

**DIALOGUE BETWEEN 1 CHRONICLES 13**  
**AND**  
***SASAGĀ'APA IN FOGAPOA***

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Faculty of the *Malua Theological College*

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

By  
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## **Abstract**

The *Sasagā'apa* culture in my village of *Fogapoa* is the beating of cans by the villagers to show their gratitude to God not only because the journey of the old year has ended successfully, but also to celebrate the arrival of the New Year. However, people believe this culture has its issues. This paper wishes to negate that belief by using 1 Chronicles 13:1-14 as a biblical reference. It is the story of King David and the people of Israel dancing and singing giving thanks to God, because of the ark's safe arrival to Jerusalem. Therefore, the method of Social Rhetorical Criticism will be used to read the account in Chronicles in order to be able to dialogue it with the *Sasagā'apa* culture.

## **Declaration**

I declare that this work has not been used without due acknowledgment of any material that has been previously submitted for a degree or diploma in another institution. I also declare that the work has not used any material, heard or read, without proper acknowledgment of the source.

Signed: \_\_\_\_\_

Date: \_\_\_\_\_

## **DEDICATION**

*Avei & Tofuola*

*For my parents*

*Rev. Elder Ioane Viliamu Samoa & Vaitai Samoa.*

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Last but not least, to my wife Avei, thank you for challenging me throughout this journey. You have been my strength and rock in difficult times. This would not have been possible without your love. To my son Tofuolamalupapa, you always gives me joy when times get rough. May God bless our small family and use our lives in His ministry in the near future.

## **List of Abbreviations**

DH	Deuteronomistic History.
Dtr	Deuteronomistic Author.
EFKS	Ekalesia Faapotopotoga Kerisiano Samoa.
EFIS	Ekalesia Faapotopotoga Iesu Samoa
AOG	Assembly of God.

## Introduction

The *Sasagā'apa* (lit. hitting cans) is a tradition known to the people of the village of *Fogāpoa* in *Savaii*. This annual event is performed on New Year's Eve where any aluminum cannery, metal crockery such as pots and pans are taken by the *Fogāpoans*<sup>1</sup> and beaten with sticks and metal rods all night long. The event is the outward form of celebrating God's guidance and protection throughout the year. It is a way of praising and giving thanks to God for bringing the long journey successfully to the end, while at the same time preparing for the next journey ahead.

Today, however, the tradition has become the cause of few problems and differences between the villagers. Furthermore, problem have also arisen between the *Fogapoans* and people from neighbouring villages and those who pass through the village during the celebrations. Not only has the noise become unbearable to some, but the practice also tends to block any access through the village during the celebration which lasts the entire night right up to dawn. This is a major problem as the neighbouring village of *Tuasivi* is where the National Hospital is located. The police station is also located there and these services are difficult to access during the celebrations as the village supporters of the tradition – especially the youth – are very defiant, some due to passion and serious conservation of the tradition, but alcohol also plays its part. Thus, while there is a celebration of God's guidance which ensured a safe journey, not all people are in festive mode because of these complications. I have chosen the story of king David's celebration of the ark's journey to Jerusalem (1 Chronicles 13) to dialogue with the *Fogapoa*<sup>2</sup> *Sasagā'apa* tradition, as it is evident that amongst this celebration, there are

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<sup>1</sup> Citizens of *Fogāpoa*.

<sup>2</sup> *Fogapoa* is specified here as the village of *Faaala* in *Savaii* also had a *Sasagā'apa* tradition although for a different purpose.

those who are not comfortable with what's going on, e.g. the death of Uzzah and the dissatisfaction of Michal with David which appears later in the narrative (1 Chronicles 15).

This paper will attempt to dialogue the *Fogapoa* tradition with the story of David in the hope that the discussions provide fruitful interpretive suggestions both ways. In other words, this paper attempts to show two arguments, first, the *Sasagā'apa* reading justifies that David maybe at fault and therefore the ill feeling towards the celebrations is warranted. Second, to show how the biblical account of David's celebrations can inform the *Sasagā'apa* tradition of the true meaning of celebrations. In the process, the hope is that it will raise suggestions towards the resolution and the easing of tensions and problems.

The chosen method is Social-Rhetorical Criticism (henceforth SRC). The dialogue will apply the following textures – which shall be elaborated on later in the first chapter – inner texture, inter texture, social and cultural texture and ideological texture.

The first chapter is divided into two parts. The first part provides a literature review on the biblical text to bring forth various views regarding the celebrations and its impact on the various people involved. This will lay the platform for me to add my contribution to the various perspectives. The second part will briefly discuss the chosen method – SRC – and methodology in which the paper will follow. The second chapter will attempt to construct and provide a possible history of the tradition of *Sasagā'apa* in *Fogapoa*. Furthermore, the concept will also be used to formulate a hermeneutic to dialogue with the biblical text. Chapter three is the exegetical process and will consist of the dialogue between the local and biblical text. A conclusion will then sum up the main points and used to discuss implications from the study.

This paper has a certain limitation. The discussion on *Fogapoa Sasagā'apa* has not been documented before, thus, the discussion relies heavily on interviews and the oral preservation of the tradition.

## Chapter 1

### Literature Review and Method of Interpretation

This chapter has a dual purpose, i.e. to provide a literature review on the biblical text and to discuss the method of interpretation – SRC.

#### 1.1. Literature Review

This review will aim to discuss the various scholarly opinions regarding David's celebrations and the death of Uzzah. As the central issue of this paper focuses on problems that can arise from within celebrations and festivities, the question is to find what the opinion is on the death of Uzzah. Was his death warranted and did David have any contribution to his death? If so, to what extent? At the end, I will point out the opinion which I wish to add my small contribution from a *Sasagā'apa* perspective.

According to Myers, David saw Saul's passive attitude towards the ark as the reason for his downfall. Therefore, amongst his initial acts as king of Israel, he intended to bring the ark home and in the process avoid the same fate that met Saul. Myers suggests that the Chronicler wanted to show through this story that Uzzah and Ahio were not legally qualified to handle the ark. Thus, David in this sense can be partially the reason for the death of his servant.<sup>1</sup> Allen,<sup>2</sup> Thomas<sup>3</sup> also draws the contrast between David's attitudes compared to Saul's neglect of the ark. Therefore is only obvious that like Meyer's, the tragedy and the death of Uzzah was due to the lapse in David's attempt. Thus, while his intentions are good, he is still to blame for the death of his servant.<sup>4</sup> Constables follows

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<sup>1</sup> Jacob M. Myers, *1 Chronicles: The Anchor Bible Series* (Bantam: Doubleday Dell, 1965), 102.

<sup>2</sup> Leslie C. Allen, *1, 2 Chronicles: The Communicators Commentary* (Texas: Waco, 1987), 99-101.

<sup>3</sup> Thomas. L. Constable, *Notes on 1 Chronicles* (Sonic light, 2016 Editions), 25.

<sup>4</sup> Allen, *1, 2 Chronicles*, 99-101.

this line of thought and points out proper treatment according to Yahweh's laws (vv. 7, 9; cf. Num. 4:15). Worship can never replace obedience to God's revealed will (cf. 1 Sam. 15:22-23). David's act of worship did not excuse him and Israel from disobedience.<sup>5</sup>

Martin J Selman also falls in line with this idea. Selman acknowledges the prioritizing of the ark by David in contrast to Saul, however, Selman also points out David's flaw in this account. For Selman, David sought to restore the ark of Yahweh in Jerusalem, but in the process forgot the high standards of Yahweh when it comes to terms of holiness.<sup>6</sup> What makes Selman stand out from the pack, is he bluntly points out David as the cause of Uzzah's death. Braun,<sup>7</sup> Johnstone<sup>8</sup> also acknowledge David's good intentions, however like Selman see David as the culprit as he fails to carry out the task in the prescribed way according to the Levitical laws.<sup>9</sup>

For Walton, Matthews and Chavalas, there was no ritual impurity connected to the cart from previous usage. There are instructions of transporting it and it was not adhered to and Uzzah's death was due to the ark not being shown the respect and caution that it warrants. Despite David being at the forefront of the task, Uzzah also has to be responsible for his own death, for not following the instructions himself.<sup>10</sup>

In summary, most views commend David for his intentions to bring the ark to Jerusalem. This view is mostly portrayed by the sharp contrast most scholars point out

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<sup>5</sup> Constable, *Notes on 1 Chronicles*, 25. See also Winfried Corduan, *Holman Old Testament Commentary: 1 & 2 Chronicles*, ed. Max Anders (Tennessee: Broadman & Holman, 2003). 135-137.

<sup>6</sup> Martin J. Selman, *1 Chronicles An Introduction and Commentary* (England: InterVarsity Press, 1994), 147.

<sup>7</sup> Roddy Braun, *1 Chronicles, Vol.14*, Word Biblical Commentary, (eds.) David A Hubbard, Glen W. Barker, John D. Watts, Ralph P. Martin (Texas: Waco, 1986), 175-176.

<sup>8</sup> William Johnstone, *1 and 2 Chronicles: Israel's Place Amongst the Nations*. Journal for the Study of the Old Testament Supplement Series. Eds. David Clines, Phillip Davies. (Sheffield: Sheffield Academic Press), 168.

<sup>9</sup> Braun, *1 Chronicles*, 175-176.

<sup>10</sup> John H Walton, Victor H. Matthews and Mark W. Chavalas. *Old Testament: The IVP Bible Background Commentary* (Intervarsity Press, USA. 2000), 330-335.

regarding the failure of Saul's reign and the intention for success in David's initial actions as king. Saul's downfall appeared to be defined mainly by the disregard that he showed towards the ark. Furthermore, most also see the flaw in David's attempt due to his lack of appreciation for procedure and the correct process according to the Levitical practices. Apart from Selman and Braun, no one really boldly claims David is to blame for the ultimate price that was paid by Uzzah. For this work, I wish to add my small contribution to this discussion by supporting Selman's perspective and statement from the view of the *Fogapoa* tradition of *Sasagā'apa*.

## **1.2. Method and Methodology.**

My chosen method of reading is Socio-Rhetorical Criticism, i.e. SRC. The importance and limited capacity of this work will not allow a thorough analysis of SRC, thus, I will provide only a brief discussion of its beginning, main features and purpose.

### **1.2.1. Socio-Rhetorical Criticism (SRC)**

Vernon Robbins first introduced the term 'socio-rhetorical' into New Testament studies in 1984 (Robbins 1984), and in the intervening years he has been at the forefront of the developments within socio-rhetorical analysis, an approach currently used by a variety of scholars in a number of different texts and contexts.<sup>11</sup> It is the study of ancient social history with a particular emphasis on the oral disposition of ancient cultures and their use of Greco-Roman rhetoric. This method examines the societal factors, literary works, and rhetorical techniques that were widely implemented in first century

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<sup>11</sup> David B Gowler, "Socio-Rhetorical Interpretation: Textures of a Text and Its Reception," *Journal for the Study of the New Testament* (2010). 192.

Palestine.<sup>12</sup> According to Watson and Robbins, Socio-Rhetorical is currently used in significantly different contexts, and different scholars are pursuing somewhat different goals with various strategies they consider to be socio-rhetorical in nature.<sup>13</sup>

The development of SRC can be roughly discussed in four stages. The first stage was the focus on the social and cultural dynamic of a text. The second saw the introduction of the multi-texture of the text with the reprinted *Jesus the Teacher* (1992). The third stage was dealing with the competing Hermeneutical approaches of the time especially the historical and historical theological. In the process, the theory on the multi-textures of the text was developed further with the emergence of two other works, i.e. *The Tapestry of early Christian Discourse* and *Exploring the Texture of Text* the final stage saw the emergence of multiple discourses and the perfecting of ideological texture.

### **1.2.2. Tapestry and Multiple Textures**

While additional textures continue to be developed, the established five textures are inner texture, inter texture, social and cultural texture, ideological texture and sacred texture. Of these I have chosen to work with inner textures, inter texture, social and cultural texture and ideological texture.<sup>14</sup> For this exercise, I shall be merging the intertexture and ideological texture discussions.

Intertexture is looking at different texts as a means of interpretation. We all know the author and reader involved in the writing and reading of texts, but other texts play a decisive role. Every text is a rewriting of other texts, an ‘intertextual’ activity. To display the dialogue that occurs between texts in the context of the communication from the

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<sup>12</sup> See more in Jesus diaspora discourse as a Robbins explains SRC in context of Jesus in- Vernon K Robbins. *The Tapestry of Early Christian Discourse: Rhetoric, society and ideology*. (New York: Routledge, Chapman and Hall Inc., 2002), 129-130.

<sup>13</sup> Duane F Watson. And Vernon K Robbins. "Dialogue between Vernon Robbins and the reviewers." *Journal for the Study of the New Testament* 20, no. 70 (1998): 109-115.

<sup>14</sup> Gowler, "Socio-Rhetorical Interpretation", 195.

author to the reader, another tapestry is developed which creates a platform of interpretation.<sup>15</sup>

Ideological texture concerns the particular alliances and conflicts nurtured and evoked by the language of the text and the language of the interpretation as well as the way the text itself and interpreters of the text position themselves in relation to other individuals and groups. Readers should recognize and interpret the ideological point(s) of view a text evokes, advocates and nurtures, as well as their own ideological point(s) of view as readers.<sup>16</sup>

Inner texture includes linguistic patterns within a text, structural elements of a text, and the specific manner in which a text attempts to persuade its reader. These elements are traditionally part of what is called a ‘close reading’ of a text, the interpretation of the literary-rhetorical features and patterns in the text.<sup>17</sup>

Social and cultural texture is where a text interacts with society and culture by sharing in the general social and cultural attitudes, norms and modes of interaction that are known by everyone in a society, and by establishing itself in relationship with the dominant cultural system as either sharing, rejecting or transforming those attitudes, values and dispositions.<sup>18</sup>

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<sup>15</sup> Vernon K. Robbins, *Exploring the Texture of Texts: A Guide to Socio-Rhetorical Interpretation* (Valley Forge, PA: Trinity Press International, 1996) 30.

<sup>16</sup> Gowler, “Socio-Rhetorical Interpretation,” 195.

<sup>17</sup> Gowler, “Socio-Rhetorical Interpretation,” 195.

<sup>18</sup> Gowler, “Socio-Rhetorical Interpretation,” 195.

## Chapter 2

### The *Sasagā'apa* Hermeneutic

#### 2.1. The *Sasagā'apa* Tradition

This section relies mainly on interviews and questionnaires of the selected few who will represent the opinion of this work. It will discuss the tradition of *Sasagā'apa* and end with the formation of a hermeneutic to dialogue with the David story.

##### 2.1.1 Hermeneutics in Oceania

The popularity of hermeneutical reading of the Bible continues to grow. The word itself is derived from the Greek word, *hermeneus*, meaning “interpreter or expounder.”<sup>21</sup> It has become an essential way of reading into the text, using ones background and their origins along with their worldview, to enter the text from their own perspective. In the region of Oceania, it has been a favourable method of interpretation with many scholars opting to use it in academic work. Vaitusi Nofoaiga uses this approach in his article “*A Samoan Reading of Discipleship in Matthew.*” He uses *tautuaileva*<sup>22</sup> as a hermeneutical approach into reading the Gospel of Matthew, locating himself in the text from the perspective of service in Samoan culture.<sup>23</sup> He uses his experience from social, cultural, and economic problems among Samoan families.

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<sup>21</sup>Heidegger Martin, “*A Concise Oxford Dictionary of Politics and International Relation*”, Oxford University Press, (2021) 14.

<sup>22</sup>“*Tautuaileva* comes from the root word *tautua*, which means to work hard. The English translation of the word *va*, is the space or gap, it means that the person standing in the space which aloud the individual to serve without any restriction. This Hermeneutical had been used by *Vaitusi Nofoaiga* to read the Samoan Christian belief that reflects Jesus’ words in the book of Matthew 8 verse 22. It alludes to leaving all things behind, such as one’s family, in order to concentrate and focus on God’s calling. In relation to the *Tautuaileva*, it is not only about working hard on the calling from God, but also working hard to serve the family.

<sup>23</sup>Vaitusi Nofoaiga, “*A Samoan Reading of Discipleship in Matthew*” *The Catholic Biblical Quarterly* 81, no 3 (2019); 1.

Makesi Neemia in his article “*The Hebrew Bible and Postcolonial Samoan Hermeneutics*,” discusses the significance of land in the Hebrew Bible with special focus on the writings of P (priestly writer) and the Holiness Code.<sup>24</sup> The objective of these discussions was to draw up the priestly accommodation of ancestral religion and traditional land claims to be used as a hermeneutical perspective to view Samoan claim to customary land.<sup>25</sup> For Neemia the peaceful and ecumenical attitudes together with an openness to ancestral land claims promoted in the priestly writings could ease tensions in Samoa land tenure since people could come to perceive their Christian God as a protector of their ancestral claim to customary land.<sup>26</sup>

Arthur J Wulf uses this same concept of hermeneutics in his study of Genesis 1:1-2:4a from a Samoan *Gafataulima* perspective. He offers a reappraisal of Earth from a *Gafataulima* perspective. His inspiration rose out of a personal dilemma concerning his religious beliefs and the reality he experiences daily, especially the tensions between Earth’s perfect portrait in the text, and recurring natural disasters that he suffers from in his local Samoan context.<sup>27</sup> Therefore, he proposes the Samoan cultural concept of *Gafataulima* as an ecological hermeneutic to re-evaluate the quality of earth as presented in his chosen text of study, utilising the Samoan version of narrative-grammatical criticism.

In addition, Peniamina Leota uses an analogical approach in his engagement with the biblical text.<sup>28</sup> His study is a contextual reading of Ezra-Nehemiah and Chronicles

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<sup>24</sup>Makesi Neemia, “The Hebrew Bible and Postcolonial Samoan Hermeneutics: In Colonial Contexts and Postcolonial Theologies” (New York: Palgrave Macmillan, 2014), 67-80.

<sup>25</sup> Neemia, “The Hebrew Bible and Postcolonial Samoan Hermeneutics”, 67.

<sup>26</sup> Neemia, “The Hebrew Bible and Postcolonial Samoan Hermeneutics”, 67-80.

<sup>27</sup>Arthur J. Wulf, “Was Earth Created Good? Reappraising Earth in Gensis 1:1-2: 4a from a Samoa Gafataulima Perspective” (Auckland: University of Aukland, 2016), 1.

<sup>28</sup>Peniamina Leota, “Ethnic Tensions in Persian-Period Yehud: A Samoan Postcolonial Hermeneutics” (Melbourne: Melbourne College of Divinity, 2005), 23.

using elements of historical criticism as an interpretive tool to lead meanings out of the biblical text. Leota investigates the issues between ethnic groups in Persian-Period Yehud in light of the existing issues relating to land tenure and human rights in Samoan society. That is, Leota explores the analogies between contemporary Samoa and Persian Yehud. In such a process Leota allows the biblical world to inform current concerns of culture and rights in Samoa and vice versa. Leota, concludes his study by proposing recommendations for a Samoan hermeneutic and the responsible use of the Bible in the Samoan context.<sup>29</sup>

Another example can be found in the work of Faauuga Pula.<sup>30</sup> Pula in his study *The Self-Sacrifice of Malietoa Faiga's Son and the Self-Sacrifice of Jephthah's Daughter* conducts a cross-cultural reading of the narrative of Jephthah's vow and sacrifice in Judges 11 using the Fatitu Saleimoa<sup>31</sup> version of the Samoan legend of Poluleuligaga<sup>32</sup> to formulate a hermeneutical lens. According to Pula, reading the Judges narrative in light of the Samoan legend equates Jephthah's daughter to the Samoan legendary figure of Poluleuligaga. Her actions can be seen as self-sacrifice to fulfil her father's vow and to ensure liberation for the people from the consequences of a broken promise to Yahweh. Pula's approach to the text is an unpretentious comparative approach where he compares and contrasts the biblical and Samoan stories. However, Pula's simple approach yields an innovative Samoan contextual approach to reading biblical texts.<sup>33</sup>

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<sup>29</sup> Leota, "Ethnic Tensions in Persian-Period Yehud", 1.

<sup>30</sup> Fa'au'uga Pula, "The Self-Sacrifice of Malietoa Faiga's Son and the Self-Sacrifice of Jephthah's Daughter" (Malua Theological College, 2007).

<sup>31</sup> Fatitu is a sub-village of the village of Saleimoa in the north-west of Upolu Island.

<sup>32</sup> Poluleuligaga was the adopted son of Malietoa Faiga. He was the biological son of Malietoa's brother Ganasavea.

<sup>33</sup> Pula, "The Self-Sacrifice of Malietoa Faiga's Son and the Self-Sacrifice of Jephthah's Daughter," 30-32.

Another example can be found in the work of Maligi Setefano.<sup>34</sup> In Setefano's work he attempted to fuse the Samoan proverbial saying "*ua tagi le fatu ma le eleele*," (the heart (or rock) and blood (or earth) weeps), with the Earth Bible Team's eco- principles of interconnectedness, voice and resistance to formulate a Samoan ecological hermeneutical lens to read the land mourns motif in Hosea 4:1-3. Reading the land mourns motif in Hosea 4:1-3 using this cultural-ecological lens leads Setefano to conclude that the motif depicts the cry of the parent Earth due to the ill fate of humanity (her children) and their failure to fulfil their obligations and responsibilities in their parent-child relationship. That is, the Earth mourns because of the projected devastation of the Israelites and because of their sinful nature towards one another and Yahweh.<sup>35</sup> The blending of elements of Samoan culture with the Earth Bible Team's eco-justice principles by Setefano produces an innovative way of reading biblical texts and thus makes the biblical message anew and relevant for the Samoan audience.

Mariota's thesis provides another illustration of contextual hermeneutics, through the application of technical biblical research to express historical and cultural issues specific to Samoa and the Pacific. His study presents a three way dialogue between his context as a New Zealand born Samoan (a group who have been marginalised by the cultural and institutional structures of the Congregational Christian Church of Samoa<sup>36</sup>), the Sogi<sup>37</sup> residents (who have been marginalised due to Samoa-China relations) and the biblical world using postcolonial discourses. In doing so Mariota applies the postcolonial hermeneutical lenses as defined by Mark Brett in his reading of Genesis 21 and 22 to read

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<sup>34</sup> Maligi Setefano, "Weeping with the Land: An Ecological-Cultural (Samoan) Reading of Hosea 4:1-3" (BD Thesis, Malua Theological College, 2010), 13.

<sup>35</sup> Setefano, "Weeping with the Land," 12.

<sup>36</sup> From now onwards this thesis will use the abbreviation C.C.C.S to designate the Congregational Christian Church of Samoa.

<sup>37</sup> Sogi: A village in the vicinity of the Apia urban area, in the north of Upolu Island.

the relocation discourse of the residents of the village of Sogi and Samoan cultural discourse dominant in the C.C.C.S in New Zealand.<sup>38</sup> Through the use of Brett's postcolonial hermeneutics Mariota unravels the underlying ideologies of the Samoan and Chinese governments behind the relocation discourse of the village of Sogi. That is a power play between China and Samoa that serves the strategic and development interests of both parties at the expense of the residents of Sogi. According to Mariota this reflects the Persian period Yehud as defined by Brett who presumes that the final editors of Genesis 21 and 22 have set out to challenge the theological ethnocentric interests levied by the books of Ezra and Nehemiah through a one-sided interpretation of the priestly notion of the "holy seed" in Ezra 9:1-2. This form of resistance can be characterized as "intentional hybridity" whereby the dominant voice expressed in Genesis 22 is fused with other voices to the point where the dominant voice is suppressed and challenged.<sup>39</sup>

These are but a few of the growing number of Pacific scholars who have already tread the path in which this thesis will also approach the text. Once again, I will appropriate *Sasagā'apa* hermeneutics to dialogue with the David and the Ark narrative.

### 2.1.1. Origins

It must be acknowledged that this practice of *sasagaapa* was also a tradition in the village of Fa'aala. Unlike Fogapoa, the Faaala tradition actually has a story which upholds the origins of the practice in the village. Both Lagaaia Taamu – a high chief of *Fa'aala*<sup>40</sup> - and Reverend Uili Konelio Teo – the minister of the Congregational Christian Church of Samoa in *Fa'aala*,<sup>41</sup> the story begins with Ve'a and his daughter.

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<sup>38</sup> Martin Mariota, "A Dialogue with the Voices from the Margin," (BD Thesis, Malua Theological College, 2009), 8.

<sup>39</sup> Mariota, "A Dialogue with the Voices from the Margin", 1-2.

<sup>40</sup> Interview with Lagaaia Taamū

<sup>41</sup> Interview with Rev Uili Konelio Te'o

The story is that they were on a journey and arriving back to their lands found that everyone was asleep, this is why they beat on the tree called the lapa to wake them up, and that is exactly why the village was named *Fa'aala*. *Fa'aala* means “to wake up” which is the reason why the lapa was beaten by Ve’a and his daughter.<sup>42</sup> The lapa of the trees were beaten in the ancient times, but later used cans. This culture was celebrated annually in *Fa'aala* but has died out and no longer celebrated. This then leaves the *Sasagā'apa* at *Fogapoa* which is the focus of this paper.

No one is really sure when the practice of *Sasagā'apa* in *Fogapoa* began. The common answer<sup>43</sup> credits the ancestors of *Fogapoa* as the tradition existed long before the existence of the current generations. Namulauulu Sione Matamua however has a theory that the practice may have started back in the *poula*<sup>44</sup> days of the village where this particular *poula* for the New Year occasion was unique in the fact that it would last throughout the night awaiting the sunrise.<sup>45</sup> The ministers and pastors of various congregations in the village also do not have any records which may help form any conclusions.<sup>46</sup> Despite however the lack of any real knowledge regarding the beginnings, what is clear in all responses is the function and purpose of the tradition, i.e. to praise and give thanks to God for bringing the village's journey safely to the end of the year.

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<sup>42</sup> *Fa'aala* is a compound word, 'faa' meaning 'to' and 'ala' meaning 'wake up'. Henceforth, to wake up which relates to the myth of Ve'a and her daughter trying to wake up people of Faaala.

<sup>43</sup> The majority of personal interviews suggest this. Lauaki Lafi Europa, Alaalatoa Alatise, Andrew Tia Faitala, Emi Taulapapa, Feao Moananu, Kuini Taulapapa Kapeteni, Andrew Seiulialii, Makesi Namulauulu, Peter Suniula, Valeria Unasa, Motunuu Tunufai Pulu, Suesa Moananu, Tala Lauaki, Loama Faio.

<sup>44</sup> *Poula* is an ancient Samoa dance which was considered inappropriate by missionaries in the days when Christianity was introduced to the islands. The traditional dance was looked at as a sexual dance and in order for the missionaries to preach and enforce the beliefs upon Samoans, they banned it. Originally, elderly women would strip down naked and start to dance, followed by the younger women who would do the same thing. The women will then taunt and tease the men to do the same thing. It would take a while for the men to strip down, but they did.

<sup>45</sup> Personal interview with Namulauulu Sione Matamua.... This theory also appears in Siolo Peleti's interview although he does not really elaborate on any details.

<sup>46</sup> Reverend Elder Ioane Samoa (Congregational Christian Church Samoa).

### 2.1.2. *Sasagā'apa* – The Celebration

As mentioned in the previous discussion, what is clear to the people of contemporary *Fogapoa*, the *Sasagā'apa* is a celebration of God's guidance and love. But there is more to the tradition than just a mere celebration, as it is also seen as a special ceremony or ritual, i.e. part of the village's life of devotion and worship to God. Many describe the tradition as a "*sauniga*"<sup>47</sup> which has a few meanings in the Samoan language; preparation (e.g. - preparation of food); entertain or host or order which has its own form of liturgy that the village follows from start to the end.

#### (a) The *Sasagā'apa* Ritual

In this contemporary age of Christianity in Samoa, it almost appears by the procedures and process of the final night of the year, that the new years church services of the various congregations kick start the ritual of *Sasagā'apa*. Due to the fact that no one has any solid recollection of the initial ceremony, what they do have is all that is left of the initial tradition, together with additions to form an edited version of what may have been.

Most church services<sup>48</sup> commence around 10-10.30pm followed by the actual *Sasagā'apa* at 12.00 midnight. Anyone can take part, men, women, youth, and chiefs. This banging of pots and cannery, etc... continue to the morning where at 7.00am, the participants sing the hymn "*Lota nuu moni...*" and a prayer by one of the chiefs, followed by the national anthem of Samoa and the raising of the Samoan flag. This concludes the ritual and the participants then depart to their homes.

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<sup>47</sup> Sauniga is translated as "ceremony" - George Pratt. Samoan dictionary: English and Samoan, and Samoan and English, with a short grammar of the Samoan dialect (London Missionary Soc., 1862) 158.

<sup>48</sup> Three denominations exist in *Fogapoa*. The Congregational Christian Church Samoa/Ekalesia Faapotopotoga Kerisiano Samoa (CCCS/EFKS), Congregational Christian Church of Jesus Christ Samoa (CCIS/EFIS) and the Assembly of God / Ekalesia Patipati (AOG).

The *Sasagā'apa* is held at the specific area which extends from places the villagers refer to as *Taua'e* towards *Leaiti* and *Malefono*. Tradition has it that is the place where all *poula* were held back in the day as it was a field that was surround by the village houses. This area is marked by today by the Samoan cricket field. Tradition says that the elders and chiefs of the village would sit and show their support<sup>49</sup> in these surrounding houses while the celebrations continue through the night.<sup>50</sup>

#### **(b) Sasagā'apa as a Symbol of Unity**

One important aspect of the tradition in the eyes of the people of *Fogapoa* is the ability to unite – despite the existence of differences to be discussed later – the spirits of the *Fogapoans* all over the world. This is a common view of all interviewed. A lot of families overseas normally visit during these festive seasons partially because of the will to participate in this event. Even for those who do not make it to the islands during this time, no matter where in the world a *Fogapovan* is, New Years Eve brings the sense of nostalgia and belonging as they reminisce about the *Sasagā'apa* which is taking place back in the islands.<sup>51</sup>

#### **2.1.3. *Sasagā'apa* – Problems**

The main issue for the tradition today is the problems that have arisen. Despite the purpose and the reasoning behind the celebrations, it is evident that not all people are in festive mood and feel the importance of this ritual. Despite also the efforts of the village chiefs to police the ritual so as to avoid problems and setbacks, problems still arise.

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<sup>49</sup> O le *tapuaiga*. This can be translated as worship.

<sup>50</sup> Interview with Namulauulu Sione Matamua.

<sup>51</sup> Interview with Makesi Namulauulu.

(a) **Alcohol**

The first problem is related to the use of alcohol. The youth in particular become difficult to handle when intoxicated as they tend to get too excited and good judgement becomes absent. The *Fogapoans* believe that people from neighbouring villages are the ones to blame for troubles and violence, whereas if the *Sasagā'apa* participants are left to continue with their rituals, there would be no problem at all. However, this contradicts what they also say because the drunk become disrespectful and act inappropriately towards outsiders but also amongst themselves. Two things can be gathered from this, first, it begs the question as to just how faithful the current generation are to core purpose and values of the ritual or tradition. Second, as a lot believe the current practice follows the church services which act as an opening prayer to the entire tradition, it is clear that the drunk do not attend the church service and thus fail to attend the initial stage of the contemporary tradition. It seems that while the opening prayers are being said, the drunk are elsewhere drinking, only to await the start of the *Sasagā'apa* at midnight.<sup>52</sup>

(b) **Access through the Village**

Second, is the difficulty to pass through the village as the *Sasagā'apa* nowadays according to some has suddenly taken to the roads from its normal location on the cricket field. Not only has it made it difficult for passers-by to go through the village by vehicle, but it also cause problems as it restricts access to national services such as the hospital in the neighbouring village of Tuasivi. Furthermore, the police station is also located there. Apelu Fineaso has been a police officer working at this Tuasivi branch for nine years. In his testament, these problems arise every year as they continuously receive complaints from the public of their vehicles been attacked and thrown at – with sticks and other objects – by the drunken youth of the village. For Fineaso, they continue to negotiate and

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<sup>52</sup> Interview with Emi Taulapapa.

work together with the village council of chiefs to successfully police the event to void problems in the future. For Fineaso, despite the fascination surrounding the event – even for himself – it is something he feels must be stopped.<sup>53</sup> It is clear from these problems that while the celebrations of the New Years continues with the *Sasagā'apa*, not all people feel this festive mood when problems such as violence occur.

**(c) Noise Pollution**

Third is the noise which may have been a problem from the start, but is now not really appreciated by the elderly who are trying to rest nearby, for not only is there the hitting and banging of pot, cans and other things, but the participants are also dancing and singing and laughing and having a good time. This may also be a problem for the local hospital which house patients who require the rest.<sup>54</sup>

## **2.2. *Sasagā'apa* Hermeneutic**

There are mixed feelings regarding the *Sasagā'apa*, while most of the villagers continue to take pride in what it means and stands for, this is their reason for why the tradition needs to be maintained, continued and preserved. Some on the other hand feel that it is a tradition that must be ceased. The main reasons being the problems that have arisen. One of the pastors of the village see it as a tribute and worship of the demon or devil and does nothing to promote our Christian beliefs.<sup>55</sup> However, despite this ongoing debate, the *Sasagā'apa* can still provide this work with perspectives in which to dialogue with the story of David and the ark. The following four points which will formulate the aspects of a *Sasagā'apa* reading for the purpose of the following chapter.

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<sup>53</sup> Interview with Apelu Fineaso.

<sup>54</sup> Interview with Vincent Afoa.

<sup>55</sup> Interview with Pastor Fealofani (AOG).

First, the noise, singing and dancing are seen as an outward expression of praise and thanks to God for his protecting love and guidance. Second, the tradition of *Sasagā'apa* calls and gives the people of *Fogapoa* a sense of unity and longing. Third, from the *Sasagā'apa* perspective, we must not overlook the fact that there are those who find it difficult to join in the festive mood, to worship and praise of God due to problems and setbacks they may be experiencing. Fourth and final point, whilst the idea is to praise and thank God, the people's actions especially the youth totally undermine this purpose. It appears to be no longer about God, but themselves, i.e. man.

## Chapter 3

### Exegesis – The Dialogue

This chapter now appropriates the use of Socio-Rhetorical Criticism to analyze the chosen text, which in this case is 1 Chronicles 13:1-14. As mentioned in the discussion of the method, the analysis will employ four textures of the method: inner, inter, social and cultural, and ideological texture. The *Sasagā'apa* hermeneutical lens will dialogue with points raised from the discussion of the various textures and will come at the end of this chapter.

#### 3.1 The Text

<sup>1</sup> David consulted with the commanders of the thousands and of the hundreds, with every leader. <sup>2</sup> David said to the whole assembly of Israel, "If it seems good to you, and if it is the will of the Lord our God, let us send abroad to our kindred who remain in all the land of Israel, including the priests and Levites in the cities that have pasture lands, that they may come together to us. <sup>3</sup> Then let us bring again the ark of our God to us; for we did not turn to it in the days of Saul." <sup>4</sup> The whole assembly agreed to do so, for the thing pleased all the people. <sup>5</sup> So David assembled all Israel from the Shihor of Egypt to Lebo-hamath, to bring the ark of God from Kiriath-jearim. <sup>6</sup> And David and all Israel went up to Baalah, that is, to Kiriath-jearim, which belongs to Judah, to bring up from there the ark of God, the Lord, who is enthroned on the cherubim, which is called by his name. <sup>7</sup> They carried the ark of God on a new cart, from the house of Abinadab, and Uzzah and Ahio were driving the cart. <sup>8</sup> David and all Israel were dancing before God with all their might, with song and lyres and harps and tambourines and cymbals and trumpets. <sup>9</sup> When they came to the threshing floor of Chidon, Uzzah put out his hand to hold the ark, for the oxen shook it. <sup>10</sup> The anger of the Lord was kindled against Uzzah; he struck him down because he put out his hand to the ark; and he died there before God. <sup>11</sup> David was angry because the Lord had burst out against Uzzah; so that place is called Perez-uzzah to this day. <sup>12</sup> David was afraid of God that day; he said, "How can I bring the ark of God into my care?" <sup>13</sup> So David did not take the ark into his care into the city of David; he took it instead to the house of Obed-edom the Gittite. <sup>14</sup> The ark of God remained with the household of Obed-edom in his house three months, and the Lord blessed the household of Obed-edom and all that he had.

#### 3.2. Inner Texture – A Structural Analysis

The work in this texture shall focus specifically on the rhetorical elements found within the texts structure. Falling in line with the basic elements of the inner textural

element, the structure will follow the beginning, middle and end models of divisions. Two analysis shall take place here, first, the structural reading of chapter 13 will raise an important question to be answered later by the structural reading of the larger literary unit, i.e. chapters 13 – 15. Second, this basic division shall also be interpreted from a chiastic perspective.

### **3.2.1. Beginning – The concept of Unity (vv.1-4)**

This beginning section of the inner texture highlights David, a powerful commander of thousands and a leader of many, deciding to gather the Israelites to bring up the ark from Kiriath-Jearim. He had called the priests and Levites along with the Israelites from Shihor in Egypt to the entrance of Lebohamath in order to bring up the ark for they did not prioritise it in Saul's time. The Israelites accepted David's invitation, and they had assemble for this very reason. An emphasis on this part of the inner texture is representative of the concept of unity.

### **3.2.2. Middle – David and Israel Dancing (vv. 5-8)**

In this middle section of the inner texture, Israel had gone to Kiriath-Jearim bringing the ark in a cart from the house of Abidanadab. Throughout this journey, Uzzah and Ahio had led the cart with David and all Israel dancing in joy and singing songs, playing musical instruments expressing their enthusiasm for the ark of Yahweh was returning. This section of the inner texture represents joy and happiness.

### **3.2.3. End – Death of Uzzah (vv.9-14)**

The transporting of the ark in these verses is very important especially in this section of the inner texture as the end. When the transporting of the ark reached the threshing floor of Chidon, David and the whole of Israel were dancing and celebrating. Meanwhile, Uzzah had attempted to hold on to the ark when the oxen was about to fall down. The

wrath of Yahweh was shown, and Uzzah had died. This angered David and caused him to name the place Perez-uzzah and they had put the ark in the place of Obed-edom for three months. Yahweh had blessed Obed-edom and his entire family.

#### **3.2.4. Analysis & Chiasmic Interpretation**

Taking into account the above discussion, it begs the question as to why David's efforts end in failure. While it appears to start and continue well, it is noticeable that the story does not end well at this particular point. The chiasmus below demonstrates and discusses this point further.

A	-	Success in unifying the people (vv.1-4)
	X	David & Israel dancing (vv.5-8)
A'	-	Failure shown in the death of Uzzah (vv.9-14)

It is evident to see that A, A' show the success and failure which enclose the central idea of the passage, i.e. David and Israel dancing and celebrating. This may imply that while the endeavour may have started off well, the contradicting end can only be seen as caused by David and Israel's dancing which also acts as the turning point of the story. One thing that must be noted in this chiastic presentation, while the story is about the journey of the ark to Jerusalem, the ark does not take centre stage in the narrative. Even when the ark kills Uzzah the narrative focuses on David's disappointment towards Yahweh and ends in the placement of the ark in the house of Obed-Edom. God is actually treated as an object handled by David and the people of Israel. In other words, David is the active participant while God remains passive. This is evident in the chiasm above, while the story is about God who is represented by the ark in the midst of the Israelites, the central character are David and the people of Israel. This could be the reason for

failure, i.e. man acting independent from God. Taking matters into his own hands without consulting God.

In discussion with the *Sasagā'apa*, we find parallel in the emphasis of the current generation in the celebrations. Whilst it was initiated at some point with the intention to offer praise and thanks to God for guidance and protection, the practice has turned into being a display of boasting and showing-off, especially amongst the youth and younger members of the community. This is the probable cause for moving the location of the celebrations from the centre of the village to the roads where problems have now arisen. Like the David story, problems will always arise when God takes the backseat and not prioritized as is the initial intentions. Like David and Israel, the people of *Fogapoa* seem to have lost their way in light of these past traditions and their significance to the religious and social life of the community.

### **3.3. Inter and Ideological Texture - 1 Chronicles 13-15 & 2 Samuel 6**

This texture will discuss the parallel accounts of David's transferal of the ark. It aims to discuss the respective authors and the possible opinions based on the rhetorical features of the texts. This texture will apply a bit of redaction criticism as well as further analysis of the structural elements from the previous section. I have attached this with ideological as the discussions will also touch on ideological issues.

#### **3.3.1. The Deuteronomistic author (Dtr)**

The deuteronomistic history (henceforth DH) is a designation of a fairly recent era for the books of Joshua, Judges, Samuel, and Kings, with Deuteronomy often recognized as the introduction to them. These books – bar Deuteronomy – have been referred to as “The Former Prophets” most probably because of the significant role the prophetic word plays in the history. They are also referred to as the “Historical Books”

due to their concern to relate the history of Israel from the entrance into the land to the time of the Babylonian exile.

Martin Noth is credited with the establishing of the DH. He attributes DH to a single author – whom will be referred to as the Dtr – because of its unified language and ideology.<sup>56</sup> For Noth, this author is situated in the exile and using the book of Deuteronomy as an introduction – furthermore as a theological framework in which to read the remaining sections of the DH – the Dtr's purpose was to show his contemporaries, fellow Israelites in exile that their suffering was the consequence of their disobedience to the Deuteronomic law. Although there have been many challenges to this theory, no real alternative has been able to dethrone Noth's theory of the DH.

There are three theological aspects of Deuteronomistic History; firstly, to teach the exiles of what they have done rather than to report.<sup>57</sup> This reveals Gods love to the sinner, God gives them the chance to repent despite their sinful nature. The aim of repentance is to reconnect with God. This is why God punished Israel, to teach them, and to let them understand of their sins. Secondly, to send the message to His people that is never unfaithful to his word, revealed to His prophets. God's words is different from words spoken by man, because every human, are faithless to their words. However, God is righteousness and his connection to man is through His words. Thirdly, to show history as continual fulfilment of God's word.<sup>58</sup> This is the covenant that Yahweh promised Israel on the land of Canaan. The promise had its terms and conditions; Israelites were unfaithful, they will lose the land.<sup>59</sup>

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<sup>56</sup> Richard Nelson Jones, *Double Redaction of the Deuteronomistic History* (A & C Black, 1982).

<sup>57</sup> Steven L McKenzie, *The Origin of the Covenant in Israel: Covenant in Deuteronomy and Deuteronomistic History*, (Chalice Press 2000), 26.

<sup>58</sup> Alice L. Laffey, *An Introduction Dictionary of Theology and Religious Studies*, ed, Orlando O Espin and James B Nickoloff, (Liturgical Press, 2007) 337.

<sup>59</sup> Laffey, *An Introduction Dictionary of Theology and Religious Studies*, 337.

The Deuteronomistic history explains Israel's successes and failures as the result of faithfulness, which brings success, or disobedience, which brings failure; the destruction of the Kingdom of Israel. Furthermore, this is all centred round the Deuteronomic law<sup>60</sup> or principle, sin is rewarded with punishment and death, loyalty is rewarded with prosperity. The law overlooks other foundations of authority, including kings and royal officials, and the prophets are the guardians of the law, prophecy is instruction in the law as given through Moses. The law given through Moses is the complete and sufficient revelation of the Will of God; nothing more is needed.

The importance of this information will be evident in the intertexture discussion where a dialogue between the parallel accounts of the Chronicler – which is the chosen text of this work – and the original historical account attributed to the Dtr in 2 Samuel 5-6. These backdrops of the authors and the theologies and ideologies of their time will come into play in explaining the textual elements of the narrative.

### **3.3.2. The Chronicler**

. The last events in Chronicles take place in the reign of Cyrus the Great, the Persian king who conquered Babylon in 539 BC; this sets the earliest possible date for the book. Chronicles appears to be largely the work of a single individual.<sup>61</sup> The writer was probably male, probably a Levite (temple priest), and probably from Jerusalem. He was well-read, a skilled editor, and a sophisticated theologian. His intention was to use Israel's past to convey religious messages to his peers, the literary and political elite of Jerusalem in the time of the Achaemenid Empire.<sup>62</sup>

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<sup>60</sup> Walter Brueggemann, *Reverberations of Faith: A Theological Handbook of Old Testament Themes* (United State of America, Westminster John Knox Press Abiding Atonishment, 2002), 61.

<sup>61</sup> Briant, Pierre, *From Cyrus to Alexander: A History of the Persian Empire*. (Pennsylvania State University Press, 2002), 31.

<sup>62</sup> Steven L. McKenzie, *1 & 2 Chronicles, Abingdon Old Testament Commentaries* (Nashville, Abingdon Press, 2004), 131-153.

The Chronicler's major interest was in the history of the theocracy embodied in the Davidic dynasty and in the restored Jewish community of the postexilic period. The genealogies of 1 Chronicles ch. 1–9 are merely introductory, leading swiftly to David and his accomplishments. This is in contrast to a narrative or history, in which an author chooses events to interpret and analyze and excludes those the author does not consider important or relevant. Chroniclers purpose was no to write an achievable objective history but to teach or to defend through a historical narrative.<sup>63</sup>

According to Johnstone the book of Chronicles is concerned with the universal relationship between God and humanity, and the vocation of Israel within that relationship.<sup>64</sup> The book of Chronicles begins with the story of Adam, the father of humankind (1 Chron. 1.1), and ends with an edict by the gentile world emperor of the day in the name of the Lord as cosmic deity, who has given him all the kingdoms of the earth, (2 Chron. 36.23). The Chronicler sketches the ideal form of the life of Israel, but also Israel's failure to attain that ideal in relation with the nations of the world. This emphasis would have been appropriate given the time the Chronicler is writing and is also evident in a simple division of the book - (1) Israel's Place among the Nations (1 Chron. 1-2 Chron 9); and (2) Guilt and Atonement (2 Chron. 10-36).<sup>65</sup>

### **3.3.3. Literary Features and Meanings**

#### **(a) Chronicler restructuring of Dtr's account**

The first notable redactive change by the Chronicler is the restructuring Dtr's account of the narrative in 2 Samuel 5-6. The map below from the Chronicler's account reveals this adjustment and will make the discussion easier to comprehend.

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<sup>63</sup> McKenzie, *1 & 2 Chronicles*, 131-136.

<sup>64</sup> Johnstone, *1 and 2 Chronicles Volume 1*, 134.

<sup>65</sup> Johnstone, *1 and 2 Chronicles Volume 1*, 134.

1 Chronicles 13:1-15 / 2 Samuel 6:1-11

*David's first attempt to move the Ark*

1 Chronicles 14:1-17 / 2 Samuel 5:17-25

*The defeat of the Philistines*

1 Chronicles 15:1-29 / 2 Samuel 6:12-23

*David's second attempt to move the Ark*

First it is obvious that the Chronicler has inserted the account of the Philistine's defeat within the account of bringing the ark from Abinadab's house to Jerusalem. One theory for this may be demonstrated in the chiasm below.

- |    |   |  |
|----|---|--|
| A  | - | 1 <sup>st</sup> Attempt to move ark: Failure as Man acts without God (13)            |
| X  | - | Victory over Philistines because of God (14)   |
| A' | - | 2 <sup>nd</sup> attempt to move ark: Success as Man acts with God (15) <sup>66</sup> |

From a personal perspective, it appears that the Chronicler wanted to make a clear distinction between first and second attempts by David to move the ark. In other words the distinction is between the failure of the first and the success of the second. From the structural point of view, we see that the defeat of the Philistines has now been made the central point of the literary unit. As opposed to the chiasm discussed in 13 earlier, this unit portrays Yahweh as being the centre of all things. The earlier chiasm clearly revealed man taking centre stage while Yahweh had to settle for the backseat, the end result was failure. For the Chronicler, this message without a doubt is clear in the Dtr's account as his intentions was to expound on the sinful nature of the people which caused their current situation in exile. Here the Chronicler appears to build on that notion and emphasizing the success at the end. The Philistine battle was only successful because Yahweh was

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<sup>66</sup> See also this inter-textual discussion in Brettler. Marc Zvi Brettler, *The Creation of History in Ancient Israel* (London: Routledge, 1995), 43-45.

sought out by David and Israel (1 Chron 14:10). That is the central message of the unit. Whereas the failure in the first attempt may have been because David and the men may have acted independently from Yahweh, the second attempt clearly shows David seeking out the correct procedure by summoning the priests and the authorized people to deal with holy things (2 Chron 15:1-24). The success in the end came only because it was done in according to Yahweh's laws.

**(b) David and Michal**

The next notable difference is absence of Michal's words in the Chronicler's account. If we take into account her words in the Dtr's account, it is placed at the very end which provides an anti-climax to David's excitement and celebratory mood. According to the Dtr's account, upon returning to his house at the end, David is met by an unimpressed Michal. Upon greeting her husband, Michal's words were, "*How the king of Israel honoured himself today....*" (2 Sam 6:20). For sure we can sense ill feeling between the two, especially from Michal towards the king. The question is why the hostility? While there may already been issues in their marriage, we must take note that there is some truth in her words. Note that she talks about the king honouring himself. What happened to the act of celebration and worship which should have seen Yahweh at the centre stage, but it appears Michal accuses the king of taking the spotlight and Yahweh left in the backseat.<sup>67</sup> Furthermore, Michal also shows her hostility towards the king uncovering himself before the women of the city.

Another point of discussion is the manner in which David enters the city with the ark. According to David Elgavish, "spoils of war" is about the taking of the spoils by the conquerors to demonstrate the extent of the triumph, and added to the prestige of the

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<sup>67</sup> David J. A. Clines, "Michal Observed: An Introduction to Reading her Story." In *Telling Queen Michal's Story: An Experiment in Comparative Interpretation*. Journal Study of the Old Testament Supplement Series 119 (Sheffield: Sheffield Academic Press, 1991) 1-41.

conquering military leader.<sup>68</sup> Furthermore, bringing spoils of the war was an act of boasting as they paraded the great treasures and possessions of their defeated opposition. Monuments such sacred temple items, palace treasure and battlefield items were trophies known as booty.<sup>69</sup> This brings to mind the display of spoils which proved to be the downfall of Saul from the throne (1 Sam 15:1-11). These items were presented to their leaders and in cases they were distributed amongst their people. The idea was to show their people that not only they are victorious, but also boast and announce to others in their community their victory.<sup>70</sup> Did Michal see David's parade of the ark in such a manner? If so, then David's dancing and celebration can be seen as an act of boasting. It shows David's greatness not only to the Israelites but also to neighbouring countries. The ark which had been neglected by Saul during his reign was now returned as part of David's first acts as king. So it is obvious that David would have desired to establish his greatness early in his reign. More importantly however, is the use of Yahweh as an object for the purposes of the king. Whether David's intentions were genuine or not, for Michal, David was doing this for his own benefits. It would be also obvious that Michal would think like this as she also was treated and won like a trophy by David who had slaughtered 2000 Philistines for Michal which was the reward (1 Sam 18:27). This would fall perfectly with the mind-set of the Dtr whose purpose was to point out Israel's sins through its leaders as the reason for exile.

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<sup>68</sup> See more in David Elgavish, "The Division of the Spoils of War in the Bible and in the Ancient Near East." *Zeitschrift für altorientalische und biblische Rechtsgeschichte* 8 (2002): 242. 1. The Biblical Terminology for the Taking and Distribution of Spoils, 2. The Collection of the Spoils, 3. The Quantity of Spoils as an Expression of the Magnitude of the Victory, 4. Supervision over the Booty and Its Transfer to the Authorities, 5. The Ceremony of the Division of the Spoils, 6. The Recipients of the Spoils, 7. The Legitimacy of Taking Spoils, 8. Censure of Fighting for the Purpose of Taking Spoils, 9. The Restoration of Booty to Its Owners by a Third Party.

<sup>69</sup> Booty also known as *sālāl* which also meant seizure of the enemy's possessions. See Elgavish, David. "The Division of the Spoils of War, 242

<sup>70</sup> Elgavish, "The Division of the Spoils of War in the Bible and in the Ancient Near East." 273.

For the Chronicler, this emphasis on the sin of the people would not be the ideal message for his time, especially as he is more concerned with trying to unify the Jews in the diaspora. Rather as we have seen in the structural analysis above, the Chronicler not only omits Michal's words but the Chronicler also goes further than the Dtr to proclaim hope following disaster. The only way forward is to prioritize Yahweh in the lives and actions of the people. David failed at first because he took Yahweh's glory, but became wise in the end and upheld Yahweh's instruction for the ark, thus resulting in the successful journey.<sup>71</sup> For Meyer's the Chronicler's, emphasis is more religious.<sup>72</sup>

**(c) Words and Phrases.**

There following are a few literary differences which have great bearing on the subject matter of this work.

The Hebrew word for dancing is שָׁחַק *sachaq* meaning to "play, mock, and laugh"<sup>73</sup> in 1 Chronicles 13:8, 29. Note that this is the same word used when the Philistines mocked and laughed at the captured Samson during their celebrations (Judg 16:25). For the Philistines, Samson was a trophy, a sign of their victory and was on display for their pleasure. In that sense the Chronicler may also see David and Israel's celebrations as an act of mockery and laughing. The question here is who is he mocking? This would then be seen in light of David taking the spotlight and further confirm Michal's hostility towards the king although her words from the Dtr's account are omitted. The boasting and the upstaging of Yahweh who is handled like an object or trophy on display, is mainly the reason why David fails in the first attempt.

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<sup>71</sup> Robert C Rezetko, "Source and Revision in the Narratives of David's Transfer of the Ark: Text, Language and Story in 2 Samuel 6 and 1 Chronicles 13, 15-16," *Annexe Thesis Digitisation Project 2018 Block 19* (2005): 411-12.

<sup>72</sup> Myers, *1 Chronicles: The Anchor Bible*, 102.

<sup>73</sup> Francis Brown, Samuel Driver, and Charles Briggs, *Hebrew and English Lexicon*. (Massachusetts: Hendrickson Publishers, 1996) 1249.

The word assemble is also common in the Chronicler's account and an obvious addition to the narrative. The word occurs four times (vv.1, 2, 4, 5) in the first section which emphasizes the unity or unifying of the whole of Israel. In the context of the Chronicler who is dealing with the Jews in diaspora, the call for unity would be very beneficial for the holy city in Jerusalem and its purposes.<sup>74</sup> Even though the people cannot physically attend the temple worship occasionally, the temple itself would be a symbol unifying all of the people around the world. The use of the story of the ark and the call for unity to rally around the presence of Yahweh, promotes this ideal. The sense of belonging to Jerusalem and the cult will also benefit the city in many other ways, i.e. specifically financially, economically, and politically.

A certain phrase is also worth noting from verse 3, "*...because it was not sought in the days of Saul.*" This phrase clearly shows David's intentions in the beginning which was to seek Yahweh whom seemed to be neglected in the days of Saul. Although he fails at first, he eventually learns and is successful. The portrait of David in Chronicler's account is that of a servant who puts Yahweh first. This is also evident in the section dedicated to the explanation of the priests and their duties (1 Chron 15:1-24).<sup>75</sup>

So it means that Chronicler emphasizes God's priority, as an important message to the people of Israel, to put God first. Especially the post-exilic, to repent and put God's first then they will be blessed. Not only that, David was calling the Levites and the priest in 1 Chronicles 13 verse 2, but they were not taking the ark as usual tradition of moving it from place to place. I think this is one of the reasons why God was mad. But in chapter 15, David called the Levites to take the ark, as an image of putting God first and obey the

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<sup>74</sup> Williamson, *1 & 2 Chronicles*, 384. See also Allen and Klein and Crawford and Nowell and Wills, *The New Interpreters Bible* (Nashville, Abingdon Press) 214. Julius Wellhausen, *Prolegomena to the History of Israel* (Meridian, 1958), 182.

<sup>75</sup> Williamson, *1 & 2 Chronicles*, 384

law. But in the book of Samuel, the Levite and priest were not mention. 2 Samuel 6 verse 1, shows David had chosen thirty thousand men. Walton, Mathew and Chavalas<sup>76</sup> regarded that this event reveals David's demonstration to showcase military and continue in popularity, but no depending on God.

### **3.4. Social and Cultural Texture**

Once again, this element of the method will focus on social and cultural traditions. The discussions will explore the transferring of the ark as well as the importance of singing and dancing in the worship life of the Israelites.

#### **3.4.1. The Symbol of the Ark**

The word *aron*, translated as ark, appears over 200 times in the Bible, and all but a handful of these reference are to a boxlike object, which is a holy object. It appears, therefore that the qualification are important for ones understanding of the significance of the ark in the various traditions.<sup>77</sup> Although not as expansive, most other references to the ark in the historical books use some designation relating the ark to Gods presence, e.g., "the ark of God" "the ark of Yahweh," "or the ark of the lord of all the earth," The ark was first introduced in the history of Israel, in the time of Moses, while wandering and traveling in the wilderness with Israel. They travelled and carried the ark from place to place.

The ark was constructed by Bezalel and this account also show the materials used to build the ark (Exo 37:1-15). The ark is to be carried by the descendants of Koath from the Levite family (Num 4). Apparently, the presence of the ark in Israel, was also the presence of God for them to destroy some of the cities (Num. 14:44). The ark also allowed

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<sup>76</sup> Walton and Mathews and Chavalas, *The IVP Bible Background Commentary Old Testament*, 330.

<sup>77</sup> J Maier. *Das israelitische Heiligtum* (BERLIN, BZSW: 1965), 93.

Israel to cross the Jordan River (Josh 4). Likewise, the ark went first to fight for Israel and was victorious (Josh 3: 1-5, 6: 1-25). The ark represents the presence of God,<sup>78</sup> thus, wherever Israel went, the ark also accompanied them as it was the sign that Yahweh was present with them.

For the Chronicler, the emphasis on the ark in the story also places emphasis on Yahweh and His central place in Jerusalem. Symbolism would have been an important aspect for the Jews in dispersion all over the world. While not able to be physically present in Jerusalem often, they remained unified in their sense of belonging to the temple and the cult and everything it represents. Likewise the *Sasagā'apa* can also be seen as a symbol for unity. The beating of the cans as an expression of the spirit of happiness will certainly ring in the ears and hearts of the people of *Fogapoa* on this special night. Thus, though unable to attend in body, spiritually they are with their fellow villages beating cans and celebrating. This reminds me of a common saying which based on the experiences of the prophet Daniel in exile (Dan 6:10), '*O le Isaraelu moni e tatala le faamalama ma vaavaai atu i lona nu'u ma lona siosiomaga*'<sup>79</sup> For Sauvao<sup>80</sup> this saying describes the journey of the Samoan diaspora who have left Samoa for a better future in New Zealand, but still think about their homeland. Where ever the *Fogapoa* is in the world, on New Years Eve they open their eyes (or windows) and remember their homeland *Fogapoa*. Remember how? Remember through the cans clanging and wanting to experience the dancing and celebrations again in the *Sasagā'apa*.

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<sup>78</sup> Patrick Miller, J M Roberts, *The Hand of the Lord: A Reassessment of the Ark Narrative of 1 Samuel*, SBL (Society of Biblical Literature, 2008), 117.

<sup>79</sup> Sauvao Vaauli, Ianualio, *Samoan Leadership for New Zealand Born Samoan Through the Aganu'u Journey of Discovery-O le Isaraelu Moni E Tatala le Faamalama Ma Vaava'ai Atu i lona Nu'u*." PhD diss., (Auckland: Auckland University of Technology 2018) 10; The Samoan proverb is translated as 'The true Israelites arise in the morning and open their eyes to their land and environment'. The Samoan diaspora is seen as the enslaved Israelites who had escaped Egypt and wondered in the wilderness for forty years. The Israelites were longing for their journey to the Promised Land, as the Samoan were longing to experience their homeland once again.

<sup>80</sup> Sauvao Vaauli, Ianualio. *Samoan Leadership through the Aganu'u*, 2018.

### 3.4.2. Dancing and Singing as part of Worship

Dancing and singing is a main part of Israelite worship or religious rituals. In the Bible, the harp and the ram's horn were instruments played in association with singing and dancing during all sorts of rituals.<sup>81</sup> The Bible indicates many uses of music as they included songs of praise, thanksgiving, victory, laments and mourning as is evident in the Psalms collection or rather book of Psalms. Whitcomb writes that "much of the most beautiful music of the Bible is contained in the Psalms," and the word "psalm" comes from the Greek word meaning "to sing, to strike lyre."<sup>82</sup> The use of music in the religious sphere was an emphasis of the reign of David. He is credited with confirming the men of the tribe of Levi as the "custodians of the music of the divine service."<sup>83</sup> Such music assisted the worship and had the ability to express a great variety of moods and feelings or the broadly marked antitheses of joy and sorrow, hope and fear, faith and doubt.<sup>84</sup>

Dances were also common music expression which was directly associated with music and was an important aspect of various events, although the actual dance movements are nowhere described in detail.<sup>85</sup>

The Chronicler establishes the plurality of Israel as inclusive, using the words 'assemble' and 'all' along with the word 'us'.<sup>86</sup> Therefore, it is important to realise that when they had assembled to dance and rejoice before the Lord, they gathered as a 'united nation.' It is possible that the Chronicler's account may be catering for the Jews of the diaspora at the time. So for the Chronicler, the question of how those outside of Jerusalem

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<sup>81</sup> Morakeng E.K. Lebaka, *Music, singing and dancing in relation to the use of the harp and the ram's horn or shofar in the Bible: What do we know about this?* (South Africa, University of Pretoria, 2014)

<sup>82</sup> Ida Prentice Whitcomb, *Young People's Story of Music*, (London: Forgotten Books, 2017).

<sup>83</sup> Geoffrey Hindley, *Larousse Encyclopedia of Music*, (Chartwell 1971).

<sup>84</sup> Lockyer, Herbert Jr, *All the Music of the Bible*, (Hendrickson Publ. 2004), 45.

<sup>85</sup> Ulrich, Homer, *A History of Music and Musical Style*, (Harcourt: Brace & World, Inc, 1963) 121 See also. Shiloah, Amnon. *Jewish Musical Traditions* (Detroit: Wayne State University Press, 1992) 48.

<sup>86</sup> John Mark Hicks, *1 & 2 Chronicles* (Missouri: College Press, 2007), 140-150.

can relate and maintain the importance of their cultures while also being loyal to their adapted homes may be of utmost importance. How can those outside be unified with Jerusalem while not offending the ways of their new homes? This may bring new meaning to dancing and singing from physically participation at Jerusalem to a more spiritual participation from wherever they find themselves.

The act of dancing and singing is also a major element in the *Sasagā'apa* celebrations. The celebration might be of different origins and purposes, but the feeling of joy and happiness is the same in the two contexts. Even though the ark is carried from one place to another, the Israelites felt security as it symbolized the presence of Yahweh, thus the reason for the joy and happiness seen in the dancing and singing. For a *Fogapoa*, the *Sasagā'apa* may also have the same effect, it may give the people a sense of security and sense of belonging. It symbolized for them the presence of God in His guidance and protection throughout the year. A new years eve without the sounds of the , *Sasagā'apa* is not new years at all. However, for those who live outside of the village and overseas to where the *Fogapoans* have dispersed in the world, the sounds automatically ring in their ears bringing them home to the celebrations that are taking place at that very moment.

## Conclusion

We now return to the statement proposed at the beginning. The paper attempted to dialogue the *Fogapoa* tradition with the story of David for fruitful interpretive suggestions both ways. Furthermore, the paper also attempted to show two arguments, first, from a *Sasagā'apa* reading, we can interpret David as being at fault and thus the ill feeling towards the celebrations is warranted. Second, to show how the biblical account of David's celebrations can inform the *Sasagā'apa* tradition of the true meaning of celebrations.

First, from a *Sasagā'apa* reading we can see David as being at fault. As mentioned the *Sasagā'apa* was initiated by the ancestors of *Fogapoa* with the emphasis of worshiping and giving thanks to God in their hearts, however, the tradition has now been treated merely as a show by the current generation. In other words, the celebrations of *Sasagā'apa* today has lost its way and true essence in putting God first and thus the reasons for the many issues as pointed out. David can be criticized in the same sense as while his intentions may have been good to start with, we see that Yahweh was always absent from his initial attempt to move the ark, thus the reason why problems arose; David had taken the spotlight, Yahweh was now in the backseat. So yes we can say that David plays a major role in why not all people felt the festive mood. For sure those close to Uzzah found it difficult to celebrate whilst the very celebrations that are going on are the cause of the loss of a family member. Furthermore, Michal is also justified in her rebuking of David because she clearly saw David's celebrations as an act of boasting and self-promotion.

Second, in light of the true essence of worship, the discussion of making God the ultimate priority is vital for success. As the Chronicler has laid out in the many rhetorical elements in the text, David's failure in the beginning was because of lack of prioritizing

Yahweh as discussed in the previous point, it wasn't until he worked according to Yahweh's instructions did he succeed. For the people of *Fogapoa*, the correct form of worship is the worship which places God above anything else and this is a theological foundation which must be reemphasized within the village and the practice of *Sasagā'apa*. Putting God first will ensure that many of the problems will be resolved. Other vital discussions will be expounded in the implications from the study.

### **Implications from Study**

The occurrence of the problems of *Sasagā'apa*, the reason because of not letting God be the centre of all things. God can be prioritized, when it is felt in the heart. The hope of *Sasagā'apa*, is to feel in the heart of Gods spirit of gratitude, because the journey of the old year is finished and also we arrived successfully to the New Year. These feelings are a sign of God's priority. It is thought that the reason why these problems arise, because they have lost the true spirit of *Sasagā'apa*. Putting God first means returning the practice to its original space where the village surrounds it as part of the worship. Putting God first would see more of the current generation place importance on the various church services that symbolically kick start the ritual on New Years. Spending time in the church not only for the youth but also *matais* (village chiefs) would see everyone stay away from alcohol which brings about the bad influences. Furthermore, this will keep all parties happy, i.e. the villagers and also those from neighbouring villages, but more importantly the safety of those who require the national services at Tuasivi.

*Sasagā'apa* is also important to the *Fogapoans*, because it organizes the community, and it brings the hearts of all the *Fogapoans* around the world. No matter where a *Fogapoan* may find him/herself, *Sasagā'apa* will also ring in their ears and call

their minds home to join in the celebrations. So *Sasagā'apa* can also be a symbol which unifies this people for the benefit of the village and its endeavours in the future.

Hermeneutical reading is a common practice in biblical studies these days. From a *Sasagā'apa* perspective we can confidently say that David is to be blamed and is at fault for the death of Uzzah but also the ill feeling towards him from Michal his wife. The problems of the *Sasagā'apa* is a result of the wrong emphasis and incorrect form of carrying out the ritual. If they had maintained the integrity of what the ancestors intended, they ritual would have remained pure with God at the centre. However because the current generation have lost track of this essence, *Sasagā'apa* is now all about showing off and boasting about man's uniqueness. This is an added contribution to the biblical account as only a few have really come out and acknowledge David being at fault.

There is a great lesson to be learned from the story of David in Chronicles, which is not only useful for all of us, but especially for any *Fogapoans* where this culture is specific. The important lesson is to put God first in all things, because without God, there is no success. Furthermore, the importance of the correct form of ritual and worship is also emphasized which has already been discussed above.

Finally I believe the biggest contribution from the biblical text is regarding the debate shown in the interviews of whether *Sasagā'apa* should go or not. While there may be valid reasons a lot of people have called for the practice to cease, the symbol of the ark and the temple for Israelites is very important. Despite their scattered status all over the world, they remain united through these symbols of Yahweh's presence amongst them. Furthermore, this sense of nostalgia and yearning for their ancestral home also brings benefits and advantages. The same case applies I believe for *Fogapoa*, *Sasagā'apa* unites the people and gives them a sense of belonging as it is something which is special to *Fogapoans* only. For me personally, despite its negative impacts today, the practice

must stay, the only thing needed is for the ritual to revisit the initial intentions and the God first concept, then most if not all of the problems may be resolved, keeping everyone happy and in the festive mood.

## Appendices

### “APPENDIX A”

#### MALUA THEOLOGICAL COLLEGE

#### Research Participant Consent Form

Research Questions: The following are key questions that will guide this research.

Suesuga mo le Tala faasolopito, ma le Mataupu Silisili o le *Sasagā'apa* .

#### **Fesili mo Faafeagaiga.**

1. Tausaga na soifua mai ai.
2. O le a sou silafia i le aganuu lea ole *Sasagā'apa* ?
3. O le a se vaai faamataupu silisili iai i le *Sasagā'apa*?
4. O le a se finagalo, o se tu e tataua ona fa'aauau pea, pe tataua loa ona tuu?
5. Aisea? (Faataua i le fesili 4).
6. O ai tonu tagata e faatinoina lea aganuu o le *Sasagā'apa*?

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**Faafetai tele lava and God Bless!**

## APPENDIX B

### MALUA THEOLOGICAL COLLEGE

#### **Fesili mo Tamā ma Tinā matutua o le afioaga.**

1. Tausaga na soifua ai.
2. Ua e silafia se tausaga na amata faavae mai ai le aganuu lea o le *Sasagā'apa*?
3. O le a le faamoemoe o le *Sasagā'apa*?
4. O ai tonu tagata e aofia i le faatinoina o lea faamoemoe?
5. E iai se eseese o le aganuu i aso ia, ma aso nei?
6. E iai se gasologa masani e faatino ai le *Sasagā'apa* ?

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**Faafetai tele lava and God Bless!**

## APPENDIX C

### MALUA THEOLOGICAL COLLEGE

#### **Fesili mo tagata o le afioaga (tausaga 18-50).**

1. Tausaga na soifua ai.
2. Ua e silafia se tausaga na amata faavae mai ai le aganuu lea o le *Sasagā'apa* ?
3. O ai tonu tagata e aofia i le faatinoina o lea faamoemoe?
4. O iai ni faafitauli i le *Sasagā'apa* ?
5. E iai se gasologa masani e faatino ai le *Sasagā'apa*?

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**Faafetai tele lava and God Bless!**

## APPENDIX D

### MALUA THEOLOGICAL COLLEGE

#### **Fesili mo tagata nuu tuaoi.**

1. Tausaga na soifua ai, o le galuega o lo o galue ai, ma le afioaga e susu mai ai.
2. O le a sou silafia i le aganuu lea ole *Sasagā'apa*?
3. O le a se finagalo, o se tu e tatau ona fa'aauau pea, pe tatau loa ona tuu?
4. Aisea? (faatatau i le fesili 3).
5. O ai tonu tagata e faatinoina lea aganuu o le *Sasagā'apa*?

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**Faafetai tele lava and God Bless!**

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## Attachments

### Interview Transcripts

*Faatalanoaga sa faatinoina e uiga ile Sasagā'apa* . (Transcripts of interviews about the *Sasagā'apa*.)

The following transcripts have been preserved in their original Samoan for authenticity purposes. Headings have been provided so that different participants can be identified. For ease of reading, there has been an attempt to divide the responses in paragraph.

#### **O faamauga o tali a susuga i Faafeagaiga.**

##### **Rev. Fealofani. Togia - (AOG)**

1. Setema aso 3 i le 1966
2. E leai se isi o toaina o le nuu o soifua mai i le taimi lenei e malamalama i le uiga o le *Sasagā'apa* , na latou feola mai lava o fai lenei sauniga, o le mea foi lea ou te le iloa lelei ai lona mafuaaga.
3. O se vaaiga i ai faamataupu silisili, o ni sauniga faatemoni, ona e le tusa ma le afioga a le Atua, Soo se mea lava tatou te faia, ia lagolagoina e le Tusi Paia.
4. Ua tatau ona tuu loa.
5. O se mea lava ua tatau ona tuu, aua o loo i ai misa ma fevaevaeaga, ae maise o le ava malosi.

6. O tagata uma e iai lea mea.

**Rev. Olovesi. Torise.– (EFIS)**

1. na ou fanau ile 1974.
2. O le tulaga i le *Sasagā'apa* i totonu o le nuu lenei o Fogapoa, o se tu ma se aga e faailoa ai le agaga fāafetai ole nuu ua toe aulia fiafia lesi tausaga fou ma le manuia. Ma poo fea lv e iai le tama fanau o o *Fogapoa* i upolu ma savaai e oo foi i atunuu mamao. E naunau ma tilitili o atu ile nuu ona ole sasa ina ole apa i lea po..
3. O le vaaiga i lea tulaga, o le faafeiloaiga o le tausaga fou ua foai e le Atua i le ola, ma ua faailoa ai le fiafia o le nuu. Atoa ai ma le feiloai ai le tupulaga lalovaoa ole nuu. Pei ona fai atu. O le aso lea ete vaa ai ile anoano ai o le au vae mumu ia ma i latou oloo maupaolo i isi nuu. Ma i latou oloo aooga ma galulue i Apia. E feofoofotai ma sagisagi fiafia o isi e ta le apa o isi r pepese ao nisi foi e sisiva ma isi e matamata ma talie. Ma o aso na e ta apa uma lv le matua ma lana fanau . O loo aumai ai se agaga lelei pe a tatou manatu tu ma aga ole nuu ole Atua. Poo fea lv e nofo ai le isalaelu e oo loa i tausamiga taua e alu lv iai. Ma oi iina foi ua taunuu ai le upu ale tusi poo fea lv e iai le isalaelu moni e sisi lv le faamalama ma tilotilo i lona nuu. Peitai ane o nei ona po ua le toe tutusa. Ua tutupu ae le tupulaga ua sau tu ma aga mai fafo . Ua matua le atagia ai lv lr faavae na ota vaa ai iaso ao feola nai tuua na latou amataina lea tulaga. Ua tele na avea le po lea e faaali ai le malo vale ole isi tupulaga. Ua vaaia ai inuga ava. Ile ala. Ia ma le tele o isi uiga fou. Ua le atagia ai le aano o le agaga fāafetai ile Atua mo le tagata soifua, ona ua filogia ma aga le fia silasila iai o ia, e pei o le onaga, o le faatupu vevesi, aemaise o nisi o uiga ua faaalia ai, e le o maua ai se viiga mo le Atua.

4. Ua tatau ona tuu loa.
5. O le fetalaiga a Iesu mo i tatou, aua tatou te tuu i uputuu mai anamua. Ae o le taua ma le aano moni o le faailoa o le viiga i le Atua, e totego mai totonu o le loto, ona vivii lea i le loto e mama ma le loto e lelei. Pei o la le fai Salamo, na o le mama lima latou te o ae i le mauga o Ieova. Peitai le *Sasagā'apa*, e uma ona fai, ona vivii lea i le Atua pe a oso ae le la i se faigalotu, ae fai onana ma le loto le faamagalo ona o se vevesi na tulai mai ai. O le uiga lena o lou manatu, ua tatau ona tuu, ona e le o viia ai le Atua, e pei ona finagalo ai o ia mo o tatou tagata; pei ola Paulo i le ekalesia i Roma, Ia tuuina atu o tatou tino i le Atua, o le taulaga ola, ma le paia, ma le malie, o le mea e tatau ona tatou faia.
6. O tagata uma e aofia, e oo lava i tamaiti laiti, e filo faatasi i mea e iai tagata matutua.

**Rev. Benjamin. Moananu.- (AOG Australia)**

1. Aso fanau 10/01/1977.
2. Ia o lou iloa i le *Sasagā'apa* a si ou Nuu pele o *Fogapoa* o se mea ou te faatauaina tele mai le 10 o ou tausaga ose mea uiga ese i totonu o lou Nuu sa ou vaaia ai Tama ma Tina matutua sa latou lagolagoina lea tu ma aga i totonu o le Nuu ose Aso sili foi lea i tupulaga o le Nuu e faailoa ai lo latou fealofani e faapei o se Aiga e tasi i le taimi nei ua ou tuua ai si ou Nuu mai 1995 ae aumau i Atunuu i fafo o leisi vaega lea tulaia i ai au fuafuaga ma lou Aiga matou te fia auai i le *Sasagā'apa* a *Fogapoa* i tausaga uma pe tutusa ai ma fuafuaga a lou Aiga i Ausetalia ae silisili ai pe atutusa ai ma le finagalo o lo tatou Atua, vaai e a lega kali e fesosoagi atu o lea e lei uma atu alofa atu.

3. o sau vaai i ai faamataupu silisili o le *Sasagā'apa* ose vaega taua tele i lou tagata ou te faaupuina faapea o se tapenaga a Tua'a aua alo ma fanau a *Fogapoa* poo se fesootaiga lea ma isi tagata ina ia latou maua ai le nonofo fealofani i taimi nei ua toatele tagata o isi Nu'u ua mafuta atu ma latou molimauina lenei tapenaga sa saunia e o matou Matua, o le isi foi taimi lea o *Sasagā'apa* o le isi taimi taua ona ae lei amataina *Sasagā'apa* e Miami's lava matou faalogo i upu ma fautuaga mai i Susuga i Faafeagaiga i fautuaga ma lapataiga aua le saogalemu faapea foi pulega a Matai o le Nu'u ae silisili ai ua maua ai ma mafutaga fiafia ma Aiga Uo ma e masani.
4. E tatau ona faaauau pea.
5. Aisea? (faatatau i le fesili 4).
  1. O se tu e tatau ona faaauau pea o nisi mafuaaga sa ou taua i nisi ou manatu o nisi nei o ou manatu e lagolagoina ai e tatau ona faaauauina pea le *Sasagā'apa* ona o se fatu sa toto e o matou Matua ina ia matou maua ai fiafiaga mo le faaiiina o le tausaga o se mea o loo matou mafaufau i ai i le faauuga o tausaga ao lou aumau ai i totonu o Australia ma lou Toalua ma lau fanau o le isi vaega lea e tula'i i ai a matou polokalame matou te malaga atu ai ma feiloai ma Aiga Uo ma e masani ona ou te fia auai i le *Sasagā'apa* a si o matou nuu poo fea lava e i ai le Isaraelu e susue lava lona faamalama ma tilotilo i mea na fanau ai,
6. O tagata uma.

**Rev. Ioane. Viliamu. Samoa.- (EFKS *Fogapoa*)**

1. 1952.

2. Ole faaalua lea ole Agaga Faafetai ile Atua ua uma le tausaga tuai, ae ua aulia le tausaga fou..Faafetai i lona alofa ma lana puipuiga, aua e leo se malosī ose tagata na mafua ai, ae ole alofa laveai ole Atua, e ui ina sese le tagata.
3. Ole faalua ole Loto Faafetai, ole loto ua faagaetia ele Agaga, ua mafua ai ona lagona le fia faafetai ile Atua.
4. E tataua ona faaauau pea.  
  
Ona ole faamoemoe sa faavae mai e tuua, e taua ai le faaauau pea.  
  
Aua tatou te fefefe i faafitauli, a ia tatou vaavaai pe mafua aisea faafitauli, ina ia tatou malamalama ile auala e foia ai...toe vaavaai poo le a le mafuaaga.
5. Afai ole faamoemoe ina ia faafoi le viiga male faafetai ile Atua, aisea la taofi ai fua. Ole tagata ia nate lei maua le agaga moni ole fiafia ua mafua ai ona aliae faafitauli..E iai lava le auala e faasino ele Atua e foia ai faafitauli.
6. Atonu foi o iai se tasi ua filifilia e le Atua ile lumanai e foia ai nei faafitauli.  
  
E leai ma se tasi e le iai i lea po, e auai uma tagata.

### **O tali mai tagata o le nuu (18-50tausaga)**

#### **Alalatoa. Alalise. Peni - (tamā )**

1. O le 1964.
2. Oute ola ifo ua leva ona fai, ao le kala a lo'u koeaiga, g amaka mai aso ia ao tasi le auala, ma e le'i faakaiga fo'i, e lei iai foi gi kaavale iga kaimi.
3. O le *Sasagā'apa*, e pei oni fiafiaga e faafeiloai atu ai le kausaga fou, ma faafetaia ai lona alofa ua uma le tausaga tuai.
4. O kagaka uma o le Guu e faakigoa le *Sasagā'apa*.

5. O aso la e leai ma gi mea kukupu ai, aua e iai a koeaiiga makukua lakou ke leoleoiga kaimi e sasa ai apa, ao aso foi la e lei iai gi kaavale feoi, aua ua gao le kasi lava le auala sa feoi ai kagaka, e le ofi ai gi kaavale .
6. E ka loa le 12 i le po amaka loa le *Sasagā'apa* seia oo a iga ao leisi aso, pei se mea fiafia kgk ua aulia leisi kausaga fou i le alofa m le agalelei silisiliese o le Atua,o le amakg foi o le kausaga fou e amaka ai Loku Kalosaga le EFKS o le Lalolagi ua maea ga o le *Sasagā'apa*.

**Andrew.Seulialii. (tama)**

1. 26 Aperila 2001.
2. Leai.
3. E faaali ai le fiafia o tagata ua aulia le tausaga fou.
4. O tagata uma.
5. Ua faaaoga luma ole auala.
6. E maea loa loku, ona sasa lea o apa seia oo ina aoina, ma faaiu loa ile usuina ole vii ma sisi le fua.

**Andrew. Ti'a Faitala. (tama)**

1. 24:04:1992.
2. Leai, oute ola ifo ua iai.
3. ose vavau a le nuu poo ni tu ma aga ale nuu na amata mai e tuua ua fai i lagi le folauga ,e iloa ai ole a tatou fa'afeiloai atu ile isi tausaga fou.
4. matai,tina,taulele'a ma tamaiti o le nuu.
5. Ole faafitauli lava ole ava malos.

7. E ta loa le 12 ile vaeluaga ua tuua na o sauniga ona amata loa lea ole *Sasagā'apa* seia ao ,ona fai lea ole tatalo faaiu e se matai ma usu ai le vii ole tagavai a samoa e tuu aloaia ai i lalo ma taape ai loa.

**Emi. Taulapapa. (teine)**

1. 08:07:1987.
2. Oute ola mai o loo faatino e le nuu le *Sasagā'apa*. Oute leo iloa se tausaga na amata mai ai.
3. O se faatinoga e faailoga ai ma faafiafia ai le tupulaga i le po ole vaeluaga aua le faafeiloaiina ole tausaga fou.
4. Ole nuu atoa. E le faailogaina ni tagata e faatinoina lea tulaga. E amata mai lava i tagata matutua seia oo lava ile fanau iti.
5. E leai lava ni faafitauli, sei vagana lava ua auai mai ni tupulaga o isi alalafaga ona faatoa tutupu lea oni fevesiaiga ona ua omai faavevesi le *Sasagā'apa*. Ae afai lava nao tagata lava ma tupulaga ole nuu e leai lava se mea e tupu.
6. E ta loa le 12:00 am ona amata loa lea ona *Sasagā'apa* ole taimi lava lena e sasa atu ai apa seia oo lava ina ao faatoa uma loa lea ole faamoemoe. E malamala loa, ona faapotopoto uma loa lea ole nuu e usu le vii o Samoa, ae sisi e se matai ole nuu le fu'a e tapunia ai le *Sasagā'apa*. A maea ona sisi le fu'a ona ò loa lea o taulele'a ma matai ole nuu e faamàmà le auala. E tapena ese atigi apa ma fasilaau sa faaaoga ile sasaina o apa.

**Feao.Moananu Lepule. (teine)**

1. 1989.
2. E le o maua ua fai sina leva tele. le vavau a le nuu mai lea tupulaga i lea tupulaga.
3. Faafetaia ai le alofa o le Atua.

4. I le nuu atoa.
5. Leai.
6. O le leoleoina lea e matai o le auala mo tupulag e oona, ae faaiuina le *Sasagā'apa* le ao ua sisi le tagavai o samoa ma usu le vii.

**Kuini. Taulapapa Kapeteni. (teine)**

1. 04/06/1994.
2. Leai.
3. O lo'u a iloa ile *Sasagā'apa* ole masani ale nu'u e pei ò e eva ai ma kafafao ai.
4. O tagata uma lava.
5. Leai.
6. E uma loa lotu ile vaeluaga ona sasa loa lea o apa seia aulia le aso fou.

**Lauaki Lafi. Europa. (tama)**

1. 1989.
2. O lou iloa iai na amata my lava e Tuua ua lagoon mai Tiasa ma maliliu atu matua o i latou ia na asaina my le gasu o le taego e pei o latou ia sa amatalia maia le *Sasagā'apa* e pei osi vaega foi lea sa lakou tapenaina e faamanaia ai ia o latou foi vaitaimi-
3. O le *Sasagā'apa* ua pei ose faataitaiga ose maafaamanatu lea i totonu o le afioaga i tausaga taitasi e fy ma moemitiga o tagata ia vave ga oo my le aso e feiloai ma fiafia ai aiga e lei masani ai ona feiloai ae ave lea aso ma lea faamoemoe efeiloai ai .
4. E aofia uma ah tagata o le nuu, tagata matutua ma tupulaga e oo fanauiti ua mafai ona faatinoina lea faamoemoe o le *Sasagā'apa*.-

5. E leai ah ma se faafitauli e aliae my i le *Sasagā'apa* ona ose vaega foi lea ua masani ai le afioaga i tausaga taitasi e lolofi mai ai tgt o aiga e lei masani ona nonofo i le nuu i le tausaga atoa ae ua avea le *Sasagā'apa* e pei ose aso faamanatu lea i asofiafia ah ia i totonu o le afioaga .
6. Ma le silafia e maea loa sauniga lotu ah Ekalesia taitasi i totonu o le Afioaga e faatalitali ai le aulia o le tausagafou ae faamavae atu i le tausaga tuai ma maea foi iputi o le vaeluaga ona amatalia loa lea o le faamoemoe lea o le *Sasagā'apa* e amata atu a g sasa apa soo i ke 12 i le po sei aulia le 7 le taeao ona usuina loa lea o le vii o le saolotoga o Samoa ae sisi ae le tagavai o le malo o samoa e faailoa ai ua aulia foi e samoa ma le afioaga le tausaga fou ua aulia .

**Loama. Faio. (tamā)**

1. 1992
2. Na ou fesiligia le tamā o lo'u tina pe na ona silafia le taimi na amaka ai le ae na te leiloaina foi. Ae te iloa lea ua 100 pe sili foi ona tausaga ile taimi nei peana soifua mai.
3. oute iloa ole *Sasagā'apa*, ose vavau lava ale nuu ua au tausagā, ma ose mea foi e talitonu ailogā e faigofie ona tuu.
4. ia o tagata uma lava ole nuu e faatinoina, mai lava i tagata matutua se ia oo lava i soo se tamaititi e ona mafai ona ia sasaina se apa.
5. pau lava le faafitauli ile taimi ile maitau, ona o nisi nuu tuaoi ma isi tagata ese ua auai atu ai ma faasuaava ma avea ai ma mea ua filogia ai ma maua ai le avanoa e feeseeseai ai ona o luga ona ava malosī.

6. Ia pau lava le mea ole maea ai o sauniga lotu ole vaeluaga, ta loa le itula 12 amaka loa ona faatinoina lea faamoemoe seia oo ina malamalama faatino lea ole sisiina ole fua o Samoa ona tapena lea ole lapiasi ma faamaea ai loa.

**Makesi.Namulauulu. (Aoa Malua)**

1. 1987.
2. E iai le taimi na ou fesili ai i le tagata matutua o le matou aiga(uncles and unties) e uiga i le vaiata tonu na amata faavae mai ai le *Sasagā'apa* i totonu o tatou nuu, ae o le tele lava o i latou e lē iloa tonu vaiata ona e feola mai i latou o lo o fai lava lenei masani i tausaga uma.
3. I lo'u lava taofi e tusa ma lo'u matau mai lava i lo'u tuputupu ae i totonu o le nuu, o le *Sasagā'apa* o se tu ma se agaifanua ua masani ai lo tatou nuu e faatino lea i po o le vaeluaga o le tausaga fou. O le masani lava a le nuu e ta loa le itula e 10 poo le 10:30 i le po mulimuli o le tausaga ona amata lea o sauniga lotu i Ekalesia e 3 i totonu o le nuu (ua 4 Ekalesia i le taimi nei) ma faaauau ai seia ta le itula e 12 i le vaeluaga o le po ona tau fai faamanuia loa lea o le tausaga fou e tagata o le nuu ma feofofoa'i e faafeloai le tausaga fou. ao le taimi lava lea ua faalogoina ai loa le pa'ō o le sasaina o apa ma logo ma isi mea tagitagi i luga o le auala tele i le ogatotonugalemu o le nuu. O le faamoemoe lava o lenei *Sasagā'apa* o le faailo o le ola fiafia ma le loto faafetai o tagata o le nuu ina ua aulia ma le manuia le Tausaga Fou. O lenei faamoemoe e faatino lava seia ta le itula e 8 poo le 9 i le taeao ona faataape ai lea. E le faamalosia foi se tagata, peitai e matauina lava le tumutumu lava o lenei faatinoga(event) i tausaga taitasi. O tele o i latou e malaga mai atunuu i fafo ma Upolu faapea nisi nuu i Salafai e mafua ona faitausaga fou

atu i *Fogapoa* ma *Tuasivi* ona o le sasaga'apa. Ae sa matauina foi le tele o ulugalii na mafua ona masani ona o le *Sasagā'apa*.

4. Matai ma taulele'a o le nuu, tina ma tama matutua o le nuu, tupulaga talavou ma soo se tasi lava o le nuu ma tagata mai isi afioaga, ae le gata i lea o i latou o tafafao ma fai aso fiafia mai i atunuu i fafo.
5. E iai nisi o faafitauli sa vaaia i aso ao ou la'itiiti e pei o le vevesi ai o tulaga ona ua ova le faasua'avā ma le leai o se faaaloalo o nisi o tupulaga mai isi nuu tuaoi. Ao lenei lava vaitau ua malosilava pe puipuiga a le pulega mamalu a Alii ma Faipule o le nuu lea ua tele ina sologa lelei ai ma ua le toe tutupu ai ni faafitauli.
6. I la'u lava mātau i faiga o *Sasagā'apa* i isi tausaga e tele lava ina amatamea ai le tupulaga talavou mai lava i le itula e 12 i le po ona faatoa ama lea ona lolofi ai ai le tele tagata o le nuu, i latou sa auai atu i sauniga lotu ma isi tagata sa fai a latou fiafia i nisi nofoaga. E auai uma atu lava le toatele o matai ma taulele'a o le nuu ae le gata i lea o nisi o tama ma tina matutua e tele lava ina o atu ma api i fale talimalo o lo o i totonu o le aai e lata ane i le nofoaga o lo o faia ai le *Sasagā'apa*. O nisi tausaga e faasavali le *Sasagā'apa*, e amata mai i le tua'oi o *Fogapoa* ma Fatausi seia paia Tuasivi i le nofoaga o lo o i ai le ofisa o leoleo ona toe foi mai lea faamautu i le nofoaga masani(ogatotonugalemu o le nuu) ma faaauau ai seia ta le itula e 8 po o i le 9 i le taeao, ona sisi ae ai lea o le tagavai o le atunuu ma usu ai pese faaiu. (Pese 356: Lo ta nuu ua ou fanau ai).

#### **Motunuu Tunufai. Pulu (tama)**

1. 03/10/1974
2. E leai ma se isi o soifua i le taimi nei o ia silafiaina le amataga na faavae ai lea faamoemoe

3. O se faamoemoe na faavaeina o se fiafia ua aulia le tausaga a'o se tapuaiga e faafetaia ai le alofa silisiliese o le Atua i lana tausiga ma lana puipuiga
4. O tagata uma o lo o maua le malosi.
5. O le alualu i luma o suiga ua alu a'e ai foi ma faafitauli.
  - a. o aso la e tau leai ni taavale ma e seasea feoi ni taavale i le taimi o sasaapa a'o le taimi nei ua tele taavale feoi i le yaimi lea ma ua faalavelaveina femalagaina a le atunuu.
  - b. tele tagata ua tagofia le ava malosi e afua ai ni misa aemaise ua amata ona auai atu iai ma tupulaga o nuu tuaoi.
6. E tatā loa logo ua ta le 12 i le vaeluaga, amata loa a'o le taimi tonu foi lea ua maea sauniga lotu a Ekalesia i totonu o le nu'u. E sasa mai lava i le taimi lea le *Sasagā'apa*. E tafa loa ata o le vaveao ona faapotopoto loa lea o tagata i le vaega o lo o iai le pou mo le tula'i faaaloalo ma sisiina a'e ai tagavai o le atunuu. E faaiuina i le usuina o le pese EFKS -Lota nu'u na fanau ai.

**Namulauulu Sione.Matamua. (tama)**

1. Aso 15 Aukuso 1983.-
2. O tala tuutaliga lava, ae ole mau foi a le atunuu e mau eseese lava o tatou tagata. O la'u faasoa, fai mai ole si'u malae o Taua'e faasolo mai ai i Leaiti ma le Malaefono. O i sa tele iai poula i na ona po a'o faatali'oli'o le atu falega ole afioga i le vaegatonu oloo iai le malae kirikiti e oo mai ile taimi nei. E tulaga ese poula ole tausaga fou e ese mai i poula uma mo isi faamoemoe, ona ole poula lea e aoina lelei lava. Fai mai ole tofa na afua e usu pese ma tata faaili ma sisiva e faatali ai le fetuao ole ulua'i aso ole tausaga fou, pei ole afuaga lea. E taputapua'i toeiina ile atufalega ae sasa apa ma tata faaili. Peitai nei ona po ua fai foi e le tupulaga

fou suiga ona ole fia iloa foi ole latou tula'i mai pei ole ala lea ua faatino ai ile alatele ona ose vaaiga ese foi le ta'u atu i tagata fegasolo a'i.

3. Ia oute manatu o le taua i a te a'u ole taofiofi pea i tu ma aga e manatua ai le tofa saili malo o matua ua tofafa i Ti'a. O se mitamitaga foi o fea e nopia'i ai e faalogoina loa tala aave ile tumau pea olea vaaiga pei ose mea fiafia e manatua ai pea si o ta tupuaga, ile maitau foi i nei ona po ose vaaiga fou i alo ma fanau e ola a'e i atunuu i fafo ae maitauina lea tulaga e ui e pei amusia e nisi ae o a'u lava ia e iai lona taua i lo'u tagata ma lo'u faasinomaga.
4. Mai lava i le tamaititi laiti se ia oo lava i le au matutua e le faatulagaina aua ole vaaiga sili foi lea i fanau peitai e le tuuna nao latou e o. O le mea pitosili ona taua ole lagonaina i tino ole auga ma le faamoemoe ole feiloai atu ile malama ole aso muamua ole tausaga fou.
5. Ou te molimau a'u ia i faafitauli oute talitonu sa mamao lava i aso na faatoa fuafuaina ai ma faatino lenei vaaiga taua isi o matou nu. A. Ua fai ose vaaiga foi lele e fai ma faamoemoe e tagofia ai le ava malosia ma pei ua ese ai le faatinoga pei ona masani ai.
6. E. Ua maitauina se vaaiga ona ole faafitauli A ua fai ma faataitaiga lea vaaiga i tupulaga laiti o loo vaai o latou mata i ia gaioiga ma faatupuina ai nisi luitau le manaomia. Ua avea le fesiitaiga mai le malae sa faataoto ai ile amataga ma avatu ile alatele a le malo ose matua popolega i a te a'u lava ia, o leisi avetaavale na te le iloa ona faautauta i taimi e faasuaava ai, ae afai oloo iai le mafaufau ole tama ma le teine sasa apa e tatau ona usitai le avetaavale ma sue sona ala e ui ai, ona popole ai lea o so'u taofi, tate le fia faalogo atu i se faalavelave tau taavale talu le *Sasagā'apa* i luga ole alatele. O taimi o o'u laititi oute lotu ma lo'u ofu *Sasagā'apa*, na ona tuua lava ole lotu, tatala loa le ofu lotu ia ae agai ane loa e

avau le *Sasagā'apa*. Ole masani a le au matutua e tutuli matou e amata ae o atu latou e fai'u pe a lata ona ao, ia e amata lava ile toa<sup>5</sup>, toa<sup>6</sup> e ao ane ole nuu atoa ua i luga ole alatele. O leisi vaega e maitauina foi se faaluma olea vaveao pei o ia lea na te taitaina le *Sasagā'apa*, pei la le king lea ole po, ole mea lava e fai mai ai le taitai ona alu ai lea o matou, a fai mai foi a le taitai ole a faasavali le faaili o lena lava. O toe upu o la'u faasoa ole vaaiga malie. Afai e te le aoina ua e vaivai, ia e onosa'i lava la e te faamalosi e te moe ile tou aiga poo le tou fale, ole faiga lea ua masani ai alii po tama, ae afai ua e vaivai ua e le aoina ae e moe sese i fale talimalo ole nuu e tulata ile mea oloo sasa ai apa, ia talofa laia i a te oe afai iai ni ulo ile *Sasagā'apa*, ia o ulo na ole a vali ai oe, o ou foliga ma lou tino, e laki lava le vali atu o oe ae e ala ae afai e te moe gase lava ia mali i ou foliga pe a e maleifua, o lona uiga o aga na o lau tausaga fou.

**Peter. Suniula. (tama)**

1. 9/5/86.
2. ua au kausaga, ma ga faavae e makua o makua.
3. o le loko fiafia poo se ku mase aga faakausala lea ale afioaga e faafeiloai ai le aulia o le kausaga fou.
4. o kagaka makukua sei paia e ua aupiko ikiki ua 4-5 kausaga.
5. ua iai faafikauli oga ua auai ma gisi o guu kuaoi.
6. ka loa le 12 I le po ole kausaga fou ia sasa faasavali mai loa le apa le kuaoi I lesi kuaoi ole guu ia g agai loa lea ile ogakokogu ole guu I lua ole ala e sasa le apa ma sisiva se ia ao oga usu loa lea ole vii o samoa ma sisi ai loa le kagavai ole atunuu, oga kaape loa lea.

**Siolo.Peleti. (tama)**

1. 17 Aug 1999.
2. Ua e silafia se tausaga na amata faavae mai ai le aganuu lea o le *Sasagā'apa*?
3. -na ou ola mai lava ou vaai ile faatinoina ole *Sasagā'apa* oute iloa ose mea ua leva tele ona fai na ou faalogo foi i tala a tagata faapea o mea nei sa faia e tagata I aso anamua lea lava e oo mai ile taimi nei oloo faia pea.
4. O lou iloa iai pei ose faailoga vaaia lea ole fiafia o tagata ina ua aulia le uluai aso ole tausagafou lea la e sasa ai apa ma pepese fiafia faailoa atu ai lo latou loto fiafia.
5. O ai tonu tagata e aofia i le faatinoina o lea faamoemoe?
6. -ele faailogaina se tagata e auai ilea foi faamoemoe e amata mai lava I tagata matutua e oo lava I fanau iti e vaaia ilea po ele gata ilea e omai ai foi ma nisi o nuu tuāoi latou te fia matamata ma sasa se latou apa auā ole faailoga ole fiafia ua aulia le tausagafou. O lau ia titilo mai le taimi faatoa ou ola mai ai ma ou auai ile faatinoina ole *Sasagā'apa* e leai lava ni faafitauli pea faapea na'o tagata nuu moni lava o FOGAPOA ma TUASIVI ae auai loa ma tupulaga mai isi nuu olea vaaia ai loa fusuaga ma faaali ai loa le fia malosi I tagata ese ona ua ova le onanā . O le taimi masani lava e vaaia ai le faatinoina ole *Sasagā'apa* ole Mae'a lea ole sauniga lotu ole vaeluaga e ta loa le 12 tatagi loa ma logo ma tau fai sasa apa I luga ole auala seia vaaia le oso ae ole la ole aso fou lea ma sisi ai loa le fu'a poo le tagavai lea o samoa ole faailoga lea ole aulia manuia ole aso muamua ose tausaga.

**Suesa.Moananu. (teine)**

1. 4 Iuni 1998.
2. I lo'u iloa sa amata mai e tuua ua mavae atu.

3. E pei ose fiafiaga mole tupulaga ale nuu e faafeiloai ai le tausaga fou, ma ose vavau foi ale nuu.
4. E tele lava ile tupulaga ma le fanau laiti.’
5. Leai.
6. E amata lava fai le lotu ona fai ai lea a maea ona sisi lea ole fu’a ma faafetai ile Atua ua aulia tausaga fou.

**Tala. Lauaki. (tama)**

1. 1975.
2. Leai oute ola ae ua leva ona iai le *Sasagā’apa*.
3. Faafeiloai le tausagafou.
4. E agavaa uma iai tagata uma.
5. Ole faalavelave lea i taavale feoi ile alatele I lea taimi ole po
6. E amata e tamaiti laiti, ae faaiu ele au matutua ia male au onana.

**Valerie.Unasa. (teine)**

1. 8:12:1991.
2. leai oute lei iloana se taimi tonu na amata mai ai ,ae na ou ola mai lava faimai o mea ua leva na amata mai o matou Tuua.
3. *Sasagā’apa* ose vaega matagofie aemaise lava ose mea ua iloa ai lava si o matou nuu i amataga ole tausagafou ma ota iloa ai foi le taua ole aulia o leisi tausaga e ala ile sasaina o apa.
4. O tagata uma lava e auai ile *Sasagā’apa* e auai matai,taulelea,aualuma,talavou faapea ma fanau laiti.

5. Leai se faafitauli i lea vaega aua e sologa lelei lava mea uma ona ole puipuiga a pulega o Alii ole nuu.
6. Ole faasologa masani lava e ta loa le 12 ile tulua ole po amata loa ona sasa le apa e faailoa ai ua oo le tausaga fou seiloga lava e ao faatoa uma le sasaina o apa ona potopoto loa laia e usu le vii ole Fua samoa ma sisi le fua ona Faaiu loa laia ile tatalo .

### **O tali mai i tagata o nuu tuaoi.**

#### **Apelu. Fineaso. (tama)**

1. 1978, faigaluega i le ofisa o leoleo i Tuasivi, ae oute sau mai le nuu o Sagone.
2. Ua 9 nei tausaga oloo galue ile ofisa leoleo i Tuasivi, ii tonu ile afioga oloo faatino ai lenei polokalame i tausaga taitasi ole *Sasagā'apa*. Ele mamao atu lava i lalo le mea oloo faatino mai ile nofoaga oloo matou galulue ai, i tausaga e 9 ia talu mai na ou galue ile matagaluega i totonu ole afioga nei, na ou vaaia ai lenei polokalame e uiga ese foi toe mataina. E ese mai foi i isi afioga i tausaga fou taitasi. E pei ose aganuu e faaalua ai le fiafia o tagata ole afioga ua aulia le tausaga fou.
3. Ua tataua ona tuu.
4. Ona e iai vaega e tataua ona tilotilo iai le pulega mamalu a alii ma faipule e ao ona toe faaleleia. Toetiti tausaga uma male agai atu ole matagaluega e vaavaaia lenei polokalame; ona e tele ina aumai faitioga ale mamalu ole atunuu ile tauai ai lea ele tupulaga o taavale a nisi ole mamalu ole atunuu i fasilaau ao le toatele lava o i latou oloo faasuaavaa. Ele gata i lea ole tele ai foi oni vesiga e tulai mai ile taimi oloo faagasolo ai. Ua uma foi ona feutagai le matagaluega male pulega

mamalu a alii ma faipule i mea e ao ona titilo iai aua lava le faatumauiina ole mamalu o lenei polokalame ina ia aua nei toe tulai nei faafitauli ile lumanai.

5. E iai taimi e pasi ifo ai le matou taavale leoleo e siaki le faatinoga o le *Sasagā'apa*, olo filo faatasi ai ma fafine faapea ma fanau laiti. Lona uiga o tagata uma o le nuu, sei vagana ai le pepe e le mafai ona savali.

**Vincent .Afoa. (tama)**

1. E 38 ou tausaga, oute sau mai le nuu o Lalomalava, oute Tausi mai i le falemai i Tuasivi.
2. O lea ua savali le sefulu tausaga talu ona galue ile Matagaluega o Soifua Maloloina i Tuasivi. O lalo i o ile pito e masani ona fai ai le *Sasagā'apa* i tausaga pea oo ile vaeluaga ole Tausaga Fou. E malie foi aga o lena po, e sau le solo ale isi pitonuu e agai ile mea tonu lea oloo fai ai le *Sasagā'apa*. E manaia le nofoaga oloo faatino ai, ole mamao ese lea mai ile vaega lea oloo iai le Falemai ina ia aua nei aafia pe faalavelave ile apulusia i tofaga ole mamalu ole atunuu oloo sulufai mai ile maota gasegase aua lava gasegase ole tino.
3. E iai le manatu ose faamoemoe matagofie e mafuta ai tupulaga.
4. E saogalemu lava mea uma. Pau lava se mea e tatau ona toe vaavaai iai le afioga, ole nofoaga lea e faatino ai lenei aganuu, ona o luga tonu lava ole auala mole saogalemu ole mamalu ole atunuu. Ele gata i lea, o nisi o gasegase oloo fia vave taunuu mai iinei ile maota gasegase mo togafitiga; ae ua faalavelave le tupulaga i luga ole auala. E pei ole tulaga lena e tatau ona toe tilotilo iai le mamalu ole pulega a alii ma faipule.
5. O tagata uma e oo lava i tamaiti.

## **O tali mai i Tamā ma Tinā matutua o le nuu.**

### **Namulauulu Suaesi (tamā )**

1. Na ou fanau mai ile tausaga e 1942.
2. Na ou ola ae lava ua leva ona iai lea aganuu, sa ou fesiligia foi nai ou matua ma tagata matutua sa iai I ia aso, latou te lei silafia lava..Lona uiga ua fai tele si leva ona faavae o lenei aganuu.
3. O le faamoemoe lava ia o le faafoi o le faafetai I le Atua ua aulia le tausaga fou.
4. O tagata uma lava o le nuu, na faapena foi la aso, sa auai uma tagata, ma mafuta faatasi.
5. Pau a le eseese ua ou vaaia ile taimi nei, ona o aso ia sa tau leai ni taavale e feoai luma le auala, o aso foi ia sa leai se auala ta. Peitai o le taimi nei, ua lelei auala, toe tele taavale ua feofeoai luma le auala. O aso ia sa sasa I tua apa a tagata, vaitaimi o ae mai le pusa masi auro, e pei o mea lava na sa faaaogaina e tupulaga I la aso e sasa ai apa. O le malae lava o loo iai le malae kirikiti o le malae lena sa sasa ai apa. Sa leai lava se vevesi I la aso, sa leai foi ni tupulaga mai isi nuu tuaoi sa auai I lea faamoemoe. O aso foi la sa lei tagofia e tupulaga sa iai le ava malosi, peitai sa malosi lava ile ava samoa, ona e fiafia e faaafu ai ile sasaina o le apa.E pei o le pau lena o mea ua ou manatua.O aso nei, ua tele lava le suiga fou mai fafo, ua le maua ai le agaga moni ole faamoemoe.
6. O gasologa masani lava lea mai I aso ia, o lea lava ua alu ai nei aso, pau lava le mea lea ua sui ile taimi nei, ua tolu lotu, ae o aso ia sa tasi lava le lotu a iai, ole EFKS. Ae uma loa le lotu, ona sosoo lea male sasaina o apa ina ua ta le 12 ile valuapo, ona sasa mai lea seia ona aoina, ia ma usu faatasi ai lea ole pese lotu e faauma ai.

### **Fatuaitu Pulu. (tamā)**

1. 1944 lou tausaga fanau, lona uiga ua 77 ou tausaga.
2. oute ola ifo ua iai le *Sasagā'apa*.
3. Ole faafetai le ile Atua I lana puipuiga ua aulia mai le tausaga fou..
4. O tagata uma e oo lava I tamaiti laiti.
5. Sa sasa I tua apa I aso ia, ao nei ona aso ua sasa I luma o le auala. Sa leai foi ni vevesiga I la aso, aua sa sasa fiafia apa ale tupulaga, amata fiafia lava e faaiu fiafia foi. E iai lava taimi e sasa savali ai e le tupulaga o apa ina ia soo le nuu, e pei se mea fiafia I tagata..
6. E amata lava ile lotu, ia a ta loa le 12 ile valuapo ua aulia le tausaga fou, ia ona sasa lea o apa, e sasa lava seia oo ina aoina, ia ma faaiu lea ile pese lotu..E iai foi le matai nate taitaia le faaiuina o le *Sasagā'apa*. O le tasi foi na eseesega o aso ia ma aso nei, o aso ia e iai lelei le matai nate faaumaina ma e faalogo uma iai le tupulaga, peitai o aso nei ua fia taitai uma tagata, aua ua onana uma matai ile ava malosi.

### **Tausoa. Ioane (Tinā)**

1. 1928
2. Leai
3. O le faafoi o le faafetai I le Atua ua aulia le tausaga fou.
4. E aofia uma tagata uma e oo lava i tina ma tamaiti.
5. E tele lava eseesega, o aso ia sa sasa I tua apa, ao nei taimi ua malovale tupulaga fou ua sasa I luma o le auala, oute le iloa le taimi sa amata sasa ai luma le auala o apa. O aso ia sa leai lava ni mean a tutupu, sa filemu leai se vevesi sa iai, ai

ona ole pia ua mafua ai. Ua tele foi mea ua tutupu ua ou faalogo ai I tala feaveai  
I luga ole ea..

6. O le gasologa masani lava , e uma loa le sauniga ona sasa loa lea o apa ina ua  
ta le 12., e sasa lava seia ao, ia ona taape lea I aiga.

### **Moananu. Leatuolo (Tinā)**

1. 1935
2. Leai
3. O le faafetaia lea ole alofa o le Atua.
4. E aofia uma tagata uma e oo lava i tina ma tamaiti.
5. O aso ia sa sasa I tua o apa, ao nei aso ua sasa I luma ole auala. O aso ia, sa leai  
se vevesi o tupulaga sa iai, sa filemu mea uma, ona e lei tagofia e tupulaga I la  
aso le ava malosi, ua nao le ava samoia, peitai o tupulaga I nei ona po, ua leai  
se ola faaaloalo ona o suiga fou mai fafo, a faatonu atu ae oso mai ile  
faamaualuga. Ua le maua le agaga o le fiafia.
6. O le gasologa masani lava , e uma loa le sauniga ona sasa loa lea o apa ina ua  
ta le 12., e sasa lava seia ao, ia ona taape lea I aiga

