

A JOURNAL OF  
PAPUA NEW GUINEA  
AFFAIRS, IDEAS  
AND THE ARTS

DECEMBER, 1982  
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# BIKMAUS

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BIKMAUNTEN, a very high mountain, a peak, a mountain chain.

BIKMAUS, (E. big mouth)

1. A twelve gauge shotgun.  
*tumaus*-a double barrelled shotgun.
2. The groper, a large salt water fish; also the cod.
3. To shout, to bark, to yell, to talk loudly.  
*Dok i bikmaus long mipela*-The dog barked at us.
4. Shouting, yelling.  
*Yu harim bikmaus bilong ol?*-Do you hear them yelling?
5. To be impudent, saucy.  
*You no bikmaus long mi!*-Don't be saucy.
6. A loud speaker.

BIKMAUSIM, to shout at someone, to yell at someone or something.

BIKMONING, in the early morning, very early in the morning.

Mihalic

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Vol. III, No. 4, December, 1982.

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Vol. III, No. 3, September, 1982.

# 1981 POETRY The 1981 Literature Competition

Reviewed by Gene Harris

1981 Poetry-A Selection of Entries in the 1981 Literature Competition, published by the Institute of Papua New Guinea Studies.

This book kept me awake until four o'clock one night. Kathy Kituai and John Kolia of the I.P.N.G.S. staff are responsible for this compilation of poetic outpouring by Papua New Guineans and they have chosen a panorama of sounds, ideas and moods which caused my insomnia. I like to sleep, so obviously some quality or qualities of these works affected my attention strongly enough for me to disregard my body's cries for repose and read the collection from cover to cover.

There was a certain naivete here, an innocence, a disregard for the complicated (with a few exceptions) but a strong recognition of fundamentals; and then Agnes Kiak in "A DAY IN MY LIFE" jarred me with

As quiet as a mouse I sat  
Quietly in the lonely house  
Nothing to enjoy, nobody to talk to.  
My mind was somewhere  
Dreaming and wondering  
As if nobody loved me.

These lines stirred up avoided memories of my own days alone, and I thought, "why would a

young lady in this extended family society be so blue?" But Agnes was not alone; another twenty or so joined her in similar subdued epithets aimed at the invisible turmoil of growing up in a "developing" nation and being torn from the ties that bind. We can only guess at the ultimate results of this funk even though Ms. Kiak finds Pipi, the bird, as some sort of immediate respite from the gloom.

This thread is echoed throughout the tapestry of 1981 POETRY in other nuances more depressed and frustrated, with titles like "Life Is a Prison Camp" by Stanley P. Lapa; the happy but dull "Waves" by Lulu Puana, or the totally frustrated tension of Posu Vitaharo's powerless half-round fists in "The Life In The World". There are also closely-connected, almost alien, views of the disabled which grab one with the clutch of personal non-resolution and incompleteness, a message we often ignore. But fortunately, the overall thrust of the collection has other, less frightening and brighter facets. There are plenty of wishes, dreams and reminiscences. "A New World" by Dinbi Ongogo expresses an upbeat hope of the future.

The day will come when the seed will grow  
When the seed will bear leaves  
When the seed will bear fruit  
Or William Buri's rear view look at the days to come

I wish Papua New Guinea  
Could change back to the times  
When I played  
In the grasslands and the forests  
And I enjoyed  
The fresh air and the sweet-smelling flowers.  
Others deal directly with the changes going on in this land; Jenic Kamane shakes the finger at an unhearing jailed rascal in "Grandchild", while, James Pokris does the same for the National Capital political scene. "A Typical Port Moresby Youngster's Saturday" by Grace Viambu and "The Proud Mekeo" by E. Mero are vivid vignettes of the modern-day city street scenes.

There are at least twenty-five love poems selected for the reader, not counting those directed to the nation and its symbol, the Bird of Paradise, and it is clear that the majority of the writers are certainly enamoured of the national attributes of Papua New Guinea.

The majority of the poems deal with what I have chosen to call "mundane" events and many

of them are best characterized as un presupposing and direct statements about the things people like to do or have: beer, money, food, school, politics, sleep, disco, etc. There are, of course, other categories of subject matter to choose from, but some pieces particularly drew my attention, among them the dichotomous "Why worry! No Worries!" by Liai Ikission; The photographic philosophy of "Beautiful Sight" by Gabriel D. Raveliuna; The charming tale of "The Crab and the Magoro Tree" with "Finger-nails and All" by G. Larpa Mailai, and "Where Have All The Youths Gone?", an eternal and poignant village question posed by Julit Lapa. And then there is one group called simply "Poems" which steps off the pages and obliterates one senses with a simultaneously soft assault of lovingly, tortuously-formed, deep-rooted and multilevel images, and a timeless anthropomorphic collage which bares the soul of Natuda Jiregari. She talks straight in a way unique to this collection, a diamond amongst lesser jewels. There is Tambu

tested, there is all-sense, wisdom, singular artistry, and vision. Jiregari is someone to read and re-read.

Some of the most thoughtful, caring minds and hearts are at work in 1981 POEMS, and Kituai and Kolia have selected wide-ranging modes of the multitude of reflections that P.N.G. has to offer. They are speaking to the approaching destiny of this last outpost of civility especially as it affects their personal part in it. Everyone should read this book and perhaps one day soon it will be published in Motu and Pidgin so that this can happen.

My experience with this book is summed up in the first stanza of "Love Anyway" by Gillah Ponti

When you can't sleep  
Without a friend  
Until you find one  
What you need is  
Love anyway.

CANTATA  
Port Moresby  
Choral

#### Ilaita Gigim

Last Friday and Saturday Moresby Choral Society performed Cantata Buka, composed by the composer Taudevin. Cantata Buka is just one of the many musical developments in Papua New Guinea.

The 19 sections of Cantata Buka are based on traditional songs, melodies and dances of the North Solomons. Accompanying the standard instruments are panpipes, stamping tubes, waga-gaga, and bamboo band instruments. The music is performed in Moresby Province, as well as West New Guinea, piano and flutes.

The Choral Society gave a superb performance. Their enjoyment was clearly evident. There were a few isolated points in the music: a solo, where it seemed inappropriate to transpose from one section to another; it did not belong; sopranos screaming on after cut-offs; out-of-tune criticisms do not mar the overall quality of the performance. An examination of Cantata Buka itself and its place in contemporary PNG music is much more appropriate.

In PNG today, musical development is taking different directions, but an underlying feature of all the music is the utilization of traditional elements.