

VAKA, FALE, MOE KAVA¹: BOAT, HOUSE, AND KAVA – MANA
STRUCTURES, MANA SPACES²

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Our collective aim in this essay is to critically examine the fakafelavai intersection, or fakahoko connection and fakamāvae separation, of the vaka boat, fale house, and kava in terms of both art work and art use. The vaka boat and fale house are associated with tufunga the material arts of tufunga fo'uvaka boat-building and tufunga langafale house-building, and kava with faiva the performance art of faiva inukava kava-drinking; all bearing immense material-physical, psychological-emotional, and social-cultural significance. All three are variously associated with the ceremonial as tapu structures and places possessing mana power and ivi energy of great potupotutatau harmony and faka'ofō'ofa/mālie beauty/quality, having some therapeutic, hypnotic, or psychoanalytic affects and effects. Herein, kava was created at the intersection, or connection and separation, of the vaka boat and the fale house, where the vaka boat is a fale fakafo'ohake upside-down house and fale house a vaka fakafo'ohifo downside-up boat, all associated with the natural elements, such as the winds and waves.

Talakamata Introduction

THIS SHORT ORIGINAL ESSAY is inspired by the Master of Architecture theses by Sēmisi Fetokai Potauaine and Bruce Sione To'a Moa, respectively titled “Tectonic of the fale: Four dimensional, three divisional” (2010) and “Langi royal tombs: The beginning of Tu'i Tonga architecture” (2011).³ Our subject matter as a text will be investigated in the context of the Indigenous Tongan Tā-Vā Time-Space

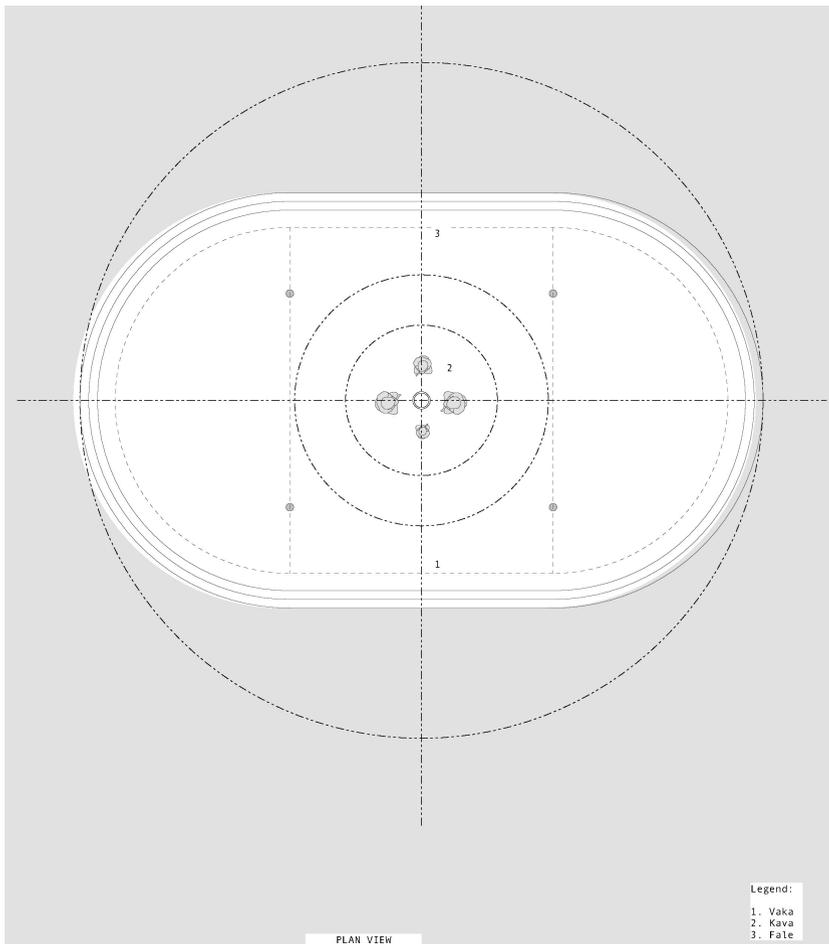


FIGURE 1. Vaka, fale, and kava 1 (vertical), Tufunga takohi (material art of drawing), Tavakefaifāna, Sēmisi Fetokai Potauaine 2017.

Philosophy of Reality, and situated for its bearings on ‘atamai mind and faka-kaukau thinking in the ‘uto brain and ongo feeling and loto desiring in the fatu/mafu heart in the context of mālie/faka’ofa’ofa beauty/quality and ‘aonga/ngāue utility/functionality.⁴

We situate our critique in the context of the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality, with reference to a number of its general and specific ontological (i.e., “ways of being,” or “ways of reality and of tā time and vā space,” or “reality as it is”) and epistemological (i.e., “ways of knowing,” “ways of people and of society,” or “reality as we know it”) tenets⁵ (see Ka’ili 2017a; Lear 2018; Ka’ili, Māhina, and Addo 2017: 1–17; ‘Ō. Māhina 2004: 86–93; 2010: 168–202; 2017b: 133–53) They include, inter alia, the following tenets:

- that tā time and vā space as ontological entities are the common medium in which all things exist in reality, as in nature, mind, and society;
- that tā time and vā space as ontological identities are epistemologically/socially organized in different ways across cultures (and languages);
- that ‘ilo knowledge is knowledge of tā time and vā space (fuo form and uho content), which is constituted or composed in fonua/kalatua culture as a social vaka vehicle and transmitted or communicated in tala/lea language as a human receptacle;
- that tā time and vā space are the abstract dimensions of fuo form and uho content, which are, in turn, the concrete manifestations of tā time and vā space;
- that tā time and fuo form are verbs (or action-led) and definers/markers of vā space and uho content, which are, in turn, nouns (or object-based) and constitutors/composers of tā time and fuo form;⁶
- that tā time and vā space, like fuo form and uho content, are inseparable yet indispensable hoa pairs/binaries of hoatatau/hoamālie equal/same/similar and hoakehekehe/hoatamaki opposite/different/dissimilar entities/identities/tendencies in reality;
- that all things in reality, as in nature, mind, and society, stand in eternal relations of exchange, giving rise to maau/fenāpasi order and felekeu/fepaki conflict;
- that as a corollary everywhere in reality, as in nature, mind, and society, is fakafelavai intersection and there is nothing 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 beyond mata eye and ava hole;⁷
- that as a corollary everywhere in reality, as in nature, mind, and society, is indivisible but inevitable hoa pairs/binaries, and there is nothing over

- and above hoatatau/hoamālie equal/same/similar and hoakehekehe/hoatamaki unequal/opposite/different identifies/entities/tendencies;
- that order and conflict are of the same logical status in reality, as in nature, mind, and society, where order is itself a form of conflict; and
 - that order is when two or more equal/same/similar and unequal/opposite/different energies, forces or tendencies meet at a common

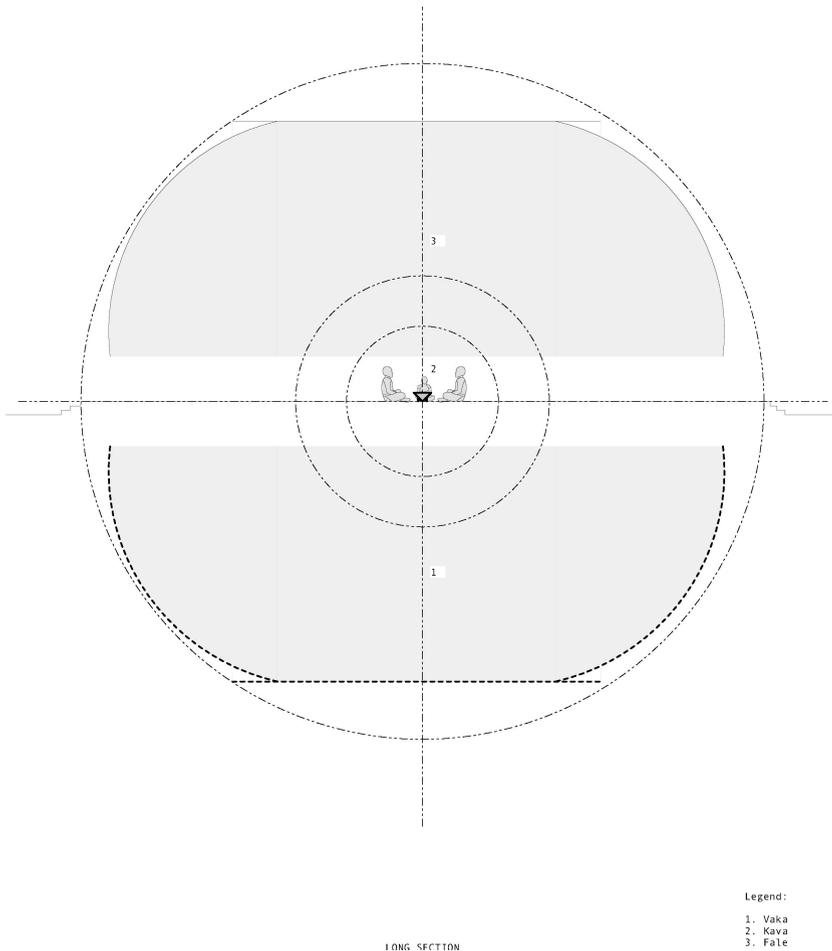


FIGURE 2. Vaka, fale, and kava 2 (horizontal), Tufunga takohi (material art of drawing), Tavakefaifāna, Sēmisi Fetokai Potauaine 2017.

intersection, eye-hole mata-ava, or point, defined by a state of noa 0 or zero-point.

We will reflect on the changing temporal–formal, spatial–substantial, and functional intersections, or connections and separations, that is, relationships, between the Tongan vaka boat, fale house, and kava as tapu taboo structures, tapu taboo spaces, bearing immense potupotutatau harmony, mālie/faka’ofo’ofa

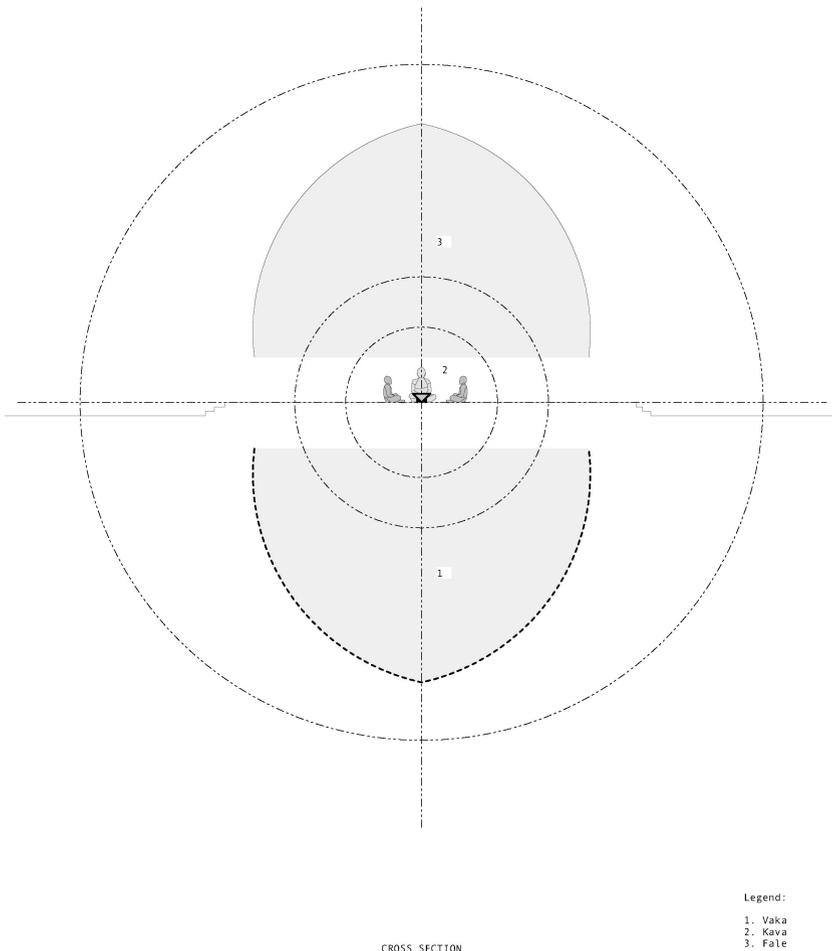


FIGURE 3. Vaka, fale, and kava 3 (vertical), Tufunga takohi (material art of drawing), Tavakefaifāna, Sēmisi Fetokai Potauaine 2017. Figure 3 developed Figures 5, 6, and 7.

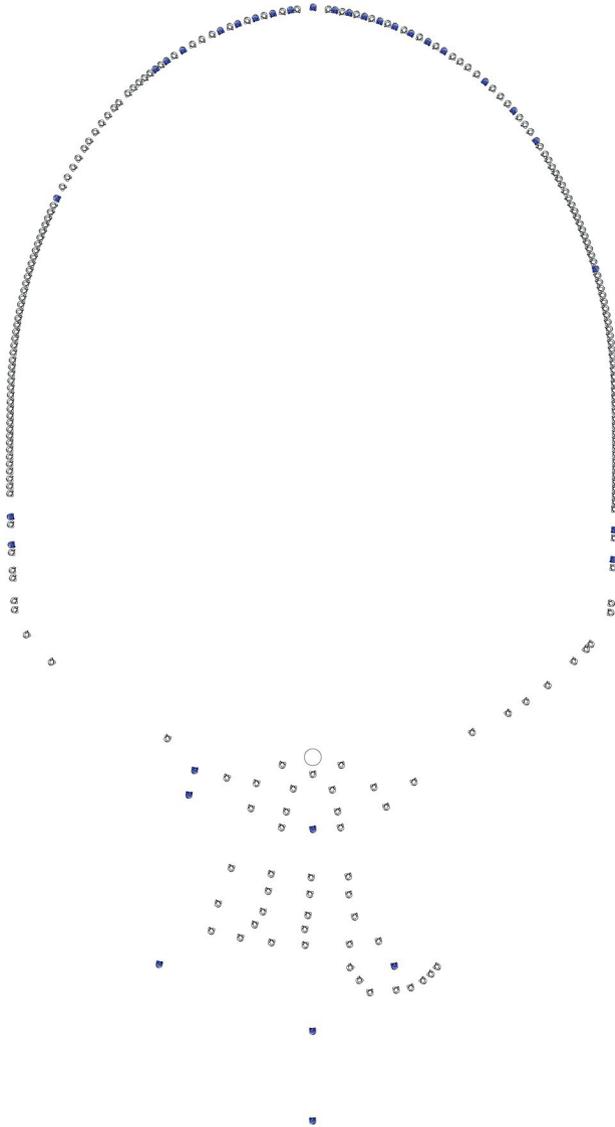


FIGURE 4. Taumafakava (royal kava ceremony), Tufunga takohi (material art of drawing), Tavakefaifāna, Sēmisi Fetokai Potauaine 2010.

beauty/quality,⁸ and ‘aonga/ngāue functionality/utility. As *vā* spaces (or *uho* contents) of some defined specifications, the *vaka* boat, *fale* house, and *kava* are respectively structured as specific *tā* times (or *fuo* forms) on the ‘ata-ki-loto abstract and ‘ata-ki-tu‘a concrete levels. However, by *tapu* structures, *tapu* spaces, reference is made to both their internal and external qualities (viz., *tā-vā* time-space/temporal-spatial, *fuo-uho* form-content/formal-substantial, and ‘aonga-ngāue functional–practical characters), respectively defined by way of *mālie/faka‘ofo‘ofa* beauty/quality and ‘aonga/ngāue utility/functionality as works of art of exceptional analytic, aesthetic, and pragmatic or investigative, transformative, and communicative value. Moreover, *tapu* taboo is a tool of prohibition placed on the *vaka* boat, *fale* house, and *kava* as works of art of special harmony and beauty. This is opposed to the concept of *tapu* taboo treated in the anthropological literature as a form of mystery, thereby branded as unintelligible and belonging to the realm of the supernatural. We shall come back to this later.

According to oral history (see ‘Ō. Māhina 1986, 1992), the original people of Tonga came from Puluotu, where the souls of the dead, especially those of chiefs, returned and continued to reside and live upon death. The world of the dead is called *fa‘ahikehe*, which literally means “side-of-the-other,” as opposed to the world of the living, commonly named as *fa‘ahitatau* “side-of-the-same” or *fa‘ahitaha* “side-of-the-one.”⁹ The realm of the dead is also known as the *fonua loto* inner world, where the human souls continue to reside and live. Puluotu, thought to be the immediate ancestral homeland and afterworld of Tonga (and of western Moana Oceania),¹⁰ is said to be an actual island or group of islands lying to the northeast of Tonga (see ‘Ō. Māhina 2019; also see Ka‘ili 2019).¹¹ It is told that the first settlers who arrived by *vaka* boat in Tonga first took shelter under the trees, in tree-trunks or caves, when it quickly occurred to them that they could build a *fale* house for protection from the elements by turning their *vaka* boats upside down, with the support of upright posts.

Of great relevance to this discussion is the concept and practice of *fonua* world, which variously exists throughout the Moana Oceania as *hanua*, *honua*, *vanua*, *fonua*, *fanua*, *fenua*, *enua*, and *whenua*, referring to the worlds through which the human souls move in circular ways in *tā* time and *vā* space. Such a movement marks the eternal process, cycle, and exchange of objects, events, or states of affairs. By defining the historically shifting relationships between “person” and “place,” it is a circular movement of a multiplicity of conflicting physical, emotional, and social tendencies beginning with the first *fonua* world (*valevale mo e taungafanau* fetus and placenta), through the second *fonua* world (*kakai* people and ‘*ātakai/kelekele* environment/land), to the third *fonua* world (*mate* dead and *fa‘itoka/mala‘e* burial place). The three *fonua* worlds, marked by *fā‘ele* birth, *mo‘ui* life, and *mate* death, are defined by the intersection, or

connection and separation, of “person” and “place,” i.e., “time” and “space,” where the former is spatially/substantially composed and the latter temporally/formally marked (see ‘Ō. Māhina 1986, 1992).

The story continues that, once they built their fale house from their vaka boat, the kava was made, served, and consumed as celebrations of their safe arrival in Tonga. This is preserved in one of the ancient dances called *me’etu’upaki*, literally meaning “dance-while-standing-with-miniature-paddles/oars,” which celebrates their safe voyage from the northern Moana Oceania through the chain of islands¹² to Tonga. The poetry of the *me’etu’upaki* dance song¹³ talks about the celestial navigational objects, as well as sailing and paddling techniques and ports of call along the seascape. By way of celebrations, they sang and danced their prayers to the Gods of the sea/waves and the winds, Lulu and Lātū. All these were conducted through the medium of kava, which was ceremonially yet beautifully prepared, served, and consumed, in great recognition and acknowledgement of their divine protection (see Appendices 1, 2, and 3).

Obviously, the kava was formed, performed, and reformed at the points of fakafelavai intersection, or fakahoko connection, and fakamāvae separation, of the vaka boat and fale house. In closer temporal–formal, spatial–substantial and functional relationships, the vaka boat, fale house, and kava are effectively oval in shape. The vaka boat shape and fale house form seating arrangements of the kava inside the fale house, closely linked to the vaka boat. These are most evident in the olovaha as the bow, alofi as the rowers, and tou’a¹⁴ as the anchor, all of which are closely connected with the vaka boat. In correspondence, the tu’i king or ‘eiki chief is seated at the olovaha, presiding chief at kava,¹⁵ flanked by two matāpule ceremonial orators¹⁶ on either side, following in descending order by chiefs and their matāpule ceremonial orators as rowers on both the starboard and port sides, and tou’a kava makers as the taula anchor.

Changing the vaka boat into a fale house involves turning the vaka-boat fakafa’ohifo “upside-down.” By the same token, changing the fale house into a vaka boat is concerned with turning the fale house fakafa’ohake “downside up.” It becomes clear then that the hull of the vaka boat is the roof of the fale house and, by extension, the roof of the fale house is the hull of the vaka boat. The vaka boat can thus be considered a fale fakafa’ohake “downside-up house” and the fale house a vaka fakafa’ohifo “upside-down boat.” It follows that the fale house is a faliki floor to be ‘ato “roofed” and the vaka boat a ‘ato roof to be faliki “floored” (see Appendix 4). The points of fakafelavai intersection between the vaka boat and the fale house are defined by fakahoko connection and fakamāvae separation, where one is the equal and opposite, that is, tatau symmetry of the other (see essay 4 this volume; also see Fifita 2016; Holakeituai 2019).

As beautiful works of art, the vaka boat, fale house, and kava (see Appendices 1–4) can be classified under the three divisions of Tongan art, namely, faiva

performance, tufunga material, and nimamea'a fine arts (see Ka'ili 2019: 23–29; 'Ö. Māhina 2011; Māhina-Tuai 2017; Potauaine 2010)¹⁷. In Tonga, faiva are tefito-he-sino body-centered, that is, created by, and based on, the sino body, and both the tufunga and nimamea'a are tefito-he-tu'asino, non-body-centered, that is, created by, and outside of, the sino body. As forms of tufunga material art, tufunga fo'uvaka boat-building and tufunga langafale house-building are directly connected with the material art of tufunga lalava kafa-sennit-lashing,¹⁸ which is concerned with the production of kupesi,¹⁹ complex and beautiful geometric designs (see 'Ö. Māhina 2002: 5–9, 29–30). On the other hand, kava (see Appendices 1 and 3) is associated with the faiva performance art of ngaohikava kava-making collectively and ceremonially named milolua double-twist,²⁰ infused with poetic, musical, and dance elements,²¹ and the making of kava equipment as tufunga naunaukava material art of making kava equipment.

It is highly likely that the kava²² was not formalized until the reign of the tenth Tu'i Tonga Momo (see 'Ö. Māhina 1986, 1992; also see Māhina, Ka'ili, and Ka'ili 2006; Helu 1999).²³ He was closely associated with the most famous tufunga fonua, material artist of social engineering/social architecture Lo'au, who was the playwright responsible for the creation of Tala 'ae Tupu'anga 'oe Kava (moe Tō), Myth of the Origin of Kava (and Sugarcane) (see Appendices 1 and 3) (see Māhina and 'Alatini 2009b). By virtue of his vastly refined knowledge and skills, Lo'au, Tu'i Ha'amea was able to see the coming of events, that is, “seer of the future.” A great work of fiction, that is, myth, the story is set in the form of faiva fakamamahi performance art of tragedy,²⁴ heightening in death as the highest form of human sacrifice. The moral of the story hinges at the intersection, or connection and separation, of kona bitterness and melie sweetness, respectively symbolized by the kava and tō sugarcane plants. In human ways, it means that, as far as all worthwhile human endeavors of great value go, one “drinks bitterness” before one “eats sweetness.”²⁵

All the vaka boat, fale house, and kava are based on refined engineering and architectural principles of some hydrodynamic and aerodynamic nature, connected with the vai water and matangi winds as fluid. All three are, in both hydrodynamic and aerodynamic ways, linked to the concept and practice of mata eye or, its tatau symmetry, ava hole, as in the case of mata moana/mata tahi/mata vai eye of the ocean/eye of the sea/eye of the water, mata fonua eye of the land, and mata angi/matangi eye of the wind. Their equal and opposite hoa pairs/binaries are ava moana/ava tahi/ava vai hole of the ocean/hole of the sea/hole of the water, ava fonua hole of the land, and ava angi/avangi matangi hole of the wind. The term matangi, which is short for the word mataangi/mata angi, made up of two parts, mata eye and angi blow, literally means the “eye that blows”; Cf. the ava angi/avangi matangi hole of the wind, that is, the “hole that blows” (see Potauaine 2010; also see Potauaine and Māhina 2011).



FIGURE 5. Kalia Lahi Fakatoukatea ko e Lomipeau: Lomipeau the Giant Double-Hulled Canoe.

Given that all things in reality stand in relation of constant process, cycle, and exchange, mata eye or its tatau symmetry ava hole is everywhere in reality, across nature, mind, and society. The mediation of their points of fakafelavai intersection, or fakahoko connection, and fakamāvae separation engages in their transformation from a condition of felekeu chaos and fepaki crisis to a state of maau order and fenāpasi stasis through sustained tatau symmetry and potupotutatau harmony to create faka'ofō'ofa/mālie beauty/quality. As useful vehicles, for example, the vaka boat and fale house, where one is the mirror image of the other, commonly provide protection for people from the elements of māmani nature, specifically both the fonua land and the tahi/moana sea/ocean,²⁶ such as the la'ā sun, manu fekai wild animals, ika fekai man-eating fish, 'uha rain, matangi winds, peau/ngalu²⁷ waves, and 'au currents.²⁸

From a Tongan mathematical and philosophical perspective, mata eye or its mirror image ava hole is the intersection, or connection and separation, of two or more kohi lines; a kohi line is a collection of mata eyes or its equal ava holes;²⁹ and vā space is a summation of kohi lines. By implication, kohi lines are an expression of tā time. From a tāvāist philosophical/theoretical view, tā time is spatially composed and vā space as temporally marked, on the abstract level, while fuo form is substantially formed and uho content is formally demarcated, on the concrete level (see Ka'ili 2017b; 'Ō. Māhina 2017b: 133–53; Potauaine 2017: 154–79; also see Potauaine 2010). Mata eye or its equal and opposite ava hole are temporally defined, formally led, and spatially constituted or substantially based. This is most evident in the cases of the mata'ī fa'ō eye of the nail and its tatau symmetry, ava'ī fa'ō hole of the nail, and the matā matangi/mata'ī matangi eye of the winds and its equivalent ava matangi/ava'ī matangi hole of the winds.

The mata eye or its tatau symmetry ava hole is where ivi energy (or teke/fusi force) is most dense and intense. From the realist philosophy (formerly theory)³⁰ of tāvāism, tā time and vā space, on the abstract level, and fuo form and uho content, on the concrete level, are considered as me'ā matter, which is, in turn, taken as ivi energy, which condenses here and rarefies there. The fakamatolu condensation and fakamanifi rarefaction of ivi energy by means of fakafelavai intersection, or fakahoko connection and fakamavahe separation, expressed in terms of mata eye or its equivalent ava hole are characteristic of all things in reality, as in nature, mind, and society, as in the multi-dimensional, multi-directional movement of ivi energy as me'ā matter in such as peau waves, fakakaukau ideas, and tufunga fo'uvaka material art of boat building (see Potauaine and Māhina 2011: 194–216).³¹

Let us now turn to critiquing the ancient Moana Oceania concept and practice of tapu taboo, which is closely tied up with the ancient Moana Oceania concept and practice of mana active energy, with both merely considered as forms

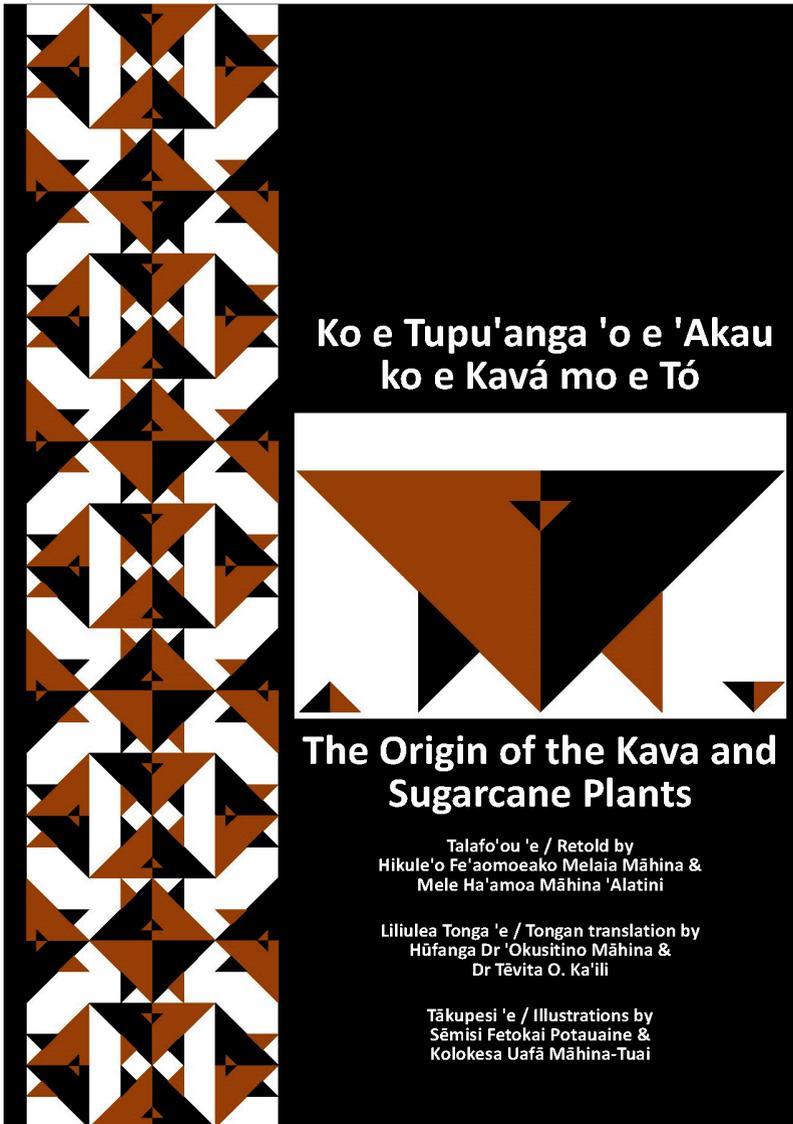


FIGURE 6. Ko e Tupu'anga 'oe 'Akau ko e Kavá mo e Tó: The Origin of Kava and Sugarcane Plants.

of *ivi* energy. The former is a kind of “potential energy” and the latter a type of “kinetic energy,” which are respectively manifested as “stative” and “active,” “qualitative” and “quantitative,” powers. In both cultural and historical terms, *tapu* taboo is taken as a social tool of protection, prohibition, or inhibition (that is, of *potupotutatau* harmony and *faka’ofo’ofa* beauty as actual states of affairs), and *mana* active energy as an expression, demonstration, or exhibition of power (arising from both *potupotutatau* harmony and *faka’ofo’ofa* beauty as real states of being or existence). The state of *tapu* taboo is always contrasted to the condition of *ngofua* permission, as in the case of *tapu* taboo accorded to a specified period of the mourning of the mate dead,³² when all the *felekeu/fepaki* “chaos” of the routines of *mo’ui* life are brought to a complete stop, in exchange of *maau/fenāpasi* “order” afforded to ceremonies, marking the passing from *mo’ui* life to mate death in the social process.³³

As intimately connected cultural and historical concepts and practices, *tapu* taboo and *mana* active energy are considered merely as social and political phenomena of extreme respective aesthetic (that is, “stative,” “qualitative”) and pragmatic (that is, “active,” “quantitative”) significance. This is opposed to their treatment in the anthropological literature as forms of human mystery of some unintelligible or incomprehensible and supernatural character. As a social tool of protection, prohibition or inhibition of the “sacred,” *tapu* taboo is a kind of “potential energy” that is, “stative,” “qualitative” in nature and the “sacred” is, in turn, a state of both *potupotutatau* harmony and *faka’ofo’ofa* beauty. On the other hand, *mana* active energy is a type of expression, demonstration or exhibition of “kinetic energy” that is, “active,” “quantitative” in character.

The concepts and practices *tapu* taboo and *mana* active energy came about with the appearance of the first Tu’i Tonga ‘Aho’eitu, whose father was a Langi Sky God Tangaloa ‘Eitumatupu’a, and whose mother was a Maama Earth³⁴ Princess ‘Ilaheva (later changed to Va’epopua). By virtue of his godly inheritance, ‘Aho’eitu was considered both ‘eiki chiefly and *tapu* taboo protected, prohibited, or inhibited. That is, because ‘Aho’eitu was godly he was chiefly, and because he was chiefly, he was harmonious and beautiful, and because he was harmonious and beautiful, he was therefore warranted to be protected, prohibited, or inhibited. Many, if not all, of the great, extraordinary, and exceptional exploits of the Tu’i Tonga, as in successful expeditions of war, voyage, and fishing, are alluded to and talked about as *mana* active energy of the Tu’i Tonga. The island of his origin and usual residence was known as Tonga ‘Eiki Chiefly Tonga, Tonga *Tapu* Taboo Tonga, or Tonga Lahi Great Tonga.³⁵ That is, the island is considered *lahi* great in being both ‘eiki chiefly and *tapu* taboo, as the island of the Tu’i Tonga’s origin and residence.

In one of his visits to Tonga in the late 1770s, Captain James Cook attended a special Tu’i Tonga annual ‘inasi festival for first fruits involving the performance

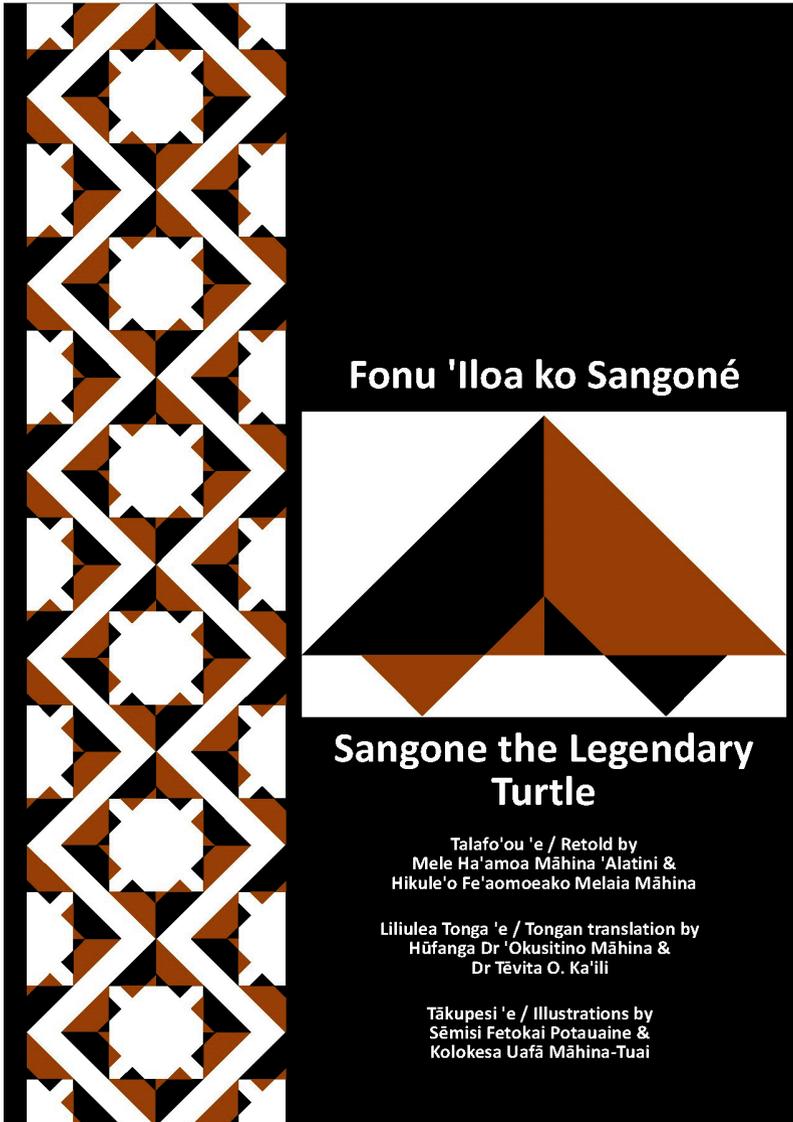


FIGURE 7. Fonu 'Iloa ko Sangoné: Sangone the Legendary Turtle.

of the royal kava ceremony, which included the offering of the first fruits from his imperial dominion. The 'inasi festival for first fruits, which was held at Mala'e Feingakotone in Lapaha at Mu'a in Tongatapu,³⁶ was made to the goddess Hikule'ō through the Tu'i Tonga as her divine representative on earth. Captain Cook forced his way by trying to enter the royal compound several times but was restrained by the guardians, repeatedly saying 'oku tapu it's taboo. Really, Captain Cook was protected and prohibited from entering the royal domain, when the 'inasi festival for first fruits was in progress, in anticipation of disruptions to the orderly flow of events. In other words, this was the thing that was tapu taboo, and from which Captain Cook was protected or prohibited from entering; it was not the 'inasi festival for first fruits, where the occasion was conducted as an artwork of truly exceptional potupotutatau harmony and faka'ofa beauty.

In Tonga, there are many forms of tapu taboo. Included here are several tapu taboo surrounding the tamai-tamasii father-child relationships, which are enforced and reinforced often by the fa'e mother. By way of tapu taboo, for example, children are prohibited from eating the leftover food of their tatami father, in the belief that they will suffer from some unexplained illness. Like the case of Captain Cook, what is considered tapu taboo is children eating the leftover food but not the food itself, which is both nutritious and delicious. In most, if not all cases, the more nutritious and delicious are always the more beautiful and useful. While the division of functions are merely different, the role of the tatami father demands more, as in reserving his leftover food for later. A way for its protection from the children eating it (especially minors who may not have the full appreciation of this human value) would have led to the creation of this tapu taboo as a social tool.

In Tonga, for example, the fale lotu house of prayer or house of worship³⁷ is considered a fale tapu taboo house protected, prohibited, or inhibited. As a fale tapu taboo house, the fale lotu, house of prayer or house of worship is not tapu taboo as such but rather the conduct of the worshippers. With all expectations, the worshippers, by entering and remaining inside the fale lotu prayer house or worship house, are required to conduct themselves through prayer by paying reverence and deference to God, in the most beautiful and pleasing of ways in great harmony with divine attributes. Herein, the use of tapu taboo as a social tool involves the protection, prohibition, or inhibition of worshippers from misconduct or disorderly behavior, thought to be displeasing to the will of God. As a great work of art, the harmonious, beautiful, and useful fale lotu prayer house or worship house, fale tapu taboo house, protected, prohibited, or inhibited for its inherent potupotutatau harmony and faka'ofa beauty, tends to multiply this state of tapu taboo manifold.

Upon critique, it has become clear that, as human phenomena, tapu taboo and mana active energy are merely social tools as opposed to their

problematic anthropological treatment as somehow unintelligible, and often relegated beyond the realm of the spatiotemporal to the domain of the incomprehensible and the supernatural. On the one hand, tapu taboo is used simply as a means of protection, prohibition, or inhibition of the unique natural, mental, and social qualities of symmetry, harmony, and beauty possessed by a person or an object. On the other hand, mana active energy is deployed strictly as a means of expression, demonstration, or exhibition of such symmetrical, harmonious, and beautiful qualities in reality, as in nature, mind, and society. When such persons and objects possessing such extraordinary aesthetic and pragmatic qualities of some epistemic and therapeutic, hypnotic, or psychoanalytic significance are held in great marvel, honor, and regard, they become tapu taboo or sacred. Such were the vaka boats, fale houses, and kava of the Tu'i Tonga dynasty, which were called vaka tapu protected boat/prohibited boat/inhibited boat, fale tapu protected house/prohibited house/inhibited house, and kava tapu, protected kava/prohibited kava/inhibited kava, embraced in great recognition for their enormous potupotutatau harmony, mālie/faka'ofa'ofa beauty/quality, and 'aonga/ngāue utility/functionality. It seems that the concepts and practices of tapu taboo and mana active energy are types of "stative," "qualitative" and "active," "quantitative" energy, in the form of potupotutatau harmony and mālie/faka'ofa'ofa beauty/quality, where the former as a social tool involves protection, prohibition, or inhibition and the latter as a human means of expression, demonstration, or exhibition, has a direct bearing on those of the loto will/desire and ongo feeling/emotion, situated in the mafu/fatu heart as a bodily entity/identity, on the one hand, and 'atamai mind and fakakaukau thinking, located in the 'uto brain as a physical substance/material, on the other.

In a way, both the loto will/desire and ongo feeling/emotion, and 'atamai mind and fakakaukau thinking are considered as distinct but related affectual and intellectual states of affairs, taken as the outcomes of the working of the mafu/fatu heart and 'uto brain, respectively. Similarly, tapu taboo, protection/prohibition/inhibition and mana active energy, expression/demonstration/exhibition, the means through which the harmony, beauty, and utility possessed by a person, object, or state of affairs are as outcomes 'ilo'i "known" by the 'atamai mind and fakakaukau thinking and reflected upon and ongo'i "felt" by the ongo feeling/emotion and loto will/desire as separate yet connected processes of immense material-physical, psychological-emotional, and social-cultural significance.

In both conceptual and practical terms, there is temporal-spatial, formal-substantial, and functional continuity between the vaka boat, fale house, and kava, which are, in one way or another, temporally marked and spatially composed. By virtue of the immense potupotutatau harmony, faka'ofa'ofa beauty,

and ‘aonga utility connected with them as great works of tufunga material and faiva performance arts, they are therefore regarded as tapu taboo structures, tapu taboo spaces and, by the same token, mana active energy structures, mana active energy spaces. By tapu taboo structures, tapu taboo spaces, reference is made to their being protected, prohibited, or inhibited as great works of art of immense harmony and beauty, and by mana active energy structures, mana active energy spaces, one refers to the excessive expression, demonstration, or exhibition of such internal aesthetic qualities with effects on both performers and viewers alike (see ‘Ö. Māhina 1986, 1992; Māhina, Ka‘ili, and Ka‘ili 2006; also see Helu 1999).

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NOTES

¹Or boat, house, and kava.

²As tapu structures, tapu spaces, vaka boat, fale house, and kava are temporally defined, spatially constituted, which points to the inseparability of time and space in reality, as in nature, mind, and society, thereby having four dimensions rather than three dimensions.

³As for the various aspects of the subject matter under collective exploration, also see Fifita (2016); Holakeituai (2019); Matautia (2016); Refiti (2015); Seol (2015); and Van der Ryn (2012).

⁴The utility/functionality of art, i.e., art as an “outcome” or “what does of art,” is dependent on its beauty/quality, i.e., as a “process” or “what is of art,” where the latter takes the lead over the former, in that logical order of precedence.

⁵Or temporality–spatiality (i.e., formality–substantiality) and four-sided dimensionality, as in Sydney Realism (see Anderson 2007; Anderson, Cullum, and Lycos 1982; Harvey 1980, 2000).

⁶See Ka’ili (2017a, 2017b); ‘Ö. Māhina (2017b); Māhina-Tuai (2017); Potauaine (2017); also see Potauaine (2010); Moa (2011); Fifita (2016); Holakeitui (2019); Refiti (2015); Seol (2015); Van der Ryn (2012).

⁷See Potauaine (2010); Potauaine and Māhina (2011).

⁸Besides faka’ofo’ofa, which literally means “loveliness,” the other more ancient term for beauty is mālie, aesthetically pleasing, where the former is applied to both tufunga material arts and nimamea’a fine arts, as in the tufunga langafale material art of house-building and nimamea’a lālanga fine art of mat-weaving, and the latter to faiva performance arts, for example, faiva ngaohikava performance art of kava-making.

⁹In terms of continuity, eternity, and indestructibility, this state of affairs points to the existence of the human soul, which changes substantially yet circularly, dialectically from one form to another through the three fonua, respectively defined by birth, life, and death.

¹⁰Havaiki, like Puluotu for western Moana Oceania, is said to be the immediate ancestral homeland and afterworld of eastern Moana Oceania. Puluotu and Havaiki are being displaced by Lapita. Evidently, Lapita was, it can be said, “imposed,” though problematically, as a matter of convenience on Puluotu and Havaiki, rather than appropriately “mediated” with them by both archaeologists and linguists (see ‘Ö. Māhina 2019).

¹¹Puluotu is now established to be the island of Matuku in the Lau Group in Fiji, which was probably once a great center of some intense cultural activities, involving elaborate and complex local and regional exchange and trade networks of huge social, economic, and political significance, both locally and regionally (see ‘Ö. Māhina, 1986, 1992; also see Appendices 1–4).

¹²They include Kiribati, Tuvalu, Futuna, ‘Uvea, Sāmoa, and Fiji.

¹³The three faiva performance arts of faiva ta’anga performance art of poetry, faiva hiva performance art of music, and faiva haka performance art of dance lie in close proximity, in that poetry is composed and then put to both music and dance, in that logical order of precedence.

¹⁴The word tou’a is found in the other Moana Oceania languages (and cultures) as anchor, translated into Tongan as taula.

¹⁵The olovaha is also known as taumu’a the bow of the vaka boat and fakahangakava as the chief presiding over the kava ceremony, facing directly opposite the tou’a kava-makers. Made short for the word fakahangahangakava, the term fakahangakava is thought to be more appropriately befitting and meaningful.

¹⁶The art of oratory is divided in Tonga into two types, namely, tufunga lea material art of speech-making/speech-designing and faiva lea performance art of speech-giving/speech-delivering. The word matāpule, which speaks on behalf of the king or chief, means “eye-of-authority,” that is, “face-of-authority.”

¹⁷There is no distinction between beauty and utility over Tongan arts, be they faiva performance, tufunga material, or nimamea’a fine arts, as if the former is art and the latter is craft. That is, the more beautiful, the more useful and the more useful, the more beautiful.

¹⁸As a material art, tufunga lalava kafa-sennit-lashing is concerned with the production of an infinite number of kupesi, both old and new, with the former settled substantially in form, expressed by way of abstraction, and the latter, progressively involving a movement from representation to abstraction (see ‘Ō. Māhina 2002: 5–9, 29–30; also see Potauaine 2010).

¹⁹One of the old kupesi design/motif is called kupenga net/fishnet, as in the whole of the langi sky above, considered a gigantic kupesi kupenga. Its grid-like formations emit a range of smaller kupesi such as humu fish of huge navigational value. The intersection or connection and separation of the grid-like formations of the langi sky above and their reflections on the tahi sea below provide the navigators the means of navigation. The word kupe, as in the case of kupesi and kupenga, mean “intersect,” not to mention the famous Māori navigator Kupe, “the Intersector” of kohi/tā lines/times and vā spaces.

²⁰There are two types of milolua, namely, milolua fakaLotomu’a “double-twist-in-the-style-of-Lotomu’a,” connected with both Tu’i Tonga and Tu’i Ha’atakalaua, and symbolized by Kauhala’uta and Kauhālalalo, respectively, and milolua fakaMuifonua, “double-twist-in-the-style-of-Muifonua,” associated with Tu’i Kanokupolu, and symbolized by Muifonua. Their respective royal places of residence were Lotomu’a (that is, Kauhala’uta and Kauhālalalo) and Muifonua.

²¹The ceremonial exchanges between the presiding matāpule ceremonial orator on both sides of the chief or king and the tou’a kava-makers are conducted as forms of poetry, music, and dance.

²²As an age-old ceremonial drink, it is most probable that the kava was brought to Tonga by the earliest Moanan Oceanian navigators, warriors, colonizers, and settlers.

²³The son of Momo was Tu’itātui, the eleventh Tu’i Tonga. His grandfather was Lo’au, whose daughter was Nua, who was married to Momo. It is said that the real name of the eleventh Tu’i Tonga was Lafa, with Tu’itātui literally meaning “King-hit-knees,” a reference to his being utterly ruthless and oppressive, symbolized by “putting his subjects on their knees.” His langi royal tomb was named Langi Mo’ungalafa, that is, royal tomb of Tu’i Tonga Lafa, the mo’unga mountain, a signification of the height of his tyrannical rule.

²⁴As a performance art, faiva fakamamahi tragedy is concerned with the mediation of human meanings at the intersection or connection and separation of anga’i tangata sociality and anga’i manu animality, with fakamā shame as the outcome. Cf. the performance art of faiva fakaoli comedy, which involves the arbitration of human meanings at the intersection or connection and separation of ngalipoto normality and ngalivale absurdity, resulting in kata laughter (see ‘Ō. Māhina 2008b: 31–51; 2011: 140–86).

²⁵Cf. English and Greek tragedies, as in Shakespeare’s “Romeo and Juliet,” where human meanings are mediated at the intersection or connection and separation of ‘ofa love and mate death and Sophocles’ “Oedipus,” which involves the mediation of human meanings at the intersection or connection and separation of tau’atāina free-will and pōpula pre-determinism.

²⁶From an idealist, relativist, functionalist, and anti-realist view, the moana ocean is problematically considered as vā space that connects but not vā space that separates. Such a view is highly problematised in its separatist tendencies to: problematic in its severance of vā space from tā time and fakahoko connection from fakamāvae separation, when both are indivisible entities in reality, as in nature, mind, and society. This is in stark contrast to the tavaist, realist, and non-relativist perspective, which treats the moana ocean as vā space that both connects and separates, or intersects, as in moana ocean as a place of life and death and nourishment and impoverishment.

²⁷The word ngalu more than the term peau for waves is commonly used in the performance art of faiva fānifo surfing. As a performance art, faiva fānifo surfing is concerned with the mediation of intersecting, or connecting and separating Matangi winds and ngalu waves, defined as mata eye or its equal ava hole. By extension, the same applies to the aerodynamic and hydrodynamic tendencies, associated with both Matangi winds and ngalu waves, respectively. The papa fānifo surfboard, like the vaka boat and fale house, is both aerodynamic and hydrodynamic in nature.

²⁸The same applies to the tāno’a kava bowl, which is four-legged in structure, like the fale house with four posts. The tāno’a kava bowl is, in hydrodynamic ways, structured by material artists of tufunga tātāno’a bowl-making as a rounded, circular container holding kava as liquid. There are three types of bowls, namely, tāno’a for kava, kumete for healing, and sene for cooking.

²⁹The mata eye and its equal and opposite ava hole are, in mathematical and philosophical terms, the equivalent of “point,” translated into Tongan as “poini,” and defined by fakafelavai intersection or fakahoko connection and fakamāvae separation.

³⁰Whereas philosophy is reality-based, theory is mind-dependent (see Anderson 2007; ‘Ō. Māhina 2010b, 2017a).

³¹The talk about renewable ivi energy is highly problematic, in that it cannot be created nor destroyed but it can only be transformed from one form to another. The problems with ivi energy, as in the current environmental crisis, severing the society–ecology connections, are directly connected with its human arrangement in actual time–space, especially when it is asymmetrical, having adverse effects on the ecosystem.

³²In Tonga, mate death is considered more important than mo’ui life, as in the consideration that, upon death, people become ‘eiki chiefly and, by extension, tapu protected, prohibited, or inhibited for their entry into a state of both potupotutatau harmony and faka’ofa’ofa beauty.

³³See the three types of fonua, defined by a circular movement from fa’ele birth to mo’ui life, to mate death.

³⁴The symbolic names for Fiji, Sāmoa, and Tonga are Pulotu, Langi, and Maama, respectively, as in the case of Tu'i Pulotu of Fiji, Tu'i Manu'a 'of Sāmoa, and Tu'i Tonga of Tonga, which began with the imperial rule of Tu'i Pulotu over Fiji, Sāmoa, and Tonga through the imperial rule of Tu'i Manu'a over Sāmoa, Fiji, and Tonga to the imperial rule of Tu'i Tonga over Tonga, Fiji, and Sāmoa.

³⁵Although Vava'u Lahi, Great Vava'u, like Pilitānia Lahi, Great Britain, may be si'i small in size, it is definitely lahi great in having brave warriors of exceptional courage.

³⁶The mala'e, named Feingakotone, was the royal ceremonial ground of Tu'i Tonga. The mala'e was replaced with pangai, the kingly ceremonial compound of Tu'i Kanokupolu, when Tu'i Tonga was overthrown as absolute ruler of the whole of Tonga. The word pangai is said to have been originated from the Samoan term vangai, a place where people congregate.

³⁷Apart from being the house of prayer, the fale lotu can be referred to as a house of worship or church.

³⁸Now milolua as a shift originally from vilolua/viloua which literally means "double-twist-and-turn."

³⁹Or "viloua," i.e., "double-twist-and-turn," as opposed to "milolua," which is meaningless.

⁴⁰The name of the biggest island in Tonga is Tonga'eiki, Tongatapu, or Tongalahi, where the first Tu'i Tonga 'Aho 'eitu was born and bred, whose sky father was god Tangaloa 'Eitumātupu'a and earth mother was 'Ilaheva, later Va'epopua. The word 'eiki chiefly, tapu beauty, and 'otua godly are synonymous, with both 'eiki and tapu derived from 'otua. So, Tongalahi means Tonga as abundance in both being chiefly and beauty and, by extension, godly, hence Tonga'eiki and Tongatapu.

⁴¹As in the Tongan expression, "Oku pāpaaki mai pē 'ae kupesi ho'ō kui ho mata," "Your ancestor's kupesi are imprinted on your face," a reference to one's physical and behavioral features.

⁴²The sea mammals such as tofua'a whales, the fonu turtles and birds such as kanivatu and sikotā king-fisher, tala seagulls are used as social vaka boats, vessels or vehicles, where vaka also means hala way-finders and tala path-finders by way of knowledge.

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KOLOSALIO GLOSSARY

'Aati	art
'Akaufakalava	type of kupesi "cross"
Ako	education
'Alofi	row; rower; sides of kava circle
Anga'i-manu	animality
Anga'i-tangata	sociality
Angi	blow
'Aonga	utility; see ngāue functionality
'Apa'apa	presiding orator over kava
'Ata-ki-loto	abstract; abstraction; outside-in
'Ata-ki-tu'a	concrete; see representation; inside-in
'Atamai	mind

‘Au	current; also named matamata‘au as “eyes of the current” or, its opposite, avavaa‘au as the “holes of the current”
Ava	hole; cf. point; opening
Ava‘ifa‘o	hole of the nail
Ava‘imatangi	hole of the wind
Avamoana	hole of the ocean
Avangi	hole of the wind; open
Avatahi	hole of the sea
Avavai	hole of the water
‘Eiki	chief
‘Enua	see fanua, fenua, fonua, hanua, honua, vanua, whenua as variations, all meaning “person” and “place,” “time” and “space,” i.e., kakai people and ‘ātakai environment
Fa‘ahikehe	side/world of the dead
Fa‘ahitaha	side/world of the living
Fa‘ahitatau	side/world of the living
Faiva	performance art
Fakafelavai	intersect; intersection
Fakafo‘ohake	downside-up
Fakafo‘ohifo	upside-down
Fakahangakava	presiding chief over kava; see olovaha; taumu‘a
Fakahoko	connect; connection
Fakakaukau	thinking
Fakamā	shame
Fakamamahi, faiva	tragedy, performance art of
Fakamāvae	separate; separation
Faka‘ofo‘ofa	beauty/quality; see mālie beauty/quality
Fakaoli, faiva	comedy, performance art of
Fakatoukatea	double-hulled
Fale	house
Fale fakafo‘ohake	downside-up house, i.e., vaka boat
Fale lotu	church; house of prayer; house of worship
Fale tapu	taboo house; house of harmony and beauty
Fānifo, faiva	surfing, performance art of
Fanua	see fenua, fonua, hanua, honua, vanua, and whenua
Fata-‘o-Tu‘i-Tonga	name of kupesi “pall-bearer-of-Tu‘i-Tonga”
Fatu	heart; see mafu heart

Fefine	woman
Feilaulau	sacrifice
Felekeu	chaos
Fenāpasi	order; stasis
Fenua	see fanua, fonua, hanua, honua, vanua, and whenua
Fepaki	conflict; crisis
Fono	village meeting
Fonu	turtle
Fonua	culture; see fanua, fenua, hanua, honua, vanua, and whenua
Fo'uvaka, tufunga	boat-building, material art of
Fuo	form
Fuo-uho	form-content
Haka, faiva	dance, performance art of
Hanua	see fanua, fenua, fonua, honua, vanua, and whenua
Havaiki	name of ancestral homeland and afterworld of eastern Moana Oceania; see Puluṭu as one for western Moana Oceania
Heliaki	poetical device, defined as “metaphorically saying one thing but historically meaning another”
Hiva, faiva	music, performance art of
Hoa	pairs/binaries
Hoakehekehe	pair/binary [or pairs/binaries] of opposite/different/dissimilar entities/identities/tendencies
Hoamālie	pair/binary [or pairs/binaries] of equal/same/similar entities/identities/tendencies
Hoatamaki	pair/binary [or pairs/binaries] of opposite/different/dissimilar entities/identities/tendencies
Hoatatau	pair/binary [or pairs/binaries] of equal/same/similar entities/identities/tendencies
Hongevale	extreme famine
Honua	see fanua, fenua, fonua, hanua, vanua, and whenua
Ika fekai	man-eating fish
‘Ilo	knowledge
‘Inasi	festival for first fruits
Ivi	energy
Kona	bitter/bitterness
La‘ā	sun

Lupe	dove/pigeon
Kalatua	culture; see fonua, culture
Kalia	double-hulled ocean-worthy, long-distant voyaging canoe
Kape	giant taro
Kata	laughter
Kava	plant; kava-drinking ceremony
Kava tapu	taboo kava; kava of harmony and beauty
Kefukefu	type of kupesi “wave-ripple”
Kilia	leper/leperous
Kohi	line; a form of tā time
Kona	bitter; bitterness
Kula	red
Kumete	medicine/healing bowl
Kupe	intersect; intersection
Kupenga	type of grid-like kupesi design, “net”
Kupesi	geometric design
Lahi	great; greatness
Lalava, tufunga	kafa sennit-lashing, material art of
Langafale, tufunga	house-building, material art of
Langi	sky, tomb; see ‘otu langi royal tomb
Lea	language; see tala language
Lea, faiva	speech-giving, performance art of; oratory
Lea, tufunga	speech-making, material art of; oratory
Loto	desire; see will; heart, center, middle, inside loto
Mala’e	ceremonial ground of Tu’i Tonga
Mafu	heart; see fatu heart
Me’a	matter
Mālie	beauty; see faka’ofo’ofa beauty/quality
Maau	order; stasis, static maau
Mana	active energy (means of expression, demonstration or exhibition)
Manulua	type of kupesi “two-birds-flying”
Manu fekai	wild animal
Mata	eye; point; see ava hole/point
Mata-ava	eye-hole; name of kupesi geometric design
Mata’i fa’o	eye of the nail; see hole of the nail ava’i fa’o
Matangi	wind
Matā matangi	eye of the wind; cf. ava’imatangi hole of the wind
Matāpule	ceremonial orator

Mate	death
Melie	sweet, sweetness
Milolua	technique in kava-making; originally vilolua/viloua “double-twist-and-turn”
Milolua/vilolua fakaLotomuʻa	specific technique of kava-making, i.e., vilolua/viloua
Milolua/vilolua fakaMuifonua	specific technique of kava-making, i.e., vilolua/viloua
Moana	ocean
Moana loloto	deep ocean
Moana taʻeʻilola	unknown ocean
Moana ʻuliʻuli	black ocean
Moana vavale	unfathomable ocean
Moʻui	life
Ngalipoto	normality
Ngalivale	absurdity
Ngalu	wave; see peau wave
Ngaohikava	kava-making
Ngaohikava, faiva	kava-making, performance art of; see milolua/vilolua, milolua/viloua, performance art of kava-making
Nimameaʻa	fine art
ʻOfa	love
Olovaha	bow; presiding chief at kava
Ongo	feeling, hearing or sound
Pangai	ceremonial ground of Tuʻi Kanokupolu
Papa fānifo	surfboard
Peau	wave; see ngalu
Pelu	old kava cup made from coconut leaves
Pōpula	pre-determinism; oppression
Potupotutatau	harmony
Puleʻanga hau	empire
Pulotu	name of ancestral homeland and afterworld of western Moana Oceania; see Hawaiki as one of eastern Moana Oceania
Pulu	old kava strainer made from coconut husk
Sene	cooking bowl; see kumete medicinal/healing bowl; tānoʻa kava bowl
Tā	time; see kohi line as a form of tā time
Taʻanga, faiva	poetry, performance art of
Tafaʻanga	type of canoe

Tahi	sea
Takohi	drawing
Tala	language; see lea language/word
Tāmaka, tufunga	stone-cutting, performance art of; stonemasonry
Tāno‘a	kava bowl; see kumete cooking bowl, sene heal- ing/medicinal bowl
Tapu	beauty; sacred as conditions of harmony and beauty; taboo (social tool of protection, prohi- bition or inhibition)
Tatau	symmetry; equal; mirror-image, likeness, sameness
Tau‘atāina	freedom “Struggle-for-bigger-space”
Taula	anchor; see taula priest; tou‘a kava-maker
Taula	anchor; see tou‘a; priest
Taumafakava	royal kava ceremony
Taumū‘a	bow; see olovaha; fakahangakava
Taumui	stern; see taumuli stern
Tā-vā	time-space
Tāvāism	brand of philosophy based on tā-vā, time-space
Tāvāist	upholder of tāvāism
Tefito-he-loto-sino	body-centered/centric
Tefito-he-tu‘a-sino	non-body-centered/centric
Tohi tapu	bible; taboo book; book of harmony and beauty
Tou‘a	kava-maker; anchor; see taula anchor, priest
Tufunga	material art
Tu‘i	king
Uho	form
‘Uli	black
‘Umu	earth oven
‘Uto	brain
Vā	space
Vai	water
Vaka	boat
Vaka fakafo‘ohifo	upside-down boat, i.e., fale house
Vaka tapu	taboo boat; boat of harmony and beauty
Vale	ignorance; mental-illness
Whenua	see fanua, fenua, fonua, hanua, honua, vanua

‘APENITESISI APPENDICES

Figures 1–3 are both metaphorically yet historically horizontal and vertical configurations of the vaka boat, kava, and fale house, all associated with the *fefine* woman, where the kava is created at the *fakafelavai* intersection, i.e., *fakahoko* connection and *fakamāvae* separation of the vaka boat as a *fale fakafo’ohake* downside-up house and fale house as a *vaka fakafo’ohifo* upside-down boat (see Fifita 2016; Holakeituai 2019; Moa 2011; Potauaine 2010). Their points of intersection or connection and separation are defined as *mata* eyes and *ava* holes, all as inseparable but indispensable *hoa* pairs of *hoatatau/hoamālie* equal and *hoakehekehe/hoatamaki* opposite binaries (see essay 2 this volume).

These *hoa* pairs/binaries are constantly *fakatatau* mediated as hydrodynamic, aerodynamic, and sociodynamic *hoa* entities through sustained *tatau* symmetry and *potupotutatau* harmony to produce both *mālie/faka’ofo’ofa* beauty/quality and *‘aonga/ngāue* in material-physical, psychological-emotional, and social-cultural ways in the creative process. They are *liliu* transformed from a condition of *felekeu/fepaki* chaos to a situation of *maau/fenāpasi* order as both an affective and effective mode of material-physical, psychological-emotional, and social-cultural production and reproduction (see ‘A. N. M. Māhina 2004; Māhina-Tuai 2017: 245–66; Potauaine 2017: 154–79).

Figure 4, the *taumafakava* royal kava ceremony, is organized at the *fakafelavai* intersection or *fakahoko* connection and *fakamāvae* separation of the vaka boat and fale house. The key positions in the kava (and *tō*) ceremony, which is conducted in the house, are named after the boat vis-a-vis the *ngalu/peau* waves and *matangi/avangi* winds, as in the *olovaha* bow at the *taumu’a* front, *‘alofi* rowers on both the *telekanga/kaokao* gunwales, and *tou’a/taula* anchor as *ngaohikava/vilolua/viloua*³⁸ makers at the *taumui/taumuli* stern. Both the *Tala’oe Kava moe Tō Tale of the Kava and Sugarcane Plants* and *Tala’ae ‘Oua’oe Kava moe Tō Tale of the Ceremony of the Kava and Sugarcane Plants* (see Figures 1–4 and Appendices 1 and 3) were created by *Lo’au*, the first and foremost Tongan *tufunga fonua* a master material artist, viz., social-environmental architect and engineer, i.e., maker of the *kakai* people and their *‘ataikai* environment (see Māhina and ‘Alatini 2009b; also see Helu 1999; Ō. Māhina 1986, 1992; Māhina, Ka’ili, and Ka’ili 2006).

The *Tale of the Kava and Sugarcane Plants* centers on the intersection or connection and separation of *kona* bitterness and *melie* sweetness, respectively associated with the natural qualities of both the kava and *tō*. Socially, reference is made to the things that last, i.e., of the best and permanence, as in the royal kava (and *tō*) ceremony, where the former is drunk and eaten with the latter, which involves *heliaki*, metaphorically going through actual pain before leisure, in that logical order. On the other hand, the *Tale of the Ceremony of Kava and*

Sugarcane Plants is materially physically arranged so as to arbitrate psychological–emotional and social–cultural tendencies at the intersection or connection and separation at the meeting points of kona bitterness and melie sweetness, the logical order in which both the best and permanence in all human endeavors are realized and actualized. These meeting points are themselves mata-ava eye-holes, where *ivi* energy as *me'a* matter is most dense and intense (see Potauaine and Māhina 2011).

Appendices 1–4

Appendices 1–4, like Figures 1–4, have both direct and indirect bearings of immense significance on the subject matter under recovery and discovery of the refined *'ilo* knowledge (and *poto* skills) composed or constituted in *fouua/kalatua* culture as a social *vaka* vehicle and transmitted or communicated in *tala/lea* language as a human *vaka* receptacle. The knowledge (and skills) are acquired through *ako* education, defined as the *tā-vā* temporal–spatial, *fuo-uho* formal–substantial, and *'aonga-ngāue* functional–practical plural and cyclical *liluu* transformation of the *'atamai* mind and *loto* feeling from *vale* ignorance to *'ilo* knowledge to *poto* skill, in that logical order of precedence (see 'Ō. Māhina 2008: 67–96). From a *tāvāist* philosophical view, knowledge is knowledge of time and space and of reality, the ultimate measure of their truth and falsity, negotiated at the intersection or connection and separation of things as they really are, in and of themselves, in a single level of reality, temporality–spatiality or four-sided-dimensionality, as in nature, mind, and society, as opposed to their imaginings in subjective ways (see Anderson 2007).

The ensuing tales are a mixture of both *faiva fakamamahi* tragedy and *faiva fakaoli* comedy, variously arranged within and across, as in Appendices 1–4, where one is emphasized over the other and vice versa (see 'Ō. Māhina 2010a: 31–51, 2011: 140–86). As *faiva* performance arts, tragedy by way of both process and outcome is concerned with the arbitration of *anga'itan-gata* sociality and *anga'imanu* animality, resulting in *fakamā* shame, while comedy deals as both process and outcome with the negotiation of *ngalito-po* normality and *ngalivale* absurdity, the outcome of which is *kata* laughter. Both outcomes of shame and laughter are a celebration of the awareness of the commission of an error in both mind and heart, i.e., thinking and feeling, about reality. In *tāvāist* philosophical terms, errors in both thinking and feeling, i.e., mind and heart, are a problem of mind and heart and not of reality.

Appendix 1: Koe Talatupu'a 'oe Kava moe Tō The Myth of the Kava and Sugarcane Plants by Lo'au

One day Momo the tenth Tu'i Tonga or King of Tonga around 1200 AD went out fishing with his notable fishermen in a tafa'anga canoe. Having caught nothing, they were exhausted and hungry. They landed at the offshore island of 'Eueiki, where they went ashore to rest and look for food. They placed their fishing gear under a huge kape or giant taro plant, under which Momo sheltered himself from the sun.

Meanwhile, his fishermen went inland to fetch some food. At the time-space, a serious drought struck the island, causing a great hongevale famine. Neither did the Tu'i Tonga party find any food, nor did they sight anyone, except a couple, Fevanga and Fefafa, with their only leprous daughter Kava.

Having learned of Momo's presence on the island, the couple, seeing they had nothing other than the one kape plant, were desperate to make a proper presentation to the Tu'i Tonga. When they rushed down to get the kape plant, the couple found the Tu'i Tonga leaning against it, so they could not use it for it was tapu/taboo.

Considering the constrained circumstances, the couple had no other alternative but to kill their only one and most beloved daughter to make way for their presentation. After killing Kava, they baked her in an 'umu earth-oven. After learning of the incident, Momo had sympathy toward the couple, he then gave firm instructions to leave the 'umu permanently covered, making it their daughter's grave.

Time passed when two plants, one from the head and the other from the feet, grew from her grave. One day they saw a mouse bite the first plant, wavered and then fed on the second plant, after which it regained its balance. They found the first to be the kava plant which was kona bitter and the second to be the tō sugarcane plant which was melie sweet, respectively.

In the meantime, Lo'au came to the island, advising them to take the plants and present them to the Tu'i Tonga at his royal residence in Heketā at Niutōua, where the kava plant was to be made a ceremonial drink and the sugarcane plant to be eaten with it. Lo'au then advised the couple on what to do by speaking in poetry, known as the laulau oe kavá or chant of kava as follows (English translation by the authors):

Kava ko e kilia mei Fa'imata	Kava, the leper from Fa'imata
Koe tama 'a Fevanga 'o Ha'afeva	The child of Fevanga from Ha'afeva
Mo Fefafa 'o Tungua	And Fefafa from Tungua
Fahifahi pea mama	Chopped up and chewed
Ha tano'a mono'anga	A bowl to have it contained

Ha pulu hono tata	A coconut fiber as a strainer
Ha pelu ke tau'anga	A fold of banana leaf as a cup
Ha tou'a ke vilolua ³⁹	A maker to doubly twist-and-turn
Ha mu'a ke 'apa'apa	A master of ceremony to conduct
Ha 'eiki ke olovaha	And a high chief to preside over
Fai'anga 'oe fakataumafa	The place where it is duly done

(see Māhina and 'Alatini 2009b; also see Helu 1999; 'Ō. Māhina 1986, 1992; Māhina, Ka'ili, and Ka'ili 2006)

Appendix 2: Kalia Lahi Fakatoukatea koe Lomipeau the Giant Double-Hulled Canoe by Lo'au

This legend was set largely as a faiva fakamamahi comedy with some elements of faiva fakamamahi tragedy depicting the lahi greatness of the imperial power of the Tu'i Tonga, who ruled many of the neighboring islands, such as Fiji, Samoa, and 'Uvea among many others (see 'Ō. Māhina 2010a: 31–54; 2011: 140–86). His imperial fleet of huge ocean-worthy, long-distant voyaging kalia double-hulled canoes included Tongafuesia, 'Ākihehuo, and Takaipōmana, and the legendary Lomipeau. The Lomipeau was built by 'Uvean tufunga fo'uvaka boat-builders for the twenty-ninth Tu'i Tonga 'Uluakimata 1, also known as Tele'a, around the turn of the seventeenth century AD, used for the transportation of stones from 'Uvea and the outposts for the building of his langi royal tombs, also by 'Uvean and Futunan tufunga tāmaka stonemasons (see Māhina and 'Alatini 2009a). This langi royal tomb was named Paepae-o-Tele'a as a tribute and honor to him and his powerful pule'anga hau empire (see 'Ō. Māhina 1986, 1992).

This sense of lahi greatness runs throughout the entire story, which begins with name Lomipeau, which literally means “Suppressor-of-waves,” versus the sheer, raw power of the ngalu/peau waves. Given its enormous size, it is said that the combined people of 'Uvea, Futuna, and Tonga could not toho launch it to sea. A Fijian 'otua-mo-tangata demi-god Nailasikau was summoned to carry out the onerous task. By performing a unique engineering feat, he stood on the telekanga/kaokao gunwales and mimi urinated down, and with its volume, it slowly but surely launched the gigantic Lomipeau to open sea. When she sailed with the first load of maka stones to Tonga, the two high volcanic islands of Kao and Tofua in Ha'apai islands perfectly fitted between the two hulls. The talafu fireplace was so enormous that when the efuefu ashes were poured over to the sea, it formed the island of Mo'unu facing the imperial center in Lapaha, Mu'a, on the main island of Tonga'eiki/Tongatapu/Tongalahi.⁴⁰

The illustrations revolve around Lomipeau as a double-hulled canoe by making both affective and effective use of Tongan kupesi geometric elaborate and

complex designs through abstraction. The illustrations deploy the basic colors kula red and 'uli black, symbols for tangata men and fefine women, by means of intersection or connection and separation as metaphorical or epistemological extensions of tā time and vā space, on the abstract level, and fuo form and uho content, on the concrete level, as ontological entities.

Given that the kupesi are in constant motion, moving inside-out, outside-in, both multi-dimensionally and multi-directionally, as evident on the vertical strip on the side, which spit out an infinity of kupesi, which include, inter alia, manulua “two-birds-flying,” kefukefu “wave ripples,” and fata-'o-Tu'i Tonga “pall-bearer-of-Tu'i Tonga,” veimau “ordered-water-flow,” kuepenga “net,” mata-ava “eye-hole,” and 'akaufakalava “cross.” See Figure 5.

Appendix 3: Koe Tupu'anga 'oe 'Akau koe Kava mo e Tō the Origin of the Kava and Sugarcane Plants by Lo'au

This legend was set largely as a tragedy accounting for the role of kava and tō sugarcane plants at the intersection or connection and separation of kona bitterness and melie sweetness, the institutionalization of which played a pivotal role in the maintenance of the imperial rule of the Tu'i Tonga (see 'Ō. Māhina 2010a: 31–54, 2011: 140–86). The Tale of the Kava and Sugarcane Plants, like the tale of their associated ceremony (see Figures 1–4 and Appendices 1 and 3), is a great work of art and literature in faiva fakamamahi tragedy infused with some elements of faiva fakaoli comedy. The scene was set in old Tonga, which was chiefly associated with the tenth Tu'i Tonga Momo around the early thirteenth century (see 'Ō. Māhina 1986, 1992; also see Helu 1999; Māhina, Ka'ili, and Ka'ili 2006). The couple Fevanga and Fefafa killed their only leprous daughter Kava as a feilaulau sacrifice, which led to a lasting social institution of immense cultural and artistic and political and economic significance (see Māhina and 'Alatini 2009b). The making, serving, and drinking of the kava and eating of the sugarcane are done with both grace and elegance as the performance art faiva vilolua/viloua “double-twists-and-turns.” Not only was the use of the kumā mouse in the story comical, but it is also a means of experimentation involving the healing or medicinal qualities of the two plants. The one was kona bitter (i.e., kava) and the other melie sweet (i.e., tō sugarcane), which are neutralized through mediation in terms of intersection or connection and separation by way of both process and outcome.

Both the affective and effective use of basic colors red and black by way of kupesi as intersecting or connecting and separating kōhi lines and vā spaces in constant motion equally applies here, with a focus on the tāno'ā kava bowl as a form of abstraction. By combining a series of kava bowls, we witness a permanent movement of an infinite number of kupesi, such as perspectival affects and

effects of variations of fata-‘o-Tu‘i-Tonga “pall-bearer-of-Tu‘i-Tonga,” as well as manulua “two-birds-flying,” kefukefu “wave-ripples,” veimau “ordered-flowing-water,” kupenga “grid-like, net,” ‘akaufakalava “cross,” and mata-ava “eye-hole” among many others. The overall impressions of the kupesi design/motif in both their partiality and totality have both the affects and effects of helix-like, vortex-type, spiral-led formation of the kupesi design/motif as the equivalent of Tongan DNA, which can be by means of translation readily read on the physical–bodily, psychological–emotional, and social–cultural makeup of people, especially so on their facial and behavioral attributes and attitudes (see Potaouaine and Māhina 2011: 194–216).⁴¹ See Figure 6.

Appendix 4: Fonu ‘Iloa ko Sangone Sangone the Legendary Turtle by Lo‘au

This legend is a mixture of mainly faiva fakamamahi tragedy with the infusion of comic elements, which tell of peace resolutions following conflicts between Tonga and Sāmoa during the imperial rule of the Tu‘i Tonga (see ‘Ō. Māhina 2010a: 31–54; 2011: 140–86). The fonu turtle was the daughter of a Fijian woman, who came to Tonga and presented themselves to the eleventh Tu‘i Tonga Fata around the thirteenth century AD (see Appendices 1 and 3) (see ‘Alatini and Māhina 2009; also see ‘Ō. Māhina 1986, 1992; Māhina, Ka‘ili, and Ka‘ili 2006). Momo was married to Nua, the most beautiful eldest daughter of Lo‘au, who was also Tu‘iha‘amea and tufunga fonua social architect and engineer, renowned for being uniquely knowledgeable and skillful as “seer of the future.” Tu‘i Tongan Fata was nicknamed Tu‘itātui literally meaning “King-hit-knees,” which bespoke of his totalitarian rule by putting people on their knees through total submission. The tyranny of his imperial rule was immediately felt in Savai‘i Sāmoa through the heavy exaction and extraction of both human and material resources.

In one of the peace-seeking resolutions, the Samoans went to Tonga seeking an alliance-formation. Upon their return to Sāmoa, the Tu‘i Tonga put them on his turtle Sangone, with stern instructions that she was to bring back to Tonga the best of Samoan wealth and produce as a tribute. All these did not materialize, and instead the Samoans killed the turtle Sangone, ate the flesh and buried her ‘uno shell in the village, now named after her. Meanwhile, Lo‘au had already long been in Sāmoa as a mediator of peace, symbolized by his search for the la‘ā sun, who also witnessed all that happened. Following their grandfather Lo‘au, Tu‘i Tonga Fata also sent his half-brother Fasi‘apule, who led a party in search of his turtle Sangone, when they were received in a royal kava ceremony. By virtue of his being an exceptional peace negotiator, Lo‘au facilitated the exchanges, leading to their finding of the koloa treasure. Fasi‘apule and his party then took it together with especially the two best Samoan fine mats Hau-‘o-Momo and

Laumata-‘o-Faingā to Tonga in exchange with the best of Tongan women presented to the Samoan high chief, allegorized by the fine lupe doves/pigeons.

The illustrations focus on the fonu turtle⁴² Sangone, which is one of the main, if not the main, protagonist, featured in this highly tragic tale of old about the ongoing social and political contestations and resolutions due to economic exploitation and domination between Tonga and Sāmoa in antiquity. When a number of turtles are intersected or connected and separated by way of kula red and ‘uli black koho lines and vā spaces, which are in abstraction both temporally marked and spatially composed, they tend to eject and endless number of kupesi in constant movement. The most exciting of these are a plurality of either single or four-headed turtles as derivatives of the original one, as well as the inward-outward movement of turtles in multiple layers in varied fata-‘o-Tu‘i-Tonga “pall-bearer-of-Tu‘i-Tonga” formations. Like the ones in Appendix 3, these are framed by helix-like, vortex-type, spiral-based manifestation, which are characteristic of the four-sided-dimensional kupesi, produced by the material art of tufunga lalava house-lashing. These DNA-like imprints are translated into the physical-bodily looks and psychological-emotional behaviors of people, collectively called kupesi, which can be read especially in terms of their facial attributes and attitudes (see Potauaine and Māhina 2011: 194–216). See Figure 7.