

IS PSALM 46, A *VI'I O NUU* (VILLAGE ANTHEM)?
A Reconsideration of the Genre of Psalm 46 from a Samoan
***Vi'i o Nu'u* Perspective**

A Thesis Presented to the
Faculty of the Malua Theological College
Samoa

In Partial Fulfilment of the
Requirements for the Degree
Bachelor of Theology

By
Sunita Nua Leaso Pupa

August 2018

**CONSENT FORM FOR THE RETENTION AND
USE
OF THE THESIS/RESEARCH PAPER**

I, _____

agree that the thesis/research paper be accessible for the purpose of study and research in accordance with the normal conditions established by the Malua College Librarian for the care, loan and reproduction of the thesis/research paper*.

Signature: _____

Date: _____

*Subject to the Policies of the Malua College Library

ABSTRACT

The aim of this thesis is to determine if the Ancient Hebrew song presented in Psalm 46 can be classified as a Samoan *Vi'i o Nuu* (village anthem). In doing so, I will attempt to identify special features of the *Vi'i o Nuu* embedded in Psalm 46. Identifying the parallels between a *Vi'i o Nuu* and Psalm 46 could assist in constructing a viable conclusion whether Psalm 46 can be categorized as a *Vi'i o Nuu* or not. In identifying the special features of a *Vi'i o Nuu*, I will *autala* (peel) the layers and draw examples from various *Vi'i o Nuu* well known in the Samoan context, in particular the Solosolo village anthem. Emphasis is given to the Solosolo anthem simply because it is a song dear to me as a member of the Solosolo community. Features identified in the *autalaga* of Samoan *Vi'i o Nuu* will be used as determinants to measure if Psalm 46 can be classified under the Samoan *Vi'i o Nuu* musical genre.

DECLARATION

I, the undersigned, hereby declare that this thesis, which is about 8000 words in length, excluding the bibliography, has been written by me, that it is the result of work carried out by me, and that it has not been submitted, either in whole or in part, in any previous written work for an academic award at this or any other academic institution.

I also declare that this thesis has not used any material, heard or read, without academically appropriate acknowledgment of the source.

Signed: _____

Date: _____

Acknowledgement

First and foremost, I would like to express my sincere gratitude to my Supervisor, Rev Dr. Arthur Wulf for the continuous support, his patience, motivation and knowledge. I could not have imagined having this work without your encouragement. Faamalo, faafetai lava. Ia faamanuia tele le Atua. I would also like to acknowledge Rev Dr. Imoa Setefano and my dear brother Pelema for editing and proof-reading, may God bless you.

I would like to thank our Spiritual parents, Rev Eperone and Mafa Futi and our beloved EFKS East Tamaki Auckland NZ, Rev Sepi and Meafou Gafa – Solosolo, Rev Kerisimasi and Taufalaula – Vaisala, for prayers and support. Malo faafetai le tapuai. My sincere thanks to our Parents, families and friends for your unconditional love, faafetai mo mea uma.

To my wife, Tuano'a Afoa-Nua and our blessings, Bergoglio, Ta'uioman'u and RemaNesa, thanks for trusting me. This work is a remembrance of our failures and success, our struggles and blessings throughout our journey in Malua. Finally, this Thesis is dedicated to my father, the late Nuafesili Ifoileaso Pupa Nua, I'll never forget the sacrifices you made, and your dream for one of us to enter Malua. Ia i le Atua pea le viiga e faavavau.

TABLE OF CONTENT

Consent Form-----	II
Abstract -----	III
Declaration -----	IV
Acknowledgement -----	V

CHAPTER ONE – THE STUDY

Introduction -----	1
Literature Review	
a. Songs of Praise and Thanksgiving -----	3
b. Songs of Zion -----	4
c. Triumphant Song -----	5
d. Songs of Trust -----	6
1. The Methodology of Autalaga -----	8
2. Thesis Plan -----	9

CHAPTER TWO – VI'I O NUU / VILLAGE ANTHEM

1. Introduction -----	11
2. Vi'i o Nu'u / Village Anthem	
2.1. Definition -----	12
2.2. Components -----	13
a. Faafetai ma Viiga / Praise and Thanksgiving-----	13
b. Talatuu / Myths and Legends -----	15
c. Talaaga / History -----	16
d. Gafa / Genealogy -----	18
e. Faalupega / Honorific's -----	19

f. Laufanua / Geographical Features -----	20
g. Faiā / Relationship -----	21
3. Conclusion. -----	21

CHAPTER THREE – AUTALAGA PSALM 46

1. Introduction -----	23
2. Autalaga Psalms 46 -----	24
a. Faafetai ma Viiga / Praise and Thanksgiving-----	24
b. Talaaga / History-----	27
c. Gafa / Genealogy -----	28
d. Laufanua / Geographical features -----	29
e. Faia / Relationship -----	31
3. Conclusion -----	32

CHAPTER FOUR

Conclusion -----	33
Glossary -----	35
Bibliography-----	36

CHAPTER ONE

THE STUDY

1. Introduction

The aim of this study is to determine if the Ancient Hebrew song presented in Psalm 46 can be classified as a Samoan *Vi'i o Nuu* (Village Anthem). In doing so, I will attempt to identify features of a *Vi'i o Nuu* embedded in Psalm 46. Identifying the parallels between a *Vi'i o Nuu* and Psalm 46 can assist in constructing an ample conclusion whether Psalm 46 can be categorised as a *Vi'i o le Nuu* or not.

In brief, a *Vi'i o Nuu* is a Samoan song of praise that extols a particular Samoan village.¹ This musical genre is well known in the Samoan context; most villages have their own songs. For this study I will use Samoan *Vi'i o Nuu* in particular the Solosolo village anthem as measures to determine if Psalm 46 is comparable to Samoan *Vi'i o Nuu*. Special focus is given to the Solosolo village anthem because I was born and raised in Solosolo, so the Solosolo anthem is a song dear to my heart. For me, such a song rekindles patriotic feelings and a sense of belonging. No matter where I am, the *Vi'i o lo'u Nuu* (my village anthem) reminds me of Solosolo my homeland and my identity as a Samoan. So, it is a piece of home I carry with me wherever I go and sing whenever I am homesick and longing for home.

Solosolo is a village on the northeast coast of Upolu Island in Samoa. The village is in the district of Atua and is one of the prominent settlements in the area with a population of around 3,000 people. It is known and believed that Solosolo was one of the villages where the German and New Zealand administrations had their military outposts during the time of their administrations in Samoa. A flag post still standing today besides the village field that was once used for the flags of the two administrations, is evidence of such a presence. This

¹A detailed definition of these features will be discussed in Chapter Two.

involvement with colonial powers is alluded to in the Solosolo anthem. Not only that, but it also led to the invitations to perform at importance Flag Day celebrations in the past. Village elders testify that Solosolo was one of the villages who performed in the 1910 Flag Day celebrations when Samoa was a colony of Germany.² The performance was praised of the performers' unison in movement while they danced to their village song. This is why the New Zealand administration in 1914 invited Solosolo to also perform in the Flag Day Celebration when they took over Samoa. The same performance was again repeated during the celebrations of the first Independence Day for Samoa in 1962.³

The history of the performances reveals Solosolo's *Vi'i* (anthem) as a popular song in the past, especially when we consider its part in the Flag Day celebrations of Samoa's colonial past and the day Samoa became a free nation. Such a history is one reason why alongside my people of Solosolo, I cherish our *Vi'i* (anthem). It reminds us of the struggles and the path to freedom for us as a village, and the rest of Samoa. I can sense these patriotic feelings as well when reading Psalm 46. When reciting Psalm 46 I can feel the Psalmist's struggles and sigh of relief in its lyrics. Thus, leading to my suspicion whether this Hebrew song is a *Vi'i o nuu* (a village anthem) or not. To settle such suspicion means reassessing the genre of Psalm 46 whether it matches the Samoan song genre of *Vi'i o nuu*.

However, before the thesis endeavours to settle my suspicion I will firstly present a brief literature review on how Old Testament scholars see the genre of Psalm 46. This will be followed by an explanation of the method that this thesis will employ in deciphering the studied Psalm. This chapter will conclude by a brief overview of the thesis.

² Alexander Turnbull Library; *Photographic Archive Negative number*: C2310.

³ Litia Nua; Salote Aiatia; Alofa Nua Pule; Maeu Taula Siaki; ApoloLeau, conversation with author (12th November, 2017). The above-mentioned people are elders of the village of Solosolo. They were reaffirmed the Solosolo village performance during the Independence Day celebration of 1962.

2. Literature Review

The aim of the following review is not to exhaust the literature on Psalm 46, but is just an attempt to identify and highlight the various classifications of Psalm 46 by Old Testament scholars. Briefly speaking, Old Testament scholars categorise Psalm 46 differently, ranging from a Psalm of Praise & Thanksgiving, Psalm of Zion, to a Triumphant Song and a Song of Trust.

a. Song of Praise and Thanksgiving

A number of Old Testament scholars see Psalm 46 as a song of Praise and Thanksgiving. These Psalms express a profound awareness of deep gratitude for God's abundant blessings, whether individual or national. Psalms in this category includes Psalm 8; 18; 19; 29; 30; 32-34; 36; 40; 41; 66; 103-106; 111; 113; 117; 124; 129; 135-136; 138-139; 146-148; 150. For example, J.L. May sees Psalm 46 in this light. For him, Psalm 46 is a song in which the Hebrews expressed their appreciation of Yahweh's protection from their enemies. Such appreciation according to May, is expressed in Psalm 46 through the use of mythological language (allusion to creation), historical language (allusion to historical events in Israelite's past) and mystical awe (reference to God sovereign rule).⁴ Apparently, the composer or the Psalmist draws analogies and metaphors from three different contexts to express gratitude and praises to Yahweh for the protection he provided for the people.

W. H. Bellinger also sees Psalm 46 in similar light. For him, Psalm 46 provides a classic example of a Psalm of Praise. The Psalm praises Yahweh as the protector of the divine dwelling in the temple city and ancient Israel. To support his view Bellinger highlights epithets used in Psalm 46 to praise Yahweh. For example, the descriptions of Yahweh as

⁴James. L. May, *Harpers Bible Commentary* (USA: Harper Collins Publisher, 1988). 455. For a similar view see, Daniel J. Estes, *Handbook of the Wisdom Book and Psalm* (Michigan: Baker Academic, 2005). 67.

“warrior king,” “as refuge,” “mighty fortress” and so forth.⁵ Peter C. Graigie, also sees Psalm 46 as a Song of Praise or Thanksgiving despite the absence of an exhortation to praise common in songs of praises. According to Graigie, Psalm 46 can be seen as a Psalm of Praise since it motivates praises and thanksgiving to God through revealing the refuge and protection that God provide as ample reason for praises.⁶

All in all, the above scholars seem to perceive Psalm 46 as a Psalm of Praise and Thanksgiving due mainly to the language of the Psalm. According to these scholars despite the absence of a direct summon to praises and thanksgiving, the Psalm contains metaphors and analogies that warrants a response of praise and thanksgiving to God. Also, the depictions of God in Psalm 46 can be seen as rhetorical devices that motivate and summon its audience to praise and give thanks to God.

b. Song of Zion

Furthermore, some scholars perceive Psalm 46 as a Song of Zion. This song genre includes psalms that acknowledge Zion’s special place in Israelite worship. Psalms under this category includes 46, 48, 76, 84, 87, 121, 122 and 132. For example, Lawrence Boadt sees Psalm 46 as a Song of Zion. He claims that Psalm 46 is known as the Zion Celebration Hymn in which it extols the Temple and its special place in Jerusalem on Mount Zion. It also mentions the lasting promise of God to be with Israel and to make his home on Zion.⁷

In support of Boadt is Thomas Constable. For him, Psalm 46 is a Song of Zion because it makes special allusions to Zion not only as the centre of God’s church, but also as God’s dwelling place here on earth.⁸ In other words, the Psalm extols Zion which is God’s dwelling

⁵W. H. Bellinger Jr, *Psalm Reading and Studying the Book of Psalm* (USA: Hendrickson, 1990), 207. Also see, William P. Brown, *Seeing the Psalm - a Theology of Metaphor* (London: John Knox Press, 2002), 163.

⁶Peter C. Graigie, Psalm 1-50, *Word Biblical Commentary*, vol. 19 (Texas: Word Books Publisher, 1983), 342.

⁷Lawrence Boadt, *Reading the Old Testament: An Introduction* (New York: Paulist Press, 1984). 432.

⁸ Thomas Constable, ed. *Notes on Psalm* (Michigan: Sonic Light, 2016), 119. For similar views see; Ronald E. Murphy, *The Gift of the Psalm* (Massachusetts: Henderson Publisher, 2000), 122; Hans-Joachim Kraus,

place to a special place in God's plan. Similarly, William L. Holladay also sees Psalm 46 as a Song of Zion. According to Holladay, despite the absence of direct references to Zion in Psalm 46, verse 4 alludes to both Zion and Jerusalem. In such a case the expression "sanctified his dwelling" refers to Zion while the expression "city of God" makes reference to Jerusalem.⁹ Finally, Hans-Joachim Kraus also sees Psalm 46 as a Song of Zion. From a historical perspective, he perceives Psalm 46 as a community song sung to praise Zion and Jerusalem as divine places, when approaching enemies and trouble.¹⁰

c. Triumphant Song

Moreover, other Old Testament scholars see Psalm 46 as an Israelite Triumphant Song. These scholars include John MacArthur who claims that Psalm 46 together with Psalm 47 and 48 launches as a trilogy of Psalms usually sang in times of Israelite triumphs.¹¹ Evidences to support this view are found in the lyrics of the Psalm 46 where triumphs over the dangers in life are alluded to. For instance, the words of Psalm 46; "*God is our strength and our help... If God is for us, who can be against us,*" can be looked at as victor's words attributing victory to God. The expression "*who can be against us*" suggests the Psalmist have enemies who are no match for him because of his powerful God.

Hassell C. Bullock expresses a similar view of Psalm 46. For him, the Psalm alludes to the establishment of Yahweh's reign over nations of the world as a Sovereign King and the security of Jerusalem where the Great King of the universe dwell.¹² Equally, Kenneth Baker

Theology of the Psalm (Minneapolis: Fortress Press, 1992), 78; James Montgomery, *An Expository Commentary - Psalm*, vol. 2 (Michigan: Baker Books, 2007), 309; and A. A. Anderson, *The New Century Bible Commentary (Psalm 1-72)*, ed. Ronald. E Clements. (Grand Rapids Michigan: Wm. B. Eerdmans, 1995), 354.

⁹William L. Holladay, *The Psalms through Three Thousand Years* (Minneapolis USA: Fortress Press, 1996), 30.

¹⁰Hans-Joachim Kraus, *Psalm 1-59, A Continental Commentary* (Mineapolis: Fortress Press, 1993), 459-460.

¹¹John MacArthur, *Bible Commentary* (USA: Thomas Nelson, 2005), 87. For a similar view see; Hassell C. Bullock, *Encountering the Book of Psalm* (Michigan: Baker Academic, 2001) 214; Anderson, *The New Century Bible Commentary (Psalm 1-72)*, 130.

¹²C. Hassell Bullock, *Encountering the Book of Psalm* (Michigan: Baker Academic, 2001), 286.

perceives Psalm 46 as a triumph confession of the fearless trust in God, fearless for those who put their hope in Triumphant God as refuge in times of trouble.¹³ William L. Holladay also sees Psalm 46 as a song celebrating God's victorious work in the city of Jerusalem. In addition, Psalm 46 also celebrates God's victory both over the subterranean waters of chaos and over Israel's enemies.¹⁴ In other words, Psalm 46 is a victory song that celebrates God's victory over human enemies and the forces of evil.

To summarise, the above analysis has revealed that scholars who see Psalm 46 as a Triumphant Song claim the context of war as the life setting and context from which Psalm 46 might have originated from. Such a context is also portrayed in the metaphors and analogies employed by the implied composer to revealed the message of the Psalm.

d. Song of Trust

Some Old Testament scholars also see Psalm 46 as a Psalm of Trust. The Psalmist in such songs expresses confidence and trust in God. Estes suggests that several Psalms are so distinguished by the theme of confidence in Yahweh that they have come to be called, Songs of Trust. For him, it is possible that these songs originated as part of larger Psalms, although there is no textual evidence to prove the case. The Psalmist in these Psalms typically utters a confession of trust as the ground of bringing his petition before God. Psalm 46 is a striking example of a Song of Trust because of multiple expressions of confidence and trust in God uttered by the psalmist of Psalm 46.”¹⁵ For example, utterances such as “*God is our strength and our help ... We will not fear, though the earth be removed.*” The Psalmist in these words expresses confidence in God who is his strength and helper; in whom he can lean onto in times of need and troubles. God's reliability gives the Psalmist courage to face the challenges

¹³Kenneth L. Baker, "Triv Study Bible," ed. John H. Stek (Michigan,: Zondervan 2005), 880.

¹⁴Holladay, *The Psalms through Three Thousand Years*, 29. See also; Victor H. Matthews James C. Moyer, *The Old Testament Text and Contexts* (Peabody Massachuttes: Hendrickson, 1997), 190.

¹⁵Estes, *Wisdom Book and Psalm*, 92.

life throws towards him. The Psalmist in these Songs of Trust finds stability in the ever-present help that Yahweh provides for the people. That is trust in the holy and the inaccessible presence of God as the Highest.¹⁶

Furthermore, in Psalms of Trust, God call the people to trust in him and know that he is God. He is exalted throughout the earth. John F. Walvoord agrees with this classification of Psalm 46 and finds evidence in verse 7, where the Psalmist summons all ages for a silent trust in God's saving power.¹⁷ W. B. Brown also finds overtones in Psalm 46 that suggests the Psalm to be a Song of Trust. This is evident in verses 2-3, where the Psalmist declares that despite the danger of a major catastrophe portrayed by the shaking of the earth and mountains he found confidence and trust in God who rule over all.¹⁸ Evidently, these Old Testament scholars in their analysis of Psalm 46 classify Psalm 46 as a Psalm of Trust, because of the expressions in the Psalm where the composer articulates confidence in God's power and rule.

In summary, it is apparent from the above review that Old Testament scholars see the genre of Psalm 46 differently. This implies several factors. First, it suggests that Psalm 46 could be categorised under any of the four Psalm types. Second, it indicates Psalm 46 as a fusion of various Hebrew music genres. It contains features of various song types such as Songs of Praises & Thanksgiving, Songs of Zion, Triumphant Songs and Songs of Trust. So, if Psalm 46 is a fusion of music genres, could it contain elements common to those of the Samoan music genre known as *Vi'i o Nuu*? To answer this question, we need to dissect Psalm 46 as the above mentioned Old Testament scholars did. To do such, I propose the Samoan method of *autalaga* (the process of peeling off the layers).

¹⁶John MacArthur, *Bible Commentary* (USA: Thomas Nelson, 2005), 371.

¹⁷Walvoord John F, ed. *The Bible Knowledge Commentary*, Old Testament (USA: David C Cook, 1984), 828.

¹⁸Brown, *Seeig the Psalm - a Theology of Metaphor*, 93.

3. The Samoan Method of *Autalaga*

The Samoan term *autalaga* designates the process of peeling off the layers of an object. According to George Pratt the term derives from the Samoan verb *autala* that refers to the process of picking away the bones of a fish to make it eatable to the sick and elderly.¹⁹ On the other hand, G. B. Milner sees the term *autalaga* as a noun that derives from the verb *autala*. It refers to the removing of thorns from pandanus leaves in the process of mat making.²⁰ Papaalii Semisi Maiai agrees with Milner by claiming that the noun *autalaga* is a derivative of the verb *autala* that denotes the taking away of the thorns and the unwanted parts of a leaf.²¹ So judging from the views of the three grammarians it seems that the term *autala* involves a dual task. First, the term designates the process of picking out as suggested by Pratt. And second, the term refers to the peeling away of the thorns of a pandanus or other spikey leaves.

Litia Nua agrees with Milner and Maiai by identifying the context of mat making to be the context from which the term derives. However, she went further identifying the process of *autalaga* as an important step in the processing of pandanus leaves to ensure we have good quality pandanus leaves for the weaving of household items. She also alludes to the dual task of the process of *autalaga*. For her to control the quality of pandanus leaves, one not only needs to carefully remove all the thorns from the leaves but to pick and sort the leaves according to quality.²²

The dual task of *autalaga* is also apparent through a consideration of the construction of the term. The term is a compound word made up of two little words; *au* and *talaga*. On

¹⁹George Pratt, *Pratt's Grammar and Dictionary of the Samoan Language* (Apia: Malua Printing Press, 1960), 17.

²⁰G. B. Milner, *Samoan Dictionary* (Auckland: Pasifika Press, 1966), 36.

²¹Papaalii Dr Semisi Maiai, "Samoan Dictionary," in *Samoan to English* (Greylynn NZ: Little Island Press, 2010).

²²Litia Meleia Nua, interview with author, 10th December, 2017. Litia Nua is a 78-year-old lady of Solosolo. She is a former leader of the women's committee *falelatalaga* (weaving house) responsible for weaving household items, such as sleeping and fine mats, table covers, baskets, hats and many more.

the one hand is the short word *au* which means pick, sort or reach as a verb.²³ On the other hand, is the term *talaga*. It is a derivative of the term *tala* that means untying, dismantle, unfold or peel as a verb.²⁴ From the above observations it is clear that the method of *autalaga* involves a dual task. That is, it encompasses the act of peeling or unfolding of an object and the act of sorting and organising the dismantle components into sets.

Therefore, when using the method of *autalaga* to interpret literary texts it requires the interpreter to carry out two related steps. Firstly, the interpreter is required to *tala* (dismantle or peel) the text into different layers. And secondly, the interpreter must *au* (pick and sort) the texts dismantle components into groups. These two tasks can aid in interpretation by identifying and highlighting various features of a text that are important for its interpretation. In this sense, using *autalaga* to interpret texts means the interpreter must approach a text with the supposition that a text is made of various parts. These parts need to be identified and categorised because they contribute to the meaning of a text. Moreover, the Samoan method of *autalaga* suits the aim of this study since I am intending to dismantle Psalm 46 and organise its layers into different categories of *Vi'i o Nuu* (village anthem). In other words, to determine whether Psalm 46 a *Vi'i o Nuu*, I will *tala* the different parts of the psalm and *au* them into the categories pertaining to a *Vi'i o Nuu*. Doing this will allow me to answer the focus question of this thesis: Is Psalm 46 a *Vi'i o Nuu*?

4. Thesis Plan

Following this introductory chapter is Chapter Two. Here, a thorough investigation of Samoan *Vi'i o Nuu* will be carried out. Firstly, I will attempt to identify and highlight the various components of a Samoan *Vi'i o Nuu*. In doing so, I will draw examples from various *Vi'i o Nuu* popular in the Samoan context. The different components that will be identified

²³Milner, *Samoan Dictionary*, 29-30.

²⁴*Ibid.*, 233-234; Pratt, *Samoan Language*, 233.

here will be used as categories to sort the components of Psalm 46 in the course of this study. Second, will be a study of the Solosolo *Vi'i*. Here, I will apply the Samoan method of *autalaga* to study the Solosolo *Vi'i*. The aim is not only to illustrate how the Samoan method of *autalaga* works, but also to provide further examples of the different components of a *Vi'i o Nu'u*.

Chapter Three, will provide an investigation of Psalm 46. Here, the Samoan method of *autalaga* will be employed to study the chosen Psalm. In other words, Psalm 46 will be dismantled and sorted in accordance with the categories of a *Vi'i o Nu'u* identified in Chapter Two. The intended purpose is to provide data useful to construct an answer to the focus question of this study. Whether Psalm 46 can be called a *Vi'i o Nu'u* or not?

The study will then close with a concluding chapter. Here, I will summarise my findings and identify the significance of the study to the interpretation of Psalm 46 and the Book of Psalm in general.

CHAPTER TWO

VI'I O NUU / VILLAGE ANTHEM

1. Introduction

Song has always been a very important part of Samoan life. They accompany individual and communal activities. Song has been performed on different occasions both on ceremonial and unceremonious activities. Samoa has numerous music genres which are called according to their purposes and contexts which they are sung. Richard Moyle supports this view suggesting that the names given to Samoan songs are descriptive in nature.²⁵ For example, Samoans have “*pese o le feiloaiga*” (welcome song), “*laulau siva*” (a song introducing a dance), “*tagi o le faagogo*,” (sung part of a tale), “*pese i taaloga*,” (game song), “*pese o taua*,” (war song) “*vi'i o alii*,” (anthem of a high chief) and so forth. Similarly, the title *Vi'i o Nuu* (village anthem) not only designates a Samoan song type but also discloses the purpose and context in which such song is usually sung.

In this Chapter, special attention will be given on the Samoan music genre *Vi'i o Nuu*. The aim is to define and identify special features of a *Vi'i o Nuu*. These features will be used in Chapter Three as determinants to decide if Psalm 46 can be called a *Vi'i o Nuu*. In due process, I will *autala* (peel) examples of these special features from various Samoan *Vi'i o Nuu*, in particular the Solosolo *Vi'i* (anthem).

2. *Vi'i o Nuu* / Village Anthem

I have briefly stated in Chapter One that a *Vi'i o Nuu* is a Samoan song of praise that extols a Samoan village. Here I will provide further clarification on the Samoan music type *Vi'i o Nuu*.

²⁵ Richard Moyle, (1972), Samoan Song Type, *Studies in Music*, no. 6, 5. Also see; G. Pratt, *Grammar and Dictionary of the Samoan Language*, 4th ed. (Apia: Malua Printing Press, 1911), 105-117.

2.1 Definition

In hind sight, a *Vi'i o Nu'u* is a Samoan song type that utter praises for a particular village. This is apparent through an etymology of the Samoan term *vi'i* (praise). The term *vi'i* is a verb that simply means “to praise” or “to glorify.” A *vi'i* therefore designates a Samoan song type that praise and extol a particular subject such as a chief, a god, an island, or the country as a whole. In the case of a *Vi'i o Nu'u* the subject is specifically the *nu'u* or the village.

Vi'i o Nu'u are usually sung communally to commemorate and celebrate special days. The purpose is to evoke a sense of belonging among the villagers. Avalogo Aifai Patu, stresses this point, stating that the Solosolo *Vi'i* is very uplifting when he heard it on the radio or hear his grandmother sung it occasionally.²⁶ Similarly, Seve Soloi Keilani the composer of the Faatoia *vi'i* agrees with this view claiming that he composed the Faatoia village song to give the youth and especially those residing abroad a sense of identity.²⁷

Furthermore, *Vi'i o Nu'u* can also be seen as cultural treasure. It preserves cultural knowledge for the village's current and future generations. This is obvious through a consideration of the various information preserve in *Vi'i o Nu'u*. This includes historical, geographical and cultural data. Mailata Tuese alludes to this view stating that *Vi'i o Nu'u* carries and store wisdom that can be used to educate the young or remind us of our culture.²⁸ Nua Miliona, also stress a similar view. For Nua, pens and papers are new to us but we Samoan preserve our cultural knowledge through our songs. This knowledge is passed down from generation to generation when we recite and sung our songs.²⁹ In summation, a Samoan *Vi'i o Nu'u* is a traditional song that praises a village to invoke patriotic feelings and is full of

²⁶Avalogo Aifai Patu, conversation with author, 10thSeptember, 2017. He is a chief of the Solosolo village.

²⁷Seve Soloi Keilani, conversation with author, 20thDecember, 2017. His composition the Faatoia *vi'i* won a song competition held in Auckland.

²⁸MailataTuese, conversation with author, 27thJanuary, 2018. He is a chief and song writer of the village of Sagone.

²⁹Nua Miliona, conversation with author, 12thSeptember, 2017. He is an orator and chief of Solosolo.

cultural wisdom valuable for educating the young and old. As stated above this value of Samoan *Vi'i o Nuu* song can be seen when its components are carefully *autala* (peel).

2.2 Components

After applying the process of *autalaga* to *Vi'i o Nuu* a number of special components stood out. These are mainly cultural components and includes *faafetai ma vi'ivi'iga* (praises and thanksgiving), *talatuu* (myths and legends), *talaaga* (history), *gafa* (genealogies), *faalupega* (honorifics), *laufanua* (landmarks), and *faiā* (relation to other villages). The following section provides clarification for these features.

a. *Faafetai ma Viiviiga* (Praises and Thanksgiving)

Praises and thanksgiving is one of the most common elements of *Vi'i o Nuu*. Most village anthems start with a note of thanksgiving and praises.³⁰ The subject of praises and thanksgiving in the *Vi'i o Nuu* music genre is usually the *nuu* or village. However, in some instances praises and thanksgiving are directed towards other subjects. This includes gods (or God in the post missionary era) for their protection and guidance, chiefs for their leadership, and the hearers for listening and auditing. In a *Vi'i o Nuu* the praises of a village are usually revealed through remarks on the beauty of the village and how dear the village is to the singers. Seiuli Vaifou Temese supports this view, claiming that to praise a subject in the Samoan context means exalting the subject through positive remarks and by attributing elements of beauty and splendour to the subject.³¹ These features are apparent in the following extract from the Salelavalu *Vi'i o Nuu*.³²

³⁰Richard Moyle, *Polynesian Music and Dance* (New Zealand: Auckland University, 1991), 189.

³¹Seiuli Vaifou Temese, interview with author, (11th November, 2017). He is a Lecturer at the National University of Samoa and a respected orator of Solosolo.

³²Salelavalu is a village on the North-East of the Island of Savaii.

*Ou te pese ma faamatala,
 Lou nuu ia Samoana
 O lo'u lea mitamitaga,
 Ou te tiu ai lenei atu vasa
 O lona lalelei tele,
 E faatusaina i se maa tioata
 E tosina ai le agaga
 Pe a suluia e le masina*

I will sing and tell
 My village to Samoa
 This is my delight
 My pride upon the seas
 It's lavishing beauty
 Is like a crystal stone
 That attracts the soul
 If the moon illuminates it

Obviously, the singer of the above *Vi'i o Nuu* praises Salelavalu village by expressing his/her appreciations for the village. This is apparent in the words “*mitamitaga*,” (delight) and “*ou te tiu*,” (my pride). The composer here also praises his/her village by expressing its beauty metaphorically as a shining crystal ball that illuminates when the moon shone on it. Here the composer is praising and exalting his/her village by complimenting its beauty. Another example can be detected in the *Vi'i o Nuu* of my village Solosolo.

*Ou nofo i vaifanua, ou ma eva i le
 laumua Niu Sila - Samoa,
 O Solosolo le fetu taua
 Ia e manatua, tala i vaifanua
 Numera muamua, Solosolo mai
 anamua*

As I stayed and roam the capital of New
 Zealand - Samoa
 Solosolo is a prominent star.
 Remember the local news
 Solosolo is number one from the
 beginning.

In these verses the composer is praising Solosolo by hailing its significance as the capital (*laumua*) of the New Zealand administration in Samoa. Clearly, this is an exaggeration on the part of the composer. That is, because Apia was the centre of the New Zealand administration in Samoa. However, claiming Solosolo as the capital of New Zealand rule is a form of praise in the Samoan context. Since, the composer in these lines elevates Solosolo to a significant position, above other villages.

Furthermore, the reference to Solosolo as a predominant star also is a form of praise. Comparing Solosolo to a prominent star not only praise Solosolo by complimenting its beauty but also praise it by placing the village above other villages. In the Samoan context a star is not only admire for its beauty but it is also seen as a sign of power.³³ Another form of

³³Seiuli FofoaVaifouTemese, (2017).

praise evident in the above lines is the claim that Solosolo is “*numera muamua*” (number one). Clearly, the composer here is praising Solosolo by placing it at the apex of the Samoan village hierarchy.³⁴

To sum up, the above analysis of the *faafetai ma vi’ivi’iga* (praises and thanksgiving) component of the *Vi’i o Nuu* song type make known that composers of these Samoan songs offer praises to their villages by elevating their positions among other villages and by complimenting their beauty. Consequently, this component of the *Vi’i o Nuu* musical genre can be used to determine if a musical composition can be labelled as a *Vi’i o Nuu* or not

b. Talatu’u (Myths and Legends)

Another significant component of a *Vi’i o Nuu* (village anthem) is references to *talatu’u* (myths and legends) of Samoa. However, in *Vi’i o Nuu*, references are made specifically to local myths and legends. The inclusion of references to myths and legends reveal the *Vi’i o Nuu* song type as store houses for the preservation of cultural knowledge. This is apparent in the Falelima³⁵ *Vi’i o Nuu* where there is mention of the myth concerning the *Nifoloa* (long teeth). In the village of *Falelima* there dwelt a powerful devil that had a long tooth. When the devil died, the tooth lived on as was called the *Nifoloa*. The *Nifoloa* became a protector for the people of Falelima biting and injuring the enemies of the village.³⁶ This is clear in the following stanza from the Falelima *Vi’i o Nuu*. The extract is a retelling of the *Nifoloa* myth in the Falelima *Vi’i o Nuu*. It narrates the origin of the *Nifoloa* from the sea and yield a warning about his cruelty.

³⁴Fetalaiga Fesolai Misa Ala, interview with author, (7th January, 2018). He is a prominent and respected orator of Solosolo.

³⁵Falelima is a village in the South West of the island of Savaii.

³⁶Elaine Lameta Agafili Tuitolovaa, *Gagana Samoa Tausaga 12 Tusi Lua* (Samoa: Matagaluega Aoga Taaloga ma Aganuu, 2004), 73.

*Tuioti le suafo o si alii, na fagota i le sami
 Ua ia maua ai se tamaititi, sa fai mona atalii
 Na oo ina ua matua le tama ae leai se igoa
 Na atu ai loto o tamaiti uma talu ai lona
 saua
 Samoa e omai ina matamata i le taalo a le
 tama
 E le soona ulavale*

Tuioti was the name of a man who went
 fishing in the sea
 There he found a boy and took him as his son
 The boy grew into adulthood but had no name
 The children were afraid of him because of his
 cruelty
 Samoa, come and watch the boy played
 He plays gently

Another example of the inclusion of features of myths and legends in *Vi'i o Nuu* can be found in the Solosolo *Vi'i* (anthem). This is clear in the following extract.

*O tofiga a Taulapapa
 I le toatolu o tama
 Ua tofiga latou ma le Faleupolu e
 tausia.
 Toomata i Faleata
 Seiuli i Sagaga
 Leuluaialii i Salemuliaga*

Taulapapa's parting words
 To his three sons
 Each with a district and orators to serve
 them.
 Toomata to Faleata
 Seiuli to Sagaga
 Leuluaialii to Salemuliaga

The above stanza of the Solosolo *Vi'i o Nuu* narrates the Solosolo legend about Malietoa Taulapapa's parting words to his three sons. In which he allocates different districts and orators to serve them. This legend is very important to the Solosolo people since it relates one of the founding stories of the village.³⁷

Nevertheless, the extracts from the Falelima and Solosolo *Vi'i o Nuu* clearly illustrate the point that elements of myths and legends are inserted in the lyrics of *Vi'i o Nuu*. Therefore, this is an important criterion to determine if a musical composition is a *Vi'i o Nuu* or not.

c. Talaaga (History)

Another important aspect evident in *Vi'i o Nuu* (village anthem) is *talaaga* (history). This feature refers to historical elements set in the lyrics of *Vi'i o Nuu*. These historical data are mainly historical information pertaining to the history of the village concern. This historical data includes elements such as; origin of a village and significant events in its past. Such a

³⁷ Falelepola Nua Leilona, Interview with author, 13th August 2018; Solosolo old man 92-year-old, Auckland NZ

feature made the *Vi'i o Nuu* as an important source of historical information. Moyle claims that most villages in Samoa possess in their musical repertoire one or more song relating to their own history. A common theme in this part of the song is the description of certain events from the historical past of a village.³⁸ Historical elements inserted in *Vi'i o Nuu* are evident in the following extract from the Vavau *Vi'i* (anthem).

*Salamasina na Tafaifa, le uluaiTupu o Samoa
Samoa ou te le matanana
E afua mai i Aleipata, ao sisifo e i ai Lotofaga
Ao sasae, taoto ai le atu Aleipata.*

SalamasinaTafaifa, first Queen of Samoa
Samoa, I am not boasting
It originated from Aleipata, while to the west is Lotofaga
While the east lays the Aleipata region³⁹

This stanza relates a very important event in the history of Vavau⁴⁰ and the rest of Samoa. It mentions the bestowal of the four kingly titles of Samoa on Salamasina. This historical event according to the song was set in Aleipata.

Another example of *talaaga* (historical feature) can be found in the Solosolo *Vi'i o Nuu*. This is apparent in the following lines *autala* (peel) from the Solosolo *Vi'i o Nuu*.

- a. *Ou maeva i le laumua Niu Sila Samoa,*
As I roam the capital of New Zealand – Samoa
- b. *Tofiga a Taulapapa*
Taulapapa's parting words

Extract (a). hints at historical information concerning the colonial occupation of Samoa by the New Zealand administration. While extract (b), refers to the infamous parting words of Malietoa Taulapapa. These two extracts illustrate the point that the Samoan *Vi'i o Nuu* musical genre includes historical references. Therefore, this can be an important criterion to determine if a musical composition can be called a *Vi'i o Nuu*.

³⁸Richard Moyle, *Traditional Samoan Music* (Auckland NZ: University Printing Auckland, 1988), 204.

³⁹Napoleon Andrew Tuiteleleapaga, *Samoa Traditional Music*, ed. Mariota Tiumalu Tuiasosopo (American Samoa: Samoa Records Pagopago, 1950), 86.

⁴⁰Vavau is a village in the Aleipata district located in the Easter side of Upolu.

d. Gafa (Genealogy)

Genealogy in the Samoan culture and society is very important. One's family connections, identity and inheritance are all preserved in one's genealogy. Fuimaono Faatitipa claims that a person's knowledge of his/her genealogy is more precious than economic wealth. For Fuimaono, knowing your ancestral connections will give Samoan rights to lands and *matai* (chiefly) titles.⁴¹ Genealogy determines who you are, where you come from and where you belong. It is another special feature of *Vi'i o Nuu*. This is apparent in the following excerpt.

Le Aiga Tauaana, le Matua Moepo ma lona aiga toafitu o tama
Afio mai laia o'u gafa, ua soo tino soo papa
 The Tauaana Family, the Elder Moepo and his family of seven sons
 Alas! Your genealogies are connected

This excerpt is from the Falelatai *Vi'i o Nuu*. It reveals that the genealogy of the Tauaana family originates from their ancestor Moepo and his seven sons.⁴² This means that all the people of Falelatai⁴³ are children of Moepo.

The extract from the Solosolo *Vi'i o Nuu* used in the *Talaaga* (History) section above also yields genealogical value. It reveals that most of the families and people of Solosolo are descendants of Malietoa Taulapapa or descended from his four sons; Toomata, Seiuli, Leuluaialii and Saleutogi. The insertion of genealogical elements in *Vi'i o Nuu* musical compositions invoke a sense of belonging since it gives one a notion of where he/she comes from and where he/she belongs. In addition, this special element of *Vi'i o Nuu* can be a viable measure to determine if a song can be identified as a *Vi'i o Nuu* or not.

⁴¹Fuimaono, discussion.

⁴²Richard Moyle, *Pese Samoa, Popular Samoan Song* (Apia: Samoa University, 1993), 127.

⁴³Falelatai is a village on the western side of Upolu.

e. Faalupega (Honorifics)

Every village in Samoa has its own *faalupega* (honorific). Samoan *faalupega* is the traditional hierarchical order of *matai* (chiefly) titles within the village. In this ranking *tamaali'i* (high chief) are usually at the apex while *tulafale* (orator) fills the base.⁴⁴ The purpose of *faalupega* is to acknowledge the dignitaries of a village. This is another component of a *Vi'i o Nu'u*. This is clear in the citation below.

*Afio ai Tuliaupupu, Le Usuoalii ma le Teialii
Alo o Malietoa, Faapea le Matua
Susu Mauletaua ma le Nofo a suafa ma le Fetalaiga ia Tuisamau*⁴⁵

This citation is extracted from the Letogo⁴⁶ *Vi'i o Nu'u* and it refers to the order of chiefs within the village. The list begins from the highly rank chief Tuliaupupu and ends with the lowly rank orators of Letogo known as Tuisamau. In this case, the *faalupega* is used in the *vi'i* to acknowledge the dignitaries of the village. Another example can be found in the Solosolo *Vi'i o Nu'u*. This is evident in the following extract.

*E afio ai le Taofia,
Ma si a latou Tama, Tupo le Sava*

This is not a complete list of Solosolo honorific's. However, this diminutive form acknowledges the paramounts chiefs of Solosolo and clear evidence of honorific insertions in *Vi'i o Nu'u* compositions. The *Taofia* is a collective title inclusive of the three paramount chiefs: Leota Toomata, Leota Seiuli and Leota Leuluaialii. Next in rank is Tupo le Sava who was the husband of their sister. Using honorifics in *Vi'i o Nu'u* is a manner in which the composer acknowledges the village dignitaries.

⁴⁴Fesolai Misa Ala, interview with author, (7th February 2018). The respected orator of Solosolo and Faleasiu.

⁴⁵ Note: Honorifics are not translated here because they cannot be translated into proper English. Also, the essence of honorifics might be lost in translation.

⁴⁶Letogo is a village on the Northeast of Upolu.

f. Laufanua (Geographical features)

Furthermore, the mention of important landmarks within the village is another common feature of *Vi'i o Nuu*. References to landmarks usually include the mention of *malaefono* (meeting place), *maota* (chief's residential place), *laoa* (residential place of an orator), manmade features and famous geographical features such as rivers, village pools and so forth. An example of this feature is evident in the Malua *vi'i* (anthem).

<i>O le aai e tu mai uta</i>	A village standing inland
<i>Malama pei o se tioata</i>	Shinning like a mirror
<i>O atu falega ua faatatafa</i>	The rows of houses stand aloft
<i>Aiaiuli i le Fale Mafutaga</i>	Surrounding the Fellowship Hall
<i>Siomia e le pa, pei o Ierusalem</i>	All are encompassed by walls like
<i>i le amataga</i>	Jerusalem in the beginning

In this extract the composer is making reference to famous landmarks in the vicinity of the Malua village.⁴⁷ The landmarks mentioned include the rows of residential houses, the Fellowship Hall and the surrounding walls. This feature is also evident in the Solosolo *vi'i*. Evidence to support this claim can be found in the following extract.

<i>A e taunuu i Namo, i le ala uamea silisili</i>
<i>Ona e iloa lea o le laumua lea o alii</i>
When you arrived in Namo where the great iron bridge is
Then you will know you have arrived in the place of paramount chiefs

In this extract the composer is referring to two famous landmarks in the vicinity of Solosolo village. The first landmark cited is Namo. This locality is known as the residential place for the three paramount chiefs of Solosolo. The second landmark mentioned is the great iron bridge. A famous landmark in Solosolo since it was the first bridge ever built in Samoa. Consequently, the mention of landmarks in *Vi'i o Nuu* can also be used as a determinant to decide if a musical composition falls under the genre of *Vi'i o Nuu*.

⁴⁷Malua is a village on the Northwest of Upolu Island. It is the location of Malua Theological College.

g. Fāiā (Relationships)

Faia (relationship) which are relationship to other villages by affinity or marriage is a crucial aspect of Samoan culture. *Faia* connects the past to the present, relating to genealogy, alliances, historical appointments and covenants.⁴⁸ These relationships are usually acknowledged in *Vi'i o Nu'u*. This feature is depicted in the following extract from the Solosolo *Vi'i o Nu'u*.

O tofiga a Taulapapa i le toatolu o tama
Ua tofu latou ma le Faleupolu e tausia.
Toomata i Faleata, Seiuli i Sagaga, Leuluaialii i Salemuliaga
 Taulapapa's parting words to his three sons
 Each with a district and orators to serve them.
 Toomata to Faleata, Seiuli to Sagaga and Leuluaialii to Salemuliaga

This extract clearly states Solosolo's *faia* to the districts of Faleata, Sagaga and Salemuliaga. The three districts relate to Solosolo by providing service to the three paramount chiefs. The services include oratorical services, military services and so forth. This component of *Vi'i o Nu'u* is very crucial and can be used as a determinant to decide if a musical composition fits in the Samoan musical genre of *Vi'i o Nu'u*.

3. Conclusion

In this chapter I have defined and identified features of a Samoan *Vii o Nu'u*. In the process I have *tala* (dismantle) popular Samoan *Vi'i o Nu'u* and *au* (collect and group) the dismantled parts and classified them into various classifications. The components of a *Vi'i o Nu'u* includes; *vi'ivi'iga* (praises), *talatuu* (myths and legends), *gafa* (genealogy), *faalupega* (honorifics), *talaaga* (history), *laufanua* (landmarks) and *faia* (relationships). The same approach will be applied in the following chapter where I will *tala* Psalm 46 and *au* peeled

⁴⁸Kerisimasi Salaa, "The Impact of Christianity on Samoan Oratory," (B.D. Thesis: Malua Theological College, 2006) 28.

segments into the above categories of a *Vi'i o Nuu*. The intention is to see if the mentioned features of a *Vi'i o Nuu* are embedded in Psalm 46.

CHAPTER THREE

Psalm 46

1.Introduction

In this final Chapter, I will provide an investigation of Psalm 46. Here, the Samoan method of *autalaga* will be employed to study the chosen Psalm. In other words, Psalm 46 will be *tala* (dismantle) and *au* (sorted) in accordance with the categories of a *Vi'i o Nuu* identified in Chapter Two. The intended purpose is to provide data useful to construct an answer to the focus question of this study: - Can Psalm 46 be categorized as *Vi'i o Nuu* or not?

Psalm 46

NRSV Version

1. *God is our refuge and strength, a very present help in trouble.*
2. *Therefore we will not fear, though the earth should change, though the mountains shake in the heart of the seas.*
3. *Though its waters roar and foam, though the mountains tremble with its tumult.*
4. *There is a river whose streams make glad in the city of God the holy habitation of the Most High.*
5. *God is in the midst of the city; it shall not be moved: God will help it when the morning dawns.*
6. *The nations are in an uproar, the kingdom totter, he utters his voice, the earth melts.*
7. *The Lord of hosts is with us; the God of Jacob is our refuge.*
8. *Come behold the works of the Lord, see what desolations he has brought on the earth.*
9. *He makes wars to cease to the end of the earth, he breaks the bow, and shatters the spear, he burns the shield with fire.*

Samoan Version

- O le Atua o lo tatou malu ia ma lo tatou malosi, e fai o ia ma fesoasoani silisili I puapuaga.*
- O le mea lea tatou te le fefefe ai, pe a faaliliuina le lalolagi, ma luluina mauga i totonu o le sami.*
- Pe a taalili ma sousou ona suasami, ma faagateteina ai mauga i lona maualuga.*
- O le vaitafe, e faafiafia ona magavai i le aai o le Atua o le mea paia, o i ai afioaga o lē Silisili ese.*
- O loo i totonu ia te ia le Atua, e le faagaeetia lava ia, e fesoasoani le Atua ia te ia i le vaveao.*
- Ua vāvāo nuu ese, ua faagaeetia malo, ua tulei mai lona siufofoga, ona liu suavai lea o le lalolagi.*
- Ua ia tei tatou le Alii o 'au, o le Atua o Iakopo o lo tatou olo maualuga ia.*
- Ina omai ia ina matamata i galuega a le Alii, o le ua faia faatafunaga i le lalolagi.*
- Ua faaiua e ia o taua e oo lava i tuluiga o le lalolagi, ua vavae e ia le aufana ma gagau le tao, ua susunuina foi e ia kariota i le afi.*

10. *Be still, and know that I am God: I am exalted among the nations; I am exalted in the earth.* *Ina soia, ma ia outou iloa o au lava o le Atua, e viia A'u e nuu ese, e viia A'u i le lalolagi.*
11. *The Lord of hosts is with us; the God of Jacob is our refuge.*⁴⁹ *Ua ia tei tatou le Alii o au, o le Atua o Iakopo, o lo tatou olo maualuga ia.*⁵⁰

2. Components of Psalm 46

a. *Faafetai ma Vüvüga (Praise and Thanksgiving)*

Psalm 46 is the first trilogy praising God for Jerusalem and its Temple, according to James L. May in Harpers Bible Commentary.⁵¹ May has structured Psalm 46 as a Praise and Thanksgiving Song: verses 2-4, is a praise of Yahweh-Creator in Mythology language, verses 5-8, the praise of Jerusalem in historical terms and verses 9-11, is the praise of God in almost mystical awe. Thus, Psalm 46 begins with three definitions of God - God as Refuge, Strength and Help. These are the words that reveal features of praise and thanksgiving.

God is our Refuge and strength, a very present help, *O le Atua o lo'u malu ia ma lo'u malosi, e fai o Ia ma fesoasoani silisili.*

The Hebrew word for refuge is – מַחֲסֶה (*machaseh*). It can also mean a shelter, a place for refuge, hope or trust. The word strength in Hebrew is – כֹּחַ (*vaoz*). Its meaning refers to strength in its various applications such as; force, security, majesty, praise. It can also mean loud, might, power, boldness and strong. Help in Hebrew is - עֲזָרָה (*ezra*), which means assistance or aid.⁵² These three nouns express the Psalmist's gratitude to praise his God. The words describe how mighty his God is, but at the same time reveals a sense of praise and thanksgiving to Yahweh, the God of Israel. The use of the word refuge in reference to God

⁴⁹ NRSV New Revised Standard Version, Psalm 46, (*Peabody Massachusetts: Hendrickson, 2013*), 402,

⁵⁰ *O Le Tusi Paia*. vol. 53, Salamo 46 (New Zealand: Bible Society, 2015), 537.

⁵¹ James L. Mays, *Harpers Bible Commentary* (USA: Harper Collins Publisher, 1988), 455.

⁵² Bible Hub, "*Treasury of Treasure Language*." Lexicon, Concordance, 1990.

signifies his pride in God's protection. A strong tower in which his people run into and are saved, as mentioned in Psalm 18:10.⁵³

The Psalmist and his people reveal their confidence with faith that Yahweh will stand for them in times of trouble. They praise the divine protection of God. This praise and thanksgiving also reveals their pride in their God as they declare that there is no other God like Yahweh. They are proud of their monotheistic faith, rather than the polytheistic faith of the different countries that surround their border.

The second line reveals the Psalmist testimony that he will never fear or feel threatened because his refuge, his strength is in God. These words invoke courage in God's people, and reaffirm the security of God.

<i>Come behold, the works of the Lord. See what desolation he has brought on earth. Be still, and know that I am God.</i>	<i>Ina omai ia ina matamata i galuega a le Alii. O le ua faia faatafunagai le lalolagi. Ina soia ma ia outou iloa o au lava o le Atua.</i>
---	--

The Psalmist invites the world to come and bear witness to what the Lord has done. To come and view his deeds, to show how marvellous and wonderful is God's work. In other words, the Psalmist says: take a good look at who is really in control of the earth, God is Sovereign! The words desolation characterizes God's past exploits as in the contexts of the 'Days of the Lord, by the Prophet Isaiah, Hosea and Zephaniah.⁵⁴ The Hebrew word for desolation is - שָׁמֹמֶת (*shammovt*). It also can mean waste or horror.

Thus, the Psalmist talks about the devaluing of nations by Yahweh. In other words, it tells of His greatness.⁵⁵ Here, the Psalmist shows that he understands precisely the nature of God. Hence, "be still" means to let go of what we know and knowing that God is the Ruler of the universe. Together, it points to giving all praises and exaltation to Yahweh.

⁵³ NRSV New Revised Standard Version, Psalm 46, (Peabody Massachusetts Hendrickson, 2013), 403

⁵⁴ Daniel J. Estes, *Handbook of the Wisdom Book and Psalm* (Michigan: Baker Academic, 2005), 152.

⁵⁵ Hub, "Treasury of Treasure Language".

I am exalted among the nations, I *E vi'ia A'u e nuu ese, E vi'ia A'u e le*
am exalted in the earth, *lalolagi*

In this part of the song, the God of Israel speaks, He reveals His nature. He deserves the praises and adoration, honour and thanksgiving. The Hebrew word – אָרַם (*arum*) means exalted, but it also means to be high actively or to rise. Therefore, the Psalmist is here acknowledging the sovereignty of God. These lines also serve as instructions or a command; a call for everything to give God the praises and thanksgiving.⁵⁶

Apart from praising God, Psalm 46 also praises a city. This is evident in verses 4 and 5. This point is revealed by a consideration of the extract from Psalm 46 below.

<p>4. <i>There is a river whose streams make glad in the city of God the holy habitation of the Most High.</i></p> <p>5. <i>God is in the midst of the city; it shall not be moved: God will help it when the morning dawns.</i></p>	<p><i>O le vaitafe, e faafiafia ona magavai i le aai o le Atua o le mea paia, o i ai afioaga o lē Silisili ese.</i></p> <p><i>O loo i totonu ia te ia le Atua, e le faagaeetia lava ia, e fesoasoani le Atua ia te ia i le vaveao.</i></p>
--	--

Apparently, the Psalmist in these two verses is praising a city. The city is not named but the Psalmist here is clearly exalting and praising the city through the use of expressions such as “city of God,” “holy habitation,” and “God is in the midst of the city.” The three expressions together reveal God’s presence in the city thus elevating the city to a position worthy of praises.

In summary, the above analysis manifests the existence of elements of praise and thanksgiving in Psalm 46. Here, the subject of praises is both God and the city. From my *Vi'i o Nu'u* perspective such findings suggest that Psalm 46 contains elements comparable to those of *Vi'i o Nu'u*.

⁵⁶Ronald E. Murphy, *The Gift of the Psalm* (Massachusetts,: Henderson Publisher, 2000), 94.

b. Talaaga (Historical Events)

Evidence of *talaaga* is also found in Psalm 46. Here the Psalmist makes reference to events in Israel's past. The employment of historical events in musical compositions brings forth the sense of nationalism and patriotic pride. This is clear in the following extract from Psalm 46.

The holy inhabitants of the Most High, Their God is in the midst of the city, and shall not be moved. *O le mea paia o i ai afioaga o lē Silisiliese.. O loo i totonu ia te ia le Atua, e le faagaeetia.*

The 'holy inhabitant of the Most High' refers to the Temple of God in Jerusalem, which the people of Israel believed that it is where their God dwells. It refers to Zion, the city of God as some scholars call this Psalm, 'the song of Zion'.⁵⁷ The Temple's significance is God's presence. Thus, it reflects upon the history of Israel from the time of Moses in the wilderness, to the Judges, the Priests, to the Monarchy era. It also reminds them of the Ark of Covenant that they carried with them as instructed by God as a symbol of his presence. The word holy in Hebrew is *קדוש* (*kedosh*), it means sacred or holy. Most high is *עליון* (*elyon*), meaning High, a name of God. The history of Israel reveals in this line that Yahweh is a God of covenant, and that the Temple in Jerusalem is where He resides.⁵⁸

He makes wars to cease to the end of the earth, He breaks the bow, and shatters the spear, and He burns the shield with fire. *Ua faaiua e ia o taua e oo lava i le tuluiga o le lalolagi. Ua vavae e ia le aufana, ma gagau le tao. Ua susunuina foi e ia kariota i le afi.*

The history of how triumphant is the God that they served, and how His mighty hand brings victory to Israel is his concern. The Psalmist talks about how God reveals his mighty hands in the history of Israel. It reveals the Power of Yahweh to save and to deliver his people from

⁵⁷William L. Holladay, *The Psalms through Three Thousand Years* (Minneapolis USA: Fortress Press, 1996), 29.

⁵⁸William P. Brown, *Seeing the Psalm - a Theology of Metaphor* (London: John Knox Press, 2002), 58.

other foreign nations. What God has done in the earth is indicative of his control of the world of nature and Israel can see what He has done to human power; making peace and breaking the instruments of war.⁵⁹ The Psalmist also speaks about how God defeated other nations, Israel's enemies and brought their power into nothing. In the last two lines it is revealed that even their weapons, God has destroyed and set them on fire. Their expectation for security is lost, and they had no power to defend. Most scholars of the Book of Psalm believe this section of the Song is associated with the great historical event of the deliverance of Jerusalem from the Assyrian threat.⁶⁰

Furthermore, Estes believes that this Psalm is a Song of Trust, as it denotes confidence in God, in his prior accomplishments over controlling nature, and the current victories in history but also in eschatological terms, seeing God's conquest over all His adversaries.⁶¹ Consequently, the above analysis has revealed the presence of *talaaga* insertions in Psalm 46. Elements of *talaaga* manifest Israel's military endeavours. So, from my *Vi'i o Nuu* perspective this means that there are elements in Psalm 46 comparable to the genre of *Vi'i o Nuu*.

c. *Gafa* (Genealogy)

Psalm 46 also carries elements of *gafa*. This can be seen if we *tala* verse 7 where it states that;

*The Lord of hosts is with us, the Ua i ai tatou le Atua o a'u, O le Atua o
God of Jacob is our refuge. Iakopo, lo tatou olo maualuga*

"The Lord of Host" means, the God of War. Host in Hebrew is – צְבָאוֹת (*tzevaot*), which also means warfare, army or war. The Lord of Hosts is associated with the Ark which is God's symbolic throne. Host can also mean – armies (*se-baot*). The Lord of armies is on Israel's

⁵⁹Peter C. Craigie, *Word Biblical Commentary 1-50*, vol. 19 (Texas America: Words Books Publisher, 1983), 343.

⁶⁰*The New Interpreters Bible* 12 vols., vol. Vol 4, Psalms (Nashville: Abingdon Press, 1996), 302.

⁶¹Daniel J Estes, *Handbook on the Wisdom Book and Psalm* (Michigan: Bakers Academic Publishers, 2005), 196-97.

side.⁶² The significance of the word "Lord of host" brings the sense of war and battle. In other words, it is the Lord of host who brings victory to God's people.

The reference to Jacob in verse 7 could be seen as a genealogical note. Jacob is the son of Isaac the son of Abraham, the ancestor of the Israelites.⁶³ Jacob can also be considered as the forefather of the Israelites since he was the one whom God named Israel and his twelve sons was the forefather of Israel's twelve tribes. The mention of Jacob in Psalm 46 from my Samoan perspective is clear evidence of the presence of a *gafa* component in Psalm 46. This therefore suggests that Psalm 46 contains *Vi'i o Nuu* overtones.

d. Laufanua (Geographical Features)

Reference to *laufanua* can also be found in Psalm 46. Evidence of this is the fact that Psalm 46 speaks of God's creation. It reveals the greatness of God and his majestic sovereignty to control and rule over creation.

<p><i>though the earth should change, though the mountains shakes in the heart of the seas</i></p>	<p><i>pe a faaliliuina le lalolagi, ma luluina mauga i totonu o le sami.</i></p>
--	--

We see here the reference to the mountains as it shakes in the heart of the seas. The mountains were understood in this time period to hold the traditional interpretation of "stability."⁶⁴ It basically gives evidence to the fact that the Psalmist is trying to bring forward that even if the very foundations of the earth are shook, and should in that case the heavens should fall and tumble into the sea, even then, they will not have fear! Why? Because the majestic power of God is their refuge, and through God, they will receive strength, to withstand anything.

⁶²Hub, "Treasury of Treasure Language".

⁶³John E. McFadyen, *The Messages of the Psalm: Psalm 46* (USA: University of Chicago Press, 1906), 105.

⁶⁴Peter C. Graigie, *World Bible Commentary* (USA: World Books Publisher, 1983), 344.

Another example can be seen in the following extract from Psalm 46.

*There is a river whose streams O le vaitafe, e faafiafia ona magavai i le
make glad in the city of God the aai o le Atua o le mea paia, o i ai afioaga
holy habitation of the Most High. o lē Silisili ese.*

The Psalmist mentions things of the creation to illustrate the power of God. In this line, the Psalmist again speaks of God's strong protection as a refuge, a shelter in times of trouble. It means that even when all God's creation trembles, those who trust God as their refuge will never be shaken. Here, geographical features are used to describe God's strength.

On the other hand, mentioning the River in the midst of the chaos and the strong hand of God brings the sense of peace and relaxation. Albert Barnes supported this view by claiming that there is no river in Jerusalem, but it shows the using of metaphoric language by the Psalmist to describe their God. Clearly, the Psalmist uses geographical features of Jerusalem to demonstrate the God who rules the universe.⁶⁵

However, the usage of the reference to the River is also to reflect the nature and the state of Jerusalem, the city of God. The River is characterised as a calm, peaceful and gentle flowing river, as stated in the verse, the *streams make glad the city of God*.⁶⁶ It is worth remembering that although the Psalmist uses physical geographical features in these verses; there are scholars like Hans-Jochim Kraus who believe that these are just '*metaphors and allusions*' indicating the fact that God is sovereign, powerful and protective of His creation.⁶⁷

Though its waters roar and foam Pe a taalili ma sousou ona sua sami

In this verse, this previous state of peace as reflected by the River in verse 4 is contrasted against the waters here in verse 3. The waters that roar and foam constitute a reflection upon waters that aren't the River as denoted in the previous point. It has its own reference, being

⁶⁵Albert Barnes, "Bible Commentaries," (London: Grand Rapids, 2007), 83.

⁶⁶Graigie, *World Bible Commentary*, 344.

⁶⁷Hans-jochim kraus, *Theology of the Psalm* (Minneapolis: Fortress Press, 1992), 81.

that of ‘waters of chaos’,⁶⁸ but yet the Psalmist re-iterates the opinion that they have nothing to fear as God has sovereign control and rule over all of creation.

After *autalaga* Psalm 46 I have found evidence of the use of the landmarks and geographical features. Thus, from my Samoan perspective this suggests the existence of the element of *laufanua* (landmarks) in Psalm 46. Again, this is ample evidence of the presence of *Vii o Nuū* elements in Psalm 46.

e. Fāiā (Relationships)

Through the interpretive process of *autalaga* I find indications of the element of *fāiā* in Psalm 46. This is clear in the following citation.

<i>The nations are in uproar, the</i>	<i>Ua vavao nuu ese, ua faagaeetia malo.</i>
<i>kingdom totter. He makes wars to</i>	<i>Ua faaiua e ia o taua e oo lava i le</i>
<i>cease to the end of the earth.</i>	<i>tuluiga o le lalolagi</i>

This stanza of the Psalm speaks of the relationship and connection between Nations and Israel. Some of these connections are through marriages, through power in times of war and when nations took over Israel. The God of Israel reveals his mighty power by defeating and destroying other nations. The relationship of God to other nations is when his sovereignty allows them to punish Israel because of their disobedience.

Another example of *fāiā* mentioned in Psalm 46 is evident in the extract below.

<i>He breaks the bow and shatters</i>	<i>Ua vavae e ia le aufana, ma gagau le tao.</i>
<i>the spear. He burns the shield</i>	<i>Ua susunuina foi e ia kariota i le afi.</i>
<i>with fire.</i>	

This verse of the Psalm speaks of the relationship between God and other nations. God here is seen as the judge and conqueror of other nations. This is hinted at through a consideration of the fact that God’s mighty power destroys their weapons, breaking the instruments of

⁶⁸William. L. Holland, *The Psalm through Three Thousand Years* (Minneapolis: Fortress Press, 1996), 29.

war.⁶⁹ The Hebrew word for break is – יִשָּׁבֵר (*yeshabber*), to break or break in pieces. This speaks of the authority of God to destroy and to stop all enemies. But I believe that these weapons, the bow, the spear and the shield, also represent the enemies of God, the individual kingdoms that are on Israel's borders. It also has an eschatological sense to it, meaning that he will break, shatter and burn these kingdoms, for a futuristic kingdom.

Although the *fāiā* (relationships) portrayed in Psalm 46 are mostly negative they nonetheless indicate the presence of elements of *fāiā* in Psalm 46. This from my Samoan perspective suggests the existence of elements pertaining to a *Vi'i o Nu'u* in Psalm 46.

3. Conclusion

Throughout this chapter I have given evidence suggesting the presence of elements of *Vi'i o Nu'u* in Psalm 46. Such include elements of *viiviga* (praises), *talaaga* (history), *gafa* (genealogy), *laufanua* (landmarks) and *faia* (landmarks). From my Samoan perspective and understanding of *Vi'i o Nu'u* the presence of such elements can effectively be used as a proof that Psalm 46 can be looked at as a *Vi'i o Nu'u*.

⁶⁹Graigie, *World Bible Commentary*, 345.

CHAPTER FOUR

Conclusion

My quest for this study was to reconsider the genre of Psalm 46. A Psalm highly studied by Old Testament scholars. As I have outlined in Chapter One, many scholars see the genre of Psalm 46 differently. They claim that Psalm 46 could be seen as a Psalm of Praise and Thanksgiving, a Song of Zion, a Triumphant Song or a Song of Trust. However, in this study I sought to prove my suspicion that Psalm 46 carries elements reminiscent of those of the Samoan musical genre of *Vi'i o Nuu*.

To fulfil my quest, I employed the Samoan method of *autalaga* (peeling and sorting) as an interpretive tool to study both Samoan *Vi'i o Nuu* and Psalm 46. Firstly, I attempted to *autala* various Samoan *Vii o Nuu* and the Solosolo *Vi'i*. The intention was to identify features of Samoan *Vi'i o Nuu* that can be used to draw comparisons between *Vi'i o Nuu* and Psalm 46.

The *autalaga* of Samoan *Vi'i o Nuu* that Chapter Two yields is that this Samoan musical genre exhibits features such: *Vi'iga ma Faafetai* (Praise and Thanksgiving), *Talatuu* (Myths and Legends), *Talaaga* (History), *Gafa* (Genealogy), *Faalupega* (Honorific's), *Laufanua* (Geographical Features) and *Fāiā* (Relationships).

After the *autalaga* of Samoan *Vi'i o Nuu* the quest continues with the *autalaga* of Psalm 46 in Chapter Three. The task was simply to *autala* Psalm 46 to reveal if it carries elements of Samoan *Vii o Nuu*. In this quest I made the discovery that Psalm 46 displays components of *Vi'i o Nuu* musical genre. This includes elements of, *Vi'iga ma Faafetai*, *Talaaga*, *Faalupega*, *Gafa*, *Laufanua* and *Fāiā*. This outcome from my Samoan perspective closes the genre of Psalm 46 to be a *Vi'i o Nuu*.

So, what is the implication of this finding on the scholarship and interpretation of Psalm 46? Firstly, such finding brings in new insights on the question concerning the genre of Psalm 46. It suggests that viewing Psalm 46 from a different perspective could add a different dimension to the issue. In this case studying the genre of Psalm 46 from a Samoan perspective reveals the Psalm to be a song comparable to Samoan traditional musical genres.

Secondly, viewing Psalm 46 as a *Vi'i o Nuu* could also influence the interpretation of the psalm. That is viewing Psalm 46 as such bring out the patriotic and nationalistic feelings embedded within the lyrics of the song. Thirdly, a consideration of Psalm 46 as a *Vi'i o Nuu* suggests a different context to view the Psalm. That is, a context of a village or city. Seeing Psalm 46 in such context gives more meaning to the landmarks and history given within the Psalm.

And, fourthly, viewing Psalm 46 as a *Vi'i o Nuu* manifests possibilities concerning the liturgical usage of the Psalm. One possible avenue to use Psalm 46 is during village celebrations and the commemorations of special historical events. The Psalm can either be used to invoke patriotic feelings or evoke feelings of praises and thanksgiving among the audience.

Furthermore, the use of a Samoan conditioned perspective and interpretive tool for this study provides valuable knowledge for Samoan biblical studies in general. I admit that my methodology is far from perfect. It still needs to be refined and put to the test for it to be a more practical method for analysing texts. However, at least it is a step towards a Samoan method of interpretation that can be used to interpret Biblical texts. Also, the employment of the *autalaga* interpretive tool could make the messages of Biblical texts more meaningful and relevant to Samoans and the Ekalesia Faapotopotoga Kerisiano Samoa, and all those who are passionate about their places of home and belonging, and ultimately their identity.

Glossary

1. *Vi'i o nuu*- Village anthem
2. *Fa'afetai*- Thanksgiving
3. *Tala'aga* - History
4. *Taeao*- Special historical events
5. *Gafa*- Genealogy
6. *Vi'ivi'iga*- Praises
7. *Fa'alupega*- Honorific
8. *Laufanua*- Geographical features
9. *Fāiā*- Relation to another village
10. *Igoaeva*-Village appellation
11. *Autalaga*- Peeling off
12. *Laufala*- Pandanus leaves
13. *Tala*- Tales, spread
14. *Pese*- Song
15. *Aualuma*- Unmarried women
16. *Papālagi*- European
17. *Tama'alii*- High Chiefs
18. *Tulafale*- Orator
19. *Vao*- Bush
20. *Vaifanua*- Locality
21. *Fa'asinomaga*- Identity
22. *Malu*- Shield
23. *Malosi*- Strength
24. *Olo maualuga*- Refuge
25. *A'u*- Host
26. *Measina*- Dignities
27. *Mamalu*- Glories.
28. *Matai*- Chief
29. *Malaefono*- Meeting place
30. *Maota* – Residential place of a Chief
31. *Laoa* – Residential place of an Orator.

Bibliography

- A. A. Anderson, *The New Century Bible Commentary (Psalm 1-72)*
- Aiono Koke, *O Pese Ma Solo* (Apia: Department of Education, 1993)
- Albert Barnes, "*BibleCommentaries*," (London: Grand Rapids, 2007)
- Alexander Turnbull Library; *Photographic Archive Negative number: C2310*
- Barnes' Notes on the Old and New Testaments*, 19 ed. (Michigan: Baker Books, 1983).
- Bible Hub, "*TreasuryofTreasureLanguage*." Lexicon, Concordance, 1990
- C. Hasselll Bullock, *Encountering the Book of Psalm* (Michigan: Baker Academic, 2001)
- Collin Kiley, *Tradition in Transition, a Musical Perspective in a Changing Developing Samoa*, ed. Ueta Matautia Pene Solomona & Susau Fanifau Solomona (Apia: S.I.T Samoa, 2008)
- Daniel J. Estes, *Handbook of the Wisdom Book and Psalm* (Michigan: Baker Academic, 2005).
- Elaine Lameta Agafili Tuitolovaa, *Gagana Samoa Tausaga 12 Tusi Lua* (Samoa: Matagaluega Aoga Taaloga ma Aganuu, 2004)
- G. B. Milner, *Samoa Dictionary* (Auckland: Pasifika Press, 1966)
- George Pratt, *Pratt's Grammar and Dictionary of the Samoan Language* (Apia: Malua Printing Press, 1960)
- Hans-Joachim Kraus, *Theology of the Psalm* (Minneapolis: Fortress Press, 1992)
- Holladay, *The Psalms through Three Thousand Years*. (Minneapolis: Fortress Press, 1996)
- James. L. May, *Harpers Bible Commentary* (USA: Harper Collins Publisher, 1988).
- James Montgomery, *An Expository Commentary - Psalm*, vol. 2 (Michigan: Baker Books, 2007)
- John MacArthur, *Bible Commentary* (USA: Thomas Nelson, 2005)
- John Philips, *Exploring Psalms* (Grand Rapids: Kregel Publication, 1988)
- Kenneth L. Baker, *The New International Version Study Bible*, ed. John H. Stek (Michigan: Zondervan, 2005)
- Lawrence Boadt, *Reading The Old Testament*, (New York, Paulis Press, 1984).
- Napoleon Andrew Tuiteleleapaga, *Samoa Traditional Music*, ed. Mariota Tiumalu, (Americam Samoa, Samoa Record Pagopago, 1950)

- O Le Tusi Paia*. vol. 53, Salamo 46 (New Zealand: Bible Society, 2015)
- Peter C. Graigie, Psalm 1-50, *Word Biblical Commentary*, vol. 19 (Texas: Word Books Publisher, 1983)
- Papalii Dr Semisi Maiai, "Samoan Dictionary," in *Samoan to English* (Greylynn NZ: Little Island Press, 2010).
- Richard Moyle, *Polynesian Music and Dance* (New Zealand: Auckland University, 1991)
- Richard Moyle, *Pese Samoa, Popular Samoan Song* (Apia: Samoa University, 1993)
- Ronald. E Clements, *And I will Praise Him* (Grand Rapids: Wm. B. Eerdmans, 1995).
- Ronald E. Murphy, *The Gift of the Psalm* (Massachusetts: Henderson Publisher, 2000)
- S. E. Gillingham, *The Poems and Psalms of the Hebrew Bible* (New York: Oxford University Press, 1994)
- T. Chande Lutu, *Tusi Pese Fatuga Tuai a Samoa* (Pagopago: American Samoa, 2000)
- The New Interpreters Bible 12 vols., vol., *Psalms* (Nashville: Abingdon Press, 1996), vol4.
- Thomas Constable, (ed.) *Notes on Psalm* (Michigan: Sonic Light, 2016)
- Traditional Samoan Music* (Auckland NZ: University Printing Auckland, 1988)
- Victor H. Matthews James C. Moyer, *The Old Testament Text and Contexts* (Peabody Massachuttes: Hendrickson, 1997)
- Walvoord John F, ed. *The Bible Knowledge Commentary, Old Testament* (USA: David C Cook, 1984)
- W. H. Bellinger Jr, *Psalms: Reading and Studying the Book of Praises* (Peabody : Hendrickson, 1990).
- William P. Brown, *Seeing the Psalm - a Theology of Metaphor* (London: John Knox Press, 2002)

Primary Sources

- Avalogo Aifai Patu, Solosolo High Chief, "Personal interview: Solosolo anthem." Solosolo, 10th September, 2017
- Falelepola Nua Leilona, Solosolo Old man 92 years old, "Personal interview; Auckland NZ" 13 August 2017/
- Fetalaiga Fesolai Misa Ala, "Personal interview: Solosolo anthem." Orators place: Solosolo, February 2018.

Fetalaiga Nuafesili Misa Fale Perenise, "Personal interview: Solosolo anthem." Auckland NZ, January 2018

Kerisimasi Salaa, "The Impact of Christianity on Samoan Oratory," (B.D. Thesis: Malua Theological College, 2006) 28.

Litia Meleia Nua 79-year Solosolo old lady, "Personal interview: Autalaga method." Solosolo, 10th Dec-Jan, 2017-2018

Maeu Timu Siaki Solosolo elders, "Personal interview: Solosolo anthem." Solosolo, January 2018.

Mailata Tuese, High Chief and Song Writer of Sagone, "Personal interview Solosolo anthem." Solosolo, 27th January, 2018.

Nua Miliona, Solosolo Orator and chief, "Personal interview. Solosolo anthem." Solosolo, 12th September, 2017

Rev Eperone Futi, Minister EFKS East Tamaki, "Personal interview: Solosolo anthem." Auckland NZ, Dec-Jan 2017-2018

Rev Ioane Aloalii, Minister EFKS Brisbane, "Personal interview: Solosolo anthem." Auckland NZ, January 2018

Seiuli Vaifou Fofoa Temese-Aloalii, NUS Lecturer in Samoan Studies "Personal interview: Solosolo anthem." Papaigalagala, January 2017-2018

Seve Soloi Keilani, His composition the Faatoia *vi'i* won a song competition held in Auckland. "Personal interview: Solosolo anthem." 20th December, 2017.