

**I Talaatu ole Faalauteleina o le Faaolataga (Universalism): Faailoaina o Tagata Faale-iloga
(Minor Characters) i le Mataio 15:21-28**

Seumaninoa Puaina

Upu Tomua

E muamua lava ona ou faatalofa atu i le paia o le Mafutaga Faafoina o lenei tausaga: i le afio o lau afioga i le Taitai o le Mafutaga, afifio foi Tama o le Ekalesia – le paia o le Au-Toeaina; susū le mamalu tele o Faafeagaiga taulagi, le aufaigaluega a le Atua, tainane foi le Alii Pule ma faiaoga. Malo le soifua maua ma le lagi e mama i lenei taeao fou.

Faatomuaga

E tosina ma mafuli lagona i le Evagelia a Mataio ona o le taumafai lea e faafesootai le talalelei e foliga na tusia mo tagata Iutaia (pro-Jewish Gospel) ma tala eseese e iloa ai le faalauteleina o le faaolataga mo le lalolagi atoa (universalism). Mai le gafa o Iesu i le mataupu muamua (1) seia oo i le ‘Auina atu’ (Great Commission) i le mataupu luasefulu ma le valu (28), e toatele ni isi e le o ni Iutaia e tele so latou sao iloga i le tala a Mataio i le galuega faaola a Iesu, ma faalauteleina ai le tala o le faaolataga I tala atu o “mamoe o le aiga o Isaraelu ua le iloa.”(10: 5-6). O le tala masani i le fafine Kanana ma lana tama teine (15: 21-28) o se tasi lea o tala e faamaonia ai le taua o nei tagata ese.

E iloga pea ma saga agai mafaufauga I le tala lea, ona o uiga, amioga, ma le gagana sa faaaogaina e Iesu e tali atu ai i se tasi o loo saili fesoasoani mai ia te ia. Pe a faatusatusa saunoaga ma uiga sa faaalila e Iesu i lenei fafine ma isi tagata nuu ese sa manaomia le faamalologa poo le faaolataga mai le Alii, e pei o le taitai o le toaselau (Centurion soldier-8:5-13) poo tagata e toalua mai Kerekese (Gadarene demonic-8:28-34), e matuā ese mamao le faiga (treatment) o nei tagata ma le fafine Kanana e Iesu. O le fafine Kanana o se tagata mai le tala (character) e le mailoa (unknown) ma e le o i ai foi se igoa faapei o lana tama teine, e pei lava o

Beyond Universalism: Unraveling the Minor Characters of Matthew 15:21-28

Seumaninoa Puaina

Greetings

E muamua lava ona ou faatalofa atu i le paia o le Mafutaga Faafouina o lenei tausaga: i le afio o lau afioga i le Taitai o le Mafutaga, afifio foi Tama o le Ekalesia – le paia o le Au-Toeaina; susū le mamalu tele o Faafeagaiga taulagi, le aufaigaluega a le Atua, tainane foi le Alii Pule ma faiaoga. Malo le soifua maua ma le lagi e mama i lenei taeao fou.

Introduction

The Gospel of Matthew intrigues and fascinates due in part to how the traditionally regarded pro-Jewish audience of the Gospel is confronted with numerous stories and situations of universalism. From the genealogy in chapter one to the Great Commission in chapter twenty-eight, many non-Jews play prominent roles in establishing and moving forward the message of the Matthean Jesus and the extension of this salvific message beyond the 'lost sheep of the house of Israel' (10: 5-6). The familiar story of the Canaanite woman and her daughter (15: 21-28) stands out as one of the more illustrative accounts.

This story continues to draw attention and interest because of Jesus' demeanor, actions, and language used towards a supplicant in search of healing. The harsh treatment of the Canaanite woman differs drastically when compared to Jesus' other interactions with non-Jews to whom he offered healing and salvation without hesitation, particularly the Centurion soldier's servant (8:5-13) and the Gadarene demoniac (8:28-34). The unknown and unnamed Canaanite woman and her daughter encounter a more formidable challenge to her healing request. The Canaanite woman's encounter with Jesus raises two very intriguing questions-why did Jesus behave in such a manner and who is this thinly drawn and insignificant peripheral, minor, and anonymous character? She outwits, outplays, and outlasts the teacher and messiah in their

le taitai o le toaselau ma tagata mai Kerekese. Ae aisea ua faafaigata ai lona fanoga (fafine Kanana) mo le faamalologa a le Alii? O le feiloa'iga la a le fafine Kanana ma Iesu, ua fafaguina ai ni fesili se lua e luiina ai le fesootaiga. Aiseā ua faaalua ai e Iesu nei uiga? O ai foi lenei fafine faale-iloga ua mafai ona tali atu, ma suia le mafaufau o Iesu le mesia, ina ia maua e ia ma lana tama teine le faaolataga? E pei lava ona maua e le taitai o le toaselau se faamanuiaga tele mai ia Iesu (8:10), "*ἀμὴν λέγω ὑμῖν, παρ' οὐδενὶ τοσαύτην πίστιν ἐν τῷ Ἰσραὴλ εὔρον*" (*E moni, ou te fai atu ia te outou, ou te lei iloa ia Isaraelu lava se faatuatua e faapena ona tele*), E faapea foi le faamanuiaga sa maua e le fafine Kanana (15:28), "*μεγάλη σου ἡ πίστις*" (*Funa e, ua tele lou faatuatua*). E leai se isi vaega i totonu o Evagelia uma o faaaogaina ai e Iesu le upu *μεγάλη* (*tele/great*); e faapena foi le upu *πίστις* (*faatuatua/faith*). Ona o ana galuega ofoofogia (fafine Kanana) ma le faatuatua tele, ua avea ai lenei tala e fai ma taiala mo le ausuesue o le Evagelia a Mataio, e fai ma faataitaiga sili o le faatuatua (exemplar of faith) ma le faalauteleina o le galuega faaola a Iesu (universalism). Lea o loo avea ai le fafine Kanana ma lana tama teine ma sui o manatu, amioga ma faatinoga e tatau i le taimi nei mo le malo ua folafola mai e Iesu.

O le fetaia'iga a Iesu ma le fafine Kanana o loo atagia ai le feteena'iga o le manatu faapito mo le Iutaia (exclusivism), ma le manatu lautele mo le lalolagi atoa (inclusivism), ona o le talitonuga po o le manatu faapito o le Iutaia lea sa faamaonia e Iesu i le mataupu 15:24, "*E lei auina mai a'u i nisi, a e tau lava o mamoe o le aiga o Isaraelu ua le iloa*", e pei ona faatulaga mai i le mataupu e 10: 5-6, ae lei faamatuu atu le au soo e o atu e talai le tala lelei - "*Aua tou te ui i se ala o nuu ese, aua foi tou te o atu i se aai o Samaria; ae lelei ona outou o atu i mamoe o le aiga o Isaraelu ua le iloa*." E ui lava ua vavaoina e Iesu ona soo, a o Iesu lava ia na faalauteleina le faaolataga i talaatu o tuaoi o Isaraelu (1: 1-17; 2: 1-12; 4: 12-16; 8: 5-13; 10: 5-6, 18, 23b, 12: 15-21; 15: 21-28; 21: 33-46; 24: 9, 14; 25: 32; ma le 28: 16-20). Pe a tatou faitau i tusitusiga

personal encounter. Who is she? Just as the Centurion soldier receives a great compliment from Jesus in Matthew 8:10, “ἀμὴν λέγω ὑμῖν, παρ’ οὐδενὶ τοσαύτην πίστιν ἐν τῷ Ἰσραὴλ εὑρόν” (*Truly, I tell you, with no one in Israel have I found such faith*), the Canaanite woman receives an equally grand compliment from Jesus (Mt.15:28), “μεγάλη σου ἡ πίστις” (*great is your faith*). Nowhere else in all the Gospels does Jesus use *μεγάλη* (great) together with *πίστις* (faith). Because of her remarkable actions, many Matthean scholars view this pericope as an ‘exemplar’ of faith and universalism, wherein the Canaanite woman and her daughter represent the ideals, behavior, and actions that should now be included in the kingdom Jesus proclaims.

Jesus’ encounter with the Canaanite woman echoes the tension between particularism and universalism that Jesus reiterates in 15:24 of his exclusive mission (*‘lost sheep of the house of Israel’*), as set forth in 10:5-6. Yet in various places of this Gospel, Jesus himself extends salvation beyond the boundaries of Israel (1:1-17; 2: 1-12; 4: 12-16; 8:5-13; 10:5-6, 18, 23b; 12: 15-21; 15: 21-28; 21: 33-46; 24: 9, 14; 25: 32; and 28: 16-20). Though scholarship has approached its interpretations from a variety of perspectives, the reading of the Canaanite woman’s encounter with Jesus in many of those cases upholds the theme and message of universalism. For example, in cultural readings, the Canaanite woman represents universalism because she is a Gentile, i.e., an outsider not included in the promise to the ancestors of Israel. For feminist interpreters, her story deserves attention because she is an undervalued woman in a patriarchal Jewish society who is able to speak her mind before Jesus. In addition, she has a sick child, a condition frequently associated with sin and uncleanness, which further ostracizes her within society. Finally, because she is nameless and unknown, her individuality rarely receives historical exposition for its own sake. Her status as a minor character in literary categories furthers the theme of universalism. These various attributes (Gentile, woman, sick child,

eseese i lenei tala mai le ausuesue o le Tusi Paia, e eseese lava auala o loo aumaia ai lenei tala ma faamatalaina ai le fafine Kanana ma Iesu. A o le faavae o nei faamatalaga eseese, o lenei tala e faailoa mai ai le faalauteleina o le faaolataga e Iesu mo le lalolagi atoa i talaatu o “mamoe o le aiga o Isaraelu ua le iloa.” Mo se faataitaiga, i faitauga faa-le-aganuu (cultural readings), o le fafine Kanana e fai ma sui o le lalolagi atoa ona o ia o se tagata o Nuū Ese, o lona uiga, o se tagata ese e le o aofia ai i le feagaiga ma le faaolataga a le Atua ma Isaraelu. I faitauga faa-tamaitai (feminist readings), e tataua ona faatau lenei tala mo le lalolagi atoa aua o ia o se tamaitai e le taualoa i totonu o le sosaiete o loo taotaomia ai le aia tataua a fafine, a o lea ua mafai ona tautala ma faasoa ona manatu ia Iesu. E le gata i lea, o lo'o iai lana tama teine e ma'i, o se tulaga e atili ona taotaomia ai lenei tina i le sosaiete, ona o le talitonuga ma le tulafono a Isaraelu i na ona po, o le agasala le pogai o ma'i uma, ma le lē mama o se tagata. Ma le manatu mulimuli, talu ai ona e le o i ai se igoa o le fafine ma e le o iloa manino poo ai lenei tagata i totonu o le tala faasolopito a le Tusi Paia, e seāseā ona maua e lenei tagata faale-iloga le avanoa tatou te suesue ma faailoa lona talaaga ina ia iloa lona taua ia Iesu ma lana galuega talai. O lona tulaga o ia o se tagata faale-iloga i totonu o le tala, o se lagolago malosī lea i le manatu autu, o lenei tala o se tala e faailoa ai le faalauteleina o le faaolataga mo tagata uma o le lalolagi ae le na o Isaraelu. A o se tasi itu, i nei ituaiga faitauga, ua faapumoomoo ai la tatou vaai i le manatu autu e fai ma taiala e faamatala ai le fetaia'iga lea a le fafine Kanana ma Iesu. Ua natia ai i la tatou vaai, o lenei fafine Kanana ma lana tama, o tagata e i ai foi lo la taua ma le aoga i totonu o lenei tala. O tagata e i ai manatu, lagona ma amioga ua leiloa pe a faitauina lenei tala e fai ma se faataita'iga o le faalauteleina o le faaolataga. Aua, o le faalauteleina o le faaolataga e faatatau ia Iesu ma lana galuega o loo faia, ao le fesili, e faapefea ona tatou iloa lenei tagata o Iesu pe afai e le o i ai nisi e faatinoina ai lana galuega faaola? Pe a tuu i seisi itu, e taua foi nei tagata faale-iloga, ma e tataua

nameless, and minor character) prompt reading her as a symbol of universalism who breaks down the barriers of social and religious segregation that defined first century communities. Nevertheless, these thematic lens encourage reading past the veiled human qualities and personhood that exist in minor characters like the Canaanite woman and her daughter. Are these characters important only for what they represent or might they be assigned importance as characters in their own right, as noteworthy persons in their encounters with Jesus in the Gospels?

Methodology: Literary Criticism

The influence of literary studies in biblical scholarship, and in particular the recent focus on minor characters, encourages a re-visiting of the story of the Canaanite woman in Matthew in order to tease out the hidden issues masked by the much larger thematic category. Years ago, Erich Auerbach made an important observation when comparing Homeric and biblical characters. He insisted that,

“what is background, obscure, and unexpressed can be seen as untapped revelations, loaded with a multiplicity of meaning and providing fertile ground for interpretation.”¹

More recently, Seymour Chatman called minor characters an occasion that provides “an amplitude of associations” and thus allows space for consideration of even these very minor players.² Current literary theorists working on these minor and often anonymous characters have

¹ Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature*, 50th Anniversary Ed. (Princeton, NJ: Princeton University Press, 2003), 15.

² Seymour Benjamin Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca, NY: Cornell University Press, 1978), 115.

foi ona tatou tuu foi se avanoa e sutesue ma faailoa atu lo latou sao ia Iesu ma le tala lelei, aemaise le tala lelei o loo faamauina e Mataio.

Metotia Faapitoa: Su'esu'ega Faapitoa o Tusitusiga (Literary Criticism)

O le malosi ma le faaaogaina o su'esu'ega fa'apitoa o tusitusiga (literary criticism/studies) e le ausuesue o le Tusi Paia i le 1980, aemaise le faatauaina o tagata faale-iloga (minor characters) i tusitusiga a le au Evagelia, ua avea lea ma auala e toe asia ai le tala i le fafine Kanana i le tusi a Mataio, ina ia toe sutesue totoa lenei tala poo i ai ni mea natia e mafai e lenei metotia faapitoa ona faamatala ma faailoa i lenei faitauga fou. I tausaga ua mavae, sa faailoa mai e le alii o Erich Auerbach, i ana sutesuega faapitoa i tusitusiga (literary theory) se manatu tāua, pe a faatusatusa tagata o tala (characters) mai tusitusiga a Homer ma tagata o tala o le Tusi Paia, fai mai lona taofi:

“what is background, obscure, and unexpressed can be seen as untapped revelations, loaded with a multiplicity of meaning and providing fertile ground for interpretation.”¹

O le uiga o lenei tala, o mea e le o faatauaina i totonu o tusitusiga, poo mea foi e le o manino ma e le o faamatalaina, e mafai ona avea ma ni faaaliga e manaomia ona tatou faamatalaina, ma e tele ma anoanoai ona uiga e mafai ona faamatalaina ai ma faailoa atu e ala i la tatou faitauga. I se taimi e le i mamao atu, na tā'ua ai e le alii o Seymour Chatman nei tagata faale-iloga (minor characters) ma le latou taua ona o le 'lautele o fesootaiga eseese' (amplitude

¹Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature*, 50th Anniversary Ed. (Princeton, NJ: Princeton University Press, 2003), 15.

demonstrated that they are not merely representations of a greater truth, but are valuable and worthy of further analysis for what they do and who they are within the story world.³ Alex Woloch, David Galef, Thomas Docherty, and Adele Reinhartz, key contributors to these discussions, have each explored the so-called minor characters and the untapped potential of their interpretation.⁴ (*see footnote for an explanation of aforementioned authors contribution to literary criticism*)

In Biblical Studies, Adele Reinhartz has contributed to the study of minor characters of the Hebrew Bible. She has crafted a taxonomy to illustrate and elucidate the significant role anonymity plays in the construction of character and plot, especially with regard to minor characters. She shows how these ‘unnamed’ characters represent a “poetics of anonymity” and how it functions within the narrative. Drawing upon Reinhartz’s work, David Beck adds to this discussion of anonymity through his study of the ‘beloved disciple’ from the Gospel of John. Beck describes the ‘beloved disciple’ as an unknown, undefined, and a malleable character that is filled out in the reading process by the reader and writer. The ‘beloved disciple’ represents the

³ Jeremy Rosen, “An Insatiable Market for Minor Characters: Genre in the Contemporary Literary Marketplace,” *New Literary History* 46, no. 1 (2015): 143–163. Rosen illustrates the proliferation of interest in minor characters in contemporary literary production.

⁴ Alex Woloch, *The One Vs. the Many: Minor Characters and the Space of the Protagonist in the Novel* (Princeton, NJ: Princeton University Press, 2003); David Galef, *The Supporting Cast: A Study of Flat and Minor Characters* (University Park, PA: Pennsylvania State University Press, 1993); Thomas Docherty, *Reading (Absent) Character: Towards a Theory of Characterization in Fiction* (Oxford: Clarendon Press, 1983); Baruch Hochman, “Character in Literature (Ithaca, NY: Cornell University Press, 1985), 32; Adele Reinhartz, “Anonymity and Character in the Books of Samuel,” in *Characterization in Biblical Literature*, ed. Elizabeth Struthers Malbon and Adele Berlin, Semeia 63 (Atlanta, GA: Scholars Press, 1993); Adele Reinhartz, *Why Ask My Name?: Anonymity and Identity in Biblical Narrative* (New York, NY: Oxford University Press, 1998). Alex Woloch looks at nineteenth century novels in conjunction with Karl Marx’s labor theory to develop a new way of theorizing characters. In his expositions, minor characters are no longer left delimited in relation to their major counterparts. David Galef develops a detailed system that serves to highlight the presence of minor characters. He demonstrates their importance and significance as the ones who carry out much of the action. In the process, he shows how an author uses minor characters to help one understand how the work is created. Thomas Docherty works with the post-modern experimental writers of the nouveau roman to argue that all characters, especially minor characters, are produced when the reader and writer interact to form the final text. The reader in conjunction with the writer co-creates the character, wherein the role of the reader plays an important role, as also noted by Baruch Hochman and Seymour Chatman.

of association) e maua i le faatauaina o nei tagata faale-iloga i a tatou faitauga.² O le au tusitala o le taimi nei o loo galulue ma ia tagata faale-iloga, ua latou finauina le lē tatau ona tatou faagata lo latou taua i le na o fai ma ni faatusa o se manatu autu, po o se auala e faailoa mai ai le tāua o le isi tagata iloga (major character) i totonu o le tala, ae e taua ma agavaa foi i latou mo nisi auiliiliga ona o mea latou te faia ma lo latou faaaogaina i totonu o le tala.³ Alex Woloch, David Galef, Thomas Docherty, ma Adele Reinhartz, o nisi foi nei o suafa taua o loo suesue ma sailiili le taua o nei tagata faale-iloga i totonu o tusitusiga eseese ma le Tusi Paia, ma lo latou sao i le faamatalaga o tala o loo tusia.⁴ (*O loo faamatala i totonu o lenei footnote le sao a nei tagata i le mataupu*)

I su'esu'ega faale-Tusi Paia a Adele Reinhartz i tagata faale-iloga o le Tusi Paia Eperu poo le Feagaiga Tuai, o loo ia fa'avasegaina ai mo le faamatalaina ma le tau faamalamalamaina o le tāua o le lē faaigoaina ma faa-lē-ilogaina o se tagata i le fausiaina o tala, aemaise i uiga ma le faaaogaina o tagata faale-iloga nei.⁵ O loo ia faamatalatalaina ai le auala e ono avea nei 'igoa e le

²Seymour Benjamin Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca, NY: Cornell University Press, 1978), 115.

³Jeremy Rosen, "An Insatiable Market for Minor Characters: Genre in the Contemporary Literary Marketplace," *New Literary History* 46, no. 1 (2015): 143–163. E faamaonia e Rosen le toatele o loo faaaogaina le su'esu'ega a tagata faale-iloga (minor character study) i tusitusiga faa nei ona po.

⁴Alex Woloch, *The One Vs. the Many: Minor Characters and the Space of the Protagonist in the Novel* (Princeton, NJ: Princeton University Press, 2003); David Galef, *The Supporting Cast: A Study of Flat and Minor Characters* (University Park, PA: Pennsylvania State University Press, 1993); Thomas Docherty, *Reading (Absent) Character: Towards a Theory of Characterization in Fiction* (Oxford: Clarendon Press, 1983); Baruch Hochman, *Character in Literature* (Ithaca, NY: Cornell University Press, 1985), 32; Adele Reinhartz, "Anonymity and Character in the Books of Samuel," in *Characterization in Biblical Literature*, ed. Elizabeth Struthers Malbon and Adele Berlin, Semeia 63 (Atlanta, GA: Scholars Press, 1993); Adele Reinhartz, *Why Ask My Name?: Anonymity and Identity in Biblical Narrative* (New York, NY: Oxford University Press, 1998). Alex Woloch-e faaaoga e ia le metotia e su'esu'e ai tusitusiga a le seneturi 19 faatasi ma tusitusiga a Karl Marx e toe faamalamalama atili tagata o le tala (characters). I lona lava talitonuga, o tagata faale-iloga e iai foi le latou taua i sili atu lo le lagolago e faailoa tagata iloga (major characters) a tusitusiga. David Galef-sa ia fausia le auivi e faailoa ai le taua o tagata faale-iloga i totonu o tusitusiga eseese (literature). I lona talitonuga, e taua nei tagata faale-iloga ona o latou lea o loo faagasoloina le tala mai le amataga sei oo i le iuga (plot). Aua pe a tatou malamalama i le latou sao i le tala, ona tatou malamalama laia i le tala atoa. Thomas Docherty-e faaaoga e ia tusitusiga faa-Farani mai le 1950 e faailoa mai ai le taua o tagata uma o le tala (all characters) aemaise tagata faale-iloga, aua o tagata ia o loo fausia ma faatumulia e le tagata faitau ma le tusitala a le tala pe a um ona faitau atoa le tusi. (Productions of the final text). O le tasi foi le o manatu o loo faamaonia e Baruch Hochman ma Seymour Chatman.

⁵Reinhartz, "Anonymity and Character in the Books of Samuel," 121–131.

paradigm of discipleship that is juxtaposed with the known and named disciples of Jesus to illustrate true discipleship.

These scholars provide a framework within which to consider other minor anonymous characters in the Bible. Moreover, they provide the theoretical foundation for biblical scholarship to study some of the many minor characters of the Bible in ways that render them more significant than they have been in the history of interpretation. The focus of this dissertation looks beyond the Canaanite woman and her daughter as representations of universalism or as symbols of something else in order to discover their deeper significance.

Thesis Statement

Drawing upon recent literary theory that addresses minor characters, this study argues that the Canaanite woman and her daughter (Matthew 15:21-28) are significant not solely for what they represent but for who they are as valuable and worthy characters in a way that a study of their minor character and anonymity discloses.

In literature as well as in biblical narratives, many of these minor and supporting players function to illuminate and make full and round the protagonist. Once they have served their purposes, they disappear just as quickly as they appeared. Yet, they leave an indelible impression upon the reader and within the history of interpretation. Because of this, there must and should be more to these characters beyond their function, representation, and symbol. As this study argues, they offer great worth and value to the narrative and story beyond what they have been traditionally understood to represent and symbolize. The Canaanite woman and her daughter are not just a means to an end, but are an important part of the narrative and story world for who they are and what they do as people within the narrative.

o ta'ua' ma "*poetics of anonymity*" ma pe faapefea ona galue i totonu o le tala. E mulimulita'i suesuega o David Beck i galuega a Reinhartz i lana tusiga faatatau i le 'Soo na alofaina' i le Evagelia a Ioane.⁶ O loo faamatalaina e Beck le 'soo na alofaina' e pei o sē e le iloa (unknown), e le o iai se igoa (unnamed), ma e lē faamatalaina (undescribed), ua faia lava i ai le faitalia o manatu ma lagona o tagata faitau ma tusitala, i ituaiga faitauga eseese. O le 'soo ua alofaina' o le faatusa lea o le avea ai ma soo e faafeteenai ma soo lauiloa ma ua I ai igoa, ina ia faailoa atu I le aufaitau, o se e pei o le "soo ua alofaina" o loo ia te ia aga ma amioga o soo moni a Iesu.

Ua fausiaina e nei tagata suesue se auivi e mafai ai ona amanaia ma sailiili i isi igoa le iloga e le o ta'ua i le Tusi Paia. E le gata i lea, latou te tuuina mai le faavae autu mo suesuega faale-Tusi Paia e suesue ai nisi o le toatele o tagata faale-iloga o le Tusi Paia i ni auala e sili ona taua ai nai lo latou faaaogaina i le tele o faauigaga. O le agai le vaai a lenei suesuega i tala atu o le fafine Kanana ma lana tama teine o se vaaiga i le sosaiete lautele po'o ni faatusa o se isi mea ina ia iloa ai lo latou taua loloto.

Manatu Faapitoa: Thesis Statement

O le faatupu manatu mai o suesuega e faatatau i tagata faale-iloga o le Tusi Paia, e finauina ai e lenei su'esu'ega le manatu, o le fafine Kanana ma lana tama teine e taua tele. E le gata ona o lo laua faaaogaina i le tala, a o i laua foi o ni tagata tāua ma agava'a i se itu, pe a sailiili atili pea pe aisea ua faa-lē iloga ai ma lē faaigoaina ai i laua.

I le tele o tusitusiga faapea foi ma tala o le Tusi Paia, o le faaaogaina o tagata faale-iloga nei ma tagata lagolago i totonu o le tala o tāumafai lea e faailoa ma faamaupuepue le tulaga o le

⁶David R. Beck, *The Discipleship Paradigm: Readers and Anonymous Characters in the Fourth Gospel*, Biblical Interpretation 27 (New York, NY: Brill, 1997).

The Canaanite Woman

The focus on the Canaanite woman's character makes available many traits that are overlooked when the interpretation is fixed upon her as a symbol of universalism. For too long, the Canaanite woman has been traditionally portrayed as a positive representative of the Gentiles who challenges Jesus at the expense of her of the significance of her own story. This study has focused upon the Canaanite woman as a worthy and valuable person thereby opening up many more observations about the contours of her character. It has also demonstrated what is lost when interpretations of her role relegate her to a mere symbol of universalism.

Starting with the lead that grammar allows her in the story, the Canaanite woman's character emerges front and center by what she says, does, and who she is. By having her take this lead, the readers begin to witness and participate in the development of who she is as a valuable and worthy character. As the gaps of her story are filled in, we see beyond the representational and symbolic depictions that have confined her in the history of interpretation. Instead, we see a caring parent, desperate and motivated to find healing. She is aggressive and direct in her search. She is persistent and will not accept 'no' for an answer. The obstacle to healing does not change her convictions but motivates her even more. She is methodical, measured, and cautious not to offend or aggravate. Above all she remains faithful to herself, her daughter, and her belief in Jesus as the only one to grant her healing. The extraordinary faith and character of the Canaanite woman finds expression when all the elements of her character and story are explored. As readers and participants in the final production of meaning, we can study her and other anonymous characters and discover anew their contributions to the over-arching narrative. Besides plot function and indirect characterization of the protagonist, they exist to offer a perspective and a view for a greater depth of knowledge and a breadth of understanding

tagata autu o le tala. E maea loa le faamoemoe lea, ona vave lava lea ona toe mou atu. Peitai, latou te tuua se lagona e le mafaamatalaina i le tagata faitau ma le gasologa o le faauigaina o le tala. O le mafuaaga lea e manatu ai e tatau ma e sili atu le taua o nei tagata nai lo latou faaaogaina e fai ma faatusa po o ni faailoga i totonu o le tala. O le manatu foi lea o lenei su'esu'ega, e loloto atu le taua ma le aoga o tagata faale-iloga nei I totonu o tala, nai lo so tatou iloa ua tatou masani ai. O le fafine Kanana ma lana tama teine, e le na o ni lagolago i le faamatalaina o le tala, ae o se vaega taua o le tala ma le lalolagi o le tala (world of the story) po o ai i latou ma mea latou te faia, o ni tagata i totonu o le tala.

Fafine o Kanana: The Canaanite Woman

O le faatauaina o le fafine Kanana e alia'e ai le tele o uiga e punitia I le vaai pe a faapito le vaai ia te ia o se faailoga poo se faatusa, o le faalauteleina o le faaolataga mo tagata uma (universalism). Mo se taimi umi lava, o le tala i le fafine Kanana sa masani ona faatusa o se sui lelei o Nu'u Ese na luitauina ia luitau le Alii o Iesu ona o le malologa sa manaomia mo lana tama teine. O lea sa tulimata'i e lenei suesuega le taua ma le aoga o le fafine Kanana, ae ua matalatala mai ai ma nisi vaaiga i uiga o lona tagata. Ua faailoa mai ai foi le tele o se aafiaga o le faauigaina o lenei tala, pe a faapumoo le vaai i le fafine Kanana, ua na o se faatusa/faailoga o le faalauteleina o le faaolataga.

A mulimulitai I tulafono o le gagana (kalama) o loo tusia ai lenei tala, ona tulai mai lea o le fafine Kanana I le pito I luma lava I le ogatotonu, e tusa ai ma upu o loo faaaogaina, o ana faatinoga, aemaise ai o ia o se tina Nu'u Ese i totonu o le lio o tamaloloa Iutaia. O le avea o ia ma ta'iala i le tala, ua amata iloa ai e le au faitau ma auai faatasi ai i le atina'eina o lenei tagata faale-iloga I se tulaga ese-aua ua amata ona iloa lona taua ma le agavaa i totonu o le tala. E le gata i lea, ae faapei o le tala a Beck sa faatatau i le 'Soo ua alofaina' o lea ua amata ona tatou iloa atu

regarding the story world. The Canaanite woman will continue to resonate with each generation of readers not for what she represents and symbolizes, but for who she is and what she does as a viable and worthy character. When taken seriously, the mystery of her character will keep her alive and interesting within the history of interpretations.

The Daughter

As the character of the Canaanite woman was revealed, expanded, and filled out above, what became most noticeable was her unwavering determination, dedication and commitment to secure healing and well-being for her child. The uncertain journey of this Canaanite woman ended in a remarkable fashion, with Jesus granting what she desired. Her desire for her daughter's healing was never in doubt because it served as the impetus behind this extraordinary and intense encounter. However, for something or someone so central and integral to the plot and the movement of this narrative, the daughter is surprisingly neglected in the pericope, mentioned only in two passing references, verses 22b and 28b. Furthermore, the narrative references her as part of a larger conversation between Jesus and her mother. In addition, the daughter appears adjunct to some other entity or lesson as she remains anonymous and only gains recognition as the focus of the Canaanite woman's request to Jesus. Although the narrative space she received is scant and limited, this daughter's character has value and worth as a person and/or character within the narrative. She has a centrality beyond the limitations of the textual indicators that have defined and seemingly limited her. She too makes a major contribution to this story, the well-known encounter between Jesus and her mother.

Just as the reference to the daughter represents the secondary half of the overall sentences in which she is mentioned within the pericope (vv. 22b and 28b), these secondary parts are

lona tagata taua i tala atu o lona tulaga o se faatusa o le faalauteleina o le faaolataga lea ua ta mau ai lona tulaga I le talaaga o faauigaga o lenei tala. Peitai ua tatou va'aia, o le fafine Kanana o se tina agaalofa e tumu i le naunau lea sa faaosofia ai le sailiga o se faamalologa mo le mai o si ana tama teine. E le faavaivai pe palaai e tautala sao i le mea o loo manao ai. E fa'amaoni tele pe a mafaufau i le mamao ma le ala sa uia e saili ai se togafit. E le gata i lea, ae ua iloa lava le ata, o le a le talia le 'leai' mo se tali. O luitau o le a feagai ma ia o le a le suia ai ona talitonuga ae o loo fai ma faamalosiua e faaosofia ai o ia pe a loto vaivai. O ia o se tagata o loo fuafuaina ona faamatalaga ma saunoa ma le faaeteete ina aua nei faatiga pe faafiufiu. O le mea sili lava, o lona tumau faamaoni ia te ia lava, lana tama teine, ma lona talitonuga ia Iesu e na o ia lava e mafai ona faamalolo. O le faatuatua sili ma le uiga ese o lenei fafine Kanana ua fa'aalia mai pe a tatou su'esu'e uma elemeni (elements) a lona tagata (character) I totonu o le tala. Lea ua fai ai lenei tina ma faataitaiga sili mo isi tagata faale-iloga o le Tusi Paia e mafai ona tatou suesue ma faalauiiloa lo latou taua e sili atu ma mea ua masani ona tatou faalogologo ma faitau ai mai le talaaga o faamatalaga/faauigaga (history of interpretation). O le faaauau pea o le taua o lenei fafine ona o mea sa ia faia, ma aga sa faailoa atu I lana feiloaiga ma le Alii Faaola o Iesu. E faigata ona faagalo lenei fafine I le talaaga o faauigaga, aua o ia lea na tatalaina le avanoa mo tagata uma I le faaolataga a Iesu Keriso, a o le fesili, e iai nisi mea e manatua ai lenei fafine. O lo'u lava talitonuga, e mafai pe a tatou manatu e faatau lona tagata-o ia o le tina, o le tuafafine, o se o loo saili fesoasoani, o ia o le tagata, o le palealii o le foafoaga sa taua i le Atua, e tatau foi ona faatauaina e i tatou.

Tama Teine: The Daughter

E pei ona faaalia, faalautele, ma faatumulia i luga le tagata o le tala (character) o le fafine Kanana, o le mea sa matauina o lona naunautaiga e saili se togafitiga mo lana tama teine. O le

crucial modifiers and descriptors in the construction of the story. The story moves forward due to two factors:

1. the request for mercy by the mother because her daughter suffers severely from a demon possession (22b) and
2. the fulfillment of her desire which only occurs because of her daughter's well-being at that hour (28b).

In the end, this seemingly peripheral person of the story forms the foundation upon which this pericope is guided and concludes. Without any words to describe her role, the daughter silently inspires and prompts those around her into action. Through others' words, actions, and encounters, the daughter's true worth and value as a person and character within this renowned story about Jesus and her mother are demonstrated.

Significance:

The study of the Canaanite Woman and her Daughter in Matthew is significant in several respects. First, this study adds to the depth of scholarly research on the Canaanite Woman by offering a perspective that expands her role beyond the traditional thematic and theological representations and symbols. Secondly, it contributes to the proliferating field of literary studies, i.e., minor anonymous character analysis in Biblical Studies, by expanding and extending our understanding of all characters, not just the protagonist. Thirdly, it offers a kind of analysis that can provide sound text study for new homiletical uses of this text. Lastly, this study of the Canaanite Woman and her encounter with Jesus demonstrates how biblical scholars can navigate cohesively between the traditional historical-critical approaches and the new literary criticism

malaga le mautinoa a lenei fafine Kanana na faaiuina i se tulaga ofoofogia, faatasi ai ma le faataunuuina e Iesu o mea na ia manao ai. O lona manao mo le faamaloloina o lana tama teine e le o masalosalogia aua sa taula ai le faamoemoe a lenei tina. Aua e ui lava sa tele fita ma faigata e lei maluelue lava lona faamoemoe mo lana tama teine. Ae peitai, mo se tasi e totonugalemu ma taua i le fuafuaga ma le gasologa o lenei tala, ua matua le amanaiaina lenei tama teine i totonu o le tala, e na o le lua lava nai fasi fuaitau, le fuaiupu 22b ma le 28b o loo ta'ua ai lenei tama teine. E lē gata i lea, o fa'amatalaga o lo'o ta'ua ai o ia, na o se vaega o talanoaga tele i le va o Iesu ma lona tina, ae le o i ai lenei tama teine pe lagona foi lona leo. Ae ui lava e leo telē se vaega o le tala o loo iloa ai lenei tamaitai, e taua ma aoga tele o ia, aua pe afai e le o i ai se gasegase i lenei teine, e le o i ai lenei fesootaiga a Iesu ma lona tina. E lē gata o le tama teine lea o loo uunaiina i luma le tala, a o ia foi o le tagata e taua tele i lona tina ma Iesu le Alii Faaola.

E ui lava ina faatoa taua le tama teine i le vaega lona lua o fuaiupu o loo taua ai o ia i totonu o le tala (vv 22b ma le 28b), ao nei vaega e lua e taua tele mo le tusitala i le fausiaina o le tala. O le tala e agai i luma ona o mafuaaga e lua:

1. o le talosaga mo le alofa mutimutivale o le tina aua o lana tama teine ua mafatia lava i le mai temoni (22b), ma
2. le faataunuuina o lona manao lea na tupu ona o le manuia o lana tama teine i lona itula (28b) .

I le aotelega o lenei tala, o le tama teine e foliga mai e faatauva ma lē taua tele, ae ua fai o ia ma faavae e taitaiina ma faaiuina ai le fetaia'iga a Iesu ma lona tina. E ui a ina aunoa ma ni upu na faamatalaina ai lana matafaioi ma lona tulaga i le tala, sa le leoa lona uunaia nisi o i latou i totonu o le tala o loo siomia o ia i le mo faatinoga i totonu o le tala. E iloa lelei le taua o lenei

without having to choose one over the other, but integrating them symbiotically in contemporary analysis and interpretations.

tama teine ona o upu a isi, o a latou taga, ma le fetaia'iga a Iesu ma lona tina. Ma ua avea foi lenei tala ma se tasi o tala lauiloa i le Feagaiga Fou.

Significance: Manatu Taua

O le toe vaililiina ma suesueina o le tala i le Fafine Kanana ma lana Tama Teine i le Mataio e taua i le tele o itu. Muamua, o lenei su'esu'ega e fa'aopoopo i tusitusiga a le ausu'esu'e e uiga i le fafine Kanana, e ala i le ofoina atu o se vaaiga ese e fa'alauteleina ai le faaliliuina o lenei tala i tua atu o aga masani i le talaaga o faamatalaga/faauigaga (history of interpretation) faapea foi talitonuga fa'alelotu. Lona lua, o le sao i le metotia faapitoa o suesuega faapitoa a tusitusiga (literary studies), aemaise tagata faale-iloga ma ē le o i ai ni igoa i totonu o tusitusiga a le Tusi Paia-Feagaiga Tuai/Fou. Lona tolu, e ofoina atu se ituaiga o au'ili'iliga e mafai ona tu'uina atu ai ni su'esu'ega lelei mo tusiga fou mo le fa'aaogaina i totonu o le potu aoga faapea foi i fafo atu i le galuega. Ma le vaega mulimuli, o lenei suesuega i le fafine Kanana ma le la fetai'aiga ma Iesu, o loo faaalua ai le ala e mafai ai e tagata suesue o le Tusi Paia ona faaaogaina ma faafesoota'i metotia faavae e pei o historical-criticism ma isi metotia fou e pei o literary-criticism e aunoa ma le filifilia o le tasi ona e manatu ua sili i lo isi, ae ia faaaogaina faatasi vaega ia e lua mo le toe iloilo ma faauigaina o le Tusi Paia i lenei vaitaimi.

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