

SINO, 'ILO, MOE ONGO: BODY, KNOWING, AND FEELING

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This essay critically examines the intersection of sino body, 'ilo knowing, and ongo feeling. The latter two are considered indivisible tendencies situated in the former, which is, in turn, taken merely as a vaka/hala medium/vessel/vehicle. The authors address examples from Tongan faiva performance arts of ta'anga poetry, hiva/fasi music, and lea oratory, in which this topic is highly developed and refined, in contrast to academia, where it is largely, if not, entirely unexplored. By drawing on the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality, the critique is placed in the Indigenous Tongan thinking and practice of 'atamai mind and mafu/fatu heart. By nature, we both "know" with the mind and "feel" with the heart

things “out there” in reality. This involves their mediation through sustained tatau symmetry and potupotutatau harmony to produce mālie/faka'ofofa beauty/quality and 'aonga utility/functionality, transforming them from a condition of felekeu/fepaki chaos to a state of maau/fenāpasi order.

Tukupā Dedication

This original essay is duly dedicated to the lasting minds and hearts of master poets and orators of Tonga, both old and new, which are in the elusive, already-taken-place, refined past in front of us as guidance with their enduring memories or souls lingering into the illusive, yet-to-take-place, imagined future at the back of us guided by past experiences. Both take place in the everchanging, conflicting present, where they are with permanency temporally and spatially (formally and substantially, as well as functionally and practically) mediated through sustained symmetry, harmony, and beauty in the social–environmental exchange process in both time and space.

The philosophical dispute between ontology or ways of being and epistemology or ways of knowing is over “reality as it is” and “reality as we know it”; the dispute is therefore not about “how we know what we know,” “nor when we know what we know,” nor “where we know what we know,” nor “why we know what we know,” but rather “what we really know.” While both the ontological and epistemological questions are in and or of themselves by their very own nature inseparable yet indispensable, the former philosophically precedes the latter in reality as in nature, mind, and society, in that logical order of precedence.

The past, present, and future are organised in Tonga in historical and metaphorical ways; they are historically called kuohili, that-which-has-passed, lotolotonga, that-which-is-now, and kaha'ū, “that-which-is-yet-to-come”, and metaphorically kuongamu'a, age-in-the-front, kuongaloto, age-in-the-middle, and kuongamui, age-in-the-back, respectively; the elusive, already-taken-place past is placed in the front as guidance and the illusive, yet-to-take-place future is situated in the back, guided by past experiences, both in the ever-changing present, constantly mediated in the social–environmental process in both time and space.

—Tā-Vā Time-Space Philosophy of Reality

Talakamata Introduction

THIS BRIEF ORIGINAL ESSAY ATTEMPTS TO CRITICALLY EXAMINE Tongan sino body, ‘ilo knowing, and ongo feeling, both specifically and generally in the context of ‘atamai mind and fakakaukau thinking, in the ‘uto brain and ongo feeling, and loto desire, in the fatu/mafu heart (see Helu 1999b: 37–46; 1999c: 47–55; Māhina 1999b: 276–87; 2002: 303–308) The critical examination of both specific and general sets of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) physical–material, psychological–emotional, and social–cultural entities is made strictly in the context of the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality (see Ka’ili, Māhina, and Addo 2017: 1–17; Māhina 2010: 168–202; 2017a: 105–32). Our aims and objectives are, from a Tongan tāvāist point of view, to gain critical and practical comprehension and appreciation of their modus operandi in reality as in nature, mind, and society.

The novelty of the two topics in their specificity and their generality, is premised in the fact that although they are of immense significance, both are largely unexplored in academia while highly developed in Tongan ta’anga poetry, and oratory, which includes faiva lea speech-giving, tufunga lea speech-making, and faiva lea heliaki proverbial sayings (see Helu 2005, 2012; Kaeppler 2007; Kaho 1988; Māhina 2011a; Moyle 1987). Their investigation in this essay in terms of conception and action stands to make original and substantial contributions to knowledge, in creative and innovative ways of some intellectual and practical nature.

This “original” joint essay revolves merely around the “digging up” and “discovering” (as opposed to “making” and “creating”) the refined ‘ilo knowledge (and potō skills) and ongo feelings, fakamaka fossilized in the makatu’u bedrock of fonua/kalatua culture and tala/lea language, as vaka/hala mediums/vessels/vehicles, making up the fabric of society and history (see Potauaine 2010; also see Māhina 2011b, 2013). By “original,” reference is made not to the fa’u creating, but rather, the ma’u discovering of ‘ilo knowledge and ongo feeling—which are ‘ilo known by ‘atamai mind and fakakaukau thinking on the one hand, and ongo felt by the ongo feeling, fatu/mafu heart, and loto desire, on the other hand. Such respective ‘ilo knowledge and ongo feeling, in both the ‘uto brain and the fatu/mafu heart, are dialectically constituted in fonu/kalatua culture and historically transmitted in tala/lea language. In both cases, fonua/kalatua culture and tala/lea language, function merely as human vaka/hala receptacles, for the composition and transmission of ‘ilo knowledge and ongo feeling, in tā-vā time-space.

By way of demonstration, a selection of examples is drawn from across the two genres of ta’anga poetry and oratory—namely, tufunga lea speech-making and faiva lea speech-giving¹—for further tāvāist philosophical reflection. This includes some relevant examples from the performance art of faiva lea heliaki

proverbial sayings (see Māhina 2004c; Māhina and Māhina-Tuai 2007; Rimoldi 2004; Taumoepeau 2011a: 120–25), as well as faiva talanoa story-telling, which includes faiva fakaoli comedy, faiva fakamamahi tragedy, faiva fananga legends, and faiva misi dreams (see Māhina 2005c: 31–54; 2011a: 140–66). The common bearings upon one another of sino body, 'ilo knowledge, and potō skills—in the context of 'atamai mind and fakakaukau thinking in the 'uto brain and ongo feeling and lotō desire in the fatu/mafu heart, and in the context of faiva ta'anga poetry and faiva lea speech-giving (and tufunga lea speech-making)/oratory—will undoubtedly contribute to a systematic and pragmatic understanding of Tongan physiology, psychology, and psychiatry, on the one hand, and Tongan poetry and oratory, on the other hand, both as legitimate subjects of study with applied importance. By focusing on their intersecting (or connecting and separating) *modus operandi* by means of both “process” and “outcome,” we are bound to gain some critical and practical knowledge and feelings of immense beauty and utility, both of which are affectively and effectively therapeutic, hypnotic, and/or psychoanalytic, as well as physiotherapeutic, psychotherapeutic, and sociotherapeutic in *modus operandi* (see Bott 1972; Māhina 2003: 136–47; 2005; also see Poltorak 2011: 217–34). The analyses of seven hiva kakala love songs including, hiva viki and fetau praise, and hiva faifolau voyaging, as part of this essay are aided by an accompanying playlist of recordings, which is accessible online (<https://soundcloud.com/ta-va-philosophy/sets/sino-ilo-and-ongo/s-xGG5m5grrvA>).

Sino, 'Ilo, moe Ongo: Body, Knowing, and Feeling

Both the divergence and the convergence of Tongan views and praxis of physiology, psychology, and psychiatry, on the general level, and Tongan ideas and practices of anatomy, neurology, and cardiology, on the specific level, revolve around both the unity and the diversity of sino body, 'ilo knowing, and ongo feeling, in the broader context of the individuality and the totality of the 'uto brain, 'atamai mind, and fakakaukau thinking, on the one hand, and the fatu/mafu heart, ongo feeling, and lotō desire, on the other hand. Symbolically, the sino body is likened to a fale house and vaka boat, which are langa built² upon fā'ele birth for various uses by people during mo'ui life, and then holo fall apart and popo rot down³ through motu'a old age, through puke/mahaki sickness/illness, and upon mate death⁴ (see Potauaine 2010; also see Māhina 2011b, 2013; Holakeitui 2019; Fifita 2016; cf. Māhina, Potauaine, and Moa 2016). The body is too considered a vaka vessel, in which the 'uto brain and fatu/mafu heart, on the one hand, and 'atamai mind, fakakaukau thinking, ongo feeling, and lotō desire, on the other hand, are all contained as intersecting (or connecting and separating) physical-material, psychological-emotional, and social-cultural

entities, identities, or tendencies. Besides the physiological, psychological, and psychiatric entities, on the one side, and the anatomical, neurological, and cardiological identities, on the other side, although unified yet diversified in their mode of operation, they are too contained in the sino body, as both a fale house and a vaka boat, which are regarded as vaka/hala mediums/vessels/vehicles.

As another point of interest, the thinking and practice of the sino body as a fale house and/or vaka boat for the constitution, transportation, and communication of the 'uto brain and fatu/mafu heart, can be readily understood in the wider context of the intersection (or connection and separation) of the fale house and vaka boat. Kava drinking was created as a social institution of huge ceremonial, political, and economic significance, as well as investigative, transformative, and communicative, significance. In this case, both the fale house and the vaka boat (like the sino body) as vaka/hala mediums/vessels/vehicles, for the constitution, transportation, and communication of the 'uto brain and the fatu/mafu heart are a fale house and a vaka boat for the containment, movement, and development of people (see Māhina, Potauaine, and Moa 2016). Both the actual fale house and the actual vaka boat—like the ceremonial fale house and vaka boat⁵—protect people from harsh elements, especially the wind, rain, sea, and dangers of life, including death. From both architectural and engineering points of view, it can be said that the vaka is a fale fakafo'ohake downside-up house, and the fale is a vaka fakafo'ohifo upside-down boat, with the kava drinking he-vaha'a in-between, arranged and aligned along both culture and structure (see Māhina 2011b, 2013; see also Fififa 2016; Holakeitua 2019; Potauaine 2010).⁶ By the way, the fale house, vaka boat, and kava drinking are themselves material and performance arts created for both utility and beauty, where the latter precedes the former in that logical order of precedence (see Feldman 1980: 101–103; 1981; also see Dudding 2010; Māhina 2011b).

By specifically placing sino body, 'ilo knowledge, and ongo feeling, in the wider context of 'atamai mind and fakakaukau thinking in the 'uto brain, and in the wider context of ongo feeling and loto desire in the fatu/mafu heart, it reveals a lot about their common dynamics and mechanics as fakafelavai intersecting (or fakahoko connecting and fakamāvae separating), physical–material, psychological–emotional, and social–cultural entities. In Tongan philosophical conception and action, it is in the nature of the 'uto brain and the fatu/mafu heart, respectively, to 'ilo know through 'atamai mind and fakakaukau thinking and to ongo feel in terms of ongo feeling and loto desire, the qualities (and quantities) of things, events, or states of affairs in 'iai reality,⁷ as in nature, mind, and society. This is reflected in the Tongan philosophy of ako education, defined as a plural, holistic, and circular transformation of 'atamai mind and fakakaukau thinking, on the one hand, and ongo feeling and loto desire, on the other hand, in temporal–spatial (and formal–substantial and functional–practical)

ways from vale ignorance to 'ilo knowledge to pototo skill, in that logical order of precedence⁸ (see Māhina 2008a: 67–96; 2008b: 88–91).⁹ This unified movement of a diversity yet unity of intersecting (or connecting and separating) entities, identities, or tendencies from vale ignorance to 'ilo knowledge to pototo skill, collectively affects ongo feeling and lototo desire, in that they are both felt by means of “objective” references and desired by way of “subjective” preferences¹⁰ (see Māhina 2008a: 67–96; 2008b: 88–91).

Moreover, the word 'atamai is made up of 'ata image and mai in the direction, in this case, “of the knower.” The term fakakaukau means “relating,” in this case, the images as the “known,” all as real impressions and relations that are, in turn, presented through the mental processes as “knowledge” (see Anderson 1962, 2007; Māhina 2008a). 'Ata also denotes shadows, as in shadows that are cast by objects or living organisms that are blocking light, such as the sun, moon, fire, or electric light. Similarly, 'atamai is a reference to the images or shadows that are presented through the mental processes as knowledge to the knower. Altogether, the 'ata shadows and the actual objects/organisms form a *hoa* pair/binary. The term ongo means sound, hearing, and feeling, and the word lototo refers to inside, desire, and heart¹¹ (see 'Apenitesi 'A–H: Appendices A–D). Both the mental and the emotional processes are, by their nature, ones of complexity, plurality, and circularity that commonly influence one another in equal and unequal ways. By extension, ongo feeling and lototo desire, are not considered unnecessary and subjective obstacles but rather real and objective articles that are in eternal contact with both 'atamai mind and fakakaukau thinking, as convergent yet divergent mental, emotional, and social entities, identities, or tendencies which are in a constant state of flux (see Anderson 1962, 2007; cf. Māhina 2002, 2008a). The things, events, or states of affairs in reality as in nature, mind, and society not only are 'ilo known and fakakaukau related, by the 'uto brain through 'atamai mind and fakakaukau thinking, but also are ongo felt and lototo desired, by the fatu/mafu heart through ongo feeling and lototo desire (see Helu 1999b, 1999c).¹²

The so-called five senses are collectively known in Tongan as ongo'anga feelers, literally meaning “place of feeling”¹³ of the gamut of reality as nature, mind, and society. However, the senses can also be regarded as 'ilo'anga knowers, that is, “place of knowing,”¹⁴ because of their individuality and totality, on the one hand, and their indivisibility and indispensability, on the other hand, as intersecting (or connecting and separating) physical–material, psychological–emotional, and social–cultural identities in reality. The so-called five senses are named in Tongan as *ala*, *fanongo*, *ifo*, *nanamu*, and *sio*, and are translated into English as touch, hearing, taste, smell, and sight, respectively. The senses—namely, 'ilo'anga knowers and ongo'anga feelers—are collectively considered *matapa*, doorways, for the multidirectional, multidimensional movement of 'ilo

knowing and ‘ongo feeling between the sino bodily (or loto internality) and the ‘iai reality (or tu‘a externality), where the mental and emotional processes of ‘ilo knowing and ongoing feeling, respectively, are fakakaukau related and loto desired through fakakaukau thinking and loto desiring, as actual objective references and subjective preferences in both the ‘uto brain and the fatu/mafu heart, as physical or bodily entities (see Anderson 1962, 2007; Māhina 2008a).

Now that the ‘ilo‘anga knowers have been restored and positioned in their rightful place and role alongside the ongoing feelers, both as inseparable and indispensable *hoa* pairs/binaries, several related questions arise for further reflection. The questions posed are as follows: Are there senses besides the normally accepted ones, namely, *ala* touch, *fanongo* hearing, *ifo* taste, *nanamu* smell, and *sio* sight, through the *nima* hands, *telinga* ears, ‘*elelo* tongue, *ihu* nose, and *mata* eyes? If yes, why, but if not, why not? Should the ‘uto brain and the fatu/mafu heart, respectively, through ‘ilo knowing and ongoing feeling, also be regarded as two more ‘ilo‘anga knowers and ongoing feelers? There is one thing we really know (and strongly feel): It is in the nature of both the ‘uto brain and the fatu/mafu heart as internal bodily entities to ‘ilo know and ongoing feel, the qualities (and quantities) of things, occurrences, or states of affairs in reality as in nature, mind, and society. By the same token, the so-called five senses are by nature to ‘ala touch, fanongo hear, ‘ifo taste, nanamu smell, and sio see, one and the same reality, which is presented to both the ‘uto brain and the fatu/mafu heart, by way of ‘atamai mind and fakakaukau thinking, on the one hand, and ongoing feeling and loto desire, on the other hand (see Māhina 2002: 303–308; 2008a: 67–96).

The story of the *Boat That Went to Pulotu* points to several clans in Pulotu who were trained to be experts in using their senses. They were known as Ha‘a Matakikila (Clan with Piercing Eyes), Ha‘a Fakanamunamu (Clan with the Keen Scent), and Ha‘a Telingaongo (Clan with Sharp Ears). These clans were called upon by Hikule‘o, the chiefess of Pulotu, to search for the uninvited deities—Faifaimālie, Haveatoke, Fakafu‘umaka, Hā‘elefeke, and Lohi—who came from Maama Earthworld, and hid themselves in Pulotu Ancestral World (Tongan knowledge, as cited in Gifford 1924: 155–164).

It appears that in terms of the processing of information or real entities relating to both objective and subjective realities¹⁵ through sensation, reception, and realization, it all begins with the so-named five *matapā* doorways, on the tu‘a-he-sino outside of the body, which are presented to the two ‘ilo‘anga knowers—namely, atamai mind and fakakaukau thinking in the ‘uto brain, on the one hand, and ongoing feeling and loto desire in the fatu/mafu heart, on the other hand—on the loto-he-sino inside of the body. By sensation, reference is made to the manner in which the real entities and tendencies in nature, mind, and society are *ala* touched, fanongo heard, ifo tasted, nanamu smelled, and sio

seen, respectively, by the nima hands, telinga ears, 'elelo tongue, ihu nose, and mata eyes. By realization, we refer to the mode in which the same real identities and tendencies in nature, mind, and society are 'ilo known by 'atamai mind and fakakaukau thinking through the 'uto brain on the one hand, and ongo felt, by the ongo feeling and loto desire, in terms of the fatu/mafu heart on the other hand (see Anderson 1962, 2007; Māhina 2017b). With the sino body, in the loto center or intermediary, this plural movement between the objective and the subjective realities is a plural movement between the tu'a external, and the loto internal worlds over the sino body, in the loto middle or midpoint.¹⁶ This involves circular movement of qualities (and quantities) of things and events over the sino body, as the axis, center or midpoint, that is both multidirectional and multidimensional in nature (cf. Potauaine 2010).

There exists a discrepancy in treating both 'atamai mind and fakakaukau thinking in the 'uto brain, and ongo feeling and loto desire in the fatu/mafu heart as 'ilo'anga knowers,¹⁷ when the latter is better positioned as ongo'anga feelers,¹⁸ especially when it involves both ongo feeling and loto desiring, as subjective strivings. It is more appropriate for the former—that is, 'atamai mind, fakakaukau thinking, and 'uto brain—individually yet collectively relating to the 'ilo'i knower, 'ilo knowledge, and 'iloa known, to be positioned as 'ilo'anga knowers and considered objective strivings even though they are situated on the loto-he-sino inside the body. It may mean that as matapā doorways, ala touch, fanongo hearing, ifo taste, nanamu smell, and sio sight merely channel their sensations of the qualities (quantities) of actual things in nature, mind, and society from the objective, external, to the subjective, internal, to be, respectively, 'ilo known and ongo felt, by the 'uto brain and fatu/mafu heart, as parts of the sino body, through 'ilo knowing and ongo feeling. A possible way out of this impasse would be to consider 'atamai mind and fakakaukau thinking, on the one hand, and ongo feeling and loto desire, on the other hand, as the two senses, namely, 'ilo'anga knowers and ongo'anga feelers, and the sensation in terms of ala touch, fanongo hearing, ifo taste, nanamu smell, and sio sight as merely matapā doorways.

The 'uto brain and the fatu/mafu heart, as anatomical, neurological, and cardiological entities, lie in proximity as sino body parts by way of both fa'unga structure and anga nature. The 'uto brain as a sino body part and the coconut "apple" as a coconut part are collectively named 'uto in Tongan. The Tongan view of the 'uto brain, is derived from the fua fruits of niu coconut trees, which largely resemble the 'ulungaanga features of the human 'ulu head—with both commonly made up of "fibrous" matter.¹⁹ The growth of the 'uto coconut apple as a seedling begins in the so-called ngutu functional pore²⁰ of the loto inner hard shell of a germinated coconut fruit by feeding on the coconut flesh, which pushes the huli shoot up and the aka roots down. However, the Tongan word for

the heart as a sino body part is fatu/mafu, which is like the ‘uto, a fibrous mass.²¹ The word fatu/mafu is underlined by a plurality of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) fibers. As for both the ‘uto brain and the fatu/mafu heart, as sino body parts, these tube-like, vortex-type fibers are themselves called kālava²² and made up of both the arteries and the veins, the intersection of which engages in the emissions of ‘ilo ideas and ongo feelings, respectively (cf. Māhina 2017b; Māhina, Dudding, and Māhina-Tuai 2010; Māhina and Māhina-Tuai 2012; Māhina-Tuai 2010; Potauaine 2017).

It thus becomes clearer that the sources of ‘ilo’anga knowers, by way of ‘atamai mind and fakakaukau thinking, in the ‘uto brain, on the one hand, and the sources of ongo’anga feelers by means of ongo feeling and loto desire in the fatu/mafu heart, on the other hand, are themselves the “senses” merely as matapā doorways, namely, ala touch, fanongo hearing, ifo taste, nanamu smell, and sio sight, through the nima hands, telinga ears, ala touch, ihu nose, and mata eyes as sino body parts. This means that the so-called senses are simply matapā doorways that send the qualities (and quantities) of things, events, or states of affairs in the tu’a external world in terms of sensation to the loto internal world by means of reception. In the loto internal world are both the ‘ilo’anga as the knowing, knower entity (that is, ‘atamai mind and fakakaukau thinking, in the ‘uto brain) and the ongo’anga as the feeling, feeler identity (that is, ongo feeling and loto desire in the fatu/mafu heart). By means of sensation and reception, these real things, occurrences, or states of affairs are ilo known by ‘atamai mind and fakakaukau thinking in the ‘uto brain, on the one hand, and are ongo felt by ongo feeling and loto desire, in the fatu/mafu heart, on the other hand.

Koe Tūkunga ‘oe ‘Aati: The State of the Art

Metaphorically speaking, by koe tūkunga ‘oe ‘aati the state of the art, reference is made to the dialectical changing or transforming corpus of Tongan history of ideas, with respect to both the specificity and the generality of the common subject matter under investigation. We particularly refer to the Tongan concepts and practices of physiology, psychology, and psychiatry generally and anatomy, neurology, and cardiology specifically in relative comparison with Tongan poetry and oratory, including the Tongan performance arts of faiva lea speech-giving, faiva lea heliaki proverbial sayings, faiva fakaoli comedy, faiva fakamamahi tragedy, and faiva misi dreams (Bott 1972; Māhina 2005c: 31–54; 2011a; Poltorak 2011). Evidently, the former, in connection with the sino body, ‘ilo knowing, and ongo feeling—in the broader context of ‘atamai mind and fakakaukau thinking in the ‘uto brain, on the one hand, and ongo feeling and loto desire, in the fatu/mafu heart, on the other hand—are sparsely treated in scholarship. But in comparison, the faiva performance arts of Tongan ta’anga

poetry and faiva lea speech-giving/oratory (and tufunga lea material art of speech-making), including faiva lea heliaki proverbial sayings, are fairly extensively treated in both academic and public contexts. Apart from the scholarly works on Tongan faiva performance arts in academia, they are, in the public domain, highly developed, thought-out, and practiced in the case of Tongan ta'anga poetry and faiva lea speech-giving/oratory, faiva lea heliaki proverbial sayings/oratory, which are based on refined 'ilo knowledge (and potu skills) composed in fonua/kalatua culture as a human vaka/hala receptacle and communicated in tala/lea language (see Gifford 1929; Helu 1999a; Māhina 1986, 1992; Māhina, Ka'ili, and Ka'ili 2006; cf. Pond 2011b), as a social vaka/hala vehicle (see 'Apenitesi 'A–H: Appendices A–D). In this respect, both poets and orators, including master artists in related genres, can be regarded as physiologists, psychologists, and psychiatrists, as well as anatomists, neurologists, and cardiologists, in their own right.

The sparsity in the scholarly treatment of the subjects of Tongan physiology, psychology, and psychiatry generally and anatomy, neurology, and cardiology specifically in the fields of Tongan 'atamai mind and fakakaukau thinking, in the 'uto brain, on the one hand, and ongo feeling and lotu desire in the fatu/mafu heart, on the other hand, largely include in varying degrees specific but limited works (Bennardo 2016; Bott 1972, 1981; Feldman 1980, 1981; Hau'ofa 1995; Helu 1999b, 1999c; Kavaliku 1961, 1977; Lear 2018; Māhina 1999b, 2002; Malungahu 2019; Poltorak 2004, 2011, 2019; Taumoepau 2011a, 2011b; Vaka 2014). These scholars have relatively positioned their specific works in two distinct but related contexts—namely, “process” and “outcome” on the one hand, and “quality” and “utility” on the other hand. In reality as in nature, mind, and society, both process and quality take precedence over both outcome and utility. The latter (the epistemological questions) are considered from a tāvāist (and realist) philosophical perspective to be secondary to the former (the ontological questions) (see Helu 1999c, 1999g; Māhina 1997; also see Anderson 1962, 2007).²³ In various degrees, some scholars tended to privilege outcome and utility over both process and quality, which were, in turn, favored by both others over both outcome and utility. However, process and quality, and outcome and utility, are indivisible yet indispensable *hoa* pairs/binaries in reality, as in nature, mind, and society, with the former taking the lead over the latter, in that logical order of precedence (see Māhina 2008a: 67–96).

By extension, the same is projected to both Tongan *faito'o* medicine and healing.²⁴ As far as Tongan medicine and healing are concerned, discussions seem to largely focus on both outcome and utility over both process and quality (see Helu 1999b, 1999c; Māhina 2002: 303–308)—as opposed to their treatment in the West, where the emphasis appears to be on both process and quality over both outcome and utility (see Poltorak 2004, 2019; Vaka 2014; Malungahu

2019). In fact, it warrants that in both their partiality and totality, attention be paid to process and outcome, on the one hand, and quality and utility, on the other hand. Thus, the former is made to take the lead over the latter, in that logical order of precedence. Both Tongan medicine and healing²⁵ are variously concerned with physiotherapy (i.e., the physical–bodily), psychotherapy (i.e., the psychological–emotional), and sociotherapy (i.e., the social–cultural).²⁶ These are defined by the distinct yet related phases tofoto’o, faito’o, and tukuto’o, respectively translated as marking the “beginning” through the “performing” to the “ending” of healing a process and an outcome (as well as quality and utility). Defects by way of puke sickness, and/or mahaki illness, are really defects in, on, and/or of the sino body—‘atamai mind and fakakaukau thinking (or the ‘uto brain), on the one hand, and ongo feeling and loto desire (or the fatu/mafu heart), on the other hand—all taking place in society, where they influence and are influenced by one another as plural and complex fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) entities (see Māhina 2002: 303–308; also see Helu 1999b: 37–46; Malungahu 2019; Vaka 2014). Faito’o healing actively engages in the fakatatau mediation of the physical–bodily, psychological–emotional, and social–cultural tendencies and is transformed from a condition of felekeu/fepaki chaos to a state of mau/fenāpasi order. Depending on their fakatatau mediation, these may result in either being sai good²⁷ or kovi bad.

The problematic relationships between the two states of affairs—namely, process and outcome, on the one hand, and quality and utility, on the other hand—are generally conspicuous in the documentary film *The Healer and The Psychiatrist* by Mike Poltorak (2019), in which Tongan and Western ways of both ‘ilo knowing and ongo feeling through doing faito’o medicine and healing, are juxtaposed as hoa pairs/binaries. As such, we witness in this documentary film different levels of fakatatau mediation, within and across the Tongan and Western ways of ‘ilo knowing, ongo feeling, and doing faito’o medicine and healing. The former is generally based on both process and quality in opposition to the latter, which is mainly grounded in both outcome and utility. Both are fakamāvae separated, rather than being fakahoko connected as hoa pairs/binaries of distinct yet related states of affairs. The other level of fakatatau mediation necessarily requires thorough investigation, transformation, and communication in the relationships between the tufunga faito’o healer and the kau puke/mahaki patients on the one hand, and the psychiatrist and their kau puke/mahaki patients on the other hand, through the healer, healing and patient, and the psychiatrist, healing and patient, respectively. From a Tongan tāvāist philosophical view, faito’o healing marked by tofoto’o beginning and tukuto’o ending, is a tufunga faito’o material art of healing,²⁸ in which fakatatau mediation, actively but reflectively engages in the collective investigation

and communication of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) physical–bodily, psychological–emotional, and social–cultural entities, and involves their transformation from a condition of felekeu/fepaki chaos to a state of maau/fenāpasi order (see Bott 1972; Māhina 2003: 136–47).

Of huge interest are the essays of 'I. Futa Helu, namely, “Thinking of a psychotic” (1999b: 37–46), “Thinking in Tongan society” (1999e: 68–83), and “Towards a theory of awareness” (1999f: 100–103), and those of 'Okusitino Māhina (Hūfanga-He-Ako-Moe-Lotu), such as “Food me'akai, and body sino in traditional Tongan society: Their theoretical and practical implications for health policy” (1999c: 276–87), “'Atamai, fakakaukau, and vale: 'Mind,' 'thinking,' and 'mental illness'” (2002: 302–308), and “Psychoanalysis and Tongan poetry: Reflection of 'the song of flowers'” (2003b: 136–47), which were reflected upon from realist and tāvāist perspectives, respectively. Given the close affinity between realism and tāvāism, Helu and Māhina commonly focused on process and outcome, on the one hand, and quality and utility, on the other hand, critiquing them by way of distinction and relation. Helu (1999b: 37–46; 1999d: 56–60; 1999f: 100–103) critically examined psychosis and awareness as forms of fakakaukau thinking as a process of some utilitarian significance. Māhina (1999b: 276–87; also see 2002: 303–308) had a critical glance into the biochemical, molecular–biological fakafelavai intersection (or fakahoko connection and fakamāvae separation) over me'akai food and sino body, as well as those of 'atamai mind, fakakaukau thinking, and vale mental illness, including the investigative, transformative, and communicative relationships between psychoanalysis and Tongan ta'anga poetry (Māhina 2003: 136–47), both aesthetically and pragmatically.

The great works of Epli Hau'ofa are of parallel interest, as in “Kisses in the Nederends” (1995), which is a work of fiction in the performance arts of both faiva fakaoli comedy and faiva fakamamahi tragedy. Not only was Hau'ofa a recognized anthropologist, theorist, and art and literary critic, he was also a notable novelist, poet, comedian, and tragedian, all of which are borne in his renowned scholarly writings (see Hau'ofa 1975, 1993, 2000, 2005), and creative artistic and literary works (see Hau'ofa 1993, 1995) across the fields. In “Kisses in the Nederends” (1995), Hau'ofa advances what we call an “organic view” of society, based on the sino body in which he argues a truly convincing case for the interdependency of the sino body parts. As such, they function together by way of their different sensibilities, abilities, and capacities in both their taha he kehekehe unity in diversity, and kehekehe he taha diversity in unity, for the overall betterment of the sino body as a whole²⁹ (see Potauaine and Māhina 2011; cf. Māhina, Ka'ili, and Ka'ili 2012: 37–55). Herein, the 'ulu head and 'usi arse are equally indispensable and interdependent as body parts in their various

functions, as are the governor and the garbage collector in society. Hau'ofa infuses both comic and tragic elements in this book, like most of his works, giving his creative and innovative subject matter of investigation the affects and effects of tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty on the one hand, and māfana warmth, vela fieriness, and tauēlangi climatic elation on the other hand. The same is true of Hau'ofa's other work of fiction, "Tales of the Tikongs" (1983),³⁰ an artistic and literary critique of economic development as an imposing rather than mediating capitalist ideology. Like "Kisses in the Nederends" (1995), it is imbued with elements of both faiva fakaoli comedy and faiva fakamamahi tragedy.

Unlike the specific scholarly treatment of the Tongan sino body, 'ilo knowing (or knowledge), and ongo feeling—in the general context of the Tongan 'atamai mind and fakakaukau thinking in the 'uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart on the other hand, which are by their nature restrictive—the intellectual and cultural treatment of the Tongan faiva performance arts, notably faiva ta'anga poetry (and faiva hiva/fasi music), and faiva lea speech-giving/oratory, inclusive of faiva lea heliaki proverbial sayings are, in both academic and public terms in varying degrees, extensive in character. They include the works of Helu (1999c, 1999i, 2005), Kaeppler (1993, 2007), Lear (2018), Māhina (2005a, 2005c, 2007), Moyle (1987), Pond (1995), Taumoepeau (2011b: 132–39), and Wood-Ellem (2004). Like the academic treatment of the Tongan sino body, 'ilo knowing, and ongo feeling in their wider context, Tongan faiva ta'anga poetry, faiva hiva/fasi music, and faiva lea speech-giving/oratory (and faiva lea heliaki proverbial sayings) are treated mainly in terms of their function, rather than their distinction (i.e., "what art is" or art work) and function (i.e., "what art is for" or art use) in which the former precedes the latter, in that logical order of precedence (Anderson, Cullum, and Lycos 1982). It is in primarily treating the work of art that art use (as well as art history) can be made meaningful as indivisible but indispensable *hoa* pairs/binaries (Ka'ili 2017a: 62–71; Lear 2018). There have to be faiva ta'anga poetry, faiva hiva/fasi music, and faiva lea speech-giving/oratory (and faiva lea heliaki proverbial sayings), as works of art and literature before they can be used for human purposes.³¹

However, the intellectual and social treatment of Tongan performance arts, as in poetry, music, and oratory, tends to vary in terms of their commonalities and differences. The academic specifically focuses on the arts as a product, whereas the public as poets, musicologists, and orators strictly engage in their production as a creative process. In the case of faiva ta'anga poetry, faiva hiva/fasi music, and faiva lea speech-giving/oratory (and tufunga lea speech-making), the poets, musicians/composers, and orators bring into a common critical focus several diverse but unified elements—namely, 'atamai mind and

fakakaukau thinking in the 'uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart, on the other hand. They transform them as fakafelavai intersecting (or fakahoko connecting and fakamavae separating) tendencies through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty, from a condition of felekeu/fepaki chaos to a state of maau/fenāpasi order (see Ka'ili 2005: 83–114; 2009; 2017d; Māhina 2003: 136–47; 2005b: 168–83). Both the affects and the effects are ones of māfana warmth, vela fieriness, and tauēlangi climatic elation. The same diversified yet unified tendencies constitute the academic focus of the intellectual process, especially the manner in which the poets, musicians/composers, and orators delve with form, depth, length, and breadth into their subject matters of exploration in the creative process. Both the intellectual and the social focuses are concerned with the investigation, transformation, and communication of their topics, affecting and effecting their differing roles through 'ilo knowing and ongo feeling by combining mālie/faka'ofa'ofa beauty/quality and 'aonga/ngāue utility/functionality in academic and aesthetic contexts (see Māhina 2004a).

Filosofī Tā-Vā 'oe 'Iai: Time-Space Philosophy of Reality

As a general time-space philosophy of reality, tāvāism³² is based on Tongan philosophical concepts and practices tā and vā, which are variously known across some parts of Moana Oceania as kā and wā, both meaning time and space³³ (see Ka'ili 2005, 2009, 2017b, 2017d; Māhina 2004b, 2008a, 2010, 2017a; Māhina, Dudding, and Māhina-Tuai 2010). Tāvāism, like realism as a general philosophy of reality, is fundamentally concerned with existence (see Anderson 1962, 2007; Anderson, Cullum, and Lycos 1982). That is, tāvāism, like realism, is a general philosophy of existence. Both tāvāism and realism lie in proximity as brands of philosophy of reality, where tā time and vā space, are considered the common vaka/hala medium/vessel/vehicle in which all things exist. Both Tāvāism and realism take a view that all things exist independently on their own terms in reality as in nature, mind, and society—as opposed to their being mind dependent, the hallmark of idealism. Both tāvāism and realism are fundamentally concerned not with the hows, wheres, whens, and whys but rather the whats of knowledge (knowing and feeling) of the common existence of all things in reality as in nature, mind, and society (see Ka'ili, Māhina, and Addo 2017: 1–7; Māhina 2008a: 67–96). There are different cultures (and histories and languages) but only one world, the single reality in which all things exist, which is epistemologically organized within and across cultures, in both tā time and vā space as ontological entities, as in the case of the sino body, 'atamai mind, and ongo feeling, and faiva ta'anga poetry, faiva hiva/fasi music, and faiva lea oratory.

Because of this philosophical fact, both *tāvāism* and realism argue a case that ‘ilo knowledge (and ongo feeling) is ‘ilo knowledge (and ongo feeling) of *tā* time and *vā* space, the common *vaka/hala* medium/vessel/vehicle of existence (Anderson 1962, 2007; Māhina 2008a: 67–96)—that is, ‘ilo knowledge (and ongo feeling) of reality, temporality–spatiality, or four-sided dimensionality. It follows that *tā* time and *vā* space, on the abstract level, like *fuo* form and *uho* content, on the concrete level, are indivisible in reality as in nature, mind, and society, which points to all things being four-dimensional, not three-dimensional. It also follows that in terms of “ways of being” and “ways of knowing,” ontological questions are primary over epistemological questions (see Ka‘ili, Māhina, and Addo 2017: 1–17, among others). To treat things, namely, space, as having only three dimensions is to treat them as “timeless” and/or “formless.” But things are in reality not timeless or formless; from the most minute to the immensely giant of things. How can they ever be arranged only by way of *mā‘olunga/loloto* height/depth, *loloa* length, and *maokupu/fālahi* breadth/width, as spatial entities away from the identities of *tā* time and *fuo* form as their “definers” on both the abstract and the concrete levels, in which both *vā* space and *uho* content are “composers” of *tā* time and *fuo* form?³⁴

Unequivocally, this is seen in philosophy generally and the treatment of academic subjects specifically within and across the spectrum of reality, in which things are both ‘ilo known by the brain and ongo felt by the *fatu/mafu* heart as body parts—by means of both *‘atamai* mind and *fakakaukau* thinking and ongo feeling and *loto* desire, respectively—as physical–bodily, psychological–emotional, and social–cultural entities. Notably, this is the case in the separation of *tā* time and *vā* space, on the abstract level and the *fuo* form and *uho* content of things on the concrete level. As a form of separatism, not to mention evolutionism as a form of both idealism and rationalism, it defies the fabric of existence, where both *tā* time and *vā* space on the one hand, and *fuo* form and *uho* content on the other hand, are inseparable albeit indispensable *hoa* pairs/binaries in ‘iai reality as in nature, mind, and society. In some ways, *tā* time (and *fuo* form), is forcibly separated from *vā* space (and *uho* content), which is, in turn, severed from *tā* time (and *fuo* form), except where both are in terms of their indivisibility and indispensability intersecting (or connecting and separating) *hoa* pairs/binaries of equal/same/similar and opposite/different/dissimilar energies, forces, or tendencies treated as coexistence, the purview of both *tāvāism* and realism (see Anderson 1962, 2007; Ka‘ili, Māhina, and Addo 2017: 1–17).

There are many general and specific ontological and epistemological tenets of the *Filosofi Tā-Vā ‘oe ‘Iai* Time-Space Philosophy of Reality, which include the following (see Ka‘ili 2005, 2009, 2017b; Māhina 2004b, 2008a, 2010, 2017a; Māhina, Dudding, and Māhina-Tuai 2010):

- Tā and vā time and space as ontological entities are the common vaka/hala³⁵ vessel/medium/vehicle in which all things exist in reality as in nature, mind, and society.
- Tā and vā time and space as epistemological entities are socially organized in different ways within and across cultures and languages.
- Tā and vā time and space are the abstract dimensions of fuo and uho form and content which are, in turn, the concrete manifestations of tā and vā time and space.
- As a corollary, tā and vā time and space, like fuo and uho form and content, are organized in plural, temporal–spatial, collectivistic, holistic, and circular ways.³⁶
- Tā and vā time and space, like fuo and uho form and content, are inseparable yet indispensable as both ontological and epistemological identities in one level of reality as in nature, mind, and society.
- Tā and vā time and space, like fuo and uho form and content, that is, 'iai reality, on both abstract and concrete levels, are four-dimensional, not three-dimensional.
- Reality or temporality–spatiality is four-dimensional rather than three-dimensional. Tā time has one dimension and vā space has three dimensions.
- Tā and vā time and space, like fuo and uho, form and content, are considered me'a matter. Me'a matter is considered ivi energy organized into me'a kula red matter and me'a 'uli black matter and/or by extension ivi kula red energy and ivi 'uli black energy (Potauaine and Māhina 2011; also see Māhina, Ka'ili, and Ka'ili 2012: 37–55).
- Tā time is definer of vā space, and vā space is composer of tā time on the abstract level. Fuo form is definer of uho form, and uho content is composer of fuo form on the concrete level (see Anderson 1962, 2007; Māhina 2017a: 133–53; Potauaine and Māhina 2011).
- As a corollary, tā time is verb or action led and vā space is noun or object based on the abstract level. Fuo form is a verb and uho content is a noun on the concrete level (see Ka'ili 2017a: 62–78).
- 'Ilo knowing/knowledge and ongo feeling are 'ilo knowing/knowledge and ongo feeling of tā time and vā space, on the abstract level, and fuo form and uho content, on the concrete level.
- 'Ilo knowing/knowledge and ongo feeling—as 'ilo knowing/knowledge and ongo feeling of tā time and vā space and of fuo form and uho content—are dialectically composed in fonua/kalatua culture, as a human receptacle, and communicated in tala/lea language, as a social vehicle, in both tā time and vā space (see Māhina 2008a: 67–96).
- Errors in fakakaukau thinking and loto desire are a problem of 'atamai mind and ongo feeling. They are not a problem of 'iai reality, but the

separation of mind from reality, temporality–spatiality, or four-sided dimensionality.

- All things in reality as in nature, mind, and society stand in eternal relations of exchange, giving rise to maau/fenāpasi order and/or felekeu/fepaki chaos.
- As a corollary, all things in reality as in nature, mind, and society exist in *hoa*—pairs/binaries of equal/same/similar and opposite/different/dissimilar forces, energies, or tendencies—as in *tā* time and *vā* space, *fuo* form and *uho* content, ‘*ilo* knowing/knowledge and *ongo* feeling, *tu’a* outside/external and *loto* inside/internal, and *fenāpasi*/*maau* order and *felekeu*/*fepaki* chaos, amid many others.
- As a corollary, both *maau/fenāpasi* order and *felekeu/fepaki* chaos are of the same logical status in that *maau/fenāpasi* order is a form of *felekeu/fepaki* chaos.
- As a corollary, *maau/fenāpasi* order occurs when two or more equal and opposite forces, energies, or tendencies meet, i.e., intersect (or connect and separate) at a common point—that is, *mata* eye and/or *ava* hole (Māhina 2017b: 133–53).
- As a corollary, a *mata* eye/point and/or *ava* hole/point is defined by equal and opposite *fakafelavai* intersecting (or *fakahoko* connecting and *fakamāvae* separating), forces, energies, or tendencies in the form of *mata* eye/point and/or *ava* hole/point (see Potauaine and Māhina 2011).
- As a corollary, a *mata* eye/point and/or *ava* hole/point is defined by the *fakafelavai* intersection (i.e., *fakahoko* connection and *fakamāvae* separation) of two or more *kohi* lines, a *kohi* line by a collection of *mata* eyes/points and/or *ava* holes/points, and *vā* space, as a summation of *kohi* lines (Māhina 2017b: 133–53).
- As a corollary, everywhere in reality as in nature, mind, and society is *fakafelavai* intersection, that is, *mata-ava* eye/point–hole/point. There is nothing beyond *fakahoko* connection, i.e., *mata* eyes/points and *fakamāvae* separation, i.e., *ava* holes/points (Potauaine 2010; see also Potauaine and Māhina 2011; Māhina 2017b: 133–53).
- As a corollary, the *mata* eye/point and/or *ava* hole/point, defined by *fakafelavai* intersection (i.e., *fakahoko* connection and *fakamāvae* separation) is where *ivi* energy, as *me’a* matter, is most dense and intense.

Both general and specific ontological and epistemological tenets of *tāvāism* (in parallel to realism) confirm the manner in which all things in their diversity in reality as in nature, mind, and society interlock and hang together in both perpetuity and unity. It all begins with the “ways of being” of reality, which are, in turn, acted upon by people in terms of their “ways of knowing” (and “ways of

feeling”) of one and the same existence in the wider context of *tā* time and *vā* space, on the abstract level, and *fuo* form and *uho* content, on the concrete level, as intersecting (or connecting and separating) *hoa* pairs/binaries (see Anderson 1962, 2007; Ka‘ili, Māhina, and Addo 2017; Māhina 2008a). These equal/same/similar and opposite/different/dissimilar *hoa* pairs/binaries are—in the same context as both disciplinary practices and human activities—*fakatatau* mediated through sustained *tatau* symmetry, *potupotutatau* harmony, and *mālie/faka‘ofo‘ofa* beauty/quality of art, as internal qualities. The ‘aonga utility/functionality of art as an external attribute is made useful for human purposes (see Anderson, Cullum, and Lycos 1982; Māhina 2005b: 168–83). On both general and specific levels, however, these *tāvāist* ontological and epistemological tenets are manifest in the beauty/quality and utility/functionality associated with the performance arts for *fakatatau* mediation—by means of physiotherapy, psychotherapy, and sociotherapy of ‘atamai mind and *fakakaukau* thinking in the ‘uto brain, on the one hand, and *ongo* feeling and *loto* desire in the *fatu/mafu* heart, on the other hand—as *hoa* pairs/binaries of equal/same/similar and opposite/different/dissimilar entities. Both their intrinsic and extrinsic qualities, notably, poetry and oratory, are on their own aesthetic and pragmatic in character and therapeutic, hypnotic, or psychoanalytic in effects in general on the physical, psychological, and emotional levels and specifically on the anatomical, neurological, and cardiological levels (see Bott 1972; Māhina 2003; see also Dudding 2010; Feldman 1980, 1981).

Ta‘anga, Hiva, moe Haka: Poetry, Music, and Dance

Tongan arts are generally divided into three main genres, namely *faiva* performance, *tufunga* material, and *nimamea‘a* fine arts.³⁷ *Faiva* performance arts are *tefito-he-loto-sino* body-centered, and *tufunga* material arts and *nimamea‘a* fine arts are *tefito-he-tu‘a-sino* non-body-centered. Both *faiva* performance arts and *tufunga* material arts are largely led by *tangata* men, and *nimamea‘a* fine arts are mainly led by *fefine* women.³⁸ The performance arts of *faiva ta‘anga* poetry,³⁹ *faiva hiva/fasi* music, and *faiva haka* dance are distinct yet closely related. *Faiva ta‘anga* poetry is composed and then put to both *faiva hiva/fasi* music and *faiva haka* dance in that logical order of precedence (see Ferris-Leary 2014; Helu 2012; Kaeppler 1993; Lear 2018; Māhina 2011a; Moyle 1987; Pond 1995). The respective performance arts of *faiva ta‘anga* poetry, *faiva hiva* music, and *faiva haka* dance are principally concerned with the *fakatatau* mediation of ‘uhinga meanings,⁴⁰ *hiva/fasi/nota* tones/notes, and *haka* motions through sustained *potupotutatau* harmony to produce *mālie/faka‘ofo‘ofa* beauty.⁴¹ The master artists of these three arts are collectively called *punake*⁴² of two types: *punake kakato* full *punake* and *punake kapo* partial *punake*.⁴³ The respective

master artists of each of the three arts are individually named pulotu,⁴⁴ as in pulotu fa'u poet for faiva ta'anga poetry, pulotu hiva/fasi musician/composer for faiva hiva/fasi music, and pulotu haka dancer/choreographer for faiva haka dance.

Despite the close affinity of faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance, which relatively revolve around the sino body, our chief focus here is faiva ta'anga poetry and faiva hiva/fasi music. The main concerns of the three arts are respectively lea language/words, ongo sounds, and haka motions, and by extension, 'uhinga meanings, hiva/fasi/nota tones/notes, and haka movements. These are based "inside" and/or "onside" the body, where poetry, music, and dance, are, respectively, lau spoken, hiva sung (or ifi blown and/or tā beaten), and haka danced by relevant sino bodily parts. The lau reciting⁴⁵ of faiva ta'anga poetry, and hiva singing of faiva hiva music, are highly comparable to the extent that they can be both considered forms of hiva vocal music, mainly differentiated by their varying arrangements of sound in terms of frequency, intensity, and rhythm.

On the ontological level, faiva ta'anga poetry and faiva hiva vocal music, can only be "known" and "felt" as words, which are, respectively, lau spoken and hiva sung by the sino body. On the epistemological level, their human 'uhinga meanings are associated with knowledge composed in fonua/kalatua culture and communicated in tala/lea language. When faiva ta'anga poetry is composed and then put to both hiva/fasi music and haka dance, the latter two become vaka vehicles for the communication and reception of human 'uhinga meanings in the associated faiva ta'anga poetry.⁴⁶ The human 'uhinga meanings in faiva ta'anga poetry are known and felt in faiva hiva/fasi music at the level of sensibility by way of ongo feeling, ongo hearing, and ongo sound. This is facilitated by a sustained musical production of intersection and mediation according to the poem's thematic and discursive content, which is expressed in terms of tension and release and conflict and resolution, and its unification of the performers and spectators inside the time-space of the music, which is separate from the real passage of time-space outside.

The tefito-he-loto-sino body-centric and tefito-he-tu'a-sino non-body-centric distinction within and across the three arts is of immense interest, especially when the faiva performance arts are based in or inside and/or on or outside of the sino body⁴⁷ and both material and fine arts are conducted outside of the body.⁴⁸ Although all three arts are in relative positions to the body, their role in the creative process (and outcome) is more pronounced in faiva performance arts, than in tufunga material arts and nimamea'a fine arts. By way of both "process" and "outcome"—involving the production of tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality on the one hand, and māfana warmth, vela fieriness, and tauēlangi climatic elation on the other

hand,⁴⁹ i.e., utility/functionality—this is most evident in the tefito-he-loto-sino body-centrism underlining faiva performance arts, as in the case of faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance. These aesthetic and pragmatic qualities and sensibilities variously affect the sino body as fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) physical-material, psychological-emotional, and social-cultural tendencies in both their individuality and their totality (see 'A.N.M. Māhina 2004).⁵⁰

Sets of artistic (and literary) devices correspond to the spectrum of faiva performance arts, tufunga material arts, and nimamea'a fine arts, which are deployed in the fakatatau mediation of the fakafelavai intersections (or fakahoko connections and fakamāvae separations) of subject matters in the creative process. This involves their production through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty. The outcome is succeeded by their use for the fulfillment of both the wants of people and the needs of society. In the case of faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance, their respective devices are called heliaki metaphor/symbol/allegory (see Māhina 2009: 505–11),⁵¹ tu'akautā, and hola, kaiha'asi, or haka-funga-haka, respectively meaning “putting one meaning on another,” “putting one beat between beats,”⁵² and “putting one motion between motions.” In short, these involve the insertion of extra 'uhinga meanings between 'uhinga meanings, tā beats between tā beats, and haka motions between haka motions. Of special interest is the word tu'akautā,⁵³ which quite simply means “putting an extra beat outside two beats between them,” as well as the terms hola, kaiha'asi, or haka-funga-haka, which mean “escape,” “steal,” or “one motion on another.”⁵⁴

As a poetic device, the word heliaki can be generally defined as “symbolically saying” one thing but “really meaning” another,⁵⁵ as in the fakafelavai intersection (or fakahoko connection and fakamāvae separation), of la'ā sun as a heliaki metaphor/symbol/allegory for the actual occurrences of tu'i monarch and mafai power, in both faiva ta'anga poetry and faiva lea speech-giving (and tufunga lea speech-making)/oratory.⁵⁶ There are three types of heliaki: namely, heliaki fakafekauaki associative-metaphoric heliaki, heliaki fakafetongiaki qualitative-epiphoric heliaki (Māhina 2009: 505–11; also see Māhina 2004c; Māhina and Māhina-Tuai 2007), and heliaki fakafefonuaaki constitutive-metonymic heliaki⁵⁷ (T. O. Ka'ili, pers. comm., 2012). The first, namely, heliaki fakafekauaki associative-metaphoric heliaki, involves the exchange of events of social, historical, cultural, political, and economic significance, for example, Angahā and Makamaile as respective heliaki for Niuafou'ou and Kolofo'ou⁵⁸ (koha lines, 9 and 22 in 'Apsia and Mālū'ia Obeisance and Reverence). As for the second, heliaki fakafetongiaki qualitative-epiphoric heliaki, uses langakali flower and mate death, for 'ofa love (see Kavaliku 1961; 1977: 49–67; koha lines 1 and 2 in Kakala

‘o Tonga Tonga’s Sweet-Scented Flowers). The third, *heliaki fakafefonuaaki* constitutive-metonymic *heliaki* deploys *le’o* voice/sound, as a constitutive *heliaki* for beauty (kupu verse 1, koho line 1 in *Fafangu Siliva Silver Bell*, and kupu verse 1, koho line 2 in *Maisoa mei Saione Major, A Sound from Zion*) (Cf. Mataele 2010; also see ‘Apenitesi K: Appendix F).

From a *tāvāist* philosophical perspective, the concerns of art (and literature) are primarily with “what art is” or “work of art,” and secondarily with “what art does” or “use of art” and “what art means is” or “history of art,” in that logical order of precedence. Although the former are primarily concerned with the production of the internal qualities of art, namely, *tatau* symmetry, *potupotu-tatau* harmony, and *mālie/faka’ofo’ofa* beauty/quality as a “process,” the latter two are concerned with the external qualities of art involving the creation of the energy-like tendencies of *māfana* warmth, *vela* fieriness, *tauēlangi* climatic elation as an “outcome,” all taking place as divergent yet convergent entities by way of *fakafelavai* intersection (or *fakahoko* connection and *fakamāvae* separation) (cf. Potauaine and Māhina 2011; also see Māhina, Ka’ili, and Ka’ili 2012: 37–55). In Tongan *tāvāist* philosophical thinking and practice, however, the respective intrinsic and extrinsic qualities of beauty and utility of art are made to coexist in the creative (and transformative and communicative) process, as in the case of the respective *faiva* performance arts, *tufunga* material arts, and *nimamea’a* fine arts of *faiva hiva/fasi* music, *tufunga langafale* house-building, and *nimamea’a lālanga* mat-weaving, which are composed, built, and woven with beauty primarily for human use. Moreover, when it comes to the actual creative (and transformative and communicative) process, the axis between them changes, with beauty/quality taking the lead over utility/functionality, in view of the more *faka’ofo’ofa* (or *mālie*) beautiful, the more ‘aonga useful, and by the same token the more useful, the more beautiful.

By way of both process and outcome, both *mālie/faka’ofo’ofa* beauty/quality and ‘aonga/ngāue utility/functionality, as respective “loto internal” and “tu’a external” artistic qualities, equally affect the *sino* body, ‘ilo knowing, and *ongo* feeling as real entities, specifically in the wider context of the actual identities of ‘atamai mind and *fakakaukau* thinking in the ‘uto brain, on the one hand, and *ongo* feeling and *loto* desire in the *fatu/mafu* heart, on the other hand, all as *fakafelavai* intersecting (or *fakahoko* connecting and *fakamāvae* separating) tendencies. *Mālie/faka’ofo’ofa* beauty/quality is a function of both *tatau* symmetry and *potupotutatau* harmony. In turn, ‘aonga/ngāue utility/functionality as in the case of *māfana* warmth, *vela* fieriness, and *tauēlangi* climatic elation, is a function of *mālie/faka’ofo’ofa* beauty/quality (see Māhina-Tuai 2010: 26–29). As temporal–spatial, formal–substantial, and functional–practical states of affairs of some physical–bodily, psychological–emotional, and social–cultural importance, they collectively but specifically behave as forms of Tongan

physiotherapy, psychotherapy, and sociotherapy, which because of their investigative, transformative, and communicative character are therapeutic, hypnotic, or psychoanalytic in nature. In general, however, the impact by way of process and outcome linked to “beauty/quality” and “utility/functionality” as intrinsic and extrinsic qualities, respectively, applies to physiology, psychology, and psychiatry on one level and anatomy, neurology, and cardiology on another.

The impact of the respective *loto inside/onside/internal* and *tu'a outside/external* qualities by means of process and outcome on the one hand, and beauty/quality and utility/functionality on the other hand, is also evident in more generalized social and ceremonial contexts of immense aesthetic and pragmatic significance—such as *faikava kava*-drinking on the one hand, and *tauhivā* keeping sociospatial relations, and its inseparable although indispensable *hoa pair/binary* of *faifatongia* performing socioeconomic obligations, on the other hand. In this generalized social and ceremonial context, we witness several *faiva* performance arts in collective progress—namely, *faiva talanoa* storytelling, *faiva misi* dreaming, *faiva hiva* singing, and *faiva haka* dancing, in the middle of *faikava kava*-drinking—as a multiplicity of *faiva* performance arts. The performance art of *faiva talanoa* storytelling, is constitutive of such genres as *faiva fakaoli* comedy and *faiva fakamamahi* tragedy, as well as the recounting of oral history as imaginative stories of both fact and fiction (see Hau'ofa 1983, 1993; see also Poltorak 2011). Of special interest are both *faiva fakaoli* comedy and *faiva fakamamahi* tragedy. The former is concerned with the mediation of *ngalipoto* normality and *ngalivale* absurdity with *kata* laughter, as the outcome. The latter has to do with the mediation of *anga'itangata* sociality and *anga'imanu* animality, the outcome of which is *fakamā* shame. Both *kata* laughter and *fakamā* shame as equal but opposite *hoa pairs/binaries*, are a recognition and a celebration of the realization of the commission of an error by way of both 'ilo knowing and ongo feeling (see Māhina 2005c: 31–54; 2011a: 140–66).

In Tonga, there are general impressions of both process (i.e., qualities of art) and outcome (i.e., utilities of art) of all *faiva* performance, *tufunga* material, and *nimamea'a* fine arts, as *mālie/faka'ofa'ofa* beautiful and 'aonga/ngāue useful, in association with the respective *loto inside/intrinsic* and *tu'a outside/extrinsic* qualities within and across the gamut of all *faiva* performance, *tufunga* material, and *nimamea'a* fine arts. Such general impressions recognize both their specific and their general bearings on what people *ilo* know, *faka-kaukau* think, *ongo* feel, and *loto* desire—that is, *fai* do, such as the inherent *tatau* symmetry, *potupotutatau* harmony, and *mālie/faka'ofa'ofa* beauty/quality, and their collective outcomes or 'aonga/ngāue utility/functionality in bringing them together in the noble spirit of “unity in diversity and, in turn, diversity in unity, including both their medicinal and healing power” as common forms of physiotherapy, psychotherapy, and sociotherapy with therapeutic, hypnotic or

psychoanalytic effects (see Bott 1972; Māhina 2003: 136–37; also see Māhina 2005c: 31–54; 2011a: 140–66). This is often seen in grand social ouau ceremonies and katoanga celebrations of national significance, where such specific faiva performance arts of faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance are carried out in the broader context of the faiva performance arts of both tauhivā keeping sociospatial relationships and faifatongia performing socioeconomic obligations as inseparable yet indispensable hoa pairs/binaries. The respective faifatongia socioeconomic obligations, of people are both standardized and revised in keeping their vā sociospatial relations, through sustained tatau symmetry, potupotutatau harmony, and māliefaka'ofa'ofa beauty/quality. The same is true of faikava kava drinking. People are commonly albeit differently engaged in creative, transformative, and communicative ways, not only through kava-drinking as a narcotic beverage but also through faiva talanoa storytelling, especially in the form of misi dreaming, hiva singing, and haka dancing, as an “opiate,” functioning as a type of collective yet individual faito'ō healing of the sino body, 'atamai mind, and loto heart—as well as the society, history, and culture in which they exist, operate, and live (i.e., utility/functionality).

Ngaahi Hiva Kakala⁵⁹ Love Songs⁶⁰

Liliulea 'Ingilisi 'e Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini English Translation by Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini

The performance arts of faiva ta'anga poetry include ta'anga hiva fetau poetry of rivalry, ta'anga hiva kakala poetry of “sweet-scented flowers,” ta'anga hiva fakaoli poetry of funny things/comedy, ta'anga fakamamahi poetry of sad things/tragedy, ta'anga hiva tengihia poetry of mourning (of death), and ta'anga hiva viki poetry of praise.⁶¹ The faiva ta'anga hiva kakala is variously known as ta'anga hiva 'ofa poetry of love, hiva tango poetry of courting,⁶² or ta'anga hiva 'eva poetry of wooing⁶³ (see Kavaliku 1961, 1977; Feldman 1980: 101–103; 1981: 143–50). The word tango, which is the old word for 'eva, both meaning courting, is used in a legend about one of the famous love stories in old Tonga involving the courting of Hina by Sinilau, as witnessed in her fakatangi chant,⁶⁴ to her parents Puko and Puko asking for permission: 'E Puko mo Puko, Dear Puko and Puko / Koe fononga 'oku 'i lalo, There is a visitor at home / Ko Sinilau mo 'ene tango / Sinilau who is courting me / Pe teu 'alu au kema o, Let me go with him. There are also ta'anga hiva lakalaka poetry of lakalaka, ta'anga hiva ma'ulu'ulu poetry of ma'ulu'ulu, and ta'anga hiva tau'olunga poetry of tau'olunga, amid others.

The former types are subject matters examined within and across the spectrum of reality as in nature, mind, and society generally. The latter kinds are informed by faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance, specifically. The latter kinds of faiva ta'anga poetry point to the closer relationships among the three, where faiva ta'anga poetry is composed and put to both faiva hiva/fasi music and faiva haka dance. Herein, the respective vaka/hala mediums/vessels/vehicles of faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance are concerned, respectively, with 'uhinga human meanings, hiva/fasi/nota tones/notes, and haka movements as fakafelavai intersecting (or fakahoko connecting and fakamāvae separating), semantic, sonic, and kinetic tendencies. These are fakatatau mediated within and across through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa beauty/quality, transforming them as temporal-spatial and formal-substantial (as well as functional-practical) identities from a situation of felekeu/fepaki chaos to a condition of maau/fenāpasi order. The 'uhinga human meanings are concerned with faiva ta'anga poetry, which is a form of tala/lea language. The ongo physical sounds and the haka bodily motions are associated with faiva hiva/fasi music and faiva haka dance, respectively. Faiva ta'anga poetry, faiva hiva/fasi music, and faiva haka dance are commonly concerned with the intensification of time and reconstitution of space, involving the respective fakatatau mediation of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) 'uhinga human meanings, hiva/fasi/nota tones/notes, and haka movements through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa beauty/quality. Whereas the former can be understood on the level of 'uhinga human meanings, the latter two can be appreciated on the levels of hiva/fasi/nota tones/notes and haka movements, respectively. In that respect, both the affects and the effects are therapeutic, hypnotic, and psychoanalytic in *modus operandi* (i.e., utilitarian/functional).

The poetry of ta'anga hiva kakala "sweet-scented flowers," is used as a heliaki metaphor/symbol for both 'ofa love and hoihoifua beauty, hence ta'anga hiva 'ofa poetry of love. These are linked to the performance arts of faiva tango courting and/or faiva 'eva wooing. The performance art of faiva tango courting and/or faiva 'eva wooing is principally concerned with 'ofa love informed by both loto inside/internal and tu'a outside/external hoihoifua beauty. It engages in their fakatatau mediation as fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) physical-bodily, psychological-emotional, and social-cultural entities, transforming them as inseparable but indispensable *hoa* pairs/binaries through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa beauty/quality, from a situation of felekeu/fepaki chaos to a state of maau/fenāpasi order (see Kavaliku 1961, 1977). Besides hoihoifua beauty for women, talavou beauty is for men, both meaning physical-bodily,

psychological–emotional, and social–cultural beauty that is *loto* inside/internal and *tu'a* outside/external. However, both the *mālie* aesthetically pleasing and *faka'ofa'ofa* lovingly pleasing sensibilities are applied in the performance, material, and fine arts, with *mālie* largely used for *faiva* performance arts, and *faka'ofa'ofa* for *tufunga* material arts and *nimamea'a* fine arts.

The Tongan concept and practice of 'ofa love is arranged in different ways across the total gamut of reality as in nature, mind/heart, and society as *hoa* pairings/binaries of *fakafelavai* intersecting (or *fakahoko* connecting and *fakamāvae* separating) entities (see Kavaliku 1961; 1977: 49–67). Apart from 'ofa love in the union of two people who are deeply in love, there are other varieties of 'ofa love that too go in *hoa* pairs/binaries, such as in the mutual 'ofa love between a *fa'ē* mother and her *tama* child—namely, *fa'ē* 'ofa loving mother and *tama* 'ofa loving child—and the 'ofa love between people through *tauhivā* keeping their sociospatial relations and *faifatongia* performing their socioeconomic obligations (see Ka'ili 2005: 83–114, 2009; 2017a: 62–71; 2017b). Following, 'ofa love can be generally defined as mutually symbiotic, inclusive, multiple movements of things between people, particularly from “self” toward the “other,” who equally enacts and transacts things relatively from self in the direction of the other (see Kavaliku 1961; 1977: 49–67). The orientation of self toward others is called *siokitu'a*, and to be self-centered is known as *siokita* selfish. In *hiva kakala* love songs especially, 'ofa love, is metaphorically made to equal mate death; where a poet wants to mate die, he/she is really in 'ofa love. This is a case of 'ofa *mo'oni* factual/true love and mate *fakapunake* metaphorical/ceremonial death (see Kavaliku 1961, 1977; cf. Kaho 1988), creatively arbitrated through sustained *tatau* symmetry, *potupotu-tatau* harmony, and *mālie/faka'ofa'ofa* beauty/quality in the productive process.

By dealing with the subject matter of 'ofa love, poets of *hiva kakala* love songs juggle a plurality of *fakafelavai* intersecting (or *fakahoko* connecting and *fakamāvae* separating) tendencies—namely, *'atamai* mind and *fakakaukau* thinking in the *'uto* brain on the one hand, and *ongo* feeling and *loto* desire in the *fatu/mafu* heart on the other hand—by means of various relevant performance arts, notably, *faiva fakaoli* comedy, *faiva fakamamahi* tragedy, *faiva fananga* myths, and *faiva misi* dreams. In varying degrees, poets have at their disposal the use of such performance arts as *faiva faifolau* voyaging, *faiva heulupe* pigeon snaring, *faiva lafo lafo*-disc throwing, *faiva lea* speech giving/oratory, and *faiva lea heliaki* proverbial sayings, as well as such material arts as *tufunga lea* speech-making (see Māhina 2004c; 2011a: 140–66; Māhina and Māhina-Tuai 2007), *tufunga fo'uvaka* boatbuilding, and *tufunga langafale* house-building (see all five *hiva kakala* love songs 1–5). Quite apart from *faiva fakaoli* comedy and *faiva fakamamahi* tragedy, reflected upon earlier, there exists great interest in *faiva fananga* myths (see Helu 1999h, 1999i; Māhina 1990, 1993, 1999a; Māhina and 'Alatini 2007) and *faiva misi* dreams in the context of hypnotism. As both a process and

an outcome, hypnotism is considered to be a form of psychoanalysis, aesthetically and pragmatically (see Bott 1972; Māhina 2005c: 31–54; 2011a: 140–66).

As such, hypnotism generally begins with a fananga myth and ends with a misi dream. In the words of the eminent psychologist Carl Jung, fananga myth is a misi fakatokolahi public dream, and misi dream is a fananga fakatokotaha private myth, thereby enacting a plural, holistic, and circular movement of things between the two worlds of “pure” possibilities, having no cause and effect and no logical consequence (see Māhina 2005c: 31–54; cf. Hau'ofa 1983). On another level, misi dreams chiefly involve a multidirectional, multidimensional movement of real things between the 'ilo'anga knowers and ongo'anga feelers, or “waking” and “sleeping” selves. The external senses, merely as matapa doorways in the conscious waking world are closed on the tu'a outside world. The loto inside/internal, “knowing, knower” and “feeling, feeler” entities of 'atamai mind and fakakaukau thinking on the one hand, and ongo feeling and loto desire on the other hand, in the subconscious mohe sleeping world are opened for both the 'uto brain and the fatu/mafu heart as sino body parts to actively engage in conversation (see Bott 1972; Māhina 2003: 136–47; 2005a: 136–47). This entails a “dialogue” between 'atamai mind and fakakaukau thinking on the one hand, and ongo feeling and loto desire on the other hand, where the physical–bodily, psychological–emotional, and social–cultural identities are permanently fakatatau negotiated through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality, as a movement from a condition of felekeu/fepaki chaos to a situation of maau/fenāpasi order.

However, fananga myth takes place in the conscious world of 'ā'a waking, in contrast to misi dream as its hoa pair/binary, taking place in the subconscious world of mohe sleeping. The exception is in the world of fananga myths, where actual things are transcended metaphorically from the world of the “real” to the world of the “ideal,” variously informed by hopeful and wishful thinking. There is then a recognized closeness among the three performance arts of faiva fananga myths, faiva misi dream, and faiva ta'anga poetry, that is most evident in the 'ofa love songs that will be critically examined here. They strictly employ the artistic and literary device of heliaki metaphor/symbol, defined as “really saying” one thing but “metaphorically meaning” another (see Ferris-Leary 2014; Kaeppler 2007; Lear 2018; Māhina 2009: 505–11; 2011a; Moyle 1987; among others). This affords us the formulation of a general tāvāist philosophy of the study of myths, dreams, and poetry. Accordingly, such a general tāvāist philosophy involves critically making a sharp distinction between the precedence and the transcendence in fananga myths, the conscious and the subconscious in misi dreams, and the actual and the metaphorical in faiva ta'anga poetry (see Māhina 2005c: 31–54; 2011a: 140–66). The same general tāvāist philosophy is extended to the study of oral history, in which myths are largely featured and as

“metaphorical and historical languages” are sharply differentiated in the event by means of translation.

Inevitably, there is a requirement for a liliulea translation of the following five Tongan hiva kakala love songs (see Ngaahi Hiva Kakala, Love Songs, 1–5), including the two songs of hiva viki and fetau praise and rivalry, and hiva faifolau voyaging (see Apenitesi ‘I: Appendix E), into English. This involves the changing of the axis from a condition of fakapulou imposition to a state fakatatau mediation, although there is no perfection but only approximation in the translation process. From a tāvāist philosophical view, all cultures and languages, like tā time and vā space, are socially organized in different ways in tā time and vā space, where ‘ilo knowledge of one and the same reality is dialectically composed in fonua/kalatua culture as a human receptacle and historically communicated in tala/lea language as a social vehicle. By the same token, ‘ilo knowledge, fonua/kalatua culture, and tala/lea language, like tā time and vā space, are inseparable yet indispensable in reality as in nature, mind, and society. It simply means that translation is not confined to tala/lea language, but rather extends to fonua/kalatua culture and, more importantly, ‘ilo knowledge. Respectively composed and communicated therein in their individuality and totality. A general tāvāist philosophy of liliulea translation can thus be formulated that is concerned with the mediation of the intersecting (or connecting and separating) temporal–formal, spatial–substantial, and functional–practical tendencies within and across ‘ilo knowledges, fonua/kalatua cultures, and tala/lea languages through sustained tatau symmetry, potupotutatau harmony, and mālie/faka’ofo’ofa beauty, as a motion from a condition of felekeu/fepaki chaos to a state of maau/fenāpasi order.

The following tāvāist analyses of seven hiva kakala love songs, hiva viki mo fetau praise and rivalry songs, and hiva faifolau voyaging songs apply to their specific performances by Afokoula of ‘Atenisi University and the Fofō’anga Saute Southside Branch. Recordings of these performances are accessible to readers as a Soundcloud playlist, accessible through <https://soundcloud.com/ta-va-philosophy/sets/sino-ilo-and-ongo/s-xGG5m5grrvA>.

‘Apsia mo Mālū’ia Obeisance and Reverence

*Fakafatu/Fakafa’u ‘ē Kuini Sālote Poetry Composed by Queen Sālote
Fakahiva/Fakafasi mo Fakasino/Fakahaka ‘ē Vili Pusiaki Music and
Dance Composed by Vili Pusiaki*

This multiple kupu verse, 42-kohi line, ta’anga hiva kakala love song by Queen Sālote (see Hixon 2000; Wood-Ellem 1999, 2004; also see Māhina 1992) portrays an ideal maiden fit for a royal union, using physical–bodily,

psychological–emotional, and social–cultural prescriptions. Throughout the ta'anga poem, the lupe pigeon and kie fine mat are employed as fitting heliaki symbolic metaphors for the maiden of noble birth and the imagined union, respectively. Queen Sālote begins with a salutation in obeisance to and in reverence of the chiefly clans and high chiefs in presence (kohi lines 1–4). She continues by paying homage to the kie fine mat, asking that she take refuge in the la'ā sun, for permission to indulge in her speech (kohi lines 5–8). Queen Sālote, by way of landscape movement, starts recounting the maiden's royal genealogies (kohi lines 9–14), reiterating her befitting qualifications awaiting her equal for the grand occasion (kohi lines 15–18 and 29–40). A couple of pigeon-snaring mounds are found, one at the village of Kanokuolu in Hihifo and the other at the village of Kolofō'ou in Nuku'alofa in the vicinity of Sia-ko-Veiongo in the village of Kolomotu'a, where the pigeon could hover and alight (kohi lines 19–22). By perching on the latter, the pigeon snarer by succeeding busily proceeds with business. The pigeon snarer, snared pigeon, and pigeon snaring are connected yet separated entities (and activities) commonly enter a union in great celebration (kohi lines 23–40). The ta'anga hiva kakala love song ends in a high note of immense jubilation (kohi lines 41–42), and we realize that this ideal maiden is Queen Sālote.

Vili Pusiaki cleverly employs several Tongan and European music devices to produce tatau symmetry, potpotutatau harmony, and mālie beauty/quality as internal qualities, which give rise to māfana warmth, vela fire, and tauēlangi climatic elation, as external qualities (i.e., utility/functionality). The music corresponding to kohi lines 1–4 is repeated in kohi lines 5–8. The following kohi lines 9–10 expand on this material, and then are repeated in kohi lines 11–12 and 13–14. In kohi line 15, the kī key is lowered from the European F# major to F major.⁶⁵ This is accompanied by a decrease in tempo and fakahoko connected/legato notes. By contrast, kohi lines 17–18 feature an increase in tempo and fakamāvae separated/staccato notes. In kohi line 19, a melodic ascendance of half tones⁶⁶ (viz., F–F#–G) in the fasi leading vocal part marks a building toward climax as there is another kī key change (D major), and influx of quicker rhythms. Responsory and fakahēhē⁶⁷ are used throughout the piece, in similar yet contrasting ways; in kohi lines 19–22 they reach their respective rates of intensity. As the music continues to build, there is an unexpected change in kohi line 23; the expected point of climatic resolution in the following line is prolonged over a long, five-line phrase, thereby allowing the intensity to build to an even higher level. Then, when the climax is finally reached in kohi lines 28–29, it is sustained until kohi line 35. This simple yet complex interplay is facilitated by the repetition of earlier music material and preestablished musical points of resolution. The original kī key (F# major) returns in kohi line 36, which starts in a le'ō si'i soft sound/volume, thereby allowing a build in material over six kohi

lines (repeated), toward the final and ultimate climax in kōhi lines 41–42, sung by all voices in a le'ō lahi loud sound/volume.

1. 'Oku te hiva ni moe 'apasia	1. I sing with obeisance
Ta'ahine 'oku te malū'ia	Oh gracious maiden I'm in reverence
Koe'uhi ⁶⁸ koe ngaahi ha'a	Of the chiefly clans
Moe hou'eiki 'oku me'a	And the high chiefs in attendance
5. 'Ihe teu keu tapafua	5. As I'm prepared to speak
'Isa 'ae kie faihingoa	Alas dearest chiefly fine mat
Kou ⁶⁹ hūfanga au he la' ⁷⁰	I take refuge in the sun
Ke fakangofua mo faka'atā	To allow and grant me pass
Ne ⁷¹ lālanga 'ihe funga Angahā ⁷²	It was woven at beloved Angahā
10. Faka'osi kihe Futu-Ko-Vuna ⁷³	10. And completed at Futu-Ko-Vuna
'O ⁷⁴ folahi 'ihe Langitu'oua ⁷⁵	Then unroll at the Langitu'oua
Laumata ⁷⁶ 'ae Kauhala'uta ⁷⁷	The Laumata of Kauhala'uta
Na'é tuku kihe kau Falefā ⁷⁸	Presented to the Falefā
He fua 'a Sioeli Pangia ⁷⁹	The treasure of Sioeli Pangia
15. Ko si'i kie ⁸⁰ ni te'eki folahi	15. This fine mat is yet to be rolled out
Kei lepatali faki 'o tatali	In safe storage and in waiting
Ha siamelie ⁸¹ keu heu ai	For a good mound for snaring
Si'a fo'i kula ⁸² ke teunga'aki	A fine bead for decoration
'Oku ou 'ilo 'ae siamelie	I do know of a good mound
20. 'Oku tu'u 'ihe Matahangale ⁸³	20. That stands at the Matahangale
'Oku kapapuna ai e lupe ⁸⁴	There the pigeon is hovering
'O tu'ula 'ihe Makamaile ⁸⁵	Alighting at Makamaile
Afe mai lupe he ko au ē	Turn dear pigeon I'm here
'O tu'ula he 'eku 'ofa loto	Alight on my inner love
25. Pea kou to'o mai ho sino	25. I bring forth your body in whole
'O sila'i hoku loto 'i loto	And seal it in my heart of hearts
'Ou ⁸⁶ fakama'u ki hoku selo ⁸⁷	And fix it unto my self
Ko si'oto hēvani ⁸⁸ 'i lalo ⁸⁹	You're my heaven down under
Manuma'a ⁹⁰ 'oe funga Vailahi ⁹¹	White bird of beautiful Vailahi
30. Na'é puna fakatuputupulangi	30. It flew high over and above the sky
Koe fai si'ene siutakai	Encircling and frenzied in outer space
He vaha'a 'o langi ⁹² mo mamani	Between the sky above and earth below
Koe kumi ha mo'unga ⁹³ 'oku 'asi	In search of a mountain peak
Kene puna atu 'o tu'ula ai	Upon which to hover and then alight
35. Pea lea e fetu'u 'esiafi	35. And so speaks the shooting star
Ko si'ene tala mo fakapoto	To announce and tell with wisdom
Ne tu'uhifo 'o fakaongo	Standing fast and sounding aloud
Pea talamai keu fakafanongo	Telling me to listen in earnest

Sifi lupe ni si'ene olo	Beloved pigeon flatters its wings
40. 'O tu'ula he Sia-Ko-Veiongo ⁹⁴	40. Perching on Sia-Ko-Veiongo
Leveleva e malanga kae tau	I've spoken my verse, let it be
Tofa ⁹⁵ koe kau foki au	Remain as you are, for I must return

Kakala 'o Tonga: Tonga's Sweet-Scented Flowers

Fakafatu/Fakafa'u, Fakasino/Fakahaka, and Fakasino/Fakahaka 'e Sioape Alo Kaho Poetry, Music, and Dance by Sioape Alo Kaho

This 4-kohi line 2-kupu verse and 4-kohi line tau chorus is a ta'anga hiva haka kakala sung and danced poetry composed by master poet Sioape Alo Kaho for Queen Takipō, as her parting gift of a lovely garland made from carefully selected sweet-scented flowers of Tonga to her husband and lover King Tupou II upon his untimely passing (see Kaho 1988; cf. Velt 2000). This most beautiful composition justly reminds us of the in-depth Tongan concept and praxis of fonua, defined by a plural, holistic, and cyclical human-environment movement of people as an eternal process and exchange from fa'ele birth through mo'ui life to mate death and temporally and spatially marked by the taungafanau mother's placenta and valevale fetus as the first fonua, kakai people and 'atakai environment in the second fonua, and mate death and the kau mate dead as the third fonua.

In kupu verse 1, the poet talks about some of the selected kingly flowers of Tonga for gifting (kohi lines 1–4). In kupu verse 2, she talks about the degree of immeasurability and incomprehensibility of undying love that weakens the stricken body and mind, prolonged by the slowness of death (kohi lines 1–4). Despite it all, in the tau chorus, the sufferer of 'ofa love, chooses to love King Tupou II beyond death, even though death would be better than such misery (kupu lines 1–4). The kupu verses are accompanied by the same musical material, which features only slight changes in the tau chorus. This not only organizes the composition into a unified form but also helps to communicate the poet's unrelenting suffering, which even in her defiance is inescapable.

1. Kakala ⁹⁶ 'o Tonga teu luva atu	1. Sweet-scented flowers of Tonga I yield to you
Kulukona langakali heilala ngangatu ⁹⁷	Fragrant kulukona, langakali, and heilala
Motelolo moe pua teu toe 'oatu	And motelolo and pua too, I shall add
Ko si'o kakala 'o ka ke folau ⁹⁸	As your sweet-smelling garland for voyaging
2. 'Ikai 'aupito teu 'ilo 'e au	2. Very little do I really know

‘Oku langa pehē ‘ae ‘ofa manatu	That memories of love do so ache
Vaivai ‘ae sino moe ‘atamai	Weakening both body and mind
Koe mate tene lava ke toe tatali	That even death can wait
Tau: Teu ‘ofa atu teu ‘ofa pē	Chorus: I love you aye I really do
Teu ‘ofa ke a’u kihe mate	I love you ‘til death do us part
‘E lelei ‘eku mate ‘aku he lose	Dying for the rose, a greater good
He ‘ete mo’ui mamahi pehē	Than living a life of misery

Angi ē Matangi Fakasaute: Blow Ye the Southerly Wind

*Fakafatu/Fakafa’u and Fakahiva/Fakafasi ‘ehe Punake Ta’ē’iloa Poetry
and Music Composed by an Anonymous Poet*

This 4-kohi line, 2-kupu verse, and 4-kohi line tau chorus ta‘anga hiva kakala love song, was composed and put to both music and dance by an anonymous master poet. Again, we witness a situation in which the poet brings the diverse physical–bodily, psychological–emotional, and social–cultural elements as a multiplicity of intersecting (or connecting and separating) *hoa* pairs/binaries into a unified whole. The poet uses the lovely, cool-blowing *matangi tonga* south wind and beautiful *kakala* sweet-scented flowers as *healiaki* symbolic metaphors for their jealously guarded inner ‘ofa love for their beloved sweetheart.

As subject matter of artistic and literary exploration, he/she in *kupu* verse 1 talks about how his/her mind was thrown into disarray by the fragrant flowers, brought by the wind blowing from the south (*kohi* lines 1–4). In *kupu* verse 2, the poet freely counts the fragrant flowers as divine blessings, treating them as his/her beloved garland of blood-red, sweet-scented *papai*, *pandanus* fruits, which exhibits as a lightning thunder, the equal in status and rank of a BA degree holder (*kohi* lines 1–4). In the tau chorus, he/she treats himself/herself being encircled by ‘ofa love (see Kavaliku 1961, 1977), symbolized by sweet-smelling flowers from among which he/she picks and chooses his/her most beloved *kakala* flower, to proudly wear on his/her leisurely walk along the royal tomb *Paepae-‘o-Tele‘a* at *Lapaha* in *Mu‘a* (*kohi* lines 1–4).

By starting with the repetition of words by the lowest voice as a form of *lalau/laulau*⁹⁹ and ending with two higher, descending *hiva/fasi/nota* tones/notes in *kohi* lines 1–3, and one long *hiva/fasi/nota* tone/note in *kohi* line 4, these two music devices form a *hoa* pair/binary that unifies the *kupu* verses in perfect balance. Furthermore, the latter device cleverly corresponds with the poetic syllables “e” and “i” in *kupu* verses 1 and 2, respectively. Though the *lalau/laulau* spoken/chanted recitation continues, by contrast, the tau chorus is slower

in tempo and louder in le'ō sound/volume. The slower pace is reinforced by the slight lengthening of note values, cleverly employed by the composer for a greater depth of both 'ilo knowing and ongo feeling. In a similar way to the kupu verses, the emotive feature of the tau chorus is found in the pitch and timbre of the higher hiva/fasi/nota tones/notes. Finally, by moving from si'i soft to lahi loud in the closing tau chorus, the performers cleverly bring the piece to a climatic end.

1. Angi ē matangi mei he fakasaute ¹⁰⁰	1. As southerly wind blows
'O falala he 'atamai ni pea u vale ¹⁰¹	On my mind and confusing me
Fisi e talia moto 'oe siale	Blossoming buds of talia and siale
Fiusa'ati ko si'oto napa'alilo ē	And fiosa'ati my guarded inner love
2. Neu lau 'e au ko si'oto hevani ¹⁰²	2. I count my heavenly blessings
Ho sino na ko si'oto tuingapapai	Your lovely body as my papai garland
Ne fatulisi pe au fua takai	A lightening thunder, I do measure
BA pē koe 'i hota kuonga ni	BA is your equal in this age
Tau: Toli mo fili si'ao mamana	Chorus: Pick and choose your favorite
'The siakale 'oe 'ofa	In the gracious circle of love
Fisi ē fiula moe langakali	Buds of fiula and langakali flowers
'A'eva he Paepae-o-Tele'a ¹⁰³	And take a stroll at Paepae-o-Tele'a

Fafangu Siliva Silver Bell

*Fakafatu/Fakafa'u 'e Kuini Sālote Poetry Composed by Queen Sālote
Fakahiva/Fakafasi mo Fakasino/Fakahaka 'e Lavaka Kefu Music and
Dance Composed by Lavaka Kefu*

This 4-kohi line, 3-kupu verse, and 4-kohi line tau chorus ta'anga hiva kakala love song by Queen Salote depicts 'ofa love as a noble human sentiment, affectively yet effectively using the most beautiful sweet-singing fuiva bird as a heliaki metaphor/symbol for her 'ofa'anga lover of whom she is an adorer. In kupu verse 1, she begins with the voice of the fuiva bird's singing. It takes off into outer space, eerily but romantically lit by the sliver moonlight as it echoes like the sound of a bell ringing (kohi lines 1–4). It, in kupu verse 2, becomes apparent that it is surely her beloved fuiva that whistles in the front yard of her house, where it joyfully plays in the garden of roses, budding as her jealously guarded 'ofa love (kohi lines 1–4) (see Kavaliku 1961, 1977). In kupu verse 3, she admires how the fuiva flew with perfect proportion, hitting a golden chord and upon ascending giving half a note of the minor key as a delicious food

for both ‘atamai mind and fatu/mafu heart (kohi lines 1–4). In the tau chorus, the poet politely urges the fuiva to speak to her and let her hear so that she unveils the door of feelings, locked by a clever poet only and opened from inside the heart (kohi lines 1–4). Things build up in kupu verses 1–3 by means of fakatatau mediation of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) physical–bodily, psychological–emotional, and social–cultural *hoa* pairs/binaries of equal and opposite tendencies, in the productive process. The tau chorus peaks, culminating in being therapeutic, hypnotic, and psychoanalytic in both affects and effects.

The hiva/fasi music begins in a slow tempo and le’o si’i soft sound/volume. The notes are long and fakahoko connected/legato. The fasi melody of each kupu verse based on an arch-shaped melodic kupesi motif,¹⁰⁴ expands to include two additional higher notes in kohi line 3, thereby producing a moment of tension that is resolved again in kohi line 4. In kupu verse 2, the immediate repetition of music material from kupu verse 1 is masked by fakahēhē in the higher voice parts (kohi lines 2 and 3). The tau chorus features different tempo, rhythmic, and structural arrangements of the same melodic and chordal material, thereby creating similar yet contrasting sentiments associated with the poem’s theme of ‘ofa love. The faster tempo of the tau chorus is coupled with quicker rhythms and shorter line phrases, a ongo lahi louder sound/volume, and lalau/laulau and fakamālie spoken/chanted recitation¹⁰⁵ in the lower voice part, all heightening the peak of therapeutic, hypnotic, or psychoanalytic affects and effects.

1. Uisa koe le’o ‘oku hiva
 Si’ene mahiki ‘o tēkina
 ‘O ‘ata koe fuifui māhina
 ‘O ‘eko ‘ihe fafangu siliva¹⁰⁶
 2. Tā koe fuiva pele!
 ‘Oku mapu hoku matafale
 ‘O va’inga ‘ihe ngoue lose
 Na’e moto ‘ihe ‘ofa mamae
 3. Ne haohaoa si’ene puna
 Mānoa he afo koula
 ‘O ‘autō ‘ihe nota vaeua
 Mainasi ko si’ene mafua
 Tau: Pe’i ke lea mu’a kau fanongo¹⁰⁷
 Ke tatala ‘ae matapā ongo
 Loka ‘i ‘eha punake potō
 Fakaava pe mei he lotō

1. Alas it’s sweet singing voice
 As it rises above and airborne
 Flying in a moonlit night
 And echoes out as a silver bell
 2. Oh it’s the beloved fuiva bird!
 It whistles just outside my house
 Playfully in the rose garden
 Budding as my guarded love
 3. It flew with style and grace
 Tethered to the golden chord
 Alighting on half a note
 A minor sound, a delicious taste
 Chorus: Speak and let me hear
 And unveil the door to your feelings
 Locked by the ingenious poet
 To be opened only from inside the heart

Maisoa mei Saione Major A Sound from Zion

*Fakafatu/Fakafa'u mo Fakahiva/Fakafasi 'e Siosaia Mataele Poetry and Music*¹⁰⁸ Composed by Siosaia Mataele

This 6-kohi line, 3-kupu verse, and 4-kohi line tau chorus ta'anga hiva kakala love song by Siosaia Mataele paints the image of 'ofa love as a unique human phenomenon by critically using a plurality of objects and occurrences as affective and effective local, biblical, and foreign heliaki symbolic metaphors and thereby consolidating new forms of heliaki metaphors/symbols for 'ofa love in the creative process (see Mataele 2010; cf. Velt 2000). This includes birds and musical instruments of extreme tonal and functional mālie/faka'ofa'ofa beauty/quality. Such objects and events are counterpoised, fakafelavai intersecting them as physical–bodily, psychological–emotional, and social–cultural hoa pairs/binaries of equal and opposite binaries, which are fakatatau mediated through sustained tatau symmetry, potupotutatau harmony, and mālie faka'ofa'ofa beauty/quality. These have affective and effective outcomes (or utility/functionality) of some therapeutic, hypnotic, and psychoanalytic nature.

In kupu verse 1, Siosaia Mataele hears the sounds of the string and woodwind instruments where Miriam—as a biblical symbol of immense 'ofa love and hoihoifua beauty (see Kavaliku 1961, 1977)—danced to faiva ta'anga poetry and faiva hiva/fasi music (kohi lines 1–6). This continues, in kupu verse 2, when these sounds remind him of his beloved's voice as a garden of roses, a divine inspiration right from the heart of the distant fetu'u star Kolob above, right next to the throne of 'Otua God,¹⁰⁹ the mālie/faka'ofa'ofa beauty/quality of which affects both his fatu/mafu heart and 'atamai mind (kohi lines 1–6). The same process and outcome are, in kupu/veesi verse 3, transcended to the loto/fatu/mafu heart and 'atamai mind, injuring sweet singing tavake, fuiva, and lupe birds, turning light of day to dark of night, and blackening both wisdom and knowledge (kohi lines 1–6). By way of both process and outcome, i.e., beauty/quality and utility/functionality, these peak, in the tau chorus, in godly Zion as a religious symbol, where 'ofa love is revered and deeply felt in both 'atamai mind and loto/fatu/mafu heart, like an active volcano erupting vibrantly, violently, and thereby quietening the earthly desires (kohi lines 1–4).

The accompanying musical kupu verses are made up of two identical 3-line phrases. However, the repetition of music material is masked by subtle rhythmic features (see kupu verse 1, kohi line 2; kupu verse 2, kohi line 1; and kupu verse 3, kohi lines 2, 4, and 6), which are “known” and “felt” inside yet outside, between, the beats, as extenuated by the accented offbeats in the guitar accompaniment.¹¹⁰ The tau chorus, which is shorter in length, features an interplay between the higher and the lower voice parts, i.e., kohi lines 1–4 are sung by the

high, low, high, and all voices consecutively. Both the receptory experience and the active advancement of māfana warmth, vela fieriness, and tauēlangi climatic elation (i.e., outcome as utility/functionality) by the performers can be heard in the act of fakamālie accompanying vocal/verbal utterances in the first tau chorus through kupu verse 3 to the end.

1. Sifete fie fanongoa	1. How I'm so moved to hear
Le'ō 'oe piano pele	Voice of the most favored piano
Vaiolini moe ngaahi ha'ape	Of the violins and harps
Kitā moe 'ukulele	Of the guitars and 'ukulele
Fuluta 'oe ngaahi saame ¹¹¹	The flutes of the psalms
Kalāneti 'oe hula 'a Meliame ¹¹²	And clarinets for Miriam's hula
2. Le'ō si'oto 'ofa'anga	2. Voice of my beloved sweetheart
Hangē ha ngoue kakala	Like a garden of fragrant flowers
Palataisi ¹¹³ luva mei loto Kolapa ¹¹⁴	Paradise, a gift right from Kolob
Ongo kae mālie'ia	Hearing it, how lovely and sweet
Loto pea moe 'atamai	To both the heart and mind
Lomekina ai si'i holi 'a mamani	As it suppresses earthly desires
3. Hiva si'i tavaketoto	3. The bloodred-feathered tavake sings
Mapu 'ae fuiiva 'ihe pō	And the fuiiva sweetly whistles at night
Olo 'ae lupe 'oka tatakia'aho	The pigeon's cries at dawn of day
Te'ia ai si'oku loto	Striking my injured heart
Hoko 'ae maama koe pō	The light of day now dark of night
Kaupō'uli ē maama ē poto moe 'ilo	Shining out wisdom and knowledge
Tau: Maisoa ¹¹⁵ mei Saione ¹¹⁶	Chorus: Major, a sound from Zion
Malū'ia 'ae loto ni	Mine heart is in reverence
Neu ongona 'ene tupulaki	I felt its vibrant, violent growth
Kae nonga 'a sifete holi	Pacifying my insatiable yearnings

Faiva Lea Speech-Giving¹¹⁷

Liliulea 'Ingilisi 'e Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini
English Translation by Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini

The Tongan art of lea speech, that is of both lea language and words, is divided into the material and performance arts of tufunga lea speech-making and faiva lea speech-giving, that is, oratory, which are commonly uttered but usually less understood in various social contexts (see Māhina, Ka'ili, and Ka'ili 2006; also see Hartung 2011; Taliai 1989; Taumoepeau 2011a). The two material

and performance arts can be better comprehended at the respective tefito-he-tu'a-sino non-body-centric and tefito-he-loto-sino body-centric distinctions between tufunga and faiva—hence, tufunga lea and faiva lea as material and performance arts, respectively. That is, tufunga lea speech-making is created by the body tu'a outside, external, of the sino body. Faiva lea speech-giving is produced by the body loto onside and/or inside, internal, of the sino body. Both artforms happen either individually or simultaneously. That is, a speech is either made and then given at a different time-space or both made and given at the same time-space.

Apart from the sensibility and originality of the creations of the master artists or orators of both tufunga lea speech-making and faiva lea speech-giving, that is, oratory, they draw from the philosophic, aesthetic, and pragmatic richness of fonua/kalatua culture (and histōlia history) and tala/lea language generally—as in the broader spectrum of other performance, material, and fine arts, such as fananga mythology, tufunga lea speech-making, and faiva lea speech-giving/oratory—and faiva misi dreams, specifically (see the following excerpts 1–7)—as in faiva lea heliaki proverbial sayings (see examples 1–7 in this essay). The excerpts (1–7) that follow demonstrate both the affective and the effective use of 'atamai mind and fakakaukau thinking in the 'uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart on the other hand, which are duly mediated or negotiated in the productive process.

These excerpts (1–7) are removed as a matter of convenience from the various contexts of which they are a part. In their individuality and totality, they can be readily understood; however, in their individuality they can at least provide a window into the form, depth, length, and breadth of Tongan thinking and practice. In excerpt 1, the expression points to the love between the fa'ē mother and her tama child—termed fa'ē 'ofa loving mother and tama 'ofa loving child, respectively—who are bound together as a union of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating), physical–bodily, psychological–emotional, and social–cultural entities. As an idiom, excerpt 2 expresses the impact of things and events on the mind and heart of people, giving them both happiness and warmth. Like excerpt 1, excerpt 3 accounts for the multiple binding but loving relationships between fa'ē mother and tama child through her uho umbilical cord, taungafanau womb, and fatu/mafu heart, as the abode of ongo feeling and loto desire.

Moreover, excerpts 4, 5, and 6 portray the unity and disunity of both 'atamai mind and fatu/mafu heart by way of 'ilo knowing and fakakaukau thinking on the one hand, ongo feeling and loto desire on the other hand. These are considered distinct but related states of affairs, which are combined in mode of operation and fakatatau mediated, through the mālie/faka'ofa'ofa beauty of tala/lea language. Excerpt 7 deals with people who are deeply in 'ofa love (see Kavaliku

1962, 1977). They are physically and bodily, psychologically and emotionally, and socially and culturally united as “two in one,” “one in two,”¹¹⁸ as fakafelavai intersecting (or fakahoko connecting and fakamāvae separating), inseparable yet indispensable *hoa* pairs/binaries of *hoatautu/hoamālie* equal/similar/same, and *hoakehekehe/hoatamaki* different/opposite/dissimilar functioning together in terms of their similarities and differences for their common good.

- | | |
|-------------------------------------|--|
| 1. Koe 'ena tama tu'u he fa'e, | 1. The child that stands on the mother, |
| Koe fa'e 'vale' 'ia tama pē, | The mother that spoils the child, |
| Koe fai'anga 'oe tuē moe pue, | A cause to hooray and celebrate |
| 2. Koe hā nai 'ae tatau 'oe fiefia, | 2. What equal is there of the happiness, |
| 'Oku mapunopuna he 'atamai? | That erupts in the mind? |
| Koe hā 'apē 'ae taau 'oe māfana, | What match is there of the warmth, |
| 'Oku ma'uno'uno he lotu | That kindles in the heart? |
| 3. 'Oku ongo he koe uho, | 3. It feels because it's the cord, |
| 'Oku langa he koe manava, | It aches because it's the womb, |
| 'Oku uhu he koe fatu/mafu, | It stings because it's the heart |
| 4. 'Oku ta'éaonga 'ae mohe, | 4. It's wasteful a habit, to sleep, |
| Ka 'oku lea pē 'ae ngāue | But only toil, a life that speaks |
| 5. 'Oku kai pē 'ae lea, | 5. One eats words (or speech and |
| | language), |
| Pea lea pē 'ae ngāue | And only work that speaks |
| 6. Koe lea 'oku ifo, | 6. Words that are delicious, |
| Koe lea 'oku vovo | Words that are tasteful |
| 7. Ko au koe ko koe au, | 7. I'm yours and you're mine |
| Ne ha'i pea fakamā'u, | Tightly tied and tightened |
| Ko hono veteki 'oku tapu | To untie is dearly forbidden |

Faiva Lea Heliaki Proverbial Sayings

Liliulea 'Ingilisi 'e Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini English Translation by Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini

The English term proverb is variously Tonganized as *polōveape* and *palōveape* with both used to mean *heliaki*, defined as “metaphorically speaking one thing but really meaning another,” as in the following *lea heliaki* proverbial sayings, 1–7 (see Māhina 2004c; Māhina and Māhina-Tuai 2007; see also Rimoldi 2004; Taumoepeau 2011a; 2011b: 132–39). Besides being proverbial sayings, 1–7 are a select few taken from the huge corpus of Tongan *lea heliaki* proverbs for their specific bearings on the subject matter under exploration,

namely, sino body, 'ilo knowing, and ongo feeling, situated in both the 'uto brain and the fatu/mafu heart. Lea language, lea heliaki proverbs, and maau/ta'anga poems/poetry, as related performance arts can be regarded as a form of hiva vocal music, which are lau spoken, laulau recited, and hiva sung, respectively. That is, all faiva performance arts of lea language, lea heliaki proverbs, and maau/ta'anga poems/poetry, in various affective and effective ways use ongo/le'o sound, as a common vaka/hala medium/vessel/vehicle. In all, lea heliaki proverbs are single-line poems/poetry, and, in turn, poems/poetry are a collection of lea heliaki proverbs as multiple-line poems/poetry. The creation of lea heliaki proverbs is individualized and thus becomes collectivized over tā time and vā space. They are, in turn, largely but variously used in faiva lea speech-giving/oratory (and tufunga lea speech-making), and faiva maau/ta'anga poetry, by both orators and poets (see both love songs 1–5 and excerpts 1–7).

Proverb 1 depicts the importance of social duty over physical injury in mo'ui life and even more so in mate death. The diversity yet unity of fakafelavai intersecting (or fakahoko connecting and fakamāvae separating), physical–bodily, psychological–emotional, and social–cultural tendencies is unified in the social process, which is fakatatau mediated through tatau symmetry, potupotutatau harmony, and mālie/faka'ofofa beauty/quality, transforming them from a situation of chaos to a condition of order. Like proverb 1, proverb 2 points to the manner in which sino body and fatu/mafu heart—in terms of 'atamai mind and fakakaukau thinking, in the 'uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart on the other hand—variously respond, by their nature, to faito'o healing of both types of lavea injury. Proverb 3, like proverbs 1 and 2, refers, by means of hui needle, to the level of plurality and complexity involving the distinction and relation between the tu'a outside/ external, and the loto inside/internal, which are 'asi seen and puli hidden over the sino body—fakatatau negotiated as hoa pairs/binaries of fakafelavai intersecting entities moving together in unity of 'atamai mind and fakakaukau thinking in the 'uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart on the other hand.

Similarly, proverb 4, like proverbs 1–3, deals with the “deceiving” (or “concealing” and “complicating”) nature of the fatu/mafu heart through feeling and desire in the wider context of externality versus internality. The former is sio “seen,” on the tu'a outside/external, and the latter is ongo “felt,” on the loto inside/internal. Like proverbs 1–4, proverb 5 focuses on the fatu/mafu heart. The mo'unga mountain is used as a heliaki symbol, for Tonga's loto/fatu/mafu heart (or ongo feeling and loto desire), acquired either by means of cooperation and mutual respect as a symbolic mountain, which results in loto lelei good heart or by means of division/disrespect as a symbolic mountain or obstacle, which gives rise to loto kovi bad heart. Proverb 6, like proverb

7, reflects on the union between men and women by way of blood and title, mediated as intersecting physical–bodily, psychological–emotional, and social–cultural *hoa* pairs/binaries, through sustained *tatau* symmetry, *potu-potutatau* harmony, and *mālie/faka’ofo’ofa* beauty/quality. Like excerpt 7, the proverb is chiefly concerned with lovers who are united through love. “Two become one,” both metaphorically and factually, in both *sino* body and *loto/fatu/mafu* heart, underlined by *fakafelavai* intersecting (or *fakahoko* connecting and *fakamāvae* separating), physical–bodily, psychological–emotional, and social–cultural *hoa* pairings/binaries as inseparable but indispensable pairings/binaries of equal/same/similar and opposite/different/dissimilar entities (see excerpt 7).

1. ‘Oua ‘e lau kafo kae lau lava	1. Mind not injury but rather mind duty
2. ‘Oku laka ange ke lavea ‘ae sino He lavea ‘ae loto	2. The injury of the body is better Than the injury of the heart/feeling ¹¹⁹
3. ‘Oku ‘ikai ha hui kape loto	3. There’s no needle for poking out one’s heart/feeling ¹²⁰
4. Koe me‘a kākā ka koe loto (Koe me‘a puli ka koe loto Koe me‘a faingata‘a ka koe loto)	4. The heart is by nature deceiving (The heart is by nature concealing The heart is by nature complicating)
5. Tonga mo‘unga kihe loto	5. Tonga’s mountain is the heart
6. ‘Oku fakahokohoko toto ‘a fafine Kae fakahokohoko hingoa ‘a tangata	6. Women connect the blood And men connect the titles
7. ‘Oku tatau ‘ae ua koe taha pē (‘Oku hoko ‘ae ua koe taha pē)	7. Two are equal to one (The two becomes one)

Talangata Conclusion

We have reflected from a Tongan *tāvāist* philosophical perspective (see Ka‘ili, Māhina, and Addo 2017: 1–17) upon both the individuality and the totality of our collective specific and general subject matters of critical investigation, namely, Tongan *sino* body, *‘ilo* knowing, and *ongo* feeling, through *‘atamai* mind and *fakakaukau* thinking in the *‘uto* brain on the one hand, and Tongan *ongo* feeling and *loto* desire in the *fatu/mafu* heart on the other hand (see Māhina 1999b: 276–87; 2002: 303–308; also see Helu 1999b: 37–46; 1999e: 68–83). These constitute the Tongan philosophical concepts and practices of physiology, psychology, and psychiatry on the general level and anatomy, neurology, and cardiology on the specific level. These topics are largely neglected in academia, which led us to critically look into Tongan *ta‘anga* poetry and *hiva/fasi* music, as well as related arts such as *tufunga* and *faiva lea*

speech-making and speech-giving, and lea heliaki proverbial sayings belonging to oratory, all of which are highly developed and refined in Tonga generally and among poets, musicians/composers, and orators specifically. Herein, by focusing on selected works, especially hiva kakala love songs (see Māhina 2005a: 136–47), related excerpts from tufunga and faiva lea speech-making and speech-giving, and lea heliaki proverbial sayings and related arts, we critically examined their affective and effective use of both specific and general topics in the creative process. In doing so, we revealed that in both their individuality and their totality, these physical–bodily, psychological–emotional, and social–cultural entities and their creative treatment in Tongan art and literature are indivisibly diversified yet unified in both process and outcome by way of fakafelavai intersection (or fakahoko connection and fakamāvae separation) (see Māhina and Māhina-Tuai 2012; also see Māhina-Tuai 2017: 245–66; Potauaine 2017: 154–79).

One of the tāvāist philosophical tenets says claims that respective errors in both fakakaukau thinking and loto desire are a problem of both 'atamai mind and ongo feeling and not of 'iai reality. These are multiplied by defects through ta'etatau asymmetry and ta'epotupotutatau disharmony,¹²¹ in both 'atamai mind and fakakaukau thinking in the 'uto brain on the one hand, and ongo feeling and loto desire in the fatu/mafu heart on the other hand. These defects are manifested in terms of puke sickness and mahaki illness, induced internally and externally, as in the case of physical, mental, and emotional sickness, and drug abuse, as well as the adverse impact of faster, imbalanced rates of social change, mainly brought about by capitalist democracy (see Helu 1999b: 37–46; Māhina 2008a: 67–96). Of great interest are the words puke and mahaki, which both mean “possess” and “empty” respectively, that is, “possessed” by puke sickness in place of sai wellness, and emptied of sai wellness in place of mahaki illness (see Māhina 1999b: 276–87). This gives rise to the development and refinement of the Tongan philosophical concepts and practices of physiotherapy, psychotherapy,¹²² and sociotherapy as collective forms of faito'ō healing, which collectively involve 'atamai mind and fakakaukau thinking, as well as ongo feeling and loto desire. Generally, this is most evident in faikava kava-drinking social gatherings, where such faiva performance arts as kai feasting, hiva singing, and haka dancing are collectively performed, and their tatau symmetry, potupotutatau harmony, and mālie/faka'ofa beauty/quality of art (and literature) tend to faito'ō heal¹²³ the sino body, 'atamai mind, and ongo feeling (see Feldman 1980: 101–103; 1981: 143–50).

Besides the faiva performance arts of kai feasting, hiva singing, and haka dancing, other faiva performance arts take place in the social gathering of faikava kava drinking such as faiva talanoa storytelling,¹²⁴ both factual and fictional, which includes faiva fakaoli comedy and faiva fakamamahi tragedy,

tufunga lea and faiva lea speech-making and speech-giving, faiva lea heliaki proverbial sayings, faiva 'eva courting, faiva fananga myths,¹²⁵ and faiva misi dreams (see Māhina 2004c; 2005d: 31–54; Taumoepeau 2011b: 132–39). This includes retelling of oral history, in which the elusive already-taken-place kuohili/kuongamu'a past and the illusive yet-to-take-place kaha'u/kuongamui future,¹²⁶ are constantly fakafenāpasi mediated through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofō'ofa beauty/quality in the everchanging, conflicting lotolotonga/kuongaloto present (see Ka'ili, Māhina, and Addo 2017: 1–17). By way of both “process” and “outcome” (i.e., mālie/faka'ofō'ofa beauty/quality and 'aonga/ngāue utility/functionality), their tatau symmetry, potupotutatau harmony, and mālie/faka'ofō'ofa beauty on the one hand, and the māfana warmth, vela fieriness, and tauēlangi climatic elation, on the other hand, are not only investigative, transformative, and communicative in nature but also therapeutic, hypnotic, and psychoanalytic in character (see Bott 1972; Māhina 2003: 136–47). As a social gathering, faikava kava drinking is a faiva performance art, i.e., faiva faikava by means of the kava beverage as a narcotic, the investigative, transformative, and communicative modus operandi is therapeutic, hypnotic, and psychoanalytic in its mode of operation (see Feldman 1980: 101–103; 1981: 143–50). In all, the faikava kava drinking, as well as the multiplicity of faiva performance arts taking place in it, tend to faito'ō heal the sino body, 'atamai mind, and ongo feeling.

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Apenitesi 'Ā–L Appendices A–G

Liliulea 'Ingilisi 'e Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini: English Translation by Hūfanga-He-Ako-Moe-Lotu, 'Ōkusitino Māhina, and Mele Ha'amoā 'Alatini

The word 'atamai has two parts, namely, 'ata and mai, which mean, respectively, “image” and “in the direction of.” The “image” in reality, the 'iloa known, is presented “in the direction of, in this case, the 'ilo'i knower as 'ilo knowledge. Like 'atamai mind, the term fakakaukau thinking, is made up of two parts, namely, faka and kaukau, which, as a suffix, mean “in the style of” and “relating” respectively. In this case, fakakaukau thinking, involves the ongoing act of

stylistically fakakaukau relating the images, independently presented to ‘atamai mind as ‘ilo knowledge. Both cases, that is, ‘atamai mind and fakakaukau thinking, confirm both the tāvāist and the realist philosophical fact of the independent existence of things in reality as in nature, mind, and society (see ‘Apenitesi ‘Ā moe ‘Ē: Appendices A and B).

The words ongo feeling and loto desire, unlike ‘atamai mind and fakakaukau thinking, have multiple meanings. The former, ongo, means feeling, hearing and sound, and the latter, loto, means desire, inside and heart (see ‘Apenitesi F–‘Ī: Appendices C–E). Although both ‘atamai mind and fakakaukau thinking are concerned with how things are both ‘ilo known and fakakaukau related by way of both distinction and relation in the brain, both the ongo feeling and loto desiring are connected with the manner in which these things are ongo felt and loto desired, by means of “reference” and “preference” in the fatu/mafu heart. Both ‘atamai mind and fakakaukau thinking, located in the ‘uto brain, and ongo feeling and loto desire, situated in the fatu/mafu heart, are inseparable in reality. By extension, they cannot be examined in isolation from one another, as inseparable yet indispensable fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) hoa as indivisible yet unavoidable pairings/binaries of equal/same/similar and opposite/different/dissimilar identities.

‘Apenitesi ‘Ā: Appendix A—‘Atamai: Mind

‘atamai ā	conscious, knowing mind
‘atamai āā	waking, alerting mind
‘atamai ‘alu	wandering, wanderer mind
‘atamai faihala	wrongdoing, guilty mind
‘atamai fakalielia	evil, dirty mind
‘atamai faitotonu	honest mind
‘atamai fakapotopoto	wise, clever mind
‘atamai fakavalevale	unwise, foolish-like mind
‘atamai feinga	hard-trying mind
‘atamai fiepoto	wanting-to-be-wise mind
‘atamai fifili	inquiring mind
‘atamai hanganoa	unattended mind
‘atamai haua	wandering, wanderer mind
‘atamai havala	unsettling, all-over-the-place mind
‘atamai ‘ia	mindful
‘atamai kākā	deceitful, crooked mind
‘atamai kovi	bad mind
‘atamai koloa‘ia	rich mind

'atamai lahi	big mind
'atamai lelei	good mind
'atamai loloa	long mind
'atamai loloto	deep mind
'atamai maama	enlightened mind
'atamai mafoa	open mind
'atamai mahino	understanding mind
'atamai malele	shifting mind
'atamai mālohi	strong mind
'atamai mamaha	shallow mind
'atamai māngoā	empty mind
'atamai ma'olunga	high mind
'atamai māsila	sharp mind
'atamai masiva	poor mind
'atamai matala	sharp, flowering mind
'atamai mate	dead mind
'atamai matuitui	sharp mind
'atamai ma'u	composed mind
'atamai mofele	all-over-the-place mind
'atamai mohe	sleeping, sleepy mind
'atamai mo'ui	living mind
'atamai mūnoa	lonely mind
'atamai ngalongalo	forgetful, drowning mind ¹²⁷
'atamai noa	zero mind
'atamai nonga	peaceful mind
'atamai nounou	short mind
'atamai nofo	nonwanderer mind
'atamai 'ofa	loving mind
'atamai pa'anga	money-centered mind
'atamai peku	blunt mind
'atamai pisinisi	business mind
'atamai po'uli	dark, ignorant mind
'atamai pukupuku	narrow mind
'atamai si'i	small mind
'atamai tokanga	attentive mind
'atamai tonu	right, correct mind
'atamai tuai	slow mind
'atamai tuenoa	lonely mind
'atamai tutui	sharp, smart mind
'atamai 'uli	dirty mind
'atamai vavanga	critical mind

‘atamai vale	ignorant, unwise mind
‘atamai vave	quick, smart mind
‘atamai vivili	inquiring, thinking mind

‘Apenitesi ‘Ē: Appendix B—Fakakaukau: Thinking

fakakaukau fakaako	educational thinking
fakakaukau fakafananga	mythological thinking
fakakaukau fakafefine	woman thinking
fakakaukau fakafika	mathematical thinking
fakakaukau fakafilosofia	philosophical thinking
fakakaukau fakafinemātu‘a	old-woman thinking
fakakaukau faka‘ikonōmika	economic thinking
fakakaukau fakakauleka	childish thinking
fakakaukau fakakota	childish thinking
fakakaukau fakalotu	religious thinking
fakakaukau fakamātu‘a	old-man thinking
fakakaukau fakamotu‘a	old, experienced thinking
fakakaukau fakatamaiki	childish thinking
fakakaukau fakatangata	man thinking
fakakaukau faka‘Tonga	Tongan thinking
fakakaukau fakapoto	wise, clever thinking
fakakaukau fakapotopoto	wise, clever thinking
fakakaukau fakapolitikale	political thinking
fakakaukau fakavale	unwise, unclever thinking
fakakaukau fakavalevale	unwise, unclever thinking
fakakaukau fo‘ou	new thinking
fakakaukau fungani	best thinking
fakakaukau loloto	deep thinking
fakakaukau fihi	complex thinking
fakakaukau fonu	rich thinking
fakakaukau mohu	rich thinking
fakakaukau mahino	clear, articulate thinking
fakakaukau masani	best thinking
fakakaukau māsila	sharp, smart thinking
fakakaukau mālohi	strong, solid thinking
fakakaukau mā‘uhinga	important thinking
fakakaukau matala	flowering thinking
fakakaukau matuitui	sharper, smarter thinking
fakakaukau motu‘a	old, experienced thinking
fakakaukau mo‘oni	true thinking

fakakaukau muli	foreign thinking
fakakaukau nounou	short, narrow thinking
fakakaukau kākā	crooked thinking
fakakaukau kovi	bad thinking
fakakaukau lelei	good thinking
fakakaukau loi	false thinking
fakakaukau loloa	long thinking
fakakaukau loto	inside thinking
fakakaukau poto	wise thinking
fakakaukau pukupuku	short, narrow thinking
fakakaukau tolonga	lasting, enduring thinking
fakakaukau tu'uloa	lasting, enduring thinking
fakakaukau tu'utai	best thinking

Apenitesi F: Appendix C—Ongo: Feeling, Hearing, and Sound

ongo 'ā	conscious feeling
ongo a'u	achieved feeling
ongo fa'ahikehe	different-side feeling
ongo fa'ahitatau	same-side feeling
ongo faikehe	funny feeling
ongo faingata'a	difficult feeling
ongo faingata'a'ia	difficult feeling
ongo fakamā	shame feeling
ongo fakamavahevahe	divided, separatist feeling
ongo fakamāvae	parting, farewell feeling
ongo fie'uli	sex feeling
ongo fiu	eating-enough feeling
ongo fo'i	defeated feeling
ongo kehe	different feeling
ongo hala	wrong feeling
ongo halaia	guilty feeling
ongo hao	safe feeling
ongo kovi	bad feeling
ongo lahi	big feeling
ongo lata	belonging feeling
ongo lea	speaking feeling
ongo lelei	good feeling
ongo mā	shame feeling
ongo mā'a	clean feeling
ongo mākona	full-stomach feeling

ongo mālie	beautiful feeling
ongo mālohi	strong feeling
ongo mamahi	sad feeling
ongo manatu	memory feeling
ongo mate	dead feeling
ongo maveuveu	divisive feeling
ongo mohe	sleep, sleepy feeling
ongo moveu	divisive feeling
ongo moveuveu	divisive feeling
ongo fakamoveuveu	divisive feeling
ongo fakapikopiko	lazy feeling
ongo fakananivi	lovely feeling
ongo noa	zero, absent feeling
ongo nonga	peaceful feeling
ongo 'ōfa	love, loving feeling
ongo puke	sick, sickly feeling
ongo sīi	small feeling
ongo ta'elata	homesick feeling
ongo ta'e'ōfa	unlove, unloving feeling
ongo tangi	cry, crying feeling
ongo tatau	equal feeling
ongo tāvaivaia	weak feeling
ongo tonu	right, correct feeling
ongo tonuhia	nonguilty, rightful feeling
ongo tuli	deafening feeling
ongo 'uli	dirty feeling
ongo vaetu'ua	divided feeling
ongo vaeua	divided feeling
ongo vaivai	weak feeling

'Apenitesi H: Appendix D—Loto: Desire, Inside, and Heart

loto 'āpasia	respectful desire
loto 'āta'atā	spacious desire
loto fakamālō	thankful desire
loto fakahikihiki	uplifting desire
loto fakavikiviki	praising desire
loto feinga	trying desire
loto felekeu	chaotic desire
loto fiefia	joyful desire
loto fihi	entangled desire

loto fieta'a	ferocious desire
loto fo'i	defeated desire
loto fo'ingofua	easily defeated desire
loto foki	returning desire
loto ha'isia	binding desire
loto ha'iha'isia	binding desire
loto hangamālie	sweet, harmonious desire
loto hangatāmaki	bitter, disharmonious desire
loto hangatāmakia	bitter, harmonious desire
loto havalā	unsettling, unsettled desire
loto hela'ia	wearied desire
loto hoha'a	worrying desire
loto homo	generous desire
loto hounga	thankful desire
loto 'ita	angry desire
loto kāvea	drifting desire
loto kehekehe	differing desire
loto kovi	bad desire
loto lahi	big, unwavering desire
loto lavea	injured desire
loto lelea	jumping desire
loto lelei	good desire
loto lili	angry desire
loto pango	apologetic desire
loto poto	wise desire
loto ma'a	clean desire
loto maau	ordered desire
hoto mafasia	heavy desire
loto mafesifesi	broken desire
loto maka	stoned, stony, desire (ongo, feeling; fatu, mafu, heart)
loto malū'ia	reverend desire
hoto ma'olunga	high desire
loto ma'olalo	low desire
loto masiva	impoverished desire
loto ma'u	controlled desire
loto mālohi	strong desire
loto mamahi	saddened desire
loto mangamanga	divided, branching-out desire
loto meheka	envious desire
loto melino	peaceful desire

loto mo'ua	worrying desire
loto mo'utāfu'ua	confused desire
loto movetevete	divided, spread-out desire
loto ngalongalo	forgetful, drowning desire ¹²⁸
loto nonga	peaceful, settled desire
loto ongosia	wearied desire
loto pau	exacted desire
loto poto	wise desire
loto pōngia	marveled desire
loto ta'eako	uneducated desire
loto ta'efakamālō	unthankful desire
loto ta'ehounga	unappreciated desire
loto ta'efaka'apa'apa	disrespectful desire
loto ta'efieauna	uncompromised desire
loto ta'efiemāvae	antiparting desire
loto ta'efiemamotu	antiparting desire
loto ta'efiemanonga	unpeaceful desire
loto ta'efietō	unaccepted desire
Loto ta'e'ilo	unknowing desire
loto ta'efakakaukau	unthinking desire
loto ta'ēongo	unheeded desire
loto ta'ēpoto	unwise desire
loto ta'ētōlī'a	unsatisfied desire
loto ta'etopono	unsatisfied desire
loto taha	unifying, uniting desire
loto tāla'a	unbelieving desire
loto tāmāte	murderous desire
loto tāngia	angry desire
loto tatau	equal desire
loto tau'atāina	independent desire
loto taufehī'a	hating desire
loto tekelili	angry desire
loto teketekelili	angry desire
loto tō	generous desire
loto to'a	brave, warrior desire
loto ua	two-sided desire
loto va'ava'a	divided desire
loto vale	ignorant desire
loto vekeveke	willing desire
loto viki	praising desire
loto vikiviki	praising desire

'Apenitesi 'Ī: Appendix E—Faiva Lea moe Faiva Lea Heliaki: Speech-Giving and Proverbial Sayings

This is an addendum to the sections on the performance arts of faiva lea speech-giving (and tufunga lea speech-making) (see excerpts 1–7) and faiva lea heliaki proverbial sayings (see speech-giving excerpts 1–7). It includes a mixture of both (faiva lea speech-giving excerpts and faiva lea heliaki proverbial sayings” with a bearing on the specific subject matter under reflection, namely, sino body, 'ilo knowing, and ongo feeling, in the general context of the wider relationships between 'atamai mind and fakakaukau thinking, in the 'uto brain, on the one hand, and ongo feeling and loto desire, in the fatu/mafu heart, on the other hand. Both artforms make affective and effective use of the artistic and literary device of heliaki, defined as “metaphorically saying” one thing and “really meaning” another. The term heliaki,¹²⁹ which involves the insertion of one meaning between two meanings, is Tonganized as poloveape and paloveape, both meaning proverb.

- | | |
|--|--|
| 1. 'Ā ē kui, 'alu ē pipiki,
Kai ē 'aukai, lea ē noa,
Pea ongo ē tuli | 1. The blind sees, the crippled walks,
The fast eats, the mute speaks,
And the deaf hears. |
|--|--|

A person who is actually blind, crippled, fast, mute, or deaf yet acts as if otherwise able to see, walk, eat, speak, or hear.

- | | |
|--------------------------------|--|
| 2. 'Aho 'oku ongo he koe toto, | A day that feels because it's the blood, |
| 'Aho 'oku o'o he koe loto, | A day that hurts because it's the heart, |
| 'Aho 'oku uhu he koe kupu, | A day that stings because it's the part |
| 'Aho 'oku langa he koe manava | A day that aches because it's the womb |

See excerpt 2 in the speech-giving section.

- | | |
|---------------------------|--------------------------------------|
| 3. 'Ilo 'ehe a'u 'eku lea | 3. The experienced knows my speaking |
|---------------------------|--------------------------------------|

(The experienced knows my language, The experienced knows my words)

A person who is equal to the task, as in the case of one who readily understands difficult things people say.

- | | |
|---------------------------------------|--|
| 4. 'Ilo 'ehe poto 'ae mo'oni 'oe fika | 4. The skilled knows the equation's answer |
|---------------------------------------|--|

See the speech-giving excerpt and/or proverb 2.

5. Kai'aki 'ae 'ilo kae 'ikai koe ifo 5. Eat with knowledge but not with the
delicious/ taste

A person who does things not by understanding but by believing, as in eating not by knowledge but by the taste.

6. Longo moe loto 6. Silence within the heart

A person who is revengeful keeps one's feelings to oneself.

7. Loto ne kafo he mausa ē kakala 7. Sweet-scented flower-injuring heart

A person who is both stricken-minded and brokenhearted by a sweetheart.

8. Loto lavea mo mafesifesi 8. Injured and broken heart

See the speech-giving excerpt and/or proverb 7.

- | | |
|----------------------------|-------------------------|
| 9. Mata kae 'ikai mamata, | 9. Eyes but cannot see, |
| Nima kae 'ikai ala, | Hands but cannot touch, |
| Ngutu kae 'ikai lea, | Mouth but cannot speak, |
| Telinga kae 'ikai fanongo, | Ears but cannot hear |

A lazy person who refuses to put one's talents to worthwhile use.

10. 'Ofa loto moe manatu ongo 10. Internalized love and felt memory

A person who treasures real love and lasting memories inside one's heart.

11. 'Ofa u'uu'u moe manatu uhuuhu 11. Biting love and aching memory

See the speech-giving excerpt and/or proverb 9.

12. 'Oku hoko toto kae 'ikai koe fau 12. Connected by blood¹³⁰ but not by
fiber

A person who recognizes real connections through blood.

13. Ongu he koe toto 13. It feels because it's blood

See the speech-giving excerpt and/or proverb 11.

14. Sai ange ongoongo he avangongo 14. Dignity is better than poverty

A person who values one's social obligations over one's material conditions.

15. Taha he kehekehe, 15. One in many,
Kehekehe he taha Many in one

See excerpt 6 in the faiva lea and proverb 7 in the faiva lea heliaki section.

16. Taha kae afe 16. One in a thousand

A multitalented person who is worth a thousand because of one's capacities, capabilities, and abilities.

Apenitesi K: Appendix F—Hiva Viki moe Fetau: Praise and Rivalry Song

'Utufōmesi Siliva:¹³¹ Cliff of Silver Foamy Waves

*Fakafatu/Fakafa'u 'e La'akulu, Faifekau Dr. Huluhulu Mo'ungaloa Poetry
Composed by La'akulu, Rev. Dr. Huluhulu Mo'ungaloa
Fakahiva/Fakafasi mo Fakahaka/Fakasino 'e Nāsio Lātū Music and
Dance Composed by Nāsio Lātū*

This 6-kohi line 4-kupu verse ta'anga hiva viki praise and fetau rivalry song is by the punake kakato master poet La'akulu Rev. Dr. Huluholo Mo'ungaloa.¹³² He creatively depicts the viki praise and fetau rivalry between two aristocratic women named Tupou Mohefo and Tupou 'Ahome'e. They were connected with the chiefly villages of Kolovai and Houma, respectively, on the main island of Tongatapu.¹³³ The two, who were comparably beautiful and closely related by blood, were among those vying for the crown at this national Fe'auhi Fili Talavou, Miss Beauty Contest. La'akulu, Rev. Dr. Mo'ungaloa was himself from the village of Kolovai. Faka'ofa'ofa beauty was a key focus, which meant the elements of ta'anga hiva haka kakala sung and danced poetry were integrated as a part of this great work. The poet also aptly yet subtly made affective and effective use of several related performance arts, notably, faiva fakaoli comedy and faiva fakamamahi tragedy. Like the love song Maisoa mei Saione Major A Sound from Zion, by Siosaia Mataele (see Ngaahi Hiva Kakala Love Songs; also see Mataele 2010), this hiva viki praise and fetau rivalry song 'Utufomesi Siliva Cliff of Silver Foamy Waves, actively engages in development and refinement of new forms of heliaki metaphors/symbols¹³⁴ across the three types, namely, heliaki fakafekauaki

associative-metaphoric, heliaki fakafetongiaki qualitative-epiphoric (Māhina 2009: 505–11), and heliaki fakafonuaki constitutive-metonymic (T. O. Ka‘ili, pers. comm., 2012). The intersecting (or connecting and separating) local and foreign elements are negotiated through tatau symmetry, potupotutatau harmony, and mālie beauty, transforming them into a hybridity and hierarchy of effective symbols.

The poet uses a host of heliaki metaphors/symbols in his depiction of this grand social event in both foreign and local contexts and at the interface of both technology and sociology. He arbitrates the rivalry between the two most beautiful contestants through praise, both comically and yet tragically. In kupu verse 1 the poet talks about the mobilization of Tonga for this grand occasion through the local radio, a technological feature of the atomic age (koho lines 1–4). He continues in kupu verse 2 to talk about the organization of all of Tonga around this national event. All contestants were equally tuned in, and the people of Kolovai were overly hyped up for the occasion (koho lines 1–4). In kupu verses 3 and 4 the poet takes over as a prophetic fortune teller and seer of the future, principally in terms of the fall of events in the present and future with the use of technology by means of both seeing and dreaming (kupu verse 3, koho line 1 and kupu verse 4, koho line 1). In waking, he sees on television the event progressing in Fa‘onelua, where the lovely Tupou Mohefo is competing at her best in an outfit with pearls and bloodred feathers of tavake birds (kupu verse 3, koho lines 2–4). But in sleeping, he sees in his dreams how the women of elegance and grace in Babylon gracefully carried the one and only unique flower, plucked all the way from Kolovai (kupu verse 4, koho lines 2–4). That single flower was Tupou Mohefo.

The accompanying hiva/fasi music is set to a quick tempo. Rhythmic material is predominantly consistent of alternating long and short note patterns.¹³⁵ However, there are seemingly sporadic instances where, as a measure of tu‘akautā, further subdivisions of the existing intersections (or connections and separations) between musical notes advance the achievement of tatau symmetry, potupotutatau harmony, and mālie beauty. The kupu verses feature a simple binary structure, which is expanded in the tau chorus; by extending the tau chorus by two koho lines, a sense of climax is achieved by way of unresolve in koho line 4, thereby facilitating a more fulfilling resolution (koho line 6).

In general, Tongan poets of recent time-space and of the five love songs (see Ngaahi Hiva Kakala, *Love Songs*)—notably, Queen Sālote (see Hixon 2000; Wood-Ellem 1999, 2004), Sioape Alo Kaho (see Kaho 1988), Siosaia Mataele (see Mataele 2010), and the unknown poet—intermingle both foreign and local symbols in their artistic and literary activities. However, La‘akulu, Rev. Dr. Huluholo Mo‘ungaloa, at least in ‘Utufomesi Siliva Cliff of Silver Foamy Waves (see Maisoa mei Saione Major, *A Sound from Zion*, in

Ngaahi Hiva Kakala, Love Songs), takes the lead in consolidating new forms of heliaki metaphors/symbols. Novelty of both hybridity and hierarchy of metaphors under cross-fertilization gives Tongan art and literature both renewed vitality and originality. These poets handle with artistry, mastery, and sophistry their varied subject matters of aesthetic and pragmatic investigation by bringing both the tu'a outside/external and the loto inside/onside/internal worlds over the sino self to a common critical focus. Where the two worlds commonly meet, especially in their plurality, they affect each other and the things presented through the sino body from the tu'a outside/external to the loto inside/onside/internal. The 'ilo known in the 'atamai mind and ongo felt in the fatu/mafu heart happen to be this common critical focus. They are, by way of both their individuality and their totality, objectively and subjectively evaluated in the investigative process. The five hiva kakala love songs are mainly localized and regionalized. In contrast, the hiva viki and fetau praise and rivalry song, is largely regionalized and nationalized. The one by La'akulu, Rev. Dr. Huluholo is about a grand national event mobilized on a large scale of some regional significance. In this respect, he deals with a unified movement of collection of sino bodies, 'atamai minds, and loto/fatu/mafu hearts on the local, regional, and national levels. In both their individuality and their totality, they are arbitrated through tatau symmetry, potupotutatau harmony, and mālie/faka'ofa beauty/quality as both process and outcome.

1. Ne mana fatulisi 'a Tonga kotoa	1. Tonga was struck by lightning thunder ¹³⁶
Polotikaasi mei he minaleti koula	Broadcast from the gold minaret ¹³⁷
Koe 'evolūsio ē 'Atomi Kuonga	The evolution of the atomic age ¹³⁸
Koe tunameni ē siavelini he oma	A tournament in the swiftest javelin ¹³⁹
2. Piutau ē ngaahi kakala 'iloa	2. The known kakala are gathered ¹⁴⁰
Holo moe 'efinanga kie hingoa	Along also come the named fine kie ¹⁴¹
Kae falanaki 'ae Taungapeka	Noisily excited are the hanging bats ¹⁴²
He vuna ē 'utufōmesi siliva	Showered by the silver foamy waves ¹⁴³
3. Neu televīone he satelaite	3. On television via the satellite ¹⁴⁴
Ki Fā'onelua moe tongitupe	Seeing Fā'onelua and a lafo game ¹⁴⁵
'A si'ō kofu kapikapi mata'itofe	Your lovely costume made of pearls ¹⁴⁶
Mo ho tekiteki sī lave'itavake	And headband of tavake feathers ¹⁴⁷
4. 'Isa neu vīone he'eku mohe	4. Alas I had a vision in my sleep ¹⁴⁸
Sio he ngoue fataki ki Papolone	And saw a flower garden carried to Babylon ¹⁴⁹
Matala'i'akau 'oku taha pē	Therein, is the one-and-only flower ¹⁵⁰

Ne paki'i ehe Fala-'o-Sētane	Plucked by women of Fala-'o-Sētane ¹⁵¹
Tau/Kōlesi: Funga Mahofā teu mate valelau	Chorus: Funga Mahofā ¹⁵² I die hallucinating!
Ho'ō uini kae poini 'a Pouvalu	Of your winning but Pouvalu ¹⁵³ is scoring
'Oku lekooti kihe pā'angangalu	Though recorded 'til the end of time-space ¹⁵⁴
Uisa kuo ake 'eku manatu	And alas! My memory is truly jogged
Koe huli pē 'oe vao Tamanu	It is a shoot of the woods of Tamanu ¹⁵⁵
Sī'o mau liku ko Valefanau	Abounding in our liku of Valefanau ¹⁵⁶

**Apenitesi L: Appendix G—Hiva Me'etu'upaki/Hiva Faifolau: Me'etu'upaki
Song/Voyaging¹⁵⁷ Song**

Lulu mo Lātū: Lulu and Lātū

*Fakafatu/Fakafa'u, Fakahiva/Fakafasi, mo Fakahaka/Fakasino'ehe Punake
Ta'e'iloa Poetry, Music, and Dance Composed by an Anonymous Poet*

These two 4-kohi line and 7-kohi line kupu verses are excerpts taken from a 25-kupu verse ta'anga hiva faifolau voyaging song, called me'etu'upaki, standing dance with paki paddles which is both hiva sung and me'e danced while tu'u standing and, at the same time-space, using paki paddles. The voyagers and navigators sung and danced their prayers through poetry to the Gods of the wind and sea, Lulu and Lātū, when they sought their divine providence and guidance and the protection and intervention of favorable conditions for a safe voyage. As a ta'anga hiva haka sung and danced poetry me'etu'upaki was the prayer of the ancient mariners to the Gods of navigation, Lulu and Lātū, as they sailed from the northwest Moana Oceania through Kiribati, 'Uvea and Futuna, Tuvalu, Sāmoa, and Fiji all the way to Tonga. Upon arrival, as part of their religious rites, in addition to hiva singing, haka dancing, and kai feasting, a kava beverage was prepared and drunk in celebration of a safe voyage. The sung and danced poetry of me'etu'upaki talks about both celestial and terrestrial navigational objects, as well as paddling techniques, wind and sea conditions, seabirds and marine mammals, ports of call, and many more. The me'etu'upaki is thus connected with faiva faifolau voyaging and navigation, not only as a Tongan (and Moanan Oceanian) way of life but also as a form of performance art. Many of the words are unintelligible to most all living Tongans. They are thought to be

proto-Pulotu or Moanan Oceanian (i.e., proto-Polynesian, Malayo-Polynesian, or Austronesian) in origin.

For the religious significance of kava, our attention is directed at the vaka boat, kava drinking, and fale house, where the kava was created at the intersection (or connection and separation) of the vaka boat and the fale house with the vaka boat as a fale fakafo'ohake downside-up house and fale house as a vaka fakafo'ohifo upside-down boat (see Fifita 2014 Māhina 2011b; Potauaine 2010; see essay 7 this volume). The kava bowl, which is rounded, is modeled on the Tongan fale ha'otā (or Samoan fale maota), as opposed to the kava circle, which is fashioned along the form of Tongan fale fakaManuka (or Samoan fale fakaManu'a). We are equally interested in the wind conditions and directions, as in 'Ko Lātū! Lātū ē!, Pe'i tonga mu'a kae tokelau, Dear Lātū! Oh Lātū!, Blow from south to north, a wind change (kupu/veesi verse, 2, kōhi lines 1–2). This indicates the hihifo-hahake west–east axis of the general seaspace movement of the kau toutai and kau kaivai, navigators and voyagers, across the tokelau-tonga north–south axis as a seascape crossing. This also brings us to the Tongan philosophical sense of location and direction. Earth is divided into four locations and directions, namely, hahake east, hihifo west, tokelau/olunga north/up-above, and tonga/lalo south/down-below the path along which the sun la'ā vilotakai rotates around the maama earth. In doing so, it rises in the east up to the north “above” and sets in the west down to the south “below,” marking both 'aho day and pō night respectively, when faiva faifolau voyaging and navigation was best executed as both a disciplinary practice—artform—and a form of social activity. Similarly, the māhina moon is, like the la'ā sun, thought to vilotakai rotate around the maama earth on a monthly rate. Hence, māhina is the common name for moon and month. On that common basis, the la'ā sun is 'aho day driven, whereas the moon is pō night, led as they both rotate in relative locations and directions to the maama earth (see Velt 1990, also see Pond 2011a).

Like 'Utufomesi Siliva Cliff of Silver Foamy Waves (see Apenitesi K: Appendix F), Lulu mo Latu Lulu and Latu deals with its subject matter by way of location and direction on a large scale. Both punake kakato master poets deal with their varied topics of artistic and literary production in different ways. They commonly negotiate them as infinite intersecting (or connecting and separating) physical–material, psychological–emotional, and social–cultural entities, transforming them from a situation of chaos to a state of order. On the general level, such a negotiation is concerned with the aerodynamic, hydrodynamic, and socioecodynamic relationships among the wind matangi, sea tahi, and kakai people over their landscape and seascape movement in tā time and vā space. This, in both tā time and vā space, is done in the wider relationships between the celestial and terrestrial objects of navigational

significance, including both flora and fauna, in connection with the social organization of people over the productive and reproductive spheres. On the specific level, these aerodynamic, hydrodynamic, and socioecodynamic relationships are borne in the intersection (or connection and separation) of the vaka boat, kava drinking, and fale house as artforms associated with a mixture of material, performance, and fine arts, as well as various others, such as sika'ulutoa javelin throwing, lovavaka boat racing, lova'a'alo canoe rowing, and fanifo surfing.

Lulu mo Lātū makes clever use of two to three pitches in varied melodic and rhythmic patterns, which are overlaid with key, tempo, and volume changes by the performers. There is a slight acceleration from māmālie slow to vave fast tempo in the repetition of kupu verse 1, and then again in kupu verse 2. The latter accompanies the emergence of quicker rhythms in varied patterns. The repetition of kupu verse 2 features a raising of the kī key from ma'olalo low to ma'olunga high and volume from le'osi'i soft to le'olahi loud. This production of pattern, on the one hand, and arrangement of variables towards climax, on the other hand, are associated with the production of tatau symmetry, potupotutatau harmony and mālīe beauty as internal/process-driven aesthetic qualities, and māfana warmth, vela fire, and tauēlangi climatic elation as external/outcome-based aesthetic qualities (see Lear 2018; also see Helu 1999).

1. Ko Lulu ē! Ko Lulu ē!
Ko Lulu ē! Sua mai mate
Fakapō! Sua mai sua mai
Tū uu!

2. Ko Lātū! Lātū ē!
Pe'i tonga mu'a kae tokelau
'Ī ā! 'Ī ā!
Pale ki pā lapui le vā
Kae liua manu o le vā
Kae tākoi si'ene nga'uta
'Ī ā! 'Ī ā!

1. There's Lulu! There's Lulu!
Oh dear Lulu! Appease be the deadly sea
So deadly! The stormy, wavy sea is fierce
Let there be calm!

2. Dear Lātū! Oh Lātū!
From south to north a wind change¹⁵⁸
Oh yes! Oh yes!
Safe voyage, sacred be the seaspace
Let the sea birds guide us to land
So playful they do encircle
Oh yes, they do! Oh yes, they do!

NOTES

1. When is oratory a case of faiva lea speech-giving and when is it a case of tufunga lea speech-making? The former involves fai the giving or performing of a lea speech by the sino body loto onside (or inside) the sino body. The latter involves ngaohi making or creating of a lea speech by the sino body tu'a outside of the sino body. In both cases, the sino body is the artist.

2. Besides using *langa* to mean build—for example, a fale house in *tufunga langafale* the material art of house-building—it is used to mean labor pains in *fā'ele* birth-giving and heart-ache in 'ofa love. Both are associated with the *fā'ē* mother, the latter as in the idiomatic expression *langa 'ae fatu/mafu he 'ofa*, the heart aches in love.

3. Or *veteki*, *veuki*, or *holoki*, taken apart.

4. See Potauaine (2010), who advances an idea that the fale house is a *fefine* woman informed by its various cognates, namely, *fā'ē* mother and *fā'ele* birth-giving all derived from *kelekele* earth, which is also considered *fefine* feminine in essence (see essay 4).

5. The *vaka* boat and fale house are used as a *heliaki* metaphor/symbol for when people are *puke/mahamahaki* sickly through old age and sickness/illness, such as in the idiomatic expressions *vaka popo* rotting-off boat and *fale holo* falling-apart house.

6. See Māhina (2011b), who observes the *fakafelavai* intersection (or *fakahoko* connection and *fakamāvae* separation) of the fale house, *kava* drinking, and *vaka* boat, as such respective plurality and unity of aerodynamic, socioecodynamic, and socioecodynamic tendencies. Also see, for example, Holakeituai (2019), Māhina, Potauaine, and Moa, and Potauaine (2010).

7. From a *tāvāist* philosophical thinking and practice, by using 'iai reality, reference is made to *tā* and *vā*, time and space, which is four-dimensional rather than three-dimensional. Compare this with the realist philosophy of existence (also see, for example, the tenets of *tāvāism* as a philosophy of reality).

8. This, by way of both distinction and application, points not only to the inseparability of 'ilo knowledge and *poto* skill, but also to the precedence of the former over the latter. This can be compared with classical and critical taking the lead over technical and vocational in terms of education.

9. The definition was extended beyond 'atamai mind and *fakakaukau* thinking in the 'uto brain to include *ongo* feeling and *loto* desire in the *fatu/mafu* heart.

10. By the objective–subjective distinction, we take it to mean the *hoa* pairs/binaries of *tu'a-loto* outside–inside/external–internal distinction over the *sino* body as the *loto* center of the exchange. Philosophically, all things in reality, including *sino* body, 'atamai mind, and feeling as social entities are, because of their existence, real occurrences that have their own independent characters, all taking place in *tā-vā* time-space.

11. This constitutes a *tāvāist* philosophy of both mind and heart as it parallels a realist philosophy of the same.

12. Like the inseparability of *tā* and *vā*, time and space, *fuo* and *uho*, form and content, are inseparable on both abstract and concrete levels. These physical–bodily, psychological–emotional, and social–cultural entities are inseparable in reality as in nature, mind, and society, which, by extension, are commonly examined in both their particularity and generality.

13. Or the entity that *ongo* feels. As such, it functions merely as a *vaka/hala* medium/vessel/vehicle.

14. Or the entity that 'ilo knows and by nature acts simply as a vaka/hala medium/vessel/vehicle.

15. By this, reference is made to the “qualities” (and “quantities”) of things, events, or states of affairs in reality as in nature, mind, and society that take place independently of both 'atamai mind and ongo feeling as advanced by tāvāism and realism as compatible brands of philosophy.

16. This is closely aligned to both the distinction and the application of the Tongan faiva performance, tufunga material, and nimamea'a fine arts over the sino body by means of tu'a externality and loto internality (see this essay).

17. Or receptors.

18. Or sensors.

19. As fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) entities.

20. The three plugged and functional pores of the coconut seed are considered the mata eyes and ngutu mouth of the niu coconut inner seed.

21. As fakafelavai intersecting (or fakahoko connecting and fakamāvae separating) entities.

22. The word kālava, like the term lalava, means fakafelavai intersection (or fakahoko connection and fakamāvae separation). The old word for sex as a form of physical, psychological, and social union is lala, which is reserved only for animals, notably, kulī dogs.

23. That is, the hows, whens, wheres, and whys versus the whats of knowledge and feeling (see, for example, this essay).

24. That is, tofoto'ō, faito'ō, and tukuto'ō, marking the beginning, doing, and ending of faito'ō, healing (see, for example, this essay).

25. Both medicine and healing are called faito'ō, defined as a “process,” with tofoto'ō as the beginning and tukuto'ō as the ending.

26. We added the third variable, namely, sociotherapy or social–cultural, to physiotherapy or physical–bodily and psychotherapy or psychological–emotional, thereby making the equation whole. The parts make up the whole and the whole is made up of the parts in both their individuality and their totality as indivisible entities.

27. Or lelei, which also means good.

28. As a form of tufunga material art, like nimamea'a fine arts, the healer heals the healed outside the healer, both as a body and as a material artist.

29. The word mata'usi arse is divided into two parts, mata and 'usi (a variation of u'u) bite, which simply means the matau'u, literally meaning the “eye that bites” or the “biting eye.” Both mata'usi “arseeye” and ava'usi arsehole mean mata eye and ava hole as two sides of the

same thing—'usi arse which, because of its kula redness, is a mata kula red eye and/or ava kula red hole.

30. Like "Kisses in the Nederends" (1995), "Tales of the Tikongs" (1983) is a work of fiction in both faiva fakaoli comedy and faiva fakamamahi tragedy. The Tongan and Samoan words for defecate and feces are siko and tiko, respectively. The inhabitants of the fictional island of Tiko are Tikongs—by extension, the shitty people of the island of shit. Genealogically, the Tikongs of the island of Tiko are of both Samoan and Tongan descent. However, the clever but heliaki metaphysical use of Tiko and Tikongs by the comedian and tragedian Hau'ofa is a mixture of comedy and tragedy. The author affectively and effectively deploys performance art genres as a critique of the funny and the sad sides of economic development imposed on Tiko and the Tikongs.

31. Not only were arts, namely, faiva performance, tufunga material and nimamea'a fine arts, made to be beautiful, they were made to be also useful—that is, the more beautiful, the more useful and by the same token, the more useful, the more beautiful.

32. Both tāvāism and realism align as brands of philosophy of reality, where tā time and vā space are considered the common vaka or hala, that is, medium, vessel, or vehicle in which all things exist.

33. These are found among the so-called Malayo-Polynesian, now Austronesian, languages as tarag and wan, in the case of the Indigenous populations of Taiwan.

34. Hence, their indivisibility and indispensability in 'iai reality is as in nature, mind, and society.

35. Or hala, which means path, road, or way, as in the heliaki proverb: Tēvolo hala he sikotā, The devil (that is, fa'ahikehe, defined as "being of a different side," which is that of death and the dead) manifests itself by the path, road, or way of a kingfisher. Both vaka and hala also mean receptacle, vessel, or vehicle.

36. As opposed to their singular, technoteleological, analytical, atomistic, and linear arrangements in the West.

37. The terms faiva, tufunga, and nimamea'a—which, respectively, mean "do time in space," "beat the surface," and "fine hand," depicting the nima hands as a time marker of things (that is, vā space)—are constitutive of both tā time and vā space.

38. This can be understood in the broader context of Tongan philosophy of ako education defined as a dialectical temporal-spatial, formal-substantial (and functional-practical) transformation of 'atamai mind and fakakaukau thinking in the 'uto brain, on the one hand, and ongo feeling and loto desire in the fatu/mafu heart, on the other hand, from vale ignorance to 'ilo knowledge to poto skill in that logical order of precedence. Ako education and 'aati art were intimately aligned to each other. Ako education was conducted along the three arts, carried out under the ha'a faiva tufunga and nimamea'a as professional classes—at least before contact with Europe, when both were displaced by Western ako education based in 'apiaku schools and sapuseki subjects.

39. The word ta'anga means "cutting," as in ta, ta'anga 'akau, meaning tree-cutting, metaphorically used as a heliaki for ta'anga poetry as the "beating of language."

40. These human meanings are about 'ilo knowledge (and poto skill) dialectically constituted in fonua/kalatua culture and historically transmitted in tala/lea language.

41. The term mālie is applied more to faiva performance arts and the word faka'ofu'ofa is linked to both tufunga material arts and nimamea'a fine arts.

42. The term punake master poet of poetry, music and dance, evokes an imagery of classicism, that is, the best and permanence in all human endeavors across types of disciplinary practices and forms of social activities, which are defined by the rarity of both confinement and refinement, especially within and across the three performance arts (see Anderson 1962; Helu 1999g; Māhina 1997, 2008a).

43. The punake kakato is considered more experienced, knowledgeable, and skillful than the punake kapo, who is regarded as less experienced, knowledgeable, and skillful.

44. In all probability, the naming of the individual artists pulotu was linked to Pulotu as the ancestral homeland and afterworld of Moana Oceania people from which people physically ventured afar in mo'ui life and to which they, in turn, spiritually returned in mate death. Like the punake, the pulotu are characterized by a rarity of both confinement and refinement when associated with poets, musicians/composers, and choreographers.

45. The performance arts of faiva maau poems and faiva ta'anga poetry are usually referred to as faiva lau performance arts of reciting, that is, lea speaking with lau as a variation of lea. Both faiva maau poems and faiva ta'anga are concerned with ongo sounds that are patterned into symbols and then given 'uhinga meanings. The word maau means order, orderly, and defined—like faiva ta'anga poetry—as a special lea language involving the intensification of tā time and fuo form and the reconstitution of vā space and uho content on both abstract and concrete levels. However, the term ta'anga means "cutting" ("beating" or "striking"), as in tā ta'anga 'akau tree-cutting used as a heliaki symbol/metaphor.

46. This may mean that faiva hiva/fasi music and faiva haka dance are themselves devoid of human 'uhinga meanings (see Māhina 2009: 505–11; see also Anderson, Cullum, and Lycos 1982).

47. That is, performed by the performance artists inside and/or onside of the body as artists (or creators).

48. That is, by the tufunga material and nimamea'a fine artists outside of the body as artists or creators.

49. Both taken from a tāvāist philosophical perspective as me'a matter, and me'a matter as ivi energy, i.e., fiery-type mass and tendencies, which are variously transformed by means of tā time and vā space on the abstract level and fuo form and uho content on the concrete level.

50. From a tāvāist philosophical perspective, the konga parts make up the kotoa whole and the kotoa whole is made up of the konga parts as indivisible yet indispensable intersecting or connecting and separating hoa pairs/binaries of equals and opposites—as are all things in

reality as in nature, mind, and society. This points to the indivisibility but indispensability of tā-vā time-space on the abstract level and fuo-uho form-content on the concrete level.

51. Both the words heliaki metaphors/symbols faka'esia metaphors/symbols are used as an artistic (and literary) device, with the former in faiva ta'anga poetry and the latter in faiva lea speech-giving (and tufunga lea speech-making) inclusive of faiva lea heliaki proverbial sayings oratory. The term faka'esia, which is often used in the material art of toolmaking, as in the making of the handle of a knife or 'esia'ihele, also known as fakavakahele—literally meaning “medium of a knife,” that is, the vehicle through which the handle of a knife blade is covered. The word 'esia'ihele or fakavakahele is, like heliaki, a metaphor/symbol for wrapping up an idea in oratory (or words and language), involving the respective material and performance arts of tufunga lea speech-making and faiva lea speech-giving oratory.

52. Where the term “beat” refers to the “beating” or “marking” (that is, “cutting”) of sound as an expression of tā time.

53. There are different forms of tu'akautā musical device, such as, fakahēhē in Tongan vocal music; fakatahala (fakatahala, fakatahele, and fakatohele) in Tongan instrumental music, as in faiva tānafa skin-made drumming.

54. This was popularized by the master poet Tātuila Pusiaki, son of the master poet Vili Pusiaki, who put most of the lakalaka poetry of Queen Sālote to both music and dance (see Māhina 1992; Wood-Ellem 2004; also see Kaeppler 1993; among others).

55. This engages in the insertion of a meaning between two meanings, as in the case of a tone/note between two tones/notes in music and a movement between two movements in dance.

56. As well as talatupu'a mythology and fananga legend.

57. This type of heliaki metaphor/symbol was introduced by Maui-TāVā-He-Akō, Tēvita O. Ka'ili (pers. comm., 2012).

58. Kolofo'ou is village of the Tau Tahī Sea Warriors and royal residence of the newly created and fourth dynasty Tu'i Tupou, situated in Nuku'alofa, on the main island of Tonga'eiki, Tongatapu, or Tongalahi.

59. Also known as hiva 'ofa love songs, hiva tango courting songs, or hiva 'eva wooing songs.

60. Also as sung and danced poetry.

61. These songs involve ta'anga poetry which is composed and then put to both hiva music and haka dance so they can be aptly called faiva ta'anga hiva haka sung and danced poetry. For convenience, they can be generally named ta'anga hiva sung poetry.

62. Old form of 'eva courting.

63. New form of 'tango courting.

64. The term fakatangi literally means “in the style of crying,” which is used in faiva fananga legend-telling as a synopsis of the main events, sung, in the ongo, afo, or fasi fakafa’ahikehe, literally “sound, tone, or tune of a different, order, or being,” i.e., sound of death and of the dead.

65. The European music terms, major and minor, are translated into Tongan as maina/mīnoa and maisoa/mīsoa, respectively.

66. From a Tongan music perspective, the European half tone can be seen as a form of tu’akautā musical device, whereby the interval or space vā between two tones tā is cut into two symmetrical halves (see Lear 2018; Potauaine 2017).

67. As a form of tu’akautā musical device extra musical notes are sung outside yet inside, between, two designated musical notes.

68. Short for koe ‘uhinga.

69. Short for ‘oku ou and kuo u.

70. Symbol for a male monarch as opposed to the māhina moon for a tu’i fefine female monarch.

71. Short for na’ē.

72. Symbol for the island of Niufo’ou.

73. Symbol for Tu’i Tonga.

74. Short for ‘oku.

75. Symbol for the Tu’i Tonga; The word langitu’oua literally means “second-tiered sky,” i.e., “second-tiered royal tomb”; langi is used as a name of Tu’i Tonga royal tombs, namely, ‘otu langi. The Langi Sky is the abode of the gods Tangaloa, where Tangaloa ‘Eitumatupu’a happened to be the father of the first Tu’i Tonga ‘Aho’ēitu, whose mother was ‘Ilaheva, later named Va’epoua, an earth woman of noble birth.

76. Short for Laumata-‘O-Faingā’a, one of the fine mats gifted by the Samoan royalty to Fasi’apule on behalf of the Tu’i Tonga. The other was Hau-‘O-Momo. This was associated with Tu’i Tonga Lafa, nicknamed Tu’itātui, eleventh Tu’i Tonga, son of Momo, tenth Tu’i Tonga. Fasi’apule was the half-brother of Tu’itātui.

77. Which literally means “upper roadside,” the location of the royal residence, Olotele, at Lapaha in Mu’a; symbol for the Tu’i Tonga; cf. Kauhālalo, literally meaning “lower roadside,” as the royal residence, Fonuamotu, Fonuatanu, of Tu’i Ha’atakalaua, which was situated on the seaside.

78. The collective name of Tu’i Tonga’s retainers and attendants made up metaphorically of the older Langi Sky or historically of Samoan brothers of ‘Aho’ēitu, the first Tu’i Tonga.

79. Name of direct descendant of the Tu'i Tonga line who could have ascended to the title had it continued.

80. A fine mat used in royal marriage as a symbol of the first love.

81. Name of a good pigeon-snaring mound; a symbol for courting especially of women by men.

82. Reddish or brownish beads made into a necklace from seeds of plants.

83. Symbol for the Samoan-led Tu'i Kanokupolu and the village of Kanokupolu at Muifonua in Hihifo.

84. Symbol for women, especially those of noble birth.

85. Symbol for Kolofo'ou, Nuku'alofa, as the stronghold of the Tau Tahī Sea Warriors and one of the four palaces of Tu'i Tupou situated in Tonga'eiki, Tongatapu, or Tongalahi.

86. Short of 'oku ou; cf. kou as also contractions of kuo u and 'oku ou.

87. Tonganized of the English word self, which also means sino body.

88. Tonganized of the English term heaven; it also means langi, translated as sky, the abode of the 'otua, gods.

89. In place of maama, that is, earth, as a clever variation in heliaki metaphor/symbol; cf. kohi lines 28 and 32.

90. Symbol for women of noble birth; manuma'a is variously known as manuekiaki, manuhina, manusina, and manutea, all meaning white bird.

91. Symbol for Niuafo'ou.

92. Cf. hēvani heaven.

93. Symbol for high chiefs.

94. See kohi line 33, where the "ideal" mo'unga mountain is now Sia-Ko-Veiongo, literally meaning "Mound of veiongo," with veiongo as a variation of vaiongo, literally meaning "sound-making spring;" symbol for Tu'i Kanokupolu, which is situated at the village of Kolo-motu'a, literally meaning old village, the royal residence of Mumui as the eighteenth and last Tu'i Kanokupolu, following the newly created fourth kingly line, Tu'i Tupou (now renumbered 1–6) of the Tau Tahī Sea Warriors together with the creation of the village of Kolofo'ou, literally meaning "new village," newly divided by Hala Vaha'akolo, literally meaning, road between two villages. Both villages were hitherto collectively known by the old name Nuku'alofa.

95. Samoan word for farewell.

96. There are two meanings of kakala, namely, sweet-smelling flowers, leaves, and tree barks and kupesi-designed flowers.

97. Sweet-smell is finely assorted in varying degrees, such as 'alaha, 'a'ala, manongi, ngan-gatu, tangitangi, taufa, and tautaufa.

98. The word folau is used as a heliaki metaphor/symbol for passing from life to death, which involves, in the case of Tonga, voyaging from Maama to Pulumotu, the ancestral homeland and afterworld of Moana Oceania. From a Tongan perspective, the symbolic names of Fiji, Tonga, and Sāmoa are Pulumotu, Maama, and Langi, respectively, representing the past, present, and future. Although Pulumotu is taken as the abode of goddess Hikule'ō, Maama and Langi are the domains of the Maui and Tangaloa gods, respectively.

99. As a form of tu'akautā musica device extra words or sounds (e.g., mālie, 'aaa, and 'ioo) are uttered outside yet inside, between, designated words or sounds.

100. The word fakasaute is Tonganized of northerly, known in Tongan as fakaTonga, both meaning southerly.

101. The meanings of vale include ignorance, fool, foolish, confuse, all of which point to a situation in which both 'atamai mind and loto/fatu/mafu heart lose touch with reality, as in a person who is deeply in 'ofa love, equated with mate death.

102. The Tonganized word hēvani means heaven, the equivalent of langi, both meaning heaven and/or sky, the abode of Tangaloa gods.

103. As a great architectural and engineering feat, Paepae-'o-Tele'a is one of the most beautiful langi royal tombs of the Tu'i Tonga. The word langi is a reference to the abode of the Tangaloa gods, where one was Tangaloa 'Eitumātupu'a, the father of the first Tu'i Tonga, 'Aho'eitu.

104. See Lear (2018) for an investigation into Tongan motif as a music concept and practice based on the aesthetic operation of kupesi designs/motifs in tufunga material arts and nima-me'a fine arts. Also see Ka'ili's (2017d) use of kupesi designs/motifs in the study of tauhi vā as a faiva performance art.

105. As a form of tu'akautā, sung words of the poetry are repeated by way of recitation, inside yet outside, between designated sung words.

106. The fafangu siliva, Tonganization of silver bell, is a heliaki for the silverlike, romantically led reflection of a moonlit night, when lovers are actively absorbed in the sweet sound of love in all its multifaceted physical, psychological, and emotional dimensions.

107. The word fanongo is an elongation of ongo, both meaning hearing, as in this, the ongo or sound as an entity given in nature.

108. Hiva kakala love songs are comprised of Tongan and European music concepts and practices (see Lear 2018; Moyle 1987).

109. The distant fetu'u star, Kolub, and the throne of 'Otua God are a hoa pair/binary that are paradoxically but historically far yet near in terms of the emission of maama light and 'ofa love on the people of the maama earth.

110. Maisoa mei Saione Major, A Sound from Zion, is composed using the European music time signature of 4/4, meaning there are four crotchet beats per measure.

111. A biblical heliaki metaphor/symbol for the ngaahi same or psalms as a beautiful yet useful form of poetry, music, and dance performed by the skillful musicians and danced by the beloved and lovely Miriam (kupu verse 1, kōhi lines 1–6) as a source of both earthly beauty and heavenly energy. Both tend to heal the body, mind, and heart.

112. A biblical symbol for human mālie/faka'ofō'ofa beauty and divine ivi energy. Both are therapeutic, hypnotic, or psychoanalytic in affect and effect.

113. The word palataisi is a Tonganization of the English term paradise. As a biblical heliaki metaphor/symbol it evokes the most beautiful nirvana-like, orgasmic effect of love, as in the earthly but divine conditions of both knowing and feeling of tauēlangi which are associated with good poetry, music, and dance as a form of uplifting, climatic elation.

114. A biblical heliaki metaphor/symbol this distant star, next the throne of god, is far yet near, depicting the love of god from a heavenly distance but felt in its earthly presence.

115. In old Tonga, hiva/fasi music was predominantly, if not entirely, ongo, afo, or fasi fakafa'ahiheke (i.e., sound, tone, or tune of a different side, order, or being), as opposed to ongo, afo, or fasi fakafa'ahitatau, fakafa'ahitaha (i.e., sound, tone, or tune of the same side, order, or being). The former has to do with death and the dead. The latter has to do with life and the living. The ongo, afo, or fasi fakafa'ahiheke or sound, tone, or tune of a different side, order, or being is said to be based on the Tongan fangufangu nose flute. As approximate translations, ongo, afo or fasi fakafa'ahiheke and ongo, afo or fasi fakafa'ahitatau have been commonly associated with minor sound, tone or tune and major sound, tone or tune, respectively.

116. The words maisoa and Saione as Tonganization of the English terms major and Zion are used as biblical heliaki metaphors/symbols (tau/kōlesi chorus, kōhi/laini line 1) (also see footnote 72). Also see paradise and Kolob (kupu/veesi verse 2, kōhi/laini line 3), on the one hand, and maisoa major and Saione Zion (tau/kōlesi chorus, kōhi/laini line 1), on the other hand, as parallel hoa pairings/binaries.

117. In Tonga, the art of oratory is divided into the respective material and performance arts of tufunga lea speech-making and faiva lea speech-giving. The former is created tu'a outside, external of the sino body, i.e., tefito-he-tu'a-sino, that is, non-body-centric. The latter is created loto inside, internal, and/or outside of the sino body, that is, tefito-he-loto-sino, i.e., body-centric.

118. That is, kehe he taha diversity in unity, taha he kehe unity in diversity or lahi he taha many in one, taha he lahi one in many as converses, i.e., hoa pairings/binaries of each other.

119. Or desire loto and heart loto.

120. Or desire loto and heart loto.

121. Or potupotukehekehe.

122. The computer as a work of art is considered a form of psychotherapy, that is, computer psychotherapy.

123. The act of the removal of puke sickness and mahaki illness in place of sai wellness.

124. As a performance art, faiva talanoa is concerned with the fakatatau mediation of differences in the creation of commonalities, transforming them from a condition of vale ignorance to a situation of 'ilo knowledge defined by a state of noa, numerically symbolized by 0, acquired when two or more tendencies meet at a common point.

125. Or talatupu'a.

126. Metaphorically, the past, present, and future are, respectively, called kuongamu'a age in the front, kuongaloto age in the middle, and kuongamui age in the back. They are historically named kuohili that which has passed, lotolotonga that which is now, and kaha'u that which is yet come. One can say that in both metaphorical and historical ways, Tongans are tā-vā time-space travelers, forward into the past and backward into the future, both taking place in the present.

127. Tongan for both Alzheimer and dementia, that is, 'atamai ngalongalo forgetful mind as mental conditions associated with forgetfulness; cf. loto ngalongalo, translated into English as forgetful desire, which is also Tongan for both Alzheimer and dementia as emotional conditions associated with forgetfulness.

128. Tongan for both Alzheimer and dementia, that is, loto ngalongalo forgetful desire as emotional conditions associated with forgetfulness; cf. 'atamai ngalongalo, translated into English as forgetful mind, which is also Tongan for Alzheimer and dementia as mental conditions associated with forgetfulness.

129. As forms of heliaki metaphor/symbol, the terms faka'imisi image-making and faka'esia handle-making, as in the case of a hele knife are, respectively, used in faiva ta'anga poetry and faiva lea speech-giving (and tufunga lea speech-making) oratory.

130. In Tongan thinking concept and praxis, the toto blood is the carrier of physical–bodily, psychological–emotional, and social–cultural information, which is the equivalent of DNA in scientific terms.

131. The title 'Utufōmesi Siliva is approximately translated into Silver Foamy Waves, where the English word silver, translated into Tongan as siliva, is used as heliaki metaphor/symbol for white, translated as hina, hinehina, tea, and tetea, all merely as variations. By extension, the title can be variously translated either as either 'Ututahi Siliva, 'Utupeau Siliva, and 'Utungalu Siliva or 'Ututahi Fisihina, 'Utupeau Fisihina, and 'Utungalu Fisihina.

132. La'akulu, Rev. Dr. Mo'ungaloa was a former president of the Siasi Uesiliana Tau'atāina 'o Tonga.

133. Also known as Tonga'eiki and Tongalahi. The names Tonga'eiki, Tongatapu, and Tongalahi are linked to the main island of Tonga for its godly 'eiki and tapu connections through the first Tu'i Tonga, Aho'eitu to his Langi or Sky father Tangaloa.

134. An artistic and literary tool used in faiva performance arts of faiva ta'anga poetry which actively engages the fakatatau mediation of the fakafelavai intersection (or fakahoko connection and fakamāvae separation) of 'uhinga human meanings through sustained tatau symmetry and potupotutatau harmony to produce mālie/faka'ofa beauty/quality. Quite simply, heliaki means "symbolically saying one thing but really meaning another" (Māhina 2009: 505–11).

135. Commonly referred to as 'dotted rhythms' in European music, from a Tongan musical perspective these multiplications and subdivisions of existing intersections between beats occur by way of tu'akautā as an artistic device. Here, the second note value is cut into two symmetrical parts, with one part added to the first note value; the first note is thereby lengthened by half of its original value. The result is a 'swing' feel.

136. Heliaki metaphor/symbol for the mobilization of the whole of Tonga. There are two types of mana, physical mana and social mana. The latter is used as a heliaki metaphor/symbol for the former. Both types of mana are about physical power and social power. Social power is characterized by status, dignity, and privilege through control over both material and human resources. As hoā pairing/binary, natural events, mana thunder and 'uhila lightning take place together chronologically. The latter precedes the former, as in the commonly uttered expressions, tapa e 'uhila lightning flash and pā e mana thunder striking respectively. The word mana fatulisi lightning thunder is when both 'uhila, lightning and mana thunder happen concurrently and are associated with physical power.

137. Heliaki metaphor/symbol for the local Tongan radio A3Z, formerly ZCO.

138. Heliaki metaphor/symbol for technological revolution, as in the case of its evolution in the atomic age, now followed by both the space and information (information technology) ages.

139. Heliaki metaphor/symbol for the performance art of sharp-ended, toa-made javelin throwing. Faiva sika'ulutoa, made of toa, ironwood.

140. Heliaki metaphor/symbol for both hoihoifua beauty and 'eiki chiefness.

141. Heliaki metaphor/symbol for the kie as specific object of wealth and of both hoihoifua beauty and 'eiki chiefness.

142. Heliaki metaphor/symbol for the village of Kolovai.

143. Heliaki metaphor/symbol for the beauty of Kolovai.

144. Heliaki metaphor/symbol for a great vision.

145. Heliaki metaphor/symbol for the Miss Beauty Pageant as a national event of immense social significance.

146. Heliaki metaphor/symbol for the extreme beauty of her dancing costume, the making and wearing of which are material and performance arts of tufunga teuteu dress-making and faiva teuteu dress-wearing respectively.

147. Heliaki metaphor/symbol for great beauty.

148. Heliaki metaphor/symbol for misi dream.

149. A biblical heliaki metaphor/symbol for the 'alaha, ngangatu, manongi, feluteni, ngatu-vai, tangitangi, sweet-smelling, flowers as an object of great faka'ofa'ofa beauty and of 'ofa love (see Kavaliku 1961, 1977).

150. Heliaki metaphor/symbol for both rarity and uniqueness.

151. Heliaki metaphor/symbol for the village of Kolovai; Fala-'o-Sētane simply means mat of Satan, referring to the long stretch of sandy beach along the lagoon. For religious, moralistic reasons, it has been changed to Fala-'o-Ata, that is, mat of Ata.

152. Heliaki metaphor/symbol name, like Fala-'o-Sētane, for the village of Kolovai, also known as Funga-Mahufā, both meaning "beach full of pandanus plants." The other name is Mapu-'a-Vaea, named after the of mapu whistle of the pupu'apuhi blowholes with Vaea as the noble and estate holder of the village of Houma.

153. Heliaki metaphor/symbol for the village of Kolovai; cf. Taungapeka, Fala-'o-Sētane.

154. Heliaki metaphor/symbol for historicity and logicity of past events, occurrences, or states of affairs.

155. Heliaki metaphor/symbol for a pool of beautiful genes of which the beauty contestant is a descendant.

156. Heliaki metaphor/symbol of a cliff as a beautiful landmark, for the village of Kolovai.

157. Or navigation faifolau.

158. In kupu/veesi verse 2, koho/laini lines 1–2, the mariners, by seeking the divine guidance of the Gods of the wind and sea, Lulu and Lātū, asked for favorable sea conditions, coupled with a change of the wind direction from south to north in their seascape movement from west to east in the great moana ocean. The word great, as in great ocean, is variously known across the Moana Oceania for example, Fiji, Tonga, Sāmoa, and Hawai'i as levu, lahi, tele, and nui, respectively. In Aotearoa, for example, the moana is named Moana Nui-'a-kiwa, that is, Great expanse of Ocean, which possibly means a huge space or expanse of moana ocean.

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KOLOSALIO GLOSSARY

afo	harmony, simultaneous pitch
'aho	day
aka	root
ako	educate, education; school, schooling
ako, faiva	education performance art of
ala	touch, sense of
'aonga	use, useful
'apasia	obesance
'ata	image, mirror, shadow, photo
'atamai	mind
'atamai ngalongalo	forgetful mind; Alzheimer, dementia
ava	hole; see mata, eye, as hoa, pair/binary
'āvanga	form of mental illness, psychosis, place of opening
'elelo	tongue; see sense of taste, ifo
ava'usi	arse, arsehole, literally “eye of the arse, anus”; see mata'usi, “arseeye”
fa'ē'ofa	loving mother
fā'ele	birth-giving
fa'ahitatau, fakafa'ahitatau	side of the same order, i.e., of life and the living
fa'ahikehe, fakafa'ahikehe	side of a different order, i.e., of death and the dead; see Pulotu
faikava	common kava drinking ceremony
faiva, ha'a	performance artists, professional class of
faito'o	process of healing

faiva	performance art
faka'apa'apa	respect
faka'esia	artistic and literary device for oratory; see heliaki
fakafasi	composer of music, instrumental music or vocal music with instrumental accompaniment
fakahiva	composer of music, vocal music
fakafatu	composer of poetry
fakafa'u	composer of poetry
fakasino	composer of dance
fakafelavai	intersect, intersection, intersecting
fakahoko	connect, connection, connecting
fakakaukau	think, thinking
fakamaka	fossil, fossilize
fakamā	shame
fakamālō	thank you; see fakafeta'i, thank you
fakamamahi, faiva	tragedy, performance art of
fakamāvae	separate, separation, separating
faka'ofō'ofa	beauty especially for all things in reality as in nature, mind, and society
fakaoli, faiva	comedy, performance art of
fakatatau	equalize; mediate, mediation
fālahi	width
fale	house
fale koe vaka fakafo'ohifo	house as upside down boat
fale holo	falling-apart house
fananga	legend; see myth, talatupu'a
fananga, faiva	legends, performance art of
fanongo	hearing; see the ears as "doorway"
fasi	tone; tune; air; melody; sequential pitch; leading voice
fasi, faiva	instrumental music or vocal music with instrumental accompaniment, performance art of; see faiva hiva
fetau	rivalry
fetau, hiva	rivalry, song of
fatu	heart; see mafu, heart
fā'u	create
fekeli	see vavanga; also see fifili, filihi, fokihi, vakili, vavanga
felekeu	chaos

fenāpasi	order
fepaki	conflict
fifili	see vavanga; also see fekeli, filihi, fokihi, vakili
filihi	see vavanga; also see fekeli, fifili, fokihi, vakili
fokihi	see vavanga; also see fekeli, fifili, filihi, vakili
fonua	person and place; see enua, fanua, fenua, fonua, hanua, honua
fo'ou	new, novel, novelty; original, originality
fua	fruit; measure; weigh
fuo	form; see uho as hoa pair/binary
fuopotopoto	circle, rounded
fuo-uho	form-content
ha'a	socioeconomic functions and/or sociopolitical unit
Ha'a Matakikila	Piercing Eyes Clan
Ha'a Fakanamunamu	Keen Scent Clan
Ha'a Telingaongo	Sharp Ears Clan
hahake	east
haka, faiva	dance, performance art of
haka-funga-haka	artistic and literary device for dance; see hola and kaiha'asi
hala	medium, vessel or vehicle; see vaka, boat, medium, vessel or vehicle
heliaki	artistic and literary device for poetry; see faka'esia
heulupe, faiva	pigeon snaring, performance art of
hihifo	west
hiva	tone, song, sing
hiva, faiva	vocal music, performance art; see faiva fasi
hiva kakala	love song; also see hiva 'ofa, hiva tango, and hiva 'eva
hiva 'eva	love song; also see hiva kakala, hiva 'ofa, and hiva tango
hiva 'ofa	love song; also see hiva tango, hiva 'eva, and hiva kakala
hoa	pairs/binaries
hoihoifua	beauty especially for women
hola	artistic and literary device for dance; see kaiha'asi or haka-funga-haka
huli	shoot
ifo	taste, sense of

‘iai	reality (temporality–spatiality or four-sided dimensionality)
ihu	nose; see sense of nanamu smell
‘ilo	knowing, knowledge
‘iloa	known
‘ilo’anga	knower, “place of knowing”
‘ilo’i	knower
‘ilokava	chiefly kava drinking ceremony
‘ilonga	place of knowing, short for ‘ilo’anga
kaha’u	future; “that which is yet to come”
kaiha’asi	artistic and literary device for dance; see hola and haka-funga-haka
kuohili	past; “that which has passed”
kalatua	culture
kālava	blood vessel
kanotohi	abstract
kau mate	dead
kava	plant, narcotic beverage
kava he vā ‘oe vaka moe fale	kava between boat and house
kehekehe he taha	diversity in unity; see “many in one”
kie	fine mat
kuohili	past; “that which has passed”
kohi	line
konga	part; see kotoa, whole, as hoa, pair/binary
kotoa	whole; see konga, part, as hoa, pair/binary
kuongaloto	present; “age in the middle”
kuongamu’a	past; “age in the front”
kuongamui	future; “age in the back”
kupesi	geometric design; motif
kupu	verse
la ā	sun
lafo, faiva	lafo-disc throwing, performance art of
lala	sex
langi	sky; heaven; cf. royal tomb
lau, faiva	poem, poetry, performance art of “reciting”
lea	language, word
lea, faiva	speech-giving, performance art of
lea, tufunga	speech-making, material art of
lea heliaki, faiva	proverbial sayings, proverbs, performance art of
liliulea	language translation
loto	desire, inside, heart; also see loto middle, center

loto ngalongalo	forgetful heart; Alzheimer, dementia
lōloa	length
loloto	depth
lotolotonga/lolotonga	present; “that which is now”
loto-tu‘a	inside–outside, inside out
lupe	pigeon/dove
maama	light; see malama
maau	poem; order, orderly
maau, faiva	poem, performance art of; see ta‘anga poetry
māfana	warmth
mafu	heart; see fatu heart
māhina	moon; see month māhina
mai	in the direction of; see ‘atamai, mind
maina	minor, also see mīnoa minor
maisoa	major, also see mīsoa
mate	death
ma‘u	discover
mahaki	illness; see puke, sickness
maokupu	breadth
mālū‘ia	reverence
ma‘olunga	height
makatu‘u	bedrock
mata	eye; eye, sense of; see sense of sight sio; also see ava, hole, as hoa
matapā	doorway; see “senses” properly as “doorways”
mata‘usi	arse, “arseeye”; literally “eye of the arse, anus” as hoa, pair/binary of ava‘usi
moana	ocean
motu‘a	old, old age; ripe
mīnoa	minor, also see maina
misi	dream
misi, faiva	dream, performance art of
mīsoa	major, also see maisoa
mo‘ui	life
mo‘unga	mountain
mu‘a	front, before
mui	back, after
nanamu	smell, sense of
nima	hand; see hands as “doorways”
ninamea‘a	fine art
ninamea‘a, ha‘a	fine artists, professional class of

nota	Tonganization of “note” in music
‘ofa mo‘oni	true love
ongo	feeling, hearing, and sound
ongo‘anga	feeler, “place of feeling”
pō	night
poto	skill, clever, wisdom
puke	sickness; see mahaki, illness
pulotu	ancestral homeland and after world of Moana Oceania people
pulotu fatu	specialist artist in poetry, poet; see pulotu fa‘u
pulotu fa‘u	specialist artist in poetry, poet; see pulotu fatu
pulotu fasi	specialist artist in music, musician; cf. pulotu hiva
pulotu haka	specialist artist in dance, dancer, choreographer
pulotu hiva	specialist artist in music, musician; see pulotu fasi
punake	master poet of poetry, music, and dance
punake kakato	master poet; knowledgeable, skillful, and expe- rienced poet
punake kapo	amateur poet; less knowledgeable, skillful, and experienced poet
sia	mound
siaheulupe	pigeon-snaring mound
siko	faces; shit; Tongan for tiko
sio	sight, sense of; see matapā, doorway
siokita	selfish; self-centered/centric
siokitu‘a	outward-looking; non–self-centered/centric
tā	time; see vā as hoa, pair/binary, and kā and trag as variations
tā ‘akau	tree-cutting; see ta‘anga ‘akau tree-cutting
ta‘anga ‘akau	tree-cutting; see ta ‘akau tree-cutting
ta‘anga, faiva	poetry, performance art of; see maau, poem, performance art of
tafa‘akifā	four-sided, four-sided dimensionality; see tapafā four-sided
taha he kehekehe	unity in diversity; see also taha he lahi, one in many
takai	going around; see vilo, vilotakai
tala	language; see also lea, language words
tapafā	four-sided, four-sided dimensionality; see tafa‘akifā four-sided

tau	war; arrive; see war tau
tākītā, faiva	guitar playing, performance art of
tālali, faiva	wooden drum, performance art of
tama	child
tama 'ofa	loving child
tānafa, faiva	skin-made drum, performance art of
taungafanau	womb
tā'ukulele, faiva	'ukulele playing, performance art of
tautahi	sea warriors
tālanga	form of critical talking, i.e., intensified talking
talanoa, faiva	storytelling, performance art of
talakamata	introduction
talamu'a	foreword
talanoa	form of "critical yet harmonious talk"
talangata	conclusion
tālave	form of gentle talking
talavou	beauty, especially for men
tauēlangi	climatic elation, literally meaning "reaching the sky"
tā-vā	time-space
tāvāism	ta-va time-space philosophy of reality; see realism
taumafakava	royal kava drinking ceremony
tāvāist	philosopher of tavaism; see realist
telinga	ear; see doorway of fanongo hearing
tefito-'i-loto-he-sino	body-centered/centric
tefito-'i-tu'a-he-sino	non-body-centered/centric
tiko	faces; shit; Samoan for siko
tofoto'ó	beginning of process of faito'ó, healing
tokelau	north; see also 'olunga up-above north
tonga	south; also see down-below south
tu'akautā	musical device
tu'a-loto	outside-inside; outside in
tu'i fefine	female monarch
tufunga	material art/artist
tufunga, ha'a	material arts/artists, professional class of
tukupā	dedication
tukuto'ó	end of process of faito'ó, healing
'uhinga	human meaning
uho	content; also see fuo form as hoa pair/binary
'uto	brain; "coconut apple," both meaning 'uto

‘usi	arse, mata‘usi, “arseeye,” and ava‘usi, arsehole
u‘u	bite; see mata‘usi, “arseeye,” and ava‘usi, arsehole, as the biting eye or hole
u‘usi	bite; the eye or hole that bites
vā	space; see tā, kā, and tarag as hoa, pairings/binaries, and wā and wan as variations
vai	water; spring; stream
vaka	boat
vaka koe fale fakafo‘ohake	boat as upside-down house
vaka popo	falling-apart, rotting house
vakili	see vavanga; also see fekeli, fifili, filihi, fokihi
vale	ignorance; mental illness
valevale	fetus; child
vangana	form of sound
vāvāngana	form of sound
vavalo	form of futuristic thinking
vavanga	form of critical thinking; see fekeli, fifili, filihi, fokihi, vakili
vela	fieriness, heat, hot, burning
viki	praise; also see sani, praise
viki, hiva	praise, song of
vilo	going in a circle; encircle, encircling; see takai
vilotakai	going repeatedly in a circle, as in helix, vortex or spiral; see takai encircle