

The Ancestors of Tongan Arts

Maui-TāVā-He-Akō Professor Tēvita O. Ka'ili



Illustration by Cecelia Faumuina

Sio FakaTonga ‘Ae ‘Aati FakaTonga: Tongan Views of Tongan Arts

*Pā'utu-'O-Vava'u-Lahi Adriana Lear &
Hūfanga-He-Ako-Moe-Lotu Professor 'Ōkusitino Māhina*

Authors

Maui-TāVā-He-Akó Professor Tēvita O Ka‘ili



Maui-TāVā-He-Akó Professor Tēvita O Ka‘ili is the author of the book **Marking Indigeneity: The Tongan Art of Sociospatial Relations** (2017). He is originally from Nuku‘alofa, Tongatapu, with ancestral ties to Tonga, Sāmoa, Fiji, and Rotuma. He is a descendant of Moana Oceanian deified ancestors Tangaloa, Māui, and Hina. He is the Dean of the Faculty of Culture, Language, and Performing Arts at Brigham Young University Hawai‘i and Professor of Cultural Anthropology. He teaches courses in Cultural Anthropology and Pacific Islands Studies. Tēvita received his PhD in Sociocultural Anthropology from the University of Washington in 2008. He is a leading proponent of the Indigenous Moana-based Tā-Vā Philosophy of Reality. A theory formulated by the noted historical anthropologist Hūfanga-He-Ako-Moe-Lotu Professor ‘Ōkusitino Māhina. Tēvita specializes in the cultural arrangement of tā-vā (time-space), Indigenous anthropology, Oceanian mythologies, Indigenous ontologies and epistemologies, and language revitalization. Tēvita and his wife, Liz (Māori, Ngāti Hine, Ngā Puhi), live on the Ahupua‘a of Kahuku, O‘ahu, Hawai‘i.

Front image caption & credit



Name: Pāletu'a or Kali 'o Hina

Description: This pōvai or club, is known as Pāletu'a, shield and weapon or Kali 'o Hina, Headrest of Hina. It is used in faiva no'o'anga, the Tongan performance art of shark-catching. Hina is one of Tonga's deified ancestors where, amongst her various domains, she is goddess of faiva no'o'anga. Made of wood, it is completed carved with the Tongan kupesi or pattern veimau, meaning 'ordered water flow' – where the surface is calm and ordered but the water underneath is dynamic and chaotic.

Credit: Collection of Auckland Museum Tāmaki Paenga Hira, 1931.245, 16405; L26 https://www.aucklandmuseum.com/collections-research/collections/record/am_humanhistory-object-101661?c=ecrm%3AE22_Man-Made_Object&k=no%27o%27anga&ordinal=0

Pā'utu-'O-Vava'u-Lahi, Adriana Lear



Pā'utu-'O-Vava'u-Lahi, Adriana Lear is a Tongan-Australian musician, composer, interdisciplinary artist, and Creative Arts PhD scholar at the University of Wollongong. She is currently undertaking her PhD thesis on Tongan hiva music and tāvāism, under the co-supervision of Hūfanga-He-Ako-Moe-Lotu Professor Dr 'Ōkusitino Māhina, Maui-TāVā-He-Akō Professor Dr Tēvita O. Ka'ili, Dr Terumi Narushima, and Associate Professor Dr Su Ballard.

Hūfanga-He-Ako-Moe-Lotu Professor 'Ōkusitino Māhina



Image caption: L-R: Lehā'uli (Sione Ika), Professor of Tongan History, Ceremony, and Oratory, 'Atenisi University, Kingdom of Tonga & Hūfanga-He-Ako-Moe-Lotu Professor Dr 'Ōkusitino Māhina (Pelehake, Tonga'eiki / Tongatapu / Tongalahi, Kingdom of Tonga), 1989.

Hūfanga-He-Ako-Moe-Lotu Professor 'Ōkusitino Māhina is Professor of Tongan Philosophy, Anthropology, and Art at Vava'u Academy, Vava'u, Kingdom of Tonga & Vā Moana: Space and Relationality in Pacific Thought and Identity, Marsden Research Cluster, Auckland University of Technology, Tamaki Makaurau, Aotearoa NZ. He has published extensively, including books, co-edited books, co-edited journal special issues, book chapters, journal articles, as well as writing and publishing Tongan poetry. He has taught Moana Oceania political economy and arts for some 25 years at the University of Auckland, Massey University, and 'Atenisi University, where he was Dean of the University and Director of the Institute in 1997-99.

The Ancestors of Tongan Arts

Maui-TāVā-He-Akó Professor Tēvita O. Ka'ili

Pages 5 - 9

Sio FakaTonga 'Ae 'Aati FakaTonga:

Tongan Views of Tongan Arts

*Pā'utu-'O-Vava'u-Lahi Adriana Lear
Hūfanga-He-Ako-Moe-Lotu Professor 'Ōkusitino Māhina*

Pages 10 – 30

The Ancestors of Tongan Arts

Maui-TāVā-He-Akō

Tēvita O. Ka‘ili, PhD

Professor of Cultural Anthropology

Dean of the Faculty of Culture, Language, & Performing Arts

Brigham Young University Hawai‘i.

Art is a central thread of culture. Thus, some cultures worship the creators of the arts. In Moana Nui (Polynesia), originators of an art form are often elevated into deities. Ancestors were deified due to their great achievements in the arts. Today, they are still revered within the pantheon of Moana Nui societies. In Tonga, ‘otua are deified ancestors. They are known in Māori tradition as *atua* (ancestors or gods) and in Hawaiian as *akua*. ‘Otua are linked to the three principal genres of Tongan arts: (1) *tufunga*, material arts, (2) *faiva*, performance arts, and (3) *nimamea ‘a*, fine arts [1]. *Tufunga* is the Tongan equivalent of the Māori *tohunga* and Hawaiian *kahuna* (expert, priest, or healer).

In Tongan tradition, art forms are associated with deified ancestors Hikule‘o, Tangaloa, Maui, and Hina. The goddess Hikule‘o is known primarily in Tonga and Sāmoa. She is the chiefess of the legendary island of Pulotu. Hawaiki, Pulotu, and Kahiki are the three primary ancestral homelands of Moana Nui. Pulotu is also the name for a composer of art. Specifically, the art of *pulotu fa‘u* (composing of poetic lyrics), *pulotu hiva/fasi* (composing of music), and *pulotu haka* (choreography). In Tonga, when an artist attains all three areas of composition,

the artist emerges as a *punake*, a master poet-composer-choreographer [2]. Pulotu was probably the ancient hub for the art of poetry, music, and performance.

The *faiva taumafa kava*, or the performance art of the kava ceremony, also began in Pulotu. Tongan tradition relates that Hikule‘o, Tangaloa, and Maui often engaged in kava drinking ceremonies in Pulotu while the famous ‘Akaulea, the Talking-Tree, acted as the kava server, *tou‘a* [3]. *Faiva taumafa kava* began in the ancestral homeland of Pulotu, the realm of Hikule‘o, and later performed in Langi, the Sky World of the Tangaloa clan, and Maama, Earth World of the Maui clan.

In Tongan cosmogony, Tangaloa ‘Eiki is the younger sibling of Hikule‘o and the elder brother of Maui and Hina. He is recognized throughout Moana Nui as Tangaroa, Tagaloa, Ta‘aroa, and Kanaloa. In Tonga and Sāmoa, he is the god of creation, whereas in Hawai‘i and Tahiti, he is the god of the sea.

Tangaloa ‘Eitumātupu‘a is the divine father of ‘Aho‘eitu, the first Tu‘i Tonga (King of Tonga). All the royal and chiefly families of Tonga trace their genealogical lines and *mana* to Tangaloa. Tangaloa ‘Eitumātupu‘a was also the first person to engage in *faiva heu lupe*, the performance art of pigeon snaring. His divine sons were among the first athletes to participate in *faiva sika‘ulutoa*, the performance art of javelin throwing. It is likely that the performance arts of pigeon snaring and javelin throwing originated with the Tangaloa clan.

Tangaloa Tufunga (Tangaloa the Master Artist) was the patron of the arts in Tonga, and carpenters were called the Children of Tangaloa Tufunga [4]. He had an art workshop in *Langi*, the Sky World, where he created all his artwork. He also had a *toki*, an adze, which he used to create art. In the creation tale of the first Tongan island, Tangaloa Tufunga threw down from Langi shavings from his workshop to create the first island of ‘Atā. Like Pulotu, Langi was a realm of the gods and certain arts.

Perhaps that most famous of all the deities is Maui. In Tonga, Maui ‘Atalanga was the father of Maui Kisikisi or Maui Fusifonua, Maui the Fisher of Land. Maui Kisikisi is celebrated in Māori tradition as Māui-tikitiki-a-taranga. He was a master of *faiva fusifonua*, the performance art of fishing up land. This art form was closely linked to *faiva faifolau*, the performance art of navigation, and *faiva toutai*, the performance art of fishing. Both Maui ‘Atalanga and Maui Kisikisi were known to engage in *faiva fānifo*, the performance art of surfing. They are probably the originators of this art form. Maui ‘Atalanga was famous for his mastery of *faiva fa ‘a*, the performance art of cultivating crops. He was a master cultivator of ‘ufi (yams), *talo* (taro), and *kumala* (sweet potatoes). Maui Motu‘a, the senior Maui, was the master of *faiva toloafi*, the performance art of making fire, and *faiva fei ‘umu*, the performance art of cooking in an underground oven. His grandson, Maui Kisikisi, learned the art of fire-making from him. Maui Kisikisi, like the sons of Tangaloa ‘Eitumātupu‘a, also engaged in the performance art of javelin throwing.

Hina, like Maui, is well-known throughout Moana Nui. She is Hina, Sina, Hine, or Ina. In Māori tradition, Hina appears as Hine. For example, Hinemoana is the Māori goddess of the ocean. In Tonga, Hina is the sister of Maui Kisikisi. She is the goddess of the moon, *tapu* (barkcloth), and sharks. The moon is her abode and she beats her *tapu* on the moon as the master artist of *nimamea ‘a koka ‘anga*, the fine art of *tapu* making. Women *tapu* makers perform a sacred ritual to Hina during the process of *tapu* making. Hina is also the master of *faiva mata māhina*, the performance art of moon observation. Moana Nui moon calendar originated from Hina. Last of all, Hina is the goddess of *faiva no ‘o ‘anga*, the performance art of shark catching. Today, shark catchers still perform *faiva laulau*, the performance art of chanting, to Hina when they engage in a shark catching expedition. Even, the *pōvai* (club) that is used in *faiva no ‘o ‘anga* is known as *Kali ‘o Hina* (Headrest of Hina) or Pāletu‘a.

Deities who are linked with the arts are immensely important because their mythical stories reveal the deep history of art. In addition, they remind us that art is sacred and spiritual, and that humans have a duty to care and support the arts.

Endnotes

[1] Māhina, ‘Okusitino. 2010. “*Tā, Vā, and Moana*: Temporality, Spatiality, and Indigeneity.” *Pacific Studies* 33 (2/3): 168–202.

[2] Māhina, ‘Okusitino. 2005. “*Tatau, Potupotutatau*, and *Mālie*: A Realist Reflection on the Symmetry, Harmony and Beauty of Queen Salote’s Poetry.” In *Polynesian Paradox: Essays in Honour of Futa Helu*, edited by Ian Campbell and Eve Coxon, 168–83. Suva: Institute of Pacific Studies, University of South Pacific.

[3] Ma‘afu, 1904. “*The Beginning of Death*.” In *Tales From Old Fiji*, edited by Lorimer Fison, 139-161. London: Alexander Moring Ltd., The De La More Press.

[4] Gifford, Edward W. 1929. *Tongan Society*. Honolulu: Bernice P. Bishop Museum.

Further Readings

Hau‘ofa, Epeli. 2008. *Pasts to Remember. We are the Ocean: Selected Works*, 60-79. Honolulu: University of Hawai‘i Press.

Helu, ‘I Futa. 1999. *South Pacific Mythology. Critical Essays: Cultural Perspectives from the South Seas*, 251-260. Canberra, Australia: The Journal of Pacific History.

Māhina, ‘Okusitino. 2003. *Oceanic Mythology. Mythology: Myths, Legends, and Fantasies*, edited by Janet Parker and Julie Stanton, 374–81. Australia: Global Book Publishing.

Māhina, ‘Okusitino. 1993. *The Poetics of Tongan Traditional History: Tala-ē-Fonua: An Ecology-Centred Concept of Culture and History*. *The Journal of Pacific History* 1 (28): 109–121.

Source

Crafting Aotearoa: A Cultural History of Making in New Zealand and the Wider Moana Oceania (2019), edited by Karl Chitham, Kolokesa U. Māhina-Tuai, and Damian Skinner, and published by Te Papa Press, Wellington, Aotearoa New Zealand with some amendments and additions for this publication.

Sio FakaTonga 'Ae 'Aati FakaTonga:

Tongan Views of Tongan Arts

Pā'utu-'O-Vava'u-Labi, Adriana Lear

Hufanga-He-Ako-Moe-Lotu, Professor Dr 'Okusitino Māhina

For **Tāvāism**, like Realism, the classical dispute between 'reality as it is,' that is, ontology (or ways of being) and 'reality as we know it,' i.e., epistemology (or ways of knowing) is fundamentally 'what we really know' but not 'how we know what we know,' nor 'when we know what we know,' nor 'where we know what we know,' nor 'why we know what we know.'

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

Tā-Vā Time-Space Philosophy of Reality

Tukupā Dedication

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

Talakamata Introduction: Issues and Problems

The **hiva kakala** 'song of sweet-scented-flowers,' **hiva 'ofa** song of love **Fafangu Siliva'** 'Silver Bell,' introduces the readers to the world of Tongan '**aati**' arts,¹ which is investigative, transformative, and

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

communicative in both process and outcome. As *hoa*, both process and outcome are inseparable though indispensable pairs of equal and opposite binaries, involving the production of subject matters by way of *tatau* symmetry, *potupotutatau* harmony, and *mālie/faka'ofa'ofa* beauty,² upon which the outcome - namely, *māfana* warmth, *vela* fieriness, and *tauelangi*³ climatic elation - is dependent. *Fafangu Siliva* 'Silver Bell' incorporates the performance arts of Tongan *ta'anga* poetry and *hiva* music. Tongan *ta'anga* poetry deploys *heliaki* as an artistic and literary instrument, which means 'metaphorically saying one thing but really meaning another', as a kind of transformation from the real to the ethereal, actual to the metaphorical, that is, from the world of the here-and-now to the world of myth and dream, where everything is possible, having no logical consequences. There are three types of *heliaki*, viz., *heliaki fakafetongiaki* qualitative epiphoric *heliaki*, *heliaki fakafeukanaki* associative metaphoric *heliaki*, and *heliaki fakafefonuaki* constitutive metonymic *heliaki*. Tongan *hiva* music is primarily constituent of *ongo*, *fasi*, or *afō fakafa'abitatau* sound, tune, or tone of the same side or order, that is, of life and the living, and its *hoa*, *ongo*, *fasi*, or *afō fakafa'ahikehe* sound, tune, or tone of a different side or order, that is, of death and the dead. This is marked by a similar kind of transformation from the physical to the divine, by way of *tu'akautā* as an artistic and literary instrument, meaning 'to-put-one-beat-in-between-beats' or 'to-put-an-extra-beat-outside-two-beats-yet-inside-them,' where the term 'beat' refers to the marking of sound in complex multidimensional and multidirectional *tā-vā* time-space relationships. There are different forms of *tu'akautā*, such as *fakahēhē* and *lalau* in Tongan vocal music, and *fakatahala* (*fakatohala*, *fakatahele*, *fakatohele*) in Tongan instrumental music, as in *faiva tānafa* skin-drumming and *faiva tālali* wooden-drumming.

***Fafangu Siliva*⁴ Silver Bell**

Hiva kakala song of 'sweet-scented-flowers,' *hiva 'ofa* song of love

Fakafatu-fakafa'u 'e Kuini Sālote

Poetry composed by Queen Sālote

Fakaafō-fakafasi 'e Lavaka Kefu

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

³. The term *tauelangi*, literally meaning 'reaching-the-sky,' climatic elation, is a *heliaki* for the said transformation, a vertical movement of the *sino* body, '*atamai-fakakanukau* mind-thinking, and *ongo-loto* feeling-heart, from the *maama* earth *lalo* down-below, as the abode of the mortals, to the *langi* sky '*olunga* up-above, as the domain of the gods - all as *hoa* of indivisible but inevitable equal and opposite pairs/binaries.

⁴. See Mahina 2003, 2004 & 2005.

Music composed by Lavaka Kefu

Liliulea Ingilisi ‘ehe ongo tufungatobi

English translation⁵ by the authors

Kupu/Veesi 1

Verse 1

*Uisa! Koe le‘o ‘oku hiva
Si‘ene mahiki ‘o tēkina
‘O ‘ata koe fui fui māhina
‘O ‘eko ‘ihe fafangu siliva*

*Alas! It is sweet singing voice
As it rises above and airborne
Flock-like birds in moonlight
Echoing out loud as a sliver bell*

Kupu/Veesi 2

Verse 2

*Tā! Koe fuiva pele
‘Oku mapu hoku matafale
‘O va‘inga ‘ihe ngoue lose
Na‘e moto ‘ihe ‘ofa mamae*

*Oh! It’s the beloved fuiva bird
It whistles in front of my house
Playfully in the rose garden
Budding as my guarded love*

Kupu/Veesi 3

Verse 3

*Ne haohaoa si‘ene puna
Mānoa he afo koula*

*It flew with style and grace
Tethered to the golden chord*

⁵. From a *tavaist* philosophical perspective, *liliu* translation, which involves the mediation of ‘*ubinga* human meanings, is applied to both *fonua/kalatua* culture and *tala/lea* language, where *‘ilo* knowledge (and *poto* skills) are respectively constituted or composed and transmitted or communicated, as *tala/bala/vaka* mediums/vehicles/vessels, where *‘iai* reality is the ultimate decider of truth and/or falsity of *‘ilo* knowledge (and *poto* skills).

<i>O ‘autō ‘ihe nota vaena</i>	<i>Alighting on half a note</i>
<i>Mainasi ko si‘ene mafua</i>	<i>A minor sound, a delicious taste</i>
Tau/Kōlesi	Chorus
<i>Pe‘i ke lea mu‘a kau fanongo</i>	<i>Speak and let me hear</i>
<i>Ke tatala ‘ae matapā ongo</i>	<i>And unveil the door to your feelings</i>
<i>Loka‘i ‘eha punake poto</i>	<i>Locked by the ingenious poet</i>
<i>Fakaava pē mei he loto</i>	<i>To be opened only from inside the heart</i>

The *fafangu siliva*, Tonganisation of ‘silver bell,’ is a *heliaki* metaphor for the silver-like, romantically-led reflection of a moon-lit night, when lovers are totally absorbed in the sweet-sound of ‘*ofa* love, a plurality of physical, psychological and emotional entities. This is a great work of art and literature in *ta‘anga* poetry and *hiva* music. In Tongan *hiva kakala* song of ‘sweet-scented-flowers,’ that is, song of love, ‘*ofa* love is made equal to *mate* death,⁶ that is, ‘*ofa mo‘oni* factual love and *mate loi* metaphorical death. By way of ‘*ofa* love, the *punake*⁷ poet ingeniously uses ‘things-out-there-in-reality’ as means of *heliaki* metaphors, such as *ongo* sound, *manupuna* birds, *fafangu* bell, *fale* house, *lose* rose, and more (*kupu* verses 1-3, *tau* chorus, *kobi/ laini* lines 1-4) in the production of her subject matter of investigation in the creative process.⁸ The *tau* chorus reflects the *fuo* form, *ma‘olunga/ loloto* height/ depth, *loloa* length, and *maokupu/ fālabi* breadth/ width of ‘*ilo* knowledge associated with *fanongo* hearing, *ongo* feeling, and *loto* heart. This is the subject matter of psychiatry, where the outcome of art, notably, poetry, music, and dance, is therapeutic, hypnotic or psychoanalytic in modus operandi.⁹

The *hiva* music composer, Lavaka Kefu, presents a beautiful *tala/ hala/ vaka* medium/ vehicle/ vessel for the poetic subject matter, whereby a sustained production of tension and release is achieved through the deployment of key musical techniques. The *kupu* verses and *tau* chorus feature contrasting tempo,

⁶. See Mahina 2004.

⁷. There are two types of *punake* poets, namely, *punake kakato* fuller, more knowledgeable, skilful, and experienced poets, and *punake kapo* less knowledgeable, skilful, and experienced poets.

⁸. This is a clear case of the universality of the inseparability but inevitability of ontology (or ways of being, reality or nature) and epistemology (or ways of knowing [seeing, doing], people) as *boa/ soa* of equal and opposite binaries.

⁹. See Mahina 2003, 2004 & 2005.

rhythmic and structural arrangements of the same melodic and chordal material, thereby achieving a cyclic relationship of contrast and unity, as *hoamālie*/*hoatatau* equal and *hoatamaki*/*hoakehekebe* opposite binaries relating to intersection and mediation, tension and release, or conflict and resolution. Further, the *fasi* melody of each *kupu* verse is based on an arch shaped melodic *kupesi* motif, which, when expanded to include two additional higher notes in *kobi* line three, is able to create tension that may be released again in each final *kobi* line. The two main musical sections foster respective similar yet contrasting temperaments, whereby, what may be described as, tender sentimentality and exuberant joy are associated with the poem's theme, '*ofa* love, the depth of which can only be 'known' and 'felt' by the duality of '*ofa mo'oni* factual love and *mate loi* metaphorical death.

Ontology vs. Epistemology: Ways of Being vs. Ways of Knowing

The classical dispute between Realism (and now *Tāvāism*)¹⁰ and Idealism over ontology (ways of being) and epistemology (ways of knowing) is respectively between 'reality as it is' and 'reality as we know it.' Whereas *Tāvāism*,¹¹ like Realism,¹² is reality-reliant, Idealism is mind-dependent. From *Tāvāism*, like Realism, the fundamental issue is therefore not 'how we know what we know,' nor 'when we know what we know,' nor 'where we know what we know,' nor 'why we know what we know,' but rather 'what we really know.'¹³ By extension, the ontological questions (i.e., ways of reality) are primary over the epistemological questions (i.e., ways of people), especially so when *iai* reality is the ultimate measure of *ilo* knowledge, and 'ways of knowing' are merely *tala*, *hala*,¹⁴ or *vaka*, medium, vehicles, or vessels. That is, the 'ways of knowing' (i.e., ways of people) are made good only as *tala*, *hala*, or *vaka* mediums, vehicles, or vessels through which *ilo* knowledge of reality (i.e., ways of being/nature) is 'known' by the '*atamai* mind and *fakakaukanu* thinking in the '*uto* brain, on the one hand, and 'felt' by the *ongo* feeling and *loto* desiring in the *fatu*/*mafū* heart, on the other hand.

Given that everywhere in reality, as in nature, mind, and society, is *hoa*/*soa*, and there is nothing over and above inseparable but indispensable pairs of equal and opposite binaries, both ontology (or ways of being, reality or nature) and epistemology (or ways of knowing [seeing or doing], and of

¹⁰. Whereas Realism is based in reality, or time and space (temporalism-spatialism, realism), or *ta* and *vā* time and space, *Tāvāism* is grounded in *ta* and *vā*, time and space, i.e., reality. That is, as parallel brands of philosophy, both Realism and *Tāvāism* are rooted in *iai* reality, or *ta-vā* (*taism-vāism*, *tāvāism*), that is, time-space (see Anderson 2007; Ka'iili, 2017a, 2017c; Mahina, 2010, 2017a).

¹¹. See Anderson 2007; Anderson, Cullum & Lycos 1982.

¹². See Ka'iili, Mahina & Ado, 2017b; Mahina 2010, 2017.

¹³. See Ka'iili, Mahina & Ado 2017b.

¹⁴. These are variously known elsewhere as *ala*, *ara*, *tara*, and *bara* ways, paths, routes, and roads, all meaning 'the way,' that is, wayfinder/wayfinding, pathfinder/pathfinding, closely linked to *ilo* knowledge (and *poto* skills), which are *fa'oaki* constituted or composed in *fonua*/*kalatua* culture, and *talaki* transmitted or communicated in *tala*/*lea* language.

people) are, by the same token, a form of mutually-inclusive, symbiotic, coexistence. By way of both process and outcome, this is especially evident in both Tongan ‘*aati* arts and *ako* education, as in the case of the performance art of *ta‘anga* poetry, which is concerned with *ongo* sound, a natural entity given in reality, where it is made by the *pulotu hiva*¹⁵ musician into *hiva* music. The same applies to the use of *maka* stones, as another reality-made entity, which is, in turn, cut by the *tufunga tāmaka* stonemasons, into the *langi* royal tombs - as are the nature-given *lou‘akau* pandanus leaves, for weaving by the *nimamea‘a lālāngā* fine-hands weavers into *kie* fine mats. On the other hand, the same applies to Tongan education, where all the subject matters across all types of disciplinary practice given in reality, as in nature, mind, and society, are investigated in the educational process, as in science, geography, and history.¹⁶

Tāvāism: Tā-Vā Time-Space Philosophy of Reality

Tongan arts are deeply embedded in the Indigenous’ Tongan¹⁷ *Tā-Vā* Time-Space Philosophy of Reality,¹⁸ where both the ways of knowing of Tongans and ways of being of reality are brought to a common critical focus, where both the epistemological and ontological questions are mediated in the creative process. The *tāvāist* philosophy of art¹⁹ is derived from *Tāvāism* whose tenets include, *inter alia*, the following:

- that *tā* and *vā*²⁰ time and space, as ontological entities are the common *tala*, *hala* or *vaka* mediums, vehicles or vessels, in which all things exist in reality, as in nature, mind, and society;
- that *tā* and *vā* time and space, as epistemological identities are socially organised in different ways across cultures (and languages) in reality, as in nature, mind, and society;
- that *tā* and *vā* time and space are the abstract dimensions of *fuo* and *ubo* form and content, which are, in turn, the concrete manifestations of *tā* and *vā* time and space;
- that both *tā* time and *fuo* form are verbs (action-led) and definers of *vā* space and *ubo* content, which are, in turn, nouns (object-led) and composers of *tā* time and *fuo* form;

¹⁵. The artists who practice all the three *faiva* performance arts, namely, *ta‘anga* poetry, *hiva* music, and *haka* dance at once are known as *punake* (alluding to a kind of bird’s eye view of society), while the specialist artists of *ta‘anga* poetry, *hiva* music, and *haka* dance are respectively called *pulotu fa‘u*, *pulotu fasi/hiva*, and *pulotu haka*. These specialised artists are named after Pulotu, the ancestral homeland (*ta-vā* time-pace, of origination) and afterworld (*ta-vā* time-place, of destination) of *Moana* Oceania, and a symbolic name for Fiji (see Ka‘ili 2019; Mahina 2019; also see Mahina-Tuai 2017).

¹⁶. In both cases, namely, Tongan arts and education, like everywhere the world over, both are concerned with *ilo* knowledge, as *ilo* knowledge of *tā* and *vā* time and space (or *tāvāism*), that is, of *iui* reality (or realism), differentiated only by ways through which they are both *ilo‘i* ‘known’ by the *atamai* mind and *ongo‘i* ‘felt’ by the *loto* heart (see Mahina 2008).

¹⁷. And *Moana* Oceanian.

¹⁸. See Ka‘ili 2017a, 2017b; Mahina 2010, 2017a.

¹⁹. See Ka‘ili 2017c; Mahina 2004, 2017b.

²⁰. Both *tā* and *vā* variously exist as *kā* and *wā* across many cultures in *Moana* Oceania, and in Austronesia (formerly Malayo-Polynesia) as *tarag* and *wan*, all meaning time and space.

- that all things in reality, as in nature, mind, and society, stand in eternal relations of exchange, giving rise to *maau/fenāpasi* order and/or *felekeu/fepaki* conflict;
- that as a corollary everywhere in reality, as in nature, mind, and society, is *fakafelavai* intersection, and there is nothing over and above *fakahoko* connection and *fakamāvae* separation;
- that as a corollary everywhere in reality, as in nature, mind, and society, is *mata-ava* eye-hole and there is nothing above and beyond *mata* eye and/or *ava* hole;²¹
- that as a corollary everywhere in reality, as in nature, mind, and society, is *hoa/soa*²² and there is nothing over and beyond inseparable yet indispensable pairs of *hoamālie/hoatatau* equal and *hoatamaki/hoakehekehe* opposite binaries;
- that *maau/fenāpasi* order and *felekeu/fepaki* conflict are of the same logical status, in that *maau/fenāpasi* order is itself a form of *felekeu/fepaki* conflict;
- that *maau/fenāpasi* order is when two or more energies, forces or tendencies meet at a common point, i.e., *mata-ava* eye-hole, defined by *noa*, 0 or zero-point; and
- that the *fehalaaaki* errors in *fakakaukanu* thinking and *loto* desiring are a problem of the ‘atamai’ mind and *ongo* feeling, but not of reality.

Tongan Tāvāist Philosophy of Art and Education

In Tonga, ‘*aati* art and *ako* education are synonymous, when both are closely aligned by way of conception and action. As types of disciplinary practice and forms of social activity, both ‘*aati* and *ako* are based in *ha‘a* professional classes, as opposed to Western education, brought by missionaries since European contact, which are based in ‘*apiako* schools and organised by way of subjects, such as science, literature, and history. Tongan arts are divided into three genres, namely, *faiva* performance, *tufunga* material, and *nimamea‘a* fine arts,²³ which are, in turn, organised together with *ako* education, as also fields of study. These include, amongst others, *faiva ta‘anga* poetry, *faiva faifolau* voyaging, and *faiva fānifo* surfing, in *ha‘a faiva* professional classes of performance arts; *tufunga fonua* social engineering, *tufunga langafale* house-building, and *tufunga tātatau* tattooing, in *ha‘a*

²¹. See *matā-matangi* ‘eye-of-the-wind’ and *ava-matangi* ‘hole-of-the-wind,’ *mata‘i-hui* ‘eye-of-the-needle’ and *ava‘i-hui* ‘hole-of-the-needle,’ *mata‘i-fa‘o* ‘eye-of-the-nail’ and *ava‘i-fa‘o* ‘hole-of-the-nail,’ and many more, all of which are *hoa/soa* as indivisible though indispensable *hoamālie/hoatatau* equal and *hoatamaki/hoakehekehe* opposite binaries. In Tongan mathematics, a *mata* eye or *ava* hole, that is, point, is the intersection of two *kobi* lines; a *kobi* line is a collection of *mata* eyes and/or *ava* holes; and *rā* space is a summation of *kobi* lines - all temporally marked, thereby pointing to their being inseparable yet indispensable in ‘*iāi* reality, as in nature, mind, and society. As temporal-spatial entities, the *mata* ‘eye’ and/or its opposite *ava* hole, and *kobi* line, are linked to all the three arts, especially *tufunga* material and *nimamea‘a* fine arts, where they are used, as in *mata‘i-hui* ‘eye-of-the-needle’ and *ava‘i-hui* ‘hole-of-the-needle,’ as artistic (and literary) instruments.

²². This latest refinement of *hoa/soa* in the philosophical development of Tāvāism was spearheaded by one of the leading tāvāists Mani-TāVā-He-Ako Professor Dr Tevita ‘O. Ka‘ili (see Ka‘ili 2017a, 2017c)

²³. The names of the three Tongan arts, namely, *faiva*, *tufunga*, and *nimamea‘a* are both temporally-defined and spatially-composed (as well as formally-defined and substantially-composed on the concrete level), as in *fai* and *rā*, meaning ‘doing time and space in both time and space,’ ‘beating space in both time and space,’ and ‘temporally-marking space with the hand in both time and space’. These all point to the inseparability of *ta* time and *rā* space (like *fuo* form and *uhō* content) in reality, as in nature, mind, and society.

tufunga professional classes of material arts; and *nimamea'a lālanga* weaving, *nimamea'a koka'anga* bark-cloth-making, and *nimamea'a tuimatala'i'akau* embroidery, in *ha'a nimamea'a* professional classes of fine arts.²⁴

Like the *tāvāist* philosophy of art, the *tāvāist* philosophy of education is too squarely grounded in *Tāvāism*. Given their common alignment as types of disciplinary practice and forms of social activity, both lie in close proximity by way of *tā-vā* time-space, *fuo-aho* form-content, and *'aonga-ngaue* function-practice. On the one hand, Tongan *'aati* art can be defined as a temporal-spatial, formal-substantial, and functional-practical *liliu* transformation of the subject matters under the productive process through sustained *tatau* symmetry, *potupotutatau* harmony, and *mālie/faka'ofo'ofa*²⁵ beauty, from a condition of *seleken/fepaki* chaos, to a state of *maau/fenāpasi* order, in both *tā* and *vā* time and space.²⁶ This creative process results in *māfana* warmth, *vela* fieriness, and *tauēlangi*²⁷ climatic elation. On the other hand, Tongan *ako* education can be defined as the *liliu* transformation of *'atamai* mind and *fakakaukau* thinking, in the *'uto* brain, and *ongo* feeling and *loto* desiring, in the *fatu, mafu* heart, from *vale* ignorance, to *ilo* knowledge, to *poto* skill, in that logical order of precedence.²⁸

Both Tongan *'aati* art and *ako* education,²⁹ are commonly albeit variously underpinned by *fakafelavai* intersecting, or *fakahoko* connecting and *fakamāvae* separating, temporal-spatial and functional-practical entities, on the one hand, and physical-bodily, psychological-emotional, and social-cultural identities, on the other. In the case of Tongan *'aati* art, *tatau* symmetry, *potupotutatau* harmony, and *mālie/faka'ofo'ofa*, beauty are internal or intrinsic to art, that is, quality of art³⁰-

²⁴. See Mahina 2003, 2008.

²⁵. The term *mālie* is older than the word *faka'ofo'ofa*, both meaning beauty, where the former is applied to *faiva* performance arts, and the latter to both *tufunga* material and *nimamea'a* fine arts.

²⁶. See Mahina, 2003; Mahina-Tuai 2017.

²⁷. Literally 'reaching-the-sky,' a form of 'divine' experience, defined by both *potupotutatau* harmony and *mālie/faka'ofo'ofa* beauty.

²⁸. See Mahina, 2008; in both its totality and specificity, translation applies to all *ilo* knowledge, *fonua/kalatua* culture, and *tala/lea* language, which actively yet critically engages in the *fakatatau* mediation of *fakafelavai* intersection, or *fakahoko* connection and *fakamāvae* separation, transforming them through sustained *tatau* symmetry, *potupotutatau* harmony, and *mālie* beauty, from a condition of *seleken/fepaki* chaos, to a state of *maau/fenāpasi* order. From a *tāvāist* philosophical perspective, herein, *liliu* translation is not limited to *tala/lea* language only as normally thought and felt, but rather of all three, namely, *ilo* knowledge, *fonua/kalatua* culture, and *tala/lea* language, especially so the latter two merely as *tala, bala* or *vaka* mediums, vehicles or vessels for the constitution or composition, and transmission or communication of *ilo* knowledge (and *poto* [skill]) of one-and-the-same reality.

²⁹. Like all Tongan arts, Tongan *ako* education is regarded as a performance art *faiva ako*, which is concerned with *ilo* knowledge production by way of *kumi* search (and *sekumi* research) for *ilo* knowledge in reality - that is, quality of *ako* education - and *ilo* knowledge application by way of *poto* skills, for social use - that is, utility or functionality of *ako* education.

³⁰. Or 'what art is;' cf. 'what education is;' see Mahina 2003; Mahina-Tuai 2017.

while *māfana* warmth, *vela* fieriness, and *tuelangi* climatic elation,³¹ are external or extrinsic to art, that is, utility (or functionality) of art.³² In both cases, *mālie/faka'ofa'ofa* beauty and *tuelangi* climatic elation, are respectively dependent on *tatau* symmetry and *potupotutatau* harmony, and *māfana* warmth and *vela* fieriness, in that logical order of precedence - in the same way that *māfana* warmth, *vela* fieriness, and *tauleangi* climatic elation are reliant on *tatau* symmetry, *potupotutatau* harmony, and *mālie/faka'ofa'ofa* beauty, in that logical order of precedence.³³

Similarly, Tongan *ako* education is conducted along the same characteristic lines, where the search (and research) for *ilo* knowledge³⁴ is internal or intrinsic to *ako* education, which is its quality,³⁵ and the use of *ilo* knowledge by way of *poto* skills is external or extrinsic to *ako* education, which is its utility (or functionality).³⁶ If someone is *vale* ignorant of a particular *ilo* knowledge, as in *faiva ta'anga* poetry, *tufunga langafale* house-building or *nimamea'a koka'anga* bark-cloth-making, he/she seeks *ako* education, where he/she gains *ilo* knowledge, which is, in turn, put to use by way of training in *poto* skills, in that logical order of precedence. The *ilo* knowledge and *poto* skills are *fa'oaki* constituted or composed in *fonua*³⁷ / *kalatua* culture, and *talaki* transmitted or communicated in *tala/lea* language, where both culture and language are merely *tala*, *hala* or *vaka* mediums, vehicles or vessels for the composition and communication of *ilo* knowledge, and *poto* skills, all as *hoa/soa* of indivisible but inevitable pairs of equal and opposite binaries in *ta* and *va* time and space.³⁸

³¹. This state of affairs is about *ivi* energy, in that these three separated but connected occurrences involve an energy-led plural, temporal-spatial, formal-substantial, and functional-practical movement, which, in turn, impacts in physical-bodily, psychological-emotional, and social-cultural ways (see Mahina, 2003, 2004a, 2004b). According to *Tavaism*, reality is made up of *me'a* matter, and *me'a* matter is *ivi* energy, which is organised by way of *ivi kula* red energy and *ivi 'uli* black energy, manifested in terms of *mata kula* red eye and *ava kula* red hole, and/or *mata 'uli* black eye and *ava 'uli* black hole.

³². Or 'what art is for,' 'what education is for.'

³³. See Mahina 2003.

³⁴. By virtue of the *tavaist* fact that the ontological questions are primary over the epistemological questions, it follows that *ilo* knowledge is *ilo* knowledge of reality, that is, of *ta* and *va* time and space, and *fuo* and *ubo* form and content. By the same token, as in the case of *ako* education and *'aati* art, where both 'what education is' (that is, quality of education) and 'what art is' (that is, quality of art) are considered primary over both 'what education is for' (that is, utility, functionality, of education) and 'what art is for' (that is, utility, functionality, of art), in that logical order of precedence.

³⁵. Or 'what education is;' cf. 'what art is.'

³⁶. Or 'what education is for;' cf. 'what art is for.'

³⁷. As a pan-Moana Oceanian *tavaist* concept and practice, *fonua* is variously known as *hanua*, *bonua*, *vanua*, *fauua*, *fenua*, and *whenua*; there are three types of distinct but closely related *fonua*, defined by 'person' and 'place,' namely, first *fonua*, *valevale* fetus and *taungafanau* womb, second *fonua*, *kakai* people and '*atakai/kelekele* environment/land, and third *fonua* the dead and *fonualoto* burial place, all of which are temporally-defined and spatially-composed within and across; compared with the problematic Western-led, UN-based doctrine of sustainable development, where people are privileged over the environment, which tends to work against the current environmental crisis, notably, climate change.

³⁸. See Mahina 2010, 2017a.

All three, namely, *ilo* knowledge (and *poto* skills), *fonua/kalatua* culture, and *tala/lea* language, are inseparable yet indispensable, where the former one is constituted or composed and transmitted or communicated, in the latter two, which are considered merely as *tala*, *hala* or *vaka* mediums, vehicles or vessels. In the case of Tonga, such *ilo* knowledge (and *poto* skills) are called *ilo tu'ufonua*, which is translated as 'Indigenous' knowledge, problematised by the usual distinction between the Rest and the West, as if the latter was never 'Indigenous,' but rather only the former. This rather arbitrary distinction may run the risk of conflating the vertical classification along the usual evolutionary lines between 'Indigeneity' and 'authenticity.' The refined Tongan *ilo* (and *poto*) constituted or composed in *fonua/kalatua*, and transmitted in *tala/lea*, are collectively called *talaefonua*,³⁹ literally meaning 'telling-of-knowledge-in-the-land-and-its-people,' all having stood the test of *ta-vā* time-space, and having a 'classical' sense of both 'best-and-permanence' in all human endeavours. All forms of *ilo* knowledge, 'Indigenous' or 'scientific,' are *ilo* knowledge of *ta* and *vā*, variously found through observation, experimentation, and verification by trial-and-error.⁴⁰

In light of the close alignment of Tongan *ako* education and *aati* art, where both ways of life are combined in the productive process, both their respective quality (that is, what *ako* education and *aati* art are) and utility or functionality (that is, what *ako* education and *aati* art are for) are conducted together, though the former is made to precede the latter, in that logical order of precedence. In doing so, both types of disciplinary practice and forms of social activity are reflectively underlined by a consideration, namely, that the more beautiful, the more useful, and, by the same token, the more useful, the more beautiful. This fact of reality (or *ta-vā* time-space) is problematised by Western (and, more so, 'scientific') separatist considerations of classical, critical education from technical, vocational training, and art from craft, according to quality and utility, functionality, as if they by nature are disconnected, when they are, in reality, as in nature, mind, and society, indivisible albeit unavoidable *hoa/soa* of *hoamālie/hoatatau* equal and *hoatamaki/hoakehekehe* opposite binaries.

The three Tongan arts revolve around the *sino* body, where *faiva* performance arts are based inside and/or outside of the *sino* body, that is, *tefito-he-sino* 'body-centred,' and both *tufunga* material and *nimamea'a* fine arts are placed outside of the *sino* body, that is, *tefito-he-tu'a-sino* 'non-body-centred.'⁴¹ While both *faiva* performance and *tufunga* material arts are predominantly *tangata* male-

³⁹. Or *tala-e-fonua*, *talafakafonua*, *talatukufakaholo-e-fonua* and *talatanfatungamotu'a-e-fonua*.

⁴⁰. Whereas the so-called 'Indigenous' knowledge is 'social-cultural,' the so-named 'scientific knowledge' is 'institutional-organisational,' both of which are merely various 'ways of knowing' the 'ways of reality,' where the former is elongated, as in the ocean for both voyaging and voyaging, and the latter is contracted, as in the laboratory for the conducting of experimentation.

⁴¹. Both the '*tefito-he-sino*' body-centric and '*tefito-he-tu'a-sino*' non-body-centric, physicality and sensibility are most evident in the case of the artist, as in *ta'anga* poetry, *biva* music, and *baka* dance, which are recited and sung by the *ngutu* mouth and, then, danced by the *sino* body. Similarly, both the material and fine arts of *tufunga langafale* house-building and *nimamea'a koka'anga* bark-cloth-making are created by the *sino* body, outside of the *sino* body.

led, *nimamea* ‘a fine arts are largely *fefine* female-based.⁴² This points to the fact that, like culture and language, both *aati* art and *ako* education are organised in different ways across societies. Similarly, all things exist in *hoa/soa*,⁴³ indivisible but unavoidable pairs of *hoamālie/hoatatau* equal and *hoatamaki/hoakehekehe* opposite binaries, as in *tā* and *vā* time and space, *fuo* and *aho* form and content, *mo‘ui* life and *mate* death, and *la‘āhopo* and *la‘ātō* sunrise and sunset, on the ontological level, and *tatau* symmetry and *potupotutatau* harmony in *mālie/faka‘ofo‘ofa* beauty, and *māfana* warmth and *vela* fieriness in *tauelangi* climatic elation, on the epistemological level.⁴⁴

The philosophical (and logical) fact has become clear that our forebears did embrace both ontology and epistemology, by making their ‘ways of knowing’ (‘ways of seeing and doing things’) borne in the ‘ways of being’ (‘ways of reality/nature’), all as *hoa* of indivisible but unavoidable pairs of equal and opposite binaries. However, due to the infiltration of the ‘imposing’ Western elements of thinking and practice, we witness two chief problems abounding on two academic fronts; firstly, the severance of *‘atamai* mind from *‘iai* reality,⁴⁵ and secondly, of *tā* time from *vā* space (as is the severance of *fuo* form from *aho* content, on the concrete level). The second problem involves the enforced separation of *ta* time from *vā* space, where things in reality, as in nature, mind, and society, are made to be only *tafa‘akitolu/tapatalu* three-dimensional, that is, bearing *ma‘olunga/loloto* height/depth, *loloa* length, and *maokupu/falahi* breadth/width, as opposed to their being *tafa‘akifā/tapafā* four-dimensional, that is, bearing *fuo* form, *ma‘olunga/loloto* height/depth, *loloa* length, and *maokupu/falahi* breadth/width. The former amounts to reality both being ‘*tā*-less’ or ‘time-less,’ and, by extension, ‘*fuo*-less’ or ‘form-less.’

Art and Education in Past, Present, and Future

Both Tongan *‘aati* arts and *ako* education, in terms of their alignment as types of disciplinary practice and forms of social activity, can be comprehended in the context of the temporal-spatial, formal-substantial, and functional-practical arrangement of the past, present, and future, both metaphorically and historically. In historical terms, the past, present, and future are respectively called

⁴². See Ka‘ili 2019. Herein, Ka‘ili discusses the divine origins of Tongan arts, linked to the deity *Hikule‘o* in *Pulotu* (Fiji), the ancestral homeland and afterworld of *Moana* Oceania, *Maui* deities in *Maama* (Earth, Tonga), and *Tangaloa* deities in *Langi* (Sky, Samoa); also see Mahina 2019; *Maama* is also known as *Lalofonua* (Downunder, that is, Tonga) which means *tonga/lalo* ‘south’/‘Down-under’ of both *Pulotu* (Fiji) and *Langi* (Samoa). Interestingly, it might mean *Maui* deities (and Tongans) regularly travelled back and forth between *Maama* (Tonga) and *Pulotu* (Fiji) and *Langi* (Samoa) in antiquity. In Tongan philosophical thinking and practice, however, the *la‘ā* sun (and *māhina* moon and *fetu‘u* stars) and *maama* earth, move relative to each other, with the *la‘ā* sun, rotating around the *maama* earth, where the *la‘ā* rises from the *habake* east, to ‘*olunga*’ above, then sets in the *hibifo* west, ‘*lalo*’ down to the *tonga* south. So, *tokelau* north and *tonga* south, are also known as ‘*olunga*’ ‘up-above’ and ‘*lalo*’ ‘down-under,’ thereby marking both ‘*aho* day and *pō* night, respectively.

⁴³. See Ka‘ili, 2017a, 2017c, 2019; Mahina 2017b.

⁴⁴. See Mahina, 2005; Mahina-Tuai, 2017.

⁴⁵. The former bespeaks of the *tāvāist* tenet that errors in *fakakaukau* thinking and *ongo* feeling, are a problem of ‘*atamai* mind and *loto* heart, the hallmark of Idealism, as opposed to *Tāvāism* (and Realism), which is reality-based.

kuohili ‘that-which-has-passed,’ *lotolotonga* ‘that-which-is-now,’ and *kaba‘u*, ‘that-which-is-yet-to-come.’⁴⁶ In metaphorical ways, however, the past, present, and future are named *kuongamu‘a* ‘age-in-the-front’ *kuongaloto* ‘age-in-the-centre,’ and *kuongamui* ‘age-in-the-back,’ respectively.

Metaphorically yet historically, ‘the already-taken-place past’ is taken to the front as guidance, and the ‘yet-to-take-place future’ is brought to the back to be guided by refined past experiences, both taking place in the present, where the illusive past and the elusive future are constantly mediated in the ever-changing, conflicting present.⁴⁷ This is a form of *Tā-Vā* Time-Space Travel, both *mu‘a* forward into the past, and *mui* backward into the future.⁴⁸

Talangata Conclusion: Issues and Implications

By critically examining Tongan arts and education, it became apparent that both ontology and epistemology as ‘ways of being’ (‘ways of reality, nature’) and ‘ways of knowing’ (‘ways of doing things’, ‘ways of people’) were duly combined, in both their generality and particularity, as *boa/soa* of inseparable but indispensable pairs of *hoamālie/hoatatau* equal and *hoatamaki/hoakehekehe* opposite binaries.⁴⁹ These are constantly mediated in terms of all types of disciplinary practice and forms of social activity across all contexts and on all levels in the broader spectrum of *fonua* people, environment/land, defining the plural, temporal-spatial, collectivistic, holistic, and circular relationships between people and their environment (in opposition to their arrangement in singular, technoteleological, individualistic, atomistic, and linear ways in the West), as in the case of the closer alignment of both Tongan ‘*aati* arts and *ako* education. The other matter of immense significance is the fact that the Tongan ‘*ilo* knowledge arising from the closer unity between people and reality in their diversity, intrinsically yet deeply entrenched as both text and context, stands to contribute to ‘*ilo* knowledge in both general and specific, and original and substantial ways.

⁴⁶. Or *kuohoko* ‘that-which-has-happened,’ *hoko* ‘that-which-is-happening,’ and *kahoko* ‘that-which-is-yet-to-happen.’ Such a Tongan (and Moanan Oceanian) *tāvāist* arrangement of the past, present, and future is informed in plural, temporal-spatial, collectivistic, holistic, and circular ways, in stark contrast with the singular, technoteleological, individualistic, atomistic, and linear ways in the West.

⁴⁷. See Ka‘ili, Mahina & Ado 2017b.

⁴⁸. See the American science fiction film ‘Back to the Future’ (1985) by Robert Zemeckis and Bob Gale.

⁴⁹. The Tongan (and Moana Oceanian) concept and practice *boa/soa* will be made part of the broader *tāvāist* philosophical development. This will include the bearings it has on Artificial Intelligence (AI), in close relation to its possible pair, binary, now named Real Intelligence (RI), especially in the wider context of the epistemological extensions of *tā* and *vā* time and space, as ontological entities. In doing so, both AI and RI as *boa/soa* will be given a common critical focus, where they will be critiqued as both respective metaphorical and historical tendencies, in the broader context of both epistemology and ontology.

‘Apēnitesisi Appendices 1-3

‘Apēntitekisi Appendix 1

Some Old and New Faiva Performance Arts

<i>Akapulu</i>	<i>rugby-playing</i>
<i>Ako</i>	<i>education</i>
<i>Haka</i>	<i>dance</i>
<i>Hiva</i>	<i>music</i>
<i>Lea</i>	<i>speech-giving; oratory</i>
<i>Ta‘anga</i>	<i>poetry</i>
<i>Tenisi</i>	<i>tennis-playing</i>
<i>Faifolau</i>	<i>voyaging; see faiva toutaiivaka navigation</i>
<i>Fangatua</i>	<i>wrestling</i>
<i>Fubu</i>	<i>boxing</i>

‘Apēntitesisi Appendix 2

Some Old and New Tufunga Material Arts

<i>Fonna</i>	<i>social-engineering</i>
<i>Fonolei</i>	<i>jewellery</i>
<i>Fo‘uvaka</i>	<i>boat-building</i>
<i>Nimatafu</i>	<i>dead-handling</i>
<i>Sikalapusaā</i>	<i>sculpture</i>
<i>Tāmaka</i>	<i>stone-cutting</i>
<i>Tongiukamea</i>	<i>steel-cutting</i>
<i>Langa‘ā</i>	<i>fence-building</i>

<i>Langahalafakavakavaka</i> ⁵⁰	bridge-building; cf. <i>ngaohihalafakavakavaka</i> bridge-making
<i>Lea</i>	speech-designing; oratory

‘Apentitekisi Appendix 3

Some Old and New Nimamea‘a Fine Arts

<i>Koka‘anga</i>	bark-cloth-making
<i>Lālanga</i>	mat-weaving
<i>Langakato</i>	basket-weaving
<i>Langaleisi</i>	crocheting
<i>Langata‘ovala</i>	waist-mat-weaving
<i>Teuteu</i>	dress-wearing; fashion
<i>Tuikahoia</i>	garland-making
<i>Tuikakala</i>	flower-designing
<i>Tuimatala i‘akanu</i>	embroidery
<i>Tuituimonomono</i>	bed-spread-making

Kolosalio Lea Tonga

Glossary of Tonga Words

<i>Aati</i>	art
<i>Aho</i>	day
<i>Ako</i>	education
<i>Ako, faiva</i>	education, performance art of
<i>Aonga</i>	use, function, functional

⁵⁰. Given the close affinity of the syllables in *vaka* and *kava*, the word *fakavakavaka*, which means ‘in the way of the *vaka*,’ that is, boat, is slowly but surely being replaced by the term *fakakavakava*, which means ‘in the way of the *kava*,’ which is a certain plant. The *balafakavakavaka* is a *tala*, *hala* or *vaka* medium, vehicle or vessel, which is now a ‘bridge’ for getting from one place that is separated to another - as in the case of a means, vehicle or vessel of getting from one island to another.

<i>‘Apiako</i>	<i>school</i>
<i>‘Atamai</i>	<i>mind</i>
<i>Ava</i>	<i>hole</i>
<i>Fafangu</i>	<i>bell</i>
<i>Faiva</i>	<i>performance</i>
<i>Faifolan, faiva</i>	<i>voyaging, performance art of</i>
<i>Faiva, ha‘a</i>	<i>performance arts, professional class of</i>
<i>Fakafelavai</i>	<i>intersection</i>
<i>Fakahoko</i>	<i>connection</i>
<i>Fakakaukanu</i>	<i>thinking</i>
<i>Fakamāvae</i>	<i>separation</i>
<i>Faka‘ofo‘ofa</i>	<i>beauty</i>
<i>Fakatatau</i>	<i>mediation</i>
<i>FakaTonga</i>	<i>Tongan way</i>
<i>Fānifo, faiva</i>	<i>surfing, performance art of</i>
<i>Fatu</i>	<i>heart; see <i>mafū</i></i>
<i>Febalaaki</i>	<i>error</i>
<i>Felekenu</i>	<i>chaos</i>
<i>Fenāpasi</i>	<i>order</i>
<i>Fepaki</i>	<i>conflict</i>
<i>Fetu‘u</i>	<i>star</i>
<i>Fonua</i>	<i><i>fonua</i> fetus and womb, <i>fonua</i> people and environment/land, and <i>fonualoto</i> dead and burial place</i>
<i>Fonua, tufunga</i>	<i>social engineering, material art of</i>
<i>Fuo</i>	<i>form</i>
<i>Fuo-aho</i>	<i>form-content</i>

<i>Ha‘a</i>	<i>professional class</i>
<i>Hahake</i>	<i>east</i>
<i>Hala</i>	<i>way, medium</i>
<i>Hoā</i>	<i>pair/ binary, as inseparable but indispensable pairs of equal and opposite binaries; see Māori, Aotearoa, <i>boa</i> & Samoan <i>soa</i></i>
<i>Hibifo</i>	<i>west</i>
<i>Hoakehekehe</i>	<i>opposite pair; see <i>hoatamaki</i></i>
<i>Hoamālie</i>	<i>equal pair; see <i>hoatatau</i></i>
<i>Hoatamaki</i>	<i>opposite pair; see <i>hoakehekehe</i></i>
<i>Hoatatau</i>	<i>equal pair; see <i>hoamālie</i></i>
<i>Tai</i>	<i>reality, existence</i>
<i>Ilo</i>	<i>knowledge</i>
<i>Kaha‘u</i>	<i>‘that-which-is-yet-to-come,’ future; see <i>kuongamui</i></i>
<i>Kakala</i>	<i>kupesi designed-flowers; cf. <i>kupesi</i> elaborate, complex designs; cf. <i>kupesi</i> motif</i>
<i>Kakala, hiva</i>	<i>sweet-scented flowers, song of; song of ‘ofa love</i>
<i>Kalatua</i>	<i>culture; see <i>fonua</i></i>
<i>Kobi</i>	<i>line</i>
<i>Kuohili</i>	<i>‘that-which-has-passed,’ past; see <i>kuongamu‘a</i></i>
<i>Kuongaloto</i>	<i>‘age-in-the-centre,’ present; see <i>lotolotonga</i></i>
<i>Kuongamu‘a</i>	<i>‘age-in-the-front,’ past; see <i>kuohili</i></i>
<i>Kuongamui</i>	<i>‘age-in-the-back,’ future; see <i>kaha‘u</i></i>
<i>Koka‘anga, nimamea‘a</i>	<i>bark-cloth-making, fine art of</i>
<i>La‘ā</i>	<i>sun</i>
<i>La‘āhopo</i>	<i>sunrise</i>
<i>La‘ātō</i>	<i>sunset</i>

<i>Lālanga, nimamea‘a</i>	<i>weaving, fine art of</i>
<i>Langafale, tufunga</i>	<i>house-building, material art of</i>
<i>Langi</i>	<i>Sky, abode of Tangaloa deities; symbolic name for Sāmoa</i>
<i>Lalo</i>	<i>down-under, tonga, south</i>
<i>Lea</i>	<i>language; see <i>tala</i></i>
<i>Lolofonua (Lalofonua)</i>	<i>Underworld, Tonga, South; see also <i>Maama</i>, Tonga, South</i>
<i>Loto</i>	<i>feeling, desire, heart</i>
<i>Lotolotonga</i>	<i>‘that-which-is-now,’ present; see <i>kuongaloto</i></i>
<i>Maama</i>	<i>Earth; see also <i>Lolofonua</i> (or <i>Lalofonua</i> Downunder), Underworld, the abode of Maui deities, symbolic name for Tonga</i>
<i>Maau</i>	<i>order</i>
<i>Māfana</i>	<i>warmth</i>
<i>Mafu</i>	<i>heart; see <i>fatu</i></i>
<i>Mahina</i>	<i>moon</i>
<i>Malie</i>	<i>beauty; see <i>faka‘ofo‘ofa</i></i>
<i>Mata</i>	<i>eye</i>
<i>Mata-ava</i>	<i>eye-hole</i>
<i>Mate</i>	<i>death</i>
<i>Maui</i>	<i>deities residing in <i>Maama</i> Tonga, South; as also <i>Lalofonua</i> Tonga</i>
<i>Mo‘ui</i>	<i>life</i>
<i>Nimamea‘a, ha‘a</i>	<i>fine arts, professional class of</i>
<i>Ngāue</i>	<i>practice, practical work</i>
<i>Noa</i>	<i>0, zero-point</i>
<i>‘Olunga</i>	<i>up-above, <i>tokelau</i>, north</i>
<i>Ongo</i>	<i>feeling, hearing, sound</i>
<i>Pō</i>	<i>night</i>

<i>Poto</i>	<i>skill</i>
<i>Potupotutatau</i>	<i>harmony</i>
<i>Pulotu</i>	<i>ancestral homeland and afterworld of Moana Oceania; symbolic name of Fiji</i>
<i>Siliva</i>	<i>silver</i>
<i>Sino</i>	<i>body</i>
<i>Sio</i>	<i>see; view</i>
<i>Soa</i>	<i>Samoan for pair / binary; see Tongan (and Māori, Aotearoa) <i>boa</i></i>
<i>Tā</i>	<i>time</i>
<i>Tā</i>	<i>pertaining to <i>tā</i> time</i>
<i>Tā-vā</i>	<i>time-space</i>
<i>Tāvāism</i>	<i>pertaining to <i>tā-vā</i> time-space (<i>Tā-Vā</i> Time-Space Philosophy of Reality)</i>
<i>Tala</i>	<i>language; see <i>lea</i></i>
<i>Tangaloa</i>	<i>deities residing in <i>Langi</i> Sky, Sāmoa.</i>
<i>Tauelangi</i>	<i>climatic elation</i>
<i>Tātatau, tufunga</i>	<i>tattooing, material art of</i>
<i>Tatau</i>	<i>symmetry, equal, mirror-image, likeness</i>
<i>Ta‘anga, faiva</i>	<i>poetry, performance art of</i>
<i>Tala</i>	<i>language; see <i>lea</i></i>
<i>Tefito-he-tu‘asino</i>	<i>non-body-centred, non-body-centric</i>
<i>Tefito-he-sino</i>	<i>body-centred, body-centric</i>
<i>Tufunga, ha‘a</i>	<i>material arts, professional class of</i>
<i>Tuimatala‘i‘akau, nimamea‘a</i>	<i>embroidery, fine art of</i>
<i>Tokelau</i>	<i>north; cf. ‘olunga, up-above, <i>tokelau</i>, north</i>
<i>Tonga</i>	<i>south; cf. <i>lalo</i>, down-under, <i>tonga</i>, south</i>

<i>Uho</i>	<i>content; umbilical cord</i>
<i>Uto</i>	<i>brain</i>
<i>Vā</i>	<i>space</i>
<i>Vāism</i>	<i>pertaining to vā space; see soaism</i>
<i>Vaka</i>	<i>vessel, boat</i>
<i>Vale</i>	<i>ignorance; see mental illness</i>
<i>Vela</i>	<i>fieriness</i>

Ngaahi Ma‘ungatala

References

- Anderson, J. (2007). Space, time and the categories: Lectures on metaphysics 1949-50. Sydney: Univ. of Sydney.*
- Anderson, J., G. Cullum, and K. Lycos, eds. (1982). Art & reality: John Anderson on literature and aesthetics. Sydney: Hale & Iremonger.*
- Ka‘ili, T. O. (2017a). Marking indigeneity: The Tongan art of Sociospatial relations. Arizona: Univ. of Arizona Press.*
- Ka‘ili, T. O., Māhina, ‘O., and Addo, P. A. eds. (2017b). Introduction: Tā-Vā (Time-Space): The birth of an Indigenous Moana theory of reality. Pacific Studies, special issue, 40 (1/2): 1-17.*
- Ka‘ili, T. O. (2017c). Tavani: Intertwining tā and vā in Tongan reality and philology. Pacific Studies, special issue, 40 (1/2): 62-71.*
- Ka‘ili, T. O. (2019). The Ancestors of the Arts. In Crafting Aotearoa: A cultural history of making in New Zealand and the wider Moana Oceania, ed. K. Chitham, K. U. Māhina-Tuai, and D. Skinner, 23-24, res. by R. Sorzano. Wellington, New Zealand: Te Papa Press.*
- Lear, A. (2018). A study of traditional Tongan music using the Tā-Vā Theory of art. BCA (Hons) thesis, Univ. of Wollongong.*
- Māhina, ‘A. N. M. (2004). The Transcendence of the finite in tragedy and lakalaka: Explorations of ecstasy and the sublime through metaphysical comfort and tan ē langi. Unpublished MA dissertation, Philosophy, University of Auckland.*

Māhina, 'O. (2003). Psychoanalysis and Tongan poetry: Reflection on "the song of flowers." Literature and Aesthetics: The Journal of the Sydney Society of Literature and Aesthetics, special issue, 14 (1): 136-47.

Māhina, 'O. (2004a). Art as tā-vā, "time-space" transformation. In Researching the Pacific and indigenous peoples: Issues and perspectives, ed. T. Baba, 'O. Māhina, N. Williams, and U. Nabobo-Baba, 86-93, Auckland: Centre for Pacific Studies, Univ. of Auckland.

Māhina, 'O. (2004b). Love and death in Tongan poetry. In Before Pangaea: New essays in transcultural aesthetics presented in honour of Professor Grazia. ed. Marchiano E. Benitez, special issue, Journal of the Sydney Society of Literature and Aesthetics 13 (1): 91-06.

Māhina, 'O. (2005). Tatau, potupotutatau and mālie. A realist reflection on the symmetry, harmony and beauty of Queen Salote's poetry. In Polynesian paradox: Essays in honour of Professor I. Futa. Helu, ed. I. Campbell and E. Coxon, 168-83, Suva: Institute of Pacific Studies, USP.

Māhina, 'O. (2008). From vale (ignorance) to 'ilo (knowledge) to poto (skill), the Tongan theory of ako (education): Theorising old problems anew. AlterNative: The International Journal of Indigenous Scholarship, special issue/special edition, 4 (1): 67-96.

Māhina, 'O. (2010). Tā, vā, and moana: Temporality, spatiality, and indigeneity. Pacific Studies, special issue, 33 (2/3): 168-202.

Māhina, 'O. (2017a). Time, space, and culture: A new tā-vā theory of Moana anthropology. Pacific Studies, special issue, 40 (1/2): 105-32.

Māhina, 'O. (2017b). Takohi: Drawing in Tongan thinking and practice. Pacific Studies, special issue, 40 (1/2): 133-53.

Māhina, 'O. (2019). Pulu, Hawaiki and Lapita. In Crafting Aotearoa: A cultural history of making in New Zealand and the wider Moana Oceania, ed. K. Chitham, K. U. Māhina-Tuai, and D. Skinner, 43-45, res. by R. Sorzano. Wellington, New Zealand: Te papa Press.

Māhina-Tuai, K. U. (2017). Symmetry, harmony, and beauty in the art of Semisi F. Potauaine. Pacific Studies, special issue, 40 (1/2): 245-66.

Ngaahi Fakamālō

Acknowledgements

The most precious *koloa* treasure of Tonga is in saying *fakamālō*, which duly recognises lasting exchanges that have been exacted and transacted between individuals, parties, institutions, and organisations through sustained symmetry, harmony and beauty in the social process, and with many thanks, we duly say *mālō labi* to our fellow esteemed *tāvāists*: Mani-TāVā-He-Ako, Dr Tēvita ‘O. Ka‘ili, Professor of Cultural Anthropology & Dean of the Faculty of Culture, Language & Performing Arts, BYU-Hawai‘i; Toluma‘anave Barbara Makuati-Afitu & Kolokesa U. Māhina-Tuai, Lagi-Maama Academy & Consultancy; ‘Aisea Nau Matthew Māhina and Sione Faletau, PhD scholars, and philosophy of art and fine arts at Auckland University of Technology and the University of Auckland, Mele Ha‘amo‘a Alatini for her critical reading and editing of the translations, and Havelulahi (Ma‘asi Taukei‘aho), *tufunga lea/faiva lea* master orator, for all the many engaging *talanoa ‘uhinga* ‘critical-yet-harmonious-talks.’

Ongo Tufungatohi

About the Authors

Pā‘utu-‘O-Vava‘u-Lahi, Adriana Lear is a Tongan-Australian musician, composer, interdisciplinary artist, and Creative Arts PhD scholar at the University of Wollongong. She is currently undertaking her PhD thesis on Tongan *hiva* music and *tāvāism*, under the co-supervision of Dr Terumi Narushima, Associate Professor Dr Su Ballard, Hūfanga-He-Ako-Moe-Lotu Professor Dr ‘Ōkusitino Māhina, and Maui-Tā-Vā-He-Akō Professor Dr Tēvita ‘O. Ka‘ili.

Hūfanga-He-Ako-Moe-Lotu Professor ‘Ōkusitino Māhina is Professor of Tongan Philosophy, Anthropology, and Art at Vava‘u Academy, Vava‘u, Kingdom of Tonga & Vā Moana: Space and Relationality in Pacific Thought and Identity, Marsden Research Cluster, Auckland University of Technology, Tamaki Makaurau, Aotearoa NZ. He has published extensively, including books, co-edited books, co-edited journal special issues, book chapters, journal articles, as well as writing and publishing Tongan poetry. He has taught *Moana* Oceania political economy and arts for some 25 years at the University of Auckland, Massey University, and ‘Atenisi University, where he was Dean of the University and Director of the Institute 1997-99.