

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

June, 1987.
VOL. VII, No. 2.

BIKMAUS

SPECIAL TOURISM FEATURES

WHAT IS TOURISM TO PAPUA NEW GUINEA
Jean L Kekedo MBE.

DOES TOURISM HELP TO PRESERVE OUR CULTURE?
Peter Kros

THE PROBLEM OF IMAGE IN P.N.G TOURISM
Stephen Ranck

THE ROLE OF TOURISM IN ECONOMIC DEVELOPMENT
Prof H Peter Gray

1986 TOURISM STATISTICS
IMAGES (Photographs by — Dr. Wulf Schiefenhovel)

HISTORICAL FEATURE

TOLAI MIGRATION AND WESTERN HISTRIOGRAPHY
Dr. Peter Sack

LITERARY
THE POETRY OF BERNARD KASPOU

BOOKS AND WRITERS

YUENDEMU DOORS: Reviewed by Bill Ashcroft

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THE ROLE OF THE TOURISM IN ECONOMIC

Editorial Board : Jacob Simet
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Anna Solomon
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Jack Lahui

1986 STATISTICS ON TOURISM

IMAGES: INNOCENCE AND SERENITY

(Photographs by Dr. Wulf Schiefelbusch)

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POETRY:

The Poetry of Bernard A. Kaspu

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BIKMAUS

A JOURNAL OF PAPUA NEW GUINEA
AFFAIRS, IDEAS AND THE ARTS
VOL. VII, No. 2 June, 1987

BIKMAUS is a very high mountain, a
peak, a mountain range, a chain.
BIKMAUS (E. big mouth)
1. A double-barrelled shotgun.
2. The car; this car has a large water tank; also
the car.
3. To shout, to bark, to yell, to talk loudly.
4. To be impatient, saucy.
5. A loudspeaker.
6. To be impatient, saucy.
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SPECIAL

WHAT IS

Jean L Kek

TOURISM

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Stephen Ran

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TOURISM:

Jack Cashm

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Dr. Peter Sa

POETRY:

The Poetry

BOOKS AN

BOOK REV

By Bill Ashc

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TOURISM — A NEW SURVIVAL EQUATION

Papua New Guinea is going through rapid changes caused by the mass media and international communication networks. Whether we like it or not, even our cultural roots are losing their values.

Traditionally Papua New Guineans held strongly to "bala" trading, secret rituals and festivals because they were essential for survival. Now the youngsters do not want to hunt for the same reasons because they find other more fashionable ways to survive. Can tourism be our link between our past and future? Will tourism become our new survival equation?

In the past, cultural activities flourished because it was necessary for survival. Survival today is equated in financial terms, therefore tourism in Papua New Guinea is the term applied to all business devoted from the promotion of social cultural activities.

Papua New Guineans do lead a very different life to what is considered normal in other urban societies, which have been subjected to mass media especially television for more than a decade.

The lifestyle of the 700 cultures of our people are very complex. Hence, any introduction of, or marriage with, foreign

REFLECTION LITZ WILL LIA

Like a hunted boat
He lies reluctantly
Scorching bed
The wrinkles on his forehead
Tell the story for themselves
Clouds of fact
That he had once lived
a rather strenuous life
Our people say

There is always a beginning
Blows life within
Flashes back the body
Captured the union

The Poetry of Bernard A. Kaspou

PERISCOPE HIGHWAY TO NOWHERE

People who live the good life
Are people who get lost
Yet from birth to death
We hardly recognize
The good deeds of people
I mean good people
Yet when these good people die
(I mean good people)
The one who cries the loudest
at the graveyard
is the next owner of my bed
The Have-a-little-thing
The Have-a-little-thing
All perish
into the Unknown

ALL WILL BE STILL

Like a hunted boar
He lies reluctantly
on his death bed
The wrinkles on his forehead
Tell the story for themselves
Signalling the fact
That he had once lived
a rather strenuous life
Our people say
there is always a beginning
to every human life
There is too

The inevitable ending
What's the point of it all
To live a Life
When in the end
The good mother earth
will munch us all into dust
Such is the fate
Of human history

HIGHWAY TO NOWHERE

People who live the good life
Are people who get hurt most
Yet from birth to death
We hardly recognize
The good deeds of people
I mean good people!
Yet when these good people die,
(I mean good people)
The one who cries the loudest
at the graveyard
Is the next owner of my
Widow.

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REFLECTION

Reflecting moonlight
Transfigures the spirit
Scorching sunbeam
Reforms the shadow
Waters of the sea
Clouds of the sky
Dust of the earth
Suspend the flesh

The mighty west wind
Blows life within
Flashes back the body
Captures the unseen
As weary dying soul
Holds up the breath
Sinful earthly man
Reflects mortality

PERISCOPE

There are greedy people
There are envious people
There are opportunistic people
There are those who
Have-a-lot
There are those who
Have-a-nothing
Yet, of all good things
The greedy lot
The envious lot
The opportunistic lot
The Have lots
The Have-a-little-lot
The Have-a-nothing lot
All perish
Into the Unknown.

JUST A THOUGHT REFLECTION

When you have an idea
It is hypothesis
When you do a little work
on the idea
It is a sub-thesis
When you do move ground work
It is a thesis
When you have people
Attacking your idea
It is anti-thesis
And when your idea becomes accepted
It becomes a synthesis

CHANGES OF MOOD

When life becomes dull
Don't feel uneasy
When life becomes a bore
Don't feel uncreative
When life becomes demanding
Don't feel depressed
When life becomes too much
Spare a few more thoughts
When life become a little too loose
Sit down and pick up your pen
When life becomes really questionable
Stand up
Pick up your gear
And start running
For the end is just
Round the Corner
It may be your last chance
To say a difficult
GOOD-BYE!

FOR ALL THE KINDNESS

Jok grew up an orphan
Without the medical care
of the missionaries
He could have died ages ago
But jok grew up and
Got the best education
there was
Married a fine cultured woman
And got the best job
The country offered
Jok was a man of the people
His house knew no social boundaries
He had the understanding to
care to give and to shelter
Those that were jobless
beer addicted and sick
But after all the years
of painstaking life
Jok, the man of the people
lost one of his legs
Guess what?
In his hospital bed
He was the loneliest
of all people
That ever walked
The surface
of this
Bloody Planet

WHEN YOU ARE GONE

I can stop
Rains to fall
Clouds to rain
Sun to set
Moon to shine
Stars to twinkle
Rivers to flow
Birds to sing
Plants to grow
Flowers to shoot
But just can't stop
Remembering your love

EDUCATION FOR CONFUSION

We sat on our worn-out mats
cross-legged and our necks raised
heron-like
High above the front wall
Hanged two saintly looking photos
Her majesty the Queen of the Commonwealth
And Virgin Mary
Who is supposed to be
The Virgin of all Virgins
And Mother of Jesus
Our half-baked Teacher
Always said that
Jesus was the way to life
That our undivided loyalty to them
is next to Godliness
That was many years ago
in the days of Kiaps
Who were here to rule
Iron-fisted.
Thrown into Waigani campus
And guess what
My godliness is shaken
in search of truth
I now see that
there is a mental war
Between
Christ, Plato, Karl Marx
Mao Tse-Tung and I
And Heaven seems remote

PARENTHOOD

It takes two citizens
It takes two providers
And it takes two individuals
To make what we call
Shared parenthood.

YOU AND ME AS ONE

Your heart in me
Beats like a drum
Keeps our love alive
Makes affection grow
Both of us imprisoned

My dreams of you
Reflects like a mirror
Shows a loving mirror
Shows a loving bride
Presents a loyal groom
Hope ahead in thrill

Image of you
Shines like a diamond
Closes up a distance
Spreads out a joy
You and me as one

IN SEARCH OF ME

People the world over
Seem to claim
That we are born by design
But no, wait a minute
In my very own case
I was born by historical accident
Perhaps by luck
Because when my father
Slept his dreams, frustrations
And perhaps curiosity
Through my mother
I was thrown out into this world
Not to perpetuate the old order
But to question the
Beginning of our many beginnings

HEAVEN AND EARTH

Based on the Book of Revelation

144 thousands begotthed
Invisible realm possessed
Spiritual heir they hail
Endless life their gift
Sinful world discarded

A great crowd redeemed
Material earth inherited
Empty air predicted
Dark night acknowledged
Black sea submerged
Brighter ocean emerged

Uneven road to tread
Uneasy signs to observe
Difficult contours to avoid
Biblical equilibrium maintained
Final reward in paradise
Heaven and earth united

TO LOVE AND TO DEPART

We had known each other
Since High School days
That had been 15 memorable years ago
Up until now
Plans had it that
We will be one
In the flesh and in kind
The love letters we had been exchanging
Knew no barriers
But now something
is seriously wrong somewhere
As they say: WAIA I LUS
Because she has ended
Her letter abruptly
Yours FAITHFULLY

to be integrated into the forms of white society. But now a crucial feature of their link to the past has become the doors of the local school. These doors are the stunningly beautiful means by which the people of Yuendumu have chosen to keep in touch with their Dreaming and at the same time provide a permanent way to teach the children of their culture. Each door is an artwork, a symbolic representation of the land, dreaming sites, dreaming tracks and dreaming legends which keep the people in constant touch with their inheritance.

The feature of Yuendumu society is a vital example of adaptation and survival. No culture is static. Societies throughout the world and through time have appropriated outside influences and absorbed them into a changing cultural structure. With aboriginal society the changes brought by the influence of western material culture have been too catastrophic and too rapid not to damage the delicate fabric of traditional aboriginal society. But the Yuendumu people have found a way to integrate their Dreaming into their modern lives is by making the school doors, the means

by which their children enter school every day, a constant pictorial reminder of the land, of the past, and thus their own identity.

The school-doors in Yuendumu have thus become a precious artistic resource demonstrating both the method and the substance of the survival of the Dreaming in aboriginal life. It is fortunate that the authors have chosen to capture these doors in a beautifully produced volume of colour plates and explanations. Each door is photographed in full colour and accompanied by a diagram indicating its meaning. A discussion is included, in Warlpiri and English, of the story and the significance of each door. The book is not only useful for explaining this particular form of Warlukulangu art but becomes an invaluable resource for anyone interested in the function and meaning of Aboriginal art as a whole. The doors of the school in Yuendumu are more than an example of an ingenious artistic flair, they are the living sign of a principle of survival in the face of overwhelming change, which has important implications for post-colonial societies everywhere.

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