

**SIUELI ‘OE PASIFIKI: JEWEL OF THE PACIFIC – A SUNG POETRY OF
PRAISE AND RIVALRY**

Pā‘utu-‘O-Vava‘u-Lahi
Adriana Māhanga Lear
University of Wollongong

Sione Lavenita Vaka
Auckland University of Technology

Maui-TaVā-He-Akó
Tēvita O. Ka‘ili
Brigham Young University Hawai‘i

Hūfanga-He-Ako-Moe-Lotu
‘Ōkusitino Māhina
Vava‘u Academy for Critical Inquiry and Applied Research

We examine “Siueli ‘oe Pasifiki” “Jewel of the Pacific,” as a great work of art and literature in poetry of viki/sani praise and fetau rivalry, by Queen Sālote, concerning the mediation of human meanings in language through sustained symmetry and harmony in the production of beauty, which, in turn, results in warmth and fieriness in the creation of climatic elation. The mediation of human meanings is achieved by the artistic and literary device heliaki, defined as “metaphorically saying one thing but historically meaning another,” as in her treatment of siueli jewel, as a heliaki metaphor, for Tonga. Queen Sālote’s affective and effective use of the three types of heliaki, namely, heliaki fakafetongiaki qualitative epiphoric heliaki, heliaki fakafekauaki associative metaphoric heliaki, and heliaki fakafefonuaki constitutive metonymic heliaki, in the treatment of her subject matter in the creative process is critiqued for both its beauty or quality and its utility or functionality.

Tukupā Dedication

To our most loving, lovely and beloved Queen Sālote, who, as a wise leader of deep hindsight, insight, and foresight, set the artistic and literary par excellence above the stars for all to strive in the name of knowledge and beauty.

Knowledge is composed in culture and communicated in language as inseparable entities, with language as the patterning of sound into symbols, which are, in turn, given human meanings as a tool of communication, where poetry is a special language within a language, both intensified temporally and reconstituted spatially.

—Tā-Vā Time-Space Philosophy of Reality

Talakamata Introduction

WE SET OUT IN THIS ORIGINAL ESSAY to critically examine a ta'anga hiva viki-mo-sani moe fetau sung poetry of praise and rivalry “Siueli 'oe Pasifiki,” “Jewel of the Pacific,” composed by Queen Sālote (see Hixon 2000; Wood-Ellem 1999; see also Helu and Janman 1999; Māhina 1992). The poetry was put to music by Lavaka Kefu, the lead singer and musician of the royal vocal and instrumental group Fuiva-'o-Fangatapu,¹ who performed it. This composition is a great work of art and literature in the poetry of sani-mo-viki praise² and fetau rivalry,³ among Queen Sālote's wide-ranging compositions of varying subject matters and styles across genres such as ta'anga hiva kakala “song of sweet-smelling flowers,”⁴ that is, ta'anga hiva 'ofa love songs,⁵ and ta'anga hiva tutulu lamenting songs,⁶ that is, ta'anga hiva fakamamahi tragic songs; and ta'anga hiva haka laka-laka sung and danced poetry of genealogical and sociopolitical relationships, historic places and beautiful landmarks⁷ (see Helu and Janman 1999; Lear 2018; Māhina 1992, 2011; Wood-Ellem 2004). As a text, “Siueli 'oe Pasifiki,” “Jewel of the Pacific” (see Wood-Ellem 2004: 194), will be briefly critiqued in the context of the three divisions of Tongan arts, with a specific focus on faiva ta'anga poetry (and to some extent faiva hiva music and faiva haka dance), informed by the Indigenous Tongan Tā-Vā Time-Space Philosophy of Art (see Lear 2018; Māhina 2004: 86–93; cf. Anderson, Cullum, and Lycos 1982; cf. Ka'ili 2017a).⁸

Tā-Vā Time-Space Philosophy of Art and Literature

The Indigenous Tongan Tā-Vā Time-Space Philosophy of Art is a derivative of the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality (Ka'ili, Māhina, and Addo 2017; Māhina 2010: 168–202; Williams 2009; see also Rimoldi 2004:

10–17),⁹ based in the wider Moanan Oceanian concepts and practices *tā* and *vā*,¹⁰ meaning “time” and “space” (see Harvey 1990: 418–34, 2000: 154–79). The tenets (see Ka‘ili, Māhina, and Addo 2017; Māhina 2011; Māhina-Tuai 2017; Potauaine 2017; cf. Māhina 2010, 2017a) include, *inter alia*, the following:

- that *tā* time and *vā* space, as ontological entities, are the common *vaka* vessels, *hala* vehicles, or *tala* receptacles, for the independent existence of all things;
- that *tā* time and *vā* space, as ontological entities, are socially organized in different ways across cultures (and languages);
- that, as far as “reality as we know it” and “reality as it is” go, the fundamental issue is not “where we know what we know,” “when we know what we know,” “how we know what we know,” or “why we know what we know” but rather “what we really know”;¹¹
- 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-based) and markers of *vā* space and *uho* content, which are, in turn, nouns (or object-led) and composers of *tā* time and *fuo* form;
- that *‘ilo* knowledge, is *‘ilo* knowledge of *tā* time and *vā* space;
- that all things in reality stand in eternal relations of exchange, giving rise to *felekeu/fepak*i conflict and *maau/fenāpasi* order;
- that *maau/fenāpasi* order, and *felekeu/fepak*i conflict, are of equal logical status, with *maau/fenāpasi* order as a form of *felekeu/fepak*i conflict, when two or more equal and opposite forces, energies, or tendencies meet at common *mata-ava* eye-hole,¹² point, defined by a state of *noa 0* or zero-point;
- that everywhere in reality is *fakafelavai* intersection, and there is nothing above *fakahoko* connection, and *fakamāvae* separation;
- that everywhere in reality is *mata-ava* eye-hole,¹³ and there is nothing above *mata* eyes and *ava* holes¹⁴; and
- that everywhere in reality is inseparable yet indispensable *hoa* pairs/binaries,¹⁵ and there is nothing beyond *hoatatau/hoamālie* equal/same/similar and *hoakehekehe/hoatamaki* opposite/different/dissimilar *hoa* pairings/binaries.¹⁶

Faiva, Tufunga, Nimamea‘a: Performance, Material, Fine Arts

Generally, Tongan arts are divided into three main divisions, namely, *faiva* performance arts, *tufunga* material arts, and *nimamea‘a* fine arts (see Ka‘ili 2019: 23–29; cf. Māhina 2019: 43–45). On the one hand, *faiva* performance arts are *tefito-he-sino*

body-centered, or based outside and inside of the body, and both tufunga material and nimamea'a fine arts are tefito-he-tu'a-sino non-body-centered, or based outside of the body. On the other hand, both faiva performance and tufunga material arts are predominantly male-led, and nimamea'a fine arts are largely female-led. The words faiva, tufunga, and nimamea'a are temporal-spatial/formal-substantial, as in faiva as "doing-(art)-in-space," tufunga¹⁷ as "beating-the-surface" (i.e., temporal-marking of space), and nimamea'a as "fine-hands-(in-making)-things" (i.e., refinement in making things, such as fine fala mats, kato baskets, helu combs, and kakala designed-flowers) (see Māhina 2011: 14–66; Potauaine & Māhina 2011: 194–216; cf. Ka'ili 2017a). The making of all faiva performance, tufunga material, and nimamea'a fine arts is done at the intersection or connection and separation of auiki/auvalevale/tu'oiki/tu'ovalevale finer texture and aulalahi/tu'olalahi coarser texture, with the former over the latter as a measure or standard of good arts.

Faiva Ta'anga, Faiva Hiva, Faiva Haka: Poetry, Music, Dance

Ta'anga poetry, hiva music, and haka dance belong to the faiva performance arts genre,¹⁸ and lay in close proximity, where ta'anga poetry, is composed and then put to both hiva music and haka dance (see Helu 1999; Kaeppler 1993; Kaho 1998; Māhina 2007; Velt 2000). By way of process, faiva ta'anga poetry, faiva hiva music, and faiva haka dance, are concerned with the production and mediation of 'uhunga human meanings, hiva/fasi/nota music/tones/notes, and haka bodily movements, respectively. These strictly engage in their transformation from a condition of feleku/fepaki chaos, to a state of maau/fenāpasi order, through sustained tatau symmetry and potupotutatau harmony, to produce mālie/faka'ofō'ofa beauty/quality. By way of outcome, there exists a corresponding transformation beginning with māfana warmth, through vela fieriness, to tauēlangi climatic elation. By way of both process and outcome, we witness the mediation of tatau symmetry and potupotutatau harmony, as hoa/soa equal/same/similar and opposite/different/dissimilar pairs/binaries, in the production of mālie/faka'ofō'ofa beauty/quality, paralleling those of māfana warmth, and vela fieriness as hoa pairs/binaries in the production of tauēlangi climatic elation, by means of 'aonga/ngāue utility/functionality (see Māhina 2004, 2011).¹⁹

The master artist who combines all three performance arts, namely, faiva ta'anga poetry, faiva hiva music, and faiva haka dance, is called punake, considered a person flying above and having a "bird's-eye view" of society. There are two kinds of punake master poet of ta'anga poetry, hiva music, and haka dance, namely, punake kakato full, knowledgeable, and skillful punake, and punake kapo partial, less knowledgeable, and skillful punake. The individual artists of faiva ta'anga poetry, faiva hiva music, and faiva haka dance are respectively known as, pulotu fa'u or fakafatu/fakafa'u composer of poetry, pulotu hiva/fasi

as fakahiva/fakafasi composer of music, and pulotu haka as fakasino/fakahaka composer of dance. The word “pulotu” is derived from Pulotu²⁰ as the ancestral homeland and afterworld of Moana Hihifo Western Moana Oceania, notably Tonga and Sāmoa, and is believed to be an actual island lying to the tokelau-hihifo north-west²¹ of the inhabited islands, around the island of Matuku in the Lau Group in Fiji (see Hau’ofa 1993).²² The word “pulotu” evokes a sense of the tapu harmony, beauty, and mana power of Pulotu as the realm of mate death, and the kau mate dead (see Ka’ili 2019: 23–29; Māhina 1993: 109–21, 2019: 43–45).

Heliaki, Tu’akautā, and Hola²³ as Artistic and Literary Devices

The production, mediation, and transformation of ‘uhinga human meanings, hiva/fasi/nota music/tones/notes, and haka bodily movements, deploy the artistic and literary devices of heliaki, tu’akautā, and hola (or kaiha’asi and haka-funga-haka),²⁴ respectively. The words heliaki, tu’akautā, and hola (or kaiha’asi and hakafungahaka) literally refer to “placing-a-meaning-on-another,” “putting-one-beat-in-between-beats,”²⁵ and “escaping” (or “stealing” and “placing-a-bodily-movement-on-another”), respectively. These devices involve the insertion of extra meanings, tones/notes, and bodily movements both “inter” and “intra” within ta’anga poetry, hiva music, and haka dance. In both affect and effect, the outcome, namely, māfana warmth, vela fieriness, and tauēlangi climatic elation is a function of and dependent on the process, that is, of tatau symmetry, potupotutatau harmony, and mālie/faka’ofo’ofa beauty/quality, both as inseparable but indispensable hoa pairs/binaries (see Māhina 2005b: 168–83; Māhina-Tuai 2017: 245–66; Potauaine 2017: 154–79).

The production of tatau symmetry, potupotutatau harmony, and mālie/faka’ofo’ofa beauty/quality, both on the one hand, and the manifestation of māfana warmth, vela fieriness, and tauēlangi climatic elation on the other are borne in both the ‘atamai mind and fakakaukau thinking in the ‘uto brain, and the ongo feeling and loto desiring in the fatu/mafu heart²⁶ (see Māhina 2004; Māhina 2002a, 2008, 2009, 2011; Poltorak 2004, 2011). Both ‘ilo knowledge and ongo feeling are thus made to converse as diversified though unified connecting and separating, or intersecting, physical-bodily, psychological-emotional, and social-cultural entities, identities, or tendencies in both their individuality and their totality. Tatau symmetry, potupotutatau harmony, and mālie/faka’ofo’ofa beauty/quality on the one hand, and māfana warmth, vela fieriness, and tauēlangi climatic elation, that is, ‘aonga/ngāue utility/functionality on the other are ivi energy, as me’a matter, manifested by way of a plural and circular movement of maau/fenāpasi orderliness, mama light, and afi fire. Such a cyclical movement of a multiplicity of things as in ivi energy, as me’a matter,

generally involves a transformation from one fuo-uho form-content (or tā-vā time-space) to another (see Potauaine and Māhina 2011).

Heliaki, “Metaphorically Saying One Thing but Historically Meaning Another”

As a language drift or shift, the word “heliaki,” as a corruption of “hiliaki,” literally means “placing one word on another,” defined as “metaphorically saying one thing but historically meaning another,” as in *peau waves* for *faingata’a* difficulties, *matangi wind* for a messenger, *manuhina white birds* for a *faka’ilonga lelei* good omen, and many more. We take *ta’anga* poetry to be a “special language” within a language, defined by a formal intensification of *tā* time, and substantial reconstitution of *vā* space. As an embodiment of inseparable and indispensable *hoa* pairs/binaries, *heliaki* metaphors/symbols involve the *fakahoko* connection and *fakamāvae* separation, or *fakafelavai* intersection, of two languages, namely, the metaphorical and the historical, the translation of which is concerned with “what is said” to “what is meant.” There are three types of *heliaki* metaphors/symbols involve, namely, *heliaki fakafetongiaki* qualitative epiphoric *heliaki* (e.g., *pō’uli* night for mate death), *heliaki fakafekauaki* associative metaphoric *heliaki* (e.g., *kiwi* for Aotearoa New Zealand), and *heliaki fakafefonuaki* constitutive metonymic *heliaki* (e.g., *fonua* for society and ecology). Queen Sālote makes good use of the English words *gas*, *gold*, *incense*, *newspaper*, *radio*, *set*, *silver*, *society*, and *veil*—translated as *kasa*, *koula*, *‘inisēnisi*, *nusipepa*, *letiō*, *seti*, *siliva*, *sōsaiete*, and *veili*—as *heliaki*.

Ta’anga Hiva Viki-mo-Sani moe Fetau: Sung Poetry of Praise and Rivalry

The *ta’anga hiva viki-mo-sani moe fetau* sung poetry of praise and rivalry, “Siueli 'oe Pasifiki,” “Jewel of the Pacific,” was composed by Queen Sālote (see Hixon 2000; Wood-Ellem 2004; cf. Māhina 1992), considered to be the greatest contemporary poet of Tonga. By *viki-mo-sani* praise, reference is made to *tā* “marking” the unique qualities of a thing, person, or work, as in Nobel Prize winners, and by *fetau* rivalry, reference is made to the “competing” of things, persons, or works over their strengths and weaknesses, as in debating opponents. Queen Sālote handles both entities by connecting and separating, or intersecting, *sani-mo-viki* praise (*kupu/veesi* verses 1–4, *kohi/laini* lines 1–4), and *fetau* rivalry (*kupu/veesi* verses 1–4, *kohi/laini* lines 5–8). Queen Sālote’s poetic creativity in blending her subject matters is matched with the ingenuity of Lavaka Kefu’s musical the subtle interplay *fasi* melodic and *afo* harmonic changes expressing this interplay between *sani-mo-viki* praise and *fetau* rivalry, across all four 8-*kohi/laini* line *kupu/veesi* verses.

Queen Sālote affectively and effectively uses heliaki fakafetongiaki qualitative/epiphoric heliaki, as in the soft touch of the double-blowing wind, like a person talking about the brilliance and beauty of Suva (kupu/veesi verse 1, kohi/laini lines 1–2), and the kasa torches lighting up the beauty of Apia, unique for both the vibrance and the brilliance of Samoan singing and dancing (kupu/veesi verse 2, kohi/laini line 4), heliaki fakafekauaki associative/metaphoric heliaki, as in the Sōsaiete (or Sōsaieti) ‘Ailani, Society Islands and Pape’ete for Tahiti (kupu/veesi verse 3, kohi/laini lines 1–2) (like the ‘Otumotu Anga’ofa, ‘Otumotu Felenite, Feleniti ‘Ailani, Friendly Islands for Tonga, and Taulanga Tuku mo Failā, City of Sails for Tāmaki Makaurau, Auckland) (see Hau’ofa 1993: 2–16), and heliaki fakafefonuaki constitutive/metonymic heliaki, as in fānifo’anga surfing attraction for the performance art of fānifo surfing (kupu/veesi verse 4, kohi/laini line 3), and ve’eve’e heilala garland as incense for sweet-smelling (kupu/veesi verse 4, kohi/laini line 6), throughout the whole text (kupu/veesi verses 1–4, kohi/laini lines 1–8).

Siueli ‘oe Pasifiki Jewel of the Pacific

Koe ta’anga hiva sani-mo-viki moe fetau, A sung poetry of praise and rivalry
Maa’imoa fakafatu/fakafa’u ‘e Kuini Sālote, Poetry composed by Queen
Sālote

Fakahiva/fakafasi ‘e Lavaka Kefu, Music composed by Lavaka Kefu
Liliulea ‘Ingilisi ‘e Havelulahi, English translation by Havelulahi, Ma’asi
Taukei’aho and Hūfanga-He-Ako-Moe-Lotu, ‘Ōkusitino Māhina

1. Lave mālie mai matangi taulua Talanoa he masani moe seti ²⁷ ‘o Suva Loto leva keu hopo ‘o fakafolaua Keu luva kiha ati ‘a si’oto leipua Pango ē manatu kuo fakatu’a Tafesino’ivai ‘ea ‘oe Hala Vuna Samipeni fiefia ko si’ete koula Hangē si’a ‘ofa ‘oku kei talamuka	1. Exquisite touch of the dual-blowing wind Exuding the brilliance and beauty of Suva Urged I really am, to hop on board a voyage That I may yield my pua garland to an adi Pity, though, my commoner memory’s recalled Pleasant is the soothing air of Vuna Road My champagne of joy, my precious gold Like true love that blossoms afresh
2. Letiō sasala ‘ae ongo ‘o ‘Apia Tapa he po’uli hono kasa ‘uhila Tuha ‘oe tafitonga pō ne fetu’u’ia Fie’eva ‘ihe solo mātā ‘o ni siva ²⁸ Kae mele kuo taungasino ‘iate kita ‘A si’oto leihuni fio moe fāhina Muimui hoku loto kā hopo ē māhina	2. Radio transmitting the sound of Apia Its brilliant torches aflash in the dark Befitting the clear skies in a starlit night For a stroll to watch the unfolding dance Yet, my being has been wholly-stricken By my garland of blended huni and fāhina Mine heart follows when the moon rises

'A Nuku'alofo moe veili siliva ²⁹	All over Nuku'alofo and its silver veil
3. Koe laulõtaha taulanga Pape'ete 'A Tahiti kei taku koe Sōsaiete ³⁰ Koe hauhau tofe tuku ko'enau pele Kete hekasia mai hono matangi lele Ka neongo ia kuo fakatauele 'Ae'ofa'oku tapu ke toe movete Kihe'ōlive'oku kapa tu'umalele Kanokato ē lelei'oku ongo kehekehe	3. So unrivaled is Pape'ete harbor Of Tahiti, also named Society Islands The shiny pearls remain their beloved Wishful I ride its gently blowing wind But alas, it is so tempting an inkling Of my forbidden love, never to break For the olive leaves, bent by the wind Filled with varied goodness aplenty
4. Fola'ihe nusipepa tala'o Hauai'i Fakalata'ae hula hiva'ene vanaiki Koe fānifo'anga'oe filivaihi 'Ise'isa hoto loto fielaka he taimi Kā kuo litaula'a'ofa'alovili Ve'ëve'e heilala koha'inisēnisi Vetekina ai si'i'atamai'oku fihi Sai pē si'i Tonga, siueli Pasifiki	4. Newspaper spreads the story of Hawai'i Its enchanted hula dance, with music so soft A surfing attraction for ingenuous surfers Alas how tempting to march with the time Yet, my everlasting love has been anchored In ve'ëve'e heilala as a sweet-scented incense Undoing confusion in my baffled mind That Tonga is the best, jewel of the Pacific

Queen Sālote begins in kupu/veesi verse 1, by praising Suva, Fiji, for the soft touch of its double-blowing wind, talking about its orderliness, whose beauty urges her to hop on a voyage where she can gift her precious garland of pua flowers to a chiefly woman (kohi/laini lines 1–4). But, pity though, her commoner memory of the pleasantly soothing air of Vuna Road is recalled as her champagne of joy that is worth a precious gold, like true love that blossoms anew (kohi/laini lines 5–8). In kupu/veesi verse 2, Queen Sālote is transpired by the attractive radio sound wave transmission of Apia, Sāmoa, as its lights flash like kasa torches in the dark, coupled with the clear skies on a starlit night, urging her to stroll down the way to watch the music and dance unfolding (kohi/laini lines 1–4). And yet her whole being has been homesick-stricken for her Tongan garland of huni flowers blended with fāhina sweet-scented white³¹ pandanus fruits, which her heart follows whenever the moon rises, with its net-like, heart-stricken silver veil casting over Nuku'alofo (kohi/laini lines 5–8) (see Hau'ofa 1993: 2–16).

Queen Sālote continues in kupu/veesi verse 3, where she marvels at the unrivaled beauty of the harbor of Pape'ete, Tahiti, which is also known as Society Islands, renowned for her cherished shiny pearls, thereby wishing she could ride its gently blowing wind (kohi/laini lines 1–4). But, alas, there is a mind-lightening and heart-burning inkling in her thinking and feeling of her love for Tonga as life-filled olive leaves brought by the wind, with goodness of all descriptions

(kohi/laini lines 5–8). In kupu/veesi verse 4, she is distracted by the story of Hawai'i through the newspaper, especially the charming hula dance, mellowed by its soft music, where the master surfers are attracted,³² so tempting for both the mind and the heart to join in the fun-loving occasion (kohi/laini lines 1–4). Yet, though, her untiring love for Tonga has been firmly anchored, in the ve'eve'e heilala, her sweet-scented kakala incense, which diffuses her confused mind and heart, that Tonga is the best, jewel of the Pacific (kohi/laini lines 5–8).

Of all the “goodness and beauty” aplenty duly enumerated with pride and joy, namely, of Suva and Fiji, Apia and Sāmoa, Pape'ete and Tahiti, 'Otumotu (Ailani island) Sōsaiete (or Society) Islands, and Honolulu and Hawai'i (kupu/veesi verses 1–4, kohi/laini lines 5–8), it all climaxes in Nuku'alofa koe Kolo Hau 'o Felenite (or Feleniti) Nuku'alofa the Mighty Town of the Friendly Isles, and Tonga koe Siueli 'oe Pasifiki Tonga the Jewel of the Pacific is far unrivaled and considered the greatest of all (kupu/veesi verse 4, kohi/laini line 8).³³

All the precious metals and stones belong in the jewelry, notably gold and diamond, normally used to make the crown of a monarch, as in the case of Queen Sālote of Tonga and Queen Elizabeth II of Britain,³⁴ for their immense beauty, durability, and utility. The “Hā'ele ki Pilitānia,” “Her Majesty's Trip to Britain,” unlike the “Siueli 'oe Pasifiki,” “Jewel of the Pacific,” focuses solely on viki-mo-sani praise, through which Tonga is cleverly made to commonly align. This is most evident in a part of the said ta'anga hiva viki song of praise, by Queen Sālote, with a focus on her trip to Britain³⁵ in attendance of Queen Elizabeth II's hilifaki kalauni coronation,³⁶ in 1953 (kupu/veesi verse 4, kohi/laini lines 17–24) (see Wood-Ellem 2004: 192–93; also see Pond 1995).³⁷

Hā'ele ki Pilitānia Her Majesty's Trip to Britain

Koe ta'anga hiva viki, A sung poetry of praise

Maa'imoa fakafatu/fakafa'u 'e Kuini Sālote, Poetry composed by Queen Sālote

Fakahiva/fakafasi 'e Lavaka Kefu, Music composed by Lavaka Kefu

Liliulea 'Ingilisi 'e, English translation by Melenaite Taumoefolau

4. A'usia 'ete 'alu	4. My journey reached
Kolomu'a ē maama	The city of lights
Koe fakatalutalu	From ancient days
Ne ngangatu hono tala	Its fragrant tales
Seti'anga siueli ³⁸	Where jewels are set
Tapa 'aho moe pō	Radiant day and night
Kalauni 'oe 'ofa	Crown of love
Ko si'oto manako	My heart's dear choice

Talangata Conclusion

As a fine work of performance art in faiva ta'anga hiva sung poetry, "Siueli 'oe Pasifiki," "Jewel of the Pacific," brings into sharp focus the fundamental role of heliaki, engaging in "metaphorically saying one thing but historically meaning another." As an artistic and literary device, heliaki metaphor/symbol is concerned with the mediation of 'uhinga human meanings, at the fakahoko connection and fakamāvae separation, or fakafelavai intersection,³⁹ of the metaphorical and historical languages, transforming them from a condition of felekeu/fepaki chaos to a situation of maau/fenāpasi order, through sustained tatau symmetry, and potu-potutatau harmony, to produce mālie/faka'ofa'ofa beauty/quality. As an outcome, this process impacts on both the mind and heart, thinking and feeling, as māfana warmth, vela fieriness, and tauēlangi climatic elation. In doing so, both the quality and utility or beauty and functionality of art are made to coexist, with the former preceding the latter, in that logical order of precedence. That is, that the more beautiful, the more useful, and, conversely, the more useful, the more beautiful.

ACKNOWLEDGMENTS

We wish to extend our sincerest fakamālō, Tonga's most precious koloa treasure, in both deep recognition and admiration for the many mutual exchanges in the production of this original essay to individuals, organizations, and institutions. To Havelulahi, Ma'asi Taukei'aho for being an excellent co-tālanoa and co-translator; to Mele Ha'amoā 'Alatini for her critical reading of especially the translations, making some constructive suggestions of immense significance; to Sione Faletau for his reflective comments of some artistic and literary importance; to Toluma'anave, Barbara Makuati-Afitu, and Lagi-Maama Academy & Consultancy for the conducive environment of critical thinking and feeling across disciplinary practices and social activities; and last but not least to tāvāist philosopher Maui-TāVā-He-Akó, Professor Dr. Tēvita O. Ka'ili, for the plethora of engaging tālanoa 'uhinga, "critical-yet-harmonious-talks" on a plurality of topics, with bearings on the subject matter explored. We say from the height of our minds and depth of our hearts: Vinaka levu/mālō lahi/mālō tele/mahalo nui.

NOTES

1. Translated as Fuiva-Bird-of-Fangatapu, where Fangatapu, "Shore-of-the-sacred/harmony/beauty," that is, "Sacred-harmonious-beautiful-shore," is situated in front of the Royal Palace at Kolofo'ou in Nuku'alofa, on the main island Tonga'eiki, Tongatapu, or Tongalahi. The names Tonga'eiki, Tongatapu, or Tongalahi are translated as "Chiefly-Tonga," "Sacred-Tonga," or "Great, Abundant-Tonga"; that is, Tonga as "Great, Abundant" in both "Chiefliness" and "Sacredness" are metaphorical references to the three kingly lines, namely, Tu'i Tonga, Tu'i

Ha'atakalaua, and Tu'i Kanokupolu, mainly the first, which was of "godly" origin, hence both its 'eiki chiefliness and tapu sacredness. There can be a fourth line of kings, named Tu'i Tupou of the Tau Tahī (Sea Warriors) of Vava'u and Ha'apai (and to some extent 'Eua), led by Tāu-fa'āhau, who became Tupou I, followed by Tupou II–V, and now Tupou VI. Cf. Vava'ulahi translated as "Great, Abundant-Vava'u," both meaning *loto-to'a*, "warrior-hearted," and *loto-māfana*, "warm-hearted," often as forms of extremism. As a native bird, the fuiva is renowned for its *le'o-melie/mālie* sweet-singing.

2. Most probably, the word "viki" is a word drift or shift from "hiki," which means "to lift up."

3. The word *fetau* literally means "to wage or declare war."

4. The term *kakala*, respectively, means both sweet-smelling flowers and designed-flowers, associated with the fine art of *nimamea'a tuikakala* flower-designing, which are made into *kupesi* geometric designs, such as *alamea* and *fakaofilani*, as in the sung and danced poetry *lakalaka* "Takafalu," "The Monarch's Back," by Queen Sālote (see Helu 1999: 270–87, 2012; Lear 2018; Māhina 1992; Wood-Ellem 2004: 260–62). The production of the *kupesi* geometric designs is the chief concern of the *tufunga lalava* material art of *kafa-sennit-lashing* (or *kafa-sennit-intersecting* by way of connecting and separating *kafa-kula* red-*kafa-sennit* and *kafa-'uli* black-*kafa-sennit*) (see Māhina 2002b: 5–9, 29–30; Potauaine and Māhina 2011). The helix, DNA-like, vortex, spiral-type formations of *kupesi* geometric designs, such as *mata* eye, *ava* hole, *kohi* line, *manulua* two birds in flight, and *kauikalilo* 'school of twenty fish,' are used as means of reading through the *toto* blood genealogical connections, of people, especially on their *mata* facial qualities. These are commonly expressed as "'Oku pāpāaki mai pē 'ae kupesi ho'o kui ho mata,'" "The *kupesi* imprints of your ancestor are impressed on you and your face," among others.

5. Also known as *hiva tango*, the oldest term and *hiva 'eva* courting songs, both associated with the performance arts of *faiva tango* and *faiva 'eva* courting (see Potauaine and Māhina 2011).

6. The word *tutulu* is honorific for *tangi*, both meaning "crying," and differentiated as *tangi-mamahi* "sad-crying," and *tangi-laulau* "lamenting," in reference to the performance of crying and chanting in the *ongo*, *afo*, or *fasi fakafa'ahikehe*, "sound, tone, or tune of the other side, order or being" to mourn death and the dead. Cf. *fakatangi* chant, literally meaning "cry-like," which accompanies the *faiva fananga* legend-telling, as a synopsis of the principal events.

7. Or what Helu called *laumātanga*, "pride of locality"

8. In doing so, this affords us the "Sio FakaTonga 'ae 'Aati FakaTonga: Tongan Views of Tongan Arts" (see essay 3).

9. As a brand of philosophy, *tāvāism*, like realism, is time-space-based, reality-dependent (see Anderson 2007; Ka'ili, Māhina, and Addo 2017), as opposed to idealism, like rationalism, which is mind-reliant.

10. With *tā* and *vā* (Moana Hihifo Western Moana Oceania), *kā* and *wā* (Moana Hahake Eastern Moana Oceania), and *tarag* and *wan* (Malei-Moana Oceania Malay-Moana Oceania, "Austronesia") as "time" and "space," respectively (see Māhina 2019: 43–45).

11. See Anderson (2007), Ka'ili, Māhina, and Addo (2017: 1).

12. Mata eye (or, its opposite ava hole), also means face.

13. Mathematically, a mata eye, or its symmetry ava hole, that is, point, is the intersection, or connection and separation, of two or more koho lines, a koho line, is a collection of mata eyes, or its mirror image, ava holes; and vā space, is a summation of koho lines, which are all temporally-formally defined and spatially-substantially constituted.

14. See Potauaine and Māhina (2011).

15. With hoa found in Tonga (and Māori, Aotearoa) and soa in Sāmoa.

16. See Lear (2018); see also Ka'ili (2017b).

17. The word tufunga is a variation of tāfunga (which also means higher place), with tu and tā, like to, as in fakatahele, fakatohele, fakatahala, and fakatohala in the performance arts of tālali and tānafa drumming, and pasi clapping, and to-ma'olalo low sounds, tones, or tunes, and to-ma'olunga high sounds, tones, or tunes, all meaning "time." Fakatahele, fakatohele, fakatahala, and fakatohala are forms of tu'akautā.

18. Among the old and new faiva performance arts are faiva lea oratory, faiva toutaivaka navigation, faiva faifolau voyaging, faiva fānifo surfing, faiva fuhu boxing, faiva 'akapulu rugby-playing, and faiva tenisi tennis-playing, to name a few (see Māhina 2017b: 133–53; Māhina-Tuai 2017: 245–66; Potauaine 2017: 154–79).

19. As a process, mālie/faka'ofa beauty/quality is a function of and dependent on both tatau symmetry and potupotutatau harmony, in the same way that, as an outcome, by way of 'aonga/ngāue utility/functionality, tauēlangi climatic elation is a function of and dependent on both māfana warmth and vela fieriness, as energy-led, fiery-like qualities. Both beauty/quality and utility/functionality, as well as beauty/utility and quality/functionality, like time/form and space/content, and time/space and form/content, are inseparable yet indispensable hoa as equal/same/similar and opposite/different/dissimilar pairings/binaries (see essay 2).

20. Pulotu (Fiji) is the divine realm of the 'Otua Goddess/Deity Hikule'ō, and Maama Earth (Tonga) and Langi Sky (Sāmoa) are the respective divine realms of 'Otua Gods/Deities Maui and Tangaloa (see Ka'ili 2019: 23–29; Māhina 1992, 2019: 43–45; see also Hau'ofa 1993).

21. In Tonga, the Maama Earth is divided into four divisions and directions, namely, hahake east, hihifo west, tokelau north, and tonga south concerning the movement of the la'ā sun, which hopo rises, from the hahake east to 'olunga up-above the tokelau north, and tō sets in the hihifo west to lalo down-below the tonga north. This circular motion, respectively defines both 'aho day and pō night. Both the Tokelau north and tonga south, are also known as 'olunga up-above and lalo down-below, respectively. Whereas the movement of the la'ā sun is daily-nightly, the motion of the māhina moon is monthly, hence the naming of month after māhina (see Velt 1990).

22. Cf. Hawaiki as the ancestral homeland and afterworld of Moana Hahake Eastern Moana Oceania, situated in the Cook Islands in Moana Lotoloto Central Moana Oceania (see Māhina 2019: 43–45; see also Hau'ofa 1993).

23. There exists a range of distinct but related artistic (and literary) devices across the whole spectrum of the three divisions of Tongan arts which include, among heliaki, tu'akautā, and hola, kaiha'asi or hakafungahaka, the mata'i-toki eye-of-the-adze, and its hoa pair/binary ava'i-toki hole-of-the-adze, in tufunga langafale house-building, and many others, and mata'i-hui eye-of-the-needle and its hoa pair/binary ava'i-hui hole-of-the-needle in nimamea'a tui-kakala flower-designing, among many others.

24. A term developed by the master punake Tātūila Pusiaki, son of the famous punake kakato Vili Pusiaki (who composed the music for most of Queen Sālote's lakalaka and other compositions performed by the Lomipeau Choral Musical group) of Lapaha, Mu'a, the last royal residence of the most ancient Tu'i Tonga.

25. Here the term "beat" is a translation of tā, referring to the "beating"/"marking" of ongo sound, as an expression of time.

26. Both process and outcome, namely, the production of tatau symmetry and potupotutatau harmony, to create mālie/faka'ofa'ofa beauty/quality, on the one hand and the manifestation of māfana warmth and vela fieriness, as 'aonga/ngāue utility/functionality, to produce tauēlangi climatic elation, on the other hand, entwining and intertwining both the 'atamai mind and loto heart, is therapeutic, hypnotic, and psychoanalytic in modus operandi (see Māhina 2004; Māhina 2004, 2005a, 2005b, 2005c; Māhina and Māhina-Tuai 2007).

27. The Tongan term "seti" is the transliteration of the English word "set," which means "orderly" and, by extension, harmony and beauty (see also "Hā'ele ki Pilitānia," "Her Majesty's Trip to Britain" (kupu/veesi verse 4, koho/laini line 5).

28. The Samoan expression solo mātā'ō ni siva metaphorically refers to the beauty of Samoan singing and dancing, as in the Samoan taualuga in progress by way of glorified but diversified movements of unified rhythm.

29. See Queen Sālote's excellent ta'anga hiva kakala love song "Loka Silver," "Silver Lock," for her beloved sweet-heart and later "silver-like, white-hair" husband, Prince Consort, Tungī Mailefihī; cf. A most beautiful ta'anga hiva viki-mo-sani sung poetry of praise and fetau rivalry, "Utufōmesi Siliva," "Cliff of Silver Foamy Waves," by punake kakato master poet, La'akulu Rev. Dr. Huluholo Mo'ungalao, former president of the Siasi Uēsiliana Tau'atāina 'ō Tonga (SUTT) Free Wesleyan Church of Tonga (FWCT), who hailed from the village of Kolovai in Hihifo, Tonga'eiki, Tongatapu, or Tongalahi (see essay 1).

30. Tahiti was named Society Islands by Captain Cook; cf. Tonga as Friendly Islands, an English name he gave Tonga in 1777 when he was received in a reception at Pangai on the islands of Ha'apai for two weeks of feasting, singing, dancing, and gifting.

31. As lanu colors, hina-hinehina/tea-tetea white is a form of kula-kulokula red.

32. Such as Waikiki at Honolulu as a major surfing attraction.

33. In "Siueli 'oe Pasifiki" "Jewel of the Pacific," the shift between Queen Sālote's praise of Suva and Fiji, Apia and Sāmoa, Pape'ete and Tahiti, and Honolulu and Hawai'i, to her affirmation of Tonga as the unrivalled jewel of the Pacific is accompanied by a marked change in fasi melodic and afo harmonic material in koho/laini lines 5–6 of each kupu/veesi verse.

34. Another name for Britain is Polata'ane.

35. The fasi melody of "Hā'ele ki Pilitānia," "Her Majesty's Trip to Britain," which is closely aligned to that of "Siueli 'oe Pasifiki," "Jewel of the Pacific," is intricately yet beautifully arranged throughout the four 8-kohi/laini line, kupu/veesi verses, with a subtle change in the 8-kohi/laini line, tau/kōlesi chorus, as a measure of tatau symmetry, potupotutatau harmony, and mālie beauty, in the overall achievement of māfana warmth, vela fieriness, and tauēlangi climatic elation.

36. Or hilifaki kolona corona, as in coronation, which involves the crowning of a king or queen, both called tu'i.

37. The hiva/fasi musical setting for "Hā'ele ki Pilitānia" "Her Majesty's Trip to Britain" is similar to that of Siueli 'oe Pasifiki" "Jewel of the Pacific." However, by contrast the former is characterised by stylistic fasi melodic and afo harmonic consistency throughout the kupu/veesi verses, with only a slight change in the tau/kolesi chorus.

38. See "Siueli 'oe Pasifiki," "Jewel of the Pacific" (kupu/veesi verses 1 and 4, kohi/laini lines 2 and 8).

39. Similarly, fakafelavai intersection, is dependent on and a function of fakahoko connection and fakamāvae separation, as a hoa pair/binary, as in tatau symmetry, and potupotutatau harmony, as a hoa pair/binary, in mālie/faka'ofa'ofa beauty/quality, that is, process or quality of art on the one hand and māfana warmth and vela fieriness, as a hoa pair/binary, in tauēlangi climatic elation, that is, outcome or utility of art, on the other.

NGAAHI MA'UNGATALA REFERENCES

Anderson, J.

2007 *Lectures on metaphysics 1949–50: Space, time and the categories*. Sydney: Sydney Univ. Press.

Anderson, J., G. Cullum, and K. Lycos, eds.

1982 *Art & reality: John Anderson on literature and aesthetics*. Sydney: Hale & Iremonger.

Harvey, D.

1990 Between space and time. Reflections on geographical imagination. In *Annals of the Association of American Geographers* 80:3. Oxfordshire: Taylor & Francis Online.

2000 A brief history of neo-liberalism. In *The globalisation reader*, ed. F. J. Lechner and J. Boli, 134–40. London: Wiley.

Hau'ofa, E.

1993 Our sea of islands. In *A new Oceania: Rediscovering our sea of islands*, ed. V. Naidu Waddel and E. Hau'ofa, 2–16. Suva, Fiji: School of Social and Economic Development, Univ. of the South Pacific in association with Beake House.

Helu, I. F.

- 1999 *Critical essays: Cultural perspectives from the South Seas*. Canberra: Journal of Pacific History.

Helu, I. F., and Janman, P.

- 1999 *On Tongan poetry*. Auckland: Aruanui Press.

Hixon, M.

- 2000 *Sālote: Queen of Paradise*. Dunedin: Univ. of Otago Press.

Kaeppler, A. L.

- 1993 *Poetry in motion: Studies of Tongan dance*. Nuku'alofa, Tonga: Vava'u Press, Ltd. in association with the East-West Centre's Pacific Islands Development Program.

Kaho, T.

- 1988 *Songs of love*. Nuku'alofa: Vava'u Press.

Ka'ili, T. O. (Maui-TāVā-He-Akó)

- 2017a *Marking indigeneity: The Tongan art of sociospatial relations*. Arizona: Univ. of Arizona Press.
- 2017b "Tāvani: Intertwining tā and vā in Tongan reality and philology. *Pacific Studies* 40 (Special Issue, 1/2): 62–78.
- 2019 The ancestors of the arts. In *Crafting Aotearoa: A cultural history of making in New Zealand and the wider Moana Oceania*, ed. K. Chitman, K. U. Māhina-Tuai, and D. Skinner, 23–29. Wellington: Te Papa Press.

Ka'ili, T. O. (Maui-TāVā-He-Akó), 'Ö. Māhina (Hūfanga-He-Ako-Moe-Lotu), and P.-A. Addo (Kula-He-Fonua)

- 2017 Introduction: Tā-Vā (Time-Space): The birth of an Indigenous Moana theory. *Pacific Studies* 40 (Special Issue 1/2): 1–17.

Lear, A. M. (Pā'utu-'O-Vava'u-Lahi)

- 2018 A study of traditional Tongan music using the Tā-Vā (Time-Space) Theory of Art. BCA (Hons) thesis, Univ. of Wollongong.

Māhina, A. N. M.

- 2004 The transcendence of the finite in tragedy and Lakalaka: Explorations of ecstasy and the sublime through metaphysical comfort and Tau ē Langi. MA diss., Univ. of Auckland.

Māhina, 'Ö. (Hūfanga-He-Ako-Moe-Lotu)

- 1992 The Tongan traditional history Tala-ē-fonua: Avernacular ecology-centred, historical-cultural concept. PhD diss., Australian National Univ., Canberra.
- 1993 The poetics of Tongan traditional history, tala-ē-fonua: An ecology-centred concept of culture and history. *Journal of Pacific History* 1 (28): 109–21.

- 2002a 'Atamai, fakakaukau, and vale: "Mind," "thinking" and "mental illness" in Tonga. *Pacific Health Dialog: Journal of Community Health and Clinical Medicine for the Pacific* 9 (2): 303–8.
- 2002b Tufunga lalava: The Tongan art of lineal and spatial intersection. In *Filipe Tohi: Genealogy of lines: Hohoko e tohitohi*, ed. S. Rees, 5–9, 29–30. New Plymouth, New Zealand: Covett-Brewster Art Gallery.
- 2004 Art as tā-vā, "time-space," transformation. In *Researching the Pacific and indigenous peoples: Issues and perspectives*, ed. T. Baba, 'Ö. Māhina, N. Williams, and U. Nabobo-Baba, 86–93. Auckland: Centre for Pacific Studies, Univ. of Auckland.
- 2005a Before Pangaea: New essays in transcultural aesthetics presented in honour of Professor Grazia Marchianò. *Journal of the Sydney Society of Literature and Aesthetics* 15 (Special Issue, 1): 136–47.
- 2005b Tatau, potupotutatau and mālie: A realist reflection on the symmetry, harmony and beauty of Queen Sālote's poetry. In *Polynesia paradox: Essays in honour of Professor 'I. Futa Helu*, ed. I. Campbell and E. Coxon, 168–83. Suva: Institute of Pacific Studies, Univ. of the South Pacific.
- 2005c Faiva fakaoli: Tongan performance art of humour. *Pacific Studies* 31 (1): 31–54.
- 2007 *Faiva tā'anga: Maau filifili 'a 'Ökusitino Māhina*. Auckland: Lo 'au Research Society (LRS) Publishing.
- 2008 From vale (ignorance) to 'ilo (knowledge) to poto (skill), the Tongan theory of ako (education): Theorising old problems anew. *AlterNative: An International Journal of Indigenous Scholarship*, Special Issue/Special Edition, 67–96.
- 2009 Elizabeth Wood-Ellem, songs and poems of Queen Sālote. *Pacific Studies* 32 (4): 505–11.
- 2010 Tā, vā, and moana: Temporality, spatiality, and indigeneity. *Pacific Studies* 33 (Special Issue, 2/3): 168–202.
- 2011 Comedy and tragedy in myths, poems and proverbs: A tā-vā time-space critique." In *Tonga: Land, sea, and people*, ed. T. Steen and N. Drescher, 194–216. Tonga: Tonga Research Association.
- 2017a Time, space, and culture: A new tā-vā theory of Moana anthropology. *Pacific Studies* 40 (Special Issue, 1/2): 105–32.
- 2017b Tākohi: Drawing in Tongan thinking and practice. *Pacific Studies* 40 (Special Issue, 1/2): 133–53.
- 2019 Pulotu, Hawaiki and Lapita. In *Crafting Aotearoa: A cultural history of making in New Zealand and the wider Moana Oceania*, ed. K. Chitman, K. U. Māhina-Tuai, and D. Skinner, 43–45. Wellington: Te Papa Press.
- Māhina, 'Ö. (Hūfanga-He-Ako-Moe-Lotu), and K. U. Māhina-Tuai
2007 *Lea Tonga heliaki: Faiva moe tufunga lea heliaki*. Auckland: TEVDT Publishing.
- Māhina-Tuai, K. U.
2017 'Tatau: Symmetry, harmony, and beauty in the art of Sēmisi Fetokai Potauaine. *Pacific Studies* 40 (Special Issue, 1/2): 245–66.
- Poltorak, M.
2004 *Aspersions of agency: Tēvolo, love and sickness in Vava'u*. PhD diss., Univ. of Kent.

- 2011 Comedy, stigma and fakasesele: Contesting “mental illness” in Vava’u. In *Tonga: Land, sea, and people*, ed. T. Steen and N. Drescher, 217–34. Tonga: Tonga Research Association.
- Pond, W. R.
 1995 Trials of skill: The song and dance of Tongan politics, 1773–1993. PhD diss., Victoria Univ. of Wellington, Aotearoa.
- Potauaiane, S. F. (Tavakefaifa’ana)
 2017 Symmetry as conflict mediation of line-space intersection. *Pacific Studies* 40 (Special Issue, 1/2): 154–79.
- Potauaiane, S. F. (Tavakefaifa’ana), and ‘Ö. Mähina (Hüfanga-He-Ako-Moe-Lotu)
 2011 Kula and ‘uli: Red and black in Tongan thinking and practice. In *Tonga: Land, sea, and people*, ed. T. Steen and N. Drescher, 194–216. Tonga: Tonga Research Association.
- Rimoldi, M.
 2004 Foreword: Koe Talamu’aki. In *Reed book of Tongan proverbs Ko E Tohi ‘a E Reed Ki He Lea Tonga Heliaki*, by ‘Ö. Mähina, 10–17. Auckland: Reed Publishing.
- Velt, K.
 1990 *Stars of Tonga: Koe ngaahi fetu’u ‘o Tonga*. Translated by ‘I. F. Helu. Nuku’alofa: ‘Atenisi Univ. Press.
 2000 *Langi tau’olunga & hiva kakala: A collection of currently popular tau’olunga dance songs in Tonga, with some translations, history, music sheets and video recordings, trans. by T. ‘O. Helu*. Nuku’alofa: Tau’olunga Komipiuta.
- Williams, N.
 2009 A view from the back, times between spaces: Equality of educational opportunity and Pacific students at a university. PhD diss., Univ. of Auckland.
- Wood-Ellem, E.
 1999 *Queen Sälote of Tonga: The story of an era, 1900–1965*. Auckland: Auckland Univ. Press.
- Wood-Ellem, E., ed.
 2004 *Songs and poems of Queen Sälote, trans. by M. Taumoeofolau, with essays by HRH N. Tuku’aho, A. Kaeppler, E. Wood-Ellem, and M. Taumoeofolau*. Tonga: Vava’u Press.

KOLOSALIO GLOSSARY

'Aati	art
'Aati fakaTonga	Tongan art
Ako	education
Afo	harmony, simultaneous pitch
'Ailani	island; cf. motu
Alamea	kakala flower kupesi design
Anga'ofa	friendly; see felenite, feleniti
'Atamai	mind
Auiiki	fine, finer, texture
Aulalahi	coarse, coarser, texture
Auvalevalu	fine, finer, texture; see auiiki
Ava	hole
'Eiki	chiefly; godly
'Eva	leisure walk; courting; see tango
Fa'ahikehe, fakafa'ahikehe	side-of-a-different-order, i.e., of death and the dead; cf. Pulotu
Fa'ahitatau, fakafa'ahitatau	side-of-the-same-order, i.e., of life and the living; cf. Maama, Earth
Faiva	performance art
Fāhina	white pandanus fruit
Faiva 'akapulu	rugby; rugby-playing
Faiva ako	education
Faiva 'eva	courting; see faiva, tango
Faiva faifolau	voyaging; see toutaivaka, navigation
Faiva fakatangi	chanting
Fananga	legend
Faiva fananga	legend-telling
Faiva fānifo	surfing
Faiva fasi	performance art of music, instrumental music or vocal music with instrumental accompaniment
Faiva fuhu	boxing
Faiva haka	dance; dancing
Faiva hiva	performance art of music, vocal music; see faiva fasi
Faiva lea	oratory
Faiva pasi	hand-clapping as both music and dance
Faiva ta'anga	poetry
Faiva tālali	drumming as both music and dance

Faiva tānafa	drumming as both music and dance
Faiva tango	courting; see faiva ‘eva, courting
Faiva tau	war
Faiva tenisi	tennis; tennis-playing
Faiva toutaiika	fishing
Faiva toutaivaka	navigation; see faifolau, voyaging
Fakafasi	composer of music, instrumental music or vocal music with instrumental accompaniment
Fakahiva	composer of music, vocal music
Fakafatu, fakafa‘u	composer of poetry
Fakahaka, fakasino	composer of dance
Fakakaukau	thinking
Fakatahala	drumming technique; see fakatahele, fakatahala, fakatohele
Fakatahele	drumming technique; see fakatahala, fakatahala, fakatohele
Fakatangi	chant, literally “cry-like,” accompanying legend-telling
Fakatohala	drumming technique; see fakatahala, fakatahele, fakatohele
Fakatohele	drumming technique; see fakatahala, fakatahele, fakatohala
Fakaofilani	kakala flower kupesi design
Faka‘ofa‘ofa	beauty; see mālie
Fala	mat
Fangatapu	name of royal beach, harbor
Fasi	tone; tune, air, melody, sequential pitch; leading voice
Fatu	heart; see mafu
Felekeu	chaos; see fepaki
Felenite, Feleniti	friendly, as in Tonga Friendly Islands; see ‘ailani
Fenāpasi	order; see maau, order
Fepaki	order; see fenāpasi, order
Fetau	rivalry
Fola‘osi	name of Kanokupolu (Hihifo, Muifonua) vocal choral musical group
Fuiva	type of bird
Fuiva-‘o-Fangatapu	name of royal vocal-instrumental musical group
Fuo	form
Fuo-uho	form-content

Haka	dance; see choreography
Hakafungahaka	dance artistic device; see hola and kaiha'asi
Heliaki	artistic and literary device
Heliaki fakafefonuaki	constitutive metonymic heliaki
Heliaki fakafekauaki	associative metaphoric heliaki
Heliaki fakafetongiaki	qualitative epiphoric heliaki
Hiliaki	corruption of heliaki
Helu	comb
Hilifaki kalauni, kolana	coronation
Hina, hinehina	white; see tea-tetea
Hiva	tone; song, sing
Hoa	pair/binary
Hoakehekehe	pair/binary of opposite/different/dissimilar entities/identities/tendencies
Hoamālie	pair/binary of equal/same/similar entities/identities/tendencies
Hoatamaki	pair/binary of opposite/different/dissimilar entities/identities/tendencies
Hoatatau	pair/binary of equal/same/similar entities/identities/tendencies
Hola	dance artistic device; see kaiha'asi and hakafungahaka
Huni	type of sweet-smelling flower
'Inisēnisi	incense
Ivi	energy
Kafa	kafa-sennit
Kafa kula	red kafa-sennit
Kafa 'uli	black kafa-sennit
Kaiha'asi	dance artistic device; see hola and hakafungahaka
Kakala	flowers; designed flowers
Kauikalilo	kakala flower kupesi design, "school of twenty fish"
Kasa	torch; also see battery; gas
Kato	basket
Kohi	line; see laini, line
Kolo hau	mighty village, town
Koula	gold
Kula / kulakula / kulokula	red, metaphor for men
Kui	ancestor
Kupesi	geometric design; motif
Kupu	verse; see veesi, verse

Lahi	great, abundant
Laini	line; see kōhi, line
Lakalaka	name of sung and danced poetry
Lanu	color
Langi	sky; symbolic name of Sāmoa
Leipua	garland of pua flowers
Le'ō	voice
Le'ō mālie, melie	sweet-singing
Letiō	radio
Loka	lock
Lomipeau	name of Lapaha (Mu'a) vocal choral musical group
Loto	heart; desire; inside; center; middle
Loto māfana	warm-hearted
Loto to'a	warrior-hearted
Maama	earth; symbolic name of Tonga
Maau	order; poem; see fenāpasi
Māfana	warmth
Mafu	heart; see fatu
Malei-Moana	Malay-Moana (formerly "Malay-Polynesia," now "Austronesia")
Mālie	beauty; see faka'ofa'ofa beauty/quality
Mamahi	sad; sadness
Mana	power
Manulua	kupesi, "two-birds-flying"; also kakala flower kupesi design
Mata	eye; face
Mata-ava	eye-hole
Me'a	matter
Moana	ocean
Moana Hahake	eastern moana
Moana Hihifo	western moana
Moana Loloto	central moana
Motu	island; see 'ailani island
Nimamea'a	fine art
Nusipepa	newspaper
Noa	0; zero-point
Nota	Tonganisation of "note" in music
'Ofa	love
Ongo	sound; feeling; hearing
'Otua	god; see deity 'otua

'Otumotu	group of islands
Pāpāaki	imprint
Pasifiki	pacific
Potupotutatau	harmony
Pō	night
Po'uli	night; dark; black
Pulotu	name of ancestral homeland and afterworld; symbolic name of Fiji
Pulotu fa'u	composer of poetry
Pulotu fasi/hiva	composer of music
Pulotu haka	composer of dance
Punake	master poet (of ta'anga poetry, hiva music, and haka dance)
Punake kakato	more knowledgeable, skillful, poet
Punake kapo	less knowledgeable, skillful, poet
Sani	praise; see viki; viki-mo-sani
Seti	set; orderly
Siliva	silver
Siueli	jewel
Siva	Samoan for dance; see Tongan hiva for music and singing
Soa	Samoan for pair, binary; see Tongan (and Māori) hoa
Solo	Samoan for creation story, as in solo o le vā
Sōsaiete/sōsaieti	society
Ta'anga	poetry
Ta'anga hiva fakamamahi	tragic, sad song
Ta'anga hiva kakala	love song; see ta'anga hiva 'ofa
Ta'anga hiva 'ofa	love song; see ta'anga hiva kakala
Ta'anga hiva tutulu	lamenting song
Tafunga	variation of tufunga
Takafalu	monarch's back
Talakamata	introduction
Talangata	conclusion
Tangi	cry; crying
Tangi laulau	lamenting cry; see tangi mamahi; see fakatangi, chant
Tangi mamahi	sad crying; see tangi laulau; see fakatangi, chant
Tango	courting; see 'eva, courting
Tapu	harmony; beauty; sacredness
Tatau	symmetry

Tau	war; arrive; reach; hit
Tau Tahī	sea warrior (of Vava'u, Ha'apai, and 'Eua)
Tauēlangi	climatic elation
Tā-Vā	time-space
Tea, tetea	white; see hina, hinehina, white
Tefito-he-loto-sino	body-centered/centric
Tefito-he-tu'a-sino	non-body-centered/centric
Tō	form of tā; see tū
To'a	warrior
Tonga'eiki	chiefly-Tonga
Tongalahi	great, abundant-Tonga
Tongatapu	sacred-Tonga
Tū	form of tā; see tō
Tukupā	dedication
Tu'akautā	artistic device used in faiva hiva/fasi music
Tufunga	material art
Tufunga lalava	kafa-sennit-lashing, intersecting
Tu'olalahi	coarse, coarser, texture
Tu'oiiki	fine, finer, texture
Tu'ovalevale	fine, finer, texture
Tutulu	honorific term for crying; leak
Uho	content; umbilical cord
'Uhinga	meaning
'Uli, 'uli'uli	black, metaphor for women
Vā	space
Vava'ulahi	great, abundant-Vava'u
Veesi	verse; see kupu
Veili	veil
Vela	fieriness; burning
Viki	praise; see sani; viki-mo-sani
Viki-mo-sani	praise
Ve'eve'e	kakala flower kupesi design