

**TUAIKAEPAU: “SLOW-BUT-SURE” – A SUNG AND DANCED POETRY
OF TRAGEDY**

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We critically examine Tuaikaepau “Slow-but-sure” as a sung and danced poetry of tragedy by Queen Sālote, in which she deals with her subject matter of artistic and literary creativity as a text in the broader context of history. Poetry and tragedy are respectively concerned with the mediation of ‘uhinga human meanings, and anga‘i-tangata sociality and anga‘i-manu animality, resulting in fakamā shame. Both poetry and tragedy are conducted in history, treated in Tonga (and Moana Oceania) in plural, temporal–spatial, collectivistic, holistic, and circular ways, as opposed to their treatment in singular, techno–teleological, individualistic, atomistic, and linear modes in the West. History is logically made up of events in the past, placed in front of people as guidance, and upon which the future is brought to bear, guided by past refined knowledge and experiences, where the

illusive past and elusive future are constantly negotiated in the ever-changing present.

Tukupā Dedication

To the great leadership of Master Toutaivaka Navigator Captain Tēvita Fifita, his courageous, ingenuous, and adventurous spirit, like that of many, if not all, of his men, who defied and survived the odds, and were finally brought back to Tonga as heroes, in a grand royal welcome by Queen Sālote. May our memories of their past experiences before us live on to the distant future behind us, both constantly mediated in the everchanging present.

Talakamata Introduction

THE GREAT WORK OF PERFORMANCE ART in sung and danced poetry of tragedy titled, Tuaikaepau “Slow-but-sure,” is based on a tragic voyage of Tuaikaepau “Slow-but-sure,” which set sail to Aotearoa New Zealand in July 1962 and ran aground on Minerva Reef. The poetry was composed by Queen Sālote and given both music (see Hixon 2000; Wood-Ellem 2004: 323–24) and dance by punake kakato master poets Nōpele Ve‘ehala (Leilua)¹ and Malukava (Tēvita Kavaefiafi),² and performed by Kava Tonga vocal choral musical when the survivors were brought back to Tonga, to a royal heroes’ welcome by Queen Sālote, in October 1962 (see Feuiaki 1992; Ruhen 1963). This work of performance art is a faiva ta‘anga hiva haka lakalaka or sung and danced poetry of lakalaka in faiva fakamamahi tragedy, which is chiefly concerned with the mediation of anga‘i-tangata sociality and anga‘i-manu animality, the outcome of which is fakamā shame (see ‘Ō. Māhina 2008a: 31–54; 2011: 140–66). This outcome is a celebration of the recognition by both mind and heart of the commission of an error in both thinking and feeling of reality—which bespeaks of the tāvāist philosophical fact that errors in thinking and feeling are a problem of both mind and heart but not of reality (see ‘Ō. Māhina 2002a: 276–87; also see ‘Ō. Māhina 2003: 6–47).

Filosofi Tā-Vā ‘oe ‘Aati: Time-Space Philosophy of Art

This reflection on the ta‘anga hiva haka lakalaka sung and danced poetry laka-laka Tuaikaepau, is broadly situated in the Filosofi Tā-Vā ‘oe ‘Aati Time-Space Philosophy of Art (see Lear 2018; Māhina, ‘Ō 2004a; Ka‘ili 2017a; Māhina-Tuai 2017; Anderson, Cullum, and Lycos 1982), specifically derived from the Filosofi ‘oe ‘Iai Tā-Vā Time-Space Philosophy of Reality³ (see Ka‘ili, Māhina, and Addo 2017: 62–71; ‘Ō. Māhina 2010: 168–202; 2017a: 105–32). Tāvāism as a general

philosophy of existence has, *inter alia*, the following general and specific ontological and epistemological tenets (and corollaries) (cf. Anderson 2007; Harvey 1980: 418–34; 2000: 134–40; Ka‘ili 2017a):

- 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 in reality;
- that *tā* time and *vā* space as ontological entities are socially organized in different ways across societies;⁴
- 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;” nor “when we know what we know;” nor “how we know what we know;” nor “why we know what we know;” but rather “what we really know;”
- 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 and markers of *vā* space and *uho* content, which are, in turn, nouns and composers of *tā* time and *fuo* form;
- that ‘*ilo* knowledge is ‘*ilo knowledge of *tā* time and *vā* space, and of ‘*iai* reality;*
- that all things in reality stand in eternal relations of exchange, giving rise to *felekeu/fepaki* conflict and *maau/fenāpasi* order;
- that *maau/fenāpasi* order and *felekeu/fepaki* conflict are of equal logical status, with order itself a form of conflict, when equal and opposite forces, energies, or tendencies meet at common *mata-ava* eye-hole, i.e., point, defined by a state of *noa* 0 or zero-point;
- that as a corollary everywhere in reality is *fakafelavai* intersection, and there is nothing above *fakahoko* connection and *fakamāvae* separation;
- that as a corollary everywhere in reality is *mata-ava* eye-hole, and there is nothing over *mata* eyes and *ava* holes as indivisible yet unavoidable *hoa/soa*, pairs/binaries; and
- that as a corollary everywhere in reality is inseparable but indispensable *hoa/soa* pairs/binaries, and there is nothing beyond *hoatau/hoamālie* equal/same/similar and *hoakehekehe/hoatamaki* opposite/different/dissimilar *hoa* pairings/binaries.

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

Generally, Tongan arts are divided into three genres, viz., *faiva* performance, *tufunga* material, and *nimamea‘a* fine arts (see ‘Ö. Māhina 2011: 140–66;

Māhina-Tuai 2017: 245–66; Potauaine 2017: 154–79). Whereas faiva performance arts are tefito-he-sino body-centered and both tufunga material and nimamea'a fine arts are tefito-he-tu'asino non-body-centered, both faiva performance and tufunga material arts are largely male-led, and nimamea'a fine arts predominantly female-based. Of the many performance arts, faiva ta'anga poetry, faiva hiva music, and faiva haka dance temporally–spatially, formally–substantially, and practically–functionally lie in closer proximity, where poetry is composed then more often than not put to both music and dance, in that logical order of precedence. The ta'anga hiva haka lakalaka fakamamahi sung and danced poetry lakalaka of tragedy in faiva fakamamahi tragedy titled Tuiakaepau, by virtue of the poetry being sung and danced, belongs to faiva performance arts, as does its creative subject matter, viz., faiva fakamamahi tragedy, all of which are entwined and intertwined in the creative process⁵ (see 'Ö. Māhina 2008a: 31–54; 2011: 140–66).

Like the whole gamut of Tongan arts, there are artistic (and literary) devices used in these three faiva performance arts, viz., heliaki, “metaphorically saying one thing but historically meaning another” in faiva ta'anga poetry, tu'akautā, “inserting a musical tone/note within two musical tones/notes, outside yet inside them” in faiva hiva music, and hola, kaiha'asi or hakafungahaka, “hola, escaping or kaiha'asi, stealing by inserting a movement in between two movements” in faiva haka dance⁶ (see 'Ö. Māhina 2009: 505–11; Lear 2018). The “outcome” of this “process” is one of māfana warmth, vela fieriness, and tauēlangi climatic elation, which is dependent on tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality (i.e., process). As for faiva fakamamahi tragedy, its artistic (and literary) apparatus is fehiliaki “placing one thing on another,”⁷ as in the fakafelavai intersection or fakahoko connection and fakamāvae separation of anga'i-tangata sociality and anga'i-manu animality, resulting in the thinking and feeling of fakamā shame. Fehiliaki “Placing one thing on another,” is applied in faiva fakaoli comedy, involving the mediation of ngali-poto normality and ngali-vale absurdity, the outcome of which is kata laughter. Both outcomes, not only investigative, transformative, and communicative, but also therapeutic, hypnotic, and psychoanalytic, as they are in and of themselves, tend to celebrate the fact that both mind and heart are now aware of the commission of an error in both thinking and feeling about reality (see 'A. N. M. Māhina 2004; 'Ö. Māhina 2008a: 31–54; 2011: 140–66; cf. Poltorak 2011: 140–66).

There are three types of heliaki metaphor/symbolism: heliaki fakafetongiaki epiphoric heliaki, as in lupe dove for a female monarch; heliaki fakafekauaki associative metaphoric heliaki, as in Te Ika 'a Maui for Aotearoa;⁸ and heliaki fakafefonuaki constitutive metonymic heliaki,⁹ as in kakala flowers for sweet-smelling. Like fehiliaki “placing one thing on another,” in faiva

fakamamahi tragedy, heliaki metaphor/symbolism is chiefly concerned with fakafelavai intersection or fakahoko connection and fakamāvae separation of “what is metaphorically said” and “what is historically meant,” the fakatatau mediation of which through sustained tatau symmetry and potupotutatau harmony to produce mālie/faka’ofo’ofa beauty/quality, engages in their transformation from a situation of crisis to a situation of stasis. From a tāvāist philosophical perspective, ta’anga poetry, which is temporally intensified and spatially reconstituted, is a special language within a language, i.e., the metaphorical language within the historical language (see ‘Ō. Māhina 2004a, Māhina and Māhina-Tuai 2007). The liliulea translation of the two languages dialectically involves a transition from “what is metaphorically said” to “what is historically meant” and vice versa (see ‘Ō. Māhina 2009: 505–11).

‘Aati moe Ako: Art and Education

Both Tongan ‘aati arts and ako education were synonymous. They were conducted alongside one another, where ako education was organized within and across the whole spectrum of arts, viz., faiva performance, tufunga material, and nimamea’ā fine arts (see Helu 1999; Kaepler 1993; Kaho 1988; Lear 2018; Moyle 1987). On the other side, ako education is basically concerned with the circular temporal-spatial, formal-substantial, and practical-functional transformation of the ‘atamai mind and fakakaukau thinking in the ‘uto brain, on the one hand, and ongo feeling and loto desiring in the fatu/mafu heart, on the other hand, from vale ignorance to ‘ilo knowledge to potu skill, in that logical order of precedence (see ‘Ō. Māhina 2008b: 67–96). On the other side, ‘aati art can be defined as the cyclical temporal-spatial, formal-substantial, and practical-functional transformation of subject matters in the creative process through sustained tatau symmetry and potupotutatau harmony to produce mālie/faka’ofo’ofa beauty/quality (see ‘Ō. Māhina 2004b: 86–93; cf. ‘Ō. Māhina 2002a: 276–87). Whereas ako education is to do with ‘ilo knowledge, as ‘ilo knowledge of tā time and vā space, ‘aati art is concerned with mālie/faka’ofo’ofa beauty/quality, logically and creatively associated with reality as common vaka vessels, hala vehicles, or tala receptacles¹⁰ (see ‘Ō. Māhina 2005b: 168–83).

In old Tonga, ako education was based in the ha’ā professional classes, organized along the ha’ā faiva professional classes of performance arts and artists, ha’ā tufunga professional classes of material arts and artists, and ha’ā nimamea’ā fine arts and artists (see ‘Ō. Māhina 2008b: 67–96). These were treated as both types of disciplinary practices and forms of social activities. This is opposed to new Tonga, where the missionary-introduced ako education is based in ‘apiako schools, arranged by way of subjects in the arts and sciences and mathematics, such as geography, chemistry, and geometry. This Western colonially led ako

education has slowly but surely led to the total displacement of Tongan ako education, in place of the so-called ngāue fakamea'a fakaTonga, Tongan ways of working, sparingly made up of such material and fine arts as tufunga tā'esia'itoki adze-handle-making and nimamea'a langakato basket-weaving. Much of Tongan 'aati 'arts, such as faiva ta'anga poetry, faiva toutaivaka navigation, tufunga lalava kafa-sennit-lashing, tufunga langafale house-building, nima-me'a'a koka'anga bark-cloth-making, and nimamea'a tuikakala flower-designing have been severed merely as forms of social activity in contrast to being both types of disciplinary practices and forms of social activities (see Ka'ili 2017b: 62–71; Helu 1999; 'Ö. Mähina 2002b: 5–9, 29–30; 2017b: 133–53).

Faiva Toutaivaka/Faifola: Performance Arts of Navigation/Voyaging

The performance arts of faiva toutaivaka navigation and faifolau voyaging (see Feuiaki 1992; Ruhen 1963; also see Velt 1990), like the performance arts of faiva ta'anga poetry, hiva music, and haka dance, belong in the genre of faiva performance arts (see Pond 1995; Velt 2000). Both the voyage of Tuaikeapau and the subject matter of the ta'anga hiva haka lakalaka, sung danced poetry of lakalaka in faiva fakamamahi tragedy (and faiva fakaoli comedy to some extent), are linked to the performance arts of faiva toutaivaka navigation and faifolau voyaging. The performance arts of faiva toutaivaka navigation and faifolau voyaging make both affective and effective use of mata eye and, its opposite, ava hole, in the creative process. This is done by way of the taumu'a bow, named olovaha, literally “mediating of the seascape” (i.e., matangi/avangi winds, and ngalu/peau waves) of the vaka boat as an artistic instrument, involving the fakatatau mediation of the points of fakafelavai intersection or fakahoko connection and fakamāvae separation through sustained tatau symmetry and potupotutatau harmony to produce mālie/faka'ofo'ofa beauty/quality, in the form of mata eyes or ava holes, within and between the matangi/avangi winds and ngalu/peau waves (see Potauaine 2017: 154–79; also see Mähina-Tuai 2017: 245–660).

Both faiva toutaivaka navigation and faiva faifolau voyaging, where the latter belongs in the former, fall within the ha'a toutaivaka professional class of navigation and navigators. Both the ha'a toutaivaka and toutaiika professional classes of navigation and navigators, and fishing and fishermen, are usually but not always classified under the ha'a toutai/tautai, i.e., tautahi, a professional class, symbolized by “waging war against the sea.” By the same token, both kau toutai are also named kau kaivai, which literally means “eaters of the water, i.e., sea,” a symbolic reference to their being kai¹¹ knowledgeable and skillful as the best in their fields (see 'Ö. Mähina 2011: 140–66). The ha'a toutaivaka and toutaiika professional classes of navigation and navigators, and fishing and fishermen, were known under the collective name kau Moala, viz., Moala Lahi, Moala

Leameivaka, Moala Ngalongalo, Moala Toutai, and Moala Folau¹² and now collectively called kau Fokololo (or Fokololo ‘oe Hau), the exclusive membership of which included, amid others, notable navigators and fishermen as Leka, Ula, Ula-mo-Leka, Kula, ‘Akau’ola, Kahomovailahi, Tu’uhetoka, Taumoepeau, Fisi-mo-Ha’amoia, and Tuita.

Both Tongan long-distant seafaring and deep-sea fishing traditions are as long as the deep history of movement and settlement of Moana Oceania people some 4,000 to 5,000 years ago (see ‘Ö. Māhina 1992, 1993: 109–21). There are oral historical accounts metaphorically referring to both, initially by means of sea reptiles, mammals, and birds, such as fonu turtles, tofua’ā whales, and kanivatu sea birds, used as vaka vessels, hala vehicles, or tala receptacles.

There was the tragic voyage of renowned navigators Lo’au, Kae, and Longopoa sailing through the tahi-tea white sea and tahi-pikipiki sticky sea, probably as metaphors for the snow and pumice of Aotearoa and the Antarctic, in search of the end of the world. The trio fell over the deep cliff edge by hanging onto a pandanus tree, when they were rescued by a huge kanivatu seabird, which flew them to Sāmoa, where they were taken back to Tonga on the backs of two tofua’ā whales, bringing back some treasured goods for trade and exchange; all as metaphors for a large flotilla of sailing seafaring canoes of both aerodynamic and hydrodynamic significance (see ‘Ö. Māhina 1992; also see Velt 1990).

There was also the voyage of Maui Kisikisi, also known as Maui Fusifonua Maui Fisher-of-lands, to Manu’ā, Sāmoa, in search of the māta’u mana magical fishhook, used for fishing up many of the Tongan, Fijian, and Samoan islands. Then, there was the Tu’i Tonga imperial fleet of the long-distant, sea-worthy, kalia double-hulled canoes, notably ‘Ākihehuo, Tongafuesia, Takaipōmana, and Lomipeau, linking both the center and periphery of his extensive pule’anga hau empire through the political and economic exaction and extraction of material and human resources, as in goods and services (see ‘Ö. Māhina 1992, 1993: 109–21). Around the second half of the nineteenth century there were, among many more, the well-known Moatunu and Lolohea, respectively manned by the renowned toutai-vaka Tu’uhetoka and toutai-kui blind navigator Kahomovailahi, where both are said to have sailed to Sāmoa taking and accompanying King Siaosi (George) Tāufa’āhau Tupou I to be tātatau tattooed.

Of all the imperial flotilla of kalia double-hulled canoe, the gigantic legendary Lomipeau “Suppressor-of-waves” was by far the most famous, not as an “actual” but rather a “mythical” kalia fakatoukatea fōua long-distant, sea-worthy double-hulled canoe. The tala language as a composer of knowledge, of the Lomipeau is basically a great story of fakaoli comedy, infused with elements of fakamamahi tragedy, all about lahi greatness and abundance deeply associated with the mafai power and pule authority of the Tu’i Tonga and his pule’anga hau empire. The Lomipeau is said to have been built by ‘Uvean tufunga fo’uvaka

boat-builders in 'Uvea purportedly for the transportation of stones for the building of the 'otu langi royal tombs of the Tu'i Tonga, which were also built by 'Uvean tufunga tāmaka stone-masons. It is also said that, among other things, Lomipeau was so huge that the two adjoining high volcanic islands of Kao and Tofua in Ha'apai islands fitted well between the two gigantic hulls and under the large deck (see Helu 1999; 'Ö. Māhina 1992).

Koe Folau 'ae Tuakikaepau: The Voyage of Tuaikaepau

The name "Tuaikaepau," which literally means "Slow-but-sure" was given by the new owner Tōfā Ramsey,¹³ a renowned Tongan entrepreneur of European descent, taken from a fine Tongan lea heliaki proverbial saying, *tuai kae pau* "slow-but-sure," which reflects a basic Tongan value, where the conduct of things is done with great thinking and feeling. Such a lea heliaki proverbial saying points to the convergence of a number of divergent things, specifically body, mind, and heart, all of which are brought to bear on the subject matters under the creative process, primarily through sustained symmetry and harmony in the production of beauty and, by extension, the generation of warmth and fieriness in the manifestation of climatic elation, in both their individuality and totality. This is done in stark contrast to its opposite *hoa/soa* pair/binary, viz., *vave kae ta'epau* "fast but unsure," causing a slip of both the mind and heart, especially in the conduct of tasks that require great care. The same parallel sensibilities and qualities are seen in artistic (and literary) production at the intersection or connection and separation of *auiki/auvalevale/tu'oiiki/tu'ovalevale* finer texture and *aulalahi/tu'olalahi* coarser texture, where the former over the latter is considered to be the ultimate measure of good works of art (and literature), i.e., *mālie/faka'ofa'ofa* beautiful in quality as a function of both *tatau* symmetry and *potupotutatau* harmony.

The shipwreck of *Tuaikaepau* was not an isolated (historic but) tragic event, as there were similar instances before and after their ordeal, on *Minerva Reef* and beyond. There was the Tongan government's fishing boat *Teiko*, named after a seabird, which disappeared without actual concrete trace, followed by the Tongan passenger vessel called *Tokomea*, which met a similar fate, disappearing with no knowledge of what really happened and how. Then, there was the sinking of *Princess Ashika* in Tonga on August 5, 2009, which wholly submerged together with the loss of many lives, all finally conceded to the great depth of the dark seabed. In all these instances, including those discussed above, we witness a predominantly *hihifo-hahake* west–east axis, as well as crisscrossing along a *tokelau-tonga* north–south, *'olunga-lalo* up-above–down-below axis of human movement across, and settlement of, the 'otumotu islands in the great expanse of the great *moana levu/lahi/tele/nui* ocean. These resulted from both intentional and accidental, multiple-way movement of people across the

motu¹⁴ islands as lands intersected or connected and separated by the deep ocean, where some people settled and others continued to be on the move. These instances, as in the case of Tuaikepau, confirm the tāvāist fact that the vast ocean is a vā space that both temporally–formally fakahoko connects and fakamāvae separates, i.e., fakafelavai intersects, and not a vā space that only fakahoko connects.

On July 4, 1962, Tuaikepau set sail from Nuku‘alofa, Tonga‘eiki, Tongatapu, or Tongalahi (i.e. Tonga), on a voyage to Aotearoa, with a crew of seven and ten passengers, captained by master navigator Tēvita Fifita.¹⁵ They were on a voyage of adventure, many of the passengers were seeking boxing and employment opportunities, especially young talented boxers, led by Soakai Pulu, former heavyweight boxing champion, and assisted by Sipa Fine, current heavyweight and light-heavyweight champion, both of Tonga. On the night of July 7, Tuaikepau gave in to the elements by running aground Minerva Reef, where she was completely wrecked, due to heavy stormy seas and rainy conditions. They took refuge in a wrecked Japanese fishing boat on the reef, for some 102 days, where they found a box of matches that gave them fire for their sustenance, during which time–space five men succumbed to death. Of all the limited options open to them, as well as out of both necessity and deprivation, self-rescue became an inevitable reality.

Owing to their collective will to live and be rescued, a small sailing-boat was built out of necessity and named “Malolelei,” (Mālō ē lelei)¹⁶ literally meaning “Thank-you-for-being-good,” which is a warm Tongan phrase for greetings. On October 5, she left Minerva Reef for Fiji in search for help, captained by Tēvita Fifita, and manned by Tēvita Uaiselē and Sāteki Fifita, his eldest son, who died of sheer exhaustion while swimming from the reefs to the shores of Kadavu Island. Upon arrival in the Lau Groups, the alert was thus raised by the appropriate authorities on Kadavu, which was, in turn, relayed to the capital Suva. Out of both immediacy and urgency, help and rescue of the rest of the men on the reef, provided by the Royal New Zealand Air Force Station at Laucala Bay, were swiftly but effectively mobilized, which resulted in their transfer to Suva for medical checks and care. On October 22, the survivors were finally flown to Tonga, where they were eagerly yet warmly received by Queen Sālote in the Palace, who treated them all to a special royal heroes’ welcome. The performance of Tuaikepau, composed for the special occasion, was made part of this national celebration of their collective heroic feat.

Tuaikepau: “Slow-but-Sure”

Ta‘anga hiva haka lakalaka fakamamahi, Sung and danced poetry laka-
laka of tragedy

Maa'imoa fakafatu/fakafa'u 'e Kuini Sālote, 1962, Poetry composed by Queen Sālote, 1962

Fakahiva/fakafasi mo fakahaka/fakasino 'e Nōpele Ve'ehala (Leilua) and Malukava (Tēvita Kavaefiafi), 1962, Music and dance composed by Nōpele Ve'ehala (Leilua) and Malukava (Tēvita Kavaefiafi), 1962

Hiva 'ehe Kava Tonga, Performed by Kava Tonga Vocal Choral Musical Liliulea 'Ingilisi 'ehe kau tufungatohi, English translation by the authors

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| <p>1. Vakai ē tohi māhina
Fā 'oe fitu ē onoua
Folau na kuo fusi taula
'The taulanga Nuku'alofa</p> <p>5. Tu'ufua ai ē kapasa
Fakatele he Maka-'o-'Oa
Kae fatu si'ono taumu'a
Tofikulu ē 'Aotealoo
Seuke, he tāpinga'amaama</p> <p>10. Ko 'eta fononga ta'ē'iloa
Hakau Mineva pe'i fakahā
Ho'o puke huelo ē māhina
Lavaki'i 'ae folau 'eva
Ke hu'i honau sisi kakala</p> <p>15. Kake laukau fietangata
Kihe vaka toutai ē la'ā
'Oku faka'olunga 'iho nima
Kae kafu'aki 'ae peautā
Si'i ē fo'ou si'i ē sola</p> <p>20. He mo'unga 'oe loto'i Tonga
Tuku ke 'alu ē faingata'a
He 'ikai lava 'o fakamatala
'Ae mamahi moe ha'aha'a
'Amanaki na'ē fonu tāla'a</p> <p>25. He tolu māhina moe sio vaha
'Ikai ma'ali ha kalofiamā
Tu'uholoaki ē masi ē taha
Kene pukepuke mai ē maama
- Ne 'eko 'i mamani ē mavava</p> <p>30. He koe ikuna kuo kaafakafa
'Alo ē matangi fa'aki ē loa
Fo'uvaka pē hangē ko Noa
'Aki 'ae tui ko 'eta koloo</p> | <p>Take a look in the calendar months
Fourth of the seventh, of sixty-two
The voyage has pulled up anchor
At the harbor of Nuku'alofa</p> <p>A way-finder, the compass was fixed
Sailing alongside Maka-'o-'Oa
While their destination was set
Headed and destined for Aotearoa
Alas, it's the ways of the earthly
Of our journey into the unknown
Wishing, Minerva Reef to reveal
As it concealed the moon's light
Deceiving the seekers of adventure
To undo their kakala waist-bands
Which you took with manly pride
To the fishing boat, of the sun
Which lies bare in your arms
Covered with the breaking waves
Little the novices and strangers knew
Yet, Tongan mountain's in the heart
But, let the difficulties pass
How unspeakable it is to describe
The sadness and all it brought
Hope was filled with doubts
Of three months, seeing only seascape
Not even a spark of light ever seen
Except a single box of matches
To hold and give them life
Echo of jubilant, in the world
Of the giant, of great success
In the midst of storms and rain
They built a boat, like Noah
Of faith, our precious treasure</p> |
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Fusi ē kolosi fakatau'au	Hoisted a cross, against the current
35. Toka'one he motu ko Katavu	Reaching the shores of Kadavu
Tulou mo Suva 'isa ē Hala ko Vuna	My tribute to Suva, oh Vuna Road
'Esa 'Ou 'Esa 'ae mātu'a	The SOS call of the poor men
Lautala Pei 'e ngalo 'afē?	Laucala Bay, how can I ever forget?
Ho'o laulā ne fakalave	Your air force, of huge convenience
40. Fakafoki mai ē 'auhē	Which brought back the deserted
Tama Tonga ē pe'i tuli kaveinga	Child of Tonga, follow the celestial
Taumu'a kihe fetu'u ngingila	Aim the bow at the shining stars
Tama Tonga ē ma'u pē ho loto	Child of Tonga, hold fast your heart
Ke lau ē taumu'a ngaholo	Count the winds, all for swift-sailing
45. Tama Tonga ē fusi a'u ho'o fuka	Child of Tonga, fully hoist your flag
'Ulitu'u kihe moto ē fonua	Sail to the motto, the land and people

Queen Sālote makes both affective and effective use of the three kinds of *heliaki*, defined as “metaphorically speaking one thing but historically meaning another,” viz., *heliaki fakafetongiaki* qualitative epiphoric *heliaki*, *heliaki fakafekauaki* associative metaphoric *heliaki*, and *heliaki fakafonuaki* constitutive metonymic *heliaki* (*kohi/laini* lines 1–46). The use of *tāpinga'amaama*, which literally means the “ways of the earthly,” is a *heliaki fakafetongiaki* qualitative epiphoric *heliaki* for human limitations as to its opposite *hoa/soa* pair/binary, viz., *tāpinga'alangi*, literally meaning the “ways of the heavenly” (*kohi/laini* line 9), as is *sisi kakala* sweet-smelling flower waist-bands for hopes and dreams (*kohi/laini* line 14). As for *heliaki fakafekauaki*, associative metaphoric *heliaki*, the work deploys *Maka-'o-'Oa*¹⁷ for the island of 'Ata (*kohi/laini* line 6) and *Katavu Kadavu* for the Lau Group, Fiji (*kohi/laini* line 35). Finally, for the *heliaki fakafonuaki* constitutive metonymic *heliaki*, it makes use of *masi* box of matches as a *heliaki* metaphor/symbolism for *afi* fire (*kohi/laini* line 27) and 'Esa 'Ou 'Esa SOS as a *heliaki* metaphor/symbolism for *mo'ui* life.

Queen Sālote, by retelling the *talanoa fakamamahi* tragic story of Tuikaepau in *ta'anga* poetry, begins with the origination of her fateful voyage from Tonga, where she pulled up anchor at the harbor of *Nuku'alofa*, heading to her imagined destination *Aotearoa New Zealand* on the fourth of the seventh, 1962 (*kohi/laini* lines 1–4). Before leaving, the compass was fixed as an instrument of path-finding, when they set sail past the island of 'Ata, where stood the adjacent huge rock *Maka-'o-'Oa*. They continued the adjustment of their destination¹⁸ as they headed toward *Aotearoa* (*kohi/laini* lines 5–8). The voyagers were mindful they were mere mortals, as they were sailing into the unknown, unfathomable, and bottomless ocean, wishing only *Minerva Reef* could reveal the way, as it concealed the moon light in the night (*kohi/laini* lines 9–12).

This was a deception for the voyagers in their venture and adventure, which Minerva Reef stripped of both their hopes and dreams, taking pride upon the wrecked Japanese fishing boat; which was largely exposed while absorbing the sun's rays as it laid bare on the reef, succumbed to the elements, and bombarded by both the blowing winds and breaking waves (kohi/laini lines 13–18). As novices and strangers, their human limitations, which were borne in the little they knew, far outweighed the real gravity of their situation; except their Tongan hearts, which protruded like a mountain soaking these dangers, full of sadness coupled with hope-filled doubts, given their being inevitable and insurmountable; never in the more than three months they were stranded on Minerva did they see the kindling of a measure of light other than the vast expanse of ocean, except a single box of matches found in the fishing boat wreckage, which gave them fire for their ongoing sustenance (kohi/laini lines 19–28).

The building of the small makeshift boat Malolelei out of both necessity and gravity of their pressing situation actually led to their self-rescue; this hugely impressive success was a measure of immense joy and exuberance the world over, when they actually learned and felt their plight, which was meticulously carried out with immense faith as Tonga's precious treasure, exactly like Noah,¹⁹ in the midst of the uninviting weather conditions with both perseverance and persistence; its flag with a cross was fully proudly hoisted, which then set sail against the current, thereby reaching the shores of Kadavu (kohi/laini lines 29–35).

By paying tribute to Suva, Fiji, it lighted up Vuna Road in Nuku'alofa, Tonga, in light of the swift response to the SOS call heeded with desperation by the poor men; and the gesture of goodwill readily yet generously extended by the Royal New Zealand Air Force Station at Laucala Bay could never be forgotten; whose aircraft were instrumental in bringing the reef-marooned Tongan survivors safely back to Tonga (kohi/laini lines 36–40). With both deep appreciation and sincere admiration of all this, the survivors dubbed as "children" of Tonga by virtue of their heroic deeds, were duly reminded of the pursuit of their dreams and aspirations by continuing to aim at the shining stars; upon which the self, mind, and heart are swiftly set in motion by hoisting one's flag in full, with pride and sacrifice, striving and steering to the motto of dying for Tonga, both as land and people (kohi/laini lines 41–46).

The ta'anga poetry, composed by renowned punake master poet Queen Sālote as a pulotu fa'u composer of ta'anga poetry, was with her guidance put to both hiva/fasi music/tone/melody and haka dance by the two punake kakato master poets/orators Noble Ve'ehala (Leilua) and Malukava (Tēvita Kavaefiafi),²⁰ who were in this specific capacity both pulotu hiva/fasi musicians and pulotu haka choreographers, or composers of hiva/fasi music/tone/melody and haka dance, respectively.

In this instance, we witness a transformation of ivi energy as me'a matter through constant motion in multi-directional and multi-dimensional ways,

from lea words by way of ‘uhinga human meanings, to ongo sound by means of music, to bodily movements by means of haka dance. More specifically, this entails three forms of transformation; the first of ‘uhinga human meanings (or ‘ilo knowledge) composed in fonua/kalatua culture and communicated in lea/tala language, coordinated by means of lea words as lea language by way of ongo sound²¹ (see ‘Ö. Māhina 2009: 505: 11). Second, these are transformed into hiva/fasi music/tone/melody by means of tones/notes, which are, in turn, transformed into haka dance in terms of bodily movements (see Lear 2018). This bespeaks of the fact that, according to tāvāism, *ivi* energy as *me’a* matter can neither be created nor destroyed, but only transformed from one *fuo* form and *uho* content to another.²²

In terms of Tuaikepau “Slow-but-sure,” the transformation through these *vaka*, mediums/vessels/vehicles, *viz.*, *fakafelavai* intersecting, or *fakahoko* connecting and *fakamāvae* separating, ‘uhinga meanings, hiva/fasi/nota music/tone/melody/notes, and haka movements²³ (see Potauaine 2017: 154–79; Māhina-Tuai 2017: 245–66), revolves around *faiva fakamamahi* performance art of tragedy as a common theme. In terms of the hiva/fasi music/tone/melody, there exist key changes through which intersection is mediated in the creative process by way of contrast and unity, tension and release, and conflict and resolution. There are five major changes in *fasi* tune/melody, *afo* harmony and *tā-vā* rhythm, which form six musical sections corresponding to *kohi/laini* lines 1–10, 11–20, 21–24, 25–30, 31–40, and 41–46. These sections are further overlaid with subtle changes in overall *kī* key, most noticeable in *kohi/laini* lines 25–28 and throughout *kohi/laini* lines 41–46 (namely, 41, 43, and 45), as well as *ma’olalo/ma’olunga* low/high pitch and *le’osi’i/le’olahi* soft/loud volume.

Talangata Conclusion

Both poetry and history raise a number of issues and implications, respectively relating to both translation and selection, associated with ‘uhinga human meanings, which are truly worthy of some logical scrutiny and reflectivity. As for poetry, we encounter its “translation” from Tongan language into English language which, in turn, both engage in their translation from metaphorical language into historical language. This is especially so when poetry is regarded as a special language within a language, which is temporally–formally intensified and spatially–substantially reconstituted. Language, like poetry, is strictly concerned with the temporal–formal and spatial–substantial fashioning of ongo sound into a system of patterns which are, in turn, given commonly shared meanings of reality as a means of human communication (see ‘Ö. Māhina 2004a; Māhina and Mahina-Tuai 2007). The performance art of *faiva liliulea* language translation is chiefly concerned with the mediation of ‘uhinga

human meanings within and across languages, where they are transformed in *tā-vā* temporal-spatial, *fuo-uho* formal-substantial (and *ngāue/ʻaonga* practical/functional) ways from a situation of *felekeu/fepaki* chaos, to a condition of *maau/fenāpasi* order, through sustained *tatau* symmetry and *potupotutatau* harmony to produce *mālie/fakaʻofaʻofa*, beauty/quality (see *Māhina-Tuai* 2017: 245–66; *Potauaine* 2017: 154–79; also see ʻŌ. *Māhina* 2005b: 168–83).

On the other hand, we witness the matter of history, involving all the events as a human *modus operandi*, which is most evident in the plurality of presentations and representations of one and the same (historic yet) tragic story of *Tuaikaepau*, specifically in a variety of *vaka/hala/tala*, vessels/vehicles/receptacles. These include, among others, her history as a story of tragedy involving the parts that make up the whole versus the whole that makes up the parts, as in “*Minerva Reef*” (Ruhen 1963), “*Minerva Reef/Hakau Mineva*” (Feuiaki 1992), “*Songs and Poems of Queen Sālote*” (Wood-Ellem 2004: 323), *Tuaikaepau* as told and retold in poetry by Queen Sālote, in Wood-Ellem (2004: 323–24), and this essay (Lear, A. *Māhina*, *Māhina-Tuai*, and ʻŌ. *Māhina*). These are subject to the inevitability of “selectivity” as a constant variable of human limitation in opposition to the universality of “totality” as an inherent attribution of reality, which as a *tāvāist* philosophical fact points to errors in *fakakaukau/ʻilo* thinking and *ongo* feeling as a problem of *ʻatamai* mind and *loto* heart, but not of *ʻiai* reality.

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ENDNOTES

¹Not only was noble *Veʻehala* (Leilua) a hereditary chief and estate holder, he was also a notable *punake* master poet of *faiva taʻanga* poetry, *faiva hiva* music, and *faiva haka* dance, as well as a fine *fangufangu* nose-flute musician; he both produced and directed the Tongan *faiva*

performance arts troupe at the Pacific Arts Festival held at Rotorua, Aotearoa, New Zealand, in 1976.

²Malukava (Tēvita Kavaefiafi) was a renowned faivalea-punake orator-poet, including being a poet laureate; he was professor of Tongan faiva ta’anga poetry, hiva music, and faiva haka at Atenisi University in Tonga from 1972 to 1975.

³Formerly known as “theory,” now considered “philosophy,” a shift from being “mind-dependent” to “reality-based,” the hallmarks of idealism, on the one hand, and tāvāism and realism, on the other, as brands of philosophy, respectively.

⁴As are cultures and languages as “ways of knowing” of the one-and-the-same, single level of reality as “ways of being.”

⁵The creative process is chiefly concerned with the production of tatau symmetry, potupotutatau harmony, and mālie/faka’ofo’ofoa beauty as the internal/intrinsic qualities versus the outcome which involves the production of māfana warmth, vela fieriness, and tauēlangi climatic elation as external/extrinsic qualities. The latter, i.e., ‘aonga/ngāue utility/functionality, is dependent on the former, i.e., mālie/faka’ofo’ofoa beauty/quality, in that logical order of precedence.

⁶That is, heliaki is “metaphorically speaking one thing but really meaning another,” tu’akautā is “placing a beat outside yet inside two beats” (where the term “beat” refers to the “beating” or “marking” of sound as an expression of tā time), and hola, kaiha’asi or hakafungahaka is “escaping, stealing or placing a movement within two movements.”

⁷As in the fehiliaki, placing of anga’i-manu animality and anga’i-tangata sociality upon each other, where they are fakatatau mediated through sustained tatau symmetry and potupotutatau harmony in the production of mālie/faka’ofo’ofoa beauty/quality, transforming them from crisis to stasis, resulting in fakamā shame.

⁸See ‘Ō. Māhina (2009: 505–11). Both Te Ika ‘a Maui The Fish of Maui, and Te Waka ‘a Maui The Boat of Maui, are respective heliaki metaphors/symbols for the North and South Islands of Aotearoa New Zealand.

⁹T. Ka’ili, pers. comm. 2011.

¹⁰That is, both ‘aati art and ako education are commonly concerned with the one-and-the-same, single level of ‘iai reality, i.e., tā-vā time-space, where the former deals with their orderly arrangement through sustained tatau symmetry and potupotutatau harmony in the production of mālie/faka’ofo’ofoa beauty/quality, followed by ‘aonga/ngāue utility/functionality, and the latter considers them by way of their transformation from vale ignorance to ‘ilo knowledge to poto skill, followed by utility/functionality/practicality/technicality. Both ‘aati art and ako education are based in ‘ilo knowledge as ‘ilo knowledge of tā and vā time and space, and of ‘iai reality (see ‘A. N. M. Māhina 2004).

¹¹As in the idiomatic phrases, Fielau he ko ‘ene kai, No wonder that is what he’s best at; Ko ‘ene kai ia, That is what he is best at; Ha’apai tu’u ho’o kaimu’a, Ha’apai stands on what you’re best at; ‘Ai kene ‘ilo koe kai ia ‘ae Funga Hihifo, Make it known that’s what Hihifo is best at.

¹²S. Faletau, pers. comm., 2020.

¹³See Ruhen (1963).

¹⁴Among others, the word *motu* means “island” which involves the lands intersected or connected and separated by sea/ocean/water, as in the islands of the great *moana levu/lahi/tele/nui* as in “sea of islands.” Both the form and meaning of the word “*motu*” has variously drifted or shifted, which include *mutu*, *poko*, *popo*, *potu*, and *putu*, as in *motu’ivaka*, *mutu’ivaka*, *poko’ivaka*, *popo’ivaka*, *potu’ivaka*, and *putu’ivaka*, all meaning old, worn-out, broken boat (or hoes, houses or cars) (see Hau’ofa 1993).

¹⁵See Feuiaki (1992); Ruhen (1963).

¹⁶The missionary-introduced expression *mälō ē lelei* thank-you-for-being-good since contact with Europe has displaced the ancient expression *sī’oto-’ofa*, which literally means “my-dear-love,” when persons or parties meet, where their thoughts and feelings toward one another are expressed and embraced as collective sentiments; the variations of *sī’oto-’ofa* are across Moana Oceania as *fakalofa*, *talofa*, *’alofa*, and *’aloha*, where *’ofa* love as a collective concept and practice is socially organized in different ways across cultures (and languages).

¹⁷*Maka-’o-’Oa* is big up-right rock standing in adjacent to *’Ata* island.

¹⁸When a voyage is off-course, not only does it become a *vakahē*, *vakamate*, or *vakamole* lost boat but it no longer knows both its points of origination and destination, known as *taumulivale* and *taumu’avale* as opposed to *vakama’u*, *vakamo’ui* or *vakahao*, termed as *taumilitonu* and *taumu’atonu*; the words *mu’a* front and *mui* back are linked to the *taumu’a* bow and *taumuli*, *taumui* stern.

¹⁹Noah was the builder who built the huge *’a’ake* ark merely on and of *tui* faith, which is used here as a biblical *heliaki* metaphor for *Tēvita Fifita* and his men when building *Malolelei*.

²⁰While all three, viz., Queen *Sālote*, Noble *Ve’ehala* (*Leilua*), and *Malukava* (*Tēvita Kavaefi-afi*) are full *punake* master poets, they are nevertheless, in this context, considered as *pulotu fa’u* composer of *ta’anga* poetry, and *pulotu hiva/fasi* and *pulotu haka* or composers of music and dance, respectively.

²¹In the final analysis, both *ta’anga* poetry and *hiva/fasi* music/tone/melody are concerned with varying arrangements of *ongo* sound, where *ta’anga* poetry can be considered a special language within a language. Herein, *ta’anga* poetry, like *hiva/fasi* music/tone/melody, is temporally intensified and spatially reconstituted, in the creative process.

²²This *tāvāist* fact is opposed to physics, which only talks about the *liliu* transformation of *ivi* energy as *me’a* matter from one *fuo* form to another, in isolation from *uho* content, both of which are an indivisible but inevitable *hoa/soa* pairs of equal/same/similar and opposite/different/dissimilar binaries.

²³Like *ta’anga* poetry and *hiva* music, by virtue of *’uhinga* human meanings and *ongo* sound, respectively, *haka* dance is concerned chiefly with the *fakatatau* mediation of the *fakafelavai* intersection or *fakahoko* connection and *fakamāvae* separation of *taa’ihaka* and *vaa’ihaka* bodily movements. By staying true to this sensibility, *I. Futa Helu* proposed a compromise,

in what he called the “near-far-paradox,” saying that the haka bodily movements can be made “near” yet “far” from the ‘uhinga meanings, the chief concern of ta’anga poetry (Helu 1999).

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KOLOSALIO GLOSSARY

‘Aati	art
Afo	harmony, simultaneous pitch
Ako, faiva	education, performance art of
Anga‘i-manu	animality; see fakaoli, faiva comedy
Anga‘i-tangata	sociality; see fakamamahi, faiva tragedy
‘Apiako	school
Auiiki	fine texture; see auvalevale, tu‘oiiki, tu‘ovalevale
Aulalahi	coarse texture; see tu‘olalahi coarse texture
Auvalevale	fine texture; see auiki, tu‘oiiki, tu‘ovalevale
Ava	hole; see mata eye, point
‘Esa ‘Ou ‘Esa	SOS
Faifolau, faiva	voyaging, performance art of; see toutaivaka, faiva
Faiva	performance art
Faiva fasi	performance art of music, instrumental music or vocal music with instrumental accompaniment
Fakafelavai	intersection
Fakahoko	connection
Fakamā	shame; see fakamamahi, faiva tragedy
Fakamālō	acknowledgment
Fakamamahi	sadness, “sad things”
Fakamamahi, faiva	tragedy, performance art of
Fakamāvae	separation
Fakaoli	funniness, “funny things”
Fakaoli, faiva	comedy, performance art of
Fakatatau	mediation
Fasi	tone; tune, air, melody, sequential pitch; leading voice
Fefine	woman
Feleku	chaos
Fenāpasi	order
Fepaki	conflict
Filosofi	philosophy
Filosofi tā-vā ‘oe ‘iai	time–space philosophy of reality
Fonu	turtle
Fuo	form; see tā time/hit/beat; veape verb, action
Fuo-uhō	form-content
Ha‘a	professional class

Haka, faiva	dance, material art of
Hakafungahaka	art and literary device, i.e., dance; see hola and kaiha‘asi
Hala	path “path-finder,” path of knowledge; see tala composer of knowledge, vaka medium, receptacle, vessel and vehicle
Heliaki	art and literary device, i.e., poetical
Heliaki fakafefonuaki	constitutive metonymic heliaki
Heliaki fakafekauaki	associative metaphoric heliaki
Heliaki fakafetongiaki	qualitative epiphoric heliaki
Hiliaki	art and literary device, i.e., comical
Hiva	tone; song, sing
Hiva, faiva	music (vocal music), performance art of; see faiva fasi
Hoa	inseparable yet indispensable pair/binary of equal/same/similar and opposite/different/dissimilar entities/identities/tendencies; see Samoan soa
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 device; see kaiha‘asi and hakafungahaka
‘Iai	reality
‘Ilo	knowledge
Kaiha‘asi	dance device; see hola and hakafungahaka
Kanivatu	type of ancient bird
Kata	laughter; see fakaoli, faiva comedy
Kava Tonga	name of vocal choral musical group; literally meaning kava drinking
Kohi	line; see laini
Kupu	verse; see veesi
Lahi	great; see levu, tele, nui
Laini	line; see kohi
Lalava, tufunga	kafa-sennit-lashing, material art of
Levu	great; see lahi, tele, nui
Liliulea	language translation

Liliulea, faiva	language translation, performance art of
Maau	order; see maau poem
Māfana	warmth; see vela fieriness and tauēlangi climatic elation
Mālie	beauty; see faka'ofa'ofa beauty
Malolelei	name of boat; see Tuaikeapau; “mālō ē lelei” thank-you for being good; greeting
Mata	eye; point; see ava, hole
Mata-ava	eye-hole; see mata, point
Ma'ungatala	reference
Motu	island; break
Motu'ivaka	old, worn-out, broken boat; see mutu'ivaka/poko'ivaka/popō'ivaka/potu'ivaka/putu'ivaka “old, worn-out, broken boat”
Mutu'ivaka	old, worn-out, broken boat; see motu'ivaka/poko'ivaka/popō'ivaka/potu'ivaka/putu'ivaka “old, worn-out, broken boat”
Ngali-poto	normality; see fakaoli, faiva comedy
Ngali-vale	absurdity; see fakaoli, faiva comedy
Ngalu	wave; see peau wave
Nimamea'a	fine art
Noa	0, zero-point
Nota	Tonganization of “note” in music
Nui	great; see levu/lahi/tele great
Ongo	sound; feeling; hearing
Peau	wave; see ngalu wave
Poko'ivaka	old, worn-out, broken, boat; see motu'ivaka/mutu'ivaka, popō'ivaka/potu'ivaka/putu'ivaka “old, worn-out, broken, boat”
Popo'ivaka	old, worn-out, broken, boat; see motu'ivaka/mutu'ivaka/poko'ivaka/potu'ivaka/putu'ivaka “old, worn-out, broken, boat”
Poto	skill
Potu'ivaka	old, worn-out, broken, boat; see motu'ivaka/mutu'ivaka/popō'ivaka/putu'ivaka “old, worn-out, broken, boat”
Potupotutatau	harmony
Pule'anga hau	empire
Pulotu	Western Moana Oceania ancestral homeland and afterworld

Pulotu fa’u	poet, composer of poetry
Pulotu haka	dancer, choreographer, composer of dance
Pulotu hiva/fasi	singer, musician, composer of music
Punake	master poet (ta’anga poetry, hiva music, and haka dance)
Punake kakato	full, knowledgeable, skillful poet
Punake kapo	partial, less knowledgeable, skillful poet
Putu’ivaka	old, worn-out, broken, boat; see motu’ivaka/mutu’ivaka/popu’ivaka/potu’ivaka “old, worn-out, broken, boat”
Tā	time; hit, beat, mark, blow; see veape verb, action; fuo form
Taa’ihaka	temporally marked bodily movements; see vaa’ihaka as spatially composed bodily movements, with both as hoa/soa pair, binary
Ta’anga, faiva	poetry, performance art of
Ta’anga hiva haka kakala	sung and danced poetry kakala; see hiva haka ta’anga ’ofa sung and danced poetry of love
Ta’anga hiva haka lakalaka	sung and danced poetry lakalaka
Tala	language as a composer of knowledge; see vaka medium, receptacle, vehicle, and vessel, hala path “path-finder”
Talangata	conclusion
Talanoa	talk; “critical-yet-harmonious-talk”
Talanoa fakafiefia	happy story; see fakaoli, faiva comedy
Talanoa fakamamahi	sad story; see fakamamahi, faiva tragedy
Tangata	man
Tatau	symmetry
Tauēlangi	climatic elation; see māfana warmth and vela fieriness
Tautahi	sea warriors of Vava’u and Ha’apai; see Tautai as variation of toutai
Tautai	navigator, fisherman; see tautahi as variation of tautai and toutai
Tā-vā	time-space; see fuo-uho, form-content
Tāvāism	pertaining to tā-vā, time-space philosophy of reality
Tāvāist	upholder of tāvāism
Tefito-he-loto-sino	body-centered/centric
Tefito-he-tu’a-sino	non-body-centered/centric

Te Ika 'a Maui	The Fish of Maui; north island of Aotearoa New Zealand; see Te Waka 'a Maui
Tele	great; see levu/lahi/nui
Te Waka 'a Maui	The Boat of Maui; south island of Aotearoa New Zealand; see Te Ika 'a Maui
Tofua'a	whale
Toutaiika	fisherman; see toutai as variation of tautai, Tautahi "Warriors of the Sea," i.e., Vava'u, Ha'apai (and 'Eua)
Toutaiika, faiva	fishing, performance art of
Toutai kui	blind navigator
Toutaivaka	navigator; see tautai/tautahi as variations of toutai
Toutaivaka, faiva	navigation, performance art of; see faifolau, faiva performance art of voyaging
Tuaikaepau	name of boat; literally meaning "slow-but-sure"
Tufunga	material art
Tufunga tohi	author, writer
Tuikakala, nimamea'a	flower-designing, fine art of
Tukupā	dedication
Tu'oiiki	fine texture; see tu'ovalevale/auiki/auvalevale fine texture
Tu'olalahi	coarse texture; see aulalahi coarse texture
Tu'ovalevale	fine texture; see tu'oiiki/auiki/auvalevale fine texture
Uho	content; see vā space; nauna/noun
Vā	space; see nauna/noun, object; uho content
Vaa'ihaka	spatially composed bodily movements; see taa'ihaka as temporally marked bodily movements, with both as hoa/soa, pair/binary
Vaka	medium, receptacle, vessel, vehicle; see Tala composer of knowledge and hala path-finder
Vale	ignorance; see mentally ill, mental illness
Veesi	verse; see kupu
Vela	fieriness; see māfana warmth and tauēlangi climatic elation