

AGAIOTUPU READING OF 1 CHRONICLES 28:1-29:9

RE-VISITING THE ROLES OF DAVID AND
SOLOMON IN THE BUILDING OF THE TEMPLE

A Thesis Presented to the
Faculty of Malua Theological College

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

by

Penehuro Lilomaiava

July 2021

Abstract

This thesis is a Samoan contextual reading of 1 Chronicles 28:1-29:9. It utilises the Samoan concept of *agaiotupu* (master builder) as a perspective and hermeneutical lens to read the narrative in the biblical text. The thesis will also utilise Narrative Criticism as an interpretational tool to analyse the text. The thesis endeavours to revisit the roles of David and Solomon in the building of the Temple in Jerusalem. Traditionally, Solomon is accorded the role of Temple builder or in the Samoan context, the *agaiotupu* of the work. This thesis will argue, from a *agaiotupu* perspective, David could also be called *agaiotupu* considering all his roles in the preparation he did for the work. The thesis will explore David's (and Solomon) roles in the narrative in light of the roles and responsibilities of a Samoan *agaiotupu*.

Consent Form for the Retention and use of the Thesis

I, **Penehuro Lilomaiava**

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

Signature: _____ Date: _____ (month and year)

Declaration of Authorship of Thesis

I, Penehuro Lilomaiava

hereby declare that this submission is my own work and that, to the best of my knowledge, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma at Malua Theological College or any other educational institution, except where due acknowledgement is made in thesis. Any contribution made to the research by colleagues with whom I have worked at Malua Theological College or elsewhere during my candidature is fully acknowledged.

Signature: _____ Date: _____ (month and year)

Dedication

I would like to dedicate this thesis to our late parents Lilomaiaava Farane Ae and
Manusegi Auelua Lilomaiaava and Taunaiasi Kepu,
To our mother *Taoa Kepu* thank you for your advice and prayers. *Fa'afetai tatalo, Malo
le tapua'i.*

To our brothers and sisters and your respective partners; thank you for all your prayers
and support.

I would also like to express my sincere gratitude to our *aulotu*, Rev Saifiti and Hinemoa
Iupati and EFKS Beenleigh, Brisbane Australia. *Faafetai i lo outou alofa.*
Also to Rev Tafa'i and Vaelei Galumalemana and EFKS Falevao, *faafetai tatalo
faafetai mo le tou tapuaiga.*

To my wife Feagia'i who has been my support and grounded me during this thesis and
my journey. I could not have done it without you.

To our children Sandra, Pollyen and their partners. Frank, Trinity and Taloa

Also to our grandchildren Cairo, Clementine and Roman.

May God bless you all!

Table of Contents

Abstract	ii
Consent Form for the Retention and use of the Thesis	iii
Declaration of Authorship of Thesis	iv
Dedication	v
Table of Contents	1
Acknowledgments	3
List of Abbreviations	4
Chapter One Introduction	5
1. Introduction	5
2. Aim and Purpose	5
3. Scholarly Views on 1 Chronicles 28:1-29:9	8
4. Contextual Reading Approach	11
5. Chapter Outlines	15
6. Summary	15
Chapter 2 Approach to the Text: <i>Agaiotupu</i> Hermeneutics and Narrative Criticism	17
2.1. Introduction	17
2.2 The Term <i>Agaiotupu</i>	17
2.3 Narrative Criticism	21
a. Narrator	22
b. Plot	23
c. Character(s): Major and Minor	23
d. Discourses	24
e. Setting	24
2.4. Summary	25
Chapter Three <i>Agaiotupu</i> Reading of 1 Chronicles 28:1-29:9	26
3.1 Introduction	26
3.2 Narrative Structure	26
1 Chronicles	26
2 Chronicles	27
1 Chronicles 28:1-29:9- Preparing Personnel for the Temple	28
1 Chronicles 28:1-29:25 Public Undertaking of the Temple Building	28

1 Chronicles 28:1-29:9 The <i>Agaiotupu</i> for Building the Temple	29
28:1 Assembling the People for the <i>Agaiotupu</i> Announcement	29
28:2-7 David's Intension to be the <i>Agaiotupu</i> and God's Response	31
28:8-10 Solomon to be the <i>Agaiotupu</i>	33
28:11-21 Temple plan for the <i>Agaiotupu</i>	35
29:1-9 Contributions for the <i>Agaiotupu</i> to Build the Temple	36
3.3 Summary	37
Chapter Four Conclusion	39
Glossary	41
Bibliography	42

Acknowledgments

All honour and glory be unto you O Lord! *Ia fa'ateleina pea le Agaga fa'afetai ile*

Atua i lona alofa ma lona agalelei.

Firstly, I would like to acknowledge the guidance and support of my supervisor Rev Dr Arthur Wulf; Thank You so much for your continuous encouragement, patience and endless supply of wisdom and knowledge.

To the Principal Rev. Dr. Vaitusi Nofoaiga and the staff of Malua Theological College; thank you all for the support and knowledge shared. I would also like to thank the Old Testament staff; Rev Makesi Ne'emias, Rev Dr. Samasoni Moleli, Rev Dr. Malutafa Leaupepe Fa'alili, Rev Melepone Isara for all the advice and guidance throughout this study. To my Spiritual Parents Rev Olive and Maria and our Malua *auaiga* and class mates. *Fa'amanuia le Atua.*

To everyone who contributed to this work in one way or another, whom are too many to be named; *O loo silafia e le Atua lo outou agalelei. fa'afetai, fa'afetai, fa'afetai tele lava!*

Last but not least, to my wife and children. This is our work together as a family.

God Bless you all.

List of Abbreviations

CCCS	Congregational Christian Church Samoa
Chr	Chronicles
<i>EFKS</i>	<i>Ekalesia Faapotopotoga Kerisiano Samoa</i>
JSOT	Journal for the Study of the Old Testament
WBC	Word Biblical Commentary

Chapter One

Introduction

1. Introduction

This chapter serves as the introductory chapter to the rest of this thesis; its purpose is to provide a guide to reading and understanding this work. The four sections included in this chapter consists firstly of a brief discussion of the aim and purpose of this thesis. Here, I will discuss what motivated me to do this work and the inspiration behind my text selection. Furthermore, I will provide an explanation for choosing a contextual hermeneutic to read a specific biblical text. This first section will also provide a list and explanation of the focus questions which I intend to answer in the course of this study. The second part of this chapter offers a brief literature review on the selected text, 1 Chronicles 28:1-29:9, for the purpose of situating this study. I will also highlight the general understanding and scholarly interpretation of the text, especially with regards to the building of the Temple and the roles performed by King David and King Solomon. The third section will provide a brief explanation of the contextual hermeneutical approach employed in my reading of 1 Chronicles 28:1-29:9. Also, included in this section is a brief explanation of the paradigm shift in Biblical interpretation that provided space for this work. For example, I will draw upon selected works of Samoan biblical scholars beside which I wish to locate this work. The final section outlines the chapter contents which will form the bulk of this paper; this will be followed by a summation of this introductory chapter.

2. Aim and Purpose

The main aim of this thesis is to present a contextual interpretation of 1 Chronicles 28 from a Samoan *agaiotupu* (master builder) perspective. In other words, this thesis

revisits the roles of King David and King Solomon in the construction of the Jerusalem Temple as presented in the Books of Chronicles (specifically 1 Chronicles 28:1-29:9) through the use of a Samoan *agaiotupu* hermeneutical perspective. Traditionally the building of the Temple is attributed to King Solomon. In fact, the Temple is sometimes referred to as the King Solomon Temple, since it was during his reign that the Temple was actually built and completed in accordance with the temple narratives in the Books of Kings and Chronicles. However, for me, this tradition downplays and does not do justice to King David's contribution to the construction of the Temple. Somehow, King David's role is not fully acknowledged to be at the same level as King Solomon as Temple builder. In this regard, I propose to revisit 1 Chronicles 28:1-29:9 from an *agaiotupu* perspective; hopefully, this approach will shed more light on the significance of King David's contribution to the Temple project and perhaps put him in equal stead with his son King Solomon as co-builders of the Temple.

Furthermore, the path that this study will undertake will be further explained through the following series of questions that this study is willing to address from an *agaiotupu* perspective. Who is the master builder who built the original Jerusalem Temple? Was King Solomon the sole master builder of the Temple? Did King David play a significant role in the building of the Temple? Can King David's role be considered as that of a master builder as well? Does an *agaiotupu* reading enhance and highlight the significance of both King David (especially) and King Solomon's roles in the construction of the Temple as presented in 1 Chronicles 28:1-29:9? At the conclusion of this work, answers to these questions will be found and above all, will justify my interpretation of 1 Chronicles 28:1-29:9 as relevant and logical to my intended Samoan audience, who inspired me to proceed with this undertaking.

The inspiration for this work emerged from a habit of mocking amongst members of our carpentry team in Malua Theological College. This carpentry team is made up of part-time builders with semi to very little knowledge of carpentry. Our purpose in the College is mainly to do maintenance work of any kind to buildings around campus. In this small and close knit group there is always a tendency to tease and mock one another by addressing someone as the *agaiotupu* or *taitai tufuga* (another synonymous Samoan term for master builder). This habit has brought our team closer and made me wonder with laughter who the real *agaiotupu* is among the group (if there has ever been one). This curiosity came to the fore in my first encounter with the Temple narrative in 1 Chronicles 28. It made me raise the above questions concerning the real master builder of God's Temple in Jerusalem. Was it King Solomon or King David? To answer this question and the ones above I needed to go deeper in to the text, which is the purpose of this study.

In hind sight, my text selection was by accident. I tend to lean towards the Chroniclers version of the Temple narratives since it is the first version I came across of the Temple narratives, although it is a re-reading of the Deuteronomistic version in 2 Samuel 7.¹ In addition, my choice of 1 Chronicles 28:1-29:9 is also influenced by the fact that it provides a more elaborated version of 2 Samuel 7. In comparison, the Chronicler in 1 Chronicles 28:1-29:9 provided a more detailed account of the events leading up to the building of the Temple.² These include King David's intention and inspiration from the Spirit of God; the naming of King David's offspring who will be next in line to the throne and promised by God to build the Temple is made known;

¹ Raymond B Dillard and Tremper Longman, *An Introduction to the Old Testament* (Grand Rapids, Mich.: Zondervan, 1994), 195.

² William Schniedewind, "The Chronicler as an Interpreter of Scripture," in *The Chronicler as Author, Journal for the Study of the Old Testament Supplement Series 263* (New York, NY: Bloomsbury T&T Clark, 2009), 158–180.

David's contribution to the building of the Temple; and the design and details for the Temple. Such details are vital for this study, since it caters to my proposed approach of drawing comparisons and contrasts in the roles of King David and King Solomon in building the Temple.

3. Scholarly Views on 1 Chronicles 28:1-29:9

Most commentators on the Books of Chronicles highlight the significance of King David and King Solomon and their individual reigns in the Chronicler's account and especially their relationship to the Temple. They generally point to the large portion of the Books devoted to both reigns during the United Kingdom of Israel (1 Chronicles 10-29 and 2 Chronicles 1-9) as a major marker for this claim. Moreover, scholars mostly conclude that the reigns of King David and King Solomon are also presented as complimentary, representing them as a single unit with special focus on the Temple.³ However, in light of the actual builder of the Temple, scholars unanimously attribute King Solomon as the Temple builder, but do not neglect King David's contributions to the building of the Temple at the same time.

In the Thomas C. Odens and Marco Conti's commentary on Chronicles,⁴ they claim that King Solomon is justified in building the Temple due to having been brought up in a peaceful time, so he knows nothing but peace. However, they go further by acknowledging that the peaceful times of King Solomon's reign was made possible by the blood shed by King David's hands.⁵ In this sense, the peace experienced by Israel under King Solomon's reign was ideal for the Temple to be built, since there were no distractions from wars to prevent invasion from neighbouring countries. This claim

³ Roddy Braun, *1 Chronicles WBC vol 14* (Dallas/Texas: Word Books, 1986), 342-371.

⁴ Thomas C. Odens and Marco Conti, *1-2 Kings, 1-2 Chronicles, Ezra, Nehemiah, Esther* (Downers Grove: IVP Academic, 2019)

⁵ Odens and Conti. *1-2 Kings*, 23.

perhaps sees King David's actions as closely connected to the selection of King Solomon as the Temple builder, but unfortunately it was also the basis of his disqualification from building it. In this sense, King David can be seen as the stage setter who sets the stage for the Temple project.

Martin J. Selman suggests that the temple is described as a *house of rest* and God's *footstool* (cf. 2 Chr. 6:41–42). The idea of rest was so significant for the temple that even though King David's role as a man of war' was a vital part of the temple preparations in creating the necessary conditions for the work, it disqualified him from building the temple himself. Only King Solomon, the 'man of rest' was the most suitable for the task. Interestingly, Selman also acknowledges King David's contribution and sees him as the rightful builder even though he was not tasked to do it. Selman did not entertain his idea of King David's contribution further nor highlighted his contribution to the Temple project.⁶

Furthermore, Barton and Muddiman also acknowledge King David's contribution to the building of the Temple. They highlighted his role in receiving divine instructions from God to whom the building of the Temple is to be given to.⁷ Also, the instructions on the design and model of the Temple were given to King David. The building of the Temple is seen as the new tabernacle from Moses' time, meaning the Temple was to follow the Tabernacle design. Such instructions were not given to King Solomon by God, thus he constructed the Temple without divine instructions. This for Barton and Muddiman clearly suggests King David in the Temple project as more important than King Solomon's role, since he is the receiver of divine instructions.

⁶ Martin J. Selman, *1 Chronicles*. Reprint (Nottingham: IVP Academic, 2008), 304-320.

⁷ John Barton and John Muddiman, *The Oxford Bible Commentary*. Reprint. (Oxford: Oxford University Press, 2012)

William Johnstone also argues along the same lines about King David's contribution to the building of the Temple. Johnstone suggests that the presentation of King David in Chronicles mirrors the theological emphasis of the Chronicler, that King David's kingship is based solely on God's choice. Therefore, his role in the building of the Temple is also God's choice. In this case the minimal role played by King David was divinely orchestrated. In a similar light, the Chronicler according to Johnstone also presented the election of King Solomon as king and the Temple builder, as the sole choice of God.⁸ In this sense the continuation of the Temple project from King David to King Solomon was God's design to reveal the rightful king to lead the people of Israel. In hind sight, Johnstone here seems to suggest that the roles of both King David and King Solomon in the building of the Temple were divinely chosen.

In summation, it is apparent from the brief literature review above that there seems to be mixed feelings amongst scholars with regards to the contribution of King David and King Solomon in the building of God's Temple in Jerusalem. Firstly, the majority of scholars seem to favour King Solomon as the master builder of the Temple, but at the same time acknowledging King David's contribution in the Temple project. Secondly, there are also scholars who seem to put more weight on the contribution of King David. They value King David's role as the stage setter providing stability and peaceful times for the Temple project and the receiver of divine instructions on the design and model for the Temple. And thirdly, in light of the actual builder of the Temple, scholars unanimously attribute King Solomon as the Temple builder. A role some scholars also see as the will of God. Clearly, judging from these observations there is a debate lingering in Old Testament scholarship concerning the roles of King David and King

⁸ William Johnstone *1 and 2 Chronicles vol 1: 1 Chronicles 1-2 Chronicles 9 Israel's Place among the Nations JSOT Supplement Series 253* (Sheffield: Sheffield Academic Press, 1977), 277.

Solomon in the building of God's Temple. Therefore, it is my hope that this study will also make a valuable contribution to this debate particularly from my Samoan perspective of *agaiotupu*.

4. Contextual Reading Approach

As I have mentioned above, my *agaiotupu* reading is a contextual reading approach. Such an approach was made possible by accentuation of the reader and their location in the interpretive process. Such an interpretive approach is taken up by Pacific Island biblical scholars including Samoan biblical scholars. The shift to reader oriented approach allows Samoan biblical scholars to bring our local contexts into engagement with biblical texts. It allows them to employ aspects of Samoan island life such as experiences, worldviews, cultural and religious beliefs within their biblical interpretation. This mode of biblical interpretation has been given prominence by Samoan biblical scholars such as Peniamina Leota,⁹ Frank Smith,¹⁰ Iutisone Salevao¹¹ and Vaitusi Nofoaiga, to name but a few besides which I wish to place this study.

Leota in his study of "Ethnic Tensions in Persian-Period Yehud" uses an analogical approach in his engagement with the text. His study is a cross-cultural study of Ezra-Nehemiah and Chronicles. He explores the ethnic tensions in Persian-Period Yehud in light of the issue of land tenure that is in conflict with human rights in Samoan society. In other words, Leota explores the analogies between contemporary Samoa and Persian Yehud to allow the biblical world to inform contemporary issues of culture and

⁹Peniamina Leota, "Ethnic Tensions in Persian-Period Yehud: A Samoan Postcolonial Hermeneutics" (PhD Thesis, Melbourne College of Divinity, 2005), 45-55.

¹⁰ Frank Smith, "The Johannine Jesus from a Samoan Perspective: Toward an Intercultural Reading of the Fourth Gospel" (PhD Thesis, University of Auckland, 2010), 145-155.

¹¹ Salevao, Iutisone Salevao, "Burning the Land: An Ecojustice Reading of Hebrews 6:7-8," in Norman C. Habel (ed.) *Readings from the Perspective of Earth*, of *The Earth Bible*, vol 1, (Sheffield: Sheffield Academic Press, 2000), 222-231.

rights in Samoa. In his thesis, Leota, with the influence of post-colonial premises, proposes criteria for a Samoan hermeneutic and the responsible use of the Bible in the Samoan context.¹²

Smith in his study of the Gospel of John, analyses the Gospel's characterization of Jesus from a Samoan perspective. Particularly, Smith attempts to resolve the interpretive problem of 'distanciation' (distance between the world of the text, world encoded in the text and world of the reader) faced by readers in interpreting biblical texts.¹³ To bridge this distance, Smith draws on his experience and understanding of the Samoan social and cultural world and develops an analogical approach to reading biblical texts.¹⁴

For example, Smith's reading of John 3:1-5 evokes for him the Samoan analogy of *tautua* (service). This is the result of the way the narrative characterises Jesus' role in the washing of the disciples' feet. The image of a *tautua* speaks of a person's service to the family and village.¹⁵ The *tautua* means the forsaking of one's individuality and work towards the collective good, thus expressing Jesus' love towards the other. Additionally, reading John 3:1-5 in light of the *tautua* analogy also reveals the commitment required and the risks involved in following Jesus. That is, allegiance to Jesus should reflect that of a *tautua* who is willing to forsake his or her individuality even in the possibility of facing death.¹⁶ Smith's analogical approach utilises Samoan cultural concepts, experiences and beliefs in the interpretive process. This approach is

¹² Leota, "Ethnic Tensions in Persian-Period Yehud", 1.

¹³ Smith, "The Johannine Jesus from a Samoan perspective", 1.

¹⁴ Smith, "The Johannine Jesus from a Samoan perspective", 109.

¹⁵ Smith, "The Johannine Jesus from a Samoan perspective", 216-217.

¹⁶ Smith, "The Johannine Jesus from a Samoan perspective", 218-220.

significant in my own proposed reading method which will also make use of Samoan cultural categories, realities, experiences and worldviews.

Another Samoan scholar whose work I will draw on in this study is Iutisone Salevao. In his article, ‘Burning the Land: An Ecojustice Reading of Hebrews 6:7-8’, Salevao reads Heb. 6:7-8 from the ecological perspective of The Earth Bible Team. In this reading, Salevao fuses Samoan cultural worldviews of the land and ecojustice principals of kingship and voice.¹⁷ According to Salevao, the context of this biblical text envisions the burning of the land for the purpose of total destruction. This is disclosed by the surrounding verses, which speak of an apostate being beyond restoration (v. 4-6).¹⁸ As an apostate is to be doomed, so too is the fruitless land to be utterly burned and destroyed. Salevao uses the Samoan positive worldview that Earth is a living entity, the source and womb of life as a reading lens to interpret Heb. 6:7-8. From this perspective, Salevao therefore sees the burning of the land in Heb. 6:7-8 not only as a way of destroying the land but also as a means of destroying life. Thus, he argues that Heb. 6:7-8 ‘remains a disturbing text’ for him both as an eco-theologian and a Samoan because ‘it stands in conflict with the principles of eco-justice espoused by Samoans and echoed in the Earth Bible Project series’.¹⁹

In saying this, I commend Salevao’s study for the usage of Samoan ecological concepts and worldviews in designing his hermeneutical perspective to interpret biblical texts and draw out meanings relevant to readers located in a Samoan context. The use of Samoan worldviews is the intended path for this study and Salevao’s approach is valuable in developing my *agaiotupu* perspective.

¹⁷ Salevao, “Burning the Land”, 221-231.

¹⁸ Salevao, “Burning the Land”, 227.

¹⁹ Salevao, “Burning the Land”, 231.

Another Samoan scholar whose work I will mention is Vaitusi Nofoaiga.²⁰ In his work Nofoaiga presents a post-colonial reading of Jesus' ministry as recorded by the Matthean account in Matthew 4:12-25 to 7:24- 8:22 using the Samoan concept of *tautualeva* (service in between spaces). Nofoaiga in his approach fused the Samoan worldview associated with the concept *tautuaileva* with socio-rhetorical criticism to lead meaning out of the text through the use of innertexture, intertexture and social and culture texture to explore the text. The *tautuaileva* concept enables Nofoaiga to discover his position / sense of belonging to place in Samoan society, as in the Samoan society one person can serve many roles. The reality of his Samoan context allows Nofoaiga to read and make sense of the concept of discipleship and Jesus' proclamation of *ἡ βασιλεία τῶν οὐρανῶν* (the kingdom of heaven) in contemporary Samoan society.

In summation, the studies of these Samoan scholars highlight interpretive elements that are significant for this study. First, these studies place emphasis on the reader's context in the interpretive process, drawing on their experiences and perspectives as Samoans to read biblical texts. This is also the intention of this work, where my experience as a Samoan sets the questions that will be addressed in my reading of 1 Chronicles 11: 15 -19. Second, the works of these four scholars also draw attention to the utilization of Samoan cultural concepts, practices and realities in the process of interpretation. Such a move also corresponds to my proposed *agaiotupu* hermeneutical approach.

²⁰ Vaitusi Lealaiauloto Nofoaiga, "Towards a Samoan Postcolonial Reading of Discipleship in the Matthean Gospel" (PhD Thesis, University of Auckland, 2014), 14-20.

5. Chapter Outlines

Chapter One introduces the contents of the whole thesis. It will explain the aims and scope of the study. Also, the proposed *agaiotupu* hermeneutic and narrative criticism will be outlined as interpretive tools to analyse the biblical text. A brief literature review on 1 Chronicles 28, the selected biblical text of the study, will be given together with a review of Samoan approaches to biblical studies. This will situate the text in its literary and scholarly context in relation to my own study. Lastly, the structure of the thesis and brief descriptions of individual chapters are outlined. The chapter ends with a summary.

Chapter Two discusses the methodology and hermeneutic that the thesis will employ as briefly mentioned in Chapter One. Here, a more detailed discussion of my hermeneutic, *agaiotupu*, and Narrative Criticism as interpretive tools for my analysis of the biblical text.

Chapter Three is the exegesis of the passage using the methodology discussed in the previous chapter. The text, 1 Chronicles 28:1-29:9, will be analysed in its final form using the method of Narrative Criticism from a *agaiotupu* perspective.

Chapter Four is the conclusion of the whole study. It will outline all the findings of the work. These findings will form the basis of a *agaiotupu* reading. Finally, I will highlight the contributions of this reading to Island Criticism and also acknowledge its relevancy to the ministry of the EFKS Church.

6. Summary

This introductory chapter sets out to outline what the whole thesis is about. It describes and briefly discusses its purpose and aims to put the reader of this thesis into perspective. Moreover, a brief literature review was given to highlight the issue in the interpretation of 1 Chronicles 28:1-29:9 that I wish to engage in. namely, the debate

concerning who the master builder is of God's Temple in Jerusalem. In addition, a selected literature review of Samoan contextual interpretation by Samoan biblical scholars was also discussed. This is to make clear the location of this thesis among Old Testament academia. Finally, structure and contents of individual chapters are briefly explained for the reader to have a fair picture of the overall work.

Chapter 2

Approach to the Text: *Agaiotupu* Hermeneutics and Narrative

Criticism

2.1. Introduction

As mentioned above this chapter discusses and outlines the method and perspective utilized in this thesis. Firstly, I will give a definition and explanation of the Samoan concept of *agaiotupu*, which will be used as a hermeneutic and perspective to read 1 Chronicles 28:1 – 29:9. In this regard, I will briefly give a word study of the term to highlight the various meanings and connotations of *agaiotupu* that will be useful in formulating my Samoan perspective. In addition, I will also explore the roles and responsibilities of an *agaiotupu* within the Samoan context. Again to draw out vital meanings that could be useful in formulating my *agaiotupu* hermeneutical perspective. These analyses will form the basis of how the *agaiotupu* hermeneutic will be used in the reading biblical texts. Secondly, I will discuss Narrative Criticism as an analytical tool to lead meanings out of biblical texts. The hermeneutic and methodology discussed and outlined here will then be used to read 1 Chronicles 28:1 – 29:9 in the following chapter.

2.2 The Term *Agaiotupu*

According to George Pratt the Samoan term *agaiotupu* is a complimentary name for master carpenter.¹ It is a specific honorary title or name given to a *tufuga fau fale* (master builder) synonymous to other titles such as the *matai tufuga* (literally means chief carpenter), *matua o faiva* (the elder in the carpentry trade) and *tufugaagai* (literally

¹ George Pratt, *Grammar & Dictionary of the Samoan Language*. (Apia: Malua Printing Press, 1977), 28.

means the carpenter that faces). However, the term *agaiotupu* can have many meanings. Augustine Kramer for example translates the term as ‘the artisan of the king.’² Kramer’s definition seems to make reference to the skills and craftsmanship of the *agaiotupu* and whom the craft is performed for. In this case the king is the receiver of the *agaiotupu*’s services. In other words, Kramer points to the fact that the services of the *agaiotupu* is performed only for the king. Therefore, one cannot receive the title if his services is not performed for a king.

Tuiatua Tupua Tamasese Efi, adds another dimension to the term *agaiotupu*. For him the term can mean ‘the companion of a king’.³ Tupua gives the *agaiotupu* a sacred status in the village and the district. Because he shares with the commissioning chief a common mission, which is to ensure that they create a good outcome and do right by each other. They recognise that their undertaking is not only with each other but also with their God, the ultimate source of all goodness.⁴ In this sense, the *agaiotupu* therefore is a relational term referring to a builder who established a special bond with a king or a chief by doing what is pleasant in the eyes of a chief.

The sacredness of the *agaiotupu* profession is further reiterated through a consideration of the *agaiotupu* honorifics in Samoan traditions. All the *agaiotupu* in Samoa are designated under the *Falefa o le Aiga Salemalama* honorifics. The *Falefa o le Aiga Salemalama* literally means ‘Four houses of the Salemalama family’ and it refers to the descendants of *tufuga* of the Salemalama family who inherit the craft of house building from heaven. They are Leifi, Moe, Solofuti and Segi.

² Augustine Kramer, *The Samoa Islands* Translated by T. Verhaaren. Vol II. (Auckland: Polynesian Press, 1995), 278.

³ Tui Atua Tupua Tamasese Ta’isi. *Su’esu’e Manogi: In Search of Fragrance: Tui Atua Tupua Tamasese Ta’isi and the Samoan Indigenous Reference*. (Auckland: Huia Publishers, 2018), 87-99.

⁴ Taisi. *Su’esu’e Manogi*, 121

Aumua Mataitusi Simanu's definition of *agaiotupu* is more inclusive compared to Kramer's and Tupua's definitions. Simanu points out that the *agaiotupu* can also be referred to as *tufugaagai*.⁵ It literally means, the one who see face to face with the owner of the new house throughout the whole process of building a new house.⁶ This is to make sure the two parties agree on everything with regards to the work from the beginning to the end. In Simanu's definition there is no specification on a receiver of the *tufuga*'s services and craftsmanship. It can be for anyone who wishes to build a new house.

The all-inclusiveness of the *agaiotupu*'s services is apparent in George Turner's description of the initial consultation between the *agaiotupu* and a person who wished a house to be built.⁷ According to Turner, anyone who wishes a house to be built can approach an *agaiotupu* with a fine mat and other gifts. A pledge that the *agaiotupu* will be well paid for as the price of the work is left entirely to person who wishes for a house to be built. In agreement the *agaiotupu* make known the day for the project to be resumed living enough time for the person to prepare the building materials and the living quarters and provisions for the *agaiotupu* and his co- workers. On the set day the *agaiotupu* come with his party of co- workers to start building the house. On the completion of the house the person whose house is been built is expected to reward the *agaiotupu* accordingly.⁸

Turner's account brings another dimension to the services of an *agaiotupu*. That is, there is an expected charge to the services of an *agaiotupu*. The charge however is

⁵ 'tufugaagai' is made up of two words. *Tufuga* (carpenter/builder) and *agai* (face to face)

⁶ Aumua Mataitusi Simanu, *O si Manu a Alii: A Text for the Advanced Study of Samoan Language and Culture* (Hawaii: University of Hawaii Press, 2002), 539.

⁷ George Turner, *Samoa A Hundred Years Ago And Long Before*, (Suva: USP, 1986), 157-159.

⁸ George Turner, *Samoa A Hundred Years Ago*, 145.

left entirely to the consent of the person wishing a house to be built. This exchange is reciprocal meaning if you did something to me I want to return the favour by offering what you deserve. The reciprocal exchange is evident in an etymological search of the term *agaiotupu*. The term is a compound term made up of three Samoan terms. The first term is *agai*. This Samoan term according to Pratt can mean ‘attendants on a chief’ as a noun or ‘to have work paid for’ as a verb.⁹ Clearly, the dual meaning of the term *agai* renders the *agaiotupu* as an attendant to the chief and the response of the builder to the chief or a person wishing to build a house and the reciprocal response of the chief or the person wishing to build a house to the *agaiotupu* for his craftsmanship.

The other term in the *agaiotupu* composition is the untranslatable object maker ‘*o*’ which functions as a pointer to identify the noun that receives the action indicated by the preceding verb. The term *tupu* as a noun can mean ‘a king’.¹⁰ In the Samoan context a king is usually a *matai* or chief. Reading this nuance of the term *tupu* to the *agaiotupu* compound reveals a chief or king as the receiver of the action or the services of the *agaiotupu*. In addition, the term *tupu* can also mean ‘origin’ or ‘source’. Thus, implying that the king or chief or a person wishing a house to be built as the originator of one’s relation with the *agaiotupu*.

In summation, the term *agaiotupu* carries numerous nuances and meanings that could be useful in developing a hermeneutical perspective viable for reading biblical texts. First, the *agaiotupu* is an assistant of a king who is responsible for the fulfilment of a king’s desire for a house. Second, the *agaiotupu* is a person who engaged in a face to face relationship with a king or anyone who wishes a house to be built. Third, an *agaiotupu* is the master builder and a man of skill and craftsmanship. Fourthly, the

⁹ Pratt, *Grammar & Dictionary*, 21.

¹⁰ Pratt, *Grammar & Dictionary*, 353.

agaiotupu is hereditary, a designation given to direct descendants of the *Salemalama* family. Fifth, the *agaiotupu* is sacred designation whose craftsmanship and skills are God given. And lastly, *agaiotupu*'s service is one without charge. However, in return for his services the king or the person wishing a house to be built rewards the *agaiotupu* reciprocally. These traits of *agaiotupu* will be used to develop my hermeneutical approach and merged with narrative criticism to read 1 Chronicles 28:1 – 29:9.

2.3 Narrative Criticism

Narrative Criticism is part of the New Literary Criticism where the emphasis is on the final form of the text rather than issues behind the text. Its focus is not to uncover the meaning of the text in its original context and for its original audience but treat the text as a self-contained unit, a literary artefact, an undivided whole that communicates meaning.¹¹ In other words, Narrative Criticism can also be described as “interpreting the text in its final form, in terms of its story world, seen as replete with meaning, rather than understanding the text by attempting to reconstruct its sources and editorial history, its original setting and audience, and its author’s or editor’s intention in writing.”¹²

James L. Resseguie defines Narrative Criticism as “the totality of characteristics which makes a text a narrative, which is different from a discourse or description. Narrative Criticism focuses on how biblical literature works as literature – what of a text (its content), how of a text (rhetoric and structure) are analysed as a complete tapestry.”¹³

¹¹ James L. Resseguie, *Narrative Criticism of the New Testament: An introduction*. (Michigan, United States of America: Baker Academic, 2005), 19.

¹² Steven L. McKenzie & Stephen R. Haynes, *An Introduction to Biblical Criticisms and their applications: To each its own meaning*, (Kentucky, United States of America: Westminster John Knox Press, 1999), 171.

¹³ Resseguie, *Narrative Criticism of the New Testament*, 19.

In light of this definition, Narrative Criticism focuses on “the story world created by the narrative, highlighting its characters, events, and setting its frame of time and space, and its cultural beliefs and values.”¹⁴ Also, the plot of the narrative as well as the narrator of the story are important aspects in analysing the text.

In this work, given its scope as well, I will choose to employ only some of the aspects given above of Narrative Criticism to analyse the biblical text.

a. Narrator

The narrator or the implied author is the storyteller of the story. The narrator normally assumes the third-party narrator (he/she/they/character) position and can interchange between the characters. This flexible position presupposes that the narrator is well-informed about all the characters and details within the story. The narrator can be explicitly present in the story that he or she tells. However, in the case of autobiography the narrator even becomes the main character of the story that he or she tells.¹⁵

The narrator is an integral part of the work, one of its structural component, even one of its most important ones. Shimon Bar-Efrat also highlights the narrator’s omniscience. It is a significant aspect of the narrative where the narrator is “able to see actions undertaken in secret and to hear conversations conducted in seclusion, familiar with internal workings of the characters and displaying their innermost thoughts to us.”¹⁶ In this sense, the narrator is omniscience telling the story from god’s eye view and have a tendency to be boundless bringing stories to life through skills, voice

¹⁴ David Rhoads, “Narrative Criticism,” in Katherine Doob Sakefeld, (eds. et al) *The New Interpreter’s Dictionary of the Bible*. (Nashville, Tennessee: Abington Press, 2009), 222-223.

¹⁵ Daniel Marguerat, Yvan Bourquin, Marcel Durrer, *How to Read Bible Stories: An Introduction to Narrative Criticism* (London: SCM Press, 1999), 10.

¹⁶ Shimon Bar-Efrat, *Narrative Art in the Bible JSOT Supplement Series 70* (Sheffield: Sheffield Academic Press, 1989), 17.

variations, rhetorics, expressions and actions. The boundless nature of the narrator equips him/her with the freedom and fluidity to hop from genre to genre, from perspective to perspective, from point of view to point of view or from past to present in order to capture the audience attention and imagination or as an aid to emphasise a point. In this sense, an interpreter doing an *agaiotupu* reading should take a closer look at the narrator following how he/she hops around the story in an attempt to reveal and convey meanings.

b. Plot

Plot can also be considered another important part of the narrative. This refers to the sequence of events within the story. It looks closely at the shifts in events, identifies the tensions and the triggers that set events in motion. Shimon Bar-Efrat claims, “If the characters are the soul of the narrative, the plot is the body.”¹⁷ Moreover, the plot in its entirety has a clear beginning and end and sometimes denoted by explicit introductions and conclusions.¹⁸ In other words, the plot refers to the sequence of events and what causes the events to occur. The *agaiotupu* critic should be mindful of the sequence of events in the narrative to determine reasons and causes of the developments in the narrative.

c. Character(s): Major and Minor

Character(s) is another critical element within the narrative. Characters and their respective actions and words create the plot events of the story. In other words, the characters serve as the narrator’s mouthpiece.¹⁹ The characters can also transmit the

¹⁷ Bar-Efrat *Narrative Art*, 92.

¹⁸ Bar-Efrat *Narrative Art*, 94.

¹⁹ Bar-Efrat *Narrative Art*, 47.

significance and values of the narrative to the reader, since they usually constitute the focal point of interest. Their personalities and histories attract the reader's attention to a greater extent than do other components of the narrative. My *agaiotupu* hermeneutical approach will take a closer look to the characters of 1 Chronicles 28:1 – 29:9. For the purposes of explaining their relations in terms of the master builder-king relation and determining the *agaiotupu* in the narrative.

d. Discourses

The telling of narratives also involves discourses. Narrative discourses refers to speeches; either the characters or the narrator's speeches. These discourses not only develop the narrative but also reveal meanings the narrator wishes to transmit to the audience. The narrator's discourses can be seen on occasions where the narrator break frames and directly address the audience revealing his/her thoughts or perspective on an issue arising within the story. In doing so, the narrator accompanied his/her discourses with rhetoric of emotions. For example, to show emotions of sadness or yearning the narrator sometimes cries while laughter and singing expresses happy feelings. The *agaiotupu* reading also takes this understanding of the narrator and discourses seriously. A *agaiotupu* critic should treat discourses within biblical *talas* as modes in which the narrator uses to convey meanings to the audience.

e. Setting

Setting also plays a significant part within the story. Just like the narrator is part of a bigger context. The narrator is not only subject to God but also to the cultural and social norms of the land in which they live. Narrative settings refers to the location of the story, both geographically and chronologically.

2.4. Summary

The chapter discusses the methodology and hermeneutics that will be employed in the exegesis of the biblical text in the following chapter. *Agaiotupu* as the main carpenter or master builder and his roles will form the basis of the hermeneutic. It will be used to investigate the biblical characters in the text and assess whether they carried any similarities and/or differences in traits. Narrative Criticism will be employed as an interpretive tool to investigate the selected biblical text and hopefully it will lead meanings out of 1 Chronicles 28:1-29:9.

Chapter Three

***Agaiotupu* Reading of 1 Chronicles 28:1-29:9**

3.1 Introduction

This chapter presents an *agaio tupu* reading of Temple Narrative in 1 Chronicles 28:1-29:9 with the aim of revisiting the roles played by King David and King Solomon in the Temple project. Methodologically, the *agaio tupu* reading will be accompanied by narrative criticism. In this case, I will closely analyse 1 Chronicles 28:1-29:9 by identifying and critiquing the narrative features and artistries of the story that depict features relevant to my *agaio tupu* perspective.

3.2 Narrative Structure

Most Old Testament scholars sees 1 Chronicles 28: 1-29:9 as part of a narrative whole that is embedded within the Book of 1 and 2 Chronicles. For example, J. A. Thompson perceives 1 and 2 Chronicles a single narrative that contains the religious history of Israel and Judah from the establishment of the monarch to the exile in Babylon. This is apparent by his depiction of the narrative structure of 1 and 2 Chronicles below. In this instance, Thompson perceives our study passage as part of the narrative section concerning King David's reign in 1 Chronicles 11:1-29:19. Thompson's narrative structure is sixfold and our chosen section takes up the bulk of the narrative thus revealing that the Chronicler gave special attention to the reign of King David.

1 Chronicles

- I The story of God's people in God's world (1:1-9:44)
- II. The story of Saul (9:35-10:14)

III The story of David (11:1-29:19)

2 Chronicles

IV The story of Solomon (1:1-9:31)

V The Divided Monarchy (10:1-28:21)

VI The Single Kingdom: Hezekiah to the Babylonian exile (29:1-32:23)¹

However, as indicated above, I see and will be treating 1 Chronicles 28:1-29:8 as a narrative unit on its own mark by an upper limit and a lower limit. On the one hand, the upper limit is marked by the expression **וַיִּקְהַל דָּוִד** that can be translated as ‘Now David assembled.’ The waw consecutive translated as ‘now’ indicates the beginning of the narrative. In this case, the narrative begins with David calling the people to assemble to reveal his intention of building the Temple. On the other hand, the lower limit is marked by the expression **וְגַם דָּוִד הַמֶּלֶךְ שָׂמַח שְׂמֹחָה גְדוֹלָה** that can be translated as ‘And David the king rejoiced greatly.’ The expression manifests David’s feelings of joy which is a fitting conclusion to the narrative considering the developments within the narrative of God’s plan and David’s intention to building the Temple.

Therefore, treating 1 Chronicles 28:1-29:9 as a narrative unit Leslie C. Allen views 1 Chronicle 28:1-29:9 as a unit telling David’s attempt on “Preparing Personnel for the Temple.”² Allen’s narrative structure of 1 Chronicles 28:1-29:9 is as follows:

¹ J. A Thompson, *1, 2 Chronicles The New American Commentary Volume 6* (USA: Broadman & Holman Publishers, 1994)

² Leslie C. Allen, “The First and Second Books of Chronicles: Introduction, Commentary and Reflections” *The New Interpreter’s Bible* (Nashville: Abingdon Press, 1999), 297-600.

1 Chronicles 28:1-29:9 - Preparing Personnel for the Temple

28:1-21 Solomon's Renewed Mandate to Build the Temple

29:1-9 David's Public Appeal³

Allen's two-tier structure reveals a duo focus for the 1 Chronicles 28:1-29:9. First, 1 Chronicles 28: 1-21 relays the first episode of the narrative that focuses on the divine mandate for Solomon to build the Temple instead of David his father. And second, Chronicle 29:1-9 relays the second episode regarding David's appeal for offerings to fund the Temple project.

On the other hand, Sara Japhet also treats 1 Chronicles 28:1-29:9 as a narrative unit with a fourfold structure as followed.

1 Chronicles 28:1-29:25 Public Undertaking of the Temple Building

28:1 Introduction: Assembly of the People

28:2-10 David's address

28:11-21 David Entrusts the Temple plan to Solomon

29:1-9 People's Contributions for the building⁴

Japhet's narrative structure reveals King David's activities enveloped by those of the people. In other words, she sees the activities of the people as the *inclusio* that mark the boundaries for the narrative. This confirms my consideration and treatment of 1 Chronicles 28:1-29:9 as single narrative unit. In contrast to Allen's narrative structure above, Japhet's narrative structure highlights the role of the people and King David in the building of Temple as revealed in the story.

³ Leslie C. Allen, "The First and Second Books of Chronicles", 109-110.

⁴ Sara Japhet, *1 & 2 Chronicles: A Commentary*, (Westminster: Westminster Press, 1993), 12.

The mark contrasts in Allen and Japhet's narrative structures sprung off from their differing perspectives. Allen seems to see the narrative from a patriarchal stand point and thus reveals a narrative structure with special focus on the leading patriarchs in the narrative. On the contrary Japhet seems to view the narrative from a feminist perspective and thus yield a narrative structure with a special focus on inclusiveness. This is the space I wish to enter the conversation and bring in my *agaiotupu* hermeneutical perspective. Viewing I Chronicles 28:1-29:9 from an *agaiotupu* perspective yields the following narrative structure.

1 Chronicles 28:1-29:9

The *Agaiotupu* for Building the Temple

28:1	Assembling the People for the <i>Agaiotupu</i> Announcement
28:2-7	David's Intension to be the <i>Agaiotupu</i> and God's Response
28:8-10	Solomon to be the <i>Agaiotupu</i>
28:11-21	Temple plan for the <i>Agaiotupu</i>
29:1-9	Contributions for the <i>Agaiotupu</i> to building the Temple

28:1 Assembling the People for the *Agaiotupu* Announcement

This verse serves as an introduction to the unit. It tells about David's summoning of all his officials and Israel to Jerusalem. The list of officials includes administrators, military personnel, his sons, the stewards of property and possessions of the king were also summoned. Here the Hebrew expression רְכוּש־וּמִקְנָה meaning 'properties and possessions' is constructed from two Hebrew terms that share a similar meaning and could be seen as a doublet inclusive of all of the king's land and assets. Thus revealing

that every worker under the king was summoned to attend. This long list of attendees resembles one of the author's emphases that David is not only the king of all Israel but all Israel was present in Jerusalem at the time. In other words, David is the genuine king all over Israel.

In other words, the narrator in this verse introduces the course of events by telling the readers about David's gathering of all Israel in Jerusalem. The narrator also listed all the present officials to give a broad picture of David's audience. From this third person perspective of the narrator, David's address now has a context. That is, David is addressing all Israel, and all members of his organized kingdom are present.

Furthermore, the mentioning of Jerusalem as the meeting place suggests that David and Jerusalem have a strong connection. In fact, David and Jerusalem were both divinely elected by God as King and Place of Worship respectively. Therefore, the summoning of all Israel by David perhaps could be seen as divinely approved as well and what David is about to do and say are in accordance with the will of God. In addition, David's position as king and representative of God is further qualified by the narrator's usage of the repetition מֶלֶךְ meaning 'king'. Here, the term is used as a title to designate those summoned by David. Although, the narrator in this verse did not made direct reference to David as king, his summoning of those designated as the king's men points to David as the king with the authority over all those he had summoned.

From the *agaiotupu* perspective, David's summoning of the people resembles the owner of the project or in some cases the '*tupu*' or king. As aforementioned the owner of the project summons the *agaiotupu* if he wants to do a building project. During the meeting, people are gathered from his extended family to witness and participate in this ceremony to formalise the agreement; between the *tupu* and the *agaiotupu*. In this case, David could be viewed as the '*tupu*' (owner/king) and the

people (possibly including Solomon) as the participants who attend to formalise the agreement between the *tupu* and *agaiotupu*.

28:2-7 David's Intension to be the Agaiotupu and God's Response

This section relays David's proposition to all the people present in the meeting. The addressing of the crowd as אֶתִּי וְעַמִּי meaning 'my brothers and my people' is significant for David, that is, it puts a context to what David will reveal later. These two phrases could also be seen as a doublet employed by the narrator to reaffirm that all Israel are family who have a common ancestry regardless of their tribal connections. In this sense, the narrator's usage of the two expressions extends David's audience to include the rest of the people of Israel.

Straight after, David now reveals his plan. He wants to build a house of rest for the Ark of the Covenant with the Lord. The Hebrew word בַּיִת meaning 'house' is repeated here and it is the most common word in this text. It appears more than ten times referring to the House of God or temple. Therefore, the temple or the building of the temple is the central issue in the passage; not only that, but the narrator also uses metaphors to make reference to the House of God. This is evidence in this section with the duo construct לְאָרוֹן בְּרִית־יְהוָה translatable as 'ark of the covenant of the Lord' and וּלְהֵרָם רִגְלֵי אֱלֹהֵינוּ meaning 'and for the foot stool of our God'. The two expressions are synonymous in meanings, both referring to God's temple. Thus, further highlighting the centrality of the temple in the narrative. In addition, the temple is also referred to as בַּיִת לְשִׁמִּי meaning 'a house by my name'. Here, God refers to himself by his 'name'. The Hebrew expression is a metonym speaking of God. This is an affirmation

conferring the house central to the narrative as the temple intended to be dedicated to God.

However, God rejected it and chooses Solomon to fulfil the work instead. In trying to justify why God rejected him as builder, David firstly reminded the people that God himself had chosen Judah out of the tribes and him to be king over all Israel and from his father's sons. In the same way, God has now chosen Solomon, out of his many sons, to be King after him. In this regard, David reassures the people that it is solely God's will for Solomon to build the Temple. The only reason for God's sole decision to reject David as builder is expressed in the Hebrew expression **מִלְחָמוֹת אַתָּה וְדָמִים שָׁפַכְתָּ** **אִישׁ** translatable as 'a man of war and you have shed blood'. This Hebrew construct can be viewed as a parallelism, where the second half of the phrase compensate the meaning conveyed in the first half. In the second half the expression 'have shed blood' that could also mean 'have killed people' reiterate the idea 'a man of war' stated in the first half of the phrase. Such narrative device operates to emphasise an idea or thought that the narrator is trying to convey to the audience. Therefore, this is suggestive of the fact that the narrator is accentuating why God chose Solomon over David as the would be builder of the Temple.

This section ends with God repeating the same promise he gave David about an everlasting kingdom. This symbolises the status Solomon will acquire, as an equal of David, when he follows God's commandments like David his father did. However, God's promise is relayed by David in the narrative instead of God directly uttering his promise. This further confirms David's divine election as king. God's approval of David's is depicted in the Hebrew expression **כְּיֹם הַזֶּה** translatable as 'like you this day'. The second person singular preposition 'you' in the expression refers to David. It is a clear statement that David's action and deeds found favor in the eyes of God.

From a *agaiotupu*'s perspective, David in this scene reveals his plan to be the *agaiotupu*, in building the Temple. However, his intension is voluntary and thus rejected by God. David's actions here are contrary to that of an *agaiotupu*. In *tupu-agaiotupu* relation the *tupu* always make the initial move in selecting and contacting the *agaiotupu* when he chose to build a house. David's wrongful move from a *agaiotupu* perspective could contribute to his rejection by God as the *agaiotupu* for the Temple. In rejecting David as the *agaiotupu* God instead chose Solomon to be the *agaiotupu* responsible for building the Temple. David however, is now acting as the *tupu* who is divinely chosen and whose actions and deeds are divinely endorsed. This therefore, implies that his intentions of building a 'house of God' can be equated to an intention of a *tupu* who desires to build a house.

28:8-10 Solomon to be the *Agaiotupu*

In this narrative section, David now addresses Solomon his son directly. Even though David is the founder of the dynasty through which God had promised an everlasting kingdom, David believes God has given this same blessing and promise to his son Solomon also. Therefore, he also reminded Solomon, to follow his ways, that is, to obey the Lord's commandments and walk in His ways to maintain God's blessings upon him and the people. In doing so, Solomon will also possess the good land and leave it as inheritance for his children after him forever (28:8).⁵ David's address to Solomon was done publicly, before the people of Israel in order to legitimise the

⁵ Leslie C. Allen, "The First and Second Books of Chronicles", 450-461.

transition of rule.⁶ The presence of the people of Israel was expressed in the narrative through the use of the Synecdoche *כָּל־יִשְׂרָאֵל קָהָל־יְהוָה* meaning ‘all Israel, this assembly for the Lord’. This expression depicts that the audience for David’s address to Solomon are the people of Israel.

The character of Solomon here is mentioned but does not speak or respond to David. Yet, his inclusion in the narrative should not be understated especially his part in the building of the temple. David acknowledges the legitimacy of Solomon’s accession to the throne after him since God has approved of it. Also, Solomon is chosen to build the Temple, not David, even though David was willing to do it himself. Solomon was also presented as the chosen one to continue the promise given first to David. In other words, the repetition of the promise to Solomon emphasises the fact that Solomon was also given the same promise of eternal dynasty like David his father. However, the promise to Solomon is conditional as depicted in the Hebrew construct *שָׁמְרוּ וְדִרְשׁוּ* translatable as ‘keep and carry out’. This can be seen as a doublet or a repetition since ‘keep’ and ‘carry out’ can be synonymous in meaning. Yet, the doublet in a sense reveal the condition for Solomon to uphold in order for him to receive the divine blessings.

David went further with words of exhortation in vv. 9-10 towards Solomon. David’s exhortation involves the usage of Hebrew idioms and repetitions. First, is the use of the Hebrew idiom *שָׁלֵם בָּלֵב* meaning ‘perfect heart’ to describe the commitment needed to build the Temple. That is, such an endeavour requires complete devotion from the part of the builder. Second, is the use of the Synecdoche *נֶפֶשׁ הַבַּיִת* translatable

⁶ See J.A. Thompson, *The New American Commentary: 1, 2 Chronicles*, vol. 9 (USA: Broadman & Holman Publishers, 1994), 192. He states that the transfer of leadership from David to Solomon is comparable to that from Moses to Joshua.

as ‘willing spirit’. Here the ‘spirit’ represents the whole person and thus emphasizes the need for a person’s will in the success of building project.

From an *agaiotupu* perspective, Solomon the *agaiotupu*, must observe all the demands and wish of the *tupu* so that all things may run smoothly. If he does, then he will be reward accordingly. This reminiscent of the reciprocal nature of the *agaiotupu-tupu* relation. In which the *agaiotupu* does not give a charge for his services but depend entirely on the *tupu*’s generosity and reciprocity. In this regard, both the *agaiotupu* and the *tupu*, have responsibilities in order for the work and project to be completed successfully. David in this section again shows the work of a *tupu*. Attending to the negotiation and encouraging the *agaiotupu* to ensure he performs satisfactorily. Not only that but David also plays the role of a *agaiotupu* in his relation with his son Solomon. In the sense that he is here giving words of encouragement and advise to his helper and co-workers in how to approach the work. Such actions reflect the relationship between the *agaiotupu* and the *Aiga Salemalama*.

28:11-21 Temple plan for the *Agaiotupu*

Furthermore, David then presented the Temple plans to Solomon which he had written. Clearly, vv. 11 and 12 points to David as the architect who designed the Temple and wrote the blueprint on scrolls for Solomon.⁷ This is depicted in the Hebrew verb תִּבְנֶיִת meaning ‘plan’ that points to David as its originator. The plan includes rooms of the temple, its porch, its storerooms, all the other upper and lower rooms, the holy place, the very holy place having the sacred chest and its lid, the courtyards and all the rooms that surrounded the temple, including the room where the treasures and other

⁷ For a thorough discussion on the significance of Solomon’s role as Temple builder see: Roddy L. Braun, *Solomon, the Chosen Temple Builder: The Significance of 1 Chronicles 22, 28, and 29 for the Theology of Chronicles*. *Journal of Biblical Literature* 95/4 (1976), 581-590.

valuable things that were dedicated to God are kept. David went further giving instructions on the building of the Temple fittings and furniture which includes the altar, lampstand, a chariot and the cherubim that guard the ark. He also explains the personnel of the Temple and their assigned duties to perform in the service of the Lord. All these instructions according to David were divinely inspired. This is apparent in the Hebrew expression, *הַכֹּל בְּכֶתֶב מִיַּד יְהוָה* meaning ‘all these are from the hand of the Lord.’ Such Hebrew expression reiterated that the instructions and plan given by David were given to him directly by God. Therefore, the work of the Temple that he initiated is in accordance to the divine will.

From the *agaiotupu* perspective, Solomon now is the *agaiotupu* who receives orders and commands from the *tupu* or owner. Giving and receiving of building plans to the master builder is a significant event in the contractual or agreement process between the master builder and the owner of the house project. This is also a special event in the context of the *agaiotupu* and the owner. All the supporters of the owner as well as the workers or *Aiga Salemalama* of the *agaiotupu* are present during this event. Since this is the formalisation of the agreement between the owner and the *agaiotupu*. Also, this marks the formal beginning of the project. The *agaiotupu* now summons his workers or *Aiga Salemalama* to start collecting suitable woods and relevant materials for the work. In this section the narrator again presented David as the *tupu*. He is the instigator and designer of the Temple project. The narrator’s mention of God in the planning process again endorses and authenticates David’s demands and initiative for the building project.

29:1-9 Contributions for the *Agaiotupu* to Build the Temple

David knows the magnitude of the work (29:1) so he encourages his son to be courageous and stay strong for God is with him (28:20). David even helps out in other

preparations by offering gold, silver, stones, wood, marble and also his treasures and much more for the house of the Lord (29:1-5).

Furthermore, the willing offerings of gold and other precious and expensive possessions from the community reflect a strong communal attitude towards the project. This also show the commitment and faith of the community in God and their acceptance of David and Solomon as God's chosen kings, as well as the Temple to be God's footstool and dwelling place in Jerusalem.

From a *agaiotupu* perspective, the contribution and part of the community in the project must not be underestimated. They are important in the building process and construction. In the Samoan context families and all members of the community contribute greatly, not only moneywise, but also food and manual labour. This also reflects their respect to the *tupu* or project owner and also to the *agaiotupu* and his co-workers as well.

3.3 Summary

The above analysis of the narrative structure of 1 Chronicles 28:1-29:9 reveals David as the central character of the narrative whose discourses dominated the various scenes. David's discourses reveal that the two elements central to the story are the building of the Temple and the selection of the master builder for the Temple project. Although David was the initiator of the Temple project God chose Solomon instead as the master builder for the project. This change David's role to a spokesperson for God's will and instructions for the Temple. From a *agaiotupu* perspective David seems to play a duo role. First, David can be seen as the *agaiotupu* considering his part in the preparation of building of the Temple, David testify that, "I had planned to build a house of rest for the ark of the covenant of the Lord ..." In other words, David was the *agaiotupu* who drew the plan for the project. Also David acted as a *agaiotupu* giving

instructions to the *Aiga Salemalama* (co-workers) including Solomon for the Temple project.⁸ On the other hand, David also played the role of a *tupu* acting as the *tupu* by selecting the *agaiotupu*, presenting his intentions and plan for the building project and also gives assurance to the *agaiotupu* of the rewards that awaits him.

⁸ See also: Sara Japhet, *1 & 2 Chronicles: A Commentary*, 46.

Chapter Four

Conclusion

My quest for this study was to reconsider the role of King David in the building of the Lord's Temple as presented in 1 Chronicles 28:1-29:9. This passage is often considered by Old Testament scholars as secondary to the Temple account in 2 Samuel 7. This is due mainly to the fact that the Chronistic account is an adaptation of the original version in Deuteronomistic history. As I explained in the first chapter my choice of text is influenced by the fact that the Chronistic account provides more details with regards to the Temple project; particularly the role of King David in the building of the Temple.

To fulfil my quest, I employed the Samoan hermeneutical lens of *agaiotupu* together with the interpretive tool of narrative criticism to analyze my chosen text. Briefly, speaking a *agaiotupu* hermeneutical perspective derives from the Samoan art of house building. *Agaiotupu* is the designation given to the master builder who come face to face with a *tupu* (or king) when a *tupu* intends to build a Samoan house. So, the *agaiotupu* hermeneutics requires the interpreter to assess the roles and responsibilities of characters of interest in a story if they resemble that of a *agaiotupu* or not.

After reassessing the roles of David in the Temple project presented in 1 Chronicles 28:1-29:9 from a Samoan *agaiotupu* perspective I found that David seems to jump between the roles of a *tupu* and a *agaiotupu*. On the one hand, King David could be seen as a *tupu* since he is the initiator and fundraiser of the Temple project. Also his role in the selection of Solomon his son to be the Temple builder made him a *tupu* as well. On the other hand, King David could be viewed as the *agaiotupu* in his role as the designer and architect of the Temple building. He was the sole architect who wrote the

design and blueprint into scrolls to be handed over to Solomon. In other words, King David is the builder of the Temple rather than his son Solomon.

In light of the aforementioned literature review on the roles of David and Solomon in the Temple project, my *agaiotupu* reading of the roles of King David and King Solomon in the Temple project seems to side with those scholars who seem to put more weight on the contribution of King David. They value King David's role as the stage setter providing stability and peaceful times for the Temple project and the receiver of divine instructions on the design and model for the Temple. However, I went further to an extent claiming David as both the *tupu* and *agaiotupu* or as the king with the intention of building a house for Lord and the master builder providing the design and instructions for the building project.

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

Glossary

<i>Agai</i>	-	attendants on a chief
<i>Agaiotupu</i>	-	Master builder
<i>Ekalesia Faapotopotoga</i>	-	Congregational Christian
<i>Kerisiano Samoa (EFKS)</i>		Church Samoa (CCCS)
<i>Falefa</i>	-	Four main helpers of the Master Builder
<i>Matua o faiva</i>	-	(another title of) Master builder
<i>Salemalama</i>	-	Master builder helpers or carpenters
<i>Tufuga fau fale</i>	-	Master (house) builder
<i>Tautua</i>	-	service or person who serves
<i>Tautua i le va</i>	-	service in between spaces
<i>Ta'ita'i tufuga</i>	-	Leading (master) builder
<i>Tufugaagai</i>	-	Builder who see face to face with the owner of a project

Bibliography

- Allen, Leslie C. "The First and Second Books of Chronicles: Introduction, Commentary and Reflections" *The New Interpreter's Bible*, Nashville: Abingdon Press, 1999.
- Bar-Efrat, Shimon. *Narrative Art in the Bible JSOT Supplement Series 70*. Sheffield: Sheffield Academic Press, 1989.
- Barton, John and Muddiman, John. *The Oxford Bible Commentary*. Reprint, (Oxford: Oxford University Press, 2012).
- Braun, Roddy L. Solomon, the Chosen Temple Builder: The Significance of 1 Chronicles 22, 28, and 29 for the Theology of Chronicles. *Journal of Biblical Literature* 95(4) 1976, 581-590.
- Dillard, Raymond B. and Longman, Tremper. *An Introduction to the Old Testament* Grand Rapids, Mich.: Zondervan, 1994.
- Japhet, Sara. *1 & 2 Chronicles: A Commentary*. Louisville, London: Westminster John Knox Press: 1993.
- Johnstone, William. *1 and 2 Chronicles vol 1: 1 Chronicles 1-2 Chronicles 9 Israel's Place among the Nations*. Sheffield: Sheffield Academic Press, 1977.
- Kramer, Augustine. *The Samoa Islands*. Auckland: Polynesian Press, 1995.
- Leota, Peniamina. "Ethnic Tensions in Persian-Period Yehud: A Samoan Postcolonial Hermeneutics." PhD Thesis, Melbourne College of Divinity, 2005.
- Marguerat, Daniel., Bourquin Yvan and Durrer, Marcel. *How to Read Bible Stories: An Introduction to Narrative Criticism*. London: SCM Press, 1999.
- McKenzie, Steven L & Haynes, Stephen R. *An Introduction to Biblical Criticisms and their applications: To each its own meaning*. Kentucky, United States of America: Westminster John Knox Press, 1999.
- Nofoaiga, Vaitusi Lealaiauloto "Towards a Samoan Postcolonial Reading of Discipleship in the Matthean Gospel". PhD Thesis, University of Auckland, 2014.
- Odens, Thomas and Conti, Marco. *1-2 Kings, 1-2 Chronicles, Ezra, Nehemiah, Esther*. Downers Grove, Illinois: IVP Academic, 2019.
- Pratt, George. *Grammar & Dictionary of the Samoan Language*. Apia: Malua Printing Press, 1977.
- Resseguie, James L. *Narrative Criticism of the New Testament: An introduction*. Michigan, United States of America: Baker Academic, 2005.
- Rhoads, David. "Narrative Criticism," In Katherine Doob Sakefeld, (eds. et al) *The New Interpreter's Dictionary of the Bible*. Nashville, Tennessee: Abington Press, 2009, 222-223.

- Salevao, Iutisone. "Burning the Land": An Ecojustice Reading of Hebrews 6: 7-8." In Norman C. Habel (ed.) *Readings from the Perspectives of Earth*, Earth Bible 1. Sheffield: Sheffield Academic Press, 2000, 221-231.
- Schniedewind, William. "The Chronicler as an Interpreter of Scripture," in *The Chronicler as Author, Journal for the Study of the Old Testament Supplement Series* 263. New York, NY: Bloomsbury T&T Clark, 2009, 158-180.
- Selman Martin J. *1 Chronicles*. Nottingham, England: IVP Academic, 2008.
- Simanu, Aumua Mataitusi. *O si Manu a Alii: A Text for the Advanced Study of Samoan Language and Culture*. Hawaii: University of Hawaii Press, 2002.
- Smith, Frank. "The Johannine Jesus from a Samoan Perspective: Toward an Intercultural Reading of the Fourth Gospel". PhD Thesis, University of Auckland, 2010.
- Ta'isi, Tui Atua Tupua Tamasese. *Su'esu'e Manogi: In Search of Fragrance: Tui Atua Tupua Tamasese Ta'isi and the Samoan Indigenous Reference*. Auckland: Huia Publishers, 2018.
- Thompson, J. A. *1, 2 Chronicles The New American Commentary Volume 6*. USA: Broadman & Holman Publishers, 1994.
- Turner, George. *Samoa A Hundred Years Ago And Long Before*. Suva: USP, 1986.