



## ARTICLE

# The *Munaba* Art of Waropen Papua Speech Community: The Tradition of Lamenting Death Based on an Anthropolinguistic Perspective

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## ABSTRACT

This study aims to uncover the phenomenon of the *Munaba* art tradition in the Waropen Papua Speech Community, namely (1) to describe the *Munaba* art tradition comprehensively for its speakers as part of the surrender process from generation to generation; (2) to reconstruct the thought process of the speakers of the *Munaba* art tradition to be continued from time to time; (3) to revitalize the tradition of *Munaba* arts for the benefit of national character education and become a basic capital in building the diversity of the nation through the principle of Indonesia Sentries, namely building Indonesia starting from the periphery. The phenomenon of the *Munaba* art tradition in this study refers to the tradition of lamenting the death of speech, which continues to be passed down through generations as a way of identifying as members of the community group. The *Munaba* art tradition of the Waropen Papua, from an anthropolinguistic perspective, emphasizes: (1) the importance of language as a medium for understanding culture and community, and (2) the cultural relevance of social phenomena for understanding language. This study focuses on the efforts to disclose “*Munaba* Art of Waropen Papua Speech Community: the tradition of death in anthropolinguistic perspective”, by projecting the problem of the phenomenon of art traditions that refer to: (1) Demographics Supporters of the *Munaba* Art Tradition, (2) Implementation of the *Munaba* Arts Tradition, and (3) Transcription of Death themed Poetry.

**Keywords:** Art Tradition; *Munaba*; Waropen; Anthropolinguistics

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# 1. Introduction

The Indonesian nation has a diversity of ethnic groups that further strengthens Indonesia as one of the largest countries in the world. Quoting the statement of the President of the Republic of Indonesia, Joko Widodo in Kompas.com (2019/03/30) that: “Indonesia is a pluralistic country because it has a population of 260 million consisting of 714 tribes and lives permanently on more than 17,000 islands from Sabang to Merauke and from Miangas to Rote Island”<sup>[1]</sup>. Another fact according to the Central Statistics Agency (2024) that the results of the 2023 census stated that Indonesia has various ethnic groups consisting of 1430 ethnic groups, and each ethnic group has its own artistic characteristics<sup>[2]</sup>.

Nationally, in Indonesia, there are about 300 types of traditional dance traditions that are owned by each ethnic group as part of their characteristics and identity as the population of the Indonesian nation. The dance tradition is an important part which is usually used as a medium in welcoming important or state guests, commemorating independence day, or as a religious ritual in Indonesia. However, among all of them, there are only 10 (ten) dance traditions that are most popular among the people, namely (1) the dance tradition from Bali, (2) the Jaipong dance tradition from West Java, (3) the Pendet traditional dance art from Bali, (4) the art tradition of Zapin dance from Riau, (5) the art tradition of Gambyong dance from Java, (6) the art tradition of Yaping dance from Betawi Jakarta, (7) the art tradition of Leleng dance from East Kalimantan, (8) the art tradition of the plate dance from West Sumatra, (9) the Tor-Tor dance art tradition from North Sumatra, and (10) the Ratoh Jaroe dance art tradition from Aceh.

The above description forms the basis for the diversity of artistic traditions in the archipelago, including the art tradition of *munaba* which is owned by the Papuan community, in particular Waropen. Waropen Papua speech community hereinafter in this paper abbreviated as WPSC. WPSC is one of the majority speech communities inhabiting one of the regencies on the north coast of Papua Province, namely Waropen Regency. Waropen Regency as part of Papua Province was formed based on Law No. 26 of 2002<sup>[3]</sup>. It is an expansion area of Yapen Waropen Regency as the parent regency or now known as Yapen Archipelago Regency. WPSC is one of 714 tribes in Indonesia

that has a tradition of *munaba* art using the Waropen language media. The Waropen language itself is one of 1,100 regional languages in the archipelago<sup>[4-6]</sup>. The number of tribes and regional languages is what makes Indonesia one of the countries with the greatest diversity of resources in the world<sup>[7]</sup>. The WPSC *munaba* art tradition is part of the cultural diversity of the archipelago but at the same time as part of the world’s cultural identity with a total of approximately 6000 cultures, almost 80% of which belong to the indigenous or ethnic communities themselves.

The objectives of the study of the *munaba* art tradition are (1) to describe the *munaba* art tradition comprehensively for its speakers as part of the process of handing it over from generation to generation; (2) to reconstruct the thought process of the *munaba* art tradition so that it can be passed on from time to time and to protect it from the threat of technological progress, so that it continues to be thought about, preserved and not lost from memory; (3) to revitalize the *munaba* art tradition for the benefit of national character education and be used as the basic capital in building a pluralistic nation through the principle of Indonesia centric, namely to build Indonesia starting from the periphery (Remote, Frontier, and Outermost/3T).

## 1.1. Theoretical Frame

Anthroplinguistic is a scientific perspective, developed in the 19th century in America by Frans Boaz<sup>[8-11]</sup>. The predecessors of anthropolinguistics are Roman Jakobson and Erving Goffman. In the 1960–1970s, the anthropolinguistic perspective was further developed by exploring the topic of “gender and language”. The exploration of the anthropolinguistic perspective begins with an effort to document Indian languages in America. Anthropology gave birth to several critical constructions of definitions, namely (1) as a study of language and other cultural activities that shape social life both at the individual level and at the community level, (2) Language study in the context of anthropology, (3) studying the logic of language systems and social activities where the language system is used<sup>[12-13]</sup>, (4) linguistic study that combines anthropological methods and theories to map the language systems and cultural systems, and (5) an interdisciplinary study that relies on (i) the importance of language for understanding culture and society, (ii) the relevance of culture and social phenomena

for the understanding of language. As an interdisciplinary field of study, anthropolinguistic consists of a combination of three fields of study, namely language studies, cultural studies, and studies of other aspects of human life<sup>[14]</sup>. These three fields of study are studied based on the framework of linguistics and anthropology. The linguistic framework is based on the study of language (all verbal elements); while the anthropological framework is based on the study of the intricacies of human life (culture and other aspects). Therefore, anthropolinguistics is the study of language within the framework of anthropology; the study of culture within the framework of linguistics; and the study of other aspects of human life within the framework of anthropology and linguistics. Furthermore, the term used in this narrative is anthropolinguistics.

This study of the *munaba* art tradition is dissected using anthropolinguistic theory<sup>[9]</sup>, with the main task of documenting the spoken language of the local community which was not written into writing, starting from identifying vocabulary, describing features and grammar, variations and the use of language in relation to time de-

velopment, differences in communication places, kinship systems, the influence of ethnic habits, beliefs, language ethics, customs, and other cultural patterns of an ethnic group. In this study, the term anthropolinguistics is used to describe the linguistic, cultural, and social aspects of WPSC life through the art tradition of *munaba* which is based on linguistic and anthropological frameworks.

From an anthropolinguistic perspective, this study attempts to apply scientific principles to socio-cultural data, as well as adapting steps in scientific studies to other fields of science. This study explores Tilaar's view (2007) that basically an ethnic group has six characteristics, namely (1) having a distinctive name that identifies the essence of a society, (2) having a myth about ancestral unity, (3) having historical memory or the same past memory, (4) having a unity of cultural elements such as language, religion, and customs, (5) having an attachment to the homeland, and (6) having a sense of solidarity among its inhabitants<sup>[15,16]</sup>.

After conducting the data condensation, the scopes of anthropolinguistics<sup>[17]</sup> are displayed as follows (**Table 1**).

**Table 1.** Scope of Anthropolinguistics.

No.	Language	Culture	Other Aspects
1.	Cultural Terms	Cultural Performance	Politics
2.	Cultural Expression	Traditions	Arts
3.	Styles	Socio-cultural Practices	Muscis
4.	Dictions	Costum	History
5.	Proverbs	Naming Process	Environment
6.	Four-line poems	Cultural Values	Marketing
7.	Metaphores	Social Norms	Management
8.	The Structure of a Language	Local Wisdoms	Culinary
9.	The History of a Language	Politness	Tourism
10.	Varieties of Languages	Character	Landscape
11.	Meaning	Culture Concepts	Architecture
12.	Intension	Way of Thinking	Gender
13.		Ethnicity	Teaching
14.		Indexicality	Medication
15.		Participation	Religion
16.			Law

Source: Sibarani, Roberth, 2020:6.

## 1.2. Literature Review

The art tradition of Munaba itself has been studied from various different perspectives, namely (1) Dharmojo (2000) with the title: "Penuturan Cerita Waropen Irian Jaya"<sup>[18]</sup>, (2) Karel Maniagasi (2002) with the title: "Munaba dalam Kehidupan Etnis Waropen, Dimensi Masa

Lampau dan Masa Kini"<sup>[19]</sup>, (3) Dharmojo (2005) with the title: "Sistem Simbol dalam Munaba Waropen Papua"<sup>[20]</sup>, (4) Dharmojo (2008) with the title: "Khasanah Sastra Lisan Nusantara dalam Munaba Waropen Papua Mulai Bergeser"<sup>[21]</sup>, (5) Belgitha S.R. Yenusi (2016a) with the title: "Relasi Sosial dalam Nyanyian Tradisional Kematian Munaba

Etnik Waropen Papua: Kajian Antropologi Sastra”<sup>[22]</sup>, and (6) Belgitha S.R. Yenusi (2016b) with the title: “Wacana Sistem Kepercayaan Masyarakat Waropen dalam Narasi Munaba: Analisis Antropologi Sastra”<sup>[23]</sup>. The six studies above have explored the object of *munaba* from a different point of view, while this study based on an anthropolinguistic perspective.

## 2. Materials and Methods

The data used in this study consists of primary data, namely data that is directly documented and processed by the author himself as a participant in the *Munaba* Art Tradition ritual and secondary data in the form of written data originating from research results, book publications and journal articles that can be classified as follows (Table 2).

**Table 2.** Data and Sources of This Study.

No.	Data Type	Data Source	Data Origin
1.	Primary Data	Documentation Report of Munaba Waropen Art Tradition Ritual, Papua	Hugo Warami
2.	Secondary Data	<i>The Papuas of Waropen (1957)</i>	Held G.J.
3.	Secondary Data	Waropen Society on the East Coast of Cenderawasih Bay in the Pluralistic Society of Irian Jaya (1994)	Nafi Sanggenafa
4.	Secondary Data	<i>The Story of Waropen Irian Jaya</i> (2000)	Dharmojo
5.	Secondary Data	<i>Munaba in the Life of the Waropen Ethnic Group, Past and Present Dimensions</i>	Karel Maniagasi (2002)
6.	Secondary Data	<i>Symbol System in Munaba Waropen Papua</i> (2008)	Dharmojo
7.	Secondary Data	<i>The Treasure of Nusantara Oral Literature in Munaba Waropen Begins to Shift (2008)</i>	Dharmojo
8.	Secondary Data	Treasures of Local Knowledge of Waropen EthnicGroup–Papua	Hugo Warami (2013)
9.	Secondary Data	Social Relations in the Munaba Death Song of the Waropen – Papuan Ethnicity: A Sociological Study of Literature (2016a)	Belgitha S.R. Yenusi
10.	Secondary Data	Discourse of Community Belief System in Munaba Narrative: Anthropolinguistic Analysis (2016b)	Belgitha S.R. Yenusi
11.	Secondary Data	Strengthening the Identity, Self-Reliance and Capacity of the Waropen Indigenous Community in West Papua Province (2023)	Hugo Warami, dkk

Source: Author’s Inventory Results, 2025.

The methodological design of this study is a qualitative research paradigm that aims to understand the meaning of various events and interactions between people of the speech community as the heirs of the *Munaba* art tradition. Interpretation activities in the qualitative paradigm are used for the interpretation of meaningful expressions that are carried out intentionally and structured by the speech communities as implementers of the ritual tradition of mourning death. This study uses two approaches, namely (1) a theoretical approach and (2) a methodological approach. The theoretical approach is the exploration of Anthropology theory, while the methodological approach is a descriptive approach with an explanatory dimension. The descriptive study attempts to systematically describe the facts and characteristics of the object or subject accurately, namely to reveal language not only as what is seen,

but more than that to reveal the meaning it contains. Data collection techniques were carried out in the following ways: (1) observations were made on the implementation of the *munaba* art tradition as a data source, which was concentrated on verbal and nonverbal data, namely on the speech of the actors, and nonverbal data focused on objects or physical objects, actions and behaviors of the actors in the interaction, background, and the sound of accompanying music; (2) field notes which aim to record directly and immediately important matters and events obtained during the implementation of the *munaba* art tradition and information or explanations from informants related to the messages of the *munaba* art tradition; and (3) interviews with informants, namely: traditional leaders, intellectuals, and parties who understand the intricacies of the *munaba* art tradition. Based on the perspective of anthropolinguistics,

this study seeks to apply scientific principles to linguistic data, as well as to adapt the steps of scientific studies in other fields of science. This study follows the procedures (1) stage of providing data, (2) stage of data analysis, and (3) stage of presenting the results of data analysis.

### 3. Results

The results of the research on the Art of Munaba Speech Community of Waropen: Tradition of Death Lamentation in an Anthropolinguistic Perspective can be described as follows.

#### 3.1. Demographics of the *Munaba* Art Tradition Speech Areas

The distribution areas of the *munaba* art tradition by WPSC based on its astronomical location is located at the positions 135093'00"–137042'00" East Longitude and 3035'00"–2012'00" South Latitude with an area of 10,847.91 km<sup>2</sup>. This distribution area has the following demographic boundaries: (a) to the north it is bordered by the Sairei Strait and Yapen Islands Regency, (b) to the south by Puncak Jaya Regency and Puncak Regency, (c) to the west by Napan District, Nabire Regency and (d) it is bordered by the Mamberamo Raya regency in the east. WPSC until 2019 spread to 12 districts and 117 villages. The districts are: Waropen Bawah District, Inggerus District, Urei Faisei District, Oudate District, Wapoga District, Masirei District, Risei Sayati District, Demba District, Walani District, Kirihi District, Wonti District, Soyoi Mambai District. The Kirihi District has the largest area of 2,326.39 km<sup>2</sup> and Urei Faisei District is the District with the smallest area. Meanwhile, the 117 villages have the following regional characteristics: (1) coastal stretches (91 villages), (2) valleys (18 villages), (3) peaks/hills (7 villages), and (4) slopes (1 village)<sup>[2]</sup>.

#### 3.2. Etymology of *Munaba*

Etymologically, the word *munaba* in the Waropen language consists of two words, namely (1) *muna* 'sing-ing', and (2) *ba* or *bao* 'big'. For this reason, in WPSC, the *munaba* 'big song' is in the form of a poem that is told by singing while dancing<sup>[16]</sup>. *Munaba* can be defined as a large song in the form of poetry which is uttered by sing-

ing while dancing at a death ritual that is performed in the form of a performance. *Munaba* is a large song whose contents can be in the form of legends, myths, the history of a person's life, genealogies, cultural objects, and so on. *Munaba* is a manifestation of respect, pride, greatness, compassion, wisdom, sadness, and regret for those who have died.

*Munaba* for WPSC is a very basic cultural art tradition and cannot be separated from their life. The purpose of holding *munaba* for WPSC is as a form of perfecting the position of *inggoi* 'spirits' of people who died in the supernatural called *inggoindu* 'spirit world'. In addition, as a death ritual, *munaba* is also a social communication medium to convey messages containing education, teachings, advice, information, and so on to future generations as owners of the *munaba* culture.

#### 3.3. Existing Waropen Papua Speech Community

The Waropen Papua Speech Community recognizes a traditional political system that has been passed down from generation to generation in the customary (traditional) government system used to regulate social life collectively<sup>[23–25]</sup>. The traditional political system can be described as follows. *First*, the term *sera bawa* 'great king', namely old or young people who are recognized as descendants of honorable people in the customary (social) structure are considered the oldest and as the founders of *da* 'village'. This term contains the meaning (1) a king or great leader who has a spirit of courage and openness; appreciates and respects the aspirations of his people; (2) willing to sacrifice, compassionate, and has noble character so that he can be a role model; and (3) as a place of support or hope for all his people regardless of differences in social class. The Waropen Papua Speech Community has a tradition that a *sera bawa* is someone who is considered to have good customary knowledge, has led war expeditions, piracy, head-hunting, and is authoritative and responsible to his people. *Second*, the term *mosaba* 'queen'. In the social structure of the Waropen Papua Speech Community, *mosaba* is considered a woman who has a position one level below *sera*. *Third*, the term *sera titibi* 'small king/certain area'. *Sera titibi* is the ruler or king in a small part of the Waropen customary area and is under the control of *sera bawa* and



*mosaba*. The power held by *sera titibi* can be taken back at any time if there is no longer trust from his people or clan or supporting *keret*. *Sera titibi* does not control customary rights completely, because he only controls and regulates customary rights that have been divided by *sera bawa* for the welfare of the people in the *keret* he leads. *Fourth*, the term *eso* ‘commander’. *Eso* has a role in creating courage, agility, and training his people to dare to face opponents. *Eso* is at the forefront when his people face threats. *Fifth*, the term *rubasa* ‘leader of the eyes of the house/clan’. *Rubasa* is one of the positions in the customary government structure under the authority of *sera bawa*, *mosaba*, and *eso*. *Rubasa* is also a title given for an event or assessment. This title is welcomed in a customary ceremony/customary party. The title *rubasa* can be used by someone in his position and function for life. Sixth, the term *mano bawa* ‘mighty men’. *Mano bawa* usually consists of adult men who have been selected, chosen and entrusted to help *sera bawa* in taking care of *da* ‘house’ and other houses in the village. *Seventh*, the term *waribo* ‘young men’. *Waribo* are people who have participated in initiation ceremonies when they reach adolescence between 12–18 years old. In the customary government structure, they are considered a potential group in activities to fight for the socio-economic rights of the community and accompany the journey of *sera bawa* in customary activities. Until now, the status of *waribo* is still used among the Waropen Papua Speech Community to determine a person’s social status that the person concerned has reached adulthood or as a young man. *Eighth*, the term *ghoimino* ‘slave’. This word is a term for people who are captured and held captive, then

made into slaves and can be exchanged by other tribes. This *ghoimino* group is considered the lowest social group in the social structure of the Waropen Papua Speech Community. The Waropen Papua Speech Community has a kinship system that greatly influences the management pattern of territorial ownership (customary rights) of each clan/marga in the Waropen community. The main kinship group is the nuclear family consisting of *daida* ‘father’, *naina* ‘mother’ and *waitea* ‘children’, but often parents and the father and mother always live together in the nuclear family. The Waropen Papua Speech Community adheres to a kinship system based on patrilineal (male) lineage. In daily activities, patrilineal groups can form and each extended family can consist of 20–30 people occupying one *ruma bawa* ‘big house’. In a large group of relatives who live in one house, there is always someone who is appointed as a *sera bawa* ‘big leader’ who is trusted as the leader in one house to take care of and handle customary matters. The *sera bawa* is tasked with leading marriage ceremonies, mediating if there are disputes between clans and managing customary rights to land and hamlets between fellow residents of one big house or with other parties. The *ruma bawa* ‘big house’ is seen as (1) a house that symbolizes kinship, and (2) a place to live or take shelter.

### 3.4. Munaba Data Findings

The selected data findings that can be used as supporting elements in the Tradition of Death Lamentation of Munaba Speech Community of Waropen Art can be classified as follows (Table 3).

Table 3. Munaba Data Findings.

No.	Data Type	Song Themes in Waropen Language	Song Themes in English
1.	Data 1	Ghowi Wuaikie	Lost voice’
2.	Data 2	Uma	King

Source: Author’s Inventory Results, 2025.

## 4. Discussion

### 4.1. Social System in Munaba Art Tradition

The art tradition of *munaba* according to Dharmojo (2000) has a social system related to the concept of social status in WPSC. The social status of WPSC has strata which can generally be classified into 2 (two), namely (1) social

status related to lineage *sera* ‘king’, and (2) social status related to ordinary people. The existence of WPSC’s social status affects the implementation of the *munaba* art tradition. If the person who died was from the descendants of the *sera* ‘king’, then the great hymns that were mourned is called *munaba*. While, if the person who died came from the common people, the songs that were mourned is called *muna*. Look at **Figure 1**.

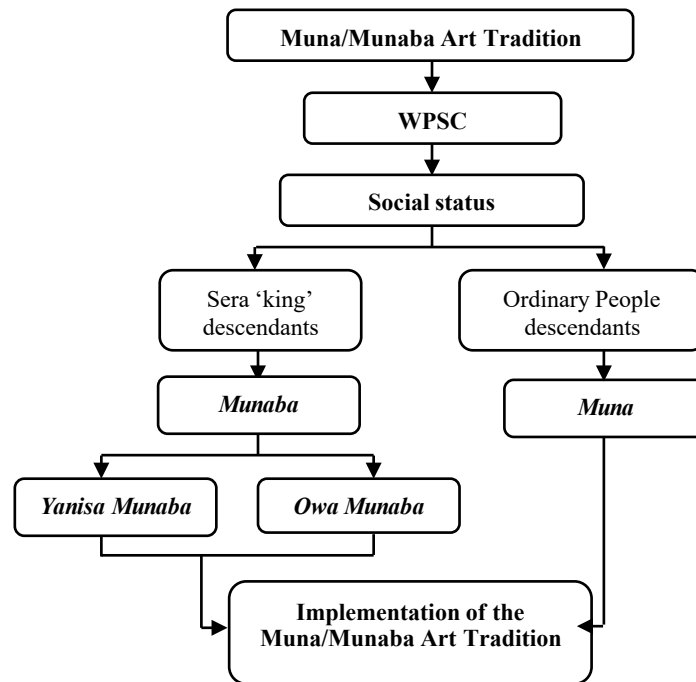


Figure 1. Hierarchy of *Munaba* WPSC Art Tradition.

Source: Warami's Formulation, 2025.

## 4.2. Munaba Art Tradition Functions

There are 4 (four) functions of the *munaba* art tradition in WPSC, namely (1) as a form of respect for the *rosea* 'spirit of the dead', (2) as a legitimacy of social status, (3) as a religious medium, and (4) as a medium of communication, information, and social control. The four functions of the WPSC *munaba* art tradition can be described as follows. *First*, as a form of respect to *rosea*, the 'spirit of the dead', means that WPSC strongly believe in the existence of humans after death, that there are other powers possessed by *rosea* that still roam around human life. *Rosea* can disrupt WPSC's life, so the art of *munaba* needs to be done to respect and maintain a balance of living together in real life and spiritual life, namely to create a sense of peace, calm, contentment, and joy while in real life. *Second*, as the legitimacy of social status, it is intended that those who are entitled to organize the art of *munaba* are families who come from the descendants of the *sera* 'king' because they have the ability, skill and a high sense of solidarity, and because of that they are appreciated, respected, and praised from all social strata and deserve to carry the *munaba* art tradition. *Third*, the religious function in the implementation of the WPSC *munaba* art tradition meant that the atmosphere is full of

religious feeling due to the expressions of mourning for death which contain the meaning of sadness, sorrow, holy, and a cult between the dead and the living (poetry speakers, singers, dancers, drummers) and bereaved families. In addition, the time for the implementation of the *munaba* art tradition is carried out overnight, from sunset until the sapari 'morning star' rises in the eastern sky. It is believed that when the *munaba* art tradition takes place, the spirit of the dead dance the night away so that when dawn arrives it immediately return to *inggoi ndu* 'the kingdom of the spirit realm/the natural world' and are not trapped by the dawn, and did not disturb the life of the world of living people. *Fourth*, as a medium of information, communication, and social messages, it is intended that the poems of lamentation of death contain information about the life story of the deceased, good behavior or deeds, building a harmonious household or family, protecting the natural environment, and also expressing the submission of apologies for all the actions that have been done by the deceased so that he/she is forgiven and pray for a peaceful life in the afterlife.

## 4.3. Supporting Components of Munaba Art Tradition

In the implementation of the WPSC *munaba* art tradition, there are 2 (two) components that are directly involved in the traditional process, namely (1) *bina bawa* ‘the main speaker’, and (2) dancers and singers. The two components can be described as follows. *First*, *bina bawa* ‘main speaker’, is a person who is in charge of ritual activities of the *munaba* art tradition as the central speaker of *munaba*. In various *munaba* ritual activities, it is usually a woman who acts as a *bina bawai*, which is considered capable of mastering the knowledge of customs, myths, legends, and history or the biography of someone from the descendants of *sera*, the deceased. *Second*, dancers and singers on duty when the *owa munaba* is held. In general, this component is played by women (adults and teenagers) and assisted by several male dancers who usually consist of 2 (two) to 4 (four) people who simultaneously act as musicians for *siwa* ‘tifa’, although on other occasions can also be played by women or a combination of roles between men and women.

#### 4.4. Accessories Supporting Munaba Art Tradition

The art tradition of *munaba* in WPSC usually consists of main supporting accessories and additional supporting accessories which can be described as follows. *First*, *Shiwa* ‘tifa’ is the main accessory in supporting the running of the *munaba* art tradition. *Shiwa* usually consists of 2 (two) to 5 (five) pieces which can be held by male dancers and even female dancers. *Shiwa* is played in accordance with the rhythm of the song sung by a *bina bawa* then followed by dancers and singers in one round cycle or one full circle. *Second*, the *rario* ‘special loincloth for *bina bawa* and female dancers’. *Rario* is a garment in the form of cloth decorated with knitted other fabrics that have been woven. In the past, these clothes were made of forest rope and banana stems that had been dried and then spun. Apart from *rario*, there is also what is called a *ghono* ‘women’s loincloth’. This dress comes from cloth with a length ranging from the waist (navel) to the lower leg of the calf. *Third*, accessories to support other dancers and singers’ clothing, such as *ghayake* ‘beaded necklace’, *koru rawo* ‘manic beads’, *sare* ‘large beads worn across the chest’, *saparo* ‘bracelets from seashells worn on both upper arms’, and *sarako* ‘iron or metal bracelets’. *Fourth*, accessories for

male dancers are called *umame* ‘type of loincloth’ with sizes from the waist (navel) to below the knee or calf of the lower leg. *Fifth*, supporting accessories for men’s clothing are the *mani sarana* ‘bird of paradise’ decoration that has been preserved, *sura* or *misura* ‘bamboo comb’ as a place to attach the bird of paradise and then inserted into the hair. *Worai wuro* ‘styled hair styling for men who is combed straight’, *sireghi* ‘long cloth’, *pondisi* ‘woven bracelet made of mat leaves worn on the upper arm’, and *sire* ‘a form of woven small beads in the shape of a rectangular motif’.

#### 4.5. The Implementation of Munaba Art Tradition

The WPSC *munaba* art tradition is carried out in two stages, namely: the first stage when the body of the deceased is still in the house of the bereaved family, and the second stage when the body has been buried or when the grave or headstone is installed. These two stages are closely related to the type of lamentation in *munaba* that is spoken, namely (1) *yanisa munaba* is a type of mourning song of death that is said when the body has not been buried or is still in the funeral home; and (2) *owa munaba* is a type of death lament that is said after the body is buried. These two types of mourning songs of death can be described as follows. *First*, *yanisa munaba* comes from the word *yani-sa* ‘she’ or ‘she the speaker’ who is wailing or crying, and *munaba* ‘big song’. So, *yanisa munaba* are great hymns sung by female speakers at the time of death or when the body of the deceased is still in his family’s house until the body is delivered to the burial place (grave). As long as the body is still buried in the house of the bereaved family, the entire extended family, family relatives, and other parties who come to pay their respects will be honored by chanting the lamentation of death called *yanisa munaba*. *Second*, the *owa munaba* comes from the word *owa* ‘dance’, and *munaba* comes from the words *muna* ‘singing’ and *ba* or *bawa* ‘big’ or ‘great song’. So, *owa munaba* are great hymns or great songs that are wailed by speakers at dance events in traditional ceremonies of death.

In particular, the *owa munaba* for WPSC is usually carried out after the construction of the tomb and tombstone of the deceased person. The time to plan to work on the tomb house is usually done within 1 to 2 years since



the person died. The basic consideration is that the soil or sand used during the burial procession has solidified and hardened so that it becomes a strong medium for the process of building a burial house. In addition, as a span of time sufficient for the family to prepare all the necessities needed in holding a more specific *munaba* art tradition, namely the *owa munaba* ritual.

The implementation of the *munaba* art tradition through the *owa munaba* ritual is usually 4–5 days or a week depending on the ability of the family that organizes the *owa munaba* in terms of providing food supplies. The time for the implementation of the *munaba* art tradition through the *owa munaba* ritual begins when the sun sets until the morning which is marked by the rising of the *sampari* (morning star) in the eastern sky. As an example, a *Munaba* art ritual tradition which has taken place, namely from Sunday, June 22 at 19.00 – Monday, June 23 at 05.00 East Indonesia Time (WIT) in Nubuai village.

Based on the results of the *bina bawa*'s narratives, Mrs. Sermelina, when the *owa munaba* ritual was carried out in the courtyard of the Maniagasi Family residence in Urefaisei Village, Waropen Bawah District, Waropen Regency, the *binabawa* who were chosen as the *muna* speakers in the ritual consist of people who were chosen because they have the ability of speaking lamenting death verses to the participants of the *owa munaba* ritual and in particular to the singers and dancers who will then be sung together in two groups of dancers according to the lines in the *munaba* stanza. The first line will be taken by the first group *owana ghareukigha* 'male dancers' who are in the front while beating the *tifa* then will be greeted by the second group *owana ghaferaukigha* 'female dancers' who are at the back of the first group.

According to Dharmojo (2005), the formation of the position of *owana ghareukigha* 'front dancer group: male' and *owana ghaferaukigha* 'backside dancer group: female' in the process of *munaba* art tradition becomes a symbol of balance and complementarity in forming a unity. The content of another philosophical value is that a difficult job or problem can be handled well if all parties are involved jointly between the person in front and the person behind, or the man and the woman. The concept of balance in forming an attitude of togetherness is also found in the formation of the *randuwa randu* 'two-by-two' line, in the left and right positions. There will never be a row of *owana*

*ghareukigha* and *owana ghaferaukigha* performed in a one-on-one or three-three formation. It is interpreted as a form of a partner between a man and a woman, left and right, front and back to maintain a balance in life, help each other, love and complement in order to achieve harmony in life.

#### 4.6. Transcription of Lamentations of Death in the *Munaba* Art Tradition

In this study, two poems of lamentation of death will be presented to distinguish the poem of lamenting the death of *yanisa munaba* with the title *Ghowi Wuaikie* 'The lost voice', and the *owa munaba* with the title *Uma*. The two lamentations of death can be described as follows.

Data 1. *Ghowi Wuaikie* 'Lost voice'

*Ghondiko are maiweae*  
Sio Ghondiko why is this  
*Ani kui nikitira aughenio*  
Your children are looking down at you

*So, aghame ani rogha wuaikie*  
Ouch, why did you hide your voice from them  
*Aiwa renggai wuai kie*  
You go ahead of them

*Kabo endoanggi kiti kienie*  
Who else can take care of these kids  
*Kiwe mama wa kienie*  
They feed these children

*Are, so aghame ani rogha wuaikie*  
Honey, why did you hide your voice from them  
*Aghame ani roghowi wuaikie*  
You hide your beautiful voice from them

Source: Recorded *Munaba* Art Tradition Party, Waropen (Dharmojo dan Hugo Warami)

Based on the transcription of the text in Data 1 above, it shows that the typology of the text of the lamentation of *yanisa munaba*'s death poem with the title *Ghowi Wuaikie* 'The lost voice' consists of four stanzas which were uttered when the body of the deceased was still buried in his family's funeral home. It can be said that it was *yanisa munaba* because the verse was conveyed around the area where the corpse was located and in an atmosphere of mourning, and also based on the content of the song. The deposition of the death ritual poem of *yanisa munaba* above contains an ex-

pression of the feelings of grief and regret experienced by a wife who was left forever by her beloved husband named *Ghondiko* before the creator. In addition, this verse of the death ritual of *yanisa munaba* also contains an expression of sadness because of the loss of her beloved husband.

Data 2. *Uma*

*Maraya sombe rowuai yako*

Bag brought from there is forbidden

*Rowuai yakokori we Umao*

Uma got scolded for (holding) the bag

*Rovoro nusaya rowuai sombe*

The bag was brought from a distant island over there

*Nusaya sombe rowuai yako*

The bag brought from the island is forbidden

*Rowuai yakokori we Umao*

Uma got scolded for (holding) the bag

*Sou ororo Sembori ororo*

Soruki looking for Sembori looking for

*Soruki ororo nusaya sombe*

Soruki searched into the island because of the bag he was carrying

*Nusaya sombe rowuai yako*

It is forbidden to (hold) bag brought from the island

*Soruki fayambono airafo rorama*

Soruki searched with the trawler along the people who came

*Airafo rorama muniwe aghaso*

The people who came did not know what happened to him

*Soruki faya tete airafo rorama*

Soruki and the people didn't manage to find

*Muni we aghaso Rumaniaghaso*

They didn't know what happened to him except the Romaniaghaso eagle

*Rowuai yakokori we Umao*

Uma got scolded for (holding) the bag

*Sou ororo Sembori ororo*

Soruki looking for Sembori looking for

*Sembori ororo nusaya sombe*

Sembori searched into the island because of

what he brought

*Nusaya sombe rowuai yako*

It is forbidden to hold the bag brought from the island

Source: Recorded Munaba Art Tradition Party, Waropen (Dharmojo dan Hugo Warami)

Based on the transcription of the text in Data 2 above, it shows that the typology of the lamentation of the death *owa munaba* typology with the title *Uma* is a death lamentation utterance that is uttered in the art tradition of *munaba* after the body is buried. The *owa munaba* has the characteristics of containing large singing poems that are lamented by telling stories or singing them at dance parties or rituals of the *munaba* art tradition with a solemn, happy or cheerful atmosphere by singers and dancers. The content of *owa munaba* on average contains messages or mandates spoken or told about myths, legends, family history, heroism, and so on. But also, it contains information about whereabouts, life experiences and a great contribution and service to the relatives of the bereaved family, hometown, even for the nation and state.

## 5. Conclusions

Based on the descriptions above, conclusions can be drawn about the Art of *Munaba* Waropen Speech Community: The Tradition of Lamenting Death in Anthropology Perspective as follows: (1) anthropolinguistically, the art tradition of *munaba* WPSC can be explored through: (a) *munaba* etymologically, (b) the social system in the *munaba* art tradition, (c) the function of the *munaba* art tradition, (d) the supporting components of the *munaba* art tradition, (e) the accessories that support the *munaba* art tradition, (f) the implementation of the *munaba* art tradition, and (g) the transcription of the lamentation of death ; (2) If at this time there is a shift in the value of the speech of the *munaba* lamentation from the original identity to other forms, then indirectly there has also been a shift in the cultural values of the WPSC itself; (3) The WPSC identity symbol can represent the dominant lamenting verse speech code and its cultural identity being a minority or vice versa the dominant culture and the lamenting verse speech code being a minority; (4) WPSC's *munaba* art tradition can de-

scribe the relationship between the speech of lamentations through the Waropen language and the Waropen culture which is the hallmark and identity of WPSC.

## Author Contributions

Conceptualization, H.W. and E.L.M.S.; methodology, Y.W.S.; validation, A.S.S., E.Y.S. and B.S.Y.; formal analysis, H.W.; resources, C.I.O.S.; data curation, H.W.; writing—original draft preparation, H.W.; writing—review and editing, H.W. All authors have read and agreed to the published version of the manuscript.

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## Institutional Review Board Statement

This study did not involve human or animals.

## Informed Consent Statement

Not applicable.

## Data Availability Statement

The authors confirm that the data supporting the findings of this study are included in the manuscript. Additional data can be provided by the the corresponding author (AM) upon reasonable request.

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## Conflicts of Interest

The authors declares that they have no conflict of interest.

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