but acts upon it is a way of doing things with words. Austin explains that it is a part of ethnography of speaking in particular the study of ritual. Performance is also the act of speaking as the implementation of knowledge (Duranti, 1997:15). The creativity of something can be realized and achieve as performance.

The manifestation of cultural meaning concerns with behavior and expression of someone or transformation of an intention into action generally (Fall, 2010:1). Sweetser (2000:305) defined performativity is the ability of some descriptions to bring out the described situation in reality. Performativity is a term made from philosophical and linguistics domains to the other fields such as anthropology and critical theory (Sweetser, 2000:306).

Bauman and Briggs (1990:62) in his work explains that to examine the way of performativity can be tied to a vast of formal features and range. Performance has a special role in the studies of political and ritual discourse (Bauman and Briggs, 1990:62). The center object of performativity, text, and context presupposes the performance of a single in social interaction. Some researchers such as Goffman, Huizinga, and Turner argue that beside the

performative utterances, provide setting in the speech and society also the important things can be questioned and transformed.

7. Symbolic

Symbolic thought and symbolic communication can be defined as human characteristic (Ramscar, 2008:909). The benefits of symbols such as to organize, communicate about something, manipulate and master the world. To understand symbolic we have to know how words and meaning are learned, represented, and used. Symbolic concern with thought and language that characterize mental representation the rules that define relationship between classes of entities (X and Y). Symbol is the material form, in sound, shape, color or gesture as the case, imitable form of idea can be communicated. Symbolic includes the language of traditional art such as scripture, epic, folklore, ritual, and other related crafts (Coomaraswamy: 1).

8. Intertextuality

Bazerman define intertextuality as the relation each text has to the texts surrounding it. In other words, one text takes statements from another source as authoritative and then repeats the statement for the purpose of new context. Learning analyse intertextuality will help us pick the way of writer drawn other characters into their story and how it position them into the words of multiple texts. Intertextuality also can help students knw about the negotiating the complex of text.

C. Conceptual Framework

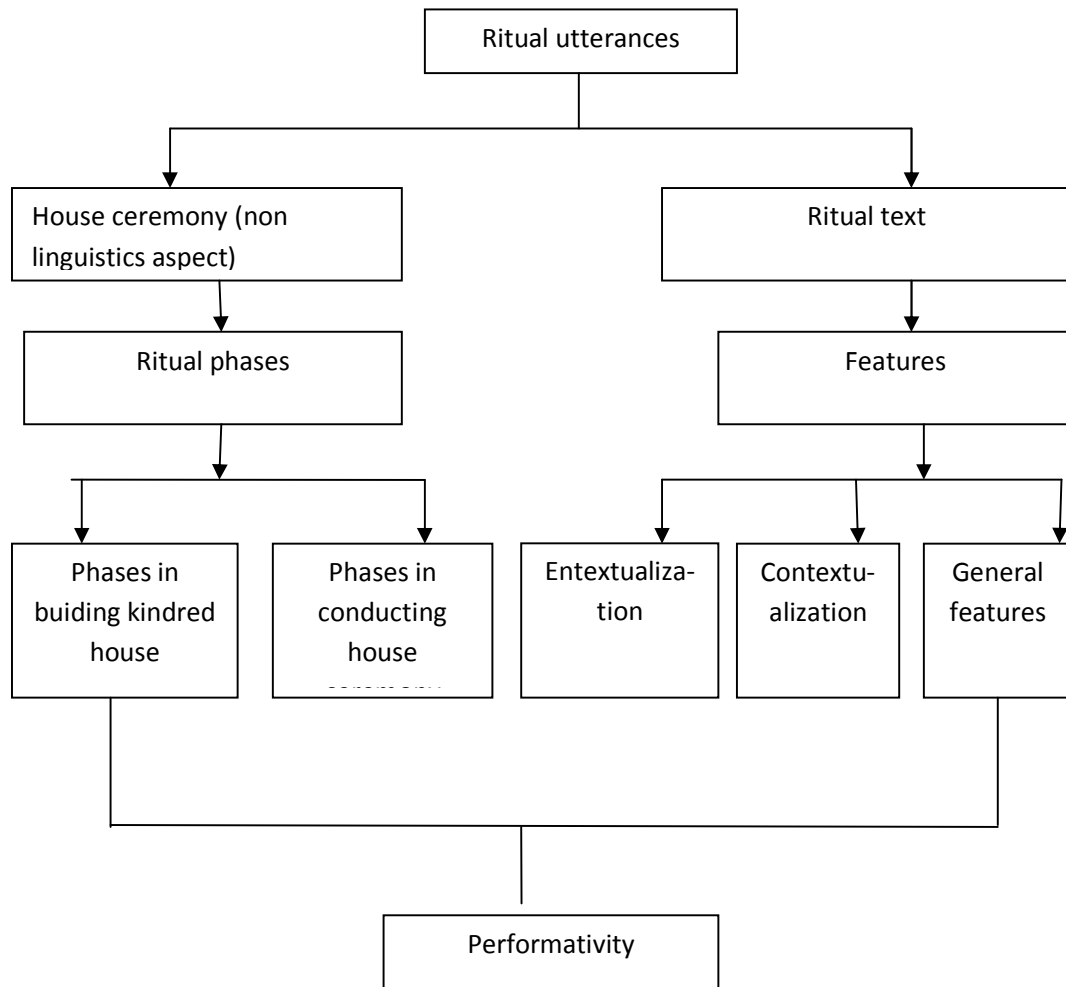


Figure 1. Conceptual framework