

**SIO FAKATONGA 'AE 'AATI FAKATONGA: TONGAN VIEWS OF
TONGAN ARTS**

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As inherent in the title of this essay, we present a critical exercise in viewing Tongan arts from a Tongan lens by combining ontology and epistemology in both process and outcome. By ontology and epistemology, reference is made to ways of being as subject matters of creation and ways of knowing (or seeing and doing) as works of art and literature. The latter engages in the abstraction of the single level of reality with respect to the subject matters in both the creative and the consumptive processes, whether they be faiva performance, tufunga material, or nimamea'a fine arts. Herein, we deal with Tongan arts, namely, performance, material, and fine arts, in terms of both mālie/faka'ofa'ofa beauty/quality and 'aonga utility/functionality, focusing together on their internal or intrinsic and external or extrinsic qualities, with the former logically preceding the latter.

Tukupā Dedication

This short essay is duly dedicated to Professor Māhina's old teachers in Tongan oral history and culture and performance arts of kava ceremony, poetry, oratory, musicology, and choreography at 'Atenisi University, Tonga, in the 1970s: Professor Falekāono (Taipaleti Falekāono), Professor 'I. Futa Helu, Professor Lehā'uli (Sione Ika), Professor Malukava (Tēvita Kavaefiafi), Professor Pilivi Moa, and Professor Ula Matatoa (Tāufa Nau)—whose everlasting souls are now in the past yet in the front of us, lingering on to the future behind us guided by refined past experiences, where both the past and the future are constantly mediated in the ever-changing present.

For tāvāism, like realism, the classical dispute between “reality as it is,” that is, ontology (or ways of being), and “reality as we know it,” that is, epistemology (or ways of knowing), is fundamentally “what we really know” but not “how we know what we know” “when we know what we know,” “where we know what we know,” or “why we know what we know.”

In Tonga specifically (and in Moana Oceania generally), it is thought and felt that we, epistemologically/metaphorically yet ontologically/historically, travel forward into the past and backward into the future, where both the illusive already-taken-place past and the elusive yet-to-take-place future are constantly negotiated in the ever-shifting present.

—Tā-Vā Time-Space Philosophy of Reality

Talakamata Introduction: Issues and Problems

THE HIVA KAKALA “SONG OF SWEET-SCENTED-FLOWERS,” hiva 'ofa song of love, “Fafangu Siliva” “Silver Bell,” introduces the readers to the world of Tongan 'aati arts,¹ which is investigative, transformative, and communicative in both process and outcome. As *hoa*, both process and outcome are inseparable though indispensable pairs of equal/same/similar and opposite/different/dissimilar binaries, involving the production of subject matters by way of *tatau* symmetry, *potu*-*tatatau* harmony and *mālie/faka'ofa'ofa* beauty/practicality,² on which the outcome—namely, *māfana* warmth, *vela* fieriness, and *tauēlangi* climatic elation³—is dependent. “Fafangu Siliva” “Silver Bell” incorporates the performance arts of Tongan *ta'anga* poetry and hiva music. Tongan *ta'anga* poetry, deploys *heliaki* as an artistic and literary instrument, which means “metaphorically saying one thing but really meaning another,” as a kind of transformation from the real to the ethereal, actual to the metaphorical, that is, from the world of the

“here-and-now” to the world of myth and dream, where everything is possible, having no logical consequences. There are three types of heliaki, namely, heliaki fakafetongiaki qualitative epiphoric heliaki, heliaki fakafekauaki associative metaphoric heliaki, and heliaki fakafefonuaki constitutive metonymic heliaki. Tongan hiva music, is primarily constituent of ongo, fasi, or afo fakafa‘ahitatau, literally “sound, tone, or tune of the same side, order, or being,” that is, of life and the living, and its hoa pair/binary, ongo, fasi, or afo fakafa‘ahikehe, literally, “sound, tone, or tune of a different side, order, or being,” that is, of death and the dead —marked by a similar kind of transformation from the physical to the divine by way of tu‘akautā as an artistic and literary instrument, meaning “to-put-one-beat-in-between-beats” or “to-put-an-extra-beat-outside-two-beats-yet-inside-them,” where the term “beat” refers to the marking of sound in complex multidimensional and multidirectional tā-vā time-space relationships. There are different forms of tu‘akautā, such as fakahēhē and lalau in Tongan vocal music and fakatahala (fakatahala, fakatahele, fakatohele) in Tongan instrumental music, as in faiva tānafa skin-drumming and faiva tālali wooden-drumming.

Fafangu Siliva Silver Bell⁴

(A hiva kakala song of “sweet-scented-flowers,” hiva ‘ofa song of love)
 Fakafatu-fakafa‘u ‘e Kuini Sālote, Poetry composed by Queen Sālote
 Fakaafu-fakafasi ‘e Lavaka Kefu, Music composed by Lavaka Kefu
 Liliulea ‘Ingilisi ‘ehe ongo tufungatohi, English translation⁵ by the authors

Kupu/Veesi 1	Verse 1
Uisa! Koe le‘o ‘oku hiva	Alas! It is sweet singing voice
Sī‘ene mahiki ‘o tēkina	As it rises above and airborne
‘O ‘ata koe fui‘fui māhina	Flock-like birds in moonlight
‘O ‘eko ‘ihe fafangu siliva	Echoing out loud as a silver bell
Kupu/Veesi 2	Verse 2
Tā! Koe fuiva pele	Oh! It’s the beloved fuiva bird
‘Oku mapu hoku matafale	It whistles just in front of my house
‘O va‘inga ‘ihe ngoue lose	Playfully in the rose garden
Na‘e moto ‘ihe ‘ofa mamae	Budding as my guarded love
Kupu/Veesi 3	Verse 3
Ne haohaoa sī‘ene puna	It flew with style and grace
Mānoa he afo koula	Tethered to the golden chord
‘O ‘autō ‘ihe nota vaeua	Alighting on half a note
Mainasi ko sī‘ene mafua	A minor sound, a delicious taste
Tau/Kōlesi	Chorus
Pe‘i ke lea mu‘a kau fanongo	Speak and let me hear

Ke tatala 'ae matapā ongo	And unveil the door to your feelings
Loka 'i 'eha punake poto	Locked by the ingenious poet
Fakaava pē mei he loto	To be opened only from inside the heart

The *fafangu siliva*, Tonganization of “silver bell,” is a *heliaki* metaphor for the silver-like, romantically led reflection of a moonlit night when lovers are totally absorbed in the sweet sound of ‘ofa love, a plurality of physical, psychological, and emotional entities. This is a great work of ‘aati art and *litilesā* literature in *ta’anga* poetry and *hiva* music. In Tongan *hiva kakala* song of “sweet-scented-flowers,” that is, song of love, ‘ofa love is made equal to mate death, that is, ‘ofa mo’oni factual love, and mate *loi* metaphorical death (see O. Māhina 2004). By way of ‘ofa love, the *punake* poet,⁶ ingeniously uses “things-out-there-in-reality” as means of *heliaki* metaphors, such as *ongo* sound, *manupuna* birds, *fafangu* bell, *fale* house, and *lose* rose (*kupu* verses 1–3, and *tau* chorus, *kohi/laini* lines 1–4) in the production of her subject matter of investigation in the creative process.⁷ The *tau* chorus reflects the *fuo* form, *mā’olunga/loloto* height/depth, *loloa* length, and *maokupu/fālahi* breadth/width of ‘ilo knowledge associated with *fanongo* hearing, *ongo* feeling, and *loto* heart. This is the subject matter of psychiatry, where the outcome of art, notably, poetry, music, and dance, is therapeutic, hypnotic or psychoanalytic in its *modus operandi* (see O. Māhina 2003, 2004, 2005b).

The *hiva* music, composer *Lavaka Kefu* presents a beautiful *vaka* medium/vessel and *hala* vehicle, for the poetic subject matter whereby a sustained production of tension and release is achieved through the deployment of key musical techniques.⁸ The *kupu* verses and *tau* chorus, feature contrasting tempo, rhythmic, and structural arrangements of the same melodic and chordal material, thereby achieving a cyclic relationship of contrast and unity, as *hoatamaki/hoakehekehe* opposite/different/dissimilar and *hoamālie/hoatatau* equal/same/similar binaries relating to intersection and mediation, tension, and release or conflict and resolution. Further, the *fasi* melody/tone (or also “tune”) of each *kupu* verse, is based on an arch-shaped melodic *kupesi* motif,⁹ which, when expanded to include two additional higher notes in *kohi* line 3, is able to create tension that may be released again in each final *kohi* line. The two main musical sections foster respective similar yet contrasting temperaments, whereby what may be described as tender sentimentality and exuberant joy are associated with the poem’s theme, ‘ofa love, the depth of which can be “known” and “felt” only by the duality of ‘ofa mo’oni factual love and mate *loi* metaphorical death.

Ontology versus Epistemology: Ways of Being versus Ways of Knowing

The classical dispute between realism (and now *tāvāism*)¹⁰ and idealism over ontology (ways of being) and epistemology (ways of knowing) is, respectively,

between “reality as it is” and “reality as we know it.” Whereas *tāvāism* (see Ka’ili, Māhina, and Addo, 2017; O. Māhina 2010, 2017a), like realism (see Anderson 2007; Anderson, Cullum, and Lycos 1982), is reality-reliant, idealism is mind-dependent. From *tāvāism*, like realism, the fundamental issue is therefore not “how we know what we know,” “when we know what we know,” “where we know what we know,” or “why we know what we know” but rather “what we really know” (see Ka’ili, Māhina, and Addo 2017). By extension, the ontological questions (i.e., ways of reality) are primary over the epistemological questions (i.e., ways of people), especially so when ‘iai reality, is the ultimate measure of ‘iai reality, and “ways of knowing” are merely *vaka* medium/vessel and *hala* vehicle.¹¹ That is, the “ways of knowing” (i.e., ways of people) are made good only as *vaka* medium/vessel and *hala* vehicle, through which ‘ilo knowledge of reality (i.e., ways of being/nature), is “known” by the ‘atamai mind and *fakakaukau* thinking, in the ‘uto brain on the one hand, and “felt” by the *ongo* feeling and *loto* desiring in the *fatu/mafu* heart on the other.

Given that everywhere in reality, as in nature, mind, and society, is *hoa/soa*, and there is nothing over and above inseparable but indispensable pairs of equal/same/similar and opposite/different/dissimilar binaries, both ontology (or ways of being, reality or nature) and epistemology (or ways of knowing [seeing or doing], and of people) are, by the same token, a form of mutually inclusive, symbiotic, coexistence. By way of both process and outcome, this is especially evident in both Tongan ‘aati arts and *ako* education, as in the case of the performance art of *ta’anga* poetry, which is concerned with *ongo* sound as a natural entity given in reality that is made by the *pulotu hiva* musician¹² into *hiva* music. The same applies to the use of *maka* stones as another reality-made entity, which is, in turn, cut by the *tufunga tāmaka* stonemasons into the *langi* royal tombs and the nature-given *lou’akau* pandanus leaves used for weaving by the *nimamea’a lālanga* fine-hand weavers into *kie* fine mats. On the other hand, the same applies to Tongan education, where all the subject matters across all types of disciplinary practices given in reality, as in nature, mind and society, are investigated in the educational process, as in science, geography and history.¹³

Tāvāism: Tā-Vā Time-Space Philosophy of Reality

Tongan arts are deeply embedded in the Indigenous Tongan¹⁴ Tā-Vā Time-Space Philosophy of Reality (see Ka’ili 2017a, 2017b; O. Māhina 2010, 2017a), where both the ways of knowing of Tongans and ways of being of reality are brought to a common critical focus and by which both the epistemological and the ontological questions are mediated in the creative process. The *tāvāist* philosophy of art (see Ka’ili 2017b; O. Māhina 2004, 2017b; Lear 2018) is derived from *tāvāism*, the tenets of which include, *inter alia*, the following:

- that tā and vā,¹⁵ time and space, as ontological entities are the common vaka medium/vessel and hala vehicle, in which all things exist in reality, as in nature, mind, and society;
- that tā and vā, time and space, as epistemological identities are socially organized in different ways across cultures (and languages) in reality, as in nature, mind, and society;
- that 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;
- that both tā time and fuo form are verbs (action-led) and definers of vā space and uho content, which are, in turn, nouns (object-led) and composers of tā time and fuo form;
- that 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 conflict;
- that, as a corollary, everywhere in reality, as in nature, mind, and society, is fakafelavai intersection, and there is nothing over and above fakahoko connection and fakamāvae separation;
- that, as a corollary, everywhere in reality, as in nature, mind, and society, is mata-ava eye-hole, and there is nothing above and beyond mata eye and/or ava hole;¹⁶
- that, as a corollary, everywhere in reality, as in nature, mind, and society, is hoa/soa,¹⁷ and there is nothing over and beyond inseparable yet indispensable pairs of hoamālie/hoatatau equal/same/similar, and hoatamaki/hoakehekehe opposite/different/dissimilar binaries;
- that maau/fenāpasi order and felekeu/fepaki conflict are of the same logical status in that maau/fenāpasi order is itself a form of felekeu/fepaki conflict;
- that maau/fenāpasi order is when two or more energies, forces, or tendencies meet at a common point, that is, mata-ava eye-hole defined by noa 0 or zero-point; and
- that the fehalaaki errors in fakakaukau thinking and loto desiring, are a problem of the 'atamai mind and ongo feeling, but not of reality.

Tongan Tāvāist Philosophy of Art and Education

In Tonga, 'aati art and ako education, are synonymous when both are closely aligned by way of conception and action. As types of disciplinary practice and forms of social activity, both 'aati art and ako education are based in ha'a professional classes, as opposed to Western education, brought by missionaries since European contact, which are based in 'apiako schools and organized by way of

subjects, such as science, literature, and history. Tongan arts are divided into three genres, namely, faiva performance, tufunga material, and nimamea'a fine arts,¹⁸ which are, in turn, organized together with ako education, also as fields of study. These include, among others, faiva ta'anga poetry, faiva faifolau voyaging, and faiva fānifo surfing in ha'a faiva professional classes of performance arts, tufunga fonua social engineering, tufunga langafale house-building, and tufunga tātatau tattooing in ha'a tufunga professional classes of material arts, and nimamea'a lālānga weaving, nimamea'a koka'anga bark-cloth-making, and nimamea'a tuimatala'ākau embroidery, in ha'a nimamea'a professional classes of fine arts (see O. Māhina 2003, 2008).

Like the Tāvāist Philosophy of Art, the Tāvāist Philosophy of Art is too squarely grounded in tāvāism. Given their common alignment as types of disciplinary practice and forms of social activity, both lie in close proximity by way of tā-vā time-space, fuo-uho form-content, and 'aonga-ngāue function-practice. On the one hand, Tongan 'aati art can be defined as a temporal-spatial, formal-substantial, and functional-practical liliu transformation of the subject matters under the productive process through sustained tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty,¹⁹ from a condition of felekeu/fepaki chaos, to a state of maau/fenāpasi order, in both tā time and vā space (see O. Māhina 2003; Māhina-Tuai 2017). This creative process results in māfana warmth, vela fieriness, and tauēlangi climatic elation.²⁰ On the other hand, Tongan ako education, can be defined as the liliu transformation of 'ata-mai mind and fakakaukau thinking in the 'uto brain and ongo feeling, and loto desiring in the fatu/mafu heart from vale ignorance to 'ilo knowledge, to potu skill in that logical order of precedence (see O. Māhina 2008).²¹

Both Tongan 'aati art and ako education,²² are commonly albeit variously underpinned by fakafelavai intersecting (or fakahoko connecting and fakamāvae separating), temporal-spatial and functional-practical entities on the one hand, and physical-bodily, psychological-emotional, and social-cultural identities on the other. In the case of Tongan 'aati art: tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty, are internal or intrinsic to art, that is, quality of art²³—while māfana warmth, vela fieriness, and tauēlangi climatic elation,²⁴ are external or extrinsic to art, that is, utility (or functionality) of art.²⁵ In both cases, mālie/faka'ofa'ofa beauty and tauēlangi climatic elation, are, respectively, dependent on tatau symmetry and potupotutatau harmony, and māfana warmth and vela fieriness, in that logical order of precedence—in the same way that māfana warmth, vela fieriness, and tauēlangi climatic elation, are reliant on tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty, in that logical order of precedence (see O. Māhina 2003).

Similarly, Tongan ako education is conducted along the same characteristic lines, where the search (and research) for 'ilo knowledge,²⁶ is internal or

intrinsic to ako education, which is its quality,²⁷ and the use of 'ilo knowledge, by way of poto skills, is external or extrinsic to ako education, which is its utility (or functionality).²⁸ If someone is vale ignorant of a particular 'ilo knowledge, such as, for example, faiva ta'anga poetry, tufunga langafale house-building, or nima-mea'a koka'anga bark-cloth-making, they seek ako education, where they gain 'ilo knowledge, which is, in turn, put to use by way of training in poto skills, in that logical order of precedence. This 'ilo knowledge and poto skills, are fa'oaki constituted or composed in fonua²⁹/kalatua culture, and talaki transmitted or communicated in tala/lea language, where both culture and language are merely vaka medium/vessel and hala vehicle, for the composition and communication of 'ilo knowledge and poto skills, all as hoa of indivisible but inevitable pairs of equal/same/similar and opposite/different/dissimilar binaries in tā time and vā space (see O. Māhina 2010, 2017a).

All three, namely, 'ilo knowledge (and poto skills), fonua/kalatua culture, and tala/lea language, are inseparable yet indispensable, where the former one is constituted or composed and transmitted or communicated in the latter two, which are considered merely as vaka medium/vessel and hala vehicle. In the case of Tonga, such 'ilo knowledge (and poto skills), is called 'ilo tu'ufonua, which is translated as “Indigenous” knowledge, problematized by the usual distinction between the Rest and the West, as if the latter was never “indigenous.” This rather arbitrary distinction risks conflating the vertical classification along the usual evolutionary lines between “Indigeneity” and “authenticity.” The refined Tongan 'ilo knowledge (and poto skill), constituted or composed in fonua/kalatua culture and transmitted in tala/lea language, are collectively called tala-e-fonua,³⁰ literally meaning “telling-of-knowledge-in-the-land-and-its-people,” all having stood the test of tā-vā, time-space, and having a “classical” sense of both “best-and-permanence” in all human endeavors. All forms of 'ilo knowledge, “Indigenous” or “scientific,” are 'ilo knowledge, of tā time and vā space, variously found through observation, experimentation, and verification by trial and error.³¹

In light of the close alignment of Tongan ako education and 'aati art, where both ways of life are combined in the productive process, both their respective quality (i.e., what ako education and 'aati art, are) and utility or functionality (i.e., what ako education and 'aati art, are for) are conducted together, though the former is made to precede the latter, in that logical order of precedence. In doing so, both types of disciplinary practices and forms of social activities are reflectively underlined by a consideration, namely, that the more beautiful, the more useful, and, by the same token, the more useful, the more beautiful. This fact of reality (or tā-vā time-space) is problematized by Western (and, more so, “scientific”) separatist considerations of classical, critical education from technical, vocational training and art from craft, according to quality and utility/

functionality, as if they by nature are disconnected when they are, in reality, as in nature, mind, and society, indivisible and unavoidable *hoa* of *hoamālie/hoatau* equal/same/similar and *hoatamaki/hoakehekehe* opposite/different/dissimilar pairs/binaries.

The three Tongan arts revolve around the *sino* body, where *faiva* performance arts, are based inside and/or outside of the *sino* body, that is, *tefito-he-sino* “body-centered,” and both *tufunga* material and *nimamea’a* fine arts, are placed outside of the *sino* body, that is, *tefito-he-tu’a-sino* “non-body-centered.”³² *Faiva* performance and *tufunga* material arts are associated predominantly with *tangata* men, and *nimamea’a* fine arts with *fefine* women,³³ as one example of the organization of ‘aati art and *ako* education, like culture and language, in different ways across societies. Similarly, all things exist in *hoa* (see *Ka’ili*, 2017a, 2017b, 2019; *O. Māhina* 2017b), indivisible but unavoidable pairs of *hoamālie/hoatau* equal/same/similar and *hoatamaki/hoakehekehe* opposite/different/dissimilar binaries, as in *tā* time and *vā* space, *fuo* form and *uho* content, *mō’ui* life, and *mate* death, and *la’āhopo* sunrise and *la’ātō* sunset on the ontological level and *tatau* symmetry, and *potupotutatau* harmony in *mālie/faka’ofo’ofa* beauty, and *māfana* warmth, and *vela* fieriness in *tauēlangi* climatic elation on the epistemological level (see *O. Māhina* 2005b; *Māhina-Tuai* 2017).

The philosophical (and logical) fact has become clear that our forebears did embrace both ontology and epistemology by making their “ways of being” (“ways of reality/nature”) borne in the “ways of knowing” (“ways of seeing and doing things”), all as *hoa* of indivisible but unavoidable pairs of equal/same/similar and opposite/different/dissimilar binaries. However, due to the infiltration of the “imposing” Western elements of thinking and practice, we witness two chief problems abounding on two academic fronts. The first problem is the severance of ‘atamai mind from ‘iai reality,³⁴ and second of *tā* time from *vā* space (and, by implication, the severance of *fuo* form from *uho* content, on the concrete level). The second problem involves the enforced separation of *tā* time from *vā* space, where things in reality, as in nature, mind, and society, are made to be only *tafa’akitolu/tapatolu* three-dimensional, that is, bearing *mā’olunga/loloto*, height/depth, *lōloa* length, and *maokupu/fālahi* breadth/width, as opposed to their being *tafa’akifā/tapafā* four-dimensional, that is, bearing *fuo* form, *mā’olunga/loloto* height/depth, *lōloa* length, and *maokupu/fālahi* breath/width. The former amounts to reality being both “*tā*-less” or “timeless” and, by extension, “*fuo*-less” or “formless.”

Art and Education in the Past, Present, and Future

Both Tongan ‘aati arts and *ako* education, in terms of their alignment as types of disciplinary practices and forms of social activities, can be comprehended in

the context of the temporal-spatial, formal-substantial, and functional-practical arrangement of the past, present, and future, both metaphorically and historically. In historical terms, the past, present, and future are, respectively, called *kuohili* “that-which-has-passed,” *lotolotonga* “that-which-is-now,” and *kaha'u* “that-which-is-yet-to-come.”³⁵ In metaphorical ways, however, the past, present, and future are named *kuongamu'a* “age-in-the-front,” *kuongaloto* “age-in-the-center,” and *kuongamui* “age-in-the-back,” respectively. Metaphorically yet historically, “the already-taken-place past” is taken to the front as guidance, and the “yet-to-take-place future” is brought to the back to be guided by refined past experiences, both taking place in the present, where the illusive past and the elusive future are constantly mediated in the ever-changing, conflicting present (see Ka'ili, Māhina, and Addo 2017). This is a form of *tā-vā* time-space travel, both *mu'a* forward into the past and *mui* backward into the future.

Talangata Conclusion: Issues and Implications

By critically examining Tongan arts and *ako* education, it became apparent that both ontology and epistemology as “ways of being” (“ways of reality, nature”) and “ways of knowing” (“ways of doing things,” “ways of people”) were duly combined in both their generality and their particularity, as *hoa* of inseparable but indispensable pairs of *hoamālie/hoatatau* equal/same/similar and *hoatamaki/hoakehekehe* opposite/different/dissimilar binaries.³⁶ These are constantly mediated in terms of all types of disciplinary practices and forms of social activities across all contexts and on all levels in the broader spectrum of *fonua* people/environment/land, defining the plural, temporal-spatial, collectivistic, holistic, and circular relationships between people and their environment (in opposition to their arrangement in singular, technoteological, individualistic, atomistic, and linear ways in the West), as witnessed in the close alignment of Tongan 'aati arts and *ako* education. The other matter of immense significance is the fact that the Tongan 'ilo knowledge, arising from the closer unity between people and reality in their diversity, intrinsically yet deeply entrenched as both text and context, stands to contribute to 'ilo knowledge, in both general and specific and original and substantial ways.

'APENITESISI APPENDICES

'Apenitekisi Appendix 1: Some Old and New Faiva Performance Arts

'Akapulu
Ako

rugby-playing
education

Haka	dance
Hiva	music
Lea	speech-giving; oratory
Ta'anga	poetry
Tenisi	tennis-playing
Faifolau	voyaging; see faiva toutaivaka, navigation
Fangatua	wrestling
Fuhu	boxing

Apenitekisi Appendix 2: Some Old and New Tufunga Material Arts

Fonua	social-engineering
Fonolei	jewelery
Fo'uvaka	boat-building
Nimatapu	dead-handling
Sikalapusā	sculpture
Tāmaka	stone-cutting
Tongiukamea	steel-cutting
Langa'ā	fence-building
Langahalafakavakavaka ³⁷	bridge-building; cf. ngaohihalafakavakavaka, bridge-making
Lea	speech-designing; oratory

Apenitekisi Appendix 3: Some Old and New Nimamea'a Fine Arts

Koka'anga	bark-cloth-making
Lālanga	mat-weaving
Langakato	basket-weaving
Langaleisi	crocheting
Langata'ovala	waist-mat-weaving
Teuteu	dress-wearing; fashion
Tuikahoa	garland-making
Tuikakala	flower-designing
Tuimatala'ī'akau	embroidery
Tuituimonomono	bed-spread-making

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NOTES

1. By way of both process and outcome, the same applies to Tongan ako education, where process actively, creatively, and critically engages in the production of 'ilo knowledge, in the subject matters under investigation, followed by the application of 'ilo knowledge, by means of *poto* skills, where the latter is reliant on the former, in that logical order of precedence.

2. Where *faka'ofofa* beauty, is in the detail, as in the *tēvolo* devil, is in the details, a reference to the diversified but unified physical-bodily, psychological-emotional, and social-cultural experiences of elation, exuberance, or excitement brought about by the real yet ethereal effects of “things beautiful” as an actual state of affairs.

3. The term *tauēlangi*, literally meaning “reaching-the-sky” (climatic elation), is a *heliaki* metaphor for the said transformation, a vertical movement of the *sino* body, *'atamai-fakakaukau* mind-thinking, and *ongo-loto* feeling-heart, from the *mama* earth, *lalo* down-below, as the abode of the mortals, to the *langi* sky, *'olunga* up-above, as the domain of the gods—all as *hoa* of indivisible but inevitable equal/same/similar and opposite/different/dissimilar pairs/binaries.

4. See O. Māhina (2003, 2004, 2005b).

5. From a *tāvāist* philosophical perspective, *liliu* translation, which involves the mediation of 'uhinga human meanings, is applied to both *fonua/kalatua* culture and *tala/lea* language, where 'ilo knowledge (and *poto* skills), are, respectively, constituted or composed and transmitted or communicated as *vaka* medium/vessel and *hala* vehicle, and 'iai reality, is the ultimate decider of truth and/or falsity of 'ilo knowledge (and *poto* skills).

6. There are two types of *punake* poets, namely, *punake kakato* fuller, more knowledgeable, skillful, and experienced poets, and *punake kapo* less knowledgeable, skillful, and experienced poets.

7. This is a clear case of the universality of the inseparability but inevitability of ontology (or ways of being, reality or nature) and epistemology (or ways of knowing [seeing, doing], people) as *hoa* of equal/same/similar and opposite/different/dissimilar pairs/binaries.

8. *Hiva kakala* comprise Tongan and European music concepts and practices (see Lear 2018; Moyle 1987).

9. 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 and nimame'a fine arts.

10. Realism is based in reality, or time and space (temporalism-spatialism, realism); tāvāism is grounded in tā time and vā space, that is, reality. That is, as parallel brands of philosophy, both realism and tāvāism are rooted in 'iai reality, or tā-vā (tāism-vāism/tāvāism time-space) (see Anderson 2007; Ka'ili, 2017a, 2017b; O. Māhina, 2010, 2017a).

11. These are variously known elsewhere as ala, ara, tara, and hara, referring to ways, paths, routes, and roads, all meaning “the way,” that is, wayfinder/wayfinding or pathfinder/path-finding, closely linked to 'ilo knowledge (and potu skills), which are fa'oaki constituted or composed, in fonua/kalatua culture, and talaki transmitted or communicated in tala/lea language.

12. The artists who practice all the three faiva performance arts, namely, ta'anga poetry, hiva music, and haka dance, at once are known as punake (alluding to a kind of bird's-eye view of society), while the specialist artists of ta'anga poetry, hiva music, and haka dance, are, respectively, called pulotu fa'u, pulotu fasi/hiva, and pulotu haka. These specialized artists are named after Pulotu, the ancestral homeland (tā-vā time-place of origination) and afterworld (tā-vā, time-place of destination) of Moana Oceania, and a symbolic name for Fiji (see Ka'ili 2019; O. Māhina 2019; also see Māhina-Tuai 2017).

13. In both cases, namely, Tongan 'aati art and ako education, like everywhere the world over, both are concerned with 'ilo knowledge, as 'ilo knowledge of tā time and vā space (or tāvāism), that is, of 'iai reality (or realism), differentiated only by ways through which they are both 'ilo'i “known,” by the 'atamai mind, and ongo'i “felt,” by the loto heart (see O. Māhina 2008).

14. And Moanan Oceanian.

15. Both tā time and vā space variously exist as kā and wā across many cultures in Moana Oceania and in Austronesia (formerly Malayo-Polynesia) as tarag and wan, all meaning “time and space.”

16. See matā-matangi “eye-of-the-wind” and ava-matangi “hole-of-the-wind,” mata'i-hui “eye-of-the-needle” and ava'i-hui “hole-of-the-needle,” mata'i-fa'o “eye-of-the-nail” and ava'i-fa'o “hole-of-the-nail,” and many more, all of which are hoa pair/binary as indivisible and indispensable hoamālie/hoatatau equal/same/similar and hoatamaki/hoakehekehe opposite/different/dissimilar pairs/binaries. In Tongan mathematics, a mata eye or ava hole, that is, point, is the intersection of two kohi lines, a kohi line is a collection of mata eyes and/or ava holes, and vā space is a summation of kohi lines—all temporally marked, thereby pointing to their being inseparable and indispensable in 'iai reality, as in nature, mind, and society. As temporal-spatial entities, the mata “eye” and/or its opposite, ava “hole” and kohi line, are linked to all the three arts, especially tufunga material and nimamea'a fine, arts, where they are used as in mata'i-hui “eye-of-the-needle” and ava'i-hui “hole-of-the-needle,” as artistic (and literary) instruments.

17. This latest refinement of *hoa/soa* in the philosophical development of *tāvāism* was spear-headed by one of the leading *tāvāists*, Maui-TaVā-He-Akó Professor Dr. Tēvita O. Ka'ili (see Ka'ili 2017a, 2017b).

18. The names of the three Tongan arts, namely, *faiva*, *tufunga*, and *nimamea'a*, are all temporally defined and spatially composed (as well as formally defined and substantially composed on the concrete level), as in *fai* and *vā*, meaning “doing time and space in both time and space,” “beating space in both time and space,” and “temporally marking space with the hand in both time and space.” These all point to the inseparability of *tā* time and *vā* space (like *fuo* form and *uho* content), in reality, as in nature, mind, and society.

19. The term *mālie* is older than the word *faka'ofō'ofa*, both meaning “beauty,” where the former is applied to *faiva* performance arts, and the latter to both *tufunga* material and *nimamea'a* fine arts.

20. Literally “reaching-the-sky,” a form of “divine” experience, defined by both *potupotutatau* harmony and *mālie/faka'ofō'ofa* beauty.

21. In both its totality and its specificity, translation applies to 'ilo knowledge, *fonua/kalatua* culture, and *tala/lea* language, which actively yet critically engages in the *fakataua* mediation of *fakafelavai* intersection or *fakahoko* connection and *fakamāvae* separation, transforming them through sustained *tatau* symmetry, *potupotutatau* harmony, and *mālie* beauty, from a condition of *felekeu/fepaki* chaos, to a state of *maau/fenāpasi* order. From a *tāvāist* philosophical perspective herein, *liliu* translation, is not limited to *tala/lea* language only—as normally thought and felt—but rather encompasses all three, namely, 'ilo knowledge, *fonua/kalatua* culture, and *tala/lea* language, especially so the latter two merely as *vaka* medium/vessel and *hala* vehicle, for the constitution or composition and transmission or communication of 'ilo knowledge (and *poto* skill), of one-and-the-same reality.

22. Like all Tongan 'aati arts, Tongan ako education, is regarded as a performance art *faiva* ako, which is concerned with 'ilo knowledge, production by way of *kumi* search (and *fekumi* research), for 'ilo knowledge, in reality—that is, quality of ako education—and 'ilo knowledge, application by way of *poto* skills for social use—that is, utility or functionality of ako education.

23. Or “what art is”; cf. “what education is” (see O. Māhina 2003; Māhina-Tuai 2017).

24. This state of affairs is about *ivi* energy, in that these three separated but connected occurrences involve an energy-led plural, temporal-spatial, formal-substantial, and functional-practical movement, which, in turn, impacts in physical-bodily, psychological-emotional, and social-cultural ways (see O. Māhina, 2003, 2004, 2005a). According to *tāvāism* reality is made up of *me'a* matter, and *me'a* matter is *ivi* energy, which is organized by way of *ivi kula* red energy and *ivi 'uli* black energy, manifested in terms of *mata kula* red eye and *ava kula* red hole, and/or *mata 'uli* black eye and *ava 'uli* black hole.

25. Or “what art is for,” “what education is for.”

26. By virtue of the *tāvāist* fact that the ontological questions are primary over the epistemological questions, it follows that 'ilo knowledge, is 'ilo knowledge of reality, that is, of *tā*

time and *vā* space, and *fuo* form and *uho* content. By the same token, as in the case of *ako* education and *‘aati* art, both “what education is” (i.e., quality of education) and “what art is” (i.e., quality of art) are considered primary over both “what education is for” (i.e., utility, functionality of education) and “what art is for” (i.e., utility, functionality of art), in that logical order of precedence.

27. Or “what education is”; cf. “what art is.”

28. Or “what education is for”; cf. “what art is for.”

29. As a pan-Moanan Oceanian *tāvāist* concept and practice, *fonua* is variously known as *hanua*, *honua*, *vanua*, *fanua*, *fenua*, and *whenua*; there are three types of distinct but closely related *fonua*, defined by “person” and “place,” namely, *valevale fetus* and *taungafanau womb* as first *fonua*, *kakai people* and *‘ātakai/kelekele environment/land*, as second *fonua*, and the *mate dead* and *fonualoto burial place*, as third *fonua*, all of which are temporally defined and spatially composed within and across. This is compared with the problematic Western-led, UN-based doctrine of sustainable development, where people are privileged over the environment, which tends to work against the current environmental crisis known as *feliuliuaki ‘oe langi/‘ea climate change*.

30. Or *tala-e-fonua*, *talafakafonua*, *talatukufakaholo-e-fonua*, and *talataufatungamo-tu‘a-e-fonua*.

31. Whereas the so-called “Indigenous” knowledge is “social-cultural,” the so-named “scientific knowledge” is “institutional-organizational,” both of which are merely various “ways of knowing” the “ways of reality,” where the former is elongated, as in the ocean for both voyaging and voyaging, and the latter is contracted, as in the laboratory for the conducting of experimentation.

32. The physicality and sensibility of both forms, namely, “*tefito-he-sino*” body-centric and “*tefito-he-tu‘asino*” non-body-centric, are most evident in the case of the artist, as in *ta‘anga poetry*, *hiva music*, and *haka dance*, which are recited and sung by the *ngutu* mouth, and then danced by the *sino* body, in contrast to the material and fine arts of *tufunga langafale house-building* and *nimamea‘a koka‘anga bark-cloth-making*, which are created by the *sino* body outside of the *sino* body.

33. *Ka‘ili* (2019) (see also *O. Māhina* 2019) discusses the divine origins of Tongan arts, linked to the deity *Hikule‘o* in *Pulotu* (Fiji), the ancestral homeland and afterworld of Moana Oceania, *Maui* deities in *Maama* (Earth, Tonga), and *Tangaloa* deities in *Langi* (Sky, Sāmoa). *Maama* is also known as *Lalofonua* (Downunder, i.e., Tonga), which means *tonga/lalo* “south”/“Down-under” to both *Pulotu* (Fiji) and *Langi* (Sāmoa). Interestingly, it might mean that *Maui* deities (and *Tongans*) regularly traveled back and forth between *Maama* (Tonga), *Pulotu* (Fiji), and *Langi* (Sāmoa) in antiquity. In Tongan philosophical thinking and practice, however, the *la‘a* sun (and *māhina* moon and *fetu‘u* stars), and *maama* Earth, move relative to each other, with the *la‘a* sun, rotating around the *maama* Earth, where the *la‘a* sun rises from the *hahake* east to “*olunga*” above, then sets in the *hihifo* west “*lalo*” down to the *tonga* south. Herein, *tokelau* north and *tonga* south, are also known as “*olunga*” “up-above” and “*lalo*” “down-under,” thereby marking both *‘aho* day and *pō* night, respectively.

34. The former bespeaks of the tāvāist tenet that errors in fakakaukau thinking and ongo feeling are a problem of 'atamai mind and loto heart, the hallmark of idealism, as opposed to tāvāism (and realism), which is reality based.

35. Or kuohoko “that-which-has-happened,” hoko “that-which-is-happening,” and kahoko “that-which-is-yet-to-happen.” Such a Tongan (and Moanan Oceanian) tāvāist arrangement of the past, present, and future is informed in plural, temporal-spatial, collectivistic, holistic, and circular ways, in contrast with the singular, technoteological, individualistic, atomistic, and linear ways of the West.

36. The Tongan (and Moanan Oceanian) concept and practice of hoa/soa pair/binary can be made part of the broader tāvāist philosophical development. This will include the bearings it has on artificial intelligence (AI), in close relation to its possible hoa/soa pair/binary, now named real intelligence (RI), especially in the wider context of the epistemological extensions of tā time and vā space, as ontological entities. In doing so, both AI and RI as hoa/soa pair/binary are given a common critical focus as both respective metaphorical and historical tendencies, in the broader context of both epistemology and ontology.

37. Given the close affinity of the syllables in vaka and kava, the word fakavakavaka, which means “in the way of the vaka,” that is, boat, is slowly but surely being replaced by the term halafakavakavaka, which means “in the way of the kava,” which is a plant. The halafakavakavaka is a vaka medium/vessel and hala vehicle, which is now a “bridge” for getting from one place that is separated from another—as in the case of a means, vehicle, or vessel for getting from one island to another.

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KOLOSALIO GLOSSARY

'Aati	art
Afo	harmony, simultaneous pitch
'Aho	day
Ako	education
Ako, faiva	education, performance art of
'Aonga	use, function, functional
'Apiako	school
'Atamai	mind
Ava	hole
Fa'ahitatau, fakafa'ahitatau	side-of-the-same-order, i.e., of life and the living; cf. Maama, Earth
Fa'ahikehe, fakafa'ahikehe	side-of-a-different-order, i.e., of death and the dead; cf. Pulotu
Fafangu	bell
Faiva	performance
Faifolau, faiva	voyaging, performance art of
Faiva, ha'a	performance arts, professional class of
Fakafelavai	intersection
Fakahoko	connection
Fakakaukau	thinking
Fakamāvae	separation
Faka'ofa'ofa	beauty
Fakatatau	mediation
FakaTonga	Tongan way
Fānifo, faiva	surfing, performance art of
Fasi	tone; tune; air; melody; sequential pitch; leading voice
Fatu	heart; see mafu
Fehalaaki	error
Felekeu	chaos
Fenāpasi	order
Fepaki	conflict
Fetu'u	star
Fonua	fonua, fetus and womb; fonua, people and environment/land; and fonualoto, dead and burial place
Fonua, tufunga	social engineering, material art of
Fuo	form
Fuo-uho	form-content
Ha'a	professional class

Hahake	east
Hala	way, medium
Hoa	inseparable but indispensable pairs of equal/same/similar and opposite/different/dissimilar binaries; see
Samoaan soa	Heliaki metaphor/s; artistic and literary instrument, which means “metaphorically saying one thing but really meaning another”
Hihifo	west
Hiva, faiva	music, performance art of
Hoakehekehe	opposite/different/dissimilar pair/binary; see hoatamaki
Hoamālie	equal/same/similar pair/binary; see hoatatau
Hoatamaki	opposite/different/dissimilar pair/binary; see hoakehekehe
Hoatatau	equal/same/similar pair/binary; see hoamālie
‘Iai	reality, existence
‘Ilo	knowledge
Kaha‘u	“that-which-is-yet-to-come,” future; see kuongamui
Kakala	kupesi designed-flowers; cf. kupesi elaborate, complex designs; cf. kupesi, motif
Kakala, hiva	sweet-scented flowers, song of; song of ‘ofa, love
Kalatua	culture; see fonua
Kohi	line
Kuohili	“that-which-has-passed,” past; see kuongamu‘a
Kuongaloto	“age-in-the-center,” present; see lotolotonga
Kuongamu‘a	“age-in-the-front,” past; see kuohili
Kuongamui	“age-in-the-back,” future; see kaha‘u
Koka‘anga, nimamea‘a	bark-cloth-making, performance art of
La‘ā	sun
La‘āhopo	sunrise
La‘ātō	sunset
Lālanga, nimamea‘a	weaving, fine art of
Langafale, tufunga	house-building, material art of
Langi	Sky, abode of Tangaloa deities; symbolic name for Sāmoa
Lalo	down-under, south; cf. tonga, south
Lea	language; see tala

Lolofonua (Lalofonua)	Underworld, Tonga, South; see also Maama, Tonga, South
Loto	feeling, desire, heart
Lotolotonga	“that-which-is-now,” present; see kuongaloto
Maama	Earth; see also Lolofonua (or Lalofonua Downunder), Underworld, the abode of Maui deities, symbolic name for Tonga
Maau	order
Māfana	warmth
Mafu	heart; see fatu
Māhina	moon
Mālie	beauty; see faka'ofa'ofa
Mata	eye
Mata-ava	eye-hole
Mate	death
Maui	deities residing in Maama Tonga, South; as also Lalofonua Tonga
Mo'ui	life
Nimamea'ā, ha'ā	fine arts, professional class of
Ngāue	practice, practical work
Noa	0, zero-point
'Olunga	up-above, north; cf. tokelau, north
Ongo	feeling, hearing, sound
Pō	night
Poto	skill
Potupotutatau	harmony
Pulotu	ancestral homeland and afterworld of Moana Oceania; symbolic name of Fiji
Siliva	silver
Sino	body
Sio	see, view
Soa	Samoan word that is equivalent in meaning to hoa, see Tongan hoa
Tā	time
Tā	pertaining to tā time
Tā-vā	time-space
Tāvāism	pertaining to tā-vā time-space (Tā-Vā Time-Space Philosophy of Reality)
Tala	language; see lea
Tangaloa	deities residing in Langi Sky, Sāmoa
Tauēlangi	climatic elation

Tātatau, tufunga	tattooing, material art of
Tatau	symmetry, equal, mirror-image, likeness
Ta'anga, faiva	poetry, performance art of
Tefito-he-tu'asino	non-body-centered, non-body-centric
Tefito-he-sino	body-centered, body-centric
Tufunga, ha'a	material arts, professional class of
Tuimatala'ifakau, nimamea'a	embroidery, fine art of
Tonga	south; cf. lalo. down-under. tonga. south
Uho	content; umbilical cord
'Uto	brain
Vā	space
Vāism	pertaining to vā space
Vaka	vessel, boat
Vale	ignorance; see mental illness
Vela	fieriness