Introduction
This paper discusses the changes in poetry which modern day brings. It also introduces Samoan poets and how their work is influenced by the societies in which they live. This of course is somewhat disparate to the creations of Chaucer and Shakespeare, a language of centuries ago which perhaps may be incomprehensible to many of us today. Just as human language changes, poetry changes with it. Throughout time, societies experience change in ideas, cultures and values and this influences spoken and written language in both style and expression. These changes have especially accelerated with the influence of global migration, which has now increased dramatically through advancement in technology and transportation.

Poetry manifested in different forms
Poetry is manifested in countless shapes, forms, figures and ways in references to life’s experiences from the past, the present and the future. Green & Ricketts (2010) claims many traditional ballads date back to the Middle Ages. A narrative poem is usually associated with some type of story told in poetic form. The Sonnet is believed to have originated from Italy,
and reached England in the sixteenth century and then to New Zealand in the next three hundred years. We have the Ode, Haiku and other forms of poetry. Some other types may be called Spiritual, Political, and Confessional Poetry depending on its topic of discussion. These are examples of poetry in the past and also our present day. We also have poetry of the twenty-first century which comprises Pacific poetry. Paula Green (2010) claims that Pacific Island poetry is steadily becoming visible within New Zealand. I also concur with its development in other parts of the Pacific. The poetry which I also have to offer can also be claimed under the same category: it expounds the impact of influence and inspiration based on common themes whether it be in the past or the present and even perhaps even in our future day. Examples of such will be used throughout this study.

Efficacious and influential verse encapsulates the mind with poetry and limericks that engender or replicate life. Poetry often entails occurrences in one’s daily life, perhaps countless incidences of rapture and joy, as well as on the contrary. Therefore, pleading and necessitating a supplication for solace and consolation in various forms of poetry. However due to the diverse contextual cultural values of distinct and discrete societies, their needs, deprivations, difficulties and adversities diverge from one to another. This depends on what country, what classification in society, and what values, principles, ideals or deprivation people are affected by.

**Working with my own ethnicity**

I have chosen my own ethnicity to work from, selecting poetry from obscure poets of Samoa and poems which I have written. This work is created by Samoan poets, and is classified under Pacific Poetry. I have selected the work of three young students to work with me in achieving this study. These students are Rahmat Faaola Pele, and Nazarene Davidson Betham who are enrolled in the Certificate Programme at the National University of Samoa. I have also included poetry of a Year 13 student from Church College of Pesega, Leutefuiono Angela Scanlan.
These poets generate fascinating arrangements which have not yet been published, but they convey messages of great significance.

Poetry can be defined and interpreted in several ways. Every poem has its own voice. Just as every novel has a narrator, every poem has a speaker and uses his own style depending on his or her own preference. Often the speaker may not be the poet. Ian Lesa’s (1998) explication of poetry expression during a creative writing workshop in Wellington, may not be the same as my own interpretation of his poem. Each individual may have their own interpretation of any piece of work. I have selected this particular poem in commencement of this exploration, as it was a poem written by Lesa during his youth, including those who will be assisting me. It also presents the idea of poetry writing which embraces the concept of expression and writing.

Expression

When you write
I think

When you think
I write

When you feel
I express

When there is emotion
There is joy and happiness …

The relief of satisfaction
Expression is a process of writing, thinking, entailing feeling and emotion being intertwined, which Lesa describes as ensuing "joy and happiness… even the relief of satisfaction" (1998, p.43). This relief is found in poetry writing. This same relief and sense of concord is also reflected in a poem written by myself, which depicts my own interpretation of poetry. This poem describes the satisfying feeling that poetry can give.

POETRY

Diana Betham Scanlan

*Poetrygiveth light*

*Poetry giveth love*

*Poetry warms the soul*

*Which is inspired by the heavens above*

*Poetry floweth softly*

*Like the streams of Titikaveka*

*It’s words falleth gently*

*Like the droplets of the early morning dew*

*Upon the petals of the tipani*

*Poetry is pure*

*Even more than the scent of the Tiare Maori*

*Poetry pierceth deeply*

*Even to the very heart, the fatu and the ngakau.*
Poetry cometh from near
Poetry cometh from afar
Poetry invigorateth the soul
Which riseth to the morning star.

This peace of mind is intensified as I utilize symbols and elements which I am familiar with and which connect to my own ethnicity. These examples are portrayed in the waterfalls of Titikaveka on the island of Rarotonga, and also the tipani or the frangipani, which is found all over the Pacific. This image of beauty is again represented in another beautiful and richly scented flower of the Cook Islands, the ‘tiare Maori’. However in constructing connections with my people from my father’s land of Samoa and my mother’s land of the Cook Islands, I use the words ‘fatu’ which is Samoan and ‘ngakau’ which is a Cook Island word for heart. I have used these words to connect myself to both lands using an exclusive image translated as the human heart.

Poetry worth revealing

Poetry enables one to voice what he or she feels about a particular concern. We encounter different life experiences and this provides the expression of unlike experiences which are portrayed in poetry, or in other words diversity found in poetry. This is reflected in Rahmat Faaola Pele’s work. I have used the works of Pele to describe how he feels about the power of speech. This depiction is conveyed through the use of poetry. Two poems examine human speech, however they generate contradicting effects. My interpretation of Pele’s work may not agree with his own analysis. Inspite of this, anyone is free to interpret however he or she pleases. In the poem entitled ‘Human Speech’ (2011), Pele uses metaphoric expression and figurative language to describe the positive effects of human speech. This is reflected in several lines within both poems. Human speech is compared to different images which portray virtuous
principles. It is also likened to a sword which stands for truth and justice, and a flame which removes evil practices as explained in the poem. Human speech is also described as a key which opens the heart, and it provides access for it to receive truth. The poet goes on to say how the heart is touched and inspired when words are expressed with love, purity and humility. This can be taken as precious counsel for all people especially people of Samoa. I especially take our country into consideration due to the kind of society our people are.

Our society is strongly authoritarian where parents have the last words and children often have no say in the decision making. Respect is a very strong cultural value and if children do not respect their parents or elders, they may be chastised physically as a form of correction which is now considered physical and emotional abuse. It is very important that a child behaves accordingly, as improper behavior may bring shame to the family. Janet Pereira (2010) explains that Samoans believe that “if a child behaves badly, the parents are shamed…which shame is brought upon the family” (2010, p.103). Keeping a good appearance is very important and correcting a child may result in the use of corporal punishment. FetuTamapeau (2009) however, produces an article entitled ‘Smacking is no part of Pacific Culture’ which presents NoveVailaaau who argues that ‘smacking’ is not a part of Pacific Culture. He argues that although there is a perception that smacking is a part of Pacific culture, he says that “research shows Pakeha are more likely to support the legal sanctioning of smacking than Pacific or Maori people” (2009, p. 2).

When the missionaries arrived in Samoa, they brought with them several beliefs which also conflicted with some of Samoa’s old cultural values. One of these was the introduction of the power of the rod. The missionaries taught Samoan people that by sparing the rod, they would be guilty of spoiling the child. These teachings are strongly practiced today within Samoan families, and striking a child is widely used as a form of correction. However this poem gives a word of advice which says how words which are spoken kindly with love and humility are easily
received by the heart. If our people practice these sayings, there will be more love, understanding and harmony within families and homes. Tamapeau (2009) in his article states that Vailaau argues that in accordance to old Samoan proverbs and language forms, “there is no evidence proving smacking is the Pacific way” (2009, p.2). He continues to argue that indigenous Samoan parenting values promote the protection of children. We are again reminded of these old Samoan ways of humility, gentleness and kindness, through the burning embers of Pele’s poetry. These embers have endured the powerful impacts of colonization and globalization.

**Human Speech**

**RahmatFaaola Pele**  
Poem #1

*Human speech can be the sword that separates truth from falsehood*  
*It brings victory to the defenders of justice*

*Human speech can be the flame that burns away the veil of ignorance*  
*It burns away the veil of prejudice*  
*It burns away the veil of the greedy and jealous self.*

*Human speech is the key that opens the heart*  
*It opens the heart to receive the light of truth*

*But, words touch the heart when they are spoken with love.*  
*They penetrate the soul when they are said with purity.*  
*They inspire us only when they are uttered with humility.*
The Human Tongue
Rahmat Faaola Pele
Poem #2

A lie was spoken
It passed from mouth to mouth and destroyed many lives
Truth was spoken
It shone upon every land and illumined the minds

The human tongue was created to speak the truth

A harsh word was uttered
It broke a heart and brought sadness to the world
Kind words were uttered
They cheered the hearts and increased understanding.

The human tongue was created to express wisdom

There was gossip
There were empty words
They became poison and seeped into souls.

On the other hand we also realize how speech can be turned into poison. This is explained in the second poem by Pele entitled ‘The Human Tongue’. The tongue can utter venomous untruthful words which can even hurt others and destroy lives. Harshness can break hearts and bring anguish and pain to families and friendships. Words of gossip can generate unhappiness. However, Pele explains that although these evil things can be instigated by a small member of the body, he reminds us that the human tongue was created for a more superior purpose. This objective was to express words of wisdom and utter kind words. These words of wisdom can be reflected in the application of Samoan ‘faaleleiga’ (settling disagreements), in settling family disagreements or even village disputes. In our Samoan custom, it is essential that this format of humility and respect be followed while conversing with
people at all times especially those in authority within the community. One must only speak
words of wisdom which are spoken with love, purity and humility as expressed in Pele’s first
poem. By doing so, a spirit of unity and harmony will be encouraged.

Poetry provides a system of expression not only via the intellect, but also through the spiritual,
and emotional. It is an art which gives pleasure and provides transportation from the real world
to a place of seclusion, however gratifying. Although literature can create fiction, it also claims
truth in away that reflects real life events and human experience in its stories. A good example
is reflected in a powerful speech written by Joshua Iosefo (2012), a student from Mt. Roskill
Grammar High School, Auckland. Iosefo is a student of Samoan and Niuean descent and his
poem entitled “Brown Brother” conveys much meaning to one of Pasifika ethnicity or one of
Samoan heritage living in or out of New Zealand.

This speech uses poetic devices of rhyme, repetition and rhythm which therefore allows it to be
classified as a poem of great intensity in the message it conveys. Iosefo’s poem “Brown
Brother” grabbed the attention of the world even leading him to being interviewed on New
Zealand’s ‘Campbell Live’. This poem may have caught the attention of the world as it produced
a political message which appealed to many. Youth and young people were also fascinated
with this poem as Iosefo used a style of communication and slang which is common today and
most prevalent among New Zealand young people. This escalated its rapid popularity. Robert
Louis Stevenson explained in one of his many writings that “the difficulty of literature is not to
write, but to write what you mean; not to affect your reader, but to affect him precisely as you
wish.”

Brown Brother

Joshua Iosefo

I am brown.

Brown like the bark of the palm tree that supports my heritage.
Brown like the table of which my family sits and eats upon.
Brown like the paper bag containing burgers and fries by which my people consume.
Brown like the mud on a rugby field by which my people play.
Brown like the coat of the guitar by which my people strum.
Brown like the sugar or the crust, the grain or the nut,
whatever ingredient you want to use to mix up and around,
you see my brother,
I am Brown.

My demographic is:
high school cleaning ladies, fast food burger-making,
factory box-packing, rubbish truck drivers,
bus drivers, taxi drivers, sober drivers and living off the pension joy riders —
I am a dropout.
I hate science, math, English. Love P.E, music dance and drama —
I play rugby. No, I am good at rugby.
And if I am lucky my future in rugby might be sealed,
not to reveal my flaws in education which are faulty because hey,
who needs to be able to quote Shakespeare if you can play rugby?

I will probably never graduate
and if I do then I will be the first.
Either by myself or with a baby in or beside me,
victim of teen pregnancy with a guy in high school I thought was ‘skux’.
Which really sucks.
You see ‘cause when push came to shove he couldn’t pay the bucks.
While I was focusing on this relationship
I was trying to get through NCEA one, two and three purely on luck.
Now I am stuck in a muck trying to scrub my skin with ‘lux’, soap.
Trying to scrub away the fact that I have added to the brown statistic.
While my mother is a gambler and my father is an alcoholic.

I will always blame the government and everybody else around me but never myself —
because I am brown.
And whenever someone tries to breach my comfort zone
or whenever I don’t have anything else to say in defense in an argument,
I’m going to say that “you’re a racist”.
That your words are a mockery to my skin tone and my colour.
Oh but brown brother you were doing that the day you performed
Sinarella, Brotown, Sione’s Wedding and do I have to mention The G.C.

Now I don’t mean to condescend,
these shows are great, don’t get me wrong.
But can anyone explain?
Will there ever be a time when our representation goes deeper
than putting our own people to shame?

Will the stereotype of an illiterate, misbehaved, unintelligent Polynesian still be the same?
Will it ever change?
Or are we still going to sell ourselves short for a few seconds of fame?
Are we not capable of an art form that is thought-provoking or seen as a form of intelligence?
Or are we still going to keep to our low standards
of what we feel as ‘culturally relevant’.

Not teasing or mocking our foreign traditions,
but instead being real about the world that we live in.
Like being real about our fight against gambling,
or our fight against violence and our fight against what ‘reasonable force’ is,
with our kids.
Or how statistically Māori and Pacific Islanders are low academic achievers — brown brother.
Now I’m not saying that we need to forget our culture in order to gain —
for we are all the same.
I’m just sick and tired of my people always thinking they belong at the bottom of the food chain
— brown brother.

Are we not more than an F.O.B?
Immigrants from the islands in search of a J.O.B?
Are we not more than the eye;[I] can see?
Can we not move mountains from point A to point B?
Are we not more than assets to the first fifteen?
Are we not more than gamblers at a pokie machine?
Are we not more than fathers at the T.A.B?
Are we not capable of attaining a Bachelor’s, a Master’s or a P.H.D?
Brown brother, look at me.

“You can do all things through Christ, Philippians 4:13.
You are more than capable.”
And I don’t say that to make you feel better,
I say that because I know. Cause your creator told me to tell you so.
You will go places, you will tell stories,
so do not feel afraid
or alone for your God and your family and your home
will forever be inside the marrow of your bones.
So do not fret, do not regret.
For where you go, you take us with you.
Brown brother,

Do not be afraid to be the first,
the first to graduate, the first to climb,
the first prime minister, or the first good wife —
brown brother, do not be afraid to be the change.
Not in skin tone or colour, but a change in mindset.
From one brown brother, to another.

Don Munro (1993) in his book entitled ‘Reading Literature’ reminds us about how different values and ideologies wave strongly with a particular group in society. “Ideology is determined by society, not by the individual’s possible unique set of attitudes and experiences”. (1993, p.115). Different groups in society or social class, have their own values and beliefs. These standards are much influenced by daily episodes and by the way people live. Such philosophies and beliefs are reflected in ‘Brown Brother’.

Des Petersen (1990) writes about how poets choose their words very carefully to give the reader a clear picture of what they are trying to convey. He goes on to say that “the better the poet, the greater the impact of his feelings and ideas on the reader” (1990, p.2). Iosefo has made an effort to establish this emotional impact by using powerful existing images which relate strongly to Pacific society within New Zealand.

In the poem losefo (2012) asks whether Pacific people are not more than F.O.Bs in search of jobs. In other words “fresh of the boat”. He encourages his people by letting them know that
just as other human beings, they can also graduate from school or even become leaders in government. Furthermore, he says that his people can achieve big things even more than gambling and living a low standard life. He proposes the eradication of the negative image of a stereotype illiterate, misbehaved, low achieving, unintelligent Polynesian. Iosefo continues by asking his ‘Brown Brother’ not to fret nor regret and never be “afraid to be the first, the first to graduate, the first to climb…nor be afraid to be the change” (2012, p. 2). He explains that the change does not come in skin tone or colour “but a change in mindset, from one brown brother to another” (2012, p. 2). This is how Iosefo interprets and uses the colour ‘brown’ to make connections with his people. The word ‘brown’ can be construed in many ways. Different poets have their own interpretations. Angela Scanlan a Samoan high school poet also uses the word ‘brown’ in a different way.

Scanlan, (2014) describes the word ‘brown’ in association with a discrete concern. A matter which may only be a minor concern for a Samoan living in New Zealand, being a strongly multi-racial society. Although both poets are of Samoan ethnicity, issues which matter to them differ pertaining to the different circles in which they live. Matters which may weigh heavily with Samoans overseas, may also differ from the local interest or concern. Although Scanlan and Iosefo clarify their own explanations of the word ‘brown’, their poems both comprise information of importance and great worth. They both contain messages worth considering and counsel to follow.

I AM BROWN

Angela Scanlan

I am brown…

Maybe not on my skin
But where it matters most
I am brown at heart
And it is brown that I will boast
    They call me Afakasi
    They split me in two
    Refusing to accept
    What my blood would prove true

They only see the surface
Not what lies beyond
A life of persecution
But my roots will hold strong
    My every move is watched
    I am judged with every stride
    Looked down on from birth
    But they could never take my pride

I see their heads turn
As soon as I walk in
They despise my very existence
I am rejected for my skin
    Whispers passed from ear to ear
    I feel their glares pierce through my back

Blinded by their ignorance
To see only what I lack
I see the hatred in their eyes
Am I really such a disgrace?
It would seem I was doomed to a destiny
Of forever being out of place
    I yearn for a sense of belonging
    A people who would take me in as their own
    But dreams can only last for so long
    And then once again I am all alone

I am half-caste
Therefore only half as good
Even half as capable
Could I be more misunderstood?
    My very presence brings them fury
    I am nothing but a fake
    In their eyes I am a curse
    And my every breath a mistake
My acknowledgement of my heritage
Is an insult to their belief
For they only see the outside
And not the blood that flows beneath
   If they could set aside their pride
   And just once look through to my soul
   They’d see the broken hearted girl
   They never wished to know
A misunderstood creature
Denied of her rightful throne
But like it or not I am one of you
And I am brown right to the damn bone!

The influence of the word ‘brown’ is felt and is prevailing and inspiring in both poems. However, both poems carry their own unique interpretations of the word. This example reflects the richness and diversity which subsists in poetry, which also exposes the diverse societies which exist today. The countless events in life which influence societies in different ways, are also reflected in poetic themes, concerns and writing.

Michelle Leggot (1994) explains how one can write poems which come from the heart arousing laughter or pain, or even be breathtaking. This kind of poetry which may represent some kind of engagement with the subject matter, and which comes from the heart has the power to be extraordinary. These poems may have been written while experiencing negative or even positive emotion, feelings of joy and laughter or perhaps even feelings of anxiety of sorrow and anger. These poems can move the reader in such a significant way. However, Green & Ricketts (2010) explain that these also have a negative effect of carrying “the risk of utter failure of sinking under the weight of feeling” (Green & Ricketts, p. 328). They also go on to explain that this kind of work can also “be viewed in the light of negative emotion” (Green & Ricketts, p. 238). The poem may just be a piece of art producing comfort in rhythm and rhyme.
As life has its disadvantages and advantages, Gillie Bolton (1999) in her article entitled ‘Every Poem breaks a Silence that had to be Overcome’, expresses how poetry offers a therapeutic healing for the poet. She explains how poetry writing involves a deep examination and exploration of life’s experiences, some of which may be painful and distressing. These experiences can be transformed into musical words most pleasing to the ear by harmonious, rhythmic and rhyming lyricism. The sound of a poem has the great potential to bring life into the reading experience. Green & Ricketts (2010) explain how “Sound pulls the reader into the wider experience of a poem: into its connections and disconnections, semantically, visually and emotionally” (Green & Ricketts, p. 300).

In the poem entitled ‘I am Brown’, Scanlan (2014) uses rhythm and rhyme to make such connections as stated. She also uses first person to describe her innermost feelings towards her own people. It expresses a yearning for acceptance within her own society. She also expresses powerful feelings of pain as a result of rejection which is emphasized through the use of effective poetry elements. Images portrayed such as “they split me in two... hatred in their eyes... glares pierce through my back” all come together to express the suffering of the poet. Furthermore, Scanlan reveals a yearning for comfort which may be realized through acceptance by her own people.

Nevertheless, poetry allows the poet to explore deep feelings of anguish yet find consolation in declaring her belief even though her people disagree. Scanlan declares herself ‘brown’ to the very soul, a declaration which requires courage and conviction. In Green & Ricketts (2010) Selina Marsh also states that Pasifika promotes “I belong, this is my group and what I do is a part of it” (Green & Ricketts, p. 468). Through the sounds which are made and images created within Scanlan’s writing, certain emotions are provoked which establish a particular atmosphere of sorrow and grief. Another poem expressing pain is also reflected in ‘Remember When’ written by Nazarene DavidsonBetham.
REMEMBER WHEN

Nazarene Davidson-Betham

Remember when getting high meant swinging in the playground?
Remember when wearing skirts never made people think girls were skunks?
Remember when the only thing that really hurt us were scraped knees?
Remember when goodbyes only meant until tomorrow?

My best friends have become strangers
My lollipops have turned into cigarettes
His soda has turned into vodka
Her kisses have turned into sex.

Whatever happened to our innocence?
Whatever happened to being humble?
Everything we do or say is scolded.
Everything we say or do becomes a rumble.

We’re so close and yet we’re worlds apart
Our lives become the very things we despise
And to what end?
There is no end, because life as we know it, goes on and on.

Davidson’s poem (2014) uses comparison to explain the contrasting experiences during her childhood and youth. She compares a childhood of innocence, to the challenges she encounters during her youth and present day. Images such as cigarettes, vodka and sex portray the current enticements which young people are confronted with. These decisions can
lead to youth making constructive choices which might lead to optimistic decisions or otherwise erroneous choices which may create conflict and dilemmas throughout life.

The current challenges portrayed in this poem which youth face today are suggested in images such as cigarettes and vodka which are unlike those of past centuries. With the change in trials life has to offer, we also see the change in ideas, matters and concerns which are also reflected and expressed in poetry. This is evidently portrayed in both Scanlan and Davidson’s poetry. Although a new day brings change, Green and Rickets (2010) claim that “when we write poetry we are standing on the shoulders of the poems from the past in order to write the present or invent the future” (Green & Ricketts, p. 553). They continue to explain that this work cannot be done on your own, we need the help of those who have gone before us. We connect with those gone before us and we also connect with the work they have left for us. The work of poetry begins as an imitation of those gone before us, until it becomes our creation, our tradition and our very own. Even though we are faced with different challenges today and changes take place in our lives, mankind has one common suffering found in all generations and this is described in the pain and even fear of death.

The greatest conflict or dilemma which engenders severe pain to the heart is generated in the death or loss of a loved one. Such a wound can take years to heal or may even produce feelings of bitterness and resentment especially if death or fatality was the result of revenge, infliction or perpetration. An example of such is portrayed in a poem which I have written about the death of my great-grandfather. Afamasaga Maua I, who was the first Samoan translator during the German Administration, died in the 1918 Influenza Epidemic which killed approximately 25 percent of Samoa’s population.
DEATH
Diana Betham-Scanlan

Darkness! Disaster! Despair!
Dejection! Depression! Desolation!
Death! Death! Death!

Hurry the soldiers are coming!
Dig faster!
Dig deeper!
A shallow grave will do.

Hold the lantern
Turn it down
Blow it out!
Whisper …

The horses are approaching
The soldiers are coming

Ssshhh… Aua le pisa
O maifitafita
Ave loa Mama
Ave loa Papa
Togi i le namu i Toamua
Sssshhh…

Don't make noise
The soldiers are coming
They will take Mama
They will take Papa
Throw them in the mass grave
At Toamua
Sssshhh…

S.S. Talune

Colonel Logan

“It is temporary and like children, the Samoans will get over it,
Provided they are handled with care …
They will later on remember, All that has been done for them
In the previous four years”

8th August 1919

OiAue! OiAue! Uasau le mala

It took great-grandpa
And his mother
And his sister
And his brother

It took great uncle
And his cousin
And his brother

Who are my family

They are my brothers
They are my sisters
Ioe, o lo’utoto
They are my blood!

Auoi o le oti!

Auoi o le mala!

Death! Death! Death!

Yeah, though I walk in the valley of the shadow of death
I will fear no evil
For thou art with me
Thy rod and thy staff
They comfort me

Comfort
Their spirits giveth me life
God giveth me life
Life! Life! Life!

Toe feiloai i le lagi, i pu’e o manua e le o mala
We meet again in heaven
In happiness but not curses

In the first verse of this poem, alliteration is used to emphasize its mood and atmosphere. Words rendering powerful emotion are selected to portray the strong image of death. The poet seeks to establish this beginning which depicts the distressing information which follows. After the repetition of the word ‘Death’, another depiction is created through the hastening of soldiers to collect corpses who have died by the influenza epidemic. Soldiers do not allow people to bury their dead due to the spread of influenza. Instead their bodies are collected and dumped onto a horse cart and taken to a mass grave where people are buried and bodies burnt. Samoans realize that if they bury their dead, they will be punished. Even though such a threat exists, others persist to bury their dead in the darkness of night without the knowledge of New Zealand soldiers. This is clarified in the imagery, rhythm and rhyme this poem depicts.

Through a knowledge and application of both English and Samoan languages, the reader is able to experience the dreadful feelings of anxiety, apprehension and pain Samoan people experienced not only for the loss of loved ones, but also by risking their own lives to bury their dead. It took great courage and bravery to secretly conceal the bodies of loved ones in shallow graves. This was a result of working secretly within limited accessible time. With the use of both languages applying suitable poetic technique, Betham (2013) portrays vivid images of the
past and revives a part of Samoan history. Furthermore, she makes a connection with her people through the use of traditional cries. Likewise she expresses her deepest feelings through poetry which enable her to connect with her ancestors, finding her own solace and comfort in her own intimate way. Betham believes that through this revival of Samoan history, she is able to rekindle burning embers which create an experience worth engaging.

**Conclusion**

In a world of diversity and world-wide leading nations, Betham seeks to reveal her ethnicity through poetry. Parts of Samoan history unknown to younger Samoan generations are uncovered through poetry. As portrayed in the works of Scanlan, Pele, Davidson and Betham, including Iosefo, their poetry illustrate matters of concern within the Samoan society today, both locally and overseas. Poetry has lasted throughout the ages and has served its different purposes for both the poet and reader. However, our world is an ever changing body and this has been hastened with the influences of globalization which also stimulates poetry change. Although poetry changes, nevertheless it still links with the past. People have lives to live just as they have in the past and also share similar concerns with our day. Poetry today is an imitation of the past which continues and will do so for generations to come. Poetry comes in different patterns, styles, sounds and structures, nevertheless poetry is to be appreciated and respected even if such themes of discussion contradict our own opinions. For with that respect, poets are inspired, and the embers of poetry continue to burn.
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