

FAIVA LOVA‘A‘ALO: PERFORMANCE ART OF ROWING

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As authors, we critique the performance art of faiva lova‘a‘alo rowing, which lies in proximity to the performance arts of faiva lovavaka boat-racing, faiva kakau swimming, faiva uku diving, and faiva fānifo surfing, specifically, and faiva faifolau voyaging, faiva toutaivaka navigation, and faiva toutaiika deep-sea fishing and shallow-sea fishing, generally. The latter two, viz., deep-sea fishing and shallow-sea fishing, are known as faiva toutailoloto and faiva toutaimamaha, respectively. All the faiva faifolau, faiva toutaiika, faiva toutailoloto, and faiva toutaimamaha belong in the ha‘a toutai professional class of long-distance navigators and both deep-sea and shallow-sea fishermen. The performance art of rowing, like the performance arts of boat-racing, swimming, diving, surfing, voyaging, navigation, and fishing, is concerned with the elements, notably, the waves and winds mediated by means of body, boat, and surfboard through connection and separation, i.e., intersection.

Tukupā Dedication

This essay is dedicated to the lasting memories of the ancient master rowers whose souls are in the deep past yet in front of us in the present. May they linger on, forever into the distant future, behind us in the present.

Talakamata Introduction

Koe lea Tonga heliaki Tongan Proverbial¹ Sayings

Koe liliulea ‘Ingilisi ‘ehe kau tufungatohi, English translation by the authors

Pata ‘i lā kuo tu‘u² Rejoicing in a Full-Blown Sail

The lea heliaki proverbial saying is derived from the performance arts of navigation and voyaging, and boat-racing (and canoe-rowing), when the sails are fully blown by favorable winds.

Tātā tuli vaka Beat the Drum, Race the Boat

The lea heliaki proverbial saying is derived from the performance arts of canoe-rowing and boat-racing, when the drummers beat the drum, encouraging the rowers or racers to give it their all.

Tā ē tā, tapa ē tapa Beaters to Beat, Shouters to Shout

The lea heliaki proverbial saying is derived from the execution of major social undertakings, such as the performance arts of war, and boat-racing and canoe-rowing, especially the beaters of the drums and shouters abetting the warriors, boat-racers, and canoe-rowers, giving their selves, minds, and hearts energy and power.

‘Alo Mai Row on Here³

Koe ta‘anga hiva lova‘a‘alo, A sung poetry of rowing⁴

Fakafatu/fakafa‘u mo fakaafu/fakafasi ‘ehe punake ta‘ē‘iloa, Poetry and music composed by an anonymous poet.

Liliulea ‘Ingilisi ‘ehe kau tufungatohi, English translation by the authors

Kupu veesi 1

1. ‘Alo mai, ‘alo mai

Ke tau tuli ki muivai⁵

Verse 1

1. Row on here, row on here

Let’s hurry to the water’s end

He kuo tonga 'ae matangi	The wind has been southerly
He ko hono tahi, 'io he ko hono tahi	The sea is right, yes it is right
Kupu veesi 2	Verse 2
1. 'Ae hoputu moe ngatala	1. You hoputu and ngatala ⁶
Fangamea pea moe 'anga	As your fangamea and 'anga ⁷
Nofo 'o sio mei lalo maka	Who watch from the rock crevices ⁸
Ha'u 'o kai kei mafana	Come ye and feed while it's warm ⁹

SOCIETY IS FORMALLY, SUBSTANTIALLY, AND FUNCTIONALLY ORGANIZED into different forms of human activity, linking nature, mind, and people. These forms of human functions constantly change at different rates over time and space, where they are historically altered and culturally ordered in the social process. Such forms of social activity are associated with different forms of knowledge and types of skills, which are historically constituted or composed in culture and dialectically communicated or transmitted through language, with culture and language functioning merely as human devices. In Tonga, most, if not all, forms of social activities are considered as forms of art, where subject matters under the creative process are made to be both beautiful and useful. While the needs for them are led by utility/functionality, when it comes to their actual making in the creative process, beauty/quality is made to take the lead, in that logical order of precedence, i.e., the more beautiful, the more useful and, conversely, the more useful, the more beautiful. Included in these forms of social activity and forms of art are 'a'alo rowing and faiva 'a'alo performance art of rowing. As respective types of human practice and artform, 'a'alo and faiva 'a'alo will be critically examined in the wider context of Tongan art, informed by the Indigenous Tongan Tā-Vā Time-Space Philosophy of Art (see Lear 2018; 'Ö. Māhina 2004b: 86–93), a derivative of the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality (cf. Anderson 2007; 'Ö. Mahina 2010: 168–202, 2017a: 105–32).

Filosofi Tā-Vā 'ae 'Aati: Time-Space Philosophy of Art

Given both its formality and generality, the Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality enters all disciplinary practices and forms of social activities, with art as no exception (see Ka'ili 2019; Kalāvite 2019; A. N. M. Māhina 2004; Moa 2011). The Indigenous Tongan Tā-Vā Time-Space Philosophy of Reality has a number of general and specific ontological and epistemological tenets (see Ka'ili, Māhina, and Addo 2017: 1–17; also see Williams 2009); that tā time and vā space, as ontological entities, are the common medium in which all things exist, in a single level of reality; that tā time and vā space as epistemological entities are organized differently in different societies; that tā time is verb (or action-led) and definer of vā space which is, in turn, noun (or object-based)

and composer of tā time (see Ka'ili 2017b; 'Ö. Māhina 2017b: 133–53); that tā time and vā space are inseparable in reality; that all things in reality, i.e., nature, mind, and society, stand in eternal relations of exchange, giving rise to conflict or order; and that conflict and order are of the same logical status, in that order is itself a form of conflict, when two or more equal and opposite energies, forces, or tendencies meet at a common point, defined by a state of noa 0 or zero-point (see Ka'ili 2017b; 'Ö. Māhina 2005: 168–83; Potauaine 2010). Therein, art can be defined as a spatio-temporal, substantial-formal (and functional) transformation of the subject matters under the productive process from a condition of felekeu chaos to a state of maau order through sustained tatau symmetry and potupotutatau harmony to produce mālie/faka'ofa'ofa beauty/quality (see 'Ö. Māhina 2008; Māhina and Potauaine 2010: 14–23; Māhina-Tuai 2010: 26–29).

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

Tongan art is generically divided into faiva performance, tufunga material, and nimamea'a fine arts (see Māhina, Dudding, and Māhina-Tuai 2010). Herein, different forms of social activities are variously classified as forms of art, as in the case of fānifo surfing, haka dancing, fo'uvaka boat-building, tātatau tattooing, koka'anga bark-cloth-making, and lālanga mat-weaving. As forms of art, in formal, substantial, and functional correspondence to forms of social activities, informed by tatau symmetry and potupotutatau harmony in the rhythmic production of mālie/faka'ofa'ofa beauty/quality, they are respectively known as faiva fānifo performance art of surfing, faiva haka performance art of dancing, tufunga fo'uvaka material art of boat-building, tufunga tātatau material art of tattooing, nimamea'a koka'anga fine art of bark-cloth-making, and nimamea'a lālanga fine art of mat-weaving. By means of gender affiliations, both faiva performance and tufunga material arts are predominantly tefito-he-tangata male-led, and nimamea'a fine arts are largely tefito-he-fefine female-based.

In Tonga, ako education and 'aati art are synonymous, in that both are aligned alongside each other as special ways of life, both based in the ha'a professional classes, as in the ha'a punake performance art of poetry, ha'a tufunga langafale material art of house-building, and ha'a nimamea'a koka'anga fine art of bark-cloth-making (see Ka'ili 2017a; 'Ö. Māhina 2008: 67–96; Māhina, Dudding, and Māhina-Tuai 2010; Potauaine 2010). The former, ako education, involves a tā-vā temporal-spatial and fuo-uho formal-substantial (as well as ngāue-'aonga, practical-functional) transformation of the human 'atamai mind and loto heart from vae ignorance through 'ilo knowledge to poto skill, in that logical order of precedence. The latter, i.e., 'aati art, engages in the production of tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality, in the subject matters under the creative process as fakafelavai intersecting or fakahoko connecting, and

fakamāvae separating entities, transforming them from a condition of felekeu/fepaki chaos to a situation of maau/fenāpasi order. Both instances constitute the so-called “process” of both ako education and ‘aati art, followed by their use as the “outcome” (see ‘A. N. M. Māhina 2004; ‘Ö. Māhina 2005: 168–83). While the ‘aati arts as a form of ako education are primarily intended for their ‘aonga/ngāue utility/functionality, i.e., their “outcome,” when it comes to their actual production, faka‘ofō‘ofa beauty/quality primarily takes the lead over the former in the creative “process” (see ‘Ö. Māhina 2008: 67–96). The whole rationale in this subtle shift in the axis of application and production is, the more beautiful, the more useful and, by the same token, the more useful, the more beautiful.

Tefito-he-loto-sino moe tefito-he-tu‘a-sino: Body-centric and non-body-centric Arts

We will focus on faiva lova‘ā‘alo performance art of rowing as a text in the broader context of the three artistic genres, that is, faiva performance, tufunga material, and nimamea‘a fine arts divided into body-centred and non-body-centred ways (see Potauaine 2010; ‘Ö. Māhina 2008). While faiva performance arts are tefito-he-loto-sino, that is, body-centred, both tufunga material and nimamea‘a fine arts are tefito-he-tu‘a-sino, that is, non-body-centred. In faiva performance arts, they are both created and, by extension, performed by the body. For example, faiva fānifo performance art of surfing and faiva haka performance art of dancing are, contemporaneously, created then ridden (i.e., the surfboard is ridden) and danced by the body. On the other hand, both tufunga material and nimamea‘a fine arts are created by the body outside of the body. In that respect, tufunga fo‘uvaka material art of boat-building, tufunga tātatau material art of tattooing, nimamea‘a koka‘anga fine art of bark-cloth-making, and nimamea‘a lālanga fine art of mat-weaving, for instance, are created by the body outside of the body. Such a non-body-centric distinction therefore hinges on the element of performance (see essays 1, 3, 6, and 7).

Faka‘ofō‘ofa moe ‘Aonga ‘oe ‘Aati: Quality and Utility¹⁰ of Art

The coexistence of both the faka‘ofō‘ofa/mālie quality/beauty, and ‘aonga utility/functionality of art in Tongan art (and literature), where they are regarded as distinct yet related temporal–formal, spatial–substantial, and functional attributes, renders the distinction between art and craft in the existing literature highly problematic (see ‘Ö. Māhina 2008: 67–96). Such a problematic assumption suggests that the beautiful and the useful are formally, substantially, and functionally unconnected entities. The subject matters under the creative process are made to be useful and also to be beautiful. That is, the more beautiful

they are, the more useful they become, where the beautiful tends to withstand the test of tā time and vā space. Beauty is a function of both tatau symmetry and potupotutatau harmony, all of which are internal/intrinsic to art, thereby defining its quality, in contrast to its utility, dictated by its external/extrinsic use (see 'Ö. Māhina 2005: 168–83; Māhina-Tuai 2010: 26–29; also see Ka'ili 2019; Lear 2018). Also, arts are, in the existing literature, spatio-temporally divided into customary and contemporary arts, problematized by a sense of evolutionism. Tongan arts are holistically and historically classified into the three genres of arts, viz., faiva performance, tufunga material, and nimamea'a fine arts.

The internal/intrinsic and external/extrinsic qualities of art are related to its mālie/faka'ofa'ofa beauty/quality and 'aonga/ngāue utility/functionality. Its internal or intrinsic qualities include tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality. These qualities are concerned with “what art is,” which is defined by the artwork. The external/extrinsic qualities of art basically consist of its use, i.e., the function it serves in the society at large. Such external/extrinsic qualities are connected with both “what art is by means of,” i.e., art history, and “what art is for,” i.e., art use, respectively informed by the social conditions in which art is produced and the human function it serves in society. By “what art is by means of” and “what art is for,” reference is respectively made to the history of art and utility/functionality or social use of art (see essays 1, 3, 6, and 7). Furthermore, the impact of art on both performers and viewers alike, as in the case of the combined performance of faiva ta'anga performance art of poetry, faiva hiva performance art of music, and faiva haka performance art of dance, relates to the energy-type, fiery-like psychological-emotional feelings of māfana warmth, vela fieriness, and tauēlangi climatic elation, i.e., utility/functionality (see A. N. M. Māhina 2004; also see 'Ö. Māhina 2005: 168–83).

Tatau, Potupotutatau moe Faka'ofa'ofa: Symmetry, Harmony and Beauty

Tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality are intrinsic to Tongan art. Conflicts in the subject matters are mediated in the creative process, and they are symmetrically transformed from chaos to order through sustained harmony to create beauty. A number of artistic devices are used for the spatio-temporal, substantial-formal production of tatau symmetry, potupotutatau harmony, and mālie/faka'ofa'ofa beauty/quality, notably, mata eye or its mirror image, ava hole. Such a device is variously used across the three genres as mata'ipapa eye of the board or ava'ipapa hole of the board in faiva fānifo performance art of surfing, mata'ihui eye of the needle, or ava'ihui hole of the needle in tufunga tātatau material art of tattooing and mata'ikapa eye of the metal or ava'ikapa hole of the metal in nimamea'a lālanga fine art of mat-weaving. Potupotutatau harmony is a summation of tatau symmetry,

connected with the rhythmic production of *faka'ofa'ofa*/*mālie* beauty/quality. Both the words *faka'ofa'ofa* and *mālie* mean beauty, with the former applied to both *tufunga* material and *nimamea'a* fine arts, and the latter to *faiva* performance arts (see 'Ö. Māhina 2005: 168–83; Māhina and Potauaine 2010: 14–23).

Mathematically, a *mata* eye, or its symmetry/mirror-image, *ava* hole, i.e., point, is produced by the intersection of two or more *kohi* lines; a *kohi* line is a collection of *mata* eye or *ava* hole; and *vā* space is a summation of *kohi* lines, all as spatial entities, identities, or tendencies temporally–formally marked. All these distinct yet closely *fakafelavai* intersecting or *fakahoko* connecting and *fakamāvae* separating entities of *mata* eye or *ava* hole, *kohi* line, *vā* space are spatio–temporal. The *mata* eye or *ava* hole is the space where *ivi* energy (or opposing *fetekeaki*-*fefusiaki* forces) as *me'a* matter is most dense and intense. Symbolically, *ivi* energy as *me'a* matter is arranged into *kula* red and 'uli black, as in the *matafi* eye of the fire or *avaafi* hole of the fire and *matāmatangi* eye of the winds or *avāmatangi* hole of the winds, considered as *matakula* red eye or *avakula* red hole and *mata'uli* black eye or *ava'uli* black hole, respectively. *Kula* Red and 'uli black, or, for that matter, *matakula* red eye or *avakula* red hole and *mata'uli* black eye or *ava'uli* black hole, are dependent on the movement of *ivi* energy as *me'a* matter (or opposing *fetekeaki*-*fefusiaki* forces), where the former results in a *loto*-*ki*-*tu'a* inside-outside/inside-out motion and a *tu'a*-*ki*-*loto* outside-inside/outside-in movement of *ivi* energy as *me'a* matter.

Faiva Lova'a'alo: Performance Art of Rowing

The word 'a'alo is derived from the root word 'alo, both of which mean rowing. Likewise, both the words 'alo'alo and 'alofi are derivatives of the term 'alo, which also means rowing. As a form of social activity, 'a'alo rowing belongs in the genre of *faiva* performance arts, popularly known as *faiva 'a'alo* performance art of rowing. 'A'alo rowing and *faiva 'a'alo* performance art of rowing are generally featured in the specific contexts of *faiva 'alopōpao* canoe-rowing and *faiva 'alovaka* boat-rowing. Similarly, the performance arts of *faiva fakatētēvaka* and *faiva lovavaka*, both connected with the performance art of boat-racing, imply the use of the sails and winds by the sailor for sailing as opposed to the use of oars and manpower by the rower for rowing. There are also the individual *faiva siu'a'alo* performance art of fishing and rowing, and *faiva 'alo'atu* performance art of rowing and bonito-fishing, which are commonly associated with rowing and fishing.

Faiva Tau'a'alo: Performance Art of Rivalled Rowing

In addition to the aforementioned rowing-related forms of social activity and artforms, there also exists *tau'a'alo* rivalled rowing as a form of human practice

and form of art. Originally, tau'a'alo rivalled rowing as a form of social activity and an artform was connected with the sea. It has evolved over tā time and vā space, to poetry and dance as new performance arts. In its original form, the combined theme of both the song and dance was confined to such sea-based activities as fishing, diving, and sailing. Likewise, faiva tau'a'alo performance art of rivalled rowing has acquired new forms, notably, faiva ta'anga tau'a'alo performance art of rivalled-rowing poetry, faiva hiva tau'a'alo performance art of rivalled-rowing music, and faiva haka tau'a'alo performance art of rivalled-rowing dance. The common poetic, musical, and dance sea-related theme is now extended to include land-based activities such as title installations involving the coronations of Tongan kings, exclusively performed by the village of Holonga,¹¹ in Vava'u.

Generally, under the faiva lova'a'alo performance art of rowing are the specific faiva lova'alo'pao performance art of canoe-rowing, faiva 'alovaka performance art of boat-rowing, and faiva tau'a'alo performance art of rivalled rowing. On the other hand, faiva fakatētēvaka and faiva lovavaka are commonly connected with the performance art of boat-racing. Both terms fakatētēvaka and lovavaka point to boat-racing. In addition, there is also the faiva faifolau performance art of voyaging. Although both rowing-related and racing-related performance arts are body-centred, they are merely differentiated by way of the former utilizing both the paddles/oars and manpower and the latter incorporating both the sails and winds. Similarly, the same applies to faiva haka, performance art of dance as a general category, which specifically includes, inter alia, faiva lakalaka performance art of lakalaka dance, faiva mā'ulu'ulu performance art of mā'ulu'ulu dance, faiva tau'olunga performance art of tau'olunga dance, and faiva me'etu'upaki performance art of me'etu'upaki dance.

One of the surviving ancient sung and danced poetry is me'etu'upaki, literally meaning “dancing-with-the-paddle-while-standing,” which uses paki (or pate, fohe), miniature paddles as an extension of the body, has a bearing on the performance arts of faiva toutaivaka navigation and faiva faifolau voyaging. The whole composition is 25 verses long, with two kupu veesi verses as follows (see Helu 1999):

*Lulu mo Lātū Lulu and Lātū*¹²

Koe ta'anga hiva haka faifolau, A sung and danced poetry of voyaging
Fakafatu/fakafa'u, fakahiva/fakafasi moe fakahaka/fakasino 'ehe punake
ta'e'iloa, Poetry, music, and dance composed by an anonymous poet

Kupu/veesi 1¹³

1. Ko Lulu ē!

Verse 1¹⁴

1. Oh, there's divine Lulu!

(Ko Lulu ē! × 2)	(Oh, there's divine Lulu! × 2)
Sua mai mate	Let there be calm
Fakapō sua mai	Alas let the sea be
(Sua mai × 2)	(Let it be × 2)
Tūū!	Tūū!
Kupu/veesi 2	Verse 2
1. Ko Lātū ē!	1. Oh, there's divine Lātū!
(Ko Lātū ē! × 2)	(Oh, there's divine Lātū! × 2)
Pe'i tonga mu'a	Blow ye from the south
Kae tokelau 'iā	Then from the north
('Ī iā × 2)	(Yea, yea, × 2)
Tūū!	Tūū!

Lulu and Lātū were the ancient Tongan 'Otua Gods of navigation and voyaging, specifically of the tahi sea (or ngalu/peau waves) and matangi/avangi winds. These two kupu verses were the beginning of a lotu prayer of the toutaivaka navigators-voyagers and warriors, considered as kaivai,¹⁵ “eaters of the water,” i.e., of the great moana ocean levu, lahi, tele, and nui to Lulu and Lātū seeking divine guidance and protection. It also talks about celestial navigational objects in the langi sky above and terrestrial landmarks in the tahi sea below (see Irwin 1981). It too talks about voyaging and paddling techniques, as well as ports of call, all the way from the tokelau-hihifo, northwest Moana Oceania where it all originated through Kiribati, 'Uvea and Futuna, Tuvalu, Sāmoa, and Fiji to Tonga in the tonga-hahake, southeast. On arrival in Tonga, a kava beverage was prepared and drunk, in the midst of great feasting, singing, and dancing of fakamālō thanksgiving to the Gods of navigation and voyaging, Lulu and Lātū for their divine guidance and protection in both merriment and celebration (see Helu 1999).

It is said that when they arrived in Tonga, the new arrivals took shelter in 'ana caves and ava 'i'akau tree trunks, when it was out of necessity that they turned their vaka boat upside down as a fale house with four posts holding it above, under which they had kava. As a social and ceremonial institution, the kava was thus created at the fakafelavai intersection, or fakahoko connection and fakamāvae separation, of vaka boat and fale house, where the oval arrangement of the kava, vaka boat, and fale house are structural reflections of each other (see Fifita 2016; Holakeitui 2019; Moa 2011; Potauaine 2010; also see Van der Ryn 2012). It can be said that the vaka boat is a fale fakafo'ohake upside down house and, by extension, the fale house is a vaka fakafo'ohifo downside up boat, with the kava at the interface of vaka boat and fale house (see 'Alatini and Māhina 2009; Māhina and 'Alatini 2009a),¹⁶ all collectively involving their fakatatau mediation as fakafelavai intersecting or fakahoko connecting and

fakamāvae hydrodynamic, aerodynamic, and sociodynamic entities, identities, or tendencies (see essays 4 and 5).

The legend of the origin of kava and tō sugarcane plants revolved around the sacrifice of Kava, the only daughter of Fevanga and Fefafa, which was authored by Lo'au, renowned for being the first material artist of social architecture and engineering (see Māhina and 'Alatini 2009a; also see 'Ō. Māhina 1992). It is a work of art and literature in faiva fakamamahi tragedy, which is concerned with the mediation of anga'i-manu animality and anga'i-tangata sociality, the outcome of which is fakamā shame, realized as the commission of an error in both thinking and feeling. This tragic story was associated with Momo, tenth Tu'i Tonga around AD 1200, who married Nua, daughter of Lo'au, Tu'i Ha'amea. Their son was Lafa, eleventh Tu'i Tonga, nicknamed Tu'i Tātui for his extreme tyrannical rule. This story of faiva fakamamahi tragedy centred on the kona bitterness and melie sweetness of the kava and tō plants, respectively. Metaphorically, it points to the social fact that, as far as deeds of lasting value are concerned, one has to first go through difficulties before reaping the benefits and secondarily, where the latter follows the former, in that logical order. The fale house is, in Tongan thinking and feeling, derived from the kelekele earth/soil, where fa'ē mother and fā'ele birth are derivatives. All the kelekele earth, fa'ē mother, fā'ele birth, and fale house are as markers associated with anga'ifine or fakafefine, femininity. Given that, in this context, the fale house is a vaka fakafo'ohifo, downside-up boat, it can be said that all three, viz., vaka boat, kava, and fale house are associated with the fefine woman (see Potauaine 2010).

Mata, Ava moe Faiva Lova'a'alo: Eye, Hole, and Performance Art of Rowing

Like all arts, whether they be faiva performance, tufunga material, or nimamea'a fine arts, faiva lova'a'alo performance art of rowing uses the artistic device of mata eye or ava hole in the form of mata'ifohe eye of the oar or ava'ifohe hole of the oar and mata'ivaka eye of the boat and ava'ivaka hole of the boat (see Potauaine 2010; Potauaine and Māhina 2010: 194–216). The exercise of such artistic devices involves the mediation of the fohe-tahi oar-sea and vaka-tahi boat-sea and fakafelavai intersections by means of fakahoko connecting and fakamāvae separating kohi lines and vā spaces, on the abstract level, and fakahoko connecting and fakamāvae separating fuo forms and uho contents, on the concrete level. The place where kohi lines commonly fakafelavai intersect is the mata eye or ava hole, which is the point where ivi energy as me'a matter is most powerful, concretely expressed by means of intersecting oars, boat, and sea (see Ka'ili 2017a: 62–71; 'Ō. Māhina 2017b: 133–53). Given that faiva performance arts are tefito-he-loto-sino body-centric, there is a requirement for a two-way,

continuous and smooth flow of *ivi* energy as *me'a* matter between the rower, oar, and boat, i.e., rower, rowing, and rowed.

While the *mata* eye or *ava* hole as an artistic device cuts across the three genres, namely, *faiva* performance, *tufunga* material, and *nimamea'a* fine arts for the production of *tatau* symmetry, *potupotutatau* harmony, and *mālie/faka'ofa'ofa* beauty/quality, it variously exists by other names, especially in the case of performance arts. In *faiva ta'anga* performance art of poetry, *faiva hiva* performance art of music, and *faiva haka* performance art of dance, for instance, the general artistic device of *mata* eye or *ava* hole for the mediation of the intersecting meanings, intersecting tones/notes, and intersecting bodily movements are, as specific artistic devices, called *heliaki*, *tu'akautā*, and *hola*, *kaiha'asi* or *haka-funga-haka*, respectively. As specific artistic devices, *heliaki*, *tu'akautā*, and *hola* further subdivide the existing intersections in human meanings, musical tones/notes, and bodily movements, symmetrically transformed and communicated through sustained harmony and beauty, with the effect of some psychoanalytic, hypnotic, or therapeutic nature.

Matakula-Avakula, Mata'uli-Ava'uli moe Faiva Lovaa'alo: Redeye-Redhole, Blackeye-Blackhole and Performance Art of Rowing

In ethnographical terms, the movement of *ivi* energy as *me'a* matter is symbolized by *kula* red and *'uli* black. When *ivi* energy as *me'a* matter moves from *kula* red to *'uli* black, it forms a *mata'uli* black eye or *ava'uli* black hole and from *'uli* black to *kula* red results in a *matakula* red eye or *avakula* red hole (see Potauaine and Māhina 2010: 194–216; Schmiedtova and Mertins 2002; Usukūla 2008). A *matakula* red eye or *avakula* black eye engages in a *loto-ki-tu'a* inside–outside movement of *ivi* energy as *me'a* matter and a *mata'uli* black eye or *ava'uli* black hole undergoes a *tu'a-loto* outside–inside motion of *ivi* energy as *me'a* matter. In *faiva lova'a'alo* performance art of rowing, as in *faiva alopōpao* performance art of canoe-rowing, the motion of *ivi* energy as *me'a* matter from *kula* red to *'uli* black results in *mata'uli* black eye or *ava'uli* black hole, negotiated at the interface of the oars, boat, and sea. In a similar manner, the movement of *ivi* energy as *me'a* matter from *kula* red to *'uli* black in *faiva lovavaka* performance of boat-racing, for example, is mediated within and across the crossings of the *lā* sails, *vaka* boats, *matangi/avangi* winds, and *ngalu/peau* waves.

The performance arts of *faiva lova'a'alo* rowing as a text, like those of *faiva toutaivaka* navigation, *faiva faifolau* voyaging, *faiva toutaiika* fishing, *faiva lovavaka* boat-racing, *faiva fānifo* surfing, *faiva kakau* swimming, and *faiva uku* diving, is conducted in the broader context of *mata* eyes or *ava* holes. This is done by way of the *fakatatau* mediation of the *fakafelavai* intersection or *fakahoko* connection and separation of the *matangi/avangi* winds and *ngalu/peau* waves.

Their fakatatau mediation is done by the pōpao canoe, as well as the fohe paddles, at the mata eyes or ava holes of the matangi/avangi winds and ngalu/peau waves as fakafelavai intersecting or fakahoko connecting and separating aerodynamic and hydrodynamic entities, identities, or tendencies. The same applies to the vaka boats, as well as lā sails, fohe paddles/oars, and fohe'uli rudders, in the case of navigation, voyaging, and fishing, as well as papa board and sino body by way of surfing and sino body by means of kakau swimming and uku diving. These are used as artistic devices for the fakatatau mediation of the mata eyes and ava holes, which are kupesi-design/motif-like, helix-like, vortex-led, and spiral-driven, as in plural and circular in their complexity of formation.

Hahake, Hihifo, Tokelau moe Tonga: East, West, North, and South

The subject matter explored here has a direct bearing on the four Tongan main divisions of the earth by virtue of orientation and direction, viz., hahake east, hihifo west, tokelau north, and tonga south. The multi-directional and multi-dimensional movements of a plurality of matangi/avangi winds and ngalu/peau waves, associated with the multiple flows of the 'au currents, are fakatatau mediated in alignment by means of orientation and direction to these relative fixed points, i.e., hahake east, hihifo west, tokelau north, and tonga south. These include their variations, such as tokelau-hahake northeast, tonga-hahake southeast, tokelau-hihifo northwest, tonga-hihifo southwest, and tokelau-tonga north-south. These correspond to a multiplicity of matangi/avangi winds as matangi/avangi tonga, tokelau, hihifo, and hahake or southerly, northerly, westerly, and easterly winds in both orientation and direction, as well as matangi/avangi tō, taka, and taulua as both situational and behavioral. Also, these are in correspondence to such an infinity of waves as peau-tā¹⁷ and peau-tupukoso,¹⁸ which are varieties of breaking waves, and peau-kula¹⁹ “red waves” as a species of peau-ta'ane²⁰ and peau-tangata,²¹ i.e., male waves (see Jeffery 2010; Potauaine and Māhina 2010: 194–216). The peau kula red waves are not kula red as such but rather a symbolic reference to the movement of ivi energy as me'a matter from the 'uli blackness (fakapo'uli darkness) of the interior of the volcano through the 'uli blackness (or fakapo'uli darkness) of the depth of the moana²² ocean to the kula redness (or mama lightness) of the surface (lighted up by the kula red fiery, burning la'ā sun).²³

In Tongan philosophical thinking, feeling, and practice, the la'ā sun, māhina moon, and fetu'u stars revolve around the maama earth in varying rates (see Velt 1990). The la'ā sun, for example, hopo rises in the hahake east to the tokelau north 'olunga up above, then tō sets in the hihifo west, moving to the tonga south lalo down below, respectively defining the cycle of both 'aho day and pō night. The tokelau north and tonga south are also known as 'olunga up above

and lalo down below, both meaning tokelau north and tonga south, respectively, as in a voyage that is *tō-’olunga ē folau* or *tō-lalo ē folau*, a symbolic reference to one that is off-course, more northerly or southerly than being on-course. On the other hand, the *māhina* moon rotates around the *maama* earth once a *māhina* month for thirteen *māhina* months, making up the Tongan calendar. This goes to show that the respective cyclical movements of the *la’ā* sun and *māhina* moon are daily–nightly and monthly. All these celestial objects variously hold immense navigational, voyaging, fishing, boat-racing, surfing, swimming, and diving value, the plural cycles of which were enormously important to both the cultivation of crops and the domestication of animals.

Hema, hihifo, Mata’u moe Hahake: Left and West, Right and East

By virtue of Tongan *tāväist* philosophical thinking and feeling, the historical is transcended to the metaphorical, where ontology is socially organized in terms of epistemology, as in *tā* time and *vā* space and *fuo* form and *uho* content, as ontological entities. By way of transcendence and organization, these ontological entities are humanly made in correspondence to such epistemological identities as *kula* red and *’uli* black, *la’ā* sun and *māhina* moon, *’aho* day and *pō* night, *maama* lightness and *fakapo’uli* darkness, and *mo’ui* life and *mate* death, which are, in turn, taken to be symbolically associated with *tangata* men and *fefine* women, respectively. The same is extended to both the directional and orientational divisions of the *mama* earth, where the Tokelau-hahake northeast and tonga-hihifo southwest, and by extension, *’olunga-mata’u* up-above-right and *lalo-hema* down-under-left are symbolically taken as a *fefine-tangata* women–men and *tangata-fefine* men–women relationship, respectively. These apply to the motion of the celestial objects as much as the movement of the winds and waves, as in the following respective excerpts from two works of Tongan sung and danced poetry:

*Hiva Afā ‘a Vaea Hurricane Song of Vaea*²⁴

Koe ta’anga hiva haka fakamamahi, A sung and danced poetry of tragedy

Fakafatu/fakafa’u ‘e Kuini Sālote, Poetry composed by Queen Sālote
Fakahiva/fakafasi mo fakahaka/fakasino ‘e Lavaka Kefu, Music and dance composed by Lavaka Kefu

Fai ‘ehe Kau Hiva-Tāme’a Fuiva-’o-Fangatapu, Performed by Fuiva-’o-Fangatapu Choral-Instrumental Musical

Kupu veesi 1

Verse 1²⁵

1. Ne sikā’ahema fakahihifo

1. Veering to the left and westerly

Louloua'a ē matangi tō	The fury and fire of striking winds
Kolongatata ne fakauō	While Kolongatata ²⁶ was in jubilation
4. 'O falala 'i Faka'osikato	4. Leaning on Faka'osikato ²⁷ in haste
'Ise'isa ē! Kao mo Tofua	Alas! My beloved Kao and Tofua ²⁸
Vilingia hoto kie tāua	My doubly-woven kie has blown away
Kuo hola 'ae Fangailifuka	Both dear Fangailifuka ²⁹ has fled
8. Tounoa ē Makakoloupua	8. And Makakoloupua ³⁰ deserted

Hema ē Matangi Left-Veering Wind³¹

Koe ta'anga hiva 'ofa moe fakamamahi, A sung poetry of love and tragedy

Fakafatu/fakafa'u 'e Prince Tu'ipelehake (Fatafehi), Poetry composed by Prince Tu'ipelehake (Fatafehi)

Fakahiva/fakafasi 'e Pilinisesi Melenaite Tu'ipelehake, Music composed by Princess Melenaite Tu'ipelehake

Fai 'ehe Hiva-Tāme'a Ika-Koula-'a-Tāone mo Lavaka Kefu, Performed by Ika-Koula-'a-Tāone Vocal-Instrumental Musical and Lavaka Kefu

Kupu veesi 1	Verse 1 ³²
1. Hema ē matangi fakahihifo	1. Veering left was the westerly wind
'O ne ue'ia ē ngalu fānifo	Causing the breaking surfing-waves
3. Hangē ha sisi ne tui kako	3. Like a waist-band finely hand-woven
Ke kahoa pea no'o loto	To proudly wear as my inner fragrance
'O suei he peau tupukoso	When I sway from unpredictable waves
6. Toke'one he vao fatai melo ³³	6. Reaching the yellowish bush fatai leaves

Both of the two sung and danced poems above are a faiva fakamamahi tragedy, infused with elements of its opposite hoa pair/binary, faiva fakaoli comedy, which are respectively concerned with the mediation of anga'i-manu animality and anga'i-tangata sociality, and ngalivale absurdity and ngalipoto sociality. Whereas the first poem retells the powerful hurricane that struck Ha'apai (kupu/veesi verse 1, kohi/laini lines 1-2) and caught the inhabitants of Ha'afeva off guard (kupu/veesi verse 1, kohi/laini line 3), and continued the devastation of the whole group (kupu/veesi verse 1, kohi/laini lines 4-8) (see Wood-Ellem 2004), the second poem deals with both 'ofa love and fakamamahi tragedy, focusing on the formation of powerful fasi breaking waves fitting for masterful fānifo surfing (kupu/veesi verse 1, lines 1-2), taken with huge pride and joy by a skillful surfer and ridden with both elegance and excellence (kupu/veesi verse 1, kohi/laini lines 1-6). Herein, 'ofa love is made to equal mate death which is, in turn, made to equal faiva fakamamahi tragedy. Both poems make good

use of hema left and hihifo west, e.g., Ne sikā'ahema fakahihifo, Veering to the left and westerly (kupu/veesi verse 1, koho/laini line 1), and Hema ē matangi fakahihifo, Veering left was the westerly wind (kupu/veesi verse 1, koho/laini line 1), as opposed to their respective opposite hoa pairs/binaries, mata'u right and hahake east. As far as the hema left and hihifo west go, both cases are commonly concerned with tragic elements of faingatāmaki³⁴ danger, immediately, and, more so, with mate death and mamahi sadness, ultimately—in contrast to the variables of faingamālie³⁵ opportunity, resulting in mo'ui life and fiefia happiness, as the chief concerns of faiva fakaoli comedy.

Moreover, the hema-mata'u left–right distinction and relation is clearly seen in especially the taumafa kava royal kava ceremony, where Lauaki (or Maliepō) and Motu'apuaka (or Molofaha) as principal orators are respectively seated on the hema left and mata'u right of the tu'i king, who presides over the whole event. Both Lauaki and Motu'apuaka belong in the ha'a matāpule professional class of oratory/orators, respectively divided into the Kau Ma'u as in Ma'ukakala and Ma'umatāpule and Kau Mafi as in Mafifatongiatau and Mafimalanga, among many others. While the faha'i hema left side is associated with mate death, mamahi sadness, and tengihia mourning, the fa'ahi mata'u right side is linked to mo'ui life, fiefia happiness, and katoanga celebration. In terms of these distinctions, either Lauaki (and his Kau Ma'u) or Motu'apuka (and his Kau Mafi) take over as the chief conductor(s) of the ceremony.

Lomipeau the Legendary Double-Hulled Canoe: A Story of Comedy

The legend of the double-hulled canoe Lomipeau as a story of comedy was associated with 'Uluakimata 1, also known as Tele'a, twenty-ninth Tu'i Tonga, around AD 1600, with Lo'au also the playwright, who was well known as the first tufunga fonua material artist of social structure and engineering (see essay 7; also see 'Ö. Māhina 1992; also see Wood-Ellem 2004). As a great work of art and literature in comedy, it is basically concerned with the mediation of ngali-poto normality and ngali-vale absurdity, resulting in kata laughter, involving a celebration of the awareness of the mind and heart of the commission of an error in both 'ilo thinking and ongo feeling. This comic story mainly revolves around the lahi greatness of the Tu'i Tonga, especially the exertion of his mafai power and pule authority over his neighboring dominions, which included Fiji, Sāmoa, Futuna, 'Uvea, and far and beyond. The Tu'i Tonga used human services through his extensive pule'anga hau empire to extract materials from the neighboring dominions in the periphery for the building of the imperial center by means of his imperial fleet, led by the famous kalia double-hulled canoes 'Ākiheuho, Tongafuesia, and Takaipōmana, including the legendary Lomipeau (see 'Ö. Māhina 1992).

The Lomipeau was built in 'Uvea by 'Uveans for the transportation of stones from 'Uvea for the building of the imperial langi royal tomb of 'Uluakimata I or Tele'a, with the deployment of labor of 'Uvean tufunga fo'uvaka boat-builders and tufunga tāmaka stone-cutters. This langi royal tomb, built with fine craftsmanship, was named after Tele'a, popularly known as Langi Paepae-o-Tele'a. The celebrated lahi greatness of the Tu'i Tonga and his powerful rulership through his expansive imperial activities is borne in the name of the oversized double-hulled canoe Lomipeau, which literally means "Suppressor-of-waves." It is said that, upon the completion of building Lomipeau, due to its sheer size, the combined people of Tonga, 'Uvea, and Futuna could not launch the canoe to sea. So, an 'otua-mo-tangata, demigod from Fiji named Nailasikau³⁶ was assigned the onerous task, when he stood on the telekanga gunwale and mimi urinated down, which slowly moved the huge Lomipeau to sea. On her maiden voyage to Tonga with a canoe full of stones, manned by 'Uvean toutaivaka navigators, upon their arrival at Lapaha, in Mu'a, the imperial center, when the talafu fireplace was emptied, the efuefu ashes formed the offshore island of Mounu. On her way to Tonga'eiki, Tongatapu, or Tongalahi in Tonga en route to Ha'apai, it is said that the two high volcanic islands of Kao and Tofua could both easily fit under the huge fungavaka deck and between the two gigantic katea hulls (see Māhina and 'Alatini 2009b).

Talangata Conclusion

The division of Tongan art into faiva performance, tufunga material, and nima-me'a fine arts is suggestive of their tā-vā tempo-spatial, fuo-uho substantial-formal (and 'aonga/ngāue practical-functional) variations on both the abstract and concrete levels across the three genres. However, the three artistic genres are collectively concerned with the production of tatau symmetry, potupotutatau harmony, and mālie/faka'ofa beauty/quality. All arts are therefore concerned with the mediation of tā-vā time-space, fuo-uho form-content, and 'aonga/ngāue practical-functional conflicts in the subject matters under the creative process, where they are transformed from a condition of felekeu/fepaki chaos to a state of maau/fenāpasi order through sustained tatau symmetry and potupotutatau harmony to create mālie/faka'ofa beauty/quality. The concerns with their functionality are a matter of secondary importance. Included here is faiva lova'á'alo performance art of rowing. As such, faiva tau'á'alo performance art of rowing involves the mediation of tensions at the points of intersection of the fohe oars, vaka boat, and tahi sea, resulting in the uninterrupted flow of ivi energy as me'a matter in tatau symmetrical, potupotutatau harmonious, and faka'ofa, mālie beautiful ways.

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NOTES

¹A form of special language within a language, which is temporally intensified and spatially reconstituted, it can be said that a proverb is a one-line poem and poetry is a collection of proverbs.

²Or *lā-mākona*, i.e., *lā-tu‘u*, fully blown sail as opposed to *lā-ngalemu* partially blown sail.

³Originally, it was, like the *fakatangi* in *faiva fananga*, performance art of legend-telling, sung in the *ongo*, *afo*, or *fasi fakafa‘ahikehe*, “sound, tone or tune of the other side, order or being,” i.e., sound of death and of the dead.

⁴As a performance art of *faiva ‘alopōpao/faiva ‘a‘alopōpao* canoe-rowing.

⁵As opposed to *mu‘avai* as the water’s origin, i.e., *mu‘a* water’s front; cf. *muivai* as the “water’s back.” The word *vai* is often used to specifically mean the water springs that flow into the sea, and to generally mean the *tahi/tai* sea. This is seen in the term *kaivai* literally meaning “eaters of the water” as a *heliaki* symbolic reference to the navigators–voyagers and fishermen as their common field of expertise.

⁶Types of *ika* fish.

⁷Types of *ika* fish.

⁸That is, *hakau* reefs.

⁹That is, by feeding on the *mounu* bait while it’s fresh (as in *toutaiika* fishing).

¹⁰Or *mālie/faka‘ofo‘ofa* beauty/quality and *ngāue/‘aonga* utility/functionality of art.

¹¹*Tau‘a‘alo* is also used as a hauling sung poetry, as in the execution of such major works as *toho-vaka* hauling *vaka* boat or *toho maka* stone-works, e.g., in the building of the *‘otu langi* royal tombs. As a *faiva* performance art, *tau‘a‘alo* hauling is unique to *Holonga*, where each of the *kupu/veesi* verses is the forte of respective *kainga* blood-related social units, sung with

a plurality of parts. This is related to the healing or therapeutic, hypnotic or psychoanalytic effects of especially hiva music.

¹²Originally, this twenty-five-kupu veesi verse piece was, like the fakatangi in faiva fananga and tau‘a‘alo in major physical works, sung in the ongo, afo, or fasi fakafa‘ahikehe, “sound, tone or tune of the other side, order or being,” i.e., sound of death and of the dead, though it is now, mostly, if not entirely, sung in the ongo, afo, or fasi fakafa‘ahitatau, “sound, tone or tune of the same side, order or being,” i.e., sound of life and of the living.

¹³The language is largely unintelligible to living Tongans, thought to be proto-Moanan Oceanian.

¹⁴Liliulea ‘Ingilisi ‘ehe kau tufungatohi, English translation by the authors.

¹⁵The word “kai,” literally meaning to “eat,” as in kaivai “eater of the water,” is a heliaki metaphor for what one knows best and is good at, such as the toutai navigator, fisherman, considered to be warriors “waging war against the tai, tahi, sea,” i.e., the elements, notably, Matangi/avangi winds and ngalu/peau waves.

¹⁶Besides the actual vaka boats, the sea mammals, the fonu turtles, and tofua‘a whales, as well as manupuna birds like kanivatu, are heliaki symbolically featured as vaka vessels in mythology, poetry, and oratory (see ‘A. N. M. Māhina 2004).

¹⁷Or ngalu-tā; see ngalu-ta‘ane ngalu-tangata male-wave; also ngalu-kula red wave as male-wave—all as killer waves.

¹⁸Or ngalu-tupukoso.

¹⁹Or ngalu-kula. These powerful waves peau kula “red waves” are scientifically known as tidal, seismic sea waves and tsunami as “harbor waves” in Japanese. Given their sheer and raw power, they are also called ngalu-tāmate or peau-tāmate, “killer waves.” The moana ocean is classified into moana loloto deep ocean, moana ta‘e‘iloa incomprehensible ocean, moana vavale immeasurable ocean, and moana ‘uli‘uli black ocean. The moana ocean is also described as vahanoa vast expanse of space, variously temporally–formally defined and mediated by depth, incomprehensibility, immeasurability, and blackness or darkness.

²⁰Or peau-ta‘ane.

²¹Or peau-tangata.

²²The moana is also named moana ‘uli‘uli black ocean by virtue of its depth.

²³The la‘ā sun is associated with kula red, as in kula ‘i moana red (or sun-burnt) in the ocean from fishing and kula vao red (or sun-burnt) in the bush from gardening.

²⁴Noble Vaea was governor of Ha‘apai when she was stricken by this powerful hurricane in 1961. The eight-kohi/laini line three-kupu/veesi verses and eight-kohi/laini line tau chorus piece is heavily influenced by both the Tongan ongo, afo or fasi fakafa‘ahitatau (“sound, tone or tune of the same side, order or being”, i.e., sound of life and of the living) and the European major key. It features repetitions of two, two-line phrases corresponding to the verse and cho-

rus sections. This element of repetition is masked by slight melodic changes between both sections, and subtle rhythmic changes throughout.

²⁵Liliulea ‘Ingilisi ‘ehe kau tufungatohi, English translation by the authors.

²⁶Heliaki, symbolic name for the island of Ha’afeva, which is inclusive ‘Otu Lulunga Western Islands, in Ha’apai.

²⁷A chiefly place in Ha’afeva, used as a heliaki symbolic name.

²⁸High volcanic islands closely associated with Kotu and Ha’afeva islands, used as heliaki symbolic names for Ha’apai. Kotu is associated with such notable navigators–fishermen and warriors as Taumoepeau and Ha’afeva with Tu’uhetoka.

²⁹Fangailifuka is also known as Fanga’ihesi and Fangafalikipako, all used as heliaki symbolic names for Pangai, Ha’apai.

³⁰A place in Tongoleleka at Pangai in Ha’apai, used as a heliaki symbolic name for Ha’apai.

³¹The six-kohi/laini line three-kupu/veesi verses make clever use of the melodic half tone or minor second interval (see Lear 2018 and Potauaine 2017 for discussion of the European half tone from the perspective of tu’akautā as a Tongan music device). This is accompanied by an overall rising in pitch and harmonic dissonance, which are altogether resolved in the four-kohi/laini line tau chorus, as a shift from dissonance to consonance, tension to release, or conflict to resolution as forms of intersection and mediation, for the production of māfana, vela, and taelangi, by way of tatau, potupotutatau, and mālie.

³²Liliulea ‘Ingilisi ‘ehe kau tufungatohi, English translation by the authors.

³³The leaves of the coastal shrubs of fatai, which are considered as kakala, and they become most beautiful as they age, when they slowly turn into melo/kena brownish and enga yellowish, variously called fatai melo, fatai kena, and fatai enga.

³⁴Or fakatu’utāmaki.

³⁵Or fakatu’umālie.

³⁶This story of faiva fakaoli comedy was retold by Queen Sālotē in a sung and danced poetry lakalaka named after the Fijian protagonist “Nailasikau” as a celebration of this major collective feat (see Wood-Ellem 2004: 266–67).

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KOLOSALIO GLOSSARY

‘A‘alo	rowing
‘A‘alo, faiva	rowing, performance art of
Aati	art
Afā	hurricane
Afo	harmony, simultaneous pitch
Ako	education
‘Alo‘atu	form of bonito-fishing
‘Alopōpao	canoe-rowing; see ‘a‘alopōpao
‘Alopōpao, faiva	canoe-rowing, performance art of
‘Ana	cave
‘Anga	shark

Anga'i-manu	animality
Anga'i-tangata	sociality
'Aonga	utility; see use, function; ngāue
Ava	hole; see mata eye
Ava'ī'akau	tree trunk
Ava'ihui	hole-of-the-needle
Ava'ikapu	hole-of-the-metal-blade
Ava'ipapa	hole-of-the-surf-board
Ava kula	red hole
Avāmatangi	hole-of-the-wind; see matāmatangi eye-of-the-wind
Avangi	wind; see matangi
Ava 'uli	black hole
Fa'ahi hema	left side; left-sided
Fa'ahihehe, fakafa'ahihehe	side-of-a-different-order, i.e., of death and the dead
Fa'ahi mata'u	right side; right-sided
Fa'ahitatau, fakafa'ahitatau	side-of-the-same-order, i.e., of life and the living
Faifolau, faiva	voyaging, performance art of; see toutaivaka, faiva
Faiva	performance art/artist
Fakafasi	composer of music, instrumental music or vocal music with instrumental accompaniment
fakafatu	composer of poetry
fakafa'u	composer of poetry
Fakafelavai	intersection
Fakahiva	composer of music, vocal music
Fakahoko	connection
Fakamā	shame
Fakamālō	thank
Fakamamahi, faiva	tragedy, performance art of
Fakamāvae	separation
Faka'ofa'ofa	new word for beauty
Fakaoli, faiva	comedy, performance art of
Fakatatau	mediation
Fakatu'umālie	opportune
Fakatu'utāmaki	danger; accident
Fangamea	type of fish
Fānifo, faiva	surfing, performance art of

Fasi	tone; tune, air, melody, sequential pitch; leading voice
Fasi, faiva	music, instrumental music or vocal music, performance art of; see faiva
Fefusiaki	pull
Felekeu	chaos; disorder
Fenāpasi	order
Fepaki	conflict
Fetekeaki	push
Fetekeaki-fefusiaki	push–pull as equal and opposite forces
Fetu'u	star
Filosofi	philosophy
Fuo	form
Fuo-uho	form–content
Ha'a	professional class; social unit
Ha'a faiva	professional class of performance arts/artists
Ha'a nimamea'a	professional class of fine arts/artists
Ha'a punake	professional class of poets
Ha'a toutai	professional class of navigators and fishermen
Ha'a tufunga	professional class of material arts/artists
Ha'a tufunga langafale	professional class of house-builders
Hahake	east; see tangata man; mata'u right; tokelau north
Haka	dance
Haka, faiva	dance, performance art of; dancer
Hakafungahaka	dance device; see hola and kaiha'asi
Heliaki	artistic (and literary) device
Hema	left; see fefine woman; hihifo west; tonga south
Hihifo	west; see fefine woman; hema left
Hiva	tone; song, sing
Hiva, faiva	music, vocal music, performance art of; see faiva, fasi
Hoa	pair; binary; soa in Sāmoa
Hola	dance device; see kaiha'asi and hakafungahaka
Hoputu	type of fish
'Ilo	knowledge
Ivi	energy
Kai	eat; also knowledge, skill
Kaiha'asi	dance device; see hola and hakafungahaka
Kaivai	“eater-of-water” knowledgeable and skillful navigator or fisherman

Kaokao	gunwale; see telekanga
Kata	laughter
Kohi	line; see laini
Koka'anga, nimamea'a	bark-cloth-making, fine art of
Kolosalio	glossary
Kupu	verse; see veesi
Lā	sail
La'a	sun
Laini	line; see kohi
Lakalaka	type of poetry, music and dance
Lakupoto	skillfully oriented; right-handed
Lakuvale	ignorantly, foolishly oriented; left-handed
Lālanga	mat-weaving, fine art of
Lalo	down-under; south; see hihifo west; tonga south; hema left
Lā-mākona	full-blown sail; see lā-tu'u
Lā-ngalemu	part-blown sail
Lā-tu'u	full-blown sail; see lā-mākona
Loto	desire; heart; inside
Loto-ki-tu'a	inside-out as in movement of ivi energy as me'a matter
Lotu	worship; religion; pray; prayer
Lova'a'alo	racing-rowing
Maau	order
Māhina	moon; month
Maka	rock; stone
Mālie	old word for beauty
Mata	eye; see ava hole
Mata-ava	eye-hole
Mata'ihui	eye-of-the-needle
Mata'ikapa	eye-of-the-metal-blade
Mata'ipapa	eye-of-the-surf-board
Mata kula	red eye
Matāmatangi	eye-of-the-wind
Matangi	wind; see avangi
Mata'u	right; see tangata man; hahake east
Mata'uli	black eye
Ma'ungatala	reference
Me'a	matter
Me'etu'upaki	type of poetry, music and dance
Mimi	urinate

Mu'avai	water's origin, i.e., water's front; see muivai
Muivai	water's end, i.e., water's back; see mu'avai
Ngalipoto	normality
Ngalivale	absurdity
Ngalu	wave; see peau
Ngalu kula	red wave; see peau kula red wave
Ngalu tā	breaking wave
Ngatala	type of fish
Ngāue	functionality; use, function; see 'aonga
Nima hema, to'ohema	left hand; left-handed
Nima mata'u, to'omata'u	right hand; right-handed
Noa	0, zero-point
nota	Tonganization of "note" in music
'Ofa	love
'Olunga	up-above; see tokelau north; hahake east; mata'u right
Ongo	sound; see hearing, feeling
'Otua	god; deity
Pata	rejoice
Peau	wave; see ngalu
Peau kula	red wave; see tidal wave; tsunami; peau tangata, peau ta'ane male wave; peau tāmata killer wave
Peau ta'ane	male wave; see peau tangata male wave; peau tāmata killer wave; tsunami
Peau tangata	male wave; see peau ta'ane; peau tāmata killer wave
Poto	skill
Potupotutatau	harmony
Pule'anga hau	empire
Sikā'ahema	type of wind direction, i.e., javelin-throwing-like westerly wind
Siu'a'alo, faiva	rowing-fishing, performance art of; form of fishing
Tā	time
Tai	sea; short of tahi sea as in tautai, toutai, i.e., tau-tahi, toutahi
Talafu	fireplace
Talakamata	introduction
Talangata	conclusion
Tāmaka, tufunga	stone-cutting, material art of; stonemason
Tapa	shout; exclaim

Tātā	drum-beating repeatedly
Tātatau, tufunga	tattooing, material art/artist/tattooist of
Tatau	symmetry
Tau'a'alo, faiva	rivalled rowing, performance art of
Tau'olunga	type of poetry, music and dance
Tā-vā	time-space
Tefito-he-efine	female-based/led
Tefito-he-tangata	male-based/led
Tefito-'i-loto-he-sino	body-centred
Tefito-'i-tu'a-he-sino	non-body-centred
Telekanga	gunwale; see kaokao
Telinga hema, to'ohema	left ear; left-eared
Telinga mata'u, to'omata'u	right ear; right-eared
Tokelau	north; see 'olunga up-above north
Tonga	south; see lalo down-below south
Toutaiika	fishing
Toutaiika, faiva	fishing, performance art of
Toutaivaka, faiva	navigation, performance art of; see faifolau, faiva
Tu'akautā	music device
Tu'a-ki-loto	outside-in as in movement of ivi energy as me'a matter
Tufunga	material art/artist
Tufungatohi	author
Tukupā	dedication
Tuli	racing; chasing
Vā	space
Vaka	boat