

A COMPARATIVE STUDY OF SAMOAN MALAE AND HEBREW CITY OF REFUGE IN THE OLD TESTAMENT

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ABSTRACT

This thesis is a comparative study drawing comparisons and contrasts between the Old Testament City of Refuge and Samoan *malae* (village centres). It is an attempt to make biblical concepts relevant to the Samoan context. In the process, I will firstly study Old Testament texts that made mentioned of the City of Refuge concept to provide insights on its operations and to draw out its functions. Secondly, I will study and investigate Samoan *malae(s)* to highlight their functions and their significance to the Samoans. Hopefully, insights from these two studies will allow a dialogue between the two concepts to reveal their similarities and differences. It is through this dialogical exchange that expectantly will produce meanings and thus makes the biblical concept of City of Refuge relevant and meaningful to us Samoans.

DECLARATION

I declare that this work has not 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

This thesis is dedicated to my wife Silau and children.

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Last but certainly not the least. I express sincere gratitude to my wife Silau and our children, whose love and support has given me strength to carry out this work. This work is testament to your support.

List of Illustrations

Figure 1: City of Refuge Narrative

List of Abbreviations

CCCS	Congregational Christian Church Samoa
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Chapter 1

Introduction

1.1 Introduction

This chapter serves as a prologue to this thesis; aiming to put us into perspective and provide a guide to reading this thesis. In doing so, this chapter will include; discussing the purpose of the study, the inspiration for the study, a brief outline of the academia where this work is intended to be located; highlighting the approach that this study will employed. Also including the interpretive methodology that this study will use and chapter summaries.

1.1.2 Aim and Purpose

This study aims to compare the functions and activities of the *Malae ole toto 'a* with the cities of refuge in the Old Testament. It is an attempt to prove my hypothesis that the functions and activities of the Cities of Refuge are comparable to those of the *Malae ole toto 'a*. In a sense, this study is a contextual reading of an Old Testament concept to make sense of it in my context as a Samoan reader. In doing so, I will attempt to make a comparative critical reading of the functions and activities of the *Malae o le totoa* and a portrait of the city of refuge drawn from the three Old Testament passages namely Number 35: 11-24, Deuteronomy 4: 41-43 and Joshua 20: 1-6 using narrative criticism.

This study will attempt to answer the following focus questions; What are the functions of the Cities of Refuge? Why were the cities of refuge established and for whom? What are the functions of the *Malae o le Toto 'a*? What are the functions of the cities of refuge that are present in the *Malae ole Toto 'a* and how can the cities of refuge be relevant in Samoa today?

1.1.3 Why this Study?

The inspiration for this work emerged from an inner urge of conducting a study that takes my identity as a Lepa native into consideration. Lepa is a village of Aleipata in the Atua district which is located on the island of Upolu in Samoa. Growing up in Lepa the activities of the *Malae o le Totoa* fascinates me. In brief, the *Malae ole Toto'a* is one of the two main *malaefono* (meeting place) in Lepa. The *malae* are meeting places for the chiefs to decide matters pertaining to the development and activities of the village. Such includes the fate of an individual, group of delinquents, or families who have broken villages protocols. The first *malae* are the *Male ole toto'a* and it belongs to the Aiga Sa Auelua. The second, is the *Malae ole a'ava* and it belongs to the Aiga Sa Fatialofa. These *malae* carries opposite natures. The *Malae o le Totoa* has the tendency of yielding peaceful resolutions whenever the *matai* meet there while the *Malae o le aava* tends to produce discrepancies. This is also the case, when it comes to punishment for those bridging village laws and protocols. The *Malae o le Totoa* is always where one finds refuge while the *Malae o le Aava* is often where an offender faces dire consequences for his/her crimes from the *matai*.

For me such nature of the *Malae o le Totoa* is alluded to in the functions of the Levitical City of Refuge mentioned in the Old Testament. This correspondence urges me to delve deep into the activities of the City of Refuge as well as the undertakings of the *Malae o le Totoa* to identify further linkages between the functions of the two. Furthermore, this is also an amble opportunity for me to put in use what I have been learning in Malua Theological College with regards to Biblical criticism and contextual reading of the Bible.

1.1.4 Locating this Study

As I have mentioned above, my project 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, Frank Smith, Iutisone Salevao and Vaitusi Nofoaiga, to name but a few besides which I wish to place this study.¹

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 and compares the analogies between contemporary Samoa and Persian Yehud to allow the biblical world to inform contemporary issues of culture and 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.² Leota’s approach of comparing concepts from Biblical texts and those of his Samoan context will be explored in my approach to reading the selected biblical

¹Peniamina Leota, *Ethnic Tensions in Persian-Period Yehud: A Samoan Postcolonial Hermeneutics* (PhD diss., Melbourne College of Divinity, 2005); Frank Smith, *The Johannine Jesus from a Samoan Perspective: Toward an Intercultural Reading of the Fourth Gospel* (PhD Thesis, University of Auckland, 2010); Salevao, Iutisone Salevao, “Burning the Land: An Ecojustice Reading of Hebrews 6:7-8,” in *Readings from the Perspective of Earth, of The Earth Bible*, vol 1, ed. Norman C. Habel (Sheffield: Sheffield Academic Press, 2000), pp. 222-231; Vaitusi Lealaiauloto Nofoaiga, *Towards a Samoan Postcolonial Reading of Discipleship in the Matthean Gospel* (University of Auckland, 2014).

² Peniamina Leota, *Ethnic Tensions in Persian-Period Yehud* (2005), p. 1.

texts. In which the functions of Samoan *Malae o le Totoá* will be used to compare and contrast with those of the Hebrew's Cities of Refuge.

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.³ 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).⁴ 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'.⁵ 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. Such is also the intention of this study that is to make sense of biblical texts using Samoan concepts.

³ Iutisone Salevao. "'Burning the Land': An Ecojustice Reading of Hebrews 6.7-8." *The Earth Bible; 1: Readings from the perspective of Earth* (2000): 221-231.

⁴ Salevao, *Burning the land*, 227.

⁵ Salevao, *Burning the land*, 231.

Another contextual reading that have a similar foundation to the paper at hand is Vaitusi's *Tautuaileva* hermeneutical perspective. This hermeneutic is known as service in between spaces and it is a witness to the belonging of the author. It is a contribution toward the development of islander criticism. The author combines the Samoan phrase of *tautuaileva* into one word, to label the hybrid location as a reader.⁶ Nofoaiga's use of Samoan concepts as reading lenses to read Biblical texts will also be adopted in my project. Where the Samoan concept of *Malae o le Toota* will be employed to fashion my approach to Joshua 20:1-6 and study the Cities of Refuge.

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. 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. Smith's analogical approach utilises Samoan cultural concepts, experiences and beliefs in the interpretive process.⁷ This approach is significant in my own proposed reading method which will also make use of Samoan cultural categories, realities, experiences and worldviews.

In hindsight, the following study will be structured as follows. It will firstly look at the selected texts from Old Testament to yield a portrait of the City of Refuge. Secondly, is an extrinsic investigation of the *Malae o le Toota* in the Samoan context. Followed with a synthesis, through a dialogue between the two contexts to highlight the differences and similarities between the two concepts. To identify the functions and

⁶ Vaitusi Lealaiauloto Nofoaiga, "Towards a Samoan Postcolonial Reading of Discipleship in the Matthean Gospel" (2014), 1-2.

⁷ Frank Smith, *The Johannine Jesus from a Samoan Perspective* (2010), 1-5.

activities of the City of Refuge this study will employ the use of narrative as an interpretive tool for textual analysis.

1.2 Narrative Criticism

Narrative Criticism is an intrinsic analytical method with special attention on the final form of the text rather than issues extrinsic to the text. Its focus is to treat the text as a self-contained literary unit that relays meaning.⁸ According to James L. Resseguie 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.”⁹ Therefore, narrative criticism focuses on “the story world created by the narrative, highlighting its characters, events, plot, narrator, and setting (time and space), and its cultural beliefs and values.”¹⁰

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

⁸ James L. Resseguie, *Narrative Criticism of the New Testament: An introduction*. (Michigan, United States of America: Baker Academic, 2005), 19, Also see; 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.

⁹ James L. Resseguie, *Narrative Criticism of the New Testament: An introduction*. (Michigan, United States of America: Baker Academic, 2005), 19.

¹⁰ Katherine Doob Sakefied, “Narrative Criticism,” in *The New Interpreter’s Dictionary of the Bible*, (Nashville, Tennessee: Abington Press, 2009), 538.

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.¹¹

Shimon Bar-Efrat also places interest in the narrator's omniscience. An omniscience 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."¹² An omniscience narrator tells the story from god's eye view and have a tendency to be boundless bringing stories to life through skills, voice 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, in interpreting the selected texts this study will take a closer look at the narrator following how he/she hops around the story in an attempt to reveal and convey the activities and functions of the City of Refuge.

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. "If the characters are the soul of the narrative, the plot is the body."¹³ In other words, the plot refers to the sequence of events and what causes the events to occur.¹⁴ In the textual exegesis intended for this

¹¹ Daniel Marguerat, Yvan Bourquin, Marcel Durrer *How to Read Bible Stories: An Introduction to Narrative Criticism* (London: SCM Press, 1999), 10.

¹² Shimon Bar-Efrat *Narrative Art in the Bible JSOT Supplement Series 70* (Sheffield: Sheffield Academic Press, 1989), 17.

¹³ Bar-Efrat, *Narrative Art in the Bible*, 92.

¹⁴ Bar-Efrat, *Narrative Art in the Bible*, 94.

study it will pay attention to the sequence of events in the narrative to identify the developments of the functions of the City of Refuge.

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.¹⁵ The characters can also transmit the 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.

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.

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

¹⁵ Bar-Efrat, *Narrative Art in the Bible*, 47.

norms of the land in which they live. Narrative settings refers to the location of the story, both geographically and chronologically.

1.3 Structured of this Study

Following this current chapter this study will include another three chapters;

Chapter Two

This Chapter is a textual analysis of the four selected texts, namely, namely Num. 35: 11-24, Deut. 4: 41-43, Deut, 19: 1-13 and Josh. 20, through the use of narrative criticism. the intention here is to reveal a portrait of the activities and functions of the City of Refuge can that be used for dialogical purposes intended for this study.

Chapter Three

This next chapter is an investigation of the *Malae o le Toota*. The purpose is to highlight its functions and activities that can be used in dialogue with the characteristics and doings of the City of Refuge disclosed in the preceding chapter.

Chapter Four

Chapter Four will be the conclusion of the study. Here a synthesis between the City of Refuge and *Malae o le Toota* will be carried out to see if my initial observation of the events and functions of the *Malae o le Toota* and City of Refuge are comparable. This chapter will close with a discussion of the significance of this study to the mission of the CCCS.

1.4 Summary

It is my hope that this chapter have put things into perspective by offering a guide to reading and understanding this work. In summary, its course I have highlighted the aim

and inspiration behind the study. It is an attempt to make sense of the Old Testament concept of City of Refuge in my context as a Samoan reader.

Chapter 2

City of Refuge

2.1 Introduction

This chapter is an attempt to define and explain the premises of the City of Refuge as presented in the Old Testament. The logic behind this endeavour is to provide a detailed portrait of the City of Refuge that can be used for the comparative analysis with the *Malae o le Toota* as this thesis intended. To draw a portrait of the city of refuge I will employ the use of narrative criticism to interpret the selected passages from the Books of Numbers, Deuteronomy and Joshua that made mentioned of the city of refuge.

2.2 The City of Refuge

The four Old Testament passages that mentioned the city of refuge in detail are Numbers 35:9–28; Deuteronomy 4:41–43, 19:1–13 and Joshua 20. According to Old Testament historical critics these passages are put together by two different editors. That is Numbers 35: 9-28 according to Kevin Mattison is part of the Holiness Code.¹ The Holiness Code is generally accepted to be originated among the Levitical priests in the Temple in Jerusalem, sometime in the seventh century BC and was later revised and assimilated into the Priestly materials.² On the contrary Deuteronomy 4:41–43, 19:1–13

¹ Kevin Mattison, *Contrasting Conceptions of Asylum in Deuteronomy 19 and Numbers 35*, *Vetus Testamentum* 68: (2018):, 233.

² Michael D. Googan, *A Brief Introduction to the Old Testament* (Oxford: Oxford University Press, 2009), p. 126. However, some Old Testament scholars argue that the Holiness Code is a later addition to the P material. For example this group of scholars include Israel Knolh. See Israel Knolh, *The Sanctuary of Silence: The Priestly Torah and the Holiness School* (Winona Lake: Eisenbrauns, 2007), pp. 96–98.

and Joshua 20 are part of the Deuteronomistic History put together by the Deuteronomist early in the sixth century exile.³

However, from a narrative perspective the four passages fit together into a narrative framework. That is the four passages can be viewed as four episodes of a narrative that begins from the Lord's instructions to Moses to set aside six Levitical cities as cities of refuge (Num. 35: 9-28), the execution of the Lord's command by Moses in the Transjordan region (Deut. 4: 41-43), Moses exhort the Israelites to complete the Lord's command (Deut. 19: 1-13) and Joshua and the Israelites fulfilled of the Lord's command when they settled the Promised Land (Josh. 20). This narrative sequence is represented in Figure 1 below.

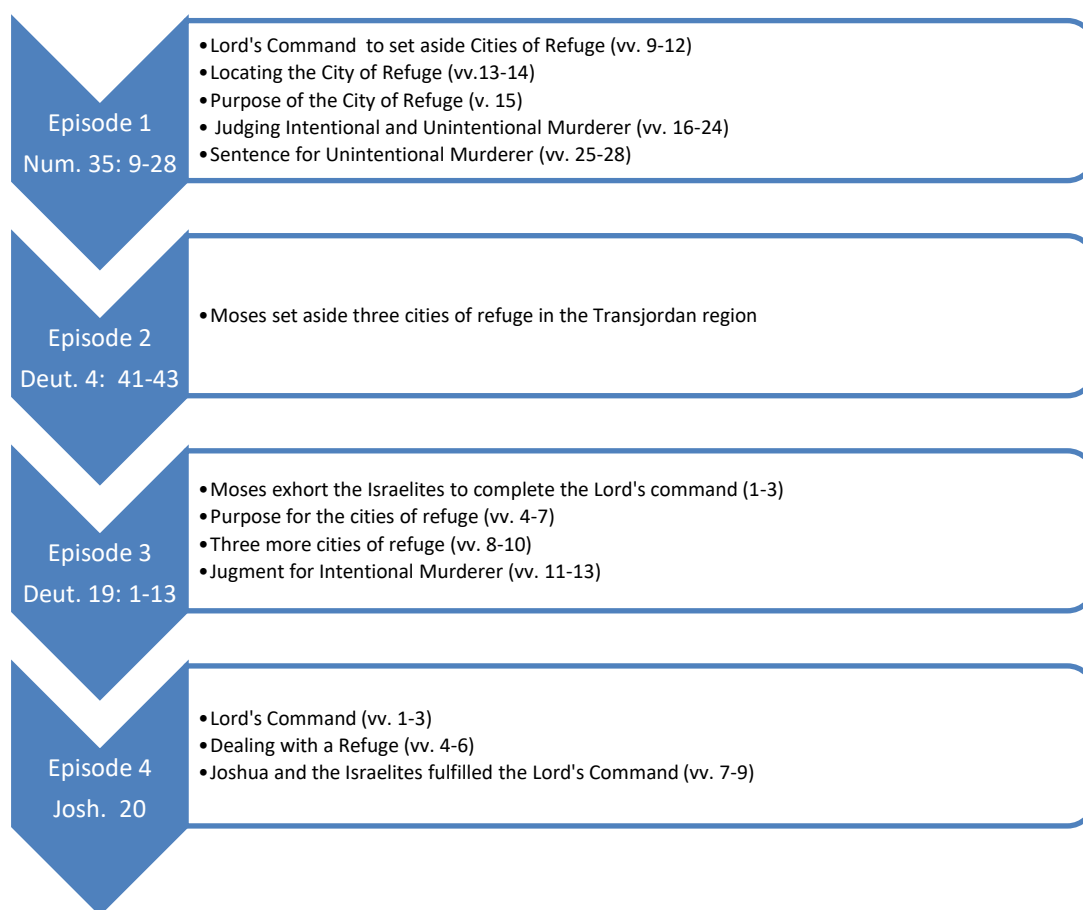


Figure 1: City of Refuge Narrative

³ Rainer Albertz, "The riddle of the Deuteronomists" in Thomas Römer (ed.) *The Future of the Deuteronomistic History* (Leuven: Leuven University, 2000), pp 2-3.

2.2.1 Episode 1: Num. 35: 9-28

This whole episode contains the Lord's monologue and it contains the Lord's initial instructions concerning the establishment of City of Refuge. The tone of the monologue is indicated by the narrator through the use of the term "command." This means that the Lord here is speaking with a commanding voice that could hold the addressee and audience captive. This episode can be divided into five scenes as shown in Figure 1 above;

First scene

The first scene can be viewed as the opening and introductory scene of the narrative since the Lord's words here presented the divine intention to establish the Cities of Refuge and the purpose of these cities in a nutshell. That is the cities of refuge were to be established for the purpose of providing refuge for someone who accidentally kills another.⁴ The narrator's discourse introduces the scene by clearly indicating whom the speaker and the addressee are in the proceeding dialogue. In another sense the narrator is also introducing the main characters of the narrative here; namely the Lord and Moses.

Second scene

In the next scene the Lord continues to speak however the subject now turns to the number and the positioning of the Cities of Refuge when the Israelites occupied the Promised Land. First the Israelite should set up six Cities of Refuge, three on both sides of the Jordan River. In this scene, the addressee are the Israelites and they are indicated in the Lord's discourse through the use of the second person pronoun "you." This means that the establishing of the Cities of Refuge is a national task rather than an individual one.

⁴ Mark Peters, "Numbers 35:9–34." *Interpretation* 54.1 (2000): 60–66. Brief discussion of cities of refuge that were designed to protect unintended murderers.

A change of subject also marks a change in scene. In this scene the subject of the Lord's discourse switch back to the intention behind establishing of the Cities of Refuge. The restating of the purpose and function of the cities of refuge can be viewed as a repetition to reemphasise the importance of such establishment in the sight of the Lord. In addition, the Lord also made known those who can seek protection in the cities of refuge. These include not just the children of Israel but also the "stranger" and the "sojourner." The term stranger and sojourner are synonymous and using them together in a single statement made the Lord's speech more captivating. Such narrative technique is fitting for this scene, since this is the first mentioned of aliens as beneficiaries of the city of refuge establishment. In other words, this means that anyone not just the Israelites can find sanctuary and salvation in the cities of refuge.⁵

Third scene

The next scene can be divided into two parts. On the one hand, are the Lord's instructions on how to determine and judge if someone is an intentional murderer. In doing so the Lord provided several scenarios where murder could be judge depending on the weapons. If it is a weapon like an iron implement, a stone or a hand wooden device that could likely kill a victim then the perpetrator could be guilty of intentional murder. In addition, the killer's motives and premeditation should also be considered. If the murder occurred out of hatred and enmity or if the killer was hiding and waiting for a moment to strike, then surely it is an intentional murder and the perpetrator shall be put to death. This means that the intentional murderer cannot find sanctuary in a city of refuge and to be handed over to the avenger of blood. This verdict is emphasised in this scene

⁵ Walter Brueggemann, *Deuteronomy* (Nashville: Abingdon, 2001). Brueggemann also sees the setting up of cities of refuge as a way to break the cycle of revenge and violence and to protect the innocent. Cities of refuge were established by Yahweh as safe places to restrict the destructive forces of life.

through the use of the repetitive statement “shall surely be put to death.” Again this repetition emphasised the fact that there is no escape for an intentional murderer.

On the other hand, the Lord also provided counsel on how to judge an unintentional murder. If the perpetrator pushes the victim suddenly without hatred: this means that there was no murderous intent or there is an absence of premeditation, or clearly the death was accidental, then the culprit is not guilty of intentional murder. Therefore, the offender could not be turned over to the avenger of blood for execution.

Last scene

The next and final scene of this episode indicated the verdict and punishment for an unintentional murder. The culprit should remain in the vicinity of the city of refuge until the reigning high priest passed away. Then the perpetrator can walk free and the avenger of blood can no longer bring any harm to him/her. However, if the culprit wandered outside the city walls while the high priest is alive the avenger of blood by all means has every right to carry out the execution. This means that the only safe haven for the culprit is within the city walls.

2.2.2 Episode 2: Deut. 4: 41-43

This episode depicts the partial fulfilment of the Lord’s command by Moses in particular the establishment of the three cities of refuge in the Transjordan region. The events of this episode are narrated to us by the narrator from a bird’s eye view perspective. There is no mention of the Lord in this episode thus suggestive of the fact that the spotlight is now on Moses and his response to God’s command. According to the narrator Moses act swiftly and without any hesitation. He chose Bezer in the wilderness on the plateau for the Reubenites, Ramoth in Gilead for the Gadites, and Golan in Bashan for the Manassites.

Furthermore, Moses' response discloses his obedience and reverence towards the Lord and the Lord's commandments. Moses' response also depicts the significance of the cities of refuge to Israelite culture. That is, cities of refuge provide salvation and protection to those who committed unintentional murder. This view is also supported by features of the narrator's discourse. That is the narrator put emphasis on the function of the cities of refuge by paraphrasing the Lord's purpose for establishing the cities of refuge.

2.2.3 Episode 3: Deut. 19: 1-13

The whole of this episode is a monologue pertaining to Moses. Moses' speech is directed to the Israelites instructing them to fulfil the Lord's commandment concerning the establishment of the other three cities of refuge when they cross the Jordan River and settle on the Promised Land. Moses' speech can be divided into three scenes depending on differing subjects he spoke about.

First scene

The first scene is Moses' instructions to build the remaining three cities of refuge in the Promised Land at the conclusion of the conquest. That is when the Lord disposes of the Canaanites and gives their land and their houses to the Israelites. They should divide their land into three and set apart three cities as cities of refuge, one in every part of this threefold division. In addition, Moses admonishes the Israelites to build good roads to their cities of refuge. Such is suggestive of the need to improve accessibility for the sake of the offender.

Second scene

Afterwards, Moses once again presented the case why one committing an unintentional murder should live. In doing so, Moses provided scenarios on how to

determine an unintentional murder. Especially, a murder where there is an absence of hatred between the offender and the victim in the past. In other words, there is no premeditation or existing motive for the crime. Moses concluded this scene by boldly stating that the offender of an unintentional murder is not deserving of death.

To avoid this injustice Moses in this next scene provided a solution to ensure one who has committed an unintentional murder fair judgement. That is to add an extra three cities of refuge to further improve accessibility to finding sanctuary for the offender. Moses also outlined the conditions for an expansion to happen. This is possible only, if the Lord expanded the Israelite's territory in accordance to their obedience to the divine commandments. Moses went further and warned the Israelite that any death to one who has committed an unintentional murder will not go unpunished. It will curse the land and the people.

Last scene

In the final scene of this episode Moses provided instructions on what to do with those guilty of intentional killing who have sought asylum in the cities of refuge. First the elders should ensure that person receives a fair trial. If there is evidence of premeditation and that person is found guilty of intentional murder, then that person must be delivered to the avenger of blood and to be executed.

In summation, it is fair to say that Moses' discourse repeats most of the themes and issues raised in the Lord's discourse discussed above.⁶ Moses' discourses is not a carbon copy of the Lord's words but he reemphasised the instructions to set aside cities of refuge, the purpose of these cities and guides to making judgement on intentional and unintentional murder. In addition, Moses' speech introduces extra details such as the

⁶ S. R. Driver, *A Critical and Exegetical Commentary on Deuteronomy*. 3d ed. (Edinburgh: T & T Clark, 1895). Argues Deuteronomy 19 fixed appointed cities and agrees with Numbers 35.

setting aside of three more cities of refuge and consequence of unfair judgement. This shows progression on the institution of city of refuge during the narrative.

2.2.4 Episode 4: Josh. 20

This episode can be divided into three scenes;

First scene

The first scene opens with the Lord's discourse to Joshua. Such is a paraphrase of the Lord's words to Moses in episode 1 above concerning the establishment of cities of refuge. Such restatement of the divine instructions not only links the episodes but also links Joshua's leadership to that of Moses. That is it gives authority to Joshua as the new leader of Israel to fulfil and appoint the remaining three cities of refuge. In addition, a repetition of the purpose of the cities of refuge is also evident in this scene. That is the cities of refuge are for the purpose of providing asylum to the offender of an unintentional killing while he or she awaits a fair trial.

Second scene

Afterwards, in the next scene the Lord provided further details on how to deal with an offender. First is the procedure for the offender on entering the gates of a city of refuge. One accused of murder must plead his case in a hearing of the elders who are usually congregates at the city gates. Second, by declaring the offender's case as unintentional murder the elders then allows for the offender to stay and dwell within the city to protect the offender from avenger of blood. The culprit must remain within the city walls until he or she had a formal hearing and until the death of the high priest. Afterwards the offender is free to live and go back to his or her home.⁷

⁷Michael A. Fishbane, "Biblical Colophons, Textual Criticism and Legal Analogies" Catholic Biblical Quarterly 42.4 (1980): 438–449. Discusses Joshua 20, especially in regard to the trial of the accused

Last scene

This episode continues with the fulfilment of the divine command concerning the cities of refuge. So they appointed the three cities of refuge in the Promised Land which include; Kedesh in Galilee, in the mountains of Naphtali, Shechem in the mountains of Ephraim, and Kirjath Arba (which is Hebron) in the mountains of Judah. These is to be added to the three appointed by Moses which include; Bezer in the wilderness on the plain, from the tribe of Reuben, Ramoth in Gilead, from the tribe of Gad, and Golan in Bashan, from the tribe of Manasseh.⁸ The episode concludes with a narrator's discourse restating the purpose of the cities of refuge and relisting those for whom the cities of refuge were established for.

2.3 Summary

The above narrative analysis of the four passages that provided details of the cities of refuge reveals to us features of the city of refuge that can be used for comparative analysis with the *Malae o le Toota*. Treating the four related passage as a single narrative reveals that the city of refuge;

1. Is a divine initiative meant to provide protection for one committing an unintentional murder before and after a fair trial;
2. Is a divine initiative to ensure an offender receives a fair trial;
3. Initiated by the Lord to ensure the culprit who committed unintentional murder receives a fair punishment; and
4. To ensure justice and salvation for offenders.

and the significance of the death of the high priest. Notes how Joshua was changed to make it consistent with Numbers 35.

⁸ Trent C. Butler, Word Biblical Commentary: Joshua 13–24. 2d ed. (Grand Rapids: Zondervan, 2014). Looks at cities of refuge in Joshua 20 and compares presentation with that in other passages. Holds that idea of refuge is old and that Joshua 20 represents a progression in the city of refuge concept

In the next chapter, I will attempt at defining *malae* and more importantly the malae of interest in this study, *Malae o le Toota and Malae o le Aava*.

Chapter 3

Using *Malae o le Totoa and Malae o le Aava* as Case Study

3.1 Introduction

Samoa is the land of the people who love to reflect and reminisce on their heritage. They would recount their genealogy, hereditary links, oral traditions, and legends, which connect them to localities and the environment. They are one with the land and ocean, which speak through the oral traditions and legends which are present and buried beneath them. Samoans believe the spirits of the ancestors buried there can hear and feel everything that has been said. When the leaves of the trees flap in the breeze as if they were clapping, it brings forth from the dense forest voices and expressions that are hidden and unuttered. Even the shores and the ocean, with the moving currents and the waves breaking, create sweet music hinting at the secrets buried there only the sea creatures fully understand. People talk about the names of their lands and localities; they grew up hearing these stories.

A question arises, however, on whether they fully understand the origins of the names given to such land/*malae* and their localities. There is no question that people have made many changes as the stories were passed down by word of mouth from one generation to the next. Even within villages, there may now be different versions of one story as parts of various accounts have been woven into others. These traditions were couched in rituals and customs, symbolism, metaphor, proverbs, chants, song and dance, myths and legends, genealogies and honorifics, stories and histories, or oratories¹. The *malae o le Aava* and the *malae o le Toto'a* have their own significant stories and accounts

¹ 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*. (Wellington: Huia Publishers, 2018) 20-49.

not foretold by later generations. As a *Lepa* native, I need to identify myself by seeking one's cultural heritage and locating it in a lived and living culture - knowing our backyard is a question of identity.

3.2 Samoan Malae

3.2.1 Definition of Samoan Malae

According to Semisi Maia'i, the definition of *Malae* is a playground or an open space in the village used for ceremonies and village events.² The playground definition of *Malae* is common for different fields such as '*malae lakapi*' when translated literally is field rugby.³ The open space definition suits the context used in this study which refers to an open space as a location which resembles a significant event.

In the context of a Samoan *malae*, they are significant as they have names which derives from many origins. It can either be from a special event that occurred on the malae, or it could be a designated piece of land significant in the village or district. In the Samoan *tusi faalupega* or honorifics book/ database, each village has a designated *malae* or *malae fonofono* which represents the village.⁴

Another significant event which resembles the importance of the *malae* is the *fono* (meeting). The *fono* is a meeting where all the high chiefs, orators (talking chiefs) and village or district decision makers gather and access, analyse and resolve *soālapule* all

² Papaāli'i Semisi Maia'i. *Tusiupu Sāmoa: The Sāmoan Dictionary*. (Auckland: Little island Press, 2010) 62.

³ In the Samoan language, an adjective which describes a noun comes after the noun as opposed to the English language, the adjective comes after. For example, for 'green apple' (green- adjective, apple-noun) when translated into Samoan is '*apu lanu meamata*' (*apu*- adjective translation for apple, *lanu meamata*- noun translation for green). See Galumalemana Afeleti Hunkin. *Gagana Samoa: a Samoan language coursebook*. (Hawaii: University of Hawaii Press, 2009) 90-92.

⁴ The Samoan honorifics book which encompasses Upolu, Savaii, Manono and Apolima; see Te'o Tuvala, T.E Faletese, Kirisome FL, *O le Tusi Faalupega o Samoa*, (Malua: Fale Lomitusi LMS, 1930) 1-97. For American Samoa and its islands of Tutuila and Manua, see Vaifale PF Mataitusi. "Tusi faalupega o Tutuila Ma Manu'a." (PhD diss., National University of Samoa, 2002) 21-57.

motions and delegations.⁵ The fonos are evident today, where majority of *fono* are held on Mondays also referred to as *Aso Gafua o le Nuu*. However, some villages and districts may vary depending on amendments of their constitutions, but the same concept is carried on to this day.⁶ Examples of *fono* and their respective *malae* are detailed in this chapter.

3.2.2 General Background

One of the most popular *fono* and *malae* is the great *fono* of the Tuamasaga⁷ district takes place as prescribed in the government of Afega in Tuisamau. In many affairs, perhaps in most of them, especially in case of war, Aumatagi of Malie is called upon during deliberation to determine when and where the *fono* is to take place.

The *fono* is held in Malie if it is a matter of peaceful affairs. That is why the *malae* in Malie is called *malae o le filemu*, "place of peace", while the *malae fono* at Afega is called the *malae Vaito'elau*. When Malietoa is insulted, *tuisamau* sends messengers to Manono to render aid. When these affairs occur, no coconut palm is left standing, breadfruit tree, or banana bush: no pig is allowed to run about, nor are people seen on the road.

3.3 History

This section engages into various *malae* their names, locations (village/ district) and their respective *fono* they represent.

⁵ Galumalemana Afeleti Hunkin. *Gagana Samoa: a Samoan language coursebook*. (Hawaii: University of Hawaii Press, 2009) 90-92.

⁶ Emo Tauave. "Tāua o le Gagana Fa'a-Failauga i le Gagana ma le Aganu'u Samoa." *Journal of Samoan Studies* 10 (2020):92-96.

⁷ Normally the declaration of war preceded the chiefs' gathering, which was composed in Aana of the Faleaana, in Atua of the Faleatua.

3.3.1 The Fono in Atua⁸

When Lufilufi thinks a great *fono* of Atua should take place, his messengers go out to all parts of *Atua*. They will all assemble at the⁹ *Malae fono*, which is Lalogafu'afu'a. They will leave no breadfruit standing, nor coconut palm, nor other things. When they come across someone who happens to be standing there, they will kill them. These images were of standard pre-Christianity in *Samoa*.

3.2.1 Malae ole Manino Ma le Toto'a¹⁰

Mulivai is the meeting place for the *aiga taulagi* and chiefs. The site is where a peaceful march ends when Leulumoega and the district assemble, to request peace within the district. The march will meet with high chiefs from Mulivai Leatuavao, *Fenunuti*, and *falea'ana* (families of *A'ana*). In addition, any peacekeeping request by the district is held at Mulivai. Two young men named Leifi and Tautolo met with *latai* and *Se'ela* and were bestowed a chief title for being good hosts. From that day forward, Mulivai became the meeting place for the *A'ana* district to discuss matters to better the community.

Laloloa is the meeting ground for the Leatuavao and Fenunuti titles of the Sa-Tuala families. The story goes it was under a tree called *toa*, where the *A'ana* district held a meeting to discuss the belting of Lafai after he had an affair with his wife's sister. His wife's name was Mata'uiatali, and her sister's name was Mata'uiafatu, who lived with the high chief of *A'ana*. So Lafai was chased on to *mafafa*, and the name Fagai'ofu, fagapenapena and other places in Falese'ela and Falelatai came about. So, when Leatuavao arrived at the meeting held under the tree (*toa*) with *A'ana*, the place became known as the *a'ava* or the location of chaos or suffering.

⁸ Meeting in Atua

⁹ Ibid

¹⁰ Place of Clarity and Peace

3.3.2 Fono ole Manino¹¹

Lepea is a meeting place where the *tupufia* (King) named Faumuinā resides. It is a sacred meeting place with its taboos because it is the place the head of Faleata, after a war called *pepeve'a* broke out, in which *Faumuina* and his children fought. Fonoti won, and Faleata bestowed the title Matā'afa and is to reside in Aleipata. Fonoti asked Faleata to seek a young man from the house of *falematā'afa* to have his father's title Faumuinā bestowed on him, thus how the title Faumuina came to be in Lepea.

Lepea's meeting place is not a place of chaos. Once they enter the *tupufia's* meeting grounds, whoever the prisoner is, they are saved. The district reveres Lepea's meeting place because it is a Tama a Aiga. Anyone who tries to enter Lepea after the prisoner will be severely punished.

Vaitugutu is the district's meeting place in preparation for war. They meet here because Faigā is here to greet the district. First, members from the district will tell Faigā why they have come. Faigā will then relay the message to the meeting place of Lepea.

Ole Faigā o Nu'u ma Ulugia. They will accept any difficulties that arrive or arise in Lepea, especially during the time of war or chaos. These rallies or marches are discussed at Vaitagutu. Likewise, *fono le manino*, *fono ole filemu*, *fono ole a'ava*, and *fono ole vevesi* are discussed at Vaitagutu before relaying to Lepea.

3.4 Malae ole Toto'a & Malae ole A'ava¹²

You have often heard the phrase or saying that headlines this research paper. These (*malae*) are found in some villagers. These meeting places are also known as the places of chaos/battles/ wars and peace. Other times it is called the place of blood and clarity.

¹¹ Meeting of Clarity

¹² Place of peace and resident of Fatialofa

Samoa is a country of words, and although many sayings and phrases are often used and heard, there is always one meaning for each term. Meeting places of villagers and districts are usually sacred and is well cared for. Every meeting place has a name.

They have their own stories that gave birth to it, like these meeting places from Lepā and Feu'umalegalu. Lepā's meeting place is where the village gets its name. The village got its name after one of the gods named Moso, who fenced off the entire land filled with people. One side of the fence was closed in by a high retaining wall. The other side of the border was also closed in by a rock-built fence near a bank, opposite a cliff across from the deep sea. These (pa) or fences were filled with people who would become lunch for Moso. Some caretakers served Moso and were given the matai name – *fia'ai* or (hungry).

Feu'umalegalu, located on the south side of the (pa), got part of its name (*male galu*) because that side of the (pa) is where the waves would come crushing in. So, it was Feu'umalegalu where Fia'ai resided. He was a warrior because he was strong. He was the one who killed people and tossed them into the (pa) for Moso's lunch. For Feu'umalegalu, the first part of its name came from a meeting with Tilafaiga and Taema, who gave them a coconut bag filled with a type of nut *to make oils (u'u)*. So, the girls will oil themselves while the waves come crashing in, thus Feu'umalegalu.

Later, Tui-Samoa asked Fia'ai to help with a neighbouring war between Falealili and Tuamasaga. He has bestowed the last part of his name (Letoa) after he helped Falealii drive back Malietoa's army and Tuamasaga. Fia'ailetoa then retreated to live at Feu'umalegalu. Feu'umalegalu is the *malae ole a'ava* because this is where the warrior Fia'ailetoa who was faced with (capturing people and killing them for Moso's meals), now lives. This place is called the meeting place of wars or chaos because it is where battles (*taua*) will occur. Therefore, this place is also known as the *male ole a'ava* or the *male*

ole toto. Fia'ailetoa's name was later changed to Fatialofa, and his residence is now (Fanua O Feu'umalegalu), known as the grounds of Feu'umalegalu.

The part of the village where the fence was peaceful (*filemu*) from fear of *Moso*. No one moved or spoke out of place; they listened with fear. And thus, where the meeting place gets its name *male ole toto'a* or the *male ole filemu*. Here is where the people would be placed on a rock waiting for when they will be Soliola (Trodded on alive) by *Moso*. There is a matai name in Lepā called Soliola.

Thinking about it and listening to it causes emotions that make us shiver when we think about the times of darkness and stupidity. But, although these things took place during a time of darkness, they paved the way for the good news today. Villagers have decided upon what had occurred in the past and now lays in concrete that any person will never change. These sayings and words continue to live on and remain as foundations and proof and testimony to the lives of our ancestors. Therefore, Samoan culture is vital, and it will stay alive. If we think about the bible and Israel, they also had stories from the past that continue to live on. Some countries have recently started to dig (excavate) their grounds to find proof or testimony to what took place in their past; unlike Samoa, we always continue to preserve our heritage and stories. The *malae ole toto'a* came from a place of peace, but the *malae ole a'ava* came from spilled blood and a place of hardship.

3.4.1 Administration of justice

Administration of Justice is no mean wanting in our culture. However, it exists only at the low level of isolated primitive peoples, where all judicial matters are settled among the two parties involved. Whenever the ideal weight of one party's power coupled with a lack of sensitivity for justice interfered with the offender's punishment, the only traditional recourse was blood revenged and the death of any family member of the male factor's family. The family is answerable for the actions of its member. These were the

judicial conditions in old *Samoa*. Though everything was settled mainly between individual families, there were nevertheless crimes, such as adultery, and theft, particularly in taro plantations which by tradition were so damnable in the eyes of the population. In such cases, third parties become involved.

When a community gathers to hold a council, one takes great care of the area where the commission is convened. No woman goes there anymore, no girl, no child, and no noise are made there either because one has great respect for the council. The young people sit in front of the house, for no young man is to enter the house where the council is taking place. Speeches are made. First, gratitude is expressed to the King in heaven; the tabu for the site is determined. Then the law is stated; do not steal, do not murder, do not move your boundaries and other things. If these laws are broken, the penalty will be handed out according to the crime.¹³

It is believed the root of the Samoan administration of justice could be traced back to protecting their agricultural product. The work of Turner, Stairs and Stuebel elaborates and briefly summarises the distinction between the punishments.

1. By supermundane powers (priests)
 - By taboo (tabu)
 - By ordeal
2. By arbitrary personal actions.
3. By family council.
4. By the assembly representing the community (*fono*).

The tabu is family imposed tied to a family *aitu*; this means that the demon punished a person who touched a tabooed object. Fear of punishment by God alone kept the culprit alive. Another form of judgement is divine judgement, which deals with lesser matters.

¹³ The Samoan had a well organised and strict administration of law. (p. 129-139) The Principal Crimes and their Penalties.

The *ifoga* is a humiliation time for the family; humbling ourselves and begging for forgiveness is a daunting experience. However, this Samoan tradition took place in the case of severe insults and crime and is the only way to prevent more bloodshed between families involved. Performing this act requires the culprit's family to sit at the *malaefono* at the break of dawn, covering their heads with *ietoga* until grace is granted to them. The *ietoga* symbolized the true fa'aSamoa and acknowledged the crime committed. If the mission fails, serious consequences can occur. This can result in death. Although these penalties were very severe and often ended in death, none of them could be compared to the death penalty by execution.

These could only be imposed by the gathering of the village communities or districts as retribution for murder. Stair reported that the execution took place for the man who had murdered five family members in his time. Stuebel described the form of execution by saying that the murderer was placed against the palm, then tightly lashed to it the way tobacco is tied in bundles (*sai*). Naturally, the condemned in Samoa had no access to juristic means, nor had the king power to pardon anyone.

Yet there was one way to escape the execution of the verdict and even death, for instance, the home of the *faifeau* and the home of the village high chief. According to Stair, penalties are divided into two categories of *sala*: a sentence involving property, destruction of plantations, exile, and physical punishment. Theft is *gaoi*; *aafia* means to remove something through a relative without permission of the owner. Theft was the most prevalent crime in *Samoa*. He would inevitably die for his transgression if such a crime were committed.

3.5 Summary

In this chapter the definition and details of *Malae* have been discussed including the various examples in the Samoan context. The naming of each *malae* is significant and

has history which makes it more an identity of villages and districts. Its association with *fono* also is significant as it represents where and who is responsible. The *Malae o le Toto'a* and *Malae o le A'ava* has also been enlightened in this chapter with the aim to be analysed in the next chapter.

A comparative analysis of the *Malae o le Toto'a ma le Malae o le A'ava* will be encompassed in the next chapter.

Chapter 4

Comparative analysis city of Refuge and *Malae o le Toto'a* and

Malae o le Aava

4.1 Introduction

The City of refuge has been discussed in chapter two and *Malae o le Toto'a* and *Malae o le Aava* in chapter three; this chapter is an attempt to compare the narratives within the four episodes and the details of the *malae* in interest. Prior to conducting the analysis, the four messages as identified in the City of Refuge episode will be

4.2 City of Refuge

To recap, the messages as a result of the collective exegesis of the four episodes in chapter two were;

1. Is a divine initiative meant to provide protection for one committing an unintentional murder before and after a fair trial;
2. Is a divine initiative to ensure an offender receives a fair trial;
3. Initiated by the Lord to ensure the culprit who committed unintentional murder receives a fair punishment; and
4. To ensure justice and salvation for offenders.

The nature of the messages above collaborates the analysis of all four episodes exegeted in chapter two. Therefore, the analysis will in the next section will be a comparison and contrast of these four message within *malae o le Toto'a* and *malae o le A'ava*.

Given the nature of the different *malae* and what it represents, we can argue to say that these two *malae* are antagonistic as one represents peace and reconciliation, (*Toto'a*)

and the other represents pain and suffering (*A'ava*). Therefore, the analysis will focus on both *malae*, cross examining with the messages as stipulated above.

4.2 Comparative analysis

4.2.1 Divine initiative for protection of wrongdoing in *Malae o le Toto'a* and *malae o le Aava*

The *malae ole toto'a* came from a place of peace, but the *malae ole a'ava* came from spilled blood and a place of hardship. So the question we ask is, is or are there characteristics of divine intervention for protection for key characters in the *malae o le Toto'a*? How about *malae o le A'ava*?

In the context of *malae o le Toto'a* it resembles peace offering but also a notion as the fence (*pa*) perhaps was a protection of the people from Moso. As the legend details, the side where resonated peace was the side of *filemu* where no one moved nor spoke out, as it was silent and peaceful. This was similar to the City of Refuge, The city where people were not destined to be killed and become sustenance of the flesh-eating giant in *Moso*.

Soliola where people were killed and trodded alive, is a scene of *Malae o le A'ava*, a place of pain and suffering. An open space which resembles loss and death resonates in *Malae o le Aava*. There is no city of refuge here, only city of death and loss, a city of darkness and grieving where the families of the dead mourn their losses.

There is divine intervention for wrongdoing in *Malae o le Toto'a* and *malae o le Aava*. As Soliola is a constant reminder of how it is slaughterhouse for humans, the *malae o le Toto'a* represents that there is divine intervention for those who are allocated to become Moso food supply. So, is it wrong? Moso? The people? Fiaailetoa or Fatialofa? Arguably, modern readers will point the finger to Moso as the cause of killings just to feed his appetite. However, as a traditionalist understanding the ancient legends,

Moso was seen as another legend who protected his district from enemies. So he was treated like a king and his flesh eating needs was normal and had to be satisfied so he can protect his territory. So *Moso* was not in the wrong.

4.2.2 Divine initiative to ensure an offender receives a fair trial in *Malae o le Toto'a* and *malae o le A'ava*.

The question in this analysis is, who is the offender in this case? Is it *Moso*? *Fiaailetoa*? Are they given a fair trial? As mentioned earlier, the offender or the character who is carrying out wrongful and sinful acts really depends on how we see the narratives in *malae o le Toto'a* and *malae o le A'ava*.

The people who are killed and trodded at *Soliola* and killed by *Fiaailetoa*, are definitely not receiving fair trial. *Malae o le Toto'a* is not grounds of peace for the people who are killed. It is grounds of *malae o le A'ava* to be evident was it represents.

On the contrary, if we revisit the episodes in chapter two factoring unintentional murder. The unintentional murder perhaps is evident in *malae o le Aava*, as it is expected for people to be killed and be provided to *Moso*. It seems that the whole expectation in *malae o le Aava*, through pain and suffering is all caused through unintentional murder by *Fiaailetoa* and those who make it through the *malae o le Toto'a*.

4.2.3 Initiated by the Lord to ensure the culprit who committed unintentional murder receives a fair punishment in *Malae o le Toto'a* and *malae o le A'ava*.

The culprit in *malae o le Toto'a* and *malae o le A'ava* would vary when considering the characters and their roles. Some may argue that *Moso* is the culprit, some may say that it is *Fiaailetoa* or *Fatialofa*. Some could possibly point the blame to the people who are destined to become *Moso's* kill as their death was some sort of punishment. In the case the people was punished, this punishment is fair depending on what they had been

charged with. For instance, if it was murder then *malae o le Aava* is expected to be their endgame. As for *Fatialofa*, his role as preparing Moso's kills doesn't make him any culprit but rather any other character playing his role.

It is ironic that these *malae* in *Toto'a* and *A'ava* are subsequently very intertwined with each other but yet so contradictory. What I mean is that, *Toto'a* resembles peace which is located so close to the *pa* (fence) which *Soliola* is that resembles death pain and suffering. Furthermore, the *malae* not only resembles two major themes in the narratives, but it also prescribes two major forces evident in the two *malae*.

With these two forces in peace and death, the culprit is not as important as the two themes which implies the characters to become.

4.2.4 Ensuring justice and salvation for offenders in *Malae o le Toto'a* and *malae o le A'ava*.

There is a strong notion of offenders being passed onto *Fatialofa*, then to Moso which is *malae o le Aava*. There are no offenders when we see the story as a people fulfilling their roles and Moso's kill.

When it comes salvation, there is no evidence of salvation in *malae o le Aava*. However, there is glimpse of salvation when those who destined to be at *Soliola*, to be saved at *malae o le Toto'a* where the peace and life is restored. This salvation can also be seen as a new life or a second chance, as they have escaped death by embracing *malae o le Toto'a*.

4.4 Summary

The *malae o le Totoa* resembling peace and reconciliation and *malae o le Aava* represents death, pain and suffering. These *malae* are very closely located literally and physically, but represent two different overarching themes.

The stories of both malae differ in terms of characters and their roles, the forces of death and peace in the malae serves as a very opposing collaboration of characters which all come in together at the end.

The unintentional murder factor can be seen is we read the malae from a traditionalist perspective where Samoan legends are considered as heroes and to some, a deity source which protects and guides their domain. Moso was seen as this legend.

However, salvation is seen in malae o le Toto'a, through life as a second chance when hiding from the *pa* and Fatialofa. Punishment in *malae o le Aava* is evident, as some believe those who have been charged end up at *malae o le Aava*.

Conclusion

Using narrative criticism, the city of Refuge in four episodes Old Testament passages that mentioned the city of refuge in detail are Numbers 35:9–28; Deuteronomy 4:41–43, 19:1–13 and Joshua 20 were explored. It was evident that four main messages were extracted from the episodes; Divine initiative meant to provide protection for one committing an unintentional murder before and after a fair trial; Divine initiative to ensure an offender receives a fair trial; Lord initiated intervention to ensure the culprit who committed unintentional murder receives a fair punishment; and to ensure justice and salvation for offenders.

We now revisit the research problems and questions in the beginning of the study. So *malae o le Toto'a* and *malae o le A'ava* comparable with the city of Refuge as explored in the four episode of the Old Testament? I can honestly say that as result of the analysis of these exercise, I have come to a conclusion that the City of Refuge is comparable to the *Malae o le Toto'a* and *Malae o le Aava* as speculated in this study.

The functions of City of refuge as highlighted in the messages above is also evident in most areas and functions of *Malae o le Toto'a* and *Malae o le Aava*. Its function of justice, divine intervention, trials and punishment are evident in various aspects of *Malae o le Toto'a* and *Malae o le Aava*. It might not be exact and an actual mimicry of City of Refuge, but elements of refuge, salvation, punishment and death are vividly experienced in *Malae o le Toto'a* and *Malae o le Aava*.

Implications of this study

In the context of being a fourth year Malua Theological College student, *Malae o le Toto'a* and *Malae o le Aava*. reminds us of the goodness in the world as evident through peace and salvation in *Malae o le Toto'a*; and the harsh reality of the world in *Malae o le*

Aava. As future servants of the Lord, the message of peace must ripple and resonated through our lives in our actions and sayings. We can all speak out peace and sharing peace, but if we do not act it and find vengeance in others, then this study was never worth undertaking. May peace and love be shared with our world today, starting in our families and communities.

Malae o le Aava. may be a place of pain and suffering, let us not forget the pain and suffering our fellow Christians have gone through for the good news to be where it is today. Through pain, suffering and death lies happiness and true joy that is found in our Lord. This is reminder for all of us who are looking into serving in the ministry. Not to share pain and anger, but love and peace.

Glossary

<i>Aiga</i>	Family
<i>Aso Gafua</i>	Monday
<i>Fa'asamoa</i>	The Samoan way
<i>Faifeau</i>	Ordained Minister/clergy
<i>Filemu</i>	Peace
<i>Fono</i>	meeting
<i>Ifoga</i>	A traditional Samoan practice to seek forgiveness; the family of an offender covers the offender or members kneel before the family of the victims or offended, covered in traditional Samoan fine mats, as a symbol of repentance and regret. The family of the victim then decides whether to forgive the offender's party or not. The decision to forgive is made known when the victim's family lift the fine mat off of the offender's family, and help the people that kneeled stand up.
<i>Malae</i>	literally translates as "field." In regards to this thesis, <i>malae</i> is the land that has connections to chiefly titles. In village honorifics, a <i>malae</i> is a gathering place in which family chiefs conduct meetings or family affairs.
<i>Malaefono</i>	meeting place
<i>Malae Lakapi</i>	rugby field
<i>Pa</i>	Fence
<i>Sala</i>	Punishment for an offense
<i>Soalaupule</i>	to share and discuss in order to resolve

Tusi Faalupega - a book that serves as a database for all the Samoan village honorifics; the book usually notes important chief titles of respective villages, and the names of their respective *malae*.

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