

Senri Ethnological Reports 13

Speaking for Life and Death:

**Warfare and Compensation among the Duna of
Papua New Guinea**

Pamela J. Stewart and Andrew Strathern

**National Museum of Ethnology
Osaka 2000**

Copyright © 2000 by the National Museum of Ethnology. Published by the National Museum of Ethnology, Senri Expo Park, Suita, Osaka, 565-8511 JAPAN, Printed by Nakanishi Printing Co., Ltd. Kyoto, JAPAN.

Speaking for Life and Death:
Warfare and Compensation among the
Duna
of Papua New Guinea

Pamela J. Stewart and Andrew Strathern

National Museum of Ethnology
Osaka 2000

Preface

This monograph is centered on the elaborate practices of speech-making historically found among the Duna people of the Southern Highlands Province in Papua New Guinea, relating to warfare and payments of compensation for deaths. It includes also speeches relating to compensations connected with deaths by suicide. The Duna people were "pacified" by the Australian colonial administration in the 1960s, but senior male leaders in the society retain their expertise and knowledge of how to make these kinds of speeches and provided examples of them which we will use in our text. In order to set the text into its proper context we discuss Duna warfare, with reference to the neighboring Huli people studied early on and written about by Robert M. Glasse (1968), and also more widely to other Highlands New Guinea peoples. We also give a generalized description of Duna society based on our ethnographic knowledge of a particular geographical area, the Aluni Valley. We then present the speech materials and finally we allude to some comparisons with other societies, for example in New Guinea, and elsewhere. Speech-making is an enduring cultural component of the Highlands New Guinea societies, and this study makes a new contribution to the knowledge of speech forms in the region. We also stress the significance of ceremonial speech-making as a focus for contemporary senses of identity as well as a heritage from the past.

We wish to thank the National Museum of Ethnology (Minpaku) in Osaka, Japan for providing us positions as Visiting Researcher and Visiting Scholar for three months in the Spring of 2000 which gave us the time and facilities to write this book. Special thanks in this regard go to our sponsors Shuji Yoshida and Isao Hayashi, to Naomichi Isige (Director General of Minpaku). We also thank Udo Barkmann, Ian Keen, Peter Matthews, Mari Hayashi and others for their friendship while we were working at Minpaku.

We want to thank all the people of Papua New Guinea with whom we have worked for their participation in our research and collaboration and the government of Papua New Guinea for relevant research permissions.

Support for our research in Papua New Guinea was given by the Office of the Dean, Faculty of Arts and Sciences, University of Pittsburgh, and by James Cook University of North Queensland, as well as by the Wenner-Gren Foundation and the H.F. Guggenheim Foundation. We are also grateful for grant monies received from the American Philosophical Society and the Pitcairn-Crabbe Foundation (University of Pittsburgh). We thank also Mr. Jack Scott of the

Community Relations Section of Porgera Joint Venture for logistic assistance in 1998 and 1999, both to ourselves and to the people of the Aluni Valley communities with whom we work.

Pamela J. Stewart and Andrew Strathern
June 12, 2000

Table of Contents

1. Introduction: The Duna People	1
2. Duna and Huli warfare in the past	6
3. Comparisons with other Highlands societies	17
4. The speeches, <u>Tambaka</u>	21
5. Conclusions: the significance of speech-making.	46
6. References	49
7. List and Description of Photographs	52
8. Photographs of the Duna area and its people.	56
9. Map.....	88

7. List and Description of Photographs

Black and White Prints

1. The Gorge of the Strickland River as it is seen from the place Aluni looking westwards. In the foreground there are sweet potato and peanut gardens. (Peanuts were introduced by the Australian Administration prior to 1975.)
2. A garden area under preparation in a rocky limestone area, showing the persistence with which people work to make use of their environment in this landscape.
3. A woman carries a bundle of sticks as firewood beside a sweet potato garden. Secondary tree growth around a settlement is visible in the background.
4. Women carry loads of sword-grass (*Imperata cylindrica*) to be used as thatching for a new house.
5. Women and men prepare long red pandanus fruits, from which the central pith has been scraped away, for cooking in an earth oven.
6. Family house with houseyard and fence at back. Such houses have entries at opposite ends for men and women and are internally divided into women's and men's sections.
7. New style family house with older house in background. The house is set on posts and its walls are made of planks shaped by the use of steel axes. Banana trees grow beside the doorway.
8. Large house made with cut planks and set on posts with ladder up to entranceway. In the background are forest areas damaged by fires in 1997-8.
9. A recently born infant carefully settled by its mother into a colorful netbag and red trade cloth.
10. Women at a public occasion seated at the edge of a garden. One wears a pearl shell crescent at the neck. Their heads and shoulders are draped with colored netbags.

11. A small boy looks out from the entranceway of a house. Horizontal planks used to close the doorway can be seen.
12. A *kango* man walks with a companion past an old family house.
13. Monetary notes of the Papua New Guinea Kina currency attached to sticks as a part of a brideprice display.
14. A *kango* man ceremonially counts the amounts of money displayed for a brideprice and indicates how they have been raised for the occasion by kin of the groom.
15. A youth demonstrates dance decorations. He wears a pig's tail front apron and holds in each hand long plumes of the black Sicklebill bird of paradise. On his head he wears white plumes of the Ribbon-tail bird of paradise and the ruff of the Superb bird of paradise. The Duna hunt for all of these bird plumes in their own forests.
16. Young men decorated for a *mali* dance celebrating the anniversary of Papua New Guinea's Independence, gained in 1975.
17. A set of men join together for the *mali* dance. Their cordyline rear bustles are evident and some wear additional decorative items at their backs also. The occasion is the same as that for no. 16.
18. Three youths impersonate a spirit of watercourses, the Ipa Tsiri, covering themselves with ashes and mud and twirling sticks. The occasion is the Independence celebrations, as in nos. 16 and 17.
19. A youth decorated with yellow face paint and a cassowary head-dress at the Independence celebrations.
20. The youth in no. 19 demonstrates his skill at walking on a long pair of decorated wooden stilts. He wears a single long ribbon-tail feather. At his feet is a pathway of broken limestone rocks.
21. Disguised as a person from the remote Tsinali area south of the Muller Range, the same youth shown in nos. 19 and 20 parades in a farcical representation of how colonial government officers in the past dealt with newly administered peoples in the Papua New Guinea Highlands. Moss and leaves cover his body and the stilts he is using.

and his face is smeared with mud. The actor playing the government officer stands behind him giving orders and wearing a tie.

22. A *kango* man counts out butchered sides of pork laid out to be cooked for the funeral of one of his wives who has recently died. Her house is at the rear. The occasion is called a *kene kakiya*, "[distribution of] sides of pork for the dead."

23. Close-up of the sides of pork carefully laid out for inspection.

24. Cutting of strips of meat from pork sides at a *kene kakiya* occasion. Pairs of men co-operate, one cutting at the meat, the other holding it for him. The strips are later given to the women and children who are attending the funeral.

25. A new grave site in a carefully cleared area near to the deceased's house. The traditional thatching on the grave's covering or roof has been replaced by a sheet of corrugated roofing metal. People point out that this is more durable than grass thatch.

26. The Strickland Gorge and the Victor Emmanuel Range seen from Hagupere looking westwards. Swordgrass fallow is in the foreground and beside it there is a small settlement area.

Color Prints

27. An *anoakaro* man of Aluni stands wearing a Superb ruff and Raggiana bird of paradise plumes. He has a cowrie necklace and carries bow and arrows.

28. Another man decorated in similar manner to the man in no. 27. He has on a *hongo* forehead band and a netbag for carrying provisions knotted at his front.

29. Two men perform a *tawe* dance, using seed rattles to accompany their singing and dance steps. The *tawe* was traditionally performed to mark the return of a dead woman's spirit (*tini*) to her natal place, back from her husband's area.

30. Two women demonstrate the style in which women wear netbags at their fronts and long reed front aprons. White clay is painted on their arms and legs.

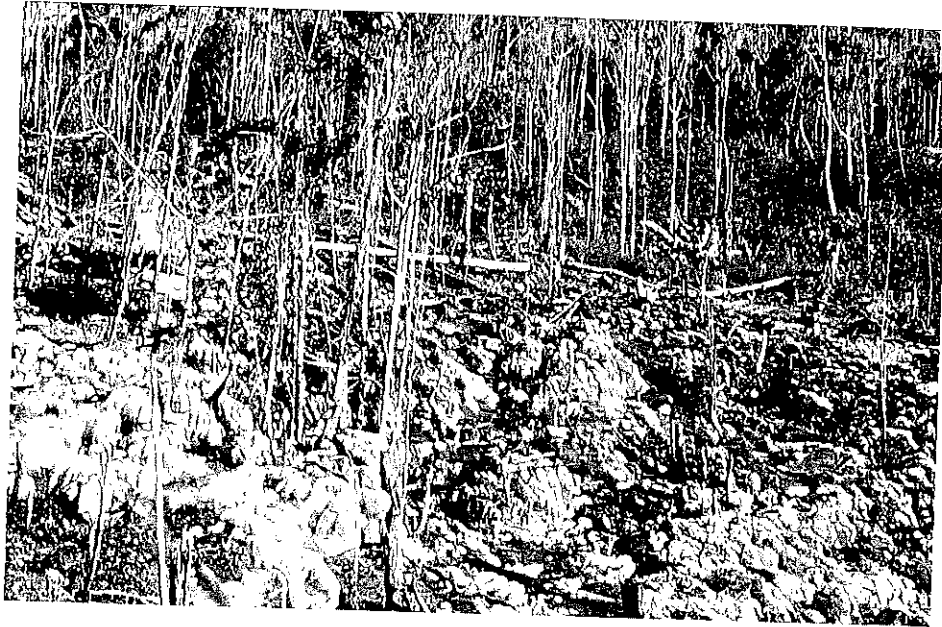
31. At the gable eaves of his dwelling house a *kango* man has hung up a bark bundle containing his mother's bones, signaling that her favor to him after her death has enabled him to become a prosperous residential member in her own natal place.

8. Photographs of the Duna area and its People

The following pages contain the photographs described above in section 7.



1



2



3



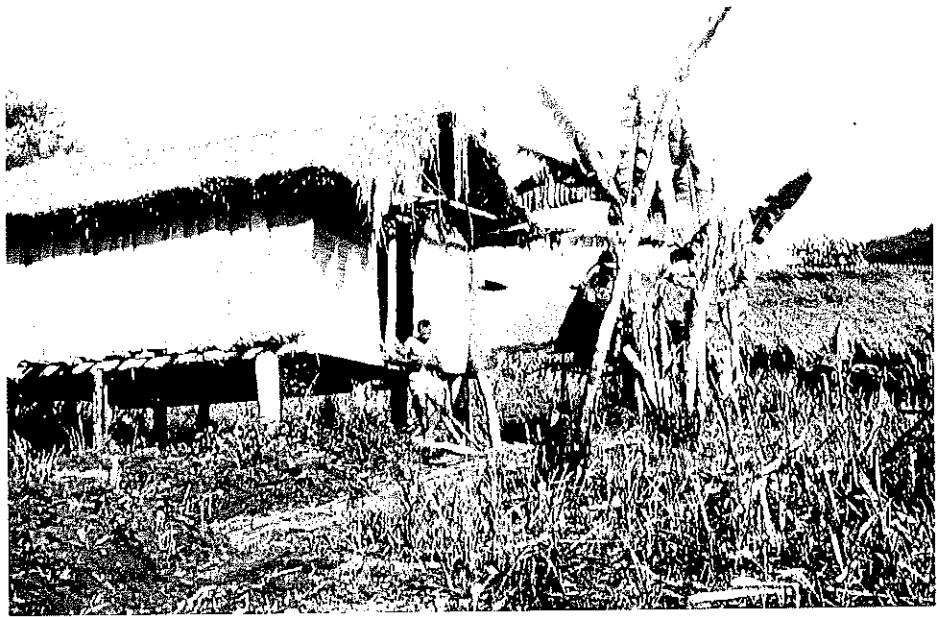
4



5



6



7



8



9



10



11



12



13



14



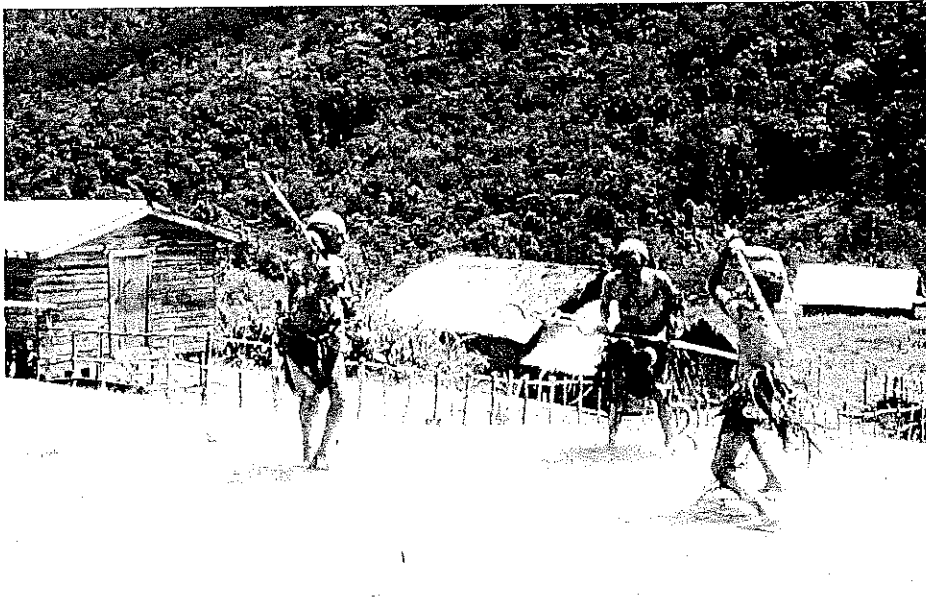
15



16



17



18



19

75



20



21



22



23

79



24



25



26



27



28

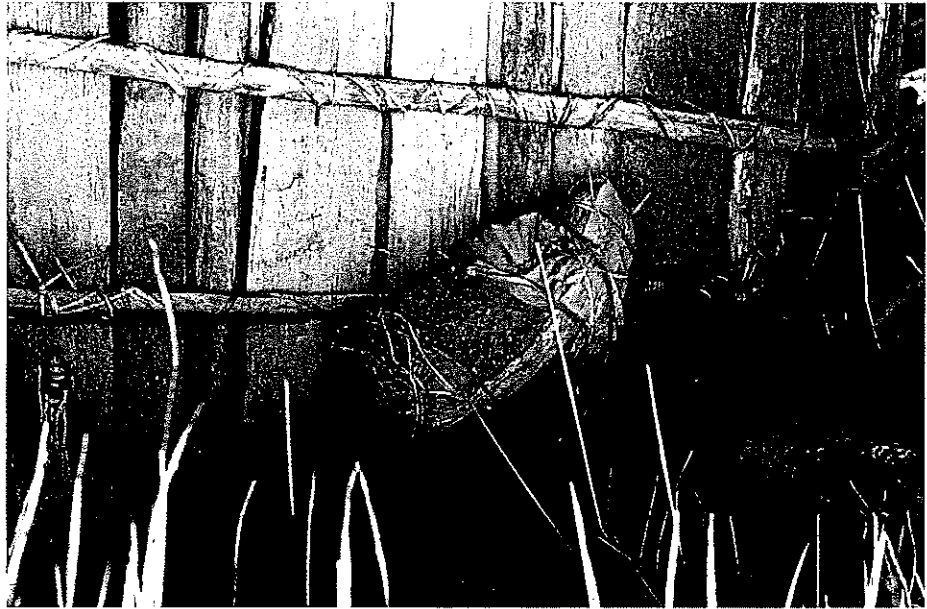


29

85

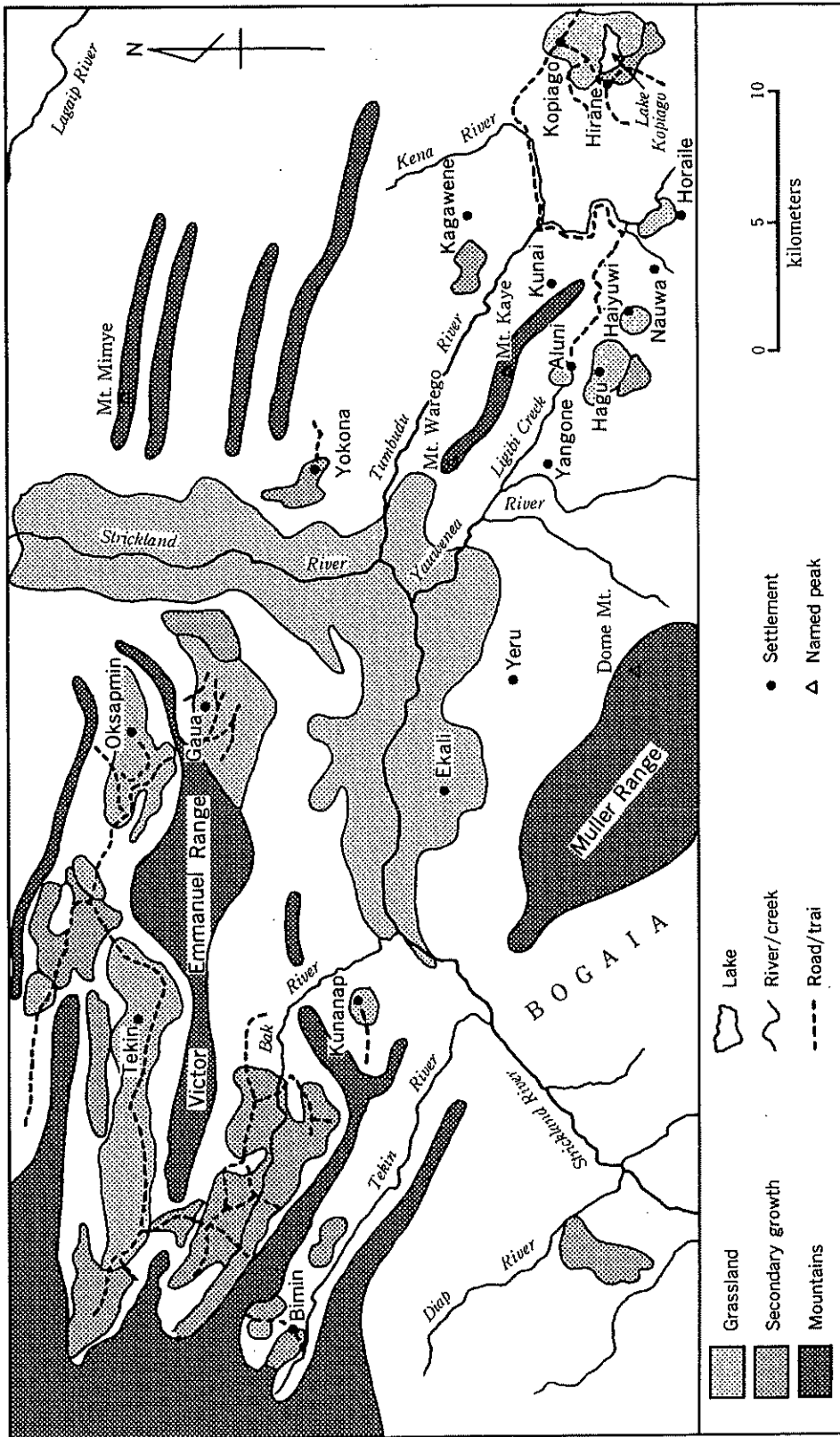


30



31

87



Map : The Duna and Oksapmin Areas

平成12年6月28日 発行 非売品

Senri Ethnological Reports No. 13

著 者 Pamela J. Stewart
Andrew Strathern

発 行 国立民族学博物館
〒565-8511 吹田市千里万博公園10-1
TEL 06 (6876) 2151 (代表)

印 刷 中西印刷株式会社
〒602-8048 京都市上京区下立売通小川東入
TEL 075 (441) 3155 (代表)

ISSN 1340-6787